Unveiled: the 'UniGram' masterplan

by Emmanuel Legrand

LONDON — PolyGram is dead. Long live the Universal Music Group.

On December 10, Seagram's acquisition of PolyGram was completed, and the new worldwide structure of the Universal Music Group (UMG) was revealed by Doug Morris, chairman and chief executive officer of the new company.

UMG, which incorporates both Universal and PolyGram's music divisions, becomes the biggest record company in the world, with a leading market share in the U.S., Europe, Latin America, and Asia/Pacific (excluding Japan).

The new company will be managed from Los Angeles by Morris, with its international division based in London and run by Universal Music International chairman/CEO Jorgen Larsen. Following the departure of PolyGram's president, continental Europe Rick Dobbs, all the presidents of UMG European affiliates will report to Larsen.

"In the foreseeable future, I'll do the European job myself because I think it makes a lot more sense in this quite difficult integration period," Larsen tells M&M. "I've got to know all the people quite well, and I'll do that for continuity rather than getting another executive to do the job. I'll see how much work is involved, and if I can handle it. I might then look at other possibilities such as sub-region managers."

Former PolyGram executives will manage most of the new Universal companies in Europe. That's the case continued on page 28

German radio facing a millennium revolution?

by Gesa Birnkraut

HAMBURG — It is understood that Germany's new Social Democrat government is preparing to start consultations with the country's federal states on a number of media regulation matters, including the possibility of allowing national radio for the first time since the second World War.

The proposal to permit national commercial radio in Germany was first floated by the SPD while it was in opposition earlier this year, in its submissions to the Bundestag's parliamentary media committee.

Siegmund Mosdorf, head of that committee and an SPD member of parliament, suggested that the responsibility for regulating broadcasting in Germany should be passed from the 16 federal states (or Länder) to a new national regulator. With this move, argued Mosdorf, it makes a lot more sense in this quite difficult integration period," Larsen tells M&M. "I've got to know all the people quite well, and I'll do that for continuity rather than getting another executive to do the job. I'll see how much work is involved, and if I can handle it. I might then look at other possibilities such as sub-region managers."

Former PolyGram executives will manage most of the new Universal companies in Europe. That's the case continued on page 28

Cologne — Faced with falling sales and a radio industry notoriously slow to break new acts, Germany's major record labels are considering taking drastic action by starting up their own chain of radio stations.

Thomas Stein, president of BMG Ariola G/S/A and eastern Europe director of the Phonographic industry association of the German Association of the Phonographic industry, made the radical suggestion in an interview with the national daily newspaper Süddeutsche. "German radio stations only play hits," Stein told the paper. "They neglect new talent."

"This is an option which, in a rather abstract fashion, has been on the agenda at our board meetings for quite some time," reveals Peter Zombik, managing director of German industry body Bun...
at one with our artists

Sony Music
#1 Single  "My Heart Will Go On"
#1 Album   "Let's Talk About Love"
#1 Singles Artist  Celine Dion
#1 Albums Artist  Celine Dion
#1 Best Selling Female Artist - Singles  Celine Dion
#1 Best Selling Female Artist - Albums  Celine Dion
#1 Best Selling Male Artist - Singles  Ricky Martin
#1 Airplay Song  "Life" Des'ree

#1 Singles Label  Columbia
#1 Albums Label  Columbia
#1 Singles Company
#1 Albums Company
Phew, what a year!

UniGram, Titanic, e-commerce, Platinum Europe awards, Virgin Radio, EMI, German elections, digit radio, CDNow...

The list of personalities, events and companies which provided front page news material in 1998 is staggering. But there’s another calendar with the biggest story of all—-the acquisition of PolyGram by Seagram.

For many, this will be bitter news. Hundreds of employees will lose their jobs in the process, from top executives to back-office staffers, and artists face some uncertainty about their contractual situation. Eventually, UniGram might end up bigger than the sum of its parts, but this will take time to fix, and will undoubtedly leave some wounds that will need time to heal.

Incidentally, with Philips bailing out from the "software" industry, what becomes apparent is that the strategy to combine software and hardware (prevalent in the '90s) has reached its limits. Philips used PolyGram extensively to promote the CD, but what do they do as soon as they get rid of PolyGram? Launch on a large scale the recordable CD! If there was ever confirmation needed that hardware manufacturers don’t give a damn about content...

For the industry as a whole, there will be a "before and after" UniGram. This event will redefine the frontiers of the music industry as we know it. As in the oil or chemical industries, consolidation and economies of scale are now the dominant words.

To survive, you’ll either have to be bigger, or smaller in order to move quicker. And with the giants wanting to become even bigger, the word that is we ain’t seen nothing yet, and that 1999 promises to be as dramatic a year as 1998.

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by Emmanuel Legrand
Music & Media editor-in-chief

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**Local Viva for Swiss, Poles**

by Scott Roxborough

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**COLOGNE** - German music TV channel Viva is set to begin foreign language programming for its broadcasts to Poland and Switzerland.

Viva shareholders were scheduled to meet on December 9 to give their official seal of approval to the international expansion plan, which will see Viva providing up to five hours of "opted out" regional programming per day in Poland and Switzerland—-territories which currently receive a straight relay of Viva’s domestic German-language service.

"The [local programming] windows will focus on local acts, on the local music scene and will be hosted by local VJs," explains Viva managing director Dieter Gorny. "If Viva wants to keep on expanding, we have to pay attention to the new markets."

Viva’s domestic German-language transmissions already reach some 2.8 million Swiss homes. Before the end of this year, Viva will apply to the Swiss broadcasting authorities for a new licence (which the new Swiss programming elements will necessitate).

Sources close to the broadcaster say start-up for local programming is planned for the second half of 1999.

Developments in Poland should move faster, with Viva planning to start Polish-language programming next spring. The channel there is available only via satellite to Poland, which Viva estimates reaches one million Polish households.

Initially, Viva programming and planning will be done out of Cologne, with VJs and a skeleton technical crew sent one-way to Poland.

The estimated cost of both projects is thought to be around DM 4.5 million ($2.4-3 million). If the Polish and Swiss ventures are successful, Gorny says he also has plans for similar projects in Hungary, Spain and Italy.

"There’s no country where Viva does—-for example—" UniGram. This event will redefine the frontiers of the music industry as we know it. As in the oil or chemical industries, consolidation and economies of scale are now the dominant words.

To survive, you’ll either have to be bigger, or smaller in order to move quicker. And with the giants wanting to become even bigger, the word that is we ain’t seen nothing yet, and that 1999 promises to be as dramatic a year as 1998.

Sony Music U.K.’s vice president of communications Gary Farrow (left) recently presented Elton John with a gold disc marking two million sales of the new album "Candle in the Wind". John, along with other artists as Susan B. Kaye, contributed to the album, which is based around the characters from the animated U.S. TV series "The Simpsons"...

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**Dobbis takes new Sony International role**

by Christian Lorenz

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**LONDON** - Rick Dobbs, former PolyGram president/MD, will leave the company on December 18 to take up a new role as executive VP at Sony Music International (SMI) in New York, effective January 1.

Dobbs will report to SMI president Bob Bowlin, assisting Bowlin in managing Sony’s global network of subsidiaries, joint venture partners and licensees. He will work alongside SMI executives such as Paul Russell (Europe), Richard Denekamp (Asia) and Frank Welzer (Latin America).

SMI’s operations, administration, business development and marketing and creative operations departments will report directly to Dobbs.

"It is too early to comment on my new role," says Dobbs. But on the challenges he expects to face, he remarks: "1998 has been a year of transition and preparation. As a result of the merger between Universal and PolyGram, the introduction of European Monetary Union on January 1 next year and the evolution of new media, we will see a lot of changes in the industry next year. All the big stuff is about to happen in 1999, and nobody can afford to close their eyes to this."

The move to Sony’s New York headquarters will also see Dobbs resume a professional relationship with Sony Music Entertainment president/CEO Thomas D. Mottola. The two executives worked together previously when Dobbs served as executive VP/GM of RCA in New York between 1987-91, and Mottola headed the management company Champion Entertainment, which looked after top RCA act Hall & Oates.
Specialising in French music

That was the question put to The Cardigans' manager Petri Lundén to knock off his December 7 presentation to a group of aspiring managers of German-speaking Danish musician's union DMI.

Lundén provided a simple answer—the Swedes simply have much more experience of successfully developing and exporting brand names such as Volvo, Saab and Hasselblad for many more years than the Danes.

Lundén also outlined the importance of networking in breaking new acts, which he warned "won't get done by the [record company] suits—it doesn't work." In this context, he told the audience never to be afraid to ask questions that may appear obvious. "Nobody asks 'stupid' questions in an international environment," he noted. "People are intimidated, so they walk away knowing nothing, because they didn't ask the obvious question and get a valuable answer."

The first network to establish is always the local one, said Lundén. ABBA used local production, so did The Cardigans and this equals control, he argued. "All the hyping of the product is bullshit if you don't know where the artist wants to go. You have to know what lies at the artist's core."

Something else the Swedish music industry does well, according to Lundén, is to make use of its politicians. "Remember, the current politicians are from the rock 'n' roll generation. Some of them love to be seen with the stars," Lundén noted that Swedish music export falls under the auspices of the foreign ministry, which is willing to do export promotion work on the music industry's behalf.

More music services from RFI?

by Rémi Bouton

PARIS — Re-elected by French broadcasting authority the CSA this month for a second three-year term as president of Radio France International, Jean-Paul Cluzel is set to announce the development of at least three new music services for foreign radio stations at next year's Midem trade fair in Cannes.

The international public broadcaster is understood to be making plans to launch music-based sustaining services designed specifically for radio stations in central Europe, English-speaking eastern Africa and, in project with RMC Middle East, Arab countries. The services will be provided free of charge to local stations which require off-peak sustaining services, or who are interested in running specialist music programming.

The new sustaining services will follow those introduced by Cluzel two years ago, which saw the creation of dedicated French music service (RFI3 Music), a news channel (RFI1) and a international language station (RFI2). They will give RFI the ability to provide stations in different countries with more appropriate music programming. "Obviously the music is currently played for French-speaking African territories doesn't exactly fit with the English speaking African territories or with the central and eastern European audiences," says Cluzel. "We have to target our public more and more."

Meanwhile, RFI's web site specializing in French music launched last year has been a great success, according to Cluzel, with around 60,000 "hits" every day. But RFI says the development of its on-line services is being slowed down by French rights owners, but I want to tell them that what is good in France is not necessarily the best internationally. If collecting societies softened their attitudes towards the Internet, they would gain more in promotion for their artists than they would lose."

A further objective of Cluzel's second term of office is for RFI to improve relationships with domestic public broadcaster Radio France. "I know [new Radio France president] Jean-Marie Cavada well, and we will meet soon to discuss how we will be looking into releasing these and creating new special series and theme compilations from the catalogue, such as westerns and Italian comedy." CAM's catalogue includes major works by Ennio Morricone, but Bacalov (Il Postino).

SONY TO DISTRIBUTE CAM SOUNDTRACKS

MILAN — Rome-based film soundtrack specialist CAM is to be distributed in its domestic market by Sony Music Distribution, with an agreement for other territories under negotiation. Gabriele Paolo, special marketing director of Sony Music Italy's strategic marketing division, says: "CAM owns many unreleased masters, and we will be looking into releasing these and creating new special series and theme compilations from the catalogue, such as westerns and Italian comedy." CAM's catalogue includes major works by Ennio Morricone, Nino Rota (for the films of Federico Fellini) and Luis Bacalov (Il Postino).

WOODSTOCK COMES TO EUROPE

VIENNA — Leon Ramakers, director of leading Dutch concert promoter Mojo, has been appointed head of operations for a special European concert being staged to celebrate the 30th anniversary of Woodstock next year. The European edition of Woodstock '99 (a similar celebratory concert will also take place in the U.S.) will be held at Wiener Neustadt near Vienna from July 16-18. No artists were confirmed for the line-up at press time, but Ramakers says the organisers are "looking at the biggest stars in all the major European countries." He adds that "Woodstock '99 will be set up as a modern rock festival like Lowlands in Holland or Roskilde in Denmark."

COUNTRY FM EXPANDS INTO AMSTERDAM

HILVERSUM — Country music in the Netherlands is to receive a further boost with the news that Rotterdam-based Country FM is to be allowed onto the Greater Rotterdam cable network from January next year. The station already broadcasts on cable to over 800,000 households in Greater Rotterdam area, where it currently has a 0.7 percent market share. "Our format has less than three percent overlap with any other (radio) format, which was an important factor in the decision,"
Germany’s Booya launches U.K. affiliate

by Dominic Pride
international music editor, Billboard

HAMBURG—German R&B/crossover label Booya is to open up a U.K. office in partnership with music and entertainment company M21. Booya’s roster includes Nana, Pappa Bear, Alex Prince, Craig Smart and Jonestown, and its foray into the British market marks the imprint’s first steps into the international marketplace outside Germany.

Earlier this year, Booya struck a three-year licensing deal with Universal Music Germany, bringing the label’s roster into Universal’s domestic marketing operations. Booya U.K. will be headed by M21 A&R manager David Lawrence, who has worked in A&R at the Hamburg head offices of Booya for two years. The deal with M21, effective January 1, is initially for one year, says Lawrence, who adds that the British office will work first on “raising the profile of Booya’s German-signed artists.”

Booya Music Group managing director Berndt Schmidt says: “Our first step will be to get a feel for the British market, and to let people get to know the (Booya) name and what we’re about.” Schmidt says the aim is also “to get a handle on the names that could co-produce our product.” Plans are afoot for remixes for Booya acts, with producers such as Ray Hayden, Wayne Lawes and Mark Lewis lined up.

Schmidt acknowledges that the U.K. market is not an easy place for indies to do business. “The British market is difficult. The chart is fast, and radio is limited to a very few important stations.” However, with the right attitude, he believes that acts such as Jonestown can be broken in the U.K.

Booya is also planning to open an office in the U.S., reveals Schmidt, and is talking to several production companies there about representation.

Universal retains the rights to the Booya catalogue worldwide. Sales in Britain will be handled by Universal U.K., with distribution through Universal’s U.K. distributor BMG.

Schmidt says that Booya’s decision to open its own offices outside Germany stems from his time as deputy managing director with Frankfurt-based Logic Records, which also opened up London and New York offices despite having label representation through BMG companies there. “If you’re not in the market you don’t have a chance,” he asserts.

CONGRATULATIONS FOR YOUR SUCCESS ACROSS EUROPE IN 1998! GET READY FOR 1999!

Listener’s demo tape fairytale

by Marc Maes

BRUSSELS—A “hardcore gabber” version of a traditional nursery rhyme, originally put together at home by a listener to Flemish CHR network Top Radio, is set to become an unlikely Christmas hit in Belgium.

The old children’s song Alle Eendjes Zwemmen In Het Water was given the gabber treatment by a listener to Peter Hoogland’s daily Top Radio show. The listener sent the tape to Hoogland, who subsequently played it on air. “It all started as a joke,” says the presenter, “but suddenly people were phoning in and asking for the track, which, at that stage, was nothing more than a demo tape—we get sent several like it every week.”

The tape was then picked up by Byte Records, who took it to a professional studio and re-recorded the track as Kwakhak by Michael’s Beatbox. “When the audience found out that Michael’s Beatbox was signed to Byte, retailers were besieged by young fans who wanted to buy the record,” claims Byte Records promotions manager Hansbert Vanhove.

Sony Music Belgium, which distributes Byte’s product, says initial shipments of Kwakhak (released on December 2) are set to exceed the 3,000 units mark. “Things like this only happen once a year,” comments Sony Music Belgium trade and marketing manager Pierre Vermeersch. “So many people have spontaneously asked for the record. I expect to sell at least 15,000 units in the weeks to come.”
European artists find their touch

by Christian Lorenz

London — After three dire years for continental European artists in the higher echelons of the album charts, they appear back on track again. In 1998, there are five continental signings among the Top 20 albums compared to two in 1995, two in 1996 and three in 1997. The high achievements are Italy’s Eros Ramazzotti at 4; Danish pop quartet Aqua at 5; Germany’s re-united Modern Talking at 7; French multi-instrumentalist Eric Levi, a.k.a. Era, at 11; Dutch-signed U.S. act Backstreet Boys at 15 and Italian tenor Andrea Bocelli at 16.

However, it’s Celine Dion who tops both singles and album charts in a year which has seen a surge of continental European talent and a dearth of charting dance albums. Believe it or not, it’s the first time Dion has topped M&M’s annual charts. She has never had a single in the year-end Top 20 before and her previous album, Falling Into You (Epic/Columbia), stayed on the European album charts for two consecutive years in 1996 and 1997, but was still beaten into second place in 1998 by fellow Canadian Alanis Morissette’s debut Jagged Little Pill (Maverick/Sire). Dion’s 1998 studio album Let’s Talk About Love (Epic/Columbia) finally brings her to the top, propelled by her number one single My Heart Will Go On, the theme tune from this year’s blockbuster movie Titanic. Dion can thank her lucky iceberg; since her highest charting singles over the past two years have only reached number 39 (Because You Loved Me) in 1996 and number 51 (Tell Him, with Barbara Streisand) in 1997.

Another North American diva who had a good year in Europe was Madonna. Her new album, Ray Of Light (Maverick/Warner), finishes at number three. The soundtrack Evita reached number six last year and Madonna’s last studio album, Something To Remember, only made it to 14th place in 1998.

Dance fails to capitalise

Back to European artists, the success of Era is remarkable. Even though the album Era (Mercury) was never released in the U.K., it clocked up sales of 3.5 million across Europe. The only other "new age"-influenced act to reach the Top 20 were Germany’s Enigma, who finished at number 6 in 1994 with their album The Cross Of Changes (Virgin).

If there is a worrying trend in the year-end album charts, it must be the absence of albums building on the singles success of European dance acts. Only UK big beat act the Propellerheads manages a Top 100 entry—at number 99 with Of Changes (Virgin). Of the dance acts in the year-end Hot 100 singles charts, Faithless, Sash! and Dario G all had albums out for a good part of the year and all failed to chart.

Are the Propellerheads a fluke then? Maybe not. More than any other dance act they straddle the divide between the club scene and mainstream culture, through their work with ‘60s icon Shirley Bassey on History Repeating and On Her Majesty’s Service. And again it’s the movies which help artists sell records—even if he’s not a guarantor for blockbuster box office any more, the name James Bond still rings a bell.

Top ten singles artists

1. Celine Dion, The Reason, My Heart Will Go On, Zora Sourit, S’Il Suffisait D’Aimer (Epic/Columbia)
2. Aqua, Barbie Girl, Doctor Jones, Turn Back Time, My Oh My, Lollipop (Universal)
4. Janet Jackson, Together Again, Got Til It’s Gone, I Get Lonely, Go Deep (Virgin)
5. Run DMC Vs. Jason Nevins, It’s Like That, It’s Tricky (Maverick/Warner Bros.)
6. Natalie Imbruglia, Torn, Big Mistake, Wishing I Was There, Smoke (RCA)
8. All Saints, Never Ever, I Know Where It’s At, Under The Bridge/Lady Marmalade, Bootie Call, War Of Nerves (London)

Top three female artists (albums)

1. Celine Dion, Let’s Talk About Love, S’Il Suffisait D’Aimer, These Are Special Times (Epic/Columbia)
2. Madonna, Ray Of Light (Maverick/Warner Bros.)
3. Natalie Imbruglia, Torn, Big Mistake, Wishing I Was There, Smoke (RCA)

Top three female artists (singles)

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3. Janet Jackson, Together Again, Got Til It’s Gone, I Get Lonely, Go Deep (Virgin)

Top three male artists (albums)

1. Celine Dion, Let’s Talk About Love, S’Il Suffisait D’Aimer, These Are Special Times (Epic/Columbia)
2. Soundtrack - Titanic, Titanic (Sony Classical)
3. Madonna, Ray Of Light (Maverick/Warner Bros.)

Top three male artists (singles)

1. Aqua, Barbie Girl, Doctor Jones, Turn Back Time, My Oh My, Lollipop (Universal)
2. Run DMC Vs. Jason Nevins, It’s Like That, It’s Tricky (Maverick/Warner Bros.)
3. Spice Girls, Too Much, Spice Up Your Life, Stop, Viva Forever (Virgin)

Top three groups (albums)

1. Aqua, Aquarium, Mania Mix Vol. 1 (Sugar/Polydor)
2. The Verve, Urban Hymns (Hut/Virgin)
3. Spice Girls, Spiceworld, Spice (Virgin)

Top three groups (singles)

1. Aqua, Barbie Girl, Doctor Jones, Turn Back Time, My Oh My, Lollipop (Universal)
2. Run DMC Vs. Jason Nevins, It’s Like That, It’s Tricky (Maverick/Warner Bros.)
3. Spice Girls, Too Much, Spice Up Your Life, Stop, Viva Forever (Virgin)

Top 3 Continental Albums

1. Eros Ramazzotti, Eros (DDD)
2. Aqua, Aquarium (Universal)
3. Modern Talking, Back For Good (Hansa)

Top 3 Continental Singles

1. Aqua, Barbie Girl (Universal)
2. Wes, Alane (Saint George/Sony)
3. Manau, La Tribu De Dana (Polydor)

Top 3 Debut Albums

1. Aqua, Aquarium (Universal)
2. Natalie Imbruglia, Left Of The Middle (RCA)
3. Savage Garden, Savage Garden (Columbia)

Charts compiled from weeks 1-50, 1998

MUSiC & MEDIa 7 DECEMBER 19, 1998
1998 was a banner year for Sony Music, which scooped all the top-year-end positions in M&M’s annual analysis of the European charts. Sony takes the leading company title in both singles and albums charts, and Columbia is the top label in both categories.

There’s Life in the Titanic after all, as the band keeps playing Celine Dion’s songs. That’s how the year could be summarised for Sony Music, which dominates M&M’s 1998 year-end charts as no company has ever done before in the history of these charts.

The Japanese major emerges as the top company and top label (Columbia), both in albums and singles, while Celine Dion dominates the top singles and top albums sections by a wide margin, with Titanic’s anthem My Heart Will Go On and Let’s Talk About Love, respectively. Dion is also the top overall artist in both categories, as well being top female artist for both singles and albums.

Two Sony acts come first in other categories: Des’ree stands atop the airplay charts with Life; and Ricky Martin is top male artist in the singles category, thanks to the soccer World Cup official song La Copa De La Vida and two other singles. Sony also benefits from album sales of the Titanic soundtrack.

Other Sony best-selling albums are Savage Garden’s eponymous set and George Michael’s Ladies And Gentlemen, The Best Of…, and high ranking singles include Aerosmith’s I Don’t Want To Miss A Thing, Savage Garden’s Truly Madly Deeply, West’s Alone and Puff Daddy/Jimmy Page’s Come With Me.

Sony has stormed to third position in the albums category, and fourth in singles, to take the lead in both in 1998. Last year, EMI led the albums category and PolyGram was top singles company. Sony has gained 7.4 percent in one year to secure an overall 23 percent in the albums charts, and 19.5 percent in the singles charts to lift its score to 24.7 percent.

Sony’s gains in the albums category are pretty much reflected across all European territories. In some countries, such as France and the Netherlands, Sony affiliates have increased their chart share by some 10 percent, compared to 1997 figures.

Despite the turmoil linked to the “UniGram” merger, PolyGram stands firm in second position both in singles and albums. The company suffered from a weak release schedule during the first half of 1998, but made some significant gains during the second half with album releases from UZ, Boyzone, Dire Straits, Metallica, Sheryl Crow and the Bee Gees. In singles, PolyGram drops one position but manages to increase its chart share slightly, despite the absence of a hit single anywhere like the magnitude of Elton John’s Candle In The Wind.

EMI, which had a headlining year in 1997 thanks to Virgin and the Spice Girls, now ranks third in both singles and singles albums, compared to first and second respectively in 1997. Virgin comes out as the number 2 label for singles and number 3 for albums, thanks to new releases from Janet Jackson, Massive Attack, the Smashing Pumpkins, Lenny Kravitz and the ongoing success of 1997’s Urban Hymns by The Verve. Chrysalis’ British artist Robbie Williams achieved superstardom in his native country with two albums, Life Thru A Lens and the recent I’ve Been Expecting You, but the former Take That front man has not yet gained similar success elsewhere in Europe.

Warner makes a significant recovery compared to 1997’s “annus horribilis,” jumping to fourth position in the albums charts ahead of BMG, which drops one slot. Warner’s resurgence is owed to a series of hit albums from several established acts, and a few newcomers: Madonna (Top 3 album of the year with Ray Of Light), The Corrs, Phil Collins, Simply Red, Eric Clapton, Enya, Alanis Morissette, Catatonia and REM.

BMG has lost some ground in Europe this year, dropping to 5th position in the albums charts and staying steady at number 4 in the singles charts, despite the impressive come-back of ’80s German disco stars Modern Talking—whose album Back For Good stands at number 7—sales from newcomer Natalie Imbruglia (at number 10), and the consistent success of Eros Ramazzotti.

In 1998, Universal continued to live on the success of Aqua, with the Danish band holding the top group title for both albums and singles with no less than five titles charting. However, despite a stronger release schedule during the second half from artists such as Marilyn Manson and the eels, Universal’s albums chart share declined in 1998 compared to last year.

Based on this year’s figures, Universal and PolyGram’s combined chart shares would have reached 26.9 percent in singles and 23.5 percent in albums, putting the merged company ahead of Sony on both counts. Next year “UniGram” will be one single company, and it will be interesting to see if its chart share will match the aggregate of Universal’s and PolyGram’s separate 1998 chart shares.

Percentage shares, singles & albums
Compiled from M&M charts weeks 1-50 1998

**Chart share: albums by company (%)**

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<tr>
<th>Label</th>
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<td>Others</td>
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**Chart share: singles by company (%)**

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<td>Sony</td>
<td>24.7</td>
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<td>PolyGram</td>
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<td>Others</td>
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</tbody>
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**Analysis by Emmanuel Legrand**
**Airplay: Girls on top and Europe to the fore**

Analysis by Menno Visser

“Girl power” still holds its potency on Europe’s airwaves, and there were also strong signs in 1998 that European repertoire is gaining ground with programmers more used to giving U.S. acts high exposure.

A look at this year’s most played records on European radio shows pure pop making a comeback. Des’ree’s soul-tinted Life (Sony S2), a record which fits most formats, wins top honours. It stayed at number one for seven weeks in the summer, and survived for a total of 25 weeks in the chart.

Staying power is a key quality in this year’s airplay chart: Savage Garden’s poppy Truly, Madly, Deeply (Columbia) made number one for just one week in May, but took up residence in the Top 50 for 32 weeks, guaranteeing a high year-end position in the Top 50 for 32 weeks, one week in May, but took up residence in the Top 50 for 32 weeks, guaranteeing a high year-end position.

For Madonna, back after a long hiatus, it was a particularly good year: Frozen at number 3 and Ray Of Light at number 18. Those singles were number one on the European Radio Top 50 for nine and four weeks respectively. The third single from her Ray Of Light album (Maverick), Drowned World / Substitute For Love, ended just outside the Top 50, at number 55, while the fourth single, The Power Of Goodbye, is currently high in this week’s top 10.

**U.S. grip loosened**

1998 was also the year in which the influence of the United States on European radio gave way to domestic acts. The band was for European radio to support product of mainland European origin. In 1997, 26 of the Top 50 Airplay came from the United States, 20 from the U.K., 3 from Ireland and one from Australia. In 1998 only 17 hailed from the United States, 18 from the U.K., 3 from Ireland and one from Australia.

European Hot Radio Top 50 1998

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>Des'ree/Life</td>
<td>Sony S2</td>
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<tr>
<td>Savage Garden/Truly Madly Deeply</td>
<td>Columbia</td>
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<td>Madonna/Frozen</td>
<td>(Maverick)</td>
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<td>Eagle-Eye Cherry/Save Tonight</td>
<td>(Superstudio/Polydor)</td>
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<td>Lighthouse Family/High</td>
<td>(Virgin)</td>
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<td>Aerosmith/I Don’t Want To Miss A Thing</td>
<td>(Columbia)</td>
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<td>Karen Ramirez/Looking For Love</td>
<td>(Manifesto)</td>
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<td>Brandy &amp; Monica/The Boy Is Mine</td>
<td>(Atlantic)</td>
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<td>Natalie Imbruglia/Torn</td>
<td>(RCA)</td>
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<td>Ace Of Base/Life Is A Flower</td>
<td>(Mega/Polydor)</td>
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<td>Spice Girls/Viva Forever</td>
<td>(Virgin)</td>
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<td>Celine Dion/My Heart Will Go On</td>
<td>(Epic)</td>
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<td>Robbie Williams/Millennium</td>
<td>(Chrysalis)</td>
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<td>Jennifer Paige/Crush</td>
<td>(East West)</td>
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<td>Simply Red/Say You Love Me</td>
<td>(Westground)</td>
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<td>All Saints/Never Ever</td>
<td>(London)</td>
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<td>Janet Jackson/Together Again</td>
<td>(Virgin)</td>
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<tr>
<td>Madonna/Ray Of Light</td>
<td>(Maverick/Warner Bros.)</td>
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<tr>
<td>Pras Michel feat. ODB &amp; Int. Mya/Ghetto Supastar</td>
<td>(Interscope)</td>
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<tr>
<td>Natalie Imbruglia/Wishing I Was There</td>
<td>(RCA)</td>
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<td>Lutricia McNeal/Stranded</td>
<td>(Silemark/CNR)</td>
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<td>Mousse T/Horny ’98</td>
<td>(Peppermint Jam/Edel)</td>
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<td>Spice Girls/Stop</td>
<td>(Roule/Edel)</td>
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<td>Manie Street Preachers/If You Tolerate This Your Children Will...</td>
<td>(Time/Five)</td>
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<td>Stardust/Music Sounds Better With You</td>
<td>(Roule/Virgin)</td>
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<td>Eric Clapton/My Father’s Eyes</td>
<td>(Reprise)</td>
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<td>Will Smith/Gettin’ Jiggy With It</td>
<td>(Columbia)</td>
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<td>George Michael/Outside</td>
<td>(Epic)</td>
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<td>The Corrs/Dreams</td>
<td>(143/Lava)</td>
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<td>Boyzone/No Matter What</td>
<td>(Polydor)</td>
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<td>Robbie Williams/Angels</td>
<td>(Chrysalis)</td>
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<tr>
<td>B’witched/C’est La Vie</td>
<td>(Glenn Worr/Edel)</td>
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<td>Backstreet Boys/All I Have To Give</td>
<td>(Jive)</td>
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<td>Sheryl Crow/My Favorite Mistake</td>
<td>(A&amp;M)</td>
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<td>K-Ci &amp; JoJo/All My Life</td>
<td>(MCA)</td>
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<td>Sash!/Mysterious Times</td>
<td>(X-Temptations)</td>
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<tr>
<td>Ace Of Base/Cruel Summer</td>
<td>(Polydor)</td>
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<tr>
<td>Eros Ramazzotti &amp; Tina Turner/Cose Della Vita</td>
<td>(DDD)</td>
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<td>Puff Daddy &amp; Jimmy Page/Come With Me</td>
<td>(Epic)</td>
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<td>UB/Sweetest Thing</td>
<td>(Island)</td>
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<td>Alanis Morissette/Thinsk U</td>
<td>(Maverick/Warner Bros.)</td>
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<tr>
<td>Eagle-Eye Cherry/Falling In Love Again</td>
<td>(Superstudio/Polydor)</td>
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<td>All Saints/Under The Bridge</td>
<td>(London)</td>
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<td>Phil Collins/True Colors</td>
<td>(Virgin)</td>
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<td>Cornershop/Brumful Of Asha</td>
<td>(Wax/Wax)</td>
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<tr>
<td>Shania Twain/You’re Still The One</td>
<td>(Mercury)</td>
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<td>Fastball/The Way</td>
<td>(Hollywood)</td>
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<tr>
<td>Aqua/Turn Back Time</td>
<td>(Universal)</td>
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<tr>
<td>Janet Jackson/Go Deep</td>
<td>(Virgin)</td>
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'Proper' songs break radio borders in 1998

Analysis by Christian Lorenz

The M&M Border Breakers chart, which highlights the ability of continental European signed artists and songs to be successful outside their country of origin, gets 'serious' in 1998, as staying-power begins to tell.

T

he novelty hits are gone. Every year for the past three years novelty hits were sitting at the top of M&M's Border Breakers year-end chart. But for 1998, Eagle-Eye Cherry put an end to the trend and places a proper pop ballad, Some Tonight (Polydor), at number one.

Scatman John's Scatman started the novelty trend in 1995; Los Del Rio followed with Macarena; and Aqua continued it last year with Barbie Girl. Not that Barbie Girl isn't a brilliant pop song, but it's good to see that continental European artists don't have to resort to gimmicks and costumes to have success. Longevity is the word, and with marketing budgets rising across the board it is significant to see artists who have the potential to grow with their audience.

Sweden's Cherry has made an impressive debut on the Border Breakers charts this year, as has Norwegian singer/songwriter Espen Lind. If Cherry is a bit more "funky," Lind displays a MOR sensibility which propelled his ballad, When Susannah Cries (Universal), to number 14 in the year-end chart.

Last year's newcomer, Swedish R&B diva Lutricia McNeal, is now firmly established with hits such as Stranded (Siljemark/CNR/Wildstar) at number two, and Swedish R&B singer Robyn returns with the main export Show Me Love (Ricochet/RCA) at number 15.

Scandi artists shine

Since the inception of M&M's Border Breakers chart in October 1993, Scandinavia has steadily grown into the main source of pan-European airplay hits. Border Breakers is a singles chart which highlights European signings which score airplay on stations outside their country of signing, so this chart is directly related to a record's ability to cross borders and appeal to an audience beyond its home market.

Out of this year's Top 25, 13 hail from Sweden, Denmark or Norway. Italy, dropping back from a peak year in 1996—when ten Italian-origin hits by seven different artists made the chart—relies in 1998 largely on rock stars Eros Ramazzotti and Nek, but new dance act The Tamperer feat. Mousse T returns with the mature Show Me Love (RCA). Meanwhile, with the dance track Feel It (Time/Jive) at number four.

Germany continues to claim a significant share—five out of the Top 25 Border Breakers are German productions—but the emphasis in Germany seems to have shifted towards product aimed at the domestic market. More and more German single hits—such as Oli P's Flugzeug Im Bauch and Witt/Heppner's Die Flut—target the local market with increasingly popular German language lyrics, leaving exports to dance producers such as Mousse T and Sash! These two represent the country's new generation of dance artists which has made the move from techno to house.

If Sash! and Mousse T demonstrate the adaptability of the European scene, Cherry, McNeal, Lind, Nek and Ramazzotti point the way to the future. Driven by growing songwriting confidence and ever more sophisticated production tools, music made in continental Europe now needs to develop some more international "faces."
January
Norway's ministry of culture allows commercial radio to broadcast up to 25 percent of its programming.
The Dutch Mega Top 100 albums chart updates to electronically-gathered sales information...U.K. national commercial rock station Virgin Radio signs a $4.85 million deal with satellite/cable broadcaster BSkyB to sponsor Chris Evans' Virgin breakfast show...Spanish radio magnate Blas Herrero pulls his 60 local stations out of Onda Cero Radio's CHR network, Onda 10...Italian dance indies Flying Records and Zee Music fold...Ailing year-old commercial broadcaster Radio Ireland relaunches as Today FM with a $1.6 million marketing blitz...Frédéric Rebet quits Sony France to join Naïve...U.K. newspaper group Trinity buys Free Radio Group, valued at $36 million...At Medien in Cannes the priorities are intellectual property and piracy, and IFPI/EMI talks at the music market culminate in a new mechanical royalties agreement...The Medien Asia music market—scheduled for Bail—is cancelled because of "political unrest" in Indonesia...The entire board of governors of Italian public broadcaster RAI resigns amid charges of pro-government bias...Antwerp-based CHR station Radio Antigon is taken off-air for ten days by the Flemish Media Ministry for exceeding its transmitter power limit...The French government mounts its fifth attempt to privatise France's fourth largest radio group, Radio Monte Carlo...

February
French broadcaster M6 announces the launch of 24-hour TV station M6 Music...French broadcast regulator the CSA raps radio stations for "defying" M6 by breaking the 40 percent Francophone music quota law...London alternative rock outlet Xfm—the U.K.'s first—has disappointing first quarter audience ratings...Airplay monitoring debuts in the Czech Republic with the new IFPI-created Radio 2000 service...German public broadcaster Hessisches Rundfunk launches new youth station XXL...The roll-out of commercial radio in Austria receives another blow as licence awards are legally challenged...The Verve and All Saints clean up at the U.K. Brit Awards...Aqua take five awards at the Danish Grammies...Eagle-Eye Cherry scores three Swedish Grammy Awards...Mega TV channel CMT Europe closes down...Swiss labels boycott radio in the dispute over copyright payments...Radio advertising revenues in the U.K. decline...France reach record levels, according to official figures...Studio Gong is censured by the Bavarian radio regulator for concealing financial involvement in local stations...U.K. group Emap Radio buys London MOR/soft AC outlet Melody FM for $40.3 million...France's revamped Victoires de la Musique awards celebrated a 7 million live TV audience, as Florent Pagny, Zazie, Noir Désir and Lara Fabian win top honours...Andy Parfitt succeeds Matthew Bannister as controller of the CHR outlet BBC Radio 1...Warner Music suffers 26 percent fall in profits in 1997...Sony Music Columbia's Annalisa Minetti wins the Sanremo Song Festival...

March
Helmut Fest quits as EMI Germany managing director...German commercial broadcasters "outraged" at high level of public broadcasters' profits...NRJ group programming director Christophe Sabot resigns...the French radio group refuses to accept...Italian publisher Gruppo L'Espresso prepares to buy national radio network Italia Radio...Classic FM, Stockholm is taken over by the Netherlands' Sky Radio and replaced with soft AC Sky Radio 107.5 FM...Spanish music market recovers to record sales...60.5 million (1 million sales) in 1997 were by European artists...Allocation of France's new FM commercial radio licences in the Galicia region causes political furore...EMI Music Italy president Roberto Citterio is replaced by Riccardo Clary...France's public RMC Group is sold to Sud Communication, a joint venture betwee Soutwest Radio and Fabre and newspaper La Depeche Du Midi, for Ffr. 100 million...Alternative commercial stations Crash FM/Liverpool and Surf 107/Brighton launch in the U.K....

April
U.K. radio groups GWR forms Digital 1 consortium to bid for first U.K. digital multiplex licence...André de Raaff steps down as president/CEO of Netherlands-based Arcade Music Group...CHR network BDS/Phoenix achieves a 4.8 million average daily listener in the first quarter 1998 Airdiradio ratings...Sony and Warner announce creation of a new post-production company, The Entertainment Network...Catalonian radio stations say Europe's latest quota laws hurt them in their ratings competition with Spanish networks...MTV announces new services in Russia and Scandinavia...Germany's gold and schlager stations make big gains in latest Medienn Analyse ratings survey...The EU launches a pan-European study of CD pricing...Esben Lind wins three categories at Norway's Spellmannprisen music awards...Epic Music Publishing Worldwide chairman Martin Bandier and Recorded Music chairman Ken Berry get seats on the EMI board after resignation of president/CEO Jim Fitzfield...Cologne-based EMI Electrola sheds 50 of its 470 staff...European media company CLT-UFA confirms it will sell most of its U.K. radio interests...U.K. broadcaster group Capital Radio moves to buy London alternative station Xfm...French broadcast- er NRJ announces plans to set up a record label under group program- ming company, The Entertainment Network...U.K. public broadcaster BFI teams with German commercial AC station Salit to form new cross-border radio service "Radio 3000"...Jay Berman is confirmed as MusicWeek/chronicle's executive editor from Jan. 1 1999...Sony Music Entertainment posts pre-tax profits of $410 million for the year to March 31 1998...Mariah Carey, Puff Daddy, Spice Girls, Leann Rimes and Andrea Bocelli are acknowledged as best sellers in the World Music Awards in Monaco...Seagram confirms acquisition of PolyGram NV for $10.5 billion, subject to fair trade approval...Frank Sinatra's death prompts European-wide radio tributes...BMG Digital 1 consortium launches...IFPI approves extensive networking by commercial radio stations...
tive of Universal Music Group (Universal Music and PolyGram combined) and Jorgen Larsen becomes chairman and CEO of Universal Music International... BMG U.K. & Ireland promotes as managing director, British pop singer Harry Maggey and Ian Dickson join from A&M... Stephen Mulholland leaves BBC Digital Radio to join U.K. indie music company Wise Buddah as MD... French radio regulator the CSA approves sale of three publicly-owned RMC networks Sud Communications, and publishing group Emap France claims the tendering process was not fair... Italian local radio body ANTI protests as withholding payments to SIAE is ruled illegal... BMG Entertainment International senior VP of A&R & marketing Heinz Henn announces he's quitting... Czech national commercial AC station Radio Alfa loses its licence to new AC talk station Radio Impuls... PolyGram buys back A&M operations in the U.K.... U.S. stock broker'syx receives only one application (Digital 1) for the country's first national digital radio "multiplex" licence...

July
Italian majors restructure their trade body, FIMI... Jean-Michel Jarre becomes IFPI European Artist Spokesman... Incomberet RSL retains the contract for the U.K. radio industry's official audience ratings survey, RAJAR... PolyGram combines its Swiss and Austrian affiliates under a single management unit headed by PolyGram Switzerland MD Vico Antippas... Bruno Gerentes confirmed as president of BMG France... Dutch music TV station The Music Factory launches a cable service in Belgium... Gilbert Ohayon, EMI Music France president and CEO, is named to the IFPI Platinum Europe Awards dinner takes place in Brussels, and Jean-Michel Jarre calls for greater protection of artists' copyrights... Guy Banville, programme director of French national AC network Europe 2, quits... Guido Monti resigns as station manager of Italian CHR network Radio 105... Dutch group Wegener Arcade sells Arcade Music Company France and restructures its Belgian operation...

August
Teddy Bautista, executive president of Spanish authors' society SGAE, is named to the Latin America & Caribbean "Man of the Year" accolade... BMG Entertainment chairman Michael Dornemann appoints BMG North America president & CEO Streetz Zelnick as president and CEO of BMG Entertainment... U.K. broadcast group Capital Radio prepares to make its move into the German independent production/distribution company edel music AG plans flotation on the Frankfurt Stock Exchange... France's "National Commission on Today's Music" produces a report recommending the government makes major changes to its music policies, and industry body SNEP calls it "ill-informed"... Chris Blackwell acquires U.S.-based Ryko for $25 million... U.S. media giant Clear Channel Communications buys 51 percent of Copenhagen hot AC station Radio Uptown and national Danish cable outlet Radio 2 (soft rock) from the Danish government in an emergency decree to penalise vendors of pirate recordings... Spanish regions of Aragon and La Rioja award 40 new independent radio licences... Music TV channel appointed 40TV launches in Spain... Stéphane Bourdonoiseau is appointed CEO of Wagram Music, formerly known as Belga Music... Dennis Pop, Swedish producer, dies at 35...

September
Hit/Virgin U.K. act Gomez win the 1998 Techlines Mercury Music Prize with their debut album Bring It On... Music-driven international satellite radio network Radio Voyager Network, based in Washington, DC, set to launch across the U.S. and Europe... NHJ prepares to launch CHR-formatted Radio Energy in November in Belgium... 33 FM and 7 AM commercial radio broadcast licences are awarded to regional stations in the Netherlands... 'I Love You' by German indie Max Music, faced with charges of kidnapping the company's co-founder Ricardo Campany... Spanish indie labels Cadena Top is relaunched as Top 8... Italian -language repertoire music station Radio Europe Gerd Gebhardt... The National Association of Broadcasters' NAB Europe event in Madrid predicts the future of radio in Europe... Police investigate U.K. Radio Authority following allegations of corruption... Michael Kreisil steps down as programme director of German music TV station Warga Viva and Viva 2... Spanish radio faces "licensing crisis" as regional government backs media licence renewal... Jean-Marie Cavada is appointed president of public network Radio France... Jenny Abramsky replaces Matthew Bannister as director of network radio at U.K. public broadcaster the BBC...

October
Sir George Martin receives the Music Industry Trust outstanding achievement award... The Spice Girls, Radiohead and U2 are among writers honoured at the annual PRS/ASCAP dinner in London... IFPI first half figures show world music sales, with the European market growing by just one percent... Manfred Zunkeller, president of Europe Music International, warns that "The music industry is not recession-proof any more"... French regulator the CSA takes CHRM broadcaster Vibration's "Nouvelles frontal de France" for 24 hours for non-compliance with Francophone quota laws... TV music channel The Music Factory goes on-air in Flanders to a warm reception from record labels... Emmanuel de Buretzel, president of Virgin Records France, is promoted to president of Virgin Continental Europe... Trick, former MD of German indie edel's Scandinavian subsidiary, is promoted to edel VP for Northern Europe... A coalition of government bodies issues a study on private broadcasters launches 100.5 Das Hitradio, covering the Belgian-German-Dutch-border area... French culture minister Catherine Trautmann unveils a new set of measures designed to "put today's music back at the heart of the minister's cultural policy"...

November
Shares in Irish CHR network Radio 105 are suspended pending settlement of an ownership dispute... The European Commission launches an inquiry into the effects of piracy and counterfeiting in the EU... Spanish act Jarabe de Palo, Alejandro Varela, wins the annual PRS/ASCAP dinner in Madrid plots the future of radio in Europe... Police investigate U.K. Radio Authority following allegations of corruption... Michael Kreisil steps down as programme director of German music TV station Warga Viva and Viva 2... Spanish radio faces "licensing crisis" as regional government backs media licence renewal... Jean-Marie Cavada is appointed president of public network Radio France... Jenny Abramsky replaces Matthew Bannister as director of network radio at U.K. public broadcaster the BBC...
1998 was not an easy year for jazz, with global sales generally down for the genre. But jazz festivals were more numerous than ever, new jazz radio stations or programmes appeared in several territories, and many new specialist labels were launched, and both hip-hop and dance music showed an increased interest in jazz.

Alex Merck of Alex Merck Music addresses the apparent contradiction, pointing out that the decline in sales was universal, and that what he calls "private piracy" is hurting the genre's legitimate sales. "Wide-spread copying has followed the introduction of the CDR format in Europe," he claims. "And less than 10 percent is legitimate. This hurts jazz perhaps more than other genres because it is exactly the upscale users and university students who are our principal audience."

Despite the downturn, trends emerged or consolidated this year. For example: the release of "definitive" boxed sets of jazz pioneers and legends; the dominance of fusion on the airwaves and at retail; and the increase of ethnic influence and global rhythms among jazz artists.

The European jazz radio landscape continues to be too diversified to draw any definitive conclusions about content. Where Jazz Radio Berlin or Paris Jazz are programing the harder-contemporary sounds of Joshua Redman, John Scofield, Gary Bartz, Pharoah Sanders and Courtney Pine, RMC Monte Carlo and Jazz FM/London/Manchester brew an altogether softer blend of smooth jazz by the likes of Ramsey Lewis, Bob James, George Benson. But there is much overlap, and a mix which avoids strict stylistic limits.

The radio panorama is certainly not ideal. According to Merck, radio can help sales but it can also hurt them, especially when programs focus on back catalogue or a limited number of greatest hits.

Miles Davis, Charles Mingus and John Coltrane were the subjects of multiple box sets and classic album re-releases which confirm their historical significance and, perhaps more importantly, their continued relevance. Pianist/composer Herbie Hancock, a legend in his own right, launched his own Verve imprint, Hancock Records, which joins a long list of artist-driven jazz labels. After all, if the artists themselves don't have confidence in the market, who will?

All in all it was a fine year for the French. Yellow Productions' label deal with East West is, for the first time, working to the advantage of both parties. The extra marketing muscle has pushed Yellow's sales on to a new level. Dimitri from Paris' Sacrebleu has now sold more than 100,000 units worldwide, while Bob Sinclair's "Paradise" is at 87,000 units and Kid Loco's "A Grand Love Story" is at 55,000.

Further down the scale, labels such as Artefact and Pro Zak Trax have emerged from the shadows with some of the very best music of the year. Doctor L, a founder member of Assassin, released a solo album, "Exploring The Inside World" (Artefact), which caused 'ripples across the continent, while Pro Zak Trax act Seven Dub put out "Rock It Tonight" and "Run For Cover", two of the best singles of 1998.

Meanwhile, elsewhere, in a worldwide sense, it has been the year of the rebirth of hip hop. A new scene is a reaction to the dullness of mainstream hip hop acts like Puff Daddy," says Belgian-based DJ Morpheus. "That and the audience getting tired of gangsta rap. The result is a new wave of acts from both sides of the Atlantic, such as Jigmastas and the U.K.'s Freestylers. Both combine block-rocking music with humour and poetry which has an antithetical The And dignity of The Last Poets and Gil Scott-Heron rather than praising the dubious joys of a warm gun.

While still at Decca, Lewis oversaw the third installment of the phenomenally successful Three Tenors In Concert series, featuring superstar tenors Luciano Pavarotti, Placido Domingo and Jose Carreras. The Three Tenors—Paris 1998 was released worldwide on August 17, just over a month after the event was staged for the soccer World Cup in Paris, and involved an unprecedented collaboration between Atlantic Records, handling the album in North America, and Decca, responsible for the release in the rest of the world.

But if classical music overall is under-performing, the genre is attracting artists not usually associated with it. Pop stars such as Paul McCartney, Joe Jackson and Ryuichi Sakamoto all turned to classical music for inspiration this past year, and contemporary composers such as Philip Glass, Gavin Bryars, Arvo Pärt and the recently deceased Alfred Schnittke continue to break down both stylistic and sales barriers. All, despite the numbers, boding well for classical music's future.
Big deals, more Bob, new growth: the year in...

...music

by Emmanuel Legrand

In 1998, the music industry's agenda was clearly dominated by one of the decade's most important events: the re-negotiation of the Phonographic Copyright Directive. The irony is that observers predicted EMI would be sold in 1998. But against all the odds it was PolyGram, the world's largest record company, which was eventually acquired by Seagram and merged into Universal.

The $10.4 billion merger, the biggest so far in the history of the music industry, will have massive economic and structural impact—not to mention its human cost and the consequences for artists. Its effects will certainly reverberate into 1999.

The merger came as the IFPI (International Federation of the Phonographic Industry) announced flat worldwide sales during the first half of 1998, despite a recovery of the North American market. Uncertainty about the future was prevalent in industry circles, with the development of the Internet being at the heart of the music business' concerns. On-line retailing expanded throughout the year, and now accounts for an increasing percentage of music sales.

But the crucial debate is about streamlining and downloading from the Internet. This year's launching of Rio, an affordable electronic product which allows downloading of music from the Net and storage in digital memory, has sent shivers throughout the industry.

The evolution of digital technology, highlighted by Rio, demands the evolution of copyright legislation on a worldwide basis. On the legislative front the calendar was pretty heavy in Europe, with the ratification process of the WIPO Treaties by European Union members. The discussion of a new Copyright Directive. The Directive's purpose is to harmonise current national legislation at a European level, and to tackle the challenges of the digital world.

However, the draft version of the Directive contained some provisions which the music community found difficult to accept, and the year ended without a single text being adopted by the EU, leaving a string of crucial decisions to be made next year in Brussels.

In sharp contrast to Europe's inertia, the USA's Congress has ratified the WIPO Treaties and passed a new Copyright Bill, which has some weak spots but marks a significant step forward in the protection of right owners in the digital age.

On the positive side, the European music industry has made significant advances in presenting itself to European policy makers. One of the highlights of this strategy was the second IFPI Platinum Awards show in Brussels last July, where artists such as Aqua, Ricky Martin, The Corrs and Joe Cocker received plaques in recognition of sales of more than a million units in Europe from the hands of European Commission president Jacques Santer. This celebration was a perfect example of how to combine music and politics for the benefit of both.

...talent

by Christian Lorenz

It's been a good year for music, but first and foremost it has been a great year for pop.

Critics pointed a finger at the number of "veteran" pop artists in the charts—the likes of Cher, George Michael, Modern Talking—but there is a lesson to be learned from that: if you want to stand, get a face. Robbie Williams knows. So do Boyzone's Ronan Keating, Eros Ramazzotti and Eagle-Eye Cherry. Four artists, totally different and yet with the common quality that they are characters, entertainers. They don't just sing. They deal in dreams.

And that's where Europe is doing well. There is a new generation of "proper" pop stars emerging who may soon be able to follow in George's footsteps and take on Celine Dion and Madonna. The infrastructure to make it happen certainly exists. Never before has Europe—especially continental Europe—boasted such a high standard of studio, producers and writers.

The technical equipment in Europe's studios and, more importantly, the know-how of producers and engineers, can stand close scrutiny against U.S. standards: a Swedish writing and production team propelled U.S. boy band the Backstreet Boys into the charts; English writers and producers launched the career of Australian soap star Natalie Imbruglia; R&B singer Karen Ramires went to Italy to record her album; German producers teamed U.S. hip hop star Warren G with Norwegian opera singer Sissel and created a hit single. These are just a few examples of cross-border A&R.

At the same time, there is no doubt that Europe's discrete markets are becoming more and more self-focused. For example, until 1996 Germany was exporting dozens of formulaic Eurodance hits, but over the past two years the focus of music production has shifted from export-oriented material to catering for the German-speaking market. But the know-how gathered in the process of creating ever slicker German hip hop could be useful to Danish or Italian artists as well.

In dance music, Denmark could even be "the new France" next year, thanks to a buzzing electronic scene around acts such as Tokyo Combo, Future 3 and Kai Bojesen-Møller. These acts are just waiting for a little push. It's all down to the combination of expertise and local flair. There's a perfect artist/writer/producer combination for everybody. The elements are in place. The challenge for the European industry is to bring them together.

...radio

by Mike McGeezer

Consolidation, diversification and expansion were among the outstanding issues which helped to shape the landscape of European radio during the past twelve months—and to set the agenda for the next year.

The relaxation of media ownership regulations led to consolidation in some major markets. In the U.K., for example, Capital Radio, Emap Radio and Chrysalis all acquired a second FM licence in markets where they already had established services.

Changes in broadcasting legislation kickstarted the expansion of the radio industry across much of Europe, but it was not without headaches. In March, Austrian broadcasting officials finally gave the green light for national roll out of commercial stations, after lengthy arguments in the constitutional court over the validity of the licence awarding process.

Expansion was not limited to European countries. Home to a substantial part of Europe's large-scale commercial radio with the Spring launches of two national music stations, Danubius Radio (CHU) and Slager Radio (gold) by foreign operators DMG Radio (U.K.) and Remco Communications (U.S.) respectively.

Exciting some consternation in the music industry, major broadcasting groups continued to diversify by establishing record labels or other music-related businesses. As the Capital Radio-backed Wildstar label continued to rack up chart hits with artists such as Lutricia McNeal and Conner Reeves (thanks in part to airplay on Capital's stable of stations), Paris-based group NRJ became in May the first major French radio company to enter into the business of music production, with a debut release expected soon on the yet-to-be-named label.

There were no extraordinary music radio trends which stood out in 1998. However, AC stations across Europe enjoyed ratings success as they were served with a steady diet of format-friendly tracks by border-breaking artists such as Eros Ramazzotti (BMG), Espen Lind (Universal), and Dee'ree (Sony). Also, dance music found its way into the clubs onto CHR stations' playlists, as artists such as Mousse T and Sash! found mainstream airplay success.

As 1998 drew to a close, several broadcasters such as national U.K. CHR/dance station Atlantic 252, Melody FM/London (AC/MOR) and Sweden's CHR network P3 began adjusting their programming policies to attract and maintain female listenership, in recognition of the increasingly influential female radio audience developing into the 21st century.
Music of their lives: the M&M jukebox 1998

M&M staff pick the albums and singles which tickled their personal fancy in 1998, and share their musical passions in this once-a-year confessional.

Terry Berne
Spain/Jazz/classical correspondent

1. Manu Chao/Clandestino (Virgin)
2. Van Morrison/The Philosopher’s Stone (Polydor)
3. Julian Lourau Groove Gang/City Boom Boom (Warner Jazz)
4. Elvis Costello and Burt Bacharach/Painted From Memory (Mercury)
5. New Cool Collective/More! Soul Jazz
4. Jon Spencer Blues Explosion/Acme (Mute)
10. Lyle Lovett/Step Inside This House (MCA)

Jon Crouch
production manager

1. The Global Underground/Dream Of 100 Nations (Nation)
2. Julian Lourau Groove Gang/City Boom Boom (Warner Jazz)
3. Amon Tobin/Permutation (Ninja Tune)
4. Bonnie Raitt/ Fundamental (Capitol)
5. The Mavericks/Trampoline (MCA)
6. Orchestral Manoeuvres In The Dark/Off (Island)
7. AudioWeb/Fireworks City (Mother/PolterGroup)
8. John Coltrane/My Favourite Things (BlueNote/Re-issue)
9. Various/Future Sounds Of Jazz Vol. 5 (Skin/Epic)
10. 4 Hero/Tour Pages (Talkin Loud)

Singles
1. Run DMC vs. Jason Nevins/It’s Like That (Profile)
2. Cornershop/Brimful Of Asha (Wiiija)
3. The Mavericks/Dance The Night Away (MCA)
4. Air/Kelly Watch The Stars (Source/Virgin)
5. Robbie Williams/Millenium (Columbia)

Mark Dezzani
Italy correspondent

1. Manu Chao/Clandestino (Virgin)
2. Alphaville/Something New (Polydor)
3. U2/Songs Of Innocence (A&M)
4. Morcheeba/Big Calm (Virgo/Polydor)
5. Gomez/Whippin’ Piccadilly (Hut/Virgin)
6. Dead Pig/Eye Q (Mother/Polydor)
7. Audioweb/Fireworks City (Elektra)
8. Big Lucky Carter/Lucky 13 (Blueside)
9. Various/Ensemble (V2)
10. Craig Armstrong/The Space Between (Mute)

Singles
1. Faith/What God Is Doing Now (BMG-Ariola)
2. Sara McLachlan/Adia (Arista/Trident)
3. Propellerheads (featuring Shirley Bassey)/History Repeating (Walk On Sound)
4. Cornershop/Brinful Of Asha (Wijiwa)
5. Blackwood/Peace (AKD)

Tom Ferguson
International associate editor, Billboard; formerly managing editor, Music & Media

1. Lambchop/What Another Matt Spills (MCA)
2. Terry Callier/Travestary (Talkin Loud)
3. Lucinda Williams/Car Wheels On A Gravel Road (Mercury)
4. R.E.M./Up (Warner Bros.)
5. Nick Lowe/Dig That Meddlin’ Mood (Demon)
6. Sparklehorse/Good Morning Spider (Parlophone)
7. Malcolm Ross/Happy Boy (Marina)
8. Joe Spencer Blues Explosion/Acme (Mute)
9. Lyle Lovett/Step Inside This House (MCA)

Jonathan Heasman
deputy editor/news editor

1. Air/Moon Safari (Source/Virgin)
2. Mosea/Big Calm (China)
3. thee audience/thee audience (Mercury)
4. Fatboy Slim/You’ve Come A Long Way Baby (Skint)
5. Catatonia/International Velvet (Blanco Y Negro)

Singles
1. Morcheeba/Part Of The Process (China)
2. Air/Kelly Watch The Stars (Source/Virgin)
3. Space Fest/Cerey From Catatonia/Ballad Of Tom Jones (Out)
4. Fatboy Slim/Rockefeller Skank (Skint)
5. Gomez/Whipperin’ Picadilly (Hot/Vertigo)
6. The Dandy Warhols/Not If You Were The Last Junkie On Earth (Capitol)
7. Air/Sexy Boy (Source/ Virgin)
8. thee audience/A Passion Is Never Disappointed (Mercury)
9. Madonna/Stay Alive (Maverick/Warner Bros)
10. The Cardigans/My Favourite Game (Stuckbomb Records)

Terry Heath
Features and specials editor

1. Sonny Black & The Dulkes/Pro Spirit (Free Spirit Productions)
2. Errol Linton’s Blues/ Vibe/Vibing It! (Ruby Records)
3. Kelly Joe Phelps/Roll Away The Stone (Rhodeys)
4. Adrian Byron Burns/Back To The Wood (Blutrack Records)
5. Peter Green/The Robert Johnson Sessions (BMG-Ariola)
6. Big Lucky Carter/Lucky 13 (Bluetease)
7. T. W. Henderson/The Wilderness Years (Blutrack Records)
8. Nick Martin & The Blues Rockers/Good Reaction (JSP Records)
9. Eugene “Hideaway” Bridges/Born To Be Blue (Bluetease)
10. Jonny Lang/Wander This World (A&M)

Michele Legge
Czech Republic correspondent

1. Air/Moon Safari (Source/ Virgin)
2. Mogwai/Kicking A Dead Pig (Roule/Virgin)
3. Wilco/Mermaid Avenue Of 100 Nations (Nation)
4. Radio Futura/Memoria Del Porvenir (Universal)
5. Madonna/Ray Of Light (Chrysalis)
6. The Cardigans/My Favourite Game (Stuckbomb Records)
7. Jon Spencer Blues Explosion/Acme (Mute)
8. Fatboy Slim/Rockefeller Skank (Skint)
9. Robbie Williams/Millenium (Columbia)
10. The Divine Comedy/Fin De Siècle (Creation)

Singles
1. Babybird/Bed Old Man (Echo)
2. WIns Rapp/Once In A Lifetime (Mercury)
3. Eagle- Eye Cherry/Say Tonight (Sire/ Polydor)
4. Cornershop/Brinful Of Asha (Narma/Comik Rewis) (Wijiwa)

Howell Llewellyn
Spain correspondent

1. Manu Chao/Clandestino (Virgin)
2. Compad Segundo/Lo Be Blue (Blueside)
3. Lost/Feedback (DRO East West)
4. Eugene “Hideaway” Bridges/Mejor De La Vida (DRO East West)
5. Norah Jones/From The Left (Elektra)
6. Big Lucky Carter/Lucky 13 (Blueside)
7. Vargas/Feedback (DRO East West)
8. Nicko Pastor/Bee Lucky (BMG-Ariola)
9. Manolito Su Trabajo/Morando La Distanza (Emart)

Kai R. Lofthus
Norway correspondent

1. Midnight/Midnight (Universal)
2. Elvis Costello & Burt Bacharach/Painted From Memory (Mercury)
3. Gravel Road/Take Me To Your Heart (Mercury)
4. The Jesus And Mary Chain/Munki (Creation)
5. Solid South/A Thousand Lovelies (Geffen)
6. Bernard Butler/People Move On (Creation)
7. Fatboy Slim/’You’ve Come A Long Way Baby’ (Skint)
8. Irresistible Force/I’M Here...Already (Nuja/Team)

Singles
1. Madonna/You’re Living In Tension (BMG-Ariola)
2. Beck/Dead Flowers (EMI-Angels)
3. Blur/Done (Mother/Polydor)
4. Massive Attack/Mezzanine (Virgin)
5. The Cardigans/My Favourite Game (Stuckbomb Records)

Jonathan Heasman
<table>
<thead>
<tr>
<th>Number</th>
<th>Artist/Song Title</th>
<th>Album/Label</th>
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<tr>
<td>1.</td>
<td>Various/Chef Aid</td>
<td>(Columbia)</td>
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<td>2.</td>
<td>Eagle-Eye Cherry</td>
<td>(Virgin)</td>
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<td>3.</td>
<td>Various/Together Alone</td>
<td>(Dino)</td>
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<td>4.</td>
<td>3rd Force</td>
<td>(Higher Octave/Virgin)</td>
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<td>5.</td>
<td>Anouk</td>
<td>(Virgin)</td>
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<td>6.</td>
<td>The Corrs</td>
<td>(Talk on Corners)</td>
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<td>7.</td>
<td>Billie Myers</td>
<td>(Virgin)</td>
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</table>

**Christian Lorenz**

Music & talent editor

*Programming editor: Mike McGeever*

*Belgium correspondent: Marc Maes*

*Talent editor: Christian Lorenz*

**Marc Moes**

Belgium correspondent

*Authors: Eric Clapton/Pilgrim (Duck/Reprise) & Paul Michiels/Inner Child (CNR)*

*Simply Red/Blue (East West)*

*3rd Force/Vital Force (Higher Octave/Virgin)*

*Anouk/Together Alone (Dino)*

*The Corrs/Talk On Corners (143/Lava/Atlantic)*

*Cuba All Stars/Cuba All Stars (World Circuit)*

*Alex Red/Con Solo Pescar La Virgen (Virgin)*

**Dominic Salmon**

Designer

*Authors: Amon Tobin (Permutation) & Audiolin (Slaier/Slayer)*

*Propellerheads feat. Shirley Bassey/History Repeating (Wall of Sound)*

*Madonna/Ray Of Light (Maverick/Warner Bros.)*

*Janet Jackson/Together Again (Virgin)*

*Rammstein/Stimulated (Motor Music)*

**Singles**

*Domino/Love You (Paradise)*

*Generation X/Timelines (Superstitious)*

*The Hermitage/Rollerball (Warner Music)*

*21st Century Breakdown (Lilith)*

*Big Calm (Virgin)*

**Ed Meza**

Germany correspondent

*Authors: Jerry Goldsmith (Planet Of The Apes Soundtrack 1996 release) & Mary Winstead (Virgin)*

*The King/Twentieth Century Boy (EMI)*

*Madonna/Ray Of Light (Maverick/Warner Bros.)*

*Space/Tin Planet (Virgin)*

*Bobbie Williams/You've Been Expecting You (Maverick)*

*Janet Jackson/The Velvet Rope (Virgin)*

**Singles**

*King/Twentieth Century Boy (EMI)*

*Propellerheads feat. Shirley Bassey/History Repeating (Wall of Sound)*

*Madonna/Ray Of Light (Maverick/Warner Bros.)*

*Roger/Good Will Out (Maverick/Warner Bros.)*

*Gomez/Bring It On (Hut/Virgin)*

*Manic Street Preachers/This Is My Truth Tell Me Yours (Epic)*

**Gary Smith**

Spain/dance correspondent

*Authors: Various/Future Sound of Jazz vol.5 (Compotent)*

*The Egg/Travelator (Maverick/Warner Bros.)*

*Manu Chao/Clandestino (Virgin)*

*Syk/100 (P1996 The Funk Hits The Fan (Promo)*

*Doctor L/Exploring The Inside World (Artfact)*

**Singles**

*King/Twentieth Century Boy (EMI)*

*Propellerheads feat. Shirley Bassey/History Repeating (Wall of Sound)*

*Madonna/Ray Of Light (Maverick/Warner Bros.)*

*Gomez/Bring It On (Hut/Virgin)*

*Manic Street Preachers/This Is My Truth Tell Me Yours (Epic)*

**Robbietill**

Netherlands correspondent

*Authors: The Mavericks/Trampoline (Virgin)*

*Manu Chao/Clandestino (Virgin)*

*Lucy Williams/Car Wheels On A Gravel Road (Mercury)*

*Amor/Not So Tough (Maverick/Warner Bros.)*

*Evanescence/Paradise (Universal)*

**Menno Visser**

Charts researcher

*Authors: The Mavericks/Dance The Night Away (MCA)*

*Stardust/Music Sounds Better With You (Roule/Virgin)*

*Elliot Smith/Waltz No. 2 (Dreamworks)*

*Fat Boy Slim/Rockafeller Skank (Skint)*

*The World/Not So Tough (Warner Brothers)*

**Mike McGeever**

Programming editor

*Authors: Lucinda Williams/Wheel On A Gravel Road (Mercury)*

*The Corrs/Talk On Corners (143/Lava/Atlantic)*

*Ferocious Band/Before These Crowded Streets (RCA)*

*Eagle-Eye Cherry/Desireless (Superstudiopolydor)*

*Various/Chef Aid (Columbia)*

*Billie Myers/Growing Pains (Universal)*

**Singles**

*Lucinda Williams/Wheel On A Gravel Road (Mercury)*

*The Corrs/Talk On Corners (143/Lava/Atlantic)*

*Ferocious Band/Before These Crowded Streets (RCA)*

*Eagle-Eye Cherry/Desireless (Superstudiopolydor)*

*Various/Chef Aid (Columbia)*

*Billie Myers/Growing Pains (Universal)*

**Singles**

*Eagle-Eye Cherry/Save Tonight (Superstudio/Polydor)*

*Massive Attack/Teardrop (Virgin)*

*The Corrs/TAk on Corners (Columbia)*

*Massive Attack/Mezzanine (Virgin)*

*Various Artists/Rockin' Is Not Our Business (World Circuit)*

*Stardust/Music Sounds Better With You (Roule/Virgin)*

**Gary Smith**

Spain/dance correspondent

*Authors: Various/Future Sound of Jazz vol.5 (Compotent)*

*The Egg/Travelator (Maverick/Warner Bros.)*

*Manu Chao/Clandestino (Virgin)*

*Syk/100 (P1996 The Funk Hits The Fan (Promo)*

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*Massive Attack/Teardrop (Virgin)*

*The Corrs/Talk On Corners (Columbia)*

*Massive Attack/Mezzanine (Virgin)*

*Various Artists/Rockin' Is Not Our Business (World Circuit)*
<table>
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<tr>
<th>Title</th>
<th>Artist</th>
<th>Country/Label</th>
<th>Peak Position</th>
<th>Chart Weeks</th>
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<tbody>
<tr>
<td>Believe</td>
<td>Cher - WEA (Risk-Dreieck / Warner Chappell)</td>
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<td>1</td>
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<tr>
<td>Big Wild Bird</td>
<td>Emilia - Red! / Universal (Anderson)</td>
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<td>8</td>
<td>10</td>
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<tr>
<td>No Matter What</td>
<td>Boyzone - Polydor (Really! PolyGram)</td>
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<tr>
<td>The Power Of Goodbye</td>
<td>Madonna - Maverick / Warner Bros. (Warner Chappell)</td>
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<tr>
<td>Flugzeug Im Bauch</td>
<td>Olly P. &amp; Hannah (Girstockian)</td>
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**SALES BREAKER**

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<th>Title</th>
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<th>Country/Label</th>
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<tr>
<td>Hard Knock Life (Ghetto Anthem)</td>
<td>Jay-Z - Roc-A-Fella / Northamide (EMI / Warner Chappell / MPL)</td>
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<tr>
<td>I'm Your Angel</td>
<td>A.R. &amp; The D.O.D. / NMC</td>
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<tr>
<td>Up And Down</td>
<td>Vengaboys - Virgin / Jive (Virgin / Peermusic)</td>
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<tr>
<td>When You Believe</td>
<td>S.F.S.L. / OLC.IK</td>
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<tr>
<td>I Want To Play It</td>
<td>Vengaboys - Virgin / Jive (Virgin / Peermusic)</td>
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<td>I Love The Way You Love Me</td>
<td>Boyzone - Polydor (EMI)</td>
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<td>If You Believe</td>
<td>Sasha - WEA / Click (BBM Ufa)</td>
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<td>Don't Want To Miss A Thing</td>
<td>Mrs. Lennon - Mr. Be Blax Music</td>
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<td>Outside</td>
<td>Michael G. &amp; Dick Leary (EMI)</td>
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<tr>
<td>Heartbeat/Tragedy</td>
<td>Steps - Jive (All Day BMG)</td>
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<tr>
<td>I Want To Spend My Lifetime Loving You</td>
<td>Sia - Epic (Honda)</td>
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<tr>
<td>When You're Gone</td>
<td>Bryan Adams feat. Marcella C. - A&amp;M / Madsen / Sony ATV</td>
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<tr>
<td>Until The Time Is Through</td>
<td>R.E.M. (Greece / Zombie)</td>
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<td>Hi Jo De La Luna</td>
<td>Leona - Mover (The Blax Music)</td>
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<td>S.Till Suffas D'Aimer</td>
<td>Celine Dion - Columbia (Not Listed)</td>
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<tr>
<td>Thank U</td>
<td>Alain Morissette - Mascot / Warner Bros. (MCA)</td>
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<td>Move Mania</td>
<td>Sash! feat. Shannon - X1 (Step By Step)</td>
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<td>Simarik</td>
<td>Turkcan - Podis (Not Listed)</td>
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<td>Once Upon A Time</td>
<td>Dr. Bombay - Calcutta (Taxi Taxi)</td>
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<td>God Is A DJ</td>
<td>Faithless - Oasis / Zamb / Phoenix (Warner Chappell)</td>
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<td>Abdel-Kader</td>
<td>Khalid &amp; Rachid &amp; Faudel - Barzay (Not Listed)</td>
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<td>Boom, Boom, Boom</td>
<td>Vengaboys - Virgin / Jive (Virgin / Peermusic)</td>
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<td>Sweetest Thing</td>
<td>U2 - Island (Blue Moonshain / PolyGram)</td>
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**Eurochart Hot 100® Singles**

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<th>Country /Label</th>
<th>Peak Position</th>
<th>Chart Weeks</th>
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<tr>
<td>Here I Go Again</td>
<td>Eكه - Sphinx (Not Listed)</td>
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<td>No Regrets</td>
<td>Robbie Williams - Chrysalis / EMI / BMG</td>
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<td>How Deep Is Your Love</td>
<td>Dru Hill - Island (EMI / Various)</td>
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<td>Dis Moi</td>
<td>Faudel - Mercury (Not Listed)</td>
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<tr>
<td>Immortality</td>
<td>Le Temps Des Cathedrales</td>
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<td>Would You ... Touch &amp; Go!</td>
<td>S.O.P.A. (Sony ATV)</td>
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<td>The Boy Is Mine</td>
<td>Brandi &amp; Monica - Atlantic / EMI / Brew / Famus / Beacki</td>
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<td>Si Tu M'Aimes</td>
<td>Lorn Fabian - Polydor (Not Listed)</td>
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<td>You Want '98</td>
<td>Savage Garden - Columbia (EMI)</td>
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<td>Millennium</td>
<td>Robbie Williams - Chrysalis / EMI / BMG</td>
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<td>Music Sounds Better With You</td>
<td>Stardust - Rak / Virgin (Zomba / Delsol / Daft / EMI)</td>
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<td>Searching My Soul</td>
<td>Senda Shepard - Epic (MCA)</td>
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<td>Narcotico</td>
<td>Vanessa - Virgin (Deekin)</td>
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<tr>
<td>Take Me There</td>
<td>Blondfist &amp; My. Muse / Blink / Interscope (Var.)</td>
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<td>Get Freaky</td>
<td>Music Instructor feat. AB - Fut / Best West (Triple M / EMI)</td>
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<td>Egostian</td>
<td>Falco - EMI / (Glück / Diana)</td>
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<td>Le Temps Des Cathedrales</td>
<td>Paradis - Sony (Not Listed)</td>
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<td>Matatatah - Premus (Not Listed)</td>
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<td>Everybody Get Up</td>
<td>R.E.M. (Black / Sony ATV / Mega)</td>
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<td>Panique Celtique</td>
<td>Marky Mack - Polydor (Not Listed)</td>
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<td>Doo Wop (That Thing)</td>
<td>Lauryn Hill - Columbia (Obierce Creation / Sony ATV)</td>
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<td>The Everlasting</td>
<td>Manic Street Performers - Epic (Sony ATV)</td>
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<td>Stand By Me</td>
<td>RCA - Melanie Del (PolyGram)</td>
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<td>What's Your Sign</td>
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<td>Lords Of The Boards</td>
<td>Gusto Apes - Supersonic (G/A / Arsent / Artist Station / EMI)</td>
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<td>Have You Ever?</td>
<td>Brandi - Atlantic (EMI)</td>
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<td>Queen feat. Wydef Hean &amp; Pras Michel - Dreamworks (Queen) / EMI</td>
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<td>Another One Bites The Dust</td>
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<td>Faithless - Cheeky (Cheeky) / Warner Chappell</td>
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<td>Storm</td>
<td>Stereophonics / Columbia (EMI / Not Listed)</td>
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<td>King Of My Castle</td>
<td>Warmdye Project - Airplane (Not Listed)</td>
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<td>Love Song</td>
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<td>Dr. Bombay - WEA / (EMI / VG)</td>
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<td>Es Ist Vorbei</td>
<td>Blunche - Edel (Per Music)</td>
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<td>Lo Minkeun - PTD (Not Listed)</td>
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<td>Dreaming</td>
<td>Ruff Drivers Present Arrolla - Infen (Per Music)</td>
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**SOURCES**: The chart is compiled by Music & Media and based on the following national singles charts, ChartMedia (UK), Billboard (USA), Deutscher Hitparade (Germany), Donau Musik (Austria), Assozia Top 10 (Switzerland), and other national charts. Full chart service by MediaControl (606106-612588 / Associazione Artisti Top 10) and other international organizations. Full chart service by Romania MediaCon (006106-612588 / Associazione Artisti Top 10) and other international organizations.
## European Top 100 Albums

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<td>J/GB/D/F/FI/G/M/N/P/CH/HUN</td>
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<td>Supposed Former Infatuation Junkie</td>
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<td>#1s - Columbia</td>
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<td>Metallica</td>
<td>Garage Inc. - Vertigo</td>
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<td>Phil Collins</td>
<td>Hits - Virgin/WEA</td>
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<td>Where We Belong - Polydor</td>
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<td>R.E.M.</td>
<td>Up - Warner Bros.</td>
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<td>Robbie Williams</td>
<td>I've Been Expecting You - Chrysalis</td>
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<td>Die Roten Rosen</td>
<td>Wir Warten Auf's Christkind - JKP East West</td>
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<td>Zucchero</td>
<td>Pura Vida - Polydor</td>
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<td>Talk On Corners - 141/Laco/Atlantic</td>
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<td>Bee Gees Live : One Night Only - Polydor</td>
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<td>Artists Ensemble Contre AIDS</td>
<td>Renaissance</td>
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<td>Original Cast</td>
<td>Notre Dame De Paris - Pomme / Sony/Universal</td>
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<td>Steps</td>
<td>Step One - Live</td>
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<td>Johnny Hallyday</td>
<td>Stade De France 1996 - Mercury</td>
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<td>Vonda Shepard</td>
<td>Songs From Ally McBeal - Epic</td>
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<td>Andre Rieu</td>
<td>Romanticum/Emotional Moments - Philips/Polydor/Mercury</td>
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<td>Voice Of An Angel - Sony Classical</td>
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<td>The Best Of 1980 - 1990 - Island</td>
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**Sales Breaker** indicates the album registering the biggest increase in chart points.
**United Kingdom**

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<tr>
<td>1</td>
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<td>Cher - Believe (Warner)</td>
<td>Emilia - Big Big World (Universal)</td>
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<tr>
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<td>Spice - You're My Best Friend (EMI/Virgin/PolyGram)</td>
<td>Madonna - The Power Of Good Bye (Warner)</td>
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<tr>
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<td>Boyzone - No Matter What (PolyGram)</td>
<td>Pink - Just Like The First Time (EMI)</td>
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<td>4</td>
<td>4</td>
<td>Gloria Estefan - Mi Tierra (EMI/PolyGram)</td>
<td>George Michael - Outside (PolyGram)</td>
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<td>George Michael - Another One Bites The Dust (EMI)</td>
<td>Metallica - Live At The Fillmore (EMI)</td>
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<td>Celine Dion - For You Alone (PolyGram)</td>
<td>The Shining - The Shining (PolyGram)</td>
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<td>Dokken - Breaking The Chains (EMI)</td>
<td>The Rolling Stones - Exile On Main Street (PolyGram)</td>
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<td>Depeche Mode - Enjoy The Silence (Capitol)</td>
<td>Dire Straits - Dire Straits (PolyGram)</td>
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<td>Howard Jones -什么事 (WEA)</td>
<td>The Weeklings - Stay With Me (PolyGram)</td>
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<tr>
<td>10</td>
<td>10</td>
<td>Joe Cocker - Greatest Hits (EMI)</td>
<td>The Police - Zenyatta Mondatta (EMI)</td>
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**Spain**

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<td>J. Quiles - Todo El Mundo (EMI)</td>
<td>Eros Ramazzotti - Solo Dos (EMI)</td>
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<td>Ninet Tayeb - Los 500 (EMI)</td>
<td>Shakira - Pelo A Pelo (EMI)</td>
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<td>Niña Pastori - Un Amor En El Corazón (EMI)</td>
<td>Queen - A Night At The Opera (EMI)</td>
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<td>Dominique - Chiclete (EMI)</td>
<td>Madonna - Like A Virgin (EMI)</td>
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<td>Los Conquistadores - Los Conquistadores (EMI)</td>
<td>Metallica - Garage Inc. (EMI)</td>
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**Belgium**

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<td>Depeche Mode - Enjoy The Silence (Capitol)</td>
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**Holland**

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**Ireland**

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**Italy**

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<td>9</td>
<td>Laura Pausini - Malabarsia (BMG)</td>
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</table>

Based on the national sales charts of 14 European nations. Information compiled by CherSugar (fi), PollWatch by Media Control (DE/NO/CH/HU/NL/AUS) (Warner), EMIFriesland Marketing Research (Dutch: VK) (NO/DE), ALEF/AFP (Spanish: YLE J Ruumikolle/PP/PF/FFP/EPF/APP) (Portugal), Austria Top 50 (Austria), Pollwatch by Media Control All 04/01-04/15 (Sweeden), EPF (Switzerland), CR (Chile, Brazil, Mexico). Labels listed are the national marketing companies.
CHRISTIAN LORENZ & MENNO VISSER

MIKE YOUNG
EL GRAN RITMO DE MIKE YOUNG

Contra Lee Records/Sony

Spanish release date: November 16

Imagine how Bentley River Ace might sound if they hailed from Spain, and you have an idea where this album is coming from. Mike Young, a DJ and producer, spent the '90s in the U.K. as a member of, and arranger, for various groups and projects, but has now been resident in Barcelona for several years. He used the cut 'n' paste technique in his own home studio to create the "big beat, Spanish style" feel of this album. As well as knowing how to operate the Atari, and where to find highly imaginative samples, Young also plays rock 'n' roll guitars and keyboards himself, which adds to the texture and integration. Among the twelve tracks, all dripping and keyboards himself, which adds to the texture "feel" of this album. As well as knowing how to relocate to the U.K, where he will start work on his second album early in 1999.

Eurochart A/Indexes

Hot-100 Singles

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>Where's The Revolution</td>
<td>Milli Vanilli</td>
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<tr>
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<td>I'll Be There</td>
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Top 20 US Singles

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Top 100 albums

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 Billboard

December 19, 1998

This edition is available online at http://www.billboard.com/archives/dec1998.html

Music & Media CD December 19, 1998
Each week, M&M brings you the latest airplay additions from market leaders and taste-makers at radio across Europe—the Power Players (figures in brackets are the predicted number of plays for the current week).

### Power Players

**pick of the week**

_Beck — Tropicalia_  
(DGC/Geffen)

"This song is very different from earlier Beck material — Tropicalia is definitely suitable for daytime play on our format."

Dave Kelly,  
music director & deputy programme editor  
FM104/Ireland

---

### U.K: Kiss 100 FM

**Format:** Dance  
**Service Area:** London  
**Playlist Meeting:** Thursday PM  
**Group/Owner:** Emap Radio  

**Playlist Additions**

- Basement Jaxx/Red Alert (20)  
- Melky Sedeck/Raw (20)  
- Another Level feat. Ghostface Killah/Want You For Myself (10)  
- D'Angelo/Devil's Pie (15)  
- E-17/Betta Can't Wait (13)

---

### Germany: Eins Live

**Format:** CHR  
**Service Area:** Regional (North Rhine/Westphalia)  
**Playlist Meeting:** Friday AM  
**Group/Owner:** WDR  

**Playlist Additions**

- DJ Sakin/Nominaland (14)  
- Absolute Beginner/Lieses Lied (7)  
- Five/Everybody Get Up (7)

---

### The Netherlands: Radio 3

**Format:** CHR  
**Service Area:** National  
**Playlist Meeting:** Friday AM  
**Group/Owner:** Public Broadcaster  

**Playlist Additions**

- Bryan Adams & Mel C./When You're Gone (7-8)  
- Freestylers/Warning (7-8)  
- Portishead/All Mine (live) (7-8)  
- TQ/Westside (7-8)  
- Will Smith/Miami (7-8)

---

### Turkey: Number One FM

**Format:** CHR  
**Service Area:** National  
**Playlist Meeting:** Friday  
**Group/Owner:** The Media  

**Playlist Additions**

- Manic Street Preachers/The Everlasting (20-25)  
- Sheryl Crow/There Goes The Neighborhood (20-25)  
- Emilia/Big Big World (25-30)  
- Andrea Berg/Reputations (15-20)  
- Divine Comedy/Generation Sex (15-20)

---

### Italy: Radio Dimensione Suono

**Format:** CHR  
**Service Area:** National  
**Playlist Meeting:** varies  
**Group/Owner:** Radio Dimensione Suono  

**Playlist Additions**

- Mocker/Sometime Love (28)  
- Oasis/Rockin' Chair (28)  
- Lovestation/Sensuality (28)  
- R. Kelly/Love Is A Mat (28)  
- Leda Battisti/Sei Tu (28)  
- Cher/Believe (28)

---

### Norway: Radio 102

**Format:** Hot AC  
**Service Area:** Haugesund  
**Playlist Meeting:** Wednesday 10:30  
**Group/Owner:** Radio 102 A/S  

**Playlist Additions**

- 98 Degrees & Stevie Wonder/True To Your Heart (10-12)  
- Beck/Tropicalia (10-12)  
- Bruce Springsteen/Sed Eyes (10-12)  
- D'Sound/Tattooed On My Mind (10-12)  
- Spice Girls/Goodbye (10-12)

---

### Denmark: Radio P3

**Format:** CHR  
**Service Area:** National  
**Playlist Meeting:** Wednesday AM  
**Group/Owner:** Public  

**Playlist Additions**

- Tina Dickow/You're My Waste Of Time (23)  
- Cardigans/Erase/Rewind (7)  
- Bacon Popper/Free (2-3)  
- Bla Øjne/Romeo (2-3)  
- Melanie's/Wizz Kid (2-3)  
- Selfish/Living Room (2-3)  
- TQ/Westside (2-3)

---

### U.K: Capital Radio

**Format:** CHR  
**Service Area:** London  
**Playlist Meeting:** varies  
**Group/Owner:** Capital Radio PLC  

**Playlist Additions**

- Another Level feat. Ghostface Killah/Want You For Myself (30-40)  
- Chef/Chocolate Salty Balls (30-40)  
- Fatboy Slim/Praise You (30-40)  
- Lighthouse Family/Postcard From Heaven (30-40)  
- TLC/Silly Ho (30-40)
Sweden: Radio Stockholm

Format: CHR/AC
Service area: Stockholm
Playlist Meeting: Thursday 11:00
Group/Owner: Public Broadcaster

Playlist Additions

Robert Sehberg
Music Director

Juliet Roberts/Bad Girls (15-18)
Pretenders/2000 Miles
Emmie/More Than This (15-18)
Blockster/You Should Be.. (15-18)
Norwegian pop group

UK: Atlantic 252

Format: CHR
Service area: National
Playlist Meeting: Monday 10:30
Group/Owner: C4L-UPA

Playlist Additions

David Dunne
Programme Director

Juliet Roberts/Bad Girls (60)
3 Colours Red/Beautiful Day (30-35)
Duran Duran/Girls On Film (15-20)

Switzerland: Radio 105 Network

Format: CHR
Service area: German
Speaking: Swiss German
Playlist Meeting: varies
Group/Owner: Radio 105

Playlist Additions

Grant Benson
Programme Director

Cypress Hill/Dr. Dre (30-35)
Boyzone/Love The Way You Love Me (28)
Jay-Z/Hard Knock Life (20-25)

UK: BBC Radio 1

Format: CHR
Service area: National
Playlist Meeting: Thursday 13:30
Group/Owner: Public Broadcaster

Playlist Additions

Jeff Smith
Head of music

Ace Of Base/Always Have, Always Will (15-18)
All Seeing I/Walk Like A Panther (15-18)
Blockstar/You Should Be. (15-18)
Emmie/More Than This (15-18)

Belgium: Radio Contact F

Format: CHR
Service area: Brussels
Playlist Meeting: varies
Group/Owner: C4L-UPA

Playlist Additions

Jean-Louis Berthet
Programme Director

Blackstreet & Mya/Take Me There (27)

Germany: Bayem 3

Format: Rock
Service area: Regional
Playlist Meeting: Thursday 11:00
Group/Owner: Public Broadcaster

Playlist Additions

Wolter Schirmach
Music Director

N Sync/Merry Christmas (7-10)
Hootie & The Blowfish/Only Lonely (7-10)

UK: Virgin Radio

Format: Rock
Service area: National
Playlist Meeting: Wednesday 10:00
Group/Owner: Ginger Media Group

Playlist Additions

Geoff Holland
Programme Director

Garbage/When I Grow Up (n/a)
R.E.M./Lotus (n/a)

Norway: NRK P3

Format: CHR
Service area: National
Playlist Meeting: Tuesday AM
Group/Owner: Public Broadcaster

Playlist Additions

The Tamperer feat. Maya/You Buy This Record (15)
Bertine Zettl & Marte Krog/He Fy Fo Fum (8-10)

UK: UK Galaxy 105

Format: Dance
Service area: Yorkshire
Playlist Meeting: Wednesday AM
Group/Owner: Chrysalis

Playlist Additions

Andy MacPherson
Programme Director

Blackstreet & Mya/Take Me There (30-35)
Presense/Sense Of Danger (15)

Switzerland: Radio 105 Network

Format: CHR
Service area: German
Music director

Cypress Hill/Dr. Dre (30-35)
Boyzone/Love The Way You Love Me (28)
Jay-Z/Hard Knock Life (20-25)

UK: BBC Radio 1

Format: CHR
Service area: National
Playlist Meeting: Thursday 13:30
Group/Owner: Public Broadcaster

Playlist Additions

Jeff Smith
Head of music

Ace Of Base/Always Have, Always Will (15-18)
All Seeing I/Walk Like A Panther (15-18)
Blockstar/You Should Be. (15-18)
Emmie/More Than This (15-18)

Italy: Radio Energie

Format: CHR
Service area: National
Playlist Meeting: varies
Group/Owner: Autoria Del Sud

Playlist Additions

Carlo T. Gotti
Programme Director

All Saints/War Of Nerves (15-18)
Biagio Antonacci/Iris (15-18)

DK: Radio 2

Format: Hot AC
Service area: National
Playlist Meeting: Thursday 11:00
Group/Owner: Essex Radio Group/DMG

Playlist Additions

Paul Charrier
Group Programme Director

Boyzone/I Love The Way You Love Me (27-33)

Italy: RTL 102.5

Format: CHR
Service area: National
Playlist Meeting: varies
Group/Owner: RTL

Playlist Additions

Luca Viscardi
Group Programme Director

Divas/You've Got A Friend (18)
Gianluca Grignani/Lo Canzone 15

Sweden: P5 Radio Stockholm

Format: CHR/AC
Service area: Stockholm
Playlist Meeting: Thursday 11:00
Group/Owner: Public Broadcaster

Playlist Additions

Robert Sehberg
Music Director

Juliet Roberts/Bad Girls (15-18)

UK: BBC Radio 1

Format: CHR
Service area: National
Playlist Meeting: Thursday 13:30
Group/Owner: Public Broadcaster

Playlist Additions

Jeff Smith
Head of music

Ace Of Base/Always Have, Always Will (15-18)
All Seeing I/Walk Like A Panther (15-18)
Blockstar/You Should Be. (15-18)
Emmie/More Than This (15-18)

Fatboy Slim/Praise You (30-35)

Belgium: Radio Contact F

Format: CHR
Service area: Brussels
Playlist Meeting: varies
Group/Owner: C4L-UPA

Playlist Additions

Jean-Louis Berthet
Programme Director

Blackstreet & Mya/Take Me There (27)

UK: UK Galaxy 105

Format: Dance
Service area: Yorkshire
Playlist Meeting: Wednesday AM
Group/Owner: Chrysalis

Playlist Additions

Andy MacPherson
Programme Director

Blackstreet & Mya/Take Me There (30-35)
Presense/Sense Of Danger (15)

Switzerland: Radio 105 Network

Format: CHR
Service area: German
Music director

Cypress Hill/Dr. Dre (30-35)
Boyzone/Love The Way You Love Me (28)
Jay-Z/Hard Knock Life (20-25)

UK: BBC Radio 1

Format: CHR
Service area: National
Playlist Meeting: Thursday 13:30
Group/Owner: Public Broadcaster

Playlist Additions

Jeff Smith
Head of music

Ace Of Base/Always Have, Always Will (15-18)
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Fatboy Slim/Praise You (15-18)

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Italy: RTL 102.5

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Group Programme Director

Divas/You've Got A Friend (18)
Gianluca Grignani/Lo Canzone 15

Basic Connection/Angel (12)
Station reports include all new additions to the playlist. Some reports will also include "Power Rotation" during the week. In the case of a tie, songs are listed alphabetically by artist.
AIRPLAY

Greece

Power Rotation

CHR/Danre

Power Rotation

CHR

Playlipet Additions:

STUDIO D/Novo Merto S

SLOVENIA

CHR

RAADIO 2Tallinn

Playlipet Additions:

Vonda Shepard- Searchin'

PM Dawo- I Had No Right

Lutricia McNeal- The Greatest Love

Bewitched- To You I Belong

Faithless- Take The Long Way

Roy Vedas. Frogmen. Of Life

Lenny Kravitz- Fly Away

Divine Comedy- Generation Sex

Andrea Grant - Reputations

Manic Street Pr.- The Everlasting

Sheryl Crow- There Goes The Cardigan. Erase/Rewind

Bruce Springsteen- Sad Eyes

Blacloureet/Mya/Mase- Take Me There

Fredis- Circenisa

Barenaked Ladies- It's Al Been Done

Hooch- Everything

Beautiful South- Dumb

Igo- Fieskariens

& Vansovic. Panic Angelic.

Music Director

ELDORADIO/Lmembourg S

CHR

LITHUANIA

AD

Stations interested in the show should contact Olivier Semonnay at Unique Broadcasting.

Music & Media's Eurochart Hot 100.

Break Out Extra

REM.- Daysl.per

Manic Street Pr.- The Everlasting

Manic Street Pr.- The Everlasting

Cake- Never Them

Garbage- Special

OpheDe Winter- I Spy -

Robbie Williams- No Regret.

Eagle -Eye Cherry- Falling In

Cher- Believe

Semisonic- Closing Time

Die Arste- 1/2 Lovesong

Cher- Believe

Aerosmith- I Don't Want To Mies

Madonna- The Power Of Goodbye

George Michael- Outside

Spice Girls- Goodbye

Bacon Popper- Free

U2- Sweetest Thing

Touch & Go- Would Yon..?

Tamperer- If /ou Buy

Metallica- Turn The Page

Alisha's Attic- Wish I Were. You

Arsenik- Affair° De Emilie

Brandy feat. Mass Top Of The World

U2- Sweetest Thing

Absolute Beginner- Lieber Lied

U2- Sweetest Thing

Whitney & Mariah. When You Believe

E -Type- Angels Crying

Bacoii Popper- Fr.

AmericanRadioHistory.Com

Jewel- Hands

M -People- What A Fool

Goo Goo Dolls- Iris

Bell Book & Candle. Bliss In My Tears

Lhasa- Los Pecos

Edgard Ravahatra- Ame Seeur

Mork- Alarm Call

Barbara Henricks- Tribu

Oli P. Flugzeuge Inn Bauch

Leona- Hijo De Le Luna

Cher- Relieve

Cardigans- My Favourite Game

Jewell- No Matter

Harvey Danger- Flagpole Sitio

Ensemble- Sa Raison D'Etre

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Bacoii Popper- Fr.
The unusual combination of a hardcore rapper and a children's choir enters the European Radio Top 50 this week as highest newcomer. American rap artist Jay-Z came up with the wonderful idea of sampling a bit of the musical Annie for his single ‘Hard Knock Life’ (Rock-A-Fella/Northwestside), and it comes in at number 43. The song—from his album, Vol.2: ‘Hard Knock Life’, which is hugely successful in the U.S.—is performing well at U.K. radio, and is currently gaining attention in Holland and Scandinavia, too.

Jocke Bring, programme director at Swedish regional dance station Hit FM 94.9/Bromma, which covers the Stockholm area, is one of the song's early supporters: "This one is special, because it's so very smart," he says. "Our listeners are quite hard to convince when it comes to rap artists, but now he's succeeded, the road to crossover success is open to him."

Looking back over the past year, Bring reckons it has been neither very good nor very bad for artists, but now he's succeeded, the road to success, the road to crossover success is open to him.

At the top of the chart, Cher enjoys her third week at number one with ‘Believe’ (WEA), while Madonna, now at number 2, is edging slowly towards her with ‘The Power Of Good-Bye’ (Maverick/Warner Bros.). Besides Jay-Z, two other new entries emerge. At 45, Boyzone come in with ‘I Love The Way You Love Me’ (Polydor). The ballad is receiving early support in the U.K. and Scandinavia. Their former single, ‘No Matter What’ (Polydor), is still holding strong at number 20 this week, in particular in the GSA countries where it is number 6 in the regional chart, as the Major Airplay section reveals. Another artist who is popular in different regions with different records is Laurny Hill, who enters with her cover of ‘Can’t Take My Eyes Off Of You’ (Ruffhouse/Columbia) at 46, while Doo Wop (That Thing) still holds at number 49. Her new single is popular in the unusual airplay combination of the U.K. and France.

Two re-entries appear this week. At 41, Sad Eyes by Bruce Springsteen (Columbia) returns, propelled by airplay in Spain and Scandinavia, and at 47 Zucchero returns with Blu (Polydor), thanks to Italy, Switzerland and Eastern Europe.

Finally, bubbling under this week are Travel To Romantica by Ace of Base (Mega/Polydor), Once Upon A Time by Down Low (K-Town/ZYYX), This Kiss by Faith Hill (Warner Bros.), War Of Nerves by All Saints (London) and Take The Long Way Home by Faithless (Cleeky).
Universal Music Group in Europe

G/S/A

The combined group's operations in Germany will come under the command of WolfD. Gramatik, as chairman and CEO.

Executive director Tim Rooner, former Motor Music MD, takes day-to-day responsibility as president music group for the Motor, Mercury, PolyGram and Universal labels plus German classical operations.

"Rooner has delivered the best performing music operation overall," says Gramatik, who adds the appointment will cause "no friction" with MDs.

Gramatik says there will be redundancies but none "in the context of this merger." Heinz Canbild, the Universal regional VP for GSA who launched Universal Germany in 1992, says he is "considering some options" both inside the new company and elsewhere.

Universal Germany is expected to have a market share of around 25 percent. Its corporate headquarters will be the former PolyGram base in Hamburg.

Gramatik will oversee Austria and Switzerland. PolyGram Austria has been managed by PolyGram Switzerland MD Ron Antippas since June. Austrian and Swiss Universal MDs Jorg Eiben and Rolf Sommer will leave shortly.

U.K. and Ireland

In Britain and Ireland, PolyGram chairman John Tesh will become chairman and CEO of Universal Music U.K. Universal MD Nick Phillips exited his post in October; he becomes Warner U.K. chairman on January 1.

According to data from U.K. chart supplier Millward Brown, PolyGram had an albums market share of 23.1 percent during the third quarter of 1998; Universal's share was 5.5 percent. A announcement on Eire, where PolyGram Ireland managing director Paul Rokh left on November 10, is due soon, according to Universal.

France

In France, the president of PolyGram Dis- quirits Europe (PDE) René Negre will be president/CEO of the new Universal Music France. Alain Rebillard becomes executive vice president and chief financial officer. Says Negre: "I expect to announce the closure of [the old] Universal France as well as general redundan-
drology plan." According to sources, around 60 people would be affected by this—50 Universal, 10 PolyGram. Negre says the final figure could be around 80. The restructuring could happen during the first half of next year.

Current Universal France president Gérard Woog is expected to announce his future plans shortly. Details of the restructuring are expected by January 1.

MCA Music Publishing (Los Angeles)

David Remer, senior executive vice president and chief executive of MCA Publishing, left the company December 10 announce-

Meet the new boss...

The Seagram Company Ltd

Edgar Bronfman Jr., president and chief executive officer

Universal Music Group

Doug Morris, chairman and chief executive officer

Mal Lewinstein, chairman

Universal Records Group (New York)

Mal Lewinstein, chairman

Interscope Music Group (Los Angeles)

Jimmy Iovine, Teri Field, Tom Whalley, co-chairmen

Island/Mercury (New York)

Jon Landau, chairman

MCA Records (Los Angeles)

Joy Robb, president

The 'UniGram' masterplan

in the U.K. (John Kennedy), France (Pascal Ngbere/Alain Rebilard), Germany (Wolf-D. Gramatik, with Tim Renner), the Netherlands (Theo de Cnier) and Belgium (Dirk de Clippeleer). Universal executives pre-

continued from page 1

9,000 outside North America), will be lost as a result of the merger, although the magnitude of European losses is not specified. Says Larsen: "There's an obvious overlap of cer-
tain functions, mostly in the service and back-office areas, and some will disappear. Exactly how many, I don't know, but it'll probably be in the hundreds.

The week before the December 10 announce-

ments, Larsen says, he ran a series of meetings with the key executives, who presented him with plans for the future in terms of organisation and strategy. "It was quite an inter-

esting experiment," he says. "When one read about what was going on in the press, it was all about trauma, demotivation, bloodth. It has been difficult for people from both companies to get their heads around the fact that in Europe Universal people were quite traumatised because they were likely to suffer more—but people have dealt with the situation with maturity and motivation. The Poly-

Gram management have responded very positively. They came with ideas for structures that were sometimes quite different from what they are now, and some-
times leaner."

He adds: "I'm amazed at how positive all these people have been. They didn't see this as a cost saving exercise, but a way to create a structure for the future that will put us ahead of our competitors for years to come."

Next week, Larsen will move office to PolyGram's headquarters in St James Street, London, to get on with the integration process. "I want to get the integration process over with as quickly and efficiently as possible, so that we can get back to the heart of our business, which is making hit records."
Queen Celine reigns supreme
by Christian Lorenz

LONDON — Without question, Celine Dion is Europe's artist of the year in 1998, having taken home six sales awards in a coup unprecedented in the history of Music & Media's European charts.

Dion tops both the singles and album year-end charts. She is also the best-selling artist in both categories overall, and therefore takes the top slot for all artists: female or male, selling the most singles or albums according to both charts.

The artist's English language album Let's Talk about Love (Epic/Columbia), released on 17 November 1997, is easily the biggest selling album in Europe so far this decade.

"We have reached the nine million mark with Let's Talk About Love," says Sony Music Europe senior VP marketing Richard Ogden. "Our aim is to achieve 12 million by the end of Dion's tour next summer."

"The International Federation of the Phonographic Industry confirms that the last official European sales update for the album, dating from September this year, has Let's Talk at 8.5 million units—that's more than any other album so far this year. Sales have been sustained well since IFPI Platinum Europe statistics began in January, 1994. If Sony hits its target, Let's Talk will be the first album ever to achieve a double-digit Platinum Europe certificate from the IFPI."

"According to Sony, Let's Talk has been heard by 60 percent more in Europe than its 1996 predecessor, Falling Into You. Ogden attributes the growth of Dion's fanbase specifically to My Heart Will Go On," the theme tune from the 20th Century Fox blockbuster movie Titanic. The single, which tops the 1998 Eurochart Hot 100, sold five million copies at press time.

"The marketing of Let's Talk will continue next year with the release of Treat Her Like A Lady, the fifth single from the album. "Treat Her Like A Lady is due out at the beginning of March to build up for Dion's tour of Europe in June and July," confirms Ogden.

During the past 18 months, Dion has reached a positive peak which has culminated in a string of four European hit albums: the others are the French-language recording S'il suffisait d'aimer (Epic/Columbia) and the Christmas set These Are Special Times (Epic/Columbia) and VH-1 Divas Live (Epic), on which Dion features alongside Mariah Carey, Gloria Estefan, Aretha Franklin and Shanice Twain.

However, the Canadian is unlikely to continue to record at the rate she has managed to date, as she plans to take a break to work on Let's Talk About Love during the end of July next year, talk about an English language follow up to the album remains nothing more than speculation for now. "We have no news with regard to a new English-language album," says Ogden.

Meanwhile, leading commercial CHR network Los 40 Principales was set to welcome a number of Spain's top-selling artists (including Alejandro Sanz, Sabina De Palma, Ketama, Elia Baila Sola and Malú) to perform at its sell-out concert at Madrid's Sports Pavilion on December 11. The concert was organised by Los 40 to raise an estimated $230 million for victims of Hurrican Mitch in Honduras, Nicaragua, Guatemala and El Salvador.

Says Malu of her decision to perform (like the other artists) for free at the concert: "There are many people who have died [in hurricane Mitch], or who have lost their families and homes. This is not something we can solve in two months or even in two years, but anything we can do helps."

Kotama members Juan and Josemi Carmona agree that "many people are suffering, and this is just a first step. Hopefully in a few years these concerts will not be necessary any more."

Deputy director of British radio station 40 Principales, Andi Reiz, radio promotions manager for EMI Germany, says: "I do not believe that this is going to happen—the suggestions made to the Media Commission would not be possible without a change to the existing law. But if it does, the fight to get on playlists will be even harder. The [regional] system as it exists now is exhausted. [Music] record companies, but there is also more room for niches."

For the Record

Following our recent news story on the future of Austria's Blue Danube Radio, [M&M November 28], we would like to clarify that, while ORF is proposing to use Blue Danube's existing FM frequency for other types of programming, it is not proposing to shut down Blue Danube Radio entirely as a programme-making operation. Under ORF proposals, some programmes made by Blue Danube Radio may still appear on various ORF networks.
Border Breakers

Mainland European records breaking out of their country of signing

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<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
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<td>14</td>
<td>MEJA/ALL 'BOUT THE MONEY</td>
<td>(COLUMBIA)</td>
<td>SWEDEN</td>
<td>71</td>
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<td>3</td>
<td>6</td>
<td>Emilia/Big Big World</td>
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<td>2</td>
<td>9</td>
<td>The Templemen feat. Maya/If You Buy This Record</td>
<td>(Time/Jive)</td>
<td>ITALY</td>
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<td>4</td>
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<td>20</td>
<td>Eagle-Eye Cherry/Falling In Love Again</td>
<td>(Superstudio/Polydor)</td>
<td>SWEDEN</td>
<td>48</td>
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<td>14</td>
<td>The Cardigans/My Favourite Game</td>
<td>(Trampolene/Stockholm)</td>
<td>SWEDEN</td>
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<td>6</td>
<td>7</td>
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<td>Sash! feat. Shannon/Move Mania</td>
<td>(X-IT)</td>
<td>GERMANY</td>
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<td>8</td>
<td>6</td>
<td>Eros Ramazzotti &amp; Joe Cocker/That's All I Need To Know</td>
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<td>Ace Of Base/Travel To Romantis</td>
<td>(Mega/Polydor)</td>
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<td>Venga Boys/Up And Down</td>
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<td>Stardust/Music Sounds Better With You</td>
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<td>Bacon Popper/Freedom</td>
<td>(S.A.I.F.A.M.)</td>
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<td>Jessica Folcker/Tell Me What You Like</td>
<td>(Jive/Zomba)</td>
<td>ITALY</td>
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<td>21</td>
<td>17</td>
<td>9</td>
<td>Edya Gorniak/Anything</td>
<td>(EMI)</td>
<td>POLAND</td>
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<td>Cartoons/Doodah</td>
<td>(EMI-Medley)</td>
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<td>Manau/La Tribu De Dana</td>
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TW = This Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Stations, NE = New Entry, RE = Re-entry. Entries registering a significant point gain are awarded a bullet. TW indicates the Road Winner award, assigned to the single with the biggest increase in chart points.

For details call: Claudia Engel
Tel: (+44) 171 323 6686
or call your local representative

Off the record

Edited by Jonathan Heasman & Christian Lorenz

Some details of the "UniGram" international reorganisation (see story, front page) were still being hammered out right up until the company's own December 10 deadline, as M&M went to press. The most delicate case was Italy, where UMI's chairman Jorgen Larsen favoured a situation which would have seen Piero La Faia and Stefano Senardi, respectively MD of Universal and PolyGram, working together. Both were in London on December 9 to meet with Larsen, with no apparent result. Also still unclear is the operating international marketing structure of UMI. David Munns, PolyGram's senior VP pop marketing, is expected to leave and a UMI source says that "Munns" set will not be continued. A new structure will be created, in which it is understood that current UMI senior VP marketing and A&R Max Hole "will play a major role," according to a source.

The "UniGram" announcements mean an interesting turnaround for German hip-hop label Booya, which left its old partner, PolyGram's Motor Music, to strike a new licensing deal with Universal Music in March (see story, page 6). But under the newly merged operation, Booya finds itself back under the auspices of former Motor MD Tim Renner, who is the new president, music, of Universal Music Germany.

Paul Oakenfold, who took his label Perfecto out of East West Records' portfolio earlier this year, is said to be joining forces with Mushroom Records U.K. managing director Korda Marshall. Sources close to the company say a label deal between Perfecto and Mushroom is close to being signed. Perfecto's most recent release, the Dope Smuggler single The Word is "will play a major role," according to a source.

The "UniGram" announcements mean an interesting turnaround for German hip-hop label Booya, which left its old partner, PolyGram's Motor Music, to strike a new licensing deal with Universal Music in March (see story, page 6). But under the newly merged operation, Booya finds itself back under the auspices of former Motor MD Tim Renner, who is the new president, music, of Universal Music Germany.

The future of Onda Cero Radio (OCR), Spain's third largest commercial radio group, has been assured even if the ongoing takeover talks with telecommunications giant Telefonica ultimately fail. The pledge has come from Jose Maria Arroyo, chairman of OCR's owner ONCE, the national blind people's charity. It is understood that negotiations with Telefonica were at a "very advanced" stage, but that "various difficulties" are still being faced. OCR's price tag is thought to be in the region of Pta18 billion ($127 million).

U.K. broadcasters Capital Radio and Emaph Radio are formulating a partnership to apply for local digital radio multiplex franchises in London and Birmingham, which will be advertised by the Radio Authority next year.

Finally, OTR hears that, as expected, the Danish government will announce shortly that it is awarding the country's fourth national FM frequency to public broadcaster Danmarks Radio, which already runs the country's other three national stations. However, as a sop to the commercial sector, the government is likely to offer local commercial stations increases in their transmission power and greater scope for networking.
### Major Market Airplay

**The most aired songs in Europe's leading radio markets**

**Week 51/98**

**UNITED KINGDOM**

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<td>(A&amp;M)</td>
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<td>(Mercury)</td>
<td>22740</td>
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<tr>
<td>5</td>
<td>Boyzone/No Matter What</td>
<td>(Chrysalis)</td>
<td>21650</td>
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<td>6</td>
<td>Basia/Clear Horizon</td>
<td>(WEA)</td>
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<td>7</td>
<td>Aerosmith/I Don't Want to Miss A Mess</td>
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<td>Basia/Clear Horizon</td>
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**POLAND**

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**Major Market Airplay**

Compiled by M&M on the basis of playlist reports, using a weighted scoring system, based on audience size.
POLYDOR UK INTERNATIONAL EUROPEAN CHART 1998

SALES IN MILLIONS

1.5 MILLION SALES

BEEGEES - ONE NIGHT ONLY

EAGLE-EYE CHERRY - DESIRELESS

LIGHTHOUSE FAMILY - POSTCARDS FROM HEAVEN

1 MILLION SALES

BOYZONE - WHERE WE BELONG

2.8 MILLION SALES

POLYDOR UK INTERNATIONAL. BIG ON CHARTS OVER EUROPE!