Chrysalis Congratulate
Music & Media

Everyone at Chrysalis would like to take this opportunity to chart everyone at Music & Media for their help over the last 5 years, and look forward to the next 5 years.

Happy Birthday

JOHNNY DIESEL AND THE INJECTORS

Caught `LIVE' at the CORNER HOTEL.

It was another one of playing guitar but he's got those nights when the bit more dynamic... Like Corner Hotel really turned on. There's one song that starts it on. Johnny Diesel and the Injectors get up from the fire raising start to finish and when the melody It's rare for me to got up a song. There's a song encore alto The like captivated, even if it's a Midnight Hour... the roof great guitarist. But this guy was nearly raised. It is something divine...

Amongst the audience I think the intensity is nearly it's most there. So long as the band enthusiastic member was is locking in behind him Charlie Sexton. After the Johnny just carries it. I'm so sure he could do big in stadiums but I'd rather see him in a small club. It speaks volumes of last night. He was in his `tint that I was there, element...

It was guys like him that It was his show man blew people's minds. He's and I just wanted to watch. It was guys like him. Eddie Cochrane or him. He's just my hero. Besides I wouldn't completely into it. It was guys like him that It was his show man blew people's minds. He's and I just wanted to watch. It was guys like him. Eddie Cochrane or him. He's just my hero. Besides I wouldn't completely into it. It was guys like him that It was his show man blew people's minds. He's and I just wanted to watch. It was guys like him. Eddie Cochrane or him. He's just my hero. Besides I wouldn't completely into it. It was guys like him that It was his show man blew people's minds. He's and I just wanted to watch. It was guys like him. Eddie Cochrane or him. He's just my hero. Besides I wouldn't completely into it. It was guys like him that It was his show man blew people's minds. He's and I just wanted to watch. It was guys like him. Eddie Cochrane or him. He's just my hero. Besides I wouldn't completely into it. It was guys like him that It was his show man blew people's minds. He's and I just wanted to watch. It was guys like him. Eddie Cochrane or him. He's just my hero. Besides I wouldn't completely into it. It was guys like him that It was his show man blew people's minds. He's and I just wanted to watch. It was guys like him. Eddie Cochrane or him. He's just my hero. Besides I wouldn't completely into it. It was guys like him that It was his show man blew people's minds. He's and I just wanted to watch. It was guys like him. Eddie Cochrane or him. He's just my hero. Besides I wouldn't completely into it. It was guys like him that It was his show man blew people's minds. He's and I just wanted to watch. It was guys like him. Eddie Cochrane or him. He's just my hero. Besides I wouldn't completely into it.
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Caught `LIVE' at the CORNER HOTEL.

It was another one of those nights when the Corner Hotel really turned it on. Johnny Diesel and the Injectors burst from start to finish and when Jimmy Barnes got up for a two-song encore of In The Midnight Hour... the roof was nearly raised.

Amongst the audience and nearly it's most enthusiastic member was Charlie Sexton. After the show Charlie was so impressed that he had to say about Johnny Diesel: It speaks volumes.

"Not that I was there, but he reminds me of when rock 'n' roll first started out. It was guys like him that blew people's minds. It's like Eddie Cochran or something. It's just completely into it. It's almost like the audience doesn't exist. It's got the feeling that Stevie Ray Vaughan's got as far as playing guitar but he's got a bit more to him. Like there's one song that starts off as a blues song and then goes into this hair raising melody. It's rare for me to hear a blues song when I'm like captivated, even if it's a great guitarist. But this guy is something different.

I think the intensity is there. So long as the band is looking in behind him Johnny just carries it. I'm sure he could do big stadiums but I'd rather see him in a small club like last night. He was in his element."

So why didn't Charlie get up on stage as well?

"I was his show man and I just wanted to watch him. He's my hero. Besides I wouldn't want to get up on stage with the guy - it's dangerous!"

There ain't nothing we can add to that.
TO EUROPE’S PREMIER MUSIC MAGAZINE

FROM THE WORLD’S PREMIER INTERNATIONAL MUSIC COMPANY

INTRODUCTION

Music & Media - The Key To Europe

By Barend Toes

With this special issue Music & Media celebrates its fifth anniversary. But what has been the magazine’s philosophy during its first five years? A few brief reflections, before the party starts.

It is well known that many great ideas have small beginnings. Picture this: founder Theo Roos, his wife Mirjam and a young student, Machiel Bakker, gathered in Roos’ back room. “Let’s start a pan-European trade paper,” says Roos. “But Theo, you’ll need an editor.” Bakker replies, “We have an editor,” smirks Roos, “Me”.

Back in 1984 it must have seemed to many people like a wild idea from a Flying Dutchman. What is now Music & Media was at first known as Eurosheet, a rather simple little publication to look at, aiming to become an indispensable service for professionals in the “European music and media industries”, long before such a concept had been generally recognised.

Compare the very first issue of the magazine with the most recent, and you could find no clearer illustration of the way the European music and media scene has evolved over the past five years. And although its principles and basic ingredients may still be the same, many aspects of Music & Media - including the name itself – have also changed and evolved alongside the industry.

For a start, Music & Media is no longer small. Since its inception it has developed and evolved steadily. The rapid growth of the magazine attracted Billboard Inc. in 1985 to join forces with E.M.R. (Euroweekly Music Report), the publisher of Music & Media. This early recognition of the potential of Music & Media has certainly contributed to the steady growth of the magazine in recent years. During this process Music & Media has built itself a solid reputation as one of the leading publications in its field, gaining the attention and respect of many of the major decision makers in music production, broadcasting and retailing in Europe.

This alone would be cause for celebration, but there is more. During its first five years, Music & Media has developed a variety of additional services and publications for its market, becoming a multi-faceted company supplying a wide range of valuable and highly specialised management tools.

Music & Media, the weekly magazine, is now accompanied and supported by four other products and services: the Coca-Cola Eurochart Hot 100, Talent Tracks, Eurofile and a classic yearly business tool, the International Music and Media Conference (IMMC). Why be satisfied with just a slice of the cake if you can have it all?

Each of these activities has the same aim - to sustain and improve our service to the industry. All are designed to meet the needs of professionals at specific management levels. Our key function is to compile information, evaluate and structure it, store it, analyse it, and make it available. Our goal is to improve business-to-business communication between the music industry on one side and, on the other, the main “channels” through which music reaches its audience and buyers, namely radio, television, retail and the concert circuit.

Perhaps the one thing that most clearly distinguishes Music & Media from other trade publications is what readers call our “European perspective”. We strongly believe that the economic and cultural unification of Europe, in 1992 and beyond, is a process of enormous and growing significance for our industries.

Elsewhere in this anniversary issue you can read more about the vast changes the European music market has undergone in the last five years, and there is no doubt that further profound structural changes are in store. Nobody would dispute that the European music and media markets are expanding rapidly. In the global context they are becoming more and more important. Europe is now the single biggest music market in the world, outstripping even the US and Australia, and with this growth has come a growing self-confidence.

Would many people deny that audiences in each national market are more ready to accept product originated in other European countries. International travel and the slow disappearance of borders are making it easier for music itself to cross frontiers and find an appreciative audience in neighbouring markets. With commercial broadcasting now a reality in many countries and its momentum still growing, programme makers have been quick to follow this trend, presenting more and more music in internationally accepted formats. From Scandinavia to Italy, from the UK to West Germany, the similarities in media exposure and musical taste are becoming ever more pronounced.

That is not to suggest that national identity is disappearing, however. In most European markets local talent now combines a distinct national flavour with an awareness of more international styles. The resulting product is therefore able to appeal both to its own home market and to other European and world markets as well.

The real task for all the players in this fast-moving, rapidly evolving marketplace is to connect what is happening in the domestic markets, their own back yards, with what is ‘cooking’ out there in the so-called ‘super-national’ and ‘pan-European’ markets. The graph on this page shows the inter-relationship between these three levels: the national (one territory), supra-national (3-5 territories) and pan-European (10 or more territories). It is the growing number of crossover hits in recent years that has led to the emergence of the new level of supra-national marketing midway between the other two.

Only those who understand the way the different levels affect each other can really claim to know the true mechanics of today’s and tomorrow’s music market. And that is where Music & Media comes in. We supply the charts, the news, the tips and all the information and data you need to analyse, comprehend and most important of all reach the inter-related markets of modern Europe. Dedicated through five years of expansion and development to providing an ever-better service to the industry, Music & Media is your key to Europe!
Europe. Eighteen national markets. 330 Million viewers and listeners. With one thing in common: the international language of music. Music & Media is the only weekly pan-European music and broadcast trade magazine. It is read by the most influential record, radio, TV, and retail decision makers in national, supranational, and pan-European markets. If music is your daily bread, you can't do without it. Music & Media covers the total European market from the UK to West-Germany, from Finland to Greece. It gathers recording data, tips new talent and analyses industry trends. It provides international and local broadcasting news. It contains the Eurochart Hot 100. Music & Media: it's hot, it's crisp, it's tasteful. Fast to consume and easy to digest. If you have an appetite for success, bite into the biggest music market of the world. To subscribe, complete and return the coupon today.

YOUR KEY TO EUROPE

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IN THE HEART OF EUROPE YOU'LL FIND SWISS QUALITY.
Can Europe Turn The Talent Tide?

by Mike Hornsby & Chris White (interviews)

US and UK productions seem to have dominated the world of pop since the industry began. But is this inevitable, or can continental European artists reverse the trend? Music & Media considers the prospects.

American music has long been a potent force in Europe, but the influence of US pop and rock worldwide cannot really be separated from other powerful US influences. The fact is that music is just one aspect of a business-driven, multi-cultural assault on the world’s young consumers. It has imposed the American lifestyle on teenagers from Taiwan to Tipperary, from Amsterdam to Adelaide, because it is associated with a slick, sophisticated, free-wheeling philosophy of life. American pop music is so powerful because it is goes with shoes, cola, hamburgers, T-shirts, sneakers, chewing gum and Tom & Jerry.

Where mainland Europe is concerned, there is also a political dimension to the long-standing dominance of US artists. For example, in West Germany, the continent’s biggest music market, the presence of US military bases has certainly helped American music infiltrate the German teen culture. And the impact is increased by radio stations, anxious to be regarded as trendsetting, thus programming mostly Anglo-American pop music.

When the Europeans found that their own popular cultures could not begin to compete with the US, they decided to tax the "if you can’t beat them, join them" principle. The first results were distinctly unimpressive. Gradually, though, the lessons started to be learned. Copy the production standards by all means, match the promotion and marketing techniques, but do not carbon-copy the music or the movie dialogue.

British artists in the 1960s were perhaps the first to succeed in putting these lessons into practice. The Beatles began by copying Chuck Berry, the Everly Brothers and Buddy Holly — but they finished up sounding like themselves. The Rolling Stones took their cue from Muddy Waters, among others, but quickly forged their own identity. Of course, English is the international language of pop music — of Anglo-American pop music. And because English is so widely spoken it has been much easier for Anglo-American pop to impose itself on mainland Europe than it would be for Serbo-Croat rock to gain acceptance in London and LA. But this does not mean the Anglo-American monopoly must persist indefinitely, despite the enormous economic and social power of the US and the firm hold its music has established on most countries of the world.

In the last five years the popular music of the other European countries has evolved considerably, as musicians develop more creativity, vitality and individuality. In some cases these qualities have been even enough to overcome the language barrier and allow songs with non-English lyrics to cross over.

In the 60s and 70s there was a flurry of international hits — first from Italy, then Holland, then West Germany. Of course the most memorable was from Sweden when, in 1974, ABBA won the Eurovision Song Contest with Waterloo and went on to sell 240 million sound carriers worldwide over the next 14 years. But the UK remained the only country to offer any sustained challenge to US supremacy.

The problem is that Americans are too powerful, not only at making American music, but also at promoting and selling it. The US has very highly developed techniques of promotion and marketing and, as Europe has discovered, it is much more costly and more difficult to promote and market "against the tide." Any new American pop sensation, unless it is really dreadful, will receive a positive response from radio programmers and record buyers in Europe. But good national European talent will be extremely hard put to make any impression at all on the young music fans of Detroit and Dagenham.

There are now some indications that, slowly, the tide is turning. Do not hold your breath, because the US is not going to be replaced as the main judge of popular music tastes for a long time to come. But there are some good, original creative minds at work in the Continent, producing high-quality music. And when that music enjoys the benefit of state-of-the-art production, super-efficient international marketing, and a receptive climate in the countries to which it is exported, then it can certainly make a mark in the global village.
In some countries, particularly the UK, there is still a strong resistance to anything foreign, but we have seen signs of a new flowering of continental European popular music with such artists as A-Ha, Moby, Kante, Vanessa Paradis, Spagna, Jennifer Rush, Europe, Jean-Michel Jarre, Herbert Groenemeyer, Scorpions and so on.

But how do Europe's record industry leaders themselves view the prospects for continental European artists and music over the next five years? Willem Van Kooten, Managing Director of Nada Music in Holland, sees the increasing popularity of home-grown European pop music as "a natural reaction to Anglo-American supremacy in the world's pop charts." European record companies are now fighting back, he says, and it is paying off for them. The arrival of more and more local radio stations has also given a powerful boost to the promotion of local pop and rock music. Van Kooten adds: "Music & Media's policy of promoting new Dutch releases. Cable has an active policy of promoting Dutch talent. I suppose a local radio network will happen some day in the future but, for the sake of the Dutch record industry, it would be better if that day was tomorrow."

"Continental productions are much more competitive than they used to be."

"Promote a local artist in the same way that you would a major pop act."

"European record companies are now fighting back."

Continued from page 5

Vanessa Paradis, 'Ala Bianca group; We like you just the way you are! Congratulations for your 5th!! publishing and music productions Modena 41100 Italy 059/22.38.97 Tlx. 512.087 Fax 59/219.218
who aren't aware of what is happening in other European markets are the ones who will ultimately lose out."

Dag Hæggqvist, Chairman of Sonet Grammofon in Sweden, sees UK resistance to overseas product as the main obstacle to pan-European marketing. "Europe is a much more open situation for the music industry. But the big problem that still exists, and has done for a long time, is in the UK industry and media's acceptance of the bands and artists coming from continental Europe. Without UK exposure it is still so hard to cover the entire European territory. Generally speaking, the UK is still the country to make a band or artist truly big throughout the rest of Europe."

"Take ABBA, for example, back in the 1970s. They already had hits in West Germany before Waterloo, but it still took UK acceptance to give them international success, and more recently A-Ha's success was initially charged through the UK. From a creative point of view too, the UK is still very dominant, and of course the language situation helps that."

"However, Continental production, artists and bands are much more competitive than they used to be, and this situation can only improve. Satellite TV is going to be a major influence in the future. The advent of satellite TV channels can only be a good thing for the international marketing of pop music. But with radio I think it is more a case of 'wait-and-see.'"

Hæggqvist adds: "Although not all Scandinavian countries are EC members, it is a very important territory and we obviously consider ourselves very much part of Europe. There is certainly a lot of interest from other European countries about what is going on musically in Norway and Sweden in particular. Ronnie, a Swedish group signed to EMI, has been creating a lot of European interest, and there is also the duo Lili & Susie being produced by the Secret Service team as a co-production between Sonet and EMI."

"The future is looking good for the European record industry and with new sound carriers like CD and CDV the chances are very positive. I have particularly high hopes for CDV development - it is a medium that really belongs to the music business rather than the video industry."

Jürgen Otterstein, Managing Director of Teldec in West Germany, believes an increasing interest, and them is also the Swedish group signed to EMI who aren't aware of what is happening in other European territories, Otterstein cites Olfa Hazan, who has now sold more than half-a-million units across Europe with gold status in Italy, Spain and Switzerland. "We have also signed Thomas Anders, former singer with Modern Talking, who will be targeted at the world market but particularly Europe. And London Boys have now been released by all WEA companies across Europe. Our hard rock band Dommain also look extremely promising to cross over."

Otterstein continues: "The 'single market' will affect trading policies and terms, and put the multiple retail chains in a more competitive position. But one dominant trend in Europe is individualism. I believe that diversity rather than conformity will be the rule. The starting point for our A&R and marketing people will be to consider the consumer and not a search for a possible common denominator. The big companies will continue to get bigger. At the same time the majors are creating relationships with independents. It is certainly part of our growth strategy at Teldec to liaise with independents in order to develop a fully diversified artist roster."

"The question that the A&R people have to ask themselves is: 'What do the consumers share with each other across the border?' The forces driving it towards more European thinking are lifestyle, technology and economics of scale. We will be entering the age of media-led marketing. So the West German market will tackle the challenge of competing for bigger audiences. One way of communicating to a bigger audience is through a common language - the visual. Here we will have to improve. But none of this means that we will throw away each country's own popular culture - the consumer will still buy domestic product. Every successful act is in essence ethnic."

Claude Carrere, Records in France believes the battle is already being won. "The
so-called UK/US supremacy in the European record market no longer exists," he maintains. "Countries like France and West Germany have been producing very good records which have international appeal. Joe Le Taxi has been a huge international success, and French recording acts like Stephanie are known in countries outside of their own.

"It's early days yet for satellite TV and radio but their influence will grow, and certainly it is an area that we at Camera have been involved with for quite some time now. The next few years will bring many changes in the marketplace and we will see the dominance of new soundcarriers like CD. To be honest, the music industry has been geared up to 1992 for quite a long time now. It isn't something that it has suddenly become aware of, and has just started planning for. But there is no doubt that the new open market is going to be vitally important to us all."

Paul Russell, CBS UK, believes that the future for continental artists in the UK market is brighter, particularly as more are making records in English. "Better records are definitely coming out of Europe, but generally speaking they've got to be in English or we won't get anywhere with the artists."

"At the moment for example we have Freiheit who've just come out, and they sing extremely well in English so we've got an artist we can develop. The problem is, you might break the record, but you don't actually break the act."

The continental European countries are, says Russell, producing more quality records. "We are now releasing substantially more of them over here. One has to take the odd balls out, like ABBA, because they had 10 singles released in two years. But if you look over the last three or four years you'll find a lot more

Paul Russell, CBS UK from our European companies than in previous years."

CBS UK's most recent successful European artists are Freiheit and Jennifer Rush, and Russell also has strong hopes for Tracy Spencer signed to CBS Italy.

Increased international exposure is helping the continental artist. "Not only do we now have better product from our European companies, but the artists are travelling more than they used to and thanks to video they 'travel' in more ways than one."
TOWARDS A UNITED EUROPE
The key players look forward to the 1990s

The approach of 1992 has forced the music and media businesses in Europe to take a good long look at their own future. The 1980s were exciting enough for most professionals, but the 1990s promise to be even more eventful. Change is all around - technological, economic and social - and once again the industry is entering a period when there are more questions than answers. Can European talent continue its fightback against Anglo-American domination? Is a true pan-European market the ultimate goal, or does it mean national cultures will be swamped and every record will eventually sound the same? How will consumers react to the confusing array of new soundcarriers? Is satellite TV here to stay, or is it as doubters claim 'pie in the sky'? And how will radio fare in the post-deregulation era? What will become of the retail sector, itself undergoing major changes?

Music & Media has helped to shape the concept of a pan-European market. In this anniversary issue we talk to key players in the music and media industries. How strong is their commitment to the pan-European ideal, and how do they see life after 1992 in the Brave New World of a Europe without frontiers?

Silvio Berlusconi

"Building Utopias is a fascinating job." So runs the optimistic motto of Silvio Berlusconi's Fininvest, a company that owns three private TV channels, a publishing firm and a record company in Italy, quite apart from its numerous international interests.

Berlusconi's search for Utopia has already brought about one revolution in Italian broadcasting, when in 1980 his first private TV station, Canale Coop, was responsible for breaking RAI's long-held state monopoly. And he expects another major change when the country's new broadcasting law is approved. "At last independent and private channels will be able to compete nationally on equal terms and legalising five broadcasts will make a huge difference too."

But it is in the new Europe of the 1990s that Berlusconi's wider interests lie. "Our European vocation is well known," he says, "and we will be ready for 1992 when we hope to gain official status for some of our current activities."

Achieving a pan-European channel is "part of our dreams" with La Cinq in France, where we had to contend with a French government which basically didn't favour commercial television."

Nevertheless, Berlusconi is already one of the major players in European broadcasting. Besides his stake in France's La Cinq, Fininvest has a 45% share of West Germany's Tele 5. "We also have three-year agreements to sell programmes and advertising and co-produce for the three self-governing public TV stations in Spain. Further agreements are being negotiated with other regional stations. In the future we intend to produce videos at our Videotime Espada studios in Madrid, which will enable us to offer a production service to Spanish TV stations including TVE itself."

"So far as the rest of Europe is concerned, we have already established initiatives and contacts in Britain, Sweden, Holland, Belgium, Greece and Portugal," Berlusconi goes on. At the moment these "initiatives" are no more than that, but it is no secret that Berlusconi hopes to secure a small stake in independent TV stations in all of these countries.

Wolfgang Penk

Wolfgang Penk, Head of Entertainment at West Germany's public TV channel ZDF in Mainz, says modestly that he is "no fortune-teller". But that does not obscure his view of how TV broadcasting and programme structures are changing.

"The number of programmes is increasing," he says, "and more choice is being offered to the public. Satellites are shrinking the world. Among other things, this means that the programme structure at certain stations, some of which have enjoyed a broadcast monopoly for decades, will undergo radical changes by 1992."

One of the main victims of these changes, in Penk's view, will be the 90-minute and longer music, quiz and game shows. "The 30-45 minute show will dominate," he says. "The trend, which has already been established in the US for a long time, is clearly towards short and informative programmes."

"Our European vocation is well known."
FIVE
MORE

with Victor Worms," Penk contin-
ues. "We will also continue to
work with Peter Illigan's 'Peter's Pop
Show' and 'P.L.T.' A recent edi-
tion of 'P.L.T.,' featuring West
German acts, actually scored a
15% audience share, compared
with the normal 3-9% for pop
shows. We will probably also
produce one or two 'Rock Pop
Nights.' So in reality we will not
stop producing pop programmes.
But we do have to remember that
they appeal only to a small sec-
tion of our overall audience."

One genre which has enjoyed
a spectacular revival of populari-
ty in West Germany over the last
couple of years is national folk
music. Some shows have au-
dience shares of up to 40% and
attract a growing middle-aged
audience, as well as older people.
Penk expects this wave of interest
to last another 2-3 years. "We
will certainly cover this kind of
music, which the other stations
do not. We will also continue with
our 'Lustige Musikanten'
and the 'Grand Prix Der
Volksmusik.'

"But because of their specifi-
cally national characters, it is un-
likely that there will be any in-
ternational folk music co-pro-
ductions! Classical music, by
contrast, which draws about the
same audience share as pop mus-
ic, is ideal for international co-
productions."

Jean-Paul
Baudecroux,
President of France's FM net-
work NR1, is certainly interested in FM
stations like, say, Skyrock or Fun.

"Another interesting develop-
ment is the success of the oldies
format - that could be significant
in France it's taking the public by
storm. The trend can only con-
tinue as CD and DAT produce
digital reception becomes availa-
table. That, incidentally, applies to
all the broadcast media - digital
reception will be vital!"

Baudecroux has no doubt that
the industry will be concen-
trated in fewer hands over the
coming years. "It's very expen-
sive to provide a really high-
quality service, and listeners will
demand complete profession-
ality. So I think we'll see more of
the mergers and acquisitions
we've had in recent months. NR1
is certainly interested in FM sta-
tions like, say, Skyrock or Fun."

"Of course, we will still produce
our monthly 'Hitparade',
The broadcast media will be
transformed in the next five
years," says Baudecroux. "I
think that's clear to everyone - think
of satellites, digital reception, new
formats, cross-border transmis-
sion. But in France and Europe as
a whole, it's a problem to get a golden age for
radio. If you look at the US you'll
see there is no medium has not
seen so successful. There has
ever been so much advertising,
and many listeners. This has
yet to happen in Europe, but it's
starting."

Statistics for France show a
3% increase in radio's share of
the advertising budget in 1988.
Baudecroux says, compared with
a 2% drop in advertising expendi-
ture on TV. "Advertisers are wak-
ing up to the fact that radio
listeners are loyal to a station in a
way TV viewers never are. If
you're a radio listener, the
chances are you don't use the
radio very often. With TV, people
switch channels often and dip in
and out of programmes. And
everyone knows that TV viewers
use commercial breaks to go to
the toilet and make a cup of tea...

"FM radio in particular is an
irreversible phenomenon.
France is taking the public by
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the mergers and acquisitions
we've had in recent months. NR1
is certainly interested in FM sta-
tions like, say, Skyrock or Fun."

"France, for example, desperate-
ly needs a music TV channel to
promote French music. It was ab-
solutely impossible without.
Furthermore, a project I'm involved in with
the Caisse Des Depots and the
Generale Des Eaux, TF1 is now
being given the cold shoulder by
the authorities."

"Another interesting develop-
ment is the success of the oldies
format that could be significant
in the future. In France NR1's sec-
ond station, Cherie FM, is doing
remarkably well, as are Nostalgie and Europe 2.
In the end, it's all about providing the
listeners with what they want to
hear. That's something that
should never be forgotten in all
talk of 1992, or satellite broad-
casting and high technology."

Although Penk admits that
"there will always be music
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happy to leave much of the week-
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likely that there will be any in-
ternational folk music co-pro-
ductions! Classical music, by
contrast, which draws about the
same audience share as pop mus-
ic, is ideal for international co-
productions."

Jean-Paul
Baudecroux,
President of France's FM net-
work NR1, is certainly interested in FM
stations like, say, Skyrock or Fun.

"Another interesting develop-
ment is the success of the oldies
format that could be significant
in the future. In France NR1's sec-
ond station, Cherie FM, is doing
remarkably well, as are Nostalgie and Europe 2.
In the end, it's all about providing the
listeners with what they want to
hear. That's something that
should never be forgotten in all
talk of 1992, or satellite broad-
casting and high technology."
MUSIC & MEDIA – 5 YEARS OF PUTTING THE PIECES TOGETHER

SOME OF OUR ARTISTS COMPLETING THE PICTURE

ALCIDS
BRIAN ARMS
CROWLEY
D.J. CHERRY
DINKY DOLLS
LUCA CACONI
CONSOFTURES
LUCIO DALLA
ELLIS, BEGG & HOWARD
ELSA
EUSTINE
FAIS GRAND ATTRACTION
JOHN FARNHAM
THE FATS
THE FIRE
FOOTPRINTS
GROUP OF LORDS

ARISTA MUSIC INTERNATIONAL

AMERICAN RADIO HISTORY.COM
The impact of this will be enormous. There will be a flood of new music, basically because advertising will be just about free for the next few months, it is important to set up a longer-term deal. We can play to our strength - which is basically our size and our client portfolio. We are therefore aiming for better deals as the channels become more successful.

Although Sky Television recently lowered its audience forecasts, Paterson believes that it will have to reduce them further. "For one thing, there aren't any dishes to buy in the High Street! So it's vital to have guaranteed commitment," he says. "And if these aren't met, the channels will have to pay back the clients.

Ogilvy & Mather is very much aware of the impact of 1992 on the music industry. "The music market is the most dynamic and innovative part of a company like CBS," Larsen says. "It is the artists who will decide whether or not to stay with us. In any case, he points out, "we have conducted a lot of research which indicates that as new formats arrive, others gradually disappear."

"Until that happens we can never be sure if a format is successful. I believe the typical pop artist will have his ears more open to other musical influences like jazz and classical music, and will listen to many different types of music. I think music is going to become a more educated musical activity - which can have more scope in the future."
5 YEARS M&M: LET'S HAVE A PARTY!!
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Rudi Gassner, ex-Vice President of BMG Music International, joined RCA/Ariola in New York in January 1991 to handle international affairs under the presidency of Monty Lauffer and Michael Dornemann. In that same month, the company became a wholly owned division of Bertelsmann, named BMG. Gassner was appointed President and CEO of BMG Music International.

From right the beginning, the development of its own repertoire, one of BMG Music's main priorities. The problem for each company, however, is how to exploit this talent fully on an international scale. According to Gassner, the issue of cross-marketing is of key importance to BMG Music.

"You have to make sure you have a worldwide awareness of BMG and marketing it as a central pillar of your business structure," he says. "We have that in place. There is nothing that escapes our attention as far as domestic repertoire is concerned. We have all the tools we look at the CD's, you now try to compare assistance is needed."

"Of course, with the issue of exploitation is very much a two-way street," says Gassner. "On the one hand, there are the international artists who could make it in the US. On the other, what can we do to break US artists abroad? One of the reasons BMG is successful at the moment is that we make use of the transatlantic potential."

Although Gassner places heavy emphasis on the concept of global marketing, he sees the issue of a global A&R policy as something quite different. "You cannot have a strong home base, a break-out situation, before you can start thinking about cross-border exploitation," he says. "I read Music & Media very carefully and the question of exploitation is a single market or is it often just theoretical. We should not try to create an artificial concept. We are obliged to make sure local product gets exposed abroad, but you need a home base first. It all depends on the standard of production. If that is met, then there is no limit to what is possible."
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MUSIC & MEDIA

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MUSIC TELEVISION

by Machteld Bakker

What do the singles Relax, Radio Ga Ga and Break My Stride have in common? The answer: they were the top 3 of the first official European Top 100 Singles, published in Eurotipsheet.

Launched on March 19, 1984, Eurotipsheet was a weekly news service offering the music trade in the European market. As well as carrying playlists from major stations across Europe, it featured three different charts: the European Top 100 Singles, 'European Top 100 Albums' and the 'European Airplay Top 50'.

The Top 100s were based on sales reports from 16 European countries, while the Airplay Top 50 combined 'media control' lists with playlists and tips from all European radio stations.

Both the magazine and the charts appeared at a time when the music and broadcasting industries were slowly organizing themselves along European lines. The Top 100s helped to promote the Continental acts that were increasingly crossing over from one market to another. By 1985, more and more stations were starting to use the European Top 100s as a basis for their programming.

In the field of satellite television, 1984 was also a crucial year. Music channels like Sky Channel and Music Box entered a growing market, while the satellites badly needed European shows to boost their status.

The Top 100s published in Eurotipsheet played a major role in that development. Though at first not sophisticated, they did give a clear idea of the current best-selling artists and records in the European marketplace. Statistics from each national market were put together to give an overall, pan-European picture, according to the share that each country took of total European sales.

From Top To Hot

The Top 100s also fulfilled another important role, charting the progress of local hit singles that achieved success abroad. As continental European music slowly began to free itself from the long domination of Anglo-American product, the Top 100s helped to promote the Continental acts that were increasingly crossing over from one market to another.

By 1985, more and more stations were starting to use the European Top 100s as a basis for their programming. The Italian video channel Dee Jay Television launched a major prime-time TV show and was followed by radio stations including RIAS in Berlin, 93.2 in Paris and NCW in Holland. Meanwhile the charts also inspired many pan-European clip shows.

Later the same year Eurotipsheet's publisher, the European Music Report (EMR), formed a joint venture with Billboard Publications in the US, a link which further boosted the image of the European charts. The Top 100 became the 'Hot 100' and the link with Billboard sparked off more interest from broadcasters.

At the end of 1985, the first 'Pan-European Awards' were presented in Eurotipsheet. Based on calculations from the year's Hot 100s, 10 awards were given in various categories including male and female artist of the year, best-selling singles artist and album artist of the year, debut album and best soundtrack of the year.

Early in 1986, EMR presented its first 'Trend-Setting Awards'. Also based on the Hot 100 of 1985, these were given as an encouragement to artists who succeeded in crossing their national borders. More than ever, the Continent was waking up to the increased opportunities of exposure in the European market. Artists like Jennifer Rush, Sandra, Double A-Ha, Modern Talking and Mai Tai all enjoyed prominent positions in the Hot 100 singles and their often erratic charting patterns inspired a whole new generation of hitmakers.

The Eurochart is partly owned by Music & Media, the Dutch copyright society. The chart is further endorsed by the European Copyright Society of CISAC, the world federation of copyright organizations. In addition to its use in national broadcast and print media, the chart will be the centrepiece of Sky Channel’s Coca-Cola Eurochart.

CISAC To Back Eurochart

by Machteld Bakker

Canai - in what is seen as a major step towards satisfying the concept of a pan-European market, the two existing European charts became one, granting their activities to "the growing interest in creating one singles chart". The "European Hot 100" launched on March 19, 1984, and was followed by a joint venture with Billboard Publications in the US, which further boosted the image of the European charts. The Top 100 became the "Hot 100" and the link with Billboard sparked off more interest from broadcasters.

At the end of 1985, the first "Pan-European Awards" were presented in Eurotipsheet. Based on calculations from the year's Hot 100s, 10 awards were given in various categories including "European's Top 100 Singles", while Buma/Stemra, the Dutch copyright society, took over the management of the European Top 100 Singles, while Buma/Stemra, the Dutch copyright society, took over the management of the European Top 100 Singles. Since March 1984, Music & Media has published weekly 'European Top 50', while Buma/ Stemra installed the 'Coca-Cola Eurochart' in 1985. Now in its sixth year, better sales and greater interest is expected.

EMR

world organization of copyright societies, has endorsed this initiative. According to Theo Ross, Publisher of Music & Media, "the two parties decided to join forces as it points to the growing interest in creating one singles chart". The "European Hot 100" has made its presence strongly felt in the European music market.

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Coca-Cola Backs Eurochart

by Machteld Bakker

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E U R O C H A R T

CISAC & Coca-Cola

The year 1988 turned out to be decisive in the history of the Hot 100. First came the backing of the International Confederation of Societies of Authors & Composers (CISAC), which was to be followed by Coca-Cola.

At MIDEM '88, Dutch copyright organisation BUMA/STEMRA announced the merger of its 'Eurochart Top 50' into the European Hot 100. Simultaneously, CISAC endorsed this new chart, renamed the 'Eurochart Hot 100'. With one unified hit parade, nothing could stop the Eurochart gaining global recognition. Next stop: Coca-Cola.

The deal with the soft drinks supplier was signed in May 1988. At a special press conference at the third International Music & Media Conference (IMMCC) in Montreux, William Lynn, Coca-Cola's Worldwide Media Director, announced the company had bought exclusive licensing rights to Europe's vital singles chart - the Eurochart Hot 100. The agreement was set up by McCann-Erickson, Coca-Cola's advertising agency, and the Eurochart Hot 100 Singles was released into a combined hit parade which included not only hitparade, but also top advertising programmes in Europe.

Such major support called for further revisions in the compilation of the Eurocharts. Whereas in the past, the sales of each market had been related to overall European figures, now a sales curve for each individual territory was added to the weekly calculations. This offered better representation for the smaller European markets - which can still sell a substantial amount of records from time to time. It also meant that a no. 1 in a traditionally weak singles market such as Italy could still enter the charts. Apart from this, it gave programmers a wider variety of products.

At the beginning of 1989, Music & Media added the top retailers of Europe to its circulation, leading to a further refinement of the Eurocharts. EMR does not check sales directly with retailers, but seasonally factors and sudden peaks in sales do have an influence on its compilation.

In some European countries the music industry has yet to join forces to produce one reliable chart. Often this is an indication of the strength of private copying, bootlegging, counterfeiting and other forces of piracy in that market. Such charts, often more airplay oriented, will only have a marginal influence on the Eurochart listings. As a result, the Eurocharts are a reflection of the existing national situations. The better organised the music industry in Europe, the better the Eurocharts will be.

Chart Methodology

How do the Eurocharts work?

Every week European Music Report (EMR) processes 73 charts from 16 European countries to compile the weekly Eurochart Hot 100 Singles and Top 100 Albums. Currently, the Eurocharts are put together using hitparades from the UK, Ireland, West Germany, Austria, Switzerland, Holland, Belgium, France, Italy, Spain, Portugal, Greece, Sweden, Denmark, Norway and Finland.

In most European countries, only one chart is officially recognised by the music industry. In some countries, several charts operate. EMR compiles these into a combined hit parade which represents overall sales in that market.

To reflect the status of each market accurately, every national chart is weighted to take account of the country's share of total European sales. These ratings are calculated on the basis of regular sales reports from industry organisations such as the BPFI, the UK's ROP and Gallup, France's SNEP and West Germany's Deutsche Phono Verband.

In some European countries the music industry has yet to join forces to produce one reliable chart. Often this is an indication of the strength of private copying, bootlegging, counterfeiting and other forces of piracy in that market. Such charts, often more airplay oriented, will only have a marginal influence on the Eurochart listings.

As a result, the Eurocharts are a reflection of the existing national situations. The better organised the music industry in Europe, the better the Eurocharts will be.
I took three weeks of intense production to make the first Eurotipsheet. We were very proud of the results and went off for a well-deserved weekend after enjoying champagne with the art director and the printers on Friday. The greatest shock, however, came the following Monday when the postman caught us in the morning soundly asleep before our screens.

But when all is said and done, there was never a lack of fresh ideas. And although new features introduced in the magazine sometimes folded after a few weeks, many of the original concepts remained from those early days. The basic aim of the magazine was to encourage international acceptance of continental European product and this philosophy is still reflected in many of the regular features today.

From then on, things started to move very quickly. Up until the production of Eurotipsheet was more than tedious and software often broke down an hour before deadline. In those first weeks, we literally worked around the clock and night shifts were not uncommon for many months to come. Repeatedly, the postman caught us in the morning soundly asleep before our screens.

With so much expansion the notation of 'tipsheet' was no longer adequate. To reflect the sudden transition from mere tip sheet to serious trade magazine, a change of name was needed. In April 1986 Music & Media was born.

The continued growth of the magazine began to lead to a diversification of company activities. The organisation of the first International Music & Media Conference (IM&MC) was a logical starting point. The conference was a platform for the exchange of views by executives from the music and media industries in Europe. Not only that, it also raised the status of the magazine.

Probably the biggest change in the history of Music & Media was its restyling at the end of 1987. The graphic design changed dramatically - including a new logo - and 10 pages of 'supra-national' news were added to the normal format of the magazine. It proved to be the right move. The increased accessibility and the concise style of the articles attracted many new readers and advertisers.

There's a quite significant difference between the Music & Media editorial team today and the Eurotipsheet duo that began in 1984. The editorial staff in Amsterdam now consists of II people and we keep in touch (almost daily) with 42 correspondents and freelancers in 16 countries. Consequently, the available news and views in Europe increased considerably. The magazine's scope started to widen. And although the graphics and editorial coverage of the now includes more space to the diverse facets of the European music and media scene.

We have come a long way since the one-room cellar, the garbled computer and the round-the-clock shifts of the early days. Here's to the next five years!
## Euro Chartbusters

**The Hot 100 Singles Compiled From Music & Media's Five Year Chart Archives.**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Original Label</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>We Are The World</em></td>
<td>U.S.A. For Africa</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Ghostbusters</em></td>
<td>Ray Parker Jr.</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Nothing's Gonna Change My Love For You</em></td>
<td>Gloria Gaynor</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>I Just Called To Say I Love You</em></td>
<td>Barbra Streisand</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Relax</em></td>
<td>Fontino Cossio: To Hollywood</td>
<td>Zomba Music (Zomba)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Holiday Rap</em></td>
<td>PYL, Pillar &amp; Smeth: Danny</td>
<td>Zomba Music (Zomba)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>I Should Be So Lucky</em></td>
<td>Kylie Minogue</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Gimme Hope Ho'Anna</em></td>
<td>Eddy Grant:          [Everglade]</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Take On Me</em></td>
<td>A-Ha</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Call Me</em></td>
<td>Tom Jones</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>I Wanna Dance With Somebody</em></td>
<td>Whitney Houston:        [A&amp;M]</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>La Isla Bonita</em></td>
<td>Madonna</td>
<td>Swan Music (WB)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Nikita</em></td>
<td>Elton John</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Kayleigh</em></td>
<td>Paul McCartney</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Papa Don't Preach</em></td>
<td>George Michael:          [EMI Music]</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Careless Whisper</em></td>
<td>George Michael:          [EMI Music]</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>When The Going Gets Tough</em></td>
<td>Billy Ocean</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>The Twist (Yo, Twist!)</em></td>
<td>Fab Boys:      [ Vicki Anderson]</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Yeye Yeye</em></td>
<td>Harry Kantaway</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Suddenly</em></td>
<td>Billy Ocean:             [Not On Label]</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Into The Groove</em></td>
<td>Madonna</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Part-Time Lover</em></td>
<td>Suzie Quatro:            [Ric Ocasek]</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Live To Tell</em></td>
<td>Madonna</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Burnin' Heart</em></td>
<td>Madonna</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Say You, Say Me</em></td>
<td>Lionel Richie</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Tell It To My Heart</em></td>
<td>Taylor Dayne: John Parr</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>The Final Countdown</em></td>
<td>Europe</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>With Or Without You</em></td>
<td>U.S.O.         [RCA Records]</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>You Win Again</em></td>
<td>Bee Gees:       [RKO Records]</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>A Groovy Kind Of Love</em></td>
<td>Phil Collins:            [Lambert]</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Heart</em></td>
<td>Pat Benatar:              [Warner Bros]</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>A Kind Of Magic</em></td>
<td>Queen:</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Don't Worry Be Happy</em></td>
<td>Bobby Pickett:           [Scepter]</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>You're My Heart, You're My Soul</em></td>
<td>Modern Talking:         [Bang Music/BMG]</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Dirty Diana</em></td>
<td>Michael Jackson:</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Teardrops</em></td>
<td>Womack &amp; Womack:        [Columbia]</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Bad</em></td>
<td>Michael Jackson:</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>A Different Corner</em></td>
<td>George Michael:          [Epic Music]</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Respectable</em></td>
<td>Phil &amp; Don Summer:</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Lett It Be</em></td>
<td>Elton John:</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Don't Leave Me This Way</em></td>
<td>The Communards:          [London]</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>The First Time</em></td>
<td>John Farnham:</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Nothing's Gonna Stop Us Now</em></td>
<td>Sister Sledge:</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>I Want To Know What Love Is</em></td>
<td>Sister Sledge:</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Russians</em></td>
<td>Sting:</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>You're The Voice</em></td>
<td>John Farnham:</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Lessons In Love</em></td>
<td>Andy Gibb:</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>When The Rain Begins To Fall</em></td>
<td>Jann Arden:</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Absolutely Beginners</em></td>
<td>David Bowie:</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>Hunting High And Low</em></td>
<td>A-Ha:</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
<tr>
<td><em>I Just Can't Stop Loving You</em></td>
<td>Michael Jackson:</td>
<td>Arista/BMG (Arista)</td>
<td>(/)</td>
</tr>
</tbody>
</table>

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_Euro Chartbusters_ is a compilation of the Hot 100 Singles in European charts from March 1984 until March 1989. The method for compiling the Hot 100 has been revised during these five years and to acknowledge such changes, each chart has been re-assessed on the basis of the current chart curves (see "Chart Methodology") on page 28.
To understand the role Music & Media is playing for its readers, we should go back to 1984, or even earlier, when the original idea for the magazine was conceived.

At that time, Theo Roos, the founding father of this publication, pursued the interests of a couple of important international artists as their European PR manager. In this capacity, he regularly visited the growing number of radio stations that were coming on air, met programmers and presenters by the score and discussed their airplay preferences.

He soon discovered that many artists were anxious to be as close to the international market as possible. The need for information and feedback on the market and the musical climate was great; while many records were released quite synchronised, they were released in their own countries. The rapidly growing visibility of the new stations, needed more regular background information on international repertoire than was available to them in their own countries.

In those days, internationally synchronized releases were still the exception rather than the rule. Many records were released independently from country to country, leaving weeks or even months between their appearance in the first European market and the last. This caused a certain amount of frustration among radio people who were naturally anxious to be as close to the international hits as possible. It took them a great deal of effort to expand their list of airplay potential with chart candidates from other countries.

It was Roos’ plan to fill this ‘gap’ of information. As a veteran in the music business, he immediately sensed the need for an international chart to help establish a choice of programming repertoire to satisfy the taste of particular audiences.

He was also aware that the demand for this information existed in all the European countries he visited. Hence, he added the ‘European perspective’, separating the magazine immediately from all the other available trade publications which were mainly nation-oriented.

European radio and television supplied the first readers for what was then called ‘Eurotipsheet’, featuring the ‘European Charts’ on singles, albums, airplay and music videos.

Relations between editors, contributors and readers were very close during those early days. The first issues were read by a group of top radio programmers and presenters; some of them were contributors as well, supplying weekly station reports or airplay data. Radio still plays an important role in the Music & Media readership in Europe. But the rapidly growing visibility of the magazine in media circles, right from its launch in March 1984, naturally stirred up interest within record companies as well.

During the first three years Music & Media recruited most of its readers primarily from two groups. Since then, it has gradually developed a broader editorial format, attracting a growing number of other specialists and professionals in adjacent areas including retail, publishing and authors’ rights.

It was this growth and diversification of our readership that prompted us to investigate the profile of our regular readers in greater detail. During the summer of 1988, the ‘Focus’ for a reader survey was carried out by ‘Motivaction’, a research agency specializing in international projects. The aim was to get a clearer picture of Music & Media’s readers and what they thought about the magazine.

So who are the Music & Media readers? The researchers were primarily interested in the following: 1) professional profile; 2) reading intensity; 3) readers’ suggestions for specific parts of the publication; 4) appreciation; and 5) suggestions for editorial improvements or expansion.

The ACTIVE PLAYERS AND COMPANIES

Not surprisingly, nine out of 10 respondents live and work in Europe (89.95%). Geographically, they spread across the various countries in proportion to the size of the professional population in each (see table A).

At the moment, this overall population can only be estimated. We will then be able to say exactly how many music and media executives work, for example, in Portugal, Denmark or the UK, in all relevant professional and specialist sub-categories.

Meanwhile, the clearest picture of the European marketplace currently available is the recently published ‘Eurofile’, the first concise directory of the European music and media industries.

MUSIC & MEDIA 5 YEARS - March 1989
MANY THANKS
TO THE ENTIRE
MUSIC
& MEDIA
TEAM

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PRO:MOTION

...int of land standing up.
pro move (prom-ont) v.t. 1. (VP 1, 8, 18) give (eh) higher position or rank.
He was promoted to be a sergeant.
2. (VP 1) help to organise and start:
pro mot or n. (esp.) person who promotes trading companies.
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EUFILIE
FOR ALL CONTACTS IN EUROPE CHECK OUT THE NEW EUROPEAN DIRECTORY "EUROFILE"!

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Call Music & Media's Eurofile department on 31.20.662.84.83
Since the summer of 1988, Music & Media has stored all this information, and now maintains an up-to-date database which enables us to locate the active players and companies throughout Europe. In building this database we concentrate mainly on the managing forces in the industry — the decision-makers.

The table of reading preferences (what do you read first?) is also significant. The results show that regular news items score 30.16%, followed by chart information with 19.06% and product information with 18.2%. This preference reflects the basic communicative practices between 'music' and 'media' which were built into the editorial formula of the magazine from the beginning.

As the report says: "Music & Media serves its readers 'hot' information, primarily news, repertoire and programming tips, and playlist and chart positions. This reading pattern indicates that Music & Media functions primarily as a) an important information tool for those interested in the developments and activities of various European markets, and b) as a product information and a programming tool for broadcasters."

The international outlook of the readers is clearly shown by their interest in the other national news sections: "Readers do read the news sections and items relating to other markets in addition to the information on their own country." The growing awareness of the international character of music marketing among Music & Media's readers could hardly be better illustrated.

HIGH PROFESSIONAL PROFILE

According to the survey, Music & Media readers are found in a variety of professional areas, covering all the most important activities in the business (see table B). Media - radio, TV, cable and satellite - accounts for the largest single grouping (37.03%) within Music & Media's readership, reflecting the continuing loyalty of our original radio readers. Records and Distribution comes next with 21.69%. Another analysis shows the positions held by Music & Media readers. The results (see table C) list 20 different functions or titles, most of them in the upper echelons of the company staff, and gives a clear illustration of the high professional status of Music & Media readers. As the report says: "Most subscribers are middle or upper management level decision-makers in the fields of music or broadcasting."

The report goes on to give details of the way the magazine is read. There are several indications of the high reading intensity of Music & Media subscribers, it says. "Music & Media is read regularly by almost all subscribers (98.4%). They spend a weekly average of 20 minutes reading it. Two out of three (63.6%) subscribers read the whole magazine or the greater part of the weekly contents."

COMPACT AND EFFICIENT EDITORIAL FORMULA

The vast majority of Music & Media readers (80.42%) are generally "satisfied" with the present editorial content of the magazine.

The editorial qualities, most often mentioned are: 1) Music & Media's European perspective; 2) its compact and efficient editorial formula, which allows readers to absorb the weekly contents in a relatively short reading time; and 3) its Eurocharts and their credibility. The prevailing positive view of the magazine's value is also demonstrated by the high proportion (73.43%) of readers who say they use it for later reference.

The way the magazine is used is also best conveyed by the remarks of a group of radio subscribers, made during the course of another recent survey. In December 1988, 53 programmers and DJs were interviewed by phone to obtain a more detailed picture of their reading patterns.

Of these, 77.4% confirmed that they do use Music & Media as a source for programming. The high value and trust they place on a range of editorial items indicate that Music & Media is indeed seen as a valuable tool (see Graph A).

The comments we received in the course of this second survey really speak for themselves. As Danny De Bruyn (Programme Director at Radio Contact, Belgium) put it: "Music & Media gives me a lot of information for my playlist." Or Robin Vuk (Head Of Music at BRMB, UK) who says: "The European market is becoming increasingly important. We badly need a magazine like Music & Media to serve as the European Billboard." Or Dominique Perrin (Programme Director at WRTL, France), who compliments the publication by noting: "It is the only tool for getting to know what's happening on the Continent."

It is clear from these and many similar remarks that Music & Media sharpens programmers' awareness of what is going on at other stations in other countries, and that this information also influences the programming decisions. So, who are you, the reader? You are a high level decision-maker in your organisation or company. A manager with national and/or international priorities, thinking on those two levels and aware of the interaction between them. A professional or specialist, interested in finding out what others are doing so that you can improve your own performance.

According to the most recent circulation figures, January 1989, 7,198 executives receive a weekly copy of Music & Media. Since each copy is read on average by 3 other readers, the total estimated readership is now approximately 28,000, roughly 9% of the estimated total professional population in Europe.

It took five years, but we can reasonably conclude that Music & Media has succeeded in winning the attention of the majority of the industry elite - the people who make the music go round in Europe.

*Footnote: The actual survey consisted of a questionnaire, inserted at random in copies of issue 31, published on July 30 1988. There was a total response rate of 13%, quite normal in this type of research.