SWEDEN

A planned link-up between Sweden's NRJ and Radio Rix has been jeopardised by the purchase of several of the frequencies by a rival operator.

Radio Megapol now has control of five Rix stations after buying shares from the Swedish charity for the blind, SRF.

Last month NRJ and SRU, the company that runs Rix, announced a nationwide link-up (M&M, October 15). Several of the frequencies Megapol now controls were earmarked by the French-backed NRJ to run as Chérie-type services.

But Megapol wants to use the frequencies to strengthen and expand. Possible contractual battles between SRU and Megapol could make this difficult.

The link-up was thrown into confusion when ACE Megapol bought the SRF-owned Radio National, which controls 45% of Rix stations in Eskilstuna, Luleå and Skellefteå, and 50% of Rix in Sweden's third largest city Malmö. Radio National also owns 45% of the Rix Stockholm frequency Radio Vinyl.

In addition, Megapol has gained a 40% share in Österjons Reklamradio—the company that won the right to broadcast on the Baltic Sea island of Gotland—and a minority share in Stockholm's English-language AOR station Bandit Radio.

———

Research Companies Compete For Ratings

SWEDEN

With the arrival of over 50 new commercial radio stations in Sweden in the last year, owners, advertisers and audiences have been eager to know exactly who's listening to who. However, the speed of growth in the market has outpaced the organisation set up to monitor it, leading to a plethora of competing research companies, each with their own sometimes conflicting verdicts on who is winning the war for the nation's ears. Nicholas George reports.

Swedish advertisers anxious to know how many and what kind of people their radio campaigns are likely to reach, are currently faced with a confusing array of statistics, as many stations take their pick of figures that suit them best. It's still confusing because we have so many different institutions carrying out the research," says Anders Dahl, a media consultant, and one of the nation's biggest buyers of radio airtime.

This wasn't meant to be the case. At the same time as local radio was liberalised the new commercial stations and the public service broadcaster Sveriges Radio set up Radio undersökningssällskap AB—RUAB.

RUAB is now owned 50% by Sveriges Radio with three of the large commercial networks Amor, Bilbo, and Sveriges Radioexpres accounting for the rest between them.

The company has been conducting research twice a year using a dual system of aided recall and listened-to-yesterday.

(continues on page 35)
Europe's only comprehensive and reliable source of music radio industry research and information

**Sales Charts** - Europe's official Eurochart singles and albums charts are exclusively produced and published by Music & Media. We provide chart history, label shares, artist performance, music genre breakdown and much more in our Chart Share Reports.

**Airplay Charts** - Music & Media's Airplay charts cover over 400 leading radio stations in 20 countries. We can tell you who is playing what and give you any breakdown by country, label, artist or genre.

**ChartFax** - Our unique service electronically sends you the latest charts 3 days before they are published.

**Music & Media Online** - You can access all the Music & Media and Billboard charts via your own computer and modem and perform your own research.

**Eurofile Directories** - Europe's only complete guides to the Music, Radio and Touring industries are available in any form you need: books, mailing labels and diskettes. Access over 40,000 business contacts in western and central Europe.

**TrackFax** - Europe's only comprehensive airplay tracking service gives you the quickest results of a song's performance on European radio. Order by artist, genre or country.

**Radio Markets Report** - Europe's radio industry experts can provide you with customized analysis of any or all radio markets - by population, by ratings or by artists.

**Music Genre Reports** - We can tell you which music genres and artists succeed or fail in which market based on sales and airplay information - a customized music marketing tool.

For fast service and prices for your individual request call (+31) 20.669 1961 or fax (+31) 20.669 1941 and ask for Annette Duursma.

Music & Media is part of the Billboard Music Group
**DENMARK**

by Charles Ferro

Denmark's premier commercial radio station The Voice has switched format from album rock to EHR and taken on board new hardware to facilitate the change.

Erik Frederiksen, music director at the station, says the move marks the first major programming change in 10 years. It follows an extensive marketing survey of the Copenhagen area, the first of its kind.

"The number of people in the 15-25 age bracket is not as great as in the 20-35-year-old segment. It was a question of demographics," says MD Otto Reeder-Thott.

Prior to the change, DJs had control over what music they played, resulting in a broad mix without any overall structure.

The Voice switched over to Selector in October and from now on they will be using a Master Control harddisk recording system which means that everything but the DJs' voice will be digitalised.

Frederiksen says, "We had to soften the format a bit, but we still play some music from the edges or it would be too dull."

The programming changes will also be implemented in the Odense area. Frederiksen says the music base will be the same in Copenhagen as it is in other areas, "There will be a different rotation, but the same songs," he explains.

Earlier in the year, Scandinavian Broadcasting System and Reede-Thott finalized the plan to create both equal ownership of the station. Reede-Thott says, "We're trying to refine the organisation. We closed down one radio station (near Aalborg) and bought another south of Copenhagen. We now have four in the Copenhagen area, plus satellite.

SBS has a television station in Denmark, a factor that offers potential for combining radio and TV marketing, sales, promotions, cross-promotions and possibly programming, Frederiksen says, but adds that a complete plan has not yet been worked out.

---

**NOT SO STUPID** — After his sell-out Copenhagen show, Thomas Helming was presented with a platinum disc for sales of over 50,000 copies of his new album "Stupid Man." The album, which was released on October 1, has now sold more than 75,000 copies in Denmark and will be released in Germany, Norway, Finland, Holland and Belgium in the new year. Picture (l-r): BMG management manager Lis Kirch, BMG general manager Jesper Boy, Helming, BMG MD Lars Taar, drummer Claus Antonisen and Helming's manager John Rosing.

---

**Songwriters Vote For An Independent IMRO**

**IRELAND**

Ireland's songwriters, composers and publishers have voted overwhelmingly in favour of independence for the Irish Music Rights Organisation (IMRO).

The result of a two-week ballot on whether IMRO should split from the UK-based Performing Rights Society (PRS) was revealed on December 5 to be a first of its kind.

"The massive 'yes' vote was beyond my expectations and shows how aware Irish songwriters and composers are of all the issues affecting them." A formal decision regarding IMRO independence was scheduled for a meeting of the PRS General Council on December 14 and its decision will be ratified by an extraordinary general meeting of the IMRO board, scheduled for December 17.

Crimmin points out that the process could mean IMRO begins the new year as an independent organisation. 'Independence day will be January 1," he says. The first critical issue on the agenda for the new society will be to apply immediately to the Irish Competition Authority for a licence to operate.

He says the ballot showed the strength of feeling among Irish members and proved they were aware of the serious commercial issues of the implications of IMRO independence.

Some of the key issues an independent IMRO would tackle include a recruitment drive, establishing a policy on distribution of members' royalties and opening discussions with other international collection agencies to establish worldwide reciprocal agreements.

---

**EUROPE AT A GLANCE**

**UNITED KINGDOM**

Virgin 1215 Restructures Programming Team

UK INR broadcaster Virgin 1215 is restructuring its programming team in the wake of the appointment of new programme director Susy Mayzel. Geoff Holland has been appointed assistant programme director, effective from mid-January, having acted as music consultant to the station since July. Holland's appointment means that Richard Skinner relinquishes the post of director of music to concentrate on presenting and programme development and will continue to present his weekday morning show on Virgin and will also be involved in the BBC's global syndication service, BBC Radio International.

**DENMARK**

Mega Records Acquires Back Beat Dance Label

Mega Records, the Danish indie that launched artists like Ace Of Base, Leila K. and Stella Getz on the international scene, has acquired the dance label Back Beat Records. Back Beat joins smartly networked Smart Records, Funky Buddha Records and YOMOMM under the Mega umbrelia. Label heads and A&Rs Jesper Wenneck and Steffen Kergen will stay on.

**HOLLAND**

World Liberty Concert Planned For May 8 1995

Artists such as Sting, The Alan Parsons Project, Art Garfunkel, Cyndi Lauper and Candy Dulfer will be taking part in next year's World Liberty Concert, to mark the 50th anniversary of the liberation of Europe. The concert will take place in the Dutch city of Amstel at the foot of the John Frost Bridge (made famous in the film "A Bridge Too Far"). Organisers estimate that around 100,000 people will attend the concert on May 8.

**UNITED KINGDOM**

Mid Anglia Radio Becomes More Structured

UK ILR group GWR is giving its recently-acquired Mid Anglia Radio a more local structure. Former Mid Anglia group manager director Stuart Francis becomes director of GWR Radio in Peterborough and KLFM in Kings Lynn, while Lynda Couch-Smith is leaving Isle of Wight Radio to become station director of Hereward. GWR chief executive Ralp Bernard comments, "These changes are in line with our policy of strong, locally-rooted radio stations supported by a well-established group operation."

**HOLLAND**

Veronica To Begin Commercial News Station

The Dutch public broadcasting association Veronica has announced plans to start commercial radio stations in the Netherlands, together with the Dutch newspaper union (NDU) and the publisher Quote. The station will broadcast around the clock with a format similar to the set-up of the US news TV broadcaster CNN. The new station will make use of the AM 1395 frequency which was awarded to the NDU and the publisher of Quote magazine earlier this year. It is not yet clear when the station will begin transmissions.

**SPAIN**

Crisis-Hit COPE Sells Catalan Stations

Cadena COPE is selling off stations in Catalonia because of the Catholic church-owned net's financial crisis. As at the end of November, COPE sold its 95% stake in Radio Sabadell for 571.5 million (approx. US$1.4 million) to a local publishing company, Premia d'Osona. It was the fourth Catalan station sold by COPE in recent months, following the sale of Cervesa, Tren and Lerida. Two other COPE stations in Catalonia are up for sale—El Masnou and Igualda.

**BELGIUM**

New TV Stations Promise To Back Local Talent

Two new channels in the Belgian TV-scape plan to support both local and international releases. Despite objections from Flemish Culture Minister Hugo Weyts, VTV hopes to begin broadcasting its programmes in February, while the Flemish TV station VTM will launch its second channel—Kanaal 2—also in February next year. The Belgian music industry has reacted positively to the idea of two new music programmes. "We always applaud new possibilities for recording artists to appear on TV," says IFPI Belgium Director Vincent van Mele.

**GERMANY**

First Euro Pop Days Music Fair Planned For 1995

The first Euro Pop Days music fair, with a total exposition area of 5,000 square metres, will be held May 12-14 in Freiburg. The fair's main objective is to provide a meeting ground for musicians and A&R professionals.

Some unsigned bands from all over Europe will get a chance to perform in one of the fair's 17 venues. Euro Pop Days will also feature a special demo tape panel, which allows newcomers to play their demo tapes to European A&R professionals and receive an assessment face-to-face.

**EUROPE: Moving Chairs**

**BELGIUM**

Marjoleine Degroote has left PolyGram to become A&R manager with Koch International. **DENMARK**

Lauren Brittain has been appointed international exploitation manager for Van Record Company on a freelance basis. His appointment will take effect on January 1 next year.
Newcomer Radio Voz Promises To Be Amusing And Informative

SPAIN
by Howell Llewellyn

Spanish radio fans now have the added choice of a new station on their dial, following the scheduled December 12 launch of news/talk web Radio Voz.

Radio Voz is an enterprise from the influential La Voz de Galicia newspaper group in Spain's north-western region of Galicia.

The new web has a total of 13 stations, which it hopes to expand to 30 within two years. Some 11 of the existing stations are located in Galicia with others in Madrid and Palma.

Bicito Rubido, the net's general director, says the web will offer listeners something different. "It will be useful and informative, it will be amusing, it will avoid the irritating sniping that is now common in Spanish radio and politics, and it will have a large local coverage of nine hours a day."

Of the nine original Galician stations in Radio Voz, two left the group last month and stayed in the COPE orbit, while Radio Voz acquired four more Galician stations in November from Cadena Noreste.

The initial investment was estimated at Pta700 million (app. US$5.4 million), while La Voz de Galicia has a guaranteed turnover of Pta10 billion."

DOUBLE MEASURES OF GOLD — Dutch singer André Hazes is pictured above left (front) presenting Joe Cocker with a gold disc for more than 50,000 sales of his album "Have A Little Faith" in the Netherlands. Cocker, in turn, took Hazes by complete surprise when he handed the Dutch artist a gold disc for the CD "AI 15 Jaar Gewoon Andre."

Union Radio Ends 'Excellent' Year

SPAIN

Union Radio, the business project set up a year ago to combine the management of Cadena SER and Antena 3 Radio, "will be the only viable formula for the radio of the future," according to SER chairman Jesús de Polanco.

Speaking at SER's 42nd annual assembly in Seville earlier this month, Polanco — also chairman of the media holding company Prisa which owns SER — predicted that 1995 will be a "bonanza year" for Spanish radio and that profits will continue to grow in 1996 before levelling out.

Javier de Godo, the chairman of Barcelona's La Vanguardia newspaper group and deputy chairman of Union Radio, said the year-old management group was the best formula to guarantee the future of the stations it serves. He described the results of Union Radio's first year as "excellent."

Union Radio was created to streamline the managerial functioning of SER nets Los 40 Principales, SER conventional, Cadena Dial, Radio Ole, M-80 Serie Oro and Sinfo Radio, as well as Antena 3, although in practice it formalised the absorption of Antena 3 by SER.

SER director general Augusto Deltak predicted that 1995 will be marked by an extension of the advertising tariff war from television to radio, as well as stiffer competition from municipal radio stations.

"But we are in a good condition to confront the competition and we have no other vision than to be the audience leader," he added. Cadena SER can easily be described as the audience leader in the FM field, and most surveys give its conventional net a narrow lead over Cadena COPE.

Deltak also predicted that SER would register "important profits" this year, after 1993's profits of about Pta500 million (app. US$3.9 million).

Midem Reveals 1995 Music Line-Up

INTERNATIONAL

Midem has announced the line-up of artists playing at next year's fair, which will take place in Cannes from January 30-February 3.

Organised by artistic director Bernard Butzen, next year's concerts are twice as big as this year's. Here are the highlights:

• Jan. 30: South African night: Soul Brothers, Lucky Dube, O'Ya- ba and Bayete. Host: Yousou N'Dour.
• Feb. 1: Tribute to Bob Marley who would have celebrated his 50th birthday in 1995: Rita & Ziggy Marley, Wailers, Aswad, Inner Circle, Burning Spear, Patar and Big Mountain.
• Jan. 30: Organised with Music & Media, the Border Breakers concerts with inside The Whale, Philipppe Pascale, Nordman, The Choice, Mau Mau and
the COPE stations, which it hopes to expand to 30 within two years. Some 11 of the existing stations are located in Galicia with others in Madrid and Palma.

Bicito Rubido, the net's general director, says the web will offer listeners something different. "It will be useful and informative, it will be amusing, it will avoid the irritating sniping that is now common in Spanish radio and politics, and it will have a large local coverage of nine hours a day."

Of the nine original Galician stations in Radio Voz, two left the group last month and stayed in the COPE orbit, while Radio Voz acquired four more Galician stations in November from Cadena Noreste.

The initial investment was estimated at Pta700 million (app. US$5.4 million), while La Voz de Galicia has a guaranteed turnover of Pta10 billion."

DOUBLE MEASURES OF GOLD — Dutch singer André Hazes is pictured above left (front) presenting Joe Cocker with a gold disc for more than 50,000 sales of his album "Have A Little Faith" in the Netherlands. Cocker, in turn, took Hazes by complete surprise when he handed the Dutch artist a gold disc for the CD "AI 15 Jaar Gewoon Andre."

Union Radio Ends 'Excellent' Year

SPAIN

Union Radio, the business project set up a year ago to combine the management of Cadena SER and Antena 3 Radio, "will be the only viable formula for the radio of the future," according to SER chairman Jesús de Polanco.

Speaking at SER's 42nd annual assembly in Seville earlier this month, Polanco — also chairman of the media holding company Prisa which owns SER — predicted that 1995 will be a "bonanza year" for Spanish radio and that profits will continue to grow in 1996 before levelling out.

Javier de Godo, the chairman of Barcelona's La Vanguardia newspaper group and deputy chairman of Union Radio, said the year-old management group was the best formula to guarantee the future of the stations it serves. He described the results of Union Radio's first year as "excellent."

Union Radio was created to streamline the managerial functioning of SER nets Los 40 Principales, SER conventional, Cadena Dial, Radio Ole, M-80 Serie Oro and Sinfo Radio, as well as Antena 3, although in practice it formalised the absorption of Antena 3 by SER.

SER director general Augusto Deltak predicted that 1995 will be marked by an extension of the advertising tariff war from television to radio, as well as stiffer competition from municipal radio stations.

"But we are in a good condition to confront the competition and we have no other vision than to be the audience leader," he added. Cadena SER can easily be described as the audience leader in the FM field, and most surveys give its conventional net a narrow lead over Cadena COPE.

Deltak also predicted that SER would register "important profits" this year, after 1993's profits of about Pta500 million (app. US$3.9 million).

Midem Reveals 1995 Music Line-Up

INTERNATIONAL

Midem has announced the line-up of artists playing at next year's fair, which will take place in Cannes from January 30-February 3.

Organised by artistic director Bernard Butzen, next year's concerts are twice as big as this year's. Here are the highlights:

• Jan. 30: South African night: Soul Brothers, Lucky Dube, O'Ya- ba and Bayete. Host: Yousou N'Dour.
• Feb. 1: Tribute to Bob Marley who would have celebrated his 50th birthday in 1995: Rita & Ziggy Marley, Wailers, Aswad, Inner Circle, Burning Spear, Patar and Big Mountain.
• Jan. 30: Organised with Music & Media, the Border Breakers concerts with inside The Whale, Philipppe Pascale, Nordman, The Choice, Mau Mau and
the COPE stations, which it hopes to expand to 30 within two years. Some 11 of the existing stations are located in Galicia with others in Madrid and Palma.

Bicito Rubido, the net's general director, says the web will offer listeners something different. "It will be useful and informative, it will be amusing, it will avoid the irritating sniping that is now common in Spanish radio and politics, and it will have a large local coverage of nine hours a day."

Of the nine original Galician stations in Radio Voz, two left the group last month and stayed in the COPE orbit, while Radio Voz acquired four more Galician stations in November from Cadena Noreste.

The initial investment was estimated at Pta700 million (app. US$5.4 million), while La Voz de Galicia has a guaranteed turnover of Pta10 billion."

DOUBLE MEASURES OF GOLD — Dutch singer André Hazes is pictured above left (front) presenting Joe Cocker with a gold disc for more than 50,000 sales of his album "Have A Little Faith" in the Netherlands. Cocker, in turn, took Hazes by complete surprise when he handed the Dutch artist a gold disc for the CD "AI 15 Jaar Gewoon Andre."

Union Radio Ends 'Excellent' Year

SPAIN

Union Radio, the business project set up a year ago to combine the management of Cadena SER and Antena 3 Radio, "will be the only viable formula for the radio of the future," according to SER chairman Jesús de Polanco.

Speaking at SER's 42nd annual assembly in Seville earlier this month, Polanco — also chairman of the media holding company Prisa which owns SER — predicted that 1995 will be a "bonanza year" for Spanish radio and that profits will continue to grow in 1996 before levelling out.

Javier de Godo, the chairman of Barcelona's La Vanguardia newspaper group and deputy chairman of Union Radio, said the year-old management group was the best formula to guarantee the future of the stations it serves. He described the results of Union Radio's first year as "excellent."

Union Radio was created to streamline the managerial functioning of SER nets Los 40 Principales, SER conventional, Cadena Dial, Radio Ole, M-80 Serie Oro and Sinfo Radio, as well as Antena 3, although in practice it formalised the absorption of Antena 3 by SER. SER director general Augusto Deltak predicted that 1995 will be marked by an extension of the advertising tariff war from television to radio, as well as stiffer competition from municipal radio stations.

"But we are in a good condition to confront the competition and we have no other vision than to be the audience leader," he added. Cadena SER can easily be described as the audience leader in the FM field, and most surveys give its conventional net a narrow lead over Cadena COPE.

Deltak also predicted that SER would register "important profits" this year, after 1993's profits of about Pta500 million (app. US$3.9 million).

Midem Reveals 1995 Music Line-Up

INTERNATIONAL

Midem has announced the line-up of artists playing at next year's fair, which will take place in Cannes from January 30-February 3.

Organised by artistic director Bernard Butzen, next year's concerts are twice as big as this year's. Here are the highlights:

• Jan. 30: South African night: Soul Brothers, Lucky Dube, O'Ya- ba and Bayete. Host: Yousou N'Dour.
• Feb. 1: Tribute to Bob Marley who would have celebrated his 50th birthday in 1995: Rita & Ziggy Marley, Wailers, Aswad, Inner Circle, Burning Spear, Patar and Big Mountain.
• Jan. 30: Organised with Music & Media, the Border Breakers concerts with inside The Whale, Philipppe Pascale, Nordman, The Choice, Mau Mau and
Toulouse-Based Generalist Sud Radio Keeps Speech Bursts Locally Relevant

FRANCE
by Julia Sullivan

Full-service Sud Radio, targeting 15 - 54 year olds in Toulouse, Montpellier, and Avignon, is a prime example of the great French generalist tradition.

The number one commercial station in south west France together with its sister station Wit FM/Bordeaux, the station prides itself on offering the entertainment/news balance of the national generalists giants with a local flavour its listeners can key into.

"We fit into the generalist radio tradition of RTL and Europe 1," says programme director Freddy Thomelin. "Only, what they say in ten minutes, we say in three. Our style is fast, lively, entertaining," and above all relevant to residents of Toulouse, Montpellier and Avignon.

Radio veteran Thomelin arrived at the station in June, with the brief to extend the station's listening time and to strengthen the late morning and late afternoon day-parts, which were shown to register weaker ratings among listeners.

With a radio history including positions at France Inter, France Info, and a key role in the launch of France Inter, he admits his passion is news and information. "This is where you make the link with the listeners."

And, while the backbone of the station remains musical, with five two-hour programmes spaced throughout the day, Thomelin's philosophy is that intelligent use of speech content is the key to keeping the programming relevant and engaging for listeners.

A day-opener of news from 07.00 - 08.30, flashes every hour and a 30-minute bulletin at 12.00 set the informative agenda for the station, keeping listeners up to date with news, collected and compiled by the station's 30-strong team of reporters. "Local news is a question of priority," says Thomelin, revealing Sud's policy: local information, information which helps listeners in their life and work, and information which is unavailable from any other source. "Of course, if there is major news from Rwanda, this has to come first, but then we would perhaps run a story on Toulouse much later."

Changes in the autumn 1994 schedule include raising the "interactive" factor, and improving the service for women, such as the new early-morning debate programme "Duel—Le Choc des Idees," a late-morning programme on the interpretation of dreams — "something for our female listeners," says Thomelin —, and an afternoon out-and-about show called "Bonjour Chez Vous" in which house-hold name Bernard Mabille knocks on doors at houses and talks in the area between 10.30 and 12.30.

"Where we used to divide the programme into news and music, we now see it as a combination of music and speech," says Thomelin. "The speech elements are very short, but it is important that they are effective. DJs can't get away with saying the first thing that comes into their head; the speech sections must always serve a purpose. With us that purpose is to increase our localness, and to strike up debate and discussion with the listeners. Take a subject such as are you for or against Michael Jackson getting married. Anyone can ring in, no one is committed, and many people have strong ideas on a topic like this. There are so many topics of debate like this."

FRANCE
Wit FM Extends Its Social Role With More Interaction

INTERACTIVITY is the buzz word in French radio this year, but few stations can claim to open up their airwaves as much as Bordeaux-based regional private Wit FM, sister station to Sud FM. According to programme director Alain Mayer the station hands over the microphone to listeners daily between 19.00 and 21.00 in the evening for two hours after midnight.

Radio's role has changed over the past 10 years, he believes, and one of the differences is that it has come closer to its listeners and can be more socially involved.

"When private radio first started in 1981 it was seen as something to listen to, but gradually we have got people to understand that radio is also a means of expression. I think there are a lot of very isolated people these days, living in high rise flats, or through their lifestyle, that they need to have some means of communicating. This is something we have been developing over the last year, and have been pleasantly surprised by the response we have had."

In just nine months of the evening phone-in programme the station received three thousand calls, reports Mayer.

"What is more, our initial dread of fake calls and jokes were quickly allayed. Most of the people we've had calling in have had very interesting and often profound things to say. This is a great way of providing more human entertainment and keeping closely in touch with our audience and their likes and dislikes."

Weather and traffic information are also a forte at the station, with six weather reports a day, and traffic updates every 15 minutes in the morning. Even here, Wit FM has found there are opportunities for listener contact. "We encourage people to ring and tell us about traffic jams," says Mayer. "We get lots of calls. Traffic is now one of the biggest hassles in life, and really occupies people's minds."

Mayer's secret of radio success? The right combination of professionalism and being close to your listeners. Without the one you end up with sloppiness, and without the other you get cold programming. "We fit into the generalist radio tradition of RTL and Europe 1," says programme director Freddy Thomelin. "Only, what they say in ten minutes, we say in three. Our style is fast, lively, entertaining," and above all relevant to residents of Toulouse, Montpellier and Avignon.

Radio veteran Thomelin arrived at the station in June, with the brief to extend the station's listening time and to strengthen the late morning and late afternoon day-parts, which were shown to register weaker ratings among listeners.

With a radio history including positions at France Inter, France Info, and a key role in the launch of France Inter, he admits his passion is news and information. "This is where you make the link with the listeners."

And, while the backbone of the station remains musical, with five two-hour programmes spaced throughout the day, Thomelin's philosophy is that intelligent use of speech content is the key to keeping the programming relevant and engaging for listeners.

A day-opener of news from 07.00 - 08.30, flashes every hour and a 30-minute bulletin at 12.00 set the informative agenda for the station, keeping listeners up to date with news, collected and compiled by the station's 30-strong team of reporters. "Local news is a question of priority," says Thomelin, revealing Sud's policy: local information, information which helps listeners in their life and work, and information which is unavailable from any other source. "Of course, if there is major news from Rwanda, this has to come first, but then we would perhaps run a story on Toulouse much later."

Changes in the autumn 1994 schedule include raising the "interactive" factor, and improving the service for women, such as the new early-morning debate programme "Duel—Le Choc des Idees," a late-morning programme on the interpretation of dreams — "something for our female listeners," says Thomelin —, and an afternoon out-and-about show called "Bonjour Chez Vous" in which house-hold name Bernard Mabille knocks on doors at houses and talks in the area between 10.30 and 12.30.

"Where we used to divide the programme into news and music, we now see it as a combination of music and speech," says Thomelin. "The speech elements are very short, but it is important that they are effective. DJs can't get away with saying the first thing that comes into their head; the speech sections must always serve a purpose. With us that purpose is to increase our localness, and to strike up debate and discussion with the listeners. Take a subject such as are you for or against Michael Jackson getting married. Anyone can ring in, no one is committed, and many people have strong ideas on a topic like this. There are so many topics of debate like this."
Music Marketing The Music

The Tragically Hip Hypnotise Large European Crowds

More than ever the band got involved in the decision-making process. One half of their dual management, Alain Drake has since pulled out for personal reasons. "Now it's only Jake Gold and us taking the decisions. Looking back, we realised it was very difficult to get things done. For the band it's easier now, and that shows up on the record. With Day For Night we get closer to what we want. It really feels in a weird way that we've started all over again.

In general Downie feels that ultimately it has to be the band that decides what's best, how it can come up with the best record. "In our case that took a long time. We always thought we had total control, but looking back you realise you didn't. It's not like I need to have control like a childish thing. It's more that freedom comes with control. You've got to have 100% faith in the decisions you make.

This new album saw us through right to the end, from the writing to mastering and the record being mastered. The next record will be even more so. It will have the best elements of this one and take it even further, because we'll probably be doing in our own place.

In the preproduction stage there was no time-pressure on them, Downie reveals. "For Fully Completely we worked on the songs on the road. In spite of certain things—the different approaches Tsangarides takes and what we—we managed to get a good record out of that. For Day For Night we had eight months. We started writing in Amsterdam in the summer of 1993. We had four days off. The idea was to start organising a lot of ideas we had. Nautical Disaster was an idea that we played in the middle of New Orleans Is Sinking in our live set. It wasn't a really a song then.

In the absence of Downie, the songs ripened in their rehearsal room 20 minutes outside their hometown Kingston, which is 250 kilometres from Toronto where he himself lived. "Mark Vreeken was there every day and

Music & Media 6

Mano Solo Represents The Conscience Of The Thinking Half Of France's Youth

France by Robbert Tili

Generation six seems to be interested in nothing. They shrug their shoulders to almost everything. The only thing "my generation" can be proud of are stone wash jeans and fax machines, sings American newcomer Todd Snider ironically. French singer Mano Solo—the artist name for Emmanuel Cabu—fights such indifference with topical songs brought with a fiery intensity and respect for tradition not heard since Brel. The 25 year old, who has already picked up his mind-provoking repertoire with a similar fervor. "He sings about the things that really matter in our time, like AIDS, drugs and unemployment," comments Carrerre international exploitation manager Estelle Cohen Van Delft, explaining the appeal of the man who sold 45,000 copies of his debut album La Marmaille Nue without the help of any substantial airplay.

East West product manager Benelux Rick Van Schooten describes Solo as "Brueel's counterpart. For me he represents the conscience of the French thinking half of the juvenile population.

Another subject Solo often sings about is death, as he stands face-to-face with it every day. He actually started his singing career after he was diagnosed with one of the HIV virus. Because there is far less time to be wasted as a musician to reach your goals in life, he instantly switched from arts to music. The 15 songs on the album are a selection out of the 50 he wrote since then. All drawings are made by the artist himself, who excelled at last summer's "La Francopole de la Rochelles" festival. Released early this year, he is now finishing off his second album, due for release in March 1995.

Signed to Carrerre.
Publisher: You Youritzelia.
Management: Azimuth.
Recorded at Black Barn and Jacobs' U.K.
Producer: Mathieu Olivier.
European releases: The album is out in the Benelux countries, Italy, Spain and Sweden; in Germany and Austria as of February.

Marketing The Music: Artists featured have either achieved Top 15 chart status in the Eurochart or in their country of origin.
Danish veteran Henning Stærk cut this song for his 1992 Hard To Handle CD. Now Japp does it himself with the Swedish Radio Symphony Orchestra.

ABRAHAM LASSINA
Stubborn Love - Albionica
ACE/EHR
PRODUCER: Peter Van Asten

With clenched fists to underline his patience, Lassinia—a male equivalent to Marijah Carey—sings an Amy Grant-written ballad. Only a white line could be more middle of the road.

MADONNA
Take A Bow - Maverick
ACE/D/EHR/PRODUCER: Babyface/Madonna

Chapter II of Bedtime Stories is an elegant ballad, a perfect alternative to prosaic lullabies. The intro could be mistaken for jingle bells and fits in well with the season.

BRANDY
I Wanna Be Down - East West
D/EHR
PRODUCER: Keith Crouch

One Bourbon, one Scotch, one beer: in the world of music, that used to be the order booze poured in, until this teenage girl entered the swingbeat ring. Slowly you'll be punched drunk. Chrissie Jackson, DJ at Broadland FM/Norwich, likes songs that "jump out of the radio. It's a classy number that we play quite a few times, mainly in our weekend dance and soul shows. Only 15 and so mature already, you wonder what she'll sound like in 10 years time."

DA BRAT
Fa All Y'B - So So Def
D/A/EHR
PRODUCER: Jermaine Dupri

Da fonkee gal raps on top of the fattest slice of P-funk you've heard all year. May it become the female complement to Johnny "Guitar" Watson's '70s classic Real Mother For Ya.

GUNS N' ROSES
Sympathy For The Devil - Geffen
R/EHR
PRODUCER: Mike Clink/Guns N' Roses

Since the departure of Izzy Stradlin the band have recorded one original recording anymore. That habit is maintained by this Stones cover for the OST - Interview With A Vampire. "But they have done it very well," comments NYL/2/Radiolina/Helsinki head of music Jukka Haaranta. "The advantage of such covers is that you can reach more generations. For the older people it's sheer nostalgia, whereas for the youth it's a new single from one of their favourite bands. Because it's over seven minutes long, we fade it out after 5:20 minutes."

MICKY JUPP
You Wear My Ring - Goazzal
R/A/EHR
PRODUCER: Ulf Jansson/Svente Persson

Scandinavians love the British rocker.

"Generation Nia" is seriously put to the test here. Left of Forrest Gump, sneezing Todd is the observer of everyday life. The singer/songwriter has written My Generation (Part 2), the sequel to the Who's declaration of intent in the '60s. Well, the kids are still alright, but apart from "condom sense" they don't have a lot to be proud of. Always to the point, witty and seriously rocking, Snider turns out to be the missing link between boogie savage Dan Baird and country outlaw Steve Earle. He knows a thing or two about variety too. After the blitz of rockers and ballads in all colours of the rainbow you get to the very last track, the smoky jazzy tune Joe's Blues, and you ask yourself: "Am I still listening to the same album?"

SONIC SURFERS
Making Waves - Pink
D/EHR
PRODUCER: Brook & Trons

It's high tide again for Euro dance. Having caused their first flush with Take Me Up, the rock/rap trio have re-released the now over two year-old single fronted by Jocelyn Brown, all the other tracks on this long overdue debut are sung by Vivianne Black. Because of rapper Prhyme and Holland as its country of origin, the skeptics will say that it reeks of 2 Unlimited. Wrong, because all genre peers have a similar line-up. Besides, this lot isn't limited to pop alone. Instead they're more soulful and American sounding. To be verified with the excellent current single Tell Me."

THE STONE ROSES
Second Coming - Geffen
R/A/EHR
PRODUCER: Simon Dawson/Paul Schroeder

Discussion closed about England's best band. Three decades of rock roll into one timeless kind. In those five years in court they must have listened to Led Zeppelin II over and over again. The intro to album opener Breaking Into Heaven is a cryptic quote from the break in Whole Lotta Love. More golden-era-of-rock riffing retro-fies the single Love Spreads. So much for the '70s, the decade before shies through in the psychedelic way of singing, while the drumming is vintage '80s "Machester," as defined by themselves. A mozzy garv!

UNITED FUTURE ORGANIZATION
No Sound Is Taboo - Brownwood
D/J/A/EHR
PRODUCER: United Futures Organization

Made in Japan, there's no significant difference with the "real acid jazz thang."

Abbreviated U.F.O, this corporation has got all it takes—swing, inspiration and attitude. Most of friends from overseas like Linda Muriel and Cleveland Watkins who gladly help them out on the vocals. Maybe you already know what the best-sounding Japanese wine is.
The classical music industry has definitely come of age. Both its broadening market and its broadening market strategies are evidence of its new creativity and acumen. Favourable demographics, more accessible and less formal composers, and expanded access to the airwaves in the form of commercial classical stations with a populist agenda, all favour the transformation of this music into a force to contend with.

by Terry Berne

By now it may no longer be surprising that a carefully-managed and promoted mega-event like this summer’s 3 Tenors’ concert at the World Cup finals in Los Angeles should be such a huge success. Jose Carreras, Placido Domingo and Luciano Pavarotti are among the most successful artists of our time, and their reunion was guaranteed to generate both accolades for the performers and sales for Warner Classics, just as it did four years ago for Decca. The album spent two weeks at number 1 in the European Top 100 Albums chart in October, and is currently at number 8.

Classical coup such as this are becoming more common, as huge resources are invested in promising projects. But how is it possible to explain sales of more than 4 million copies worldwide for 20-year-old recordings of medieval plainsong sung by Spanish monks? That’s surprising, and near-inexplicable.

These two examples—the meticulously planned media event and EMI’s windfall success with Canto Gregoriano performed by the Benedictine Monks of the Monastery of Santo Domingo de Silos—are emblematic of the unpredictable state of classical music today, veering between high profile projects intended to capture a larger audience than usual and a phenomenon that takes off. Despite the apparent differences, marketing instinct and promotional agility are the foundations for both forms of success.

As UK marketing manager for Philips and Deutsche Grammophon (DDG) Liam Toner says, "Every so often in the classical field an anomaly is thrown up, usually followed by a stampede of similar material that rarely repeats the success of the original.”

And the situation is complicated by significant differences among territories. DDG’s Adagio Karajan, for instance, has sold over 250,000 copies in Spain, 10 times platinum in that market, while in both France and Italy the numbers, while still significant, are far less (180,000 and 75,000 respectively).

Defining the nature of these anomalies and getting a handle on the audience who buys them is not easy. In part this is because the audience for classical music is growing and broadening, perhaps even splitting, and what they want seems to be changing.

The evidence for this shift is various. While the standard repertoire is still the principle preoccupation of the majority of labels, a growing interest in 20th century Union, encompassing the diverse traditions to be found throughout the region. Sony hopes to bring to western attention many artists and composers as yet unknown here. Nine titles will be released initially, including six of the most interesting lirical music and chants from the Lege Artis Chamber Choir.

BMG/RCA marketing manager for Europe Jozua Knol insists, “A good interpretation of standard repertoire at full price and still sells, but a young generation is more willing to experiment. The popularity of trance music in the dance scene has opened up the more ambient kinds of classical material. The label wants to return the favour, so is releasing a dance remix of Give Me Love, a vocal piece accompanied by cello from the group of the same name. It’s an open question what influence Enigma’s 1991 hit Sadeness, which utilized samples from Gregorian chants as a backdrop to highly suggestive rhythms, has had on sales of EMI’s Spanish chant disc.

Two other issues of interest are Voices Of Silence, a capella arrangement of works by such contemporary composers as Walton and others, including a haunting Barber Agnus Dei, and symphonic music of the Rolling Stones, featuring the London Symphony and vocals by Luciano Pavarotti.

Affirms PolyGram’s Toner, "There was already a move toward an almost new minimalism prior to the popularity of Gorecki’s Third Symphony last year. And even he points out, much of this repertoire already exists, but is under-recorded, perhaps because the market was uninterested until now. An example is Rachmaninoff’s Vespers, which Philips is releasing in a version by the St. Petersburg Choral Union. "Another success story is the follow-up to Gavin Bryars’ surprise crossover Jesus’ Blood Never Failed Me Yet.”

And EMI will be capitalising on their annual holiday-oriented collection of chants again performed by the monks of Silos.

Sam EMI Classics VP international Kim Klimek, "While true follow-ups can sometimes be trickier to market than the original, tying them to an event or holiday is an additional incentive, especially if the connection is a natural or logical one. The original Gregorian Chants album was also a pre-Christmas release.

"The way forward is to research new repertoire,” maintains Collins Classics managing director Anne Rushston. Their imprint 20th Century Plus attempts to do just that, with a total of eight short duration, inexpensive CDs devoted to contemporary British composers such as Harrison Birtwistle and Maxwell Davis. "Our hope was that the consumer would take the risk of the user-friendly price, then explore the catalogue further or buy a full-price CD by the same composer." The danger she sees in pursuing newer, perhaps the most consistently successful and the most consistently successful and the most consistently popular contemporary composer on the scene, is the legendary Norah Jones’ Songs And Sweet Airs in the spring. Also from Decca comes chanteuse Ute Lemper’s City Of Strangers featuring songs by Prevert and Sondheim, which will appear at the beginning of the year.

Repeating previous success is of course the challenge for those lucky enough to have found it once. Warner’s television-advertised follow-up to last year’s Gorecki revelation is the same composer’s Miserere released on November 7. Also from Warner are two Dawn Upshaw CDs, I Wish It So songs of Bernstein, Sondheim and Weill, and Songs Of The Love Affair with Karin Nuggen and Julia Migenes also has an album of Broadway songs coming up called Smile. And EMI will be capitalising on their Spanish chant reissues with a Christmas holiday-oriented collection of chants again performed by the monks of Silos.

Says EMI Classics VP international Kim Klimek, “While true follow-ups can sometimes be trickier to market than the original, tying them to an event or holiday is an additional incentive, especially if the connection is a natural or logical one. The original Gregorian Chants album was also a pre-Christmas release.

"The way forward is to research new repertoire,” maintains Collins Classics managing director Anne Rushston. Their imprint 20th Century Plus attempts to do just that, with a total of eight short duration, inexpensive CDs devoted to contemporary British composers such as Harrison Birtwistle and Maxwell Davis. "Our hope was that the consumer would take the risk of the user-friendly price, then explore the catalogue further or buy a full-price CD by the same composer.

"The way forward is to research new repertoire,” maintains Collins Classics managing director Anne Rushston. Their imprint 20th Century Plus attempts to do just that, with a total of eight short duration, inexpensive CDs devoted to contemporary British composers such as Harrison Birtwistle and Maxwell Davis. "Our hope was that the consumer would take the risk of the user-friendly price, then explore the catalogue further or buy a full-price CD by the same composer."

A fresh approach to performance is exactly what inspired Chando’s New Directions series, launched this month with six releases and an extensive promotional campaign, further confirming the trend toward less formal performance style and unusual repertoire, pioneered in the last decade by the Kronos Quartet. “Because these artists are themselves innovative, they will at times go down unusual compositional avenues and into unexplored areas,” comments sales and marketing manager Barry Holden. "Not only audiences but retailers are also looking for new ideas."

New ideas seem to be the slogan of today’s classical market, and groups like the Dufay Collective, which brings a distinctive practice to the performance of early music, or the Safri Duo, a Danish percussion group which is at the forefront of this aspect of new music, defines the term. And how about the Turtle Mountain String Quartet playing Miles Davis and Dizzie Gillespie with Neetei Jarvi and the Detroit Symphony Orchestra.
the monks are back!

Following their 5 million-selling hit 'Canto Gregoriano' the Monks of Silos return with an album of seasonal chants.

Out now on CD and Cassette

Canto Noël...
The Ultimate Gift of Peace this Christmas
With the advent of new commercial classical radio stations like Spain's Sinfon Radio/Antenna 3 and Stockholm's Classic Radio joining veteran's like Klassik Radio in Germany, France's Radio Classique and Holland's Concert Radio, the air, cable and satellite waves are also changing the way classical music is heard and promoted in Europe.

by Terry Berne

Due to its spectacular success and its central position as the UK's first national commercial radio station, Classic FM has become a focal point for the debate on the transformation of classical music. Launched in September 1992 amid some controversy, the station scores a 2.8% market share in the latest Rajar figures, with a reach of more than 4.5 million people. Chosen as "Sony Radio Awards" national broadcaster for 1993, revenue from sponsorship and advertising continues to grow, and the station has begun expansion into other European territories.

Since its populist format diverges almost entirely from that of stalwart public station BBC Radio 3, as does Sinfon Radio's from Spain's RNE 2 or Classic Radio's from Sweden's P2, the question is raised whether this new classical audience addressing will create an equally divergent market, with other repertoire needs.

What seems clear is that these new stations are competing with their listenership from the public classical services. Sinfon Radio's director Jorge de Anton is clear on that point. "We don't compete with the public stations, we complement them. They are more specialised, and programme music we don't.

Our audience is different from theirs."

Most people seem to agree the situation is the same in the UK. Says Warner Classics international marketing general manager Michael Letchford, "The Classic FM listener and Radio 3 listener are different. The music is produced for them in different ways and has different ends." EMI Classics VP Kick Klimbich agrees, "Radio 3 has not suffered a loss of audience. This implies that Classic FM listeners are either new to radio or are coming from other stations." EMI has collaborated with the station on several compilations which have sold well, including The Sound Of Classic FM and The Sound Of Classic Romance. In return for Classic FM's endorsement and promotion, EMI pays them on a pro rata sales basis.

Sony Classics manager of marketing communications Brian Stewart thinks the expansion of the audience, fueled in part by these stations, augments the exploitation of CDs at lower price points, thus changing the complexion of the industry's activities. Of course a principal advantage of commercial stations, as Virgin Classics marketing manager Arabella Crawford points out, is that you can advertise on them. She doesn't think, however, that these stations have the power of a major pop station, where companies gear products specifically to their needs. "But they definitely create more awareness," she says. "With John Tavener, for instance, Classic FM had a big impact where he may not have before, or only over a longer period of time."

This exposure doesn't necessarily translate directly into sales. "Classic FM's own research shows that CD purchasing is well down the list of their average listener's activities," comments DGG marketing manager Liam Toner. And, adds Chando's marketing manager Barry Holden, "Sales don't inevitably follow airplay on Classic FM, but we're convinced that it's educating our market for the future."

Klassik RadioHamburg is perhaps the pioneer in this area (France's Radio Classique, although on the air since 1983, has a less populist approach, playing entire works and with little commentary). It now reaches a major portion of Germany's metropolitan areas via terrestrial frequencies and cable, as well as having less talk as its UK cousin, and it plays a similar role for the German market, though the situation in the two countries is distinct. Explains Pedersen, "Although Classic Radio is adventurous, Germany is still a conservative market compared to the UK. It's also more fragmented, with no single strong centre like London."

It's generally agreed that promotional opportunities at these stations work best for easily identifiable releases. "They are ideal for something like Phillip Glass' Low Symphony," explains Toner, "but for a new recording of say The Planets, the listener who wants to buy the CD will probably not identify the actual performance when shopping, but only the composer or work in general." There is also a concern among product managers that some effectiveness is lost amid the plethora of competing product advertisements.

The importance of public radio to classical music's core customers seems for the moment secure. If the audience has polarised, and most agree it has to some extent, there is a consensus that standard repertoire and high performance standards are still the basis of the sector.

---

Private Commercials Find New Audience

Less than two years after its launch, Classic FM began expanding into other European countries, gaining one of Holland's first commercial licences, to which it is adding a parallel cable expansion, then buying into already successful Classic RadioHelsinki as a foothold on Sweden's P2, the question is raised whether this new classical audience addressing will create an equally divergent market, with other repertoire needs.

What seems clear is that these new stations are competing with their listenership from the public classical services. Sinfon Radio's director Jorge de Anton is clear on that point. "We don't compete with the public stations, we complement them. They are more specialised, and programme music we don't.

Our audience is different from theirs."

Most people seem to agree the situation is the same in the UK. Says Warner Classics international marketing general manager Michael Letchford, "The Classic FM listener and Radio 3 listener are different. The music is produced for them in different ways and has different ends." EMI Classics VP Kick Klimbich agrees, "Radio 3 has not suffered a loss of audience. This implies that Classic FM listeners are either new to radio or are coming from other stations." EMI has collaborated with the station on several compilations which have sold well, including The Sound Of Classic FM and The Sound Of Classic Romance. In return for Classic FM's endorsement and promotion, EMI pays them on a pro rata sales basis.

Sony Classics manager of marketing communications Brian Stewart thinks the expansion of the audience, fueled in part by these stations, augments the exploitation of CDs at lower price points, thus changing the complexion of the industry's activities. Of course a principal advantage of commercial stations, as Virgin Classics marketing manager Arabella Crawford points out, is that you can advertise on them. She doesn't think, however, that these stations have the power of a major pop station, where companies gear products specifically to their needs. "But they definitely create more awareness," she says. "With John Tavener, for instance, Classic FM had a big impact where he may not have before, or only over a longer period of time."

This exposure doesn't necessarily translate directly into sales. "Classic FM's own research shows that CD purchasing is well down the list of their average listener's activities," comments DGG marketing manager Liam Toner. And, adds Chando's marketing manager Barry Holden, "Sales don't inevitably follow airplay on Classic FM, but we're convinced that it's educating our market for the future."

Klassik RadioHamburg is perhaps the pioneer in this area (France's Radio Classique, although on the air since 1983, has a less populist approach, playing entire works and with little commentary). It now reaches a major portion of Germany's metropolitan areas via terrestrial frequencies and cable, as well as having less talk as its UK cousin, and it plays a similar role for the German market, though the situation in the two countries is distinct. Explains Pedersen, "Although Classic Radio is adventurous, Germany is still a conservative market compared to the UK. It's also more fragmented, with no single strong centre like London."

It's generally agreed that promotional opportunities at these stations work best for easily identifiable releases. "They are ideal for something like Phillip Glass' Low Symphony," explains Toner, "but for a new recording of say The Planets, the listener who wants to buy the CD will probably not identify the actual performance when shopping, but only the composer or work in general." There is also a concern among product managers that some effectiveness is lost amid the plethora of competing product advertisements.

The importance of public radio to classical music's core customers seems for the moment secure. If the audience has polarised, and most agree it has to some extent, there is a consensus that standard repertoire and high performance standards are still the basis of the sector.

---

Classic FM: King Of The Classics

Less than two years after its launch, Classic FM began expanding into other European countries, gaining one of Holland's first commercial licences, to which it is adding a parallel cable expansion, then buying into already successful Classic RadioHelsinki as a foothold on Sweden's P2, the question is raised whether this new classical audience addressing will create an equally divergent market, with other repertoire needs.

What seems clear is that these new stations are competing with their listenership from the public classical services. Sinfon Radio's director Jorge de Anton is clear on that point. "We don't compete with the public stations, we complement them. They are more specialised, and programme music we don't.

Our audience is different from theirs."

Most people seem to agree the situation is the same in the UK. Says Warner Classics international marketing general manager Michael Letchford, "The Classic FM listener and Radio 3 listener are different. The music is produced for them in different ways and has different ends." EMI Classics VP Kick Klimbich agrees, "Radio 3 has not suffered a loss of audience. This implies that Classic FM listeners are either new to radio or are coming from other stations." EMI has collaborated with the station on several compilations which have sold well, including The Sound Of Classic FM and The Sound Of Classic Romance. In return for Classic FM's endorsement and promotion, EMI pays them on a pro rata sales basis.

Sony Classics manager of marketing communications Brian Stewart thinks the expansion of the audience, fueled in part by these stations, augments the exploitation of CDs at lower price points, thus changing the complexion of the industry's activities. Of course a principal advantage of commercial stations, as Virgin Classics marketing manager Arabella Crawford points out, is that you can advertise on them. She doesn't think, however, that these stations have the power of a major pop station, where companies gear products specifically to their needs. "But they definitely create more awareness," she says. "With John Tavener, for instance, Classic FM had a big impact where he may not have before, or only over a longer period of time."

This exposure doesn't necessarily translate directly into sales. "Classic FM's own research shows that CD purchasing is well down the list of their average listener's activities," comments DGG marketing manager Liam Toner. And, adds Chando's marketing manager Barry Holden, "Sales don't inevitably follow airplay on Classic FM, but we're convinced that it's educating our market for the future."

Klassik RadioHamburg is perhaps the pioneer in this area (France's Radio Classique, although on the air since 1983, has a less populist approach, playing entire works and with little commentary). It now reaches a major portion of Germany's metropolitan areas via terrestrial frequencies and cable, as well as having less talk as its UK cousin, and it plays a similar role for the German market, though the situation in the two countries is distinct. Explains Pedersen, "Although Classic Radio is adventurous, Germany is still a conservative market compared to the UK. It's also more fragmented, with no single strong centre like London."

It's generally agreed that promotional opportunities at these stations work best for easily identifiable releases. "They are ideal for something like Phillip Glass' Low Symphony," explains Toner, "but for a new recording of say The Planets, the listener who wants to buy the CD will probably not identify the actual performance when shopping, but only the composer or work in general." There is also a concern among product managers that some effectiveness is lost amid the plethora of competing product advertisements.

The importance of public radio to classical music's core customers seems for the moment secure. If the audience has polarised, and most agree it has to some extent, there is a consensus that standard repertoire and high performance standards are still the basis of the sector.

---

M&M: What was the potential based on?
JS: One must be very cautious about that. There are different circumstances in virtually every European market. In Finland, for example, there is a very wide interest in classical music that cuts across traditional demographics, as evidenced by the huge number of well-attended classical festivals throughout the country during the summer. In Holland there is a high level of classical music education. You can't just transplant a format intact. It's more the application of the principles we've developed which we then apply. Some programming naturally has international appeal, while others may not.
1st Anniversary

A MUSIC & MEDIA
ADVERTISING SUPPLEMENT
Happy Birthday & Congratulations For One Year Of Brilliant Entertainment!
Viva - The Philosophy

Viva's Philosophy "If Viva would only make visual radio, we would not have this much success." With these words, station MD Dieter Gorny explains how the station integrates the homogenous flow of images and sounds of its music clips, information and ads into a coherent programme. "Viva is designed to present all aspects of pop culture in a trend-oriented, high-quality visual design," he adds.
The station's programming rhythm is much slower than that of MTV's. This is a deliberate decision, according to Gorny, with the purpose of presenting Viva in a way that is closer to the German market. "The station communicates in an uncomplicated and very direct way with its audience."

Viva 2 Viva's second TV channel could become operational as early as February, 1995. "As soon as we get the license, we can go on air within a week or two," says Gorny. Viva's staff has already proven that this is possible, as Viva itself was set up in a similar time frame back in 1993.
If Viva targets absolute beginners, Viva 2 is for the discerning connoisseur. "Viva 2 will be really cool," promises Gorny. The new channel targets German viewers older than 25 with a distinctive interest in lifestyle and music. The programme will be based on "more music and less disruption by presenters, but the main feature of Viva 2 will be more in-depth information."

Local Programmes A daily 10-15 minute Berlin feature is scheduled for early 1995. The pilot programme will be compiled by Berlin-based video production company Weltbild. But if all goes well, this is just the beginning. "Localisation has always been a central issue in Viva's philosophy," admits Gorny. His long-term vision is to establish local Viva studios in all important cultural centres in Germany. "Berlin could be a first step. I would like to see Viva studios in Hamburg, Munich and in the Ruhr area."
For Gorny, localising Viva means improving communications with the station's audience. News from the local "scene" on acts, events, concerts and parties are probably the most valuable information for teenagers. "That's direct communication, talking to people about things that they can relate to in a language they understand," he adds.

National Product Even before the station was launched, questions arose as to the amount of time Viva would give to national product. Although it currently devotes 30-35% of its programming time to German acts, some record industry executives would still like to see more air time for domestic clips. Gorny believes, however, that VIVA is more than simply videos. "If you just count the clips, you ignore most of what we do for German acts," he claims, adding that Viva can promote bands and artists in info-clips, news features and finally the presenter's chat in their respective shows. "Information is the key. Even if your clip is not shown, you still reach our audience with a synonymous message."

The Playlist German record industry professionals complain that Viva is too chart oriented (see M&M survey, pages 17-22). The majority of TV promoters, marketing professionals and A&R people would like to see a larger variety of music styles and more newcomers on the station's playlist. Again, Gorny believes a valid point is being missed. "What would they want with a station that broadcasts all of these clips but has no audience? Credibility is what matters." He adds that Viva has to establish an attitude of positive expectations among its audience by playing chart hits. "Viva viewers should say, 'This is my station, they play my kind of music.' Once this is accomplished, the station can programme more adventurously. Gorny explains. "Then we can say, 'Alright, maybe you don't know this one, but we think it's worth your time, so give it a try!'" Gorny adds that he feels confident enough about Viva's position to start a more daring programming policy in 1995.

"VIVA is part of your life. VIVA is the fifth wall in your room."

Dieter Gorny, MD
HAPPY BIRTHDAY VIVA!
Viva - The Programming

**The Playlist** Viva programme director Michael Kreissl is not affected by the critique that Viva's playlist is too charts-oriented. "The German singles chart is the only quantifiable measure we have for the popularity of new titles among our target group," Viva's four special music features, "Free Style" (hip hop), "Housefrau" (dance), "Metalla" (heavy metal) and "Wah Wah" (alternative), are independent from the station's playlist. Feature editors are autonomous in their selection of clips. According to Kreissl, 75% of the station's A, B and C-playlists are based on the German Top 100 singles chart compiled by Media Control. "Music trends are set by 16-18-year-olds," he reasons. "Then you have teenagers under 14 who go for watered down, more poppy versions." As an example he names the current Euro dance trend which boosted sales of singles considerably in Germany. Kreissl believes Viva's target group of 14-29 year olds is well represented in the number of single buyers. "And sales are a good indicator for their taste," he adds. "I presume they buy what they like."

**Research** Unlike commercial radio stations, Viva has no regular procedure to check its playlist on audience feedback. "We have some 70 titles on our A, B and C-playlists. It's simply too much to do telephone surveys and ask our audience for their opinion on the clips," says Kreissl. Each week, Viva receives 50 new music clips. Of these, 8-12 clips are selected by a programming panel and included in the station's playlist. To test new titles for acceptance, Viva makes use of its daily "Kellogg's Clip Of The Day" poll. Sponsored by cereal brand Kellogg's, the poll presents three new music clips in the morning and allows viewers to phone in and pick their favourite. The winning clip is shown repeatedly during the rest of the day. Kreissl admits that the sample he reaches with the poll is not representative for the station's audience. "Callers are mostly under 20 and female," Kreissl explains. "It's a very rough indicator, but in our experience it works."

**National Product** Kreissl sees Viva's role as a medium that offers equal chances to both international and national acts. In the absence of other channels with an open ear for national talent, Kreissl says, Viva will continue to "give national acts an extra attention bonus." But the ultimate judge for Viva's coverage of national product is the station's audience. "The sheer amount of German music videos would be sufficient to fill 40% of our programme," admits Kreissl, "but in our experience this would not be in the interest of our viewers."

**Station Identity** Competitor MTV Europe's visual image is defined by lavish station ID jingles with high recognition value. Viva PD Kreissl is convinced that this is a dated approach to promoting a station's identity. "The self-advertising thing is a relic from the '80s. This approach does not work with Generation-X. It's too narcissistic." Viva does make frequent use of its logo but avoids ID-jingles. He adds that the station's German-language presentation and hit-oriented playlist are the key success factors in establishing Viva as Germany's music TV station.

**New Programmes** In January of next year, Viva will start its first breakfast TV show, "Viva Wacker". The show will be broadcast daily between 06.00 and 09.00. Viva has just hired a new VJ to present the programme. Breakfast TV stands a good chance in the competition for advertisers budgets in Germany, says Kreissl, and claims he is not concerned by RTL's announcement to withdraw its own morning programme due to low audience figures. "RTL made the mistake to target the whole family: breakfast TV is strictly for youngsters only. After all, who watches TV at breakfast? Only somebody who has grown up with 24-hour TV."

To attract these TV kids, "Viva Wacker" will consist of 90% music. Short news flashes and comedy provided by Viva VJ Stefan Raab will round off the show. "Viva Wacker" will be much more lively than MTV's morning programme "Walk On The Wild Side," he claims.

And Viva's PD has even more aces up his sleeve. Plans include a daily Top 5 music clips chart, based on audience votes. A special Saturday evening show presented by Stefan Raab is scheduled for next year as an alternative to prime time family shows on German TV. Viva will also extend its coverage of trend sports. A co-operation with sportswear manufacturer Puma on street soccer is already confirmed for 1995.

**Viva's New Programmes For 1995**

- Breakfast TV, "Viva Wacker" with VJ Shirin, daily 06.00-09.00
- Saturday night show with Stefan Raab
- Daily Top 5 music clips
- Puma Street Soccer, 15- minute trend sports clip

"We treat every clip equal. German acts just get that little bit of extra attention."

Michael Kreissl, Programme Director, Viva
easuwast
Emit.
east west
records gmbh • A Time Warner Company

liebt
Euch.

VIVA
In November 1994, Music & Media asked 140 professionals in the German music industry their views on Viva. The sample includes professionals in TV promotion, marketing and A&R who work with Viva on a regular basis.

For an impressive 57% of the industry representatives, Viva has exceeded their expectations. Only 9.5% are slightly disappointed by Viva's development over the past year. 33% say the station developed as expected.

Viva Through The Record Industry's Eyes

Target Group All industry representatives agree that Viva has a very young audience. Most professionals narrow Viva's main audience down to the age group 15-20. Almost a third of our sample says that Viva's programme appeals mainly to teenagers under the age of 15. No industry representatives see Viva as appealing to the full stretch of the station's 14-29 target group.
We don't hold shares in VAVA! However we share your pleasure in having success.
Is It Easier To Get Coverage For National Or International Acts?

- No Difference: 30%
- Nat'l Easier: 40%
- Int'l Easier: 30%

The Playlist

More than 3/4 of the industry representatives say that Viva's playlist is based too closely on the German singles chart. A small minority (5%) thinks that Viva follows the programming policy of competitor MTV Europe.

How Would You Describe Viva's Playlist?

- Charts-Orientated: 9.5%
- MTV-Orientated: 4.8%
- Balanced: 76.2%
- Arbitrary: 9.5%

Viva's Position In The Market

More than 95% of record industry professionals believe that Viva has a considerable influence on music consumption in Germany. Approximately 41% see the station as a dominant player, able to break artists and songs on its own.

Can Viva Break An Act/Song On Its Own?

- Yes: 54.4%
- In Singular Cases: 4.5%
- No: 41%

Viva is perceived as a positive influence on the quality and volume of German music video production. In general, record industry representatives rank the station's influence on German music production as less important.

Does Viva Have A Positive Impact On National Product?

Opinions on Viva's image vary considerably. However, most industry representatives find that the station lacks a specific character of its own. Its playlist is perceived as conservative and sales chart-oriented. Editorial coverage is described as too slow in picking up trends from the street. The majority of professionals appreciate the progress Viva has made in its first year, but would like to see more of a bite in daytime programming.

Of those interviewed, 13% of the sample describe Viva as unprofessional. The main target of critique in this respect is the station's presenters.

(continued on page 21)
Congratulations VIVA, for 365 successful days on air!
How Do You Rate Viva As A Music TV Channel?

Working With Viva

The music industry is Viva's most important client, generating around 30% of the station's advertising income.

Top Advertisers On Viva By Industry

- Music: 30%
- Food: 8%
- Fashion: 9%
- Cosmetics: 20%
- Entertainment: 27%
- Other: 7%

To German record industry professionals, Viva is more important as a medium than MTV. The station has a clear lead over MTV for marketing and promotion.

For marketing purposes, both stations rank more or less on the same level. However, a number of marketing professionals say that Viva offers a more clearly defined target group.

Who Is More Important, Viva Or MTV?

An impressive 67% of the marketing professionals find Viva's prices for advertising time justified. Of those remaining, 29% complain that prices are too high and 4% describe the station's spot prices as comparatively cheap.

In general, both MTV and Viva receive poor marks for the information they provide to advertisers.

How Do You Rate Media Planning Information Provided By MTV And Viva?

Most professionals see a direct link between video clips and sales. The correlation between advertising spots and sales is perceived as weaker. As the prime promotion channel in the TV sector, Viva thus plays a more crucial role for the record industry than a direct comparison with MTV suggests.

How Do You Rate TV's Effect On Sales?

The German TV promoters in our sample prefer to work with Viva. Contacts with Viva are generally described as more pleasant (41%) and more effective (45.5%) than those with MTV. Only 13.5% of the promoters perceive no significant difference in their relations with the two TV stations.

Most promoters agree that coverage on new acts is difficult to obtain on both music TV stations. German radio is generally perceived as more receptive in this respect. Especially international acts find an open ear with radio programmers.

How Difficult Is It To Obtain Coverage For New Acts On Viva Compared To Other Media?

In the eyes of the German record industry, Viva will be able to secure its position in the market even in the face of growing competition. No less than 65% of our sample is convinced that the station will prosper, and not one interviewee sees imminent danger for Viva's survival.
Pharao
Sophie B. Hawkins

Cyndi Lauper
Luther Vandross

Mariah Carey
The Free

Lightning Seeds
Youssou N'Dour & Neneh Cherry

Roachford
2wo Third3

The Byrds
Aunt Jamima

The Cramps
Gum

Sev:N:Inch
Cologne Ruanda Project

Megavair
Suede

Bad Religion
C&C Music Factory

Jamiroquai
Selig

Jam & Spoon
YO! CO ROSS

Toad The Wet Sprocket
B. G. The Prince Of Rap

G. Love And Special Sauce
Oasis

Danielle Brisebois
Living Colour

Rozalla
Alice Cooper

Los Fabulosos Cadillacs
Das Auge Gottes
Advertising  Even though Viva cannot offer precise audience figures at this point, advertisers believe in the station's concept. Viva's advertising sales for the first year are well over budget. Media planners and marketing executives realise the unique appeal of the German-language music TV station. Advertising on Viva is part of the programme mix. Visual quality is the key decision factor. "You can't play a stylish video clip and then follow it up with a dorky looking ad," says Birgit Van Hulst, head of sales at Viva. The station's programming philosophy offers three reasons to advertise on Viva:

- **High Affinity:** Clearly defined target groups.
- **Homogenous Visual Flow:** Ads, music and info clips form a continuous visual surface. No ghettoised ad-blocks, no zapping.
- **Quality Programme:** Ads, music and info clips relate to lifestyles of targeted peer groups.

**Visual Quality** Van Hulst sees a strong link between the degree of visual creativity in an ad and its success with Viva's audience. "Advertising spots should be just as exciting as video clips," she stresses. "I play video tapes of current ads on Viva to potential customers to bring my point across: Make it interesting for our audience!"

In a long-term co-operation with German jeans manufacturer Mustang, Viva shows how it can combine advertising with the station's programming values. Mustang sponsors a weekly one-hour music documentary show. Three of these shows have recently been nominated for Grammy awards. Fashion retail giant C&A will sponsor a special project on Viva in 1995. The project "Sound & Fashion" provides a forum to new German talent. Together, Viva and C&A will select 12 promising newcomers a year and produce a video clip with them.

"Swatch and Viva both have a young target group which revolves around music. Fun, diversity and challenge: these are the elements that characterise Swatch as well as Viva. Both Swatch and Viva have credibility as trendsetters within our target group."

Daniela Perlick,
Marketing Manager, Swatch (Bad Soden)

"Advertising spots should be just as exciting as video clips."

Birgit van Hulst, Sales Director, Viva

"We produce what we like, we communicate the way we like and we advertise in media we like. We like Viva because it is innovative, interactive and an attractive advertising outlet."

Wolfgang Friedrichs,
CEO, Amtraks/Diesel Fashion (Düsseldorf)

"Viva is happening! Kids and teenagers love it. In communicating with the young generation, Viva is an ideal partner for C&A, since it has proven to be visionary, innovative, comprehensible and authentic. Wherever there is music, there is fashion. Both are an expression of lifestyle and the joy of life. Both are alive on Viva."

Joachim Müller,
Head of Advertising, C&A Fashion (Düsseldorf)
A Week Of VIVA

Was Geht Ab?
with Aleksandra Bechtel and Matthias Opdenhövel
Monday-Friday 14.00-16.00
Saturday 16.00-17.00

Freestyle

Wah Wah
alternative
with Phil Daub and Gerd Krieger
Tuesday 22.00-23.00
Thursday/Sunday 00.00-01.00

Jam
music documentary
Wednesday 22.00-23.00
Sunday 17.00 and 23.00

Metalla
heavy metal
with Adam Turtle and Yvonne Ducksworth
Thursday 22.00-23.00
Saturday 23.00-00.00

House Frau
dance
with Sabine Christ and Mate Galic
Friday 22.00-23.00
Saturday 01.00-02.00

Viva Charts
Monday 00.00-01.00
Saturday 15.00-16.00
Sunday 22.00-23.00

Premiere Videos
Sunday 17.00 and 23.00

Clip Klassiker
Monday-Friday 19.00-20.00
Sunday 16.00-17.00

Vivasion
with Stefan Reab
Monday/Wednesday/Friday 20.00-21.00
**Viva 2 - The Next Phase**

**The Concept.** Freshly appointed Viva 2 PD Steve Blame says it is still too early to talk about programme ideas. The only certain feature of the new channel is its target group. "Viva 2 targets viewers who have grown out of the teenage search for instant gratification and have developed more diverse interests."

"Many of our viewers between 25 and 30 should feel at home on both channels," he adds, claiming that the Viva family of music TV channels will cater to viewers with age specific teen or adult tastes as well as viewers in the formative 20s phase.

At launch, the channel will feature 90-95% music. Blame has not decided on a format yet. Generally speaking, Viva 2 will cover more diverse music genres and a higher content of oldies. "Viva 2's target group is in touch with today's trends, but at the same time rooted in yesterday's music," explains Blame. Intelligent presentation, up-to-date information and a healthy dose of irony outline the station's concept.

Viva 2 targets a demanding audience with already developed preferences and some knowledge of music. Blame acknowledges this when he says, "The most important thing is that we don't take ourselves too seriously. Viva 2 should have a sense of humour about it."

Blame welcomes his new responsibilities: "To set up a new music station for my generation is not only a creative but also a managerial challenge." After seven years at music TV pioneer MTV Europe, Blame has finally found a valve for his ideas and experience in music TV.

Currently, Blame is preparing for his task with an intensive crash course in German. "That was my decision, it's a commitment to living and working in Germany."

"Viva 2 is for a generation which lives in the present, but has an affinity with the past."

Steve Blame, Programme Director, Viva 2
**Music Market Place**

**A/Z Indexes**

<table>
<thead>
<tr>
<th>A12Corth</th>
<th>Breakin' &amp; Rebuildin'</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EUROCHART HOT 100 SINGLES</strong></td>
<td><strong>EUROTOP 100 SINGLES</strong></td>
</tr>
<tr>
<td><strong>300 PB (1988)</strong></td>
<td>Aerosmith</td>
</tr>
<tr>
<td>95</td>
<td>9</td>
</tr>
<tr>
<td><strong>7 Seconds</strong></td>
<td>Annie Lennox</td>
</tr>
<tr>
<td>10</td>
<td><strong>ACE &amp; D...</strong></td>
</tr>
<tr>
<td>11</td>
<td><strong>About A Girl</strong></td>
</tr>
<tr>
<td>12</td>
<td><strong>All I Have To Do Is Dream</strong></td>
</tr>
<tr>
<td>13</td>
<td><strong>All I Wanna Do</strong></td>
</tr>
<tr>
<td>14</td>
<td><strong>All I Want For Christmas Is You</strong></td>
</tr>
<tr>
<td>15</td>
<td><strong>Always</strong></td>
</tr>
<tr>
<td>16</td>
<td><strong>An Angel</strong></td>
</tr>
<tr>
<td>17</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>18</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>19</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>20</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>21</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>22</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>23</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>24</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>25</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>26</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>27</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>28</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>29</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>30</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>31</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>32</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>33</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>34</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>35</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>36</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>37</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>38</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>39</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>40</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>41</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>42</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>43</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>44</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>45</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>46</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>47</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>48</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>49</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>50</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>51</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>52</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>53</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>54</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>55</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>56</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>57</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>58</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>59</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>60</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>61</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>62</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>63</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>64</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>65</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>66</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>67</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>68</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>69</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>70</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>71</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>72</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>73</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>74</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>75</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>76</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>77</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>78</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>79</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>80</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>81</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>82</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>83</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>84</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>85</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>86</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>87</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>88</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>89</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>90</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>91</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>92</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>93</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>94</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>95</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>96</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>97</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>98</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>99</td>
<td><strong>Annie Lennox</strong></td>
</tr>
<tr>
<td>100</td>
<td><strong>Annie Lennox</strong></td>
</tr>
</tbody>
</table>

**Breakin' & Rebuildin'**

**JOHN KERR**

Forbidden - XS (CD) (Holland)

Written and performed almost completely by John Kerr, this concept album is largely instrumental. Thematically, the synthesizer-dominated work deals with such themes as the political, romantic, and social state of the world at large. Contact Robert Moens at tel: (+31) 20.694 6534; fax: 20.691 0358.

**LARS LIHOLT BAND**

El Elko All Summer - OCC (CD) (Denmark)

Producer: Kristoff Lohl/Tom Bilde. With this live album recorded last summer, the Lighthawks show why they are so immensely popular in their home country. The material consists mainly of original songs.

**NANO 5.**

Kongdrag Bar Voice (CD) (Norway/Germany)

Producer: Manfred Gifh. Most of the original versions of these instrumental have become evergreens across Java over the years. The reason behind the release of these non-vocal versions is the fact that the melodies are so strong, that it would be a lot easier to focus on the music itself than the story. Contact: Marcus cathedral. Degreve at tel: (+49) 71.556.504; fax: +71.559.0895.

**VARIOUS ARTISTS**

Angel. The Extreme Collection - RV/Ripa (CD) (UK)

Producer: Dubbronx. Centered around the Birmingham-based production team Dubronx, which pioneered this style in recent years, these artists tend to stay closer to the reggae roots as most others. Songs like the rub-a-dub style "Singin' of Peace" and Jermaine Fables' and the soulful "Move On Up By C.J. Nelson are fine illustrations. Contact Andrew Steven at tel: (+44) 21.963.4455; fax: (+44) 21.966.4466.

**DI'S Delite - Lars Bodin**

Music director at ACE leaving EHR outlet City 107/Gothembourg doesn't think there is a great deal going on the moment. It is quite difficult to point at anything that really stands out. My only real favourite right now is The Wild Ones by Lars Bodin. Dog Man Star album is a great improvement on their debut, although not brilliant. Among the current albums I like are Nookie Big's Reprise, Oasis Definitely Maybe (Creation) and Offspring's Smash (Epitaph). The great thing about these bands is the quality of their songs and they have also brought back the fun and rock music, which is quite some departure from the Seattle darkness of late. As far as general trends are concerned, I see a rapidly growing gap between the younger audiences, with the cutoff age at roughly 25 years. The younger generation currently has an ever-expanding appetite for Eurodance and Euro Hügel for artists who fit our format such as R.E.M. and Phil Collins are more popular than ever with the older demos.

**Recordings mentioned in Music Market Place are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Roel Coen, Music & Media, PO Box 9707, 1006 AA Amsterdam, Holland.**
**EUROCHART HOT 100 SINGLES**

**week 51/94**

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>COUNTIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bon Jovi</td>
<td>Always</td>
<td>Sony</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>2</td>
<td>Cotton Eye Joe</td>
<td>Saturday Night</td>
<td>Sony</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>3</td>
<td>Majic</td>
<td>Whitfield</td>
<td>Sony</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>4</td>
<td>Melodiana</td>
<td>Another Night</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>5</td>
<td>Masia - Do</td>
<td>Stop It</td>
<td>Sony</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>6</td>
<td>Hyper Hyper</td>
<td>7 Seconds</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>7</td>
<td>Baby D</td>
<td>Let Me Be Your Fantasy</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>8</td>
<td>All I Wanna Do</td>
<td>9e6</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>9</td>
<td>Baby Come Back</td>
<td>404</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>10</td>
<td>Love Religion</td>
<td>198</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>11</td>
<td>Can You Feel The Love Tonight</td>
<td>193</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>12</td>
<td>Elton John</td>
<td>Your Song</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>13</td>
<td>Old Pop In An Oak</td>
<td>8 25</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>14</td>
<td>An Angel</td>
<td>8 26</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>15</td>
<td>Another Night</td>
<td>8 27</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>16</td>
<td>Crocodile Shoes</td>
<td>8 28</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>17</td>
<td>Hey Now</td>
<td>8 29</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>18</td>
<td>Love Is All Around</td>
<td>8 30</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>19</td>
<td>Marco Bognaro</td>
<td>8 31</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>20</td>
<td>Circle Of Life</td>
<td>8 32</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>21</td>
<td>Dissident</td>
<td>8 33</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>22</td>
<td>Endless Love</td>
<td>8 34</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>23</td>
<td>Let The Dream Come True</td>
<td>8 35</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>24</td>
<td>Dissident</td>
<td>8 36</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>25</td>
<td>Love Me For A Reason</td>
<td>8 37</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>26</td>
<td>No One</td>
<td>8 38</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>27</td>
<td>Love Spreads</td>
<td>8 39</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
<tr>
<td>28</td>
<td>Another Day</td>
<td>8 40</td>
<td>PolyGram</td>
<td>A.DE.BE.FR.L.N.U.K</td>
</tr>
</tbody>
</table>

**SALES BREAKER**

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>COUNTIES CHARTED</th>
</tr>
</thead>
</table>

**MUSIC & MEDIA**

DECEMBER 17, 1994

**Sales**
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>59</td>
<td>Soundtrack</td>
<td>Forrest Gump - Forrest Gump - Columbia</td>
<td>A.E.</td>
<td>A.E.</td>
</tr>
</tbody>
</table>

**SALES BREAKER**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>51</td>
<td>Celine Dion</td>
<td>A L'Olympia - Epic/Columbia</td>
<td>A.E.</td>
<td>A.E.</td>
</tr>
<tr>
<td>52</td>
<td>P.J. &amp; Duncan</td>
<td>Psyche - The Album - XIRhythm/Matos</td>
<td>A.E.</td>
<td>A.E.</td>
</tr>
<tr>
<td>53</td>
<td>Iglesias</td>
<td>A Che Ora E La Fine Del Mondo - EMI</td>
<td>A.E.</td>
<td>A.E.</td>
</tr>
<tr>
<td>54</td>
<td>Nuno Gama</td>
<td>Um Milimio Separa Por El Mesmo Dias - Viras</td>
<td>A.E.</td>
<td>A.E.</td>
</tr>
<tr>
<td>56</td>
<td>Heline</td>
<td>Heline '95 - A8</td>
<td>B.D.K.</td>
<td>B.D.K.</td>
</tr>
<tr>
<td>57</td>
<td>Claudia Jung</td>
<td>Claudia Jung - Electrola</td>
<td>B.D.K.</td>
<td>B.D.K.</td>
</tr>
<tr>
<td>59</td>
<td>Blue</td>
<td>Port'Kl - Food</td>
<td>B.D.K.</td>
<td>B.D.K.</td>
</tr>
<tr>
<td>60</td>
<td>Die Flippers</td>
<td>Sooyoung - Ariola</td>
<td>B.D.K.</td>
<td>B.D.K.</td>
</tr>
<tr>
<td>61</td>
<td>Ofspiring</td>
<td>Smesh - Empathy</td>
<td>B.D.K.</td>
<td>B.D.K.</td>
</tr>
<tr>
<td>63</td>
<td>Fatboy Slim</td>
<td>Smosh - Empathy</td>
<td>B.D.K.</td>
<td>B.D.K.</td>
</tr>
<tr>
<td>68</td>
<td>Senhora</td>
<td>Snakehead - Record</td>
<td>B.D.K.</td>
<td>B.D.K.</td>
</tr>
<tr>
<td>69</td>
<td>Green Day</td>
<td>Good Vibrations - Reprise</td>
<td>B.D.K.</td>
<td>B.D.K.</td>
</tr>
<tr>
<td>70</td>
<td>Elvis Presley</td>
<td>The Essential Collection - RCA</td>
<td>B.D.K.</td>
<td>B.D.K.</td>
</tr>
<tr>
<td>71</td>
<td>Christy Moore</td>
<td>Live At The Point - Columbia</td>
<td>B.D.K.</td>
<td>B.D.K.</td>
</tr>
<tr>
<td>73</td>
<td>Dix Arte</td>
<td>Dix Arte - Universal</td>
<td>B.D.K.</td>
<td>B.D.K.</td>
</tr>
<tr>
<td>74</td>
<td>Bronner &amp; Brunner</td>
<td>Im Namen Der Liebe - Koch</td>
<td>B.D.K.</td>
<td>B.D.K.</td>
</tr>
<tr>
<td>75</td>
<td>Steinar Albrigtsen</td>
<td>In Vienna 2 - Sony Classical</td>
<td>B.D.K.</td>
<td>B.D.K.</td>
</tr>
<tr>
<td>78</td>
<td>Madredeus</td>
<td>O Esperanto Do Paz - EMI</td>
<td>B.D.K.</td>
<td>B.D.K.</td>
</tr>
</tbody>
</table>

The European Top 100 Albums is compiled by BPI Communications BV. © BPI Communications BV. All rights reserved. Compiled from the national album sales charts of 14 European territories. A recognition of pan-European sales of 30,000,000 units. A recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol -.
## Top 10 Singles

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Beatles</td>
<td>Hey Jude</td>
</tr>
<tr>
<td>2</td>
<td>Bon Jovi</td>
<td>Cross Road</td>
</tr>
<tr>
<td>3</td>
<td>Beatsteakers</td>
<td>Sugar Man</td>
</tr>
<tr>
<td>4</td>
<td>Herbert Von Karajan</td>
<td>Love Hurts</td>
</tr>
<tr>
<td>5</td>
<td>Madonna</td>
<td>La Isla</td>
</tr>
<tr>
<td>6</td>
<td>R.E.M.</td>
<td>Losing My Religion</td>
</tr>
<tr>
<td>7</td>
<td>The Jackson 5</td>
<td>Come And Get It</td>
</tr>
<tr>
<td>8</td>
<td>Whigfield</td>
<td>Saturday Night</td>
</tr>
<tr>
<td>9</td>
<td>Scorpions</td>
<td>Hypnose</td>
</tr>
<tr>
<td>10</td>
<td>The Beatles</td>
<td>Revolution</td>
</tr>
</tbody>
</table>

## Top 10 Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Beatles</td>
<td>The Beatles</td>
</tr>
<tr>
<td>2</td>
<td>Bon Jovi</td>
<td>Keep The Faith</td>
</tr>
<tr>
<td>3</td>
<td>ABBA</td>
<td>ABBA</td>
</tr>
<tr>
<td>4</td>
<td>Various</td>
<td>Los Picapiedra Mix</td>
</tr>
<tr>
<td>5</td>
<td>The Beatles</td>
<td>Get Back</td>
</tr>
<tr>
<td>6</td>
<td>Bon Jovi</td>
<td>Seven Sin City</td>
</tr>
<tr>
<td>7</td>
<td>The Beatles</td>
<td>Please Please Me</td>
</tr>
<tr>
<td>8</td>
<td>ABBA</td>
<td>Voulez Vous?</td>
</tr>
<tr>
<td>9</td>
<td>The Beatles</td>
<td>Hey Jude</td>
</tr>
<tr>
<td>10</td>
<td>ABBA</td>
<td>Waterloo</td>
</tr>
</tbody>
</table>

## Sales in Europe

### United Kingdom

- **Single Sales**
  - The Beatles - 10,813
  - Bon Jovi - 5,449
  - ABBA - 942
- **Album Sales**
  - The Beatles - 10,813
  - Bon Jovi - 5,449
  - ABBA - 942

### Germany

- **Single Sales**
  - The Beatles - 10,813
  - Bon Jovi - 5,449
  - ABBA - 942
- **Album Sales**
  - The Beatles - 10,813
  - Bon Jovi - 5,449
  - ABBA - 942

### France

- **Single Sales**
  - The Beatles - 10,813
  - Bon Jovi - 5,449
  - ABBA - 942
- **Album Sales**
  - The Beatles - 10,813
  - Bon Jovi - 5,449
  - ABBA - 942

### Italy

- **Single Sales**
  - ABBA - 10,813
  - The Beatles - 5,449
  - Bon Jovi - 942
- **Album Sales**
  - ABBA - 10,813
  - The Beatles - 5,449
  - Bon Jovi - 942

### Spain

- **Single Sales**
  - ABBA - 10,813
  - The Beatles - 5,449
  - Bon Jovi - 942
- **Album Sales**
  - ABBA - 10,813
  - The Beatles - 5,449
  - Bon Jovi - 942

### Holland

- **Single Sales**
  - ABBA - 10,813
  - The Beatles - 5,449
  - Bon Jovi - 942
- **Album Sales**
  - ABBA - 10,813
  - The Beatles - 5,449
  - Bon Jovi - 942

### Sweden

- **Single Sales**
  - ABBA - 10,813
  - The Beatles - 5,449
  - Bon Jovi - 942
- **Album Sales**
  - ABBA - 10,813
  - The Beatles - 5,449
  - Bon Jovi - 942

### Denmark

- **Single Sales**
  - ABBA - 10,813
  - The Beatles - 5,449
  - Bon Jovi - 942
- **Album Sales**
  - ABBA - 10,813
  - The Beatles - 5,449
  - Bon Jovi - 942

### Norway

- **Single Sales**
  - ABBA - 10,813
  - The Beatles - 5,449
  - Bon Jovi - 942
- **Album Sales**
  - ABBA - 10,813
  - The Beatles - 5,449
  - Bon Jovi - 942

### Finland

- **Single Sales**
  - ABBA - 10,813
  - The Beatles - 5,449
  - Bon Jovi - 942
- **Album Sales**
  - ABBA - 10,813
  - The Beatles - 5,449
  - Bon Jovi - 942

### Austria

- **Single Sales**
  - ABBA - 10,813
  - The Beatles - 5,449
  - Bon Jovi - 942
- **Album Sales**
  - ABBA - 10,813
  - The Beatles - 5,449
  - Bon Jovi - 942

### Portugal

- **Single Sales**
  - ABBA - 10,813
  - The Beatles - 5,449
  - Bon Jovi - 942
- **Album Sales**
  - ABBA - 10,813
  - The Beatles - 5,449
  - Bon Jovi - 942
Airplay

Station Reports

Algeria

BENI SERRA DZOR-Brussel
P DJ
Wassil Chahabi - Head Of Music
Power Play:

Home Boys - Walk Away
Bates

AD

Kamel Bouchoucha - Producer
ACE

B List:

RAADIO KOSNA-Paljung
D

Peter Krock - Head Of Music
Power Play:

Kodex - Spare Love - 80's World

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD

AD
The Billboard Music Group introduces...

A state-of-the-art information service delivering vital music industry information to your station or office computer. With a few easy keystrokes, Billboard Online delivers instant access to:

- Music & Media's current charts, as they hit the newstands
- Eurochart Hot 100 Singles
- European Top 100 Albums
- EHR Top 40
- European Dance
- Adult Contemporary Europe
- Regional Airplay and regional Crossovers
- Billboard charts and articles from current issue
- Archive of Billboard charts 1984 to present
- Archive of Billboard articles, 1991 to present

All information is searchable and can be printed or stored in your computer. Whether you're a computer expert or a novice, Billboard Online is easy to learn and fun to use. A super way to stay up-to-date on what's new and who's who in the music industry and a tremendous time saver for research projects. For a limited time, you can get the Billboard Online start-up software for only $95 (express shipping included). Along with the easy to use installation software, we will include a user manual and 60 minutes free online time.

Respond immediately to take advantage of this special offer.

A special offer for Billboard subscribers.

Send details on Billboard Online, and include information on your special "free trial time" offer.

Please return to:
Music & Media (f.a.o. Annette Duursma)
P.O. Box 9027, 1006 AA Amsterdam The Netherlands
Tel: (+31) 20.669.1961. Fax (+31) 20.669.1941

Dr call LORI BEHRETT, USA-212-536-1402 or fax 212-536-5310

M

Name: __________________________
Title: ____________________________
Company: ________________________
Mailing Address:
Phone: __________________________
Fax: ___________________________
The Adult Contemporary Europe (ACE) Top 25 chart is based on the results of a selection of European station's programming, with the top 25 songs as determined by stations within Europe. The chart is published weekly by European Radio Station Ratings (ERSR) and is considered a credible source for European music trends.
It divides the country up into the 25 Sveriges Radio areas. Within these a外地 radio station is drawn up to cover the normally smaller geographical reach of the commercial licences.

A card is sent to the target group in the ages of 14 to 49 around 10 days before they are to be telephoned. It is not said at what time or on what day a call will be made.

The telephone interview itself is divided into two parts. In the first part the interviewer will ask the listener if they have listened to specific radio stations within the two weeks prior to the interview. By naming all the stations in the area the interviewer jogs the listeners memory creating a helpful recall situation.

In the second part those being interviewed are asked their listening habits from 05.00 the previous day until 05.00 the morning of the interview.

"The problem with radio is almost always it is a secondary activity," says Ricard Montén, MD of RUAB. "Therefore it is essential that you try and find out the activities and try and connect it to where you were, in the kitchen, in the car, wherever.

The average be. According to Anders Dahl the main problem has been its failure to provide up to date figures with RUAB still stuck in the research habits developed between the age of Sveriges Radio had a broadcasting monopoly.

As in the days of the SR monopoly it has been conducting research in each of the 25 areas twice a year. Once in spring and once in the autumn.

"But we still have a gap of 20-30 weeks between research," says Dahl.

Instead advertisers and stations have turned to traditional market research companies such as SIFO, TEMO and IMU to find out what is going on. Although not specifically geared to radio research, these companies all have questions about radio attached to their general interviews.

Some of these groups such as Hermelin have also been able to take a share of the market by providing regular information on audiences in specific markets such as Sveriges Radio.

Many of these companies are able to provide a more detailed breakdown of target groups. They have expertise in dealing with age, sex and location of those surveyed and can provide advertisers and stations with the buying and media habits of their listeners.

However, an alternative surveying has had other problems. Radio stations know in advance the week their area is to be examined and have attempted to boost their audience that particular week using special advertising campaigns and promotions. The inflated listening figures can then be used as a guide for advertising price setting during the next six months.

On the other hand commercial stations have been surveyed during a week where they have been a major story, such as the sinking of the Baltic ferry or during the European Union referendum campaign, may find their figures unfairly depressed as at these times the audience tunes to the news-oriented public channels.

It is now recognising that it is time to change its system, as Ricard Montén explains. "We will be changing to the same system used in France and Norway, may find their figures unfairly depressed as at these times the audience tunes to the news-oriented public channels."

It is now recognising that it is time to change its system, as Ricard Montén explains. "We will be changing to the same system used in France and Norway, may find their figures unfairly depressed as at these times the audience tunes to the news-oriented public channels."

The decision to drop Belgian cultural broadcaster BRT 3 from the cable in Amsterdam was disconcerted totally in the city on November 27, in a debate which included Dutch culture minister Aad Nuis and his Belgian counterpart Hugo Weckx.

The 25 channel broadcast on both the Amsterdam cable and the BRT, underlined the democratic responsibility behind frequency allocations in an increasingly crowded broadcasting landscape.

"The question of whether a commercial or a public broadcast is included on cable has to do down to the issue of public domain," says Nuis. "The decision to drop BRT 3 from the cable is based on the principle that you cannot force all listeners in Amsterdam to listen to a service which very few people tune into."

He stressed that the issue surrounding BRT 3 was less one of commercial versus cultural programmes, but more of a debate on whether frequency decisions should be based on democratic principles.

The BRT 3 will fall from the cable on January 1, following recent problems in reception, which began with the arrival of a local station in Utrecht on a neighbouring frequency. The problem could be solved by moving the local station to another frequency, or by laying an extra PTT line from the Belgian border. However, the Amsterdam broadcasting authority refused to fund the changes on the grounds that listeners cannot be forced to pay for a station with attracts a small audience.

This may not be the end of the BRT 3 in Holland, however. A decision by the Amsterdam commission for local media preferred to include the broadcaster on the cable, "if a solution could be found to do so without extra cost for the subscribers."

Government launches another investigation into music industry

The UK music industry is about to face its second investigation in a year from the government watchdog the Monopolies & Mergers Commission (MMC).

Following the MMC's scrutiny of record companies over accusations of anti-competitive practices, the body is now turning its attention to the performance royalties, and it has included Dutch culture minister Aad Nuis and his Belgian counterpart Hugo Weckx.

The decision to drop Belgian cultural broadcaster BRT 3 from the cable in Amsterdam was disconcerted totally in the city on November 27, in a debate which included Dutch culture minister Aad Nuis and his Belgian counterpart Hugo Weckx.

"The question of whether a commercial or a public broadcast is included on cable has to do down to the issue of public domain," says Nuis. "The decision to drop BRT 3 from the cable is based on the principle that you cannot force all listeners in Amsterdam to listen to a service which very few people tune into."

He stressed that the issue surrounding BRT 3 was less one of commercial versus cultural programmes, but more of a debate on whether frequency decisions should be based on democratic principles.

The BRT 3 will fall from the cable on January 1, following recent problems in reception, which began with the arrival of a local station in Utrecht on a neighbouring frequency. The problem could be solved by moving the local station to another frequency, or by laying an extra PTT line from the Belgian border. However, the Amsterdam broadcasting authority refused to fund the changes on the grounds that listeners cannot be forced to pay for a station with attracts a small audience.

This may not be the end of the BRT 3 in Holland, however. A decision by the Amsterdam commission for local media preferred to include the broadcaster on the cable, "if a solution could be found to do so without extra cost for the subscribers."

A "number of serious questions have been raised about the operation of the PRS, and I believe the MMC is the appropriate body to investigate."

A statement from the Office of Fair Trading adds, "Enquiries were first prompted by complaints made by composers of less popular forms of music that they were receiving inadequate royalty payments from PRS.

"These composers also registered concern that, under the society's rules, they lacked sufficient representation to be able to pursue their interests effectively and that the revenue distribution policies recently adopted by the society unduly favoured composers and publishers of more popular forms of music."

The PRS says it will "co-operate fully" with the MMC investigation. Chairman Wayne Bickett adds, "Because the UK has no other national performing right society PRS is a monopoly, and we must expect that it will attract the attention of the OFT and the MMC from time to time. We are confident that this enquiry will show that our policies and practices are in the best interests of our membership as a whole.

"We have already made great strides in dealing with many of the issues being raised here."
EUROPE
by Julie Sullivan
Six Dutch record labels linked up with Broadcast Data Systems (BDS) on December 1, allowing them to supply BDS with a list of selected releases on 23 major stations in Holland and Belgium.

Twelve months after the US and monitoring companies that opened its doors in Holland, BMG, PolyGram, Warner, EMI, Arcade Music and Dino have signed one-year contracts allowing them to access BDS on-line information detailing when, how often and on which stations their tracks are being played.

Labels subscribing to the service receive a report detailing how their tracks are being played. "A fingerprint" for each one is then input into the system and matched with the signals of monitored radio stations. Airplay data is updated daily. On-line information from ratings company Intomart also allows plays to be "weighted" according to the number of people listening at the time each song is played.

The major benefit of the system is its accuracy—revealing detailed information on actual rather than scheduled airplay. Many also see it as an essential tool in an increasingly complex radio environment.

"After a few months of receiving the service for free, many labels understand how the system can help them," says BDS sales manager Tim Erpenbeck. "The main principle behind the system is that every play counts, not just plays on the air. We believe we can do more than that."

RCA Holland marketing manager Jan Willem Volbeda has seen BDS in action in the US, and says the system will help the company keep track of the expanding Dutch radio market.

He comments, "Radio 3 used to be the only station that broke hits, but that is now quickly changing. "We were using weekly playlists, but now we have information which is updated daily, and which is less open to doubt or last minute changes."

HAS RMC FOUND A SOLE MATE IN NRJ?: M&M hears that Eric Baptiste, general manager of France's international radio service RFI, could become the next president of Vive La Radio. If he does, he will replace former GM of Europe 2 Martin Brisac, who is no longer involved in the French radio industry having moved to the Matra Group (M&M, November 26).

Fun president Benoît Sillard has said that quotas were to blame for the poor ratings. But industry insiders point out that quotas are a convenient scapegoat "when there are so many other factors that could explain the situation." In fact, according to IPSOS, many stations are not fulfilling their quota duties and a source warns, "If the situation continues, we'll be forced to take corrective measures."

MUSIC INDUSTRY DEFENDS QUOTAS: The French music industry is not ready to accept that home-grown music quotas are the reason behind the drop in ratings of EHR music networks (M&M, December 19). Vive La Radio is the lobby organisation for France's radio operators.

BAPTISTE FOR PRESIDENT?: M&M hears that Eric Baptiste, general manager of France's international radio service RFI, could become the next president of Vive La Radio. If he does, he will replace former GM of Europe 2 Martin Brisac, who is no longer involved in the French radio industry having moved to the Matra Group (M&M, November 26). Vive La Radio is the lobby organisation for France's radio operators.

MUSIC INDUSTRY DEFENDS QUOTAS: The French music industry is not ready to accept that home-grown music quotas are the reason behind the drop in ratings of EHR music networks (M&M, December 19). Vive La Radio is the lobby organisation for France's radio operators.

BAPTISTE FOR PRESIDENT?: M&M hears that Eric Baptiste, general manager of France's international radio service RFI, could become the next president of Vive La Radio. If he does, he will replace former GM of Europe 2 Martin Brisac, who is no longer involved in the French radio industry having moved to the Matra Group (M&M, November 26). Vive La Radio is the lobby organisation for France's radio operators.

MUSIC INDUSTRY DEFENDS QUOTAS: The French music industry is not ready to accept that home-grown music quotas are the reason behind the drop in ratings of EHR music networks (M&M, December 19). Vive La Radio is the lobby organisation for France's radio operators.

BAPTISTE FOR PRESIDENT?: M&M hears that Eric Baptiste, general manager of France's international radio service RFI, could become the next president of Vive La Radio. If he does, he will replace former GM of Europe 2 Martin Brisac, who is no longer involved in the French radio industry having moved to the Matra Group (M&M, November 26). Vive La Radio is the lobby organisation for France's radio operators.

MUSIC INDUSTRY DEFENDS QUOTAS: The French music industry is not ready to accept that home-grown music quotas are the reason behind the drop in ratings of EHR music networks (M&M, December 19). Vive La Radio is the lobby organisation for France's radio operators.

BAPTISTE FOR PRESIDENT?: M&M hears that Eric Baptiste, general manager of France's international radio service RFI, could become the next president of Vive La Radio. If he does, he will replace former GM of Europe 2 Martin Brisac, who is no longer involved in the French radio industry having moved to the Matra Group (M&M, November 26). Vive La Radio is the lobby organisation for France's radio operators.

MUSIC INDUSTRY DEFENDS QUOTAS: The French music industry is not ready to accept that home-grown music quotas are the reason behind the drop in ratings of EHR music networks (M&M, December 19). Vive La Radio is the lobby organisation for France's radio operators.
The EHR "charthound" chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the most-played. Stations are weighted by market size and by the number of hours per week committed to the format. Songs are ranked by market size and by the number of hours per week committed to the format. The chartfocuses on new entries that are gaining airplay and are expected to make it to the top 20. Songs that are already in the top 20 and are gaining airplay are not included in the chart. The chart is updated weekly and is a valuable tool for radio programmers to stay informed about the latest trends in music.
## Airplay Regional Crossovers

Tracking the cross-regional impact of songs

### Border Breakers

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Region Of Signing</th>
<th>Total Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>ACE OF BASE/Living In Danger</td>
<td>Mega/Metronome</td>
<td>NORTH</td>
<td>76</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>ROXETTE/Run To You</td>
<td>Warner Brothers</td>
<td>SW.NE.S.E</td>
<td>69</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>SMILE/Eye On The Prize</td>
<td>Virgin</td>
<td>N.S.N.S.E</td>
<td>57</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>MC SAR &amp; THE REAL MCCOY/Another Night</td>
<td>RCA</td>
<td>CENTRAL</td>
<td>44</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>WHIGFIELD/Saturday Night</td>
<td>X-Energy</td>
<td>SOUTH</td>
<td>43</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>2 UNLIMITED/No-One</td>
<td>Bytex</td>
<td>WEST CENTRAL</td>
<td>40</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>2 UNLIMITED/One Day</td>
<td>Virgin</td>
<td>CENTRAL</td>
<td>37</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>HANNE BOLL/It's A Rainy Day</td>
<td>EMI-Medley</td>
<td>NORTH</td>
<td>27</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>ROXETTE/Fireworks</td>
<td>EMI</td>
<td>N.E</td>
<td>26</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>MICHAEL LEARNS TO ROCK/Another Day</td>
<td>Warner Brothers</td>
<td>SW.S</td>
<td>25</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>ICE MC/It's A Rainy Day</td>
<td>RCA</td>
<td>WEST CENTRAL</td>
<td>19</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>MICHAEL LEARNS TO ROCK/Another Day</td>
<td>C.E.C.W.C.N.S</td>
<td>SW.N.E</td>
<td>17</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>TWENTY 4 SEVEN/Oh Baby</td>
<td>Virgin</td>
<td>CENTRAL</td>
<td>15</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>NICE LITTLE PENGUINS/Flying</td>
<td>C.E.C.W.C.N.S</td>
<td>N.S.S.W.S.E</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>SOULSisters/Fun In Love Affair</td>
<td>EMI</td>
<td>N.E</td>
<td>12</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>ENIGMA/Out From The Deep</td>
<td>Virgin</td>
<td>CENTRAL</td>
<td>9</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>SMILE/Close To You</td>
<td>East West</td>
<td>CENTRAL</td>
<td>9</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>SPARKS/What Do I Get To Sing My Way</td>
<td>Logic</td>
<td>CENTRAL</td>
<td>9</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>DR. ALBAN/Let The Beat Go On</td>
<td>Cheiron</td>
<td>CENTRAL</td>
<td>9</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>INNOCENT/Did It Come True</td>
<td>Fresh</td>
<td>CENTRAL</td>
<td>9</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>DJ BOJO/Let The Dream Come True</td>
<td>Central</td>
<td>CENTRAL</td>
<td>8</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>RE FUN FACTORY/Take Your Chance</td>
<td>Central</td>
<td>CENTRAL</td>
<td>8</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>ROXETTE/Crash! Boom! Bang!</td>
<td>East West</td>
<td>CENTRAL</td>
<td>8</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>SIX NINE/Surprise, Surprise</td>
<td>Virgin</td>
<td>CENTRAL</td>
<td>8</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>ROY JUNO/Ten's Serenata</td>
<td>Solaluna</td>
<td>SOUTH</td>
<td>8</td>
</tr>
</tbody>
</table>

### Channel Crossovers

The top-playlisted UK/Irish records on mainland European radio

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Crossover Regions</th>
<th>Total Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>STING/When We Dance</td>
<td>A&amp;M</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>126</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>PATO BANTON/Baby Come Back</td>
<td>Virgin</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>87</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>TOM JONES/It's A Man's World</td>
<td>RCA</td>
<td>WC.E.C.W.C.N.S.S.W.N.E</td>
<td>79</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>M PEOPLE/Sight For Sore Eyes</td>
<td>Deconstruction</td>
<td>WC.E.C.W.C.N.S.S.W.N.E</td>
<td>73</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>TAKE THAT/Soave</td>
<td>Hollywood</td>
<td>WC.E.C.W.C.N.S.S.W.N.E</td>
<td>67</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>DAVE STEWART/Heart Of Stone</td>
<td>East West</td>
<td>WC.E.C.W.C.N.S.S.W.N.E</td>
<td>60</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>EAST 17/Five Days</td>
<td>London</td>
<td>WC.E.C.W.C.N.S.S.W.N.E</td>
<td>58</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>MICHELLE GAYLE/Sweetness</td>
<td>RCA</td>
<td>WC.E.C.W.C.N.S.S.W.N.E</td>
<td>56</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>ROBERT PALMER/Know By Now</td>
<td>EMI</td>
<td>WC.E.C.W.C.N.S.S.W.N.E</td>
<td>50</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>ROLLING STONES/Out Of Tears</td>
<td>Virgin</td>
<td>WC.E.C.W.C.N.S.S.W.N.E</td>
<td>45</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>SEAL/Newborn Friend</td>
<td>ZTT</td>
<td>WC.E.C.W.C.N.S.S.W.N.E</td>
<td>45</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>WET WET WET/Love Is All Around</td>
<td>Precious</td>
<td>WC.E.C.W.C.N.S.S.W.N.E</td>
<td>45</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>BRAND NEW HEAVIES/Spend Some Time</td>
<td>Virgin</td>
<td>WC.E.C.W.C.N.S.S.W.N.E</td>
<td>43</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>SUEDE/The Wild Ones</td>
<td>EMI</td>
<td>WC.E.C.W.C.N.S.S.W.N.E</td>
<td>40</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>CRANBERRIES/Sale My soul</td>
<td>Island</td>
<td>WC.E.C.W.C.N.S.S.W.N.E</td>
<td>40</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>LITTLE SIMZ/Dance</td>
<td>Virgin</td>
<td>WC.E.C.W.C.N.S.S.W.N.E</td>
<td>38</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>SINEAD O'CONNOR/Nothing To Lose</td>
<td>Virgin</td>
<td>WC.E.C.W.C.N.S.S.W.N.E</td>
<td>37</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>LONDONBEAT/Come Back</td>
<td>RCA</td>
<td>WC.E.C.W.C.N.S.S.W.N.E</td>
<td>36</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>EAGLES/Get Over It</td>
<td>EMI</td>
<td>WC.E.C.W.C.N.S.S.W.N.E</td>
<td>36</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>BON JOVI/Always</td>
<td>Virgin</td>
<td>WC.E.C.W.C.N.S.S.W.N.E</td>
<td>35</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>ROY JUNO/Ten's Serenata</td>
<td>Solaluna</td>
<td>WC.E.C.W.C.N.S.S.W.N.E</td>
<td>32</td>
</tr>
</tbody>
</table>

For all artists appearing on this chart, the Region Of Signging is Northwest.

### Atlantic Crossovers

The top-playlisted North American records on European radio

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Crossover Regions</th>
<th>Total Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>BON JOVI/Always</td>
<td>Jumbo</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>159</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>BRYAN CRONFIELD/When You're Gone</td>
<td>A&amp;M</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>121</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>MADONNA/Secret</td>
<td>Warner Brothers</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>118</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>MARIAH CAREY/All I Want For Christmas</td>
<td>Columbia</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>118</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>WHIGFIELD/Heart Of Stone</td>
<td>EMI</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>71</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>ROLLING STONES/Oh!</td>
<td>Geffen</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>68</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>ROLLING STONES/Out Of Tears</td>
<td>Virgin</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>66</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>MADONNA/Take A Bow</td>
<td>Virgin</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>60</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>LUTHER VANDROSS &amp; MARIAN CAREY/Endless Love</td>
<td>Epic</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>58</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>INXS/The Stranger (Parties Are The Times)</td>
<td>Mercury</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>56</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>MADONNA/Secret</td>
<td>Warner Brothers</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>56</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>ROY JUNO/Ten's Serenata</td>
<td>Epic</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>56</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>ROY JUNO/Ten's Serenata</td>
<td>Epic</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>56</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>ROY JUNO/Ten's Serenata</td>
<td>Epic</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>56</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>ROY JUNO/Ten's Serenata</td>
<td>Epic</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>56</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>ROY JUNO/Ten's Serenata</td>
<td>Epic</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>56</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>ROY JUNO/Ten's Serenata</td>
<td>Epic</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>56</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>ROY JUNO/Ten's Serenata</td>
<td>Epic</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>56</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>ROY JUNO/Ten's Serenata</td>
<td>Epic</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>56</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>ROY JUNO/Ten's Serenata</td>
<td>Epic</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>56</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>ROY JUNO/Ten's Serenata</td>
<td>Epic</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>56</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>ROY JUNO/Ten's Serenata</td>
<td>Epic</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>56</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>ROY JUNO/Ten's Serenata</td>
<td>Epic</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>56</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>ROY JUNO/Ten's Serenata</td>
<td>Epic</td>
<td>WC.E.C.W.C.N.S.W.N.E.S.E</td>
<td>56</td>
</tr>
</tbody>
</table>

For all artists appearing on this chart, the Region Of Signging is North America.
**NW = NORTHWEST: British Isles (United Kingdom, Ireland)
C = CENTRAL: European coverage areas (Sweden, Denmark, Norway, Iceland, Finland, Spain, Portugal, Italy, Greece, Austria, Switzerland, Germany, and Portugal, Belgium, Luxembourg, and France)
SW = SOUTHWEST: French-speaking areas
W = WEST: Norwegian areas
NM = NORTHEAST: Massachusetts
**

### MUSIC & MEDIA DECEMBER 17, 1994

**MADONNA/Take A Bow**

**HUMAN LEAGUE/Tell Me When**

**MARIAH CAREY/All I Want For Christmas**

**18**

**17**

**20**

**13**

**16**

**19**

**22**

**25**

**28**

**31**

**1**

**2**

**3**

**4**

**5**

**6**

**7**

**8**

**9**

**10**

**11**

**12**

**13**

**14**

**15**

**16**

**17**

**18**

**19**

**20**

**21**

**22**

**23**

**24**

**25**

**26**

**27**

**28**

**29**

**30**

**1**

**2**

**3**

**4**

**5**

**6**

**7**

**8**

**9**

**10**

**11**

**12**

**13**

**14**

**15**

**16**

**17**

**18**

**19**

**20**

**21**

**22**

**23**

**24**

**25**

**26**

**27**

**28**

**29**

**30**

**1**

**2**

**3**

**4**

**5**

**6**

**7**

**8**

**9**

**10**

**11**

**12**

**13**

**14**

**15**

**16**

**17**

**18**

**19**

**20**

**21**

**22**

**23**

**24**

**25**

**26**

**27**

**28**

**29**

**30**

**1**

**2**

**3**

**4**

**5**

**6**

**7**

**8**

**9**

**10**

**11**

**12**

**13**

**14**

**15**

**16**

**17**

**18**

**19**

**20**

**21**

**22**

**23**

**24**

**25**

**26**

**27**

**28**

**29**

**30**

**1**

**2**

**3**

**4**

**5**

**6**

**7**

**8**

**9**

**10**

**11**

**12**

**13**

**14**

**15**

**16**

**17**

**18**

**19**

**20**

**21**

**22**

**23**

**24**

**25**

**26**

**27**

**28**

**29**

**30**
NO. 1 IN SWEDEN!
Now spreading across Europe. Produced by Denniz PoP

E-TYPE

THIS IS THE WAY

From the album "Made In Sweden"
Marketed by Polydor (Europe) and London Records (UK).