No Need To Argue—
PolyGram Leads The Pack

**Amsterdam** - A quarter of the market—that’s the impressive figure PolyGram reached in Music & Media’s 1995 albums chart share survey.

**Album Shares By Company**

<table>
<thead>
<tr>
<th>Company</th>
<th>Market Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>PolyGram</td>
<td>25%</td>
</tr>
<tr>
<td>Sony Music</td>
<td>22%</td>
</tr>
<tr>
<td>CBS Records</td>
<td>19%</td>
</tr>
<tr>
<td>EMI</td>
<td>16%</td>
</tr>
<tr>
<td>Virgin</td>
<td>12%</td>
</tr>
<tr>
<td>BMG</td>
<td>10%</td>
</tr>
</tbody>
</table>

It’s the highest year-end figure ever attained in Music & Media’s chart share reports and the company has reached its striking success through consistent album sales of, amongst others, the Cranberries, Elton John, Sting and Sheryl Crow.

PolyGram leads with a margin of 7% over runner-up Sony Music, which enjoyed pan-European album sales of Bruce Springsteen, Celine Dion, Michael Jackson and Mariah Carey.

For a full chart share report see page 19.

MIDEM 1996: The Latest Developments 6

European Hit Radio
TINA TURNER
GoldenEye (Parlophone)

Eurochart Hot 100 Singles
COOLIO FEAT. LV
Gangsta’s Paradise (MCA)

European Top 100 Albums
QUEEN
Made In Heaven (Parlophone)

MANAGEMENT NEWS: UK’s Rajar Ratings Under Threat

M&M NEWS: Eurochart Hot 100 Singles

ALLIANCE ETHNIK WISH YOU A SIMPLE AND FUNKY 1996

ALLIANCE ETHNIK BEST-SELLING FRENCH SINGLES ACT IN THE 1995 EUROCHART

("RESPECT" 1st AT NO. 52, AND "SIMPLE ET FUNKY" 3rd AT NO. 93)

ENGLISH TOP 10 HITS

1. "Respect" (Alliance Ethnik)
2. "Remix" (Alliance Ethnik)
3. "Simple et Funky" (Alliance Ethnik)
4. "Dance" (Alliance Ethnik)
5. "Funk" (Alliance Ethnik)
6. "Rap" (Alliance Ethnik)
7. "Pop" (Alliance Ethnik)
8. "Rock" (Alliance Ethnik)
9. "Hip-Hop" (Alliance Ethnik)
10. "Dancehall" (Alliance Ethnik)

AmericanRadioHistory.com

MIDEM 1996: The Latest Developments 6

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COOLIO FEAT. LV
Gangsta’s Paradise (MCA)

European Top 100 Albums
QUEEN
Made In Heaven (Parlophone)
IT WAS A SCATTING GOOD YEAR !!!

FOR ALL PEOPLE INVOLVED IN THIS TREMENDOUS SUCCESS ALL OVER THE WORLD:

A VERY BIG THANK YOU !!!

FROM ICEBERG RECORDS DENMARK & BMG ARIOLA HAMBURG GMBH

New Single «Song Of Scatland»

SONG OF SCATLAND

Current Album «Scatman's World»
Bidders Reveal Plans For Ireland's New Franchise

by Dermott Hayes

Dublin - Adequate financial backing and broadcast experience are the ingredients common to the five applicants for the independent national broadcast licence in Ireland. The five applicants, who all met the December 1 deadline, include a consortium fronted by the Glasgow-based Radio Clyde group and another with Riverdance producers Moya Doherty and John McGcolgan. Meanwhile, Richard Brandon's Virgin Radio has a minority interest in the Ireland 100 Productions Group.

There is a fourth application from Energy Radio Limited, a consortium led by Dublin-based independent Classic Hits 98FM, and a fifth led by the County Media Group, the holding company for Radio County Sound which operates Cork's two privates, 96FM and 103FM. James Gordon of National FM, the consortium led by the Radio Clyde Group, says his application is for a broad-based national service which could be cost effective and profitable with a 9% marketshare. He says the consortium will draw on experience with the previous national franchise holder, Century Radio which folded in debt after three years in 1992. National FM is joined by street poster company, More O'Ferrall and one other, as yet unnamed, investor with Radio Clyde, the operating group, holding a 25% minority interest.

FM104 chief executive Dermot Hanrahan says the Ireland 100 Productions Limited Group carries no novices. Five investors involved with FM104 have taken 6% shareholdings, with the Virgin group taking a further 10.85%; Downtown Radio 12.5% and Downtown Radio chairman 3.5%, with The Irish Times the largest single shareholder with 25%.

The New Ireland Broadcasting group, fronted by Colm O'Conal's County Media Group, is regarded as a strong contender because of its political connections, profitable regional radio experience and strong financial backing.

New Ireland plans to base itself in Dublin while using the County Media Group's new state-of-the-art broadcast studios in Cork. Its application stresses the strength of its programming and current affairs content as well as a 30% Irish music quota.

And while Energy Radio remains silent on its content, Classic Hits 98FM's commercial track record speaks for itself and its international Radio Investments Group demonstrates its ability to repeat the successful formula elsewhere.

The dark horse of the five applicants is Radio Ireland Limited, a consortium made up of Westland Recording studios' Brian Molly; nightclub owner and rock manager Robbie Wooton; rock promoter Denis Desmond; chairman Joseph Moraw and Riverdance's Doherty and McGcolgan.

This consortium was not given any serious consideration until the inclusion of Doherty and McGcolgan, a husband and wife team with experience as broadcasters.

Parliament Ends Frequency Auctions

by Nicholas George

Stockholm - Sweden's parliament has finally agreed to end the controversial system of auctioning off commercial radio frequencies.

The moves comes one year after parliamentarians from Sweden's governing Social Democrats first attempted to stop this system.

Then, the move was blocked by a minority of conservative MPs who called upon a constitutional law, which protects the freedom of speech. This enabled them to delay any legislation for a year, but this year ran out in November and parliament's Constitutional Committee moved quickly to abandon the auction system.

The system, which awards frequencies purely on the basis of the highest bidder, had been strongly opposed by the Social Democrats.

However, with 70 frequencies already awarded, the move is somewhat of a hollow victory for the Social Democrats. A new process for awarding frequencies has yet to be decided upon.

Music Choice Catches The Eye

A potential 46,000 people passed by pay radio Music Choice Europe's promotional stand at the recent Mediakonkurrence in Brussels. The stand, the focal point of which was an orange and blue VW car, is pictured above.

I have just read the interview of Brent Hansen in your December 9, 1995 issue ("Hansen Challenges Labels To Push European Talent"). These comments reflect exactly what continental European music industry professionals think about MTV Europe but we don't say publicy for fear of upsetting the station—that they are arrogant colonialist dominators who are there to sell their brand and that's all. How can Hansen complain that the European music industry doesn't use MTV to its full potential when MTV's programming is so tightly formatted that access is almost impossible for non Anglo-American acts?

This year's MTV Europe Music Awards were the perfect example of MTV's "we don't give a damn about Europe" attitude. It reflected a very unusual vision of Europe—no Italians, no Germans, no Dutch... MTV has to change its attitude. It has already been quashed in Germany and in France. That should teach it humility.

Yours,
Emmanuel Legrand,
Music & Media's French bureau chief and music journalist

Letter to the editor

Dear Sirs,

I was impressed by your recent article on the Indian film industry and the surge of interest from abroad in this rich and diverse culture. However, I was surprised and troubled by your implication that the Indian film industry is "out of control" and "chaotic.

While it is true that the industry has faced some challenges in recent years, such as the decline of the Bollywood film industry and the rise of regional cinema, it is important to acknowledge the significant contributions that Indian films have made to the global cinematic landscape.

The Indian film industry has a rich history dating back to the early 1910s, and it has produced some of the world's most beloved and iconic films. These films have been distributed worldwide, and their cultural and artistic significance has been recognized by numerous awards and accolades.

In addition, the Indian film industry is deeply rooted in cultural and social values, and it continues to play an important role in shaping and reflecting the aspirations and dreams of the Indian people. The industry is a source of inspiration and pride for many Indians, and it has a unique ability to connect with audiences across borders.

It is true that the Indian film industry has faced challenges in recent years, such as the decline of the Bollywood film industry and the rise of regional cinema. However, it is important to recognize the resilience and adaptability of the industry, and to support its creative and cultural expression.

Yours sincerely,

[Your Name]
**UNITED KINGDOM**

**IRELAND**

WWCR Relays Pubcaster's Programme Worldwide

The Nashville-based station WWCR has begun relaying programmes from the Irish pubcaster RTE. The deal was originally scheduled to begin on December 4, but was brought forward by a week because of President Clinton's visit to Ireland. The RTE's "Bulletin" is broadcast twice a day at 19:30 on Mondays to Fridays, 20:00 on Saturdays and 21:00 on Sundays. According to an RTE press release, the relays are mainly intended for listeners in North America and the Middle East.

**PAOL**

Authority Examines Licence Applicants

Poland's broadcasting authority KRRiTV has been examining applications for radio regional licences in a number of locations. One of the applicants in the Lodz region comes from the Biogram company, in which the Solidarity trade union and its regional chapter have a 30% share. The company plans to establish a citation radio station called "Odnowa" ("Renewal"), covering 13 provinces. A spokesman for the station says it will not have a propaganda character, but will be similar to the BBC. Other applications to run regional stations were submitted by owners of the Lodz Radio Fala, the Lodzka Fala ("Lodz Waves").

Station's Election Protest Causes Controversy

The central Polish-based Catholic radio station Maria could face fines for calling on its listeners to protest against the results of the country's recent presidential elections. The station made the call in response to an appeal from Lech Walesa's Solidarity party, which says the candidate—Aleksander Kwaśniewski of the Democratic Left Alliance—gave false information about his education. Listeners were asked to sign printed forms available from a number of locations. The move, however, was criticized by the broadcasting authority KRRiTV, which said the station had overstepped the boundaries of its licence. According to the KRRiTV, taking the station's licence away is out question.

**POLAND**

**GERMANY**

Peter Lerche has been elected chairman of the board of the Bavarian media authority BLM for a four-year term.

Gianfranco Rebullia has been appointed as president of Deutscher Gommophon. BELGIUM: BMG Ariola Belgium has appointed Ilse Matton to its promotion team to handle Flemish press and radio stations Radio 1, Studio Brussel and Radio Donna.

Marina Bresciani has been appointed French TV and press promotion representative at Sony Music Belgium.

ITALY: Luciano Villelve Bideri has been elected president of the Italian authors' society SIAE.

UNITED KINGDOM: Nick Mander is the new A&R director for Epic Records.

DENMARK: Journalist Torben Moller has left Radio Silkeborg to join pubcaster Danmarks Radio's regional radio in East Jutland.

**MUSIC**

**NEWS**

**0 DECEMBER 23, 1995**

**Bulletin Board**

Industry highlights this week

**UNITED KINGDOM**

The Eagles land the new single, "Love Will Keep Us Alive," which is the lead track from their new album, "Greatest Hits Vol. 2." The album was released on November 21 and has sold over 500,000 copies in its first week.

**IRELAND**

EMI Sets Up New Media Division

EMI has established a new media division dedicated to multimedia, with a particular emphasis on enhanced CD. The company has already begun revamping its Abbey Road Studios with the technology necessary for artists to record music, video, graphics and everything else required for enhanced CD production. The division will also offer complementary services, including the provision of high-quality audio and video production services.

**POLAND**

**GERMANY**

**PP Plans To Merge RTVE's 4 Radio Nets**

by Richard Llewellyn

Madrid - Radio Nacional de Espana's four national nets will be merged into a single station if the main opposition conservative Popular Party (PP) comes to power in next year's general elections.

The plans were announced by trade union leaders who met with the PP's communications director Miguel Angel Rodriguez earlier this month.

The plan seeks to reduce the number of radio stations from four to one, with the remaining stations being closed down. The PP has stated that it will not privatize the public service radio stations, but will implement a series of cost-saving measures to improve efficiency and service delivery.

The PP's proposals were met with a mixed reaction from the trade unions, who expressed concern about the potential impact on jobs and services. However, the unions welcomed the move towards a more centralized and streamlined approach to public radio broadcasting.

The proposals will be discussed further at a meeting of the PP's economic and social committee in the coming weeks. The union leaders hope that the proposals will be implemented in a way that protects the interests of workers and consumers alike.
If you can’t stay home this Christmas, play this record instead.

Eg, the male half of acclaimed duo Eg & Alice, releases his debut single ‘Stay Home’ in the New Year. It’s the perfect record for those of you who have to work over Christmas.
Bon Jovi and Eurosport have been working together on an advertising campaign, promoting the channel's "Extreme Week" special. The promotion ran from mid-November until mid-December, and featured a competition offering concert tickets as well as backstage passes and an opportunity to meet the band. PolyGram International marketing director Mike Allen says, "I believe that Eurosport has become a very strong pan-European advertising medium and feel that it offers an interesting opportunity to sell music to the sports fans. The campaign combined very well with the rest of the Bon Jovi campaigns going into Christmas and I am confident of a successful result." Eurosport transmits in eight languages to 63 million homes in 35 European countries.

MIDEM Introduces Live Music Club

by Christian Lorenz

PARIS - The Reed MIDEM Organisation is to offer meeting areas for the media and specific industries at MIDEM 1996.

The third floor at the Palais des Festivals will be turned into separate lounges including a Live Music Club, Press Club and a Multimedia Pavilion.

Reed MIDEM intends to facilitate interaction in the live music sector and the multimedia industry by devoting separate space to exhibitors. A number of European live circuit associations, including French promoter affiliation SNPS and rock venue federation Fedirock, have already confirmed their attendance at the Live Music Club.

Set up in co-operation with Vive La Radio for the duration of the trade fair, the studio of Radio MIDEM is also located on the third floor. Radio MIDEM will broadcast daily market information as well as concert and conference reports live from 06:00-12:00 and 16:00-24:00.

During lunchtime and at night, Radio MIDEM will transmit programmes provided on DAT by various European stations. Hard- and software will be provided by RCS and transmissions will be handled by Telediffusions De France (TDF).

Radio MIDEM is designed as an in-store station and will have no terrestrial frequency. The programme will be distributed to shops, restaurants and hotels in the Cannes area.

Warner-Chappell Music chairman and CEO Les Bider has confirmed the broadcast of the station's return to MIDEM.

After an absence of a few years, Bider believes that the company's presence is once again necessary in the face of new media and the global expansion of the publishing business.

New Network Targets Night-Club Scene

by Mark Dezzani

MILAN - A new regional dance network has been launched, covering what is regarded as Italy's dance capital and one of Europe's hottest destinations for night-climbing tourists.

The Tam-Tam Network (Tom-Tom Network), whose slogan is "Join The Tribe", is based in Bologna and covers the eastern area of the Emilia Romagna region in north-central Italy, including the tourist resort of Rimini and major cities Ravenna, Bologna, Ferrara and Forlì with a potential reach of almost two million inhabitants.

The station was officially launched last month by Vittorio Cristofori, president of SILB, the night-club owners association, reflecting its close contact with nightclubs in the area.

Tam-Tam Network is owned and operated by Radio Lattemiele (Radio Milk & Honey), the Bologna-based domestic music only easy-listening national syndicated network.

Tam-Tam replaces the Bologna-based local dance outlet Radio Malibu and has extended its coverage through the buy-out of the Bologna-based regional outlet Radio Sound in November.

Lattemiele and Tam-Tam's programme director Andrea Sacchi says the network will follow a format based on a fast rotation of established night-club favourites.

"We are a non-stop music station using automation and have selected a playlist of 100 contemporary dance favourites, mainly commercial underground tracks."

Core artists on Tam-Tam's initial playlist include artists of the launch in November include De Lacy, Ti. Pi. Cal., Alex Party, Dana Dawson, Corona, Saltimbanco and Alexia featuring "You".

Sacchi adds that the initial safe format will be carefully expanded and will include "0s dance flashbacks (remakes of which are currently in-vogue in Italy) and newer trends such as acid jazz and hip-hop. There will also be live link-ups with top clubs in its coverage area.

Lattemiele and Tam-Tam's managing director Franco Mignani comments that if Tam-Tam takes off, the format could be syndicated nationwide within a year. "With Lattemiele we already have the know-how and infrastructure to syndicate nationally, however, we want to take it one step at a time and test the format regionally before targeting other major cities throughout Italy."
Singles

OLETA ADAMS
Rhythm Of Life - Remixed - Fortana ehr/ace
PRODUCERS: Phil Coxon, Roland Orziball
The album version is slow and smooth; vintage Oleta dark deep grooves. The beat picks up in the bouncy, bubbly Heavenly Edit, which has a Eurodance feel with EHR written all over it.

CULTURE BEAT
Inside Out - Sony Dancepool ehr/d
PRODUCER: Doug Laurent
Dance freaks and club DJ's can delight in no less than 11 remixes. Still, it's the Not Loveoland Master Radio Edit 1 which is most suitable for radio. The spooky male voice half way through this otherwise happy uptempo beat adds an unusual touch.

CULTURED PEARLS
Tie To The House Remixes - Warner ehr/d
PRODUCER: Peppermint Park
German techno beats go perfectly with black soul voices, as prove these remixes from the Sing Dala Sing album. Mouse T.'s Mood Mix and Smack Dub 1 are a little too weird for radio, but the Smack Dub 2 mix highlights the wonderfully warm female vocals.

GLORIA ESTEFAN
Tres Dias - Epic ehr/w
PRODUCERS: Emilio Estefan, Kika Santander
One of the most Latin tracks of the Abriendo Puertas album, which has Estefan exploring her origins, while not forgetting her international pop status. Tres Dias is 100 percent pure undiluted sounds, just like the extra track, a traditional 'son' called Farolito. It's sheer pleasure to hear Estefan indulge itself in her Cuban roots.

K-CHOICE
Not An Addict - Double T/Sony ehr/d
PRODUCER: Jean Binute
Among all that talent pouring out of Belgium—not BEUS, Moodog Jr., The Sands—it is possible to overlook the latest gem out of this small country. To pass up on K-Choice would be a major mistake. K-Choice's singer/songwriter is a bit more than a girl band; they make a real impression.

Albums

JAMES ARMSTRONG
Stepping With A Stranger - Rightone ehr/d
PRODUCER: Bruce Bromberg
Label co-owner Bromberg once launched the career of Robert Cray years ago and now Hightone is all set to do the same with this young guitarist. Like many a US roots musician, Armstrong's blues find a warm welcome in Scandinavia and the Benelux. The metrical production with its clear sound and warm organ echo the smoothness of Robert Cray, but Armstrong has more up his sleeve. The Devil's Livin' Here mixes the chilling rawness of Robert Johnson with contemporary urban life in L.A.—"They call it the city of angels/but I believe the devil's livin' here."

THE BIG CHEESE ALL STARS
Pawer - Big Beat/Small/Sony d/ace
PRODUCER: J. Concato, O. Lund, C. Tate, L. Williamson
Behind the enigmatic name hides the grooviest band in London, a group of nine musician's who take the local R&B and jazz dance scene. Guitarist Lund and bass player Tate compose the ultra funky tunes, which vary from the Barry White cover and first single I'll Gonna Love You to the zany and jazz of Holdin' Zombies. The All Stars don't add much to the genre, but you will find yourself moving and shaking all body parts before you know it.

DUKE
The 10 Commandments Of Love - Royal/43 ehr/d
PRODUCER: Duke
Duke blends dance rhythms with his own warm falsetto, creating an old-fashioned soul atmosphere including lush string arrangements and syrupy background vocals. Duke combines his highpitched Curtis Mayfield vocals with typical 70s ornamentations without sounding like a copycat. The first single, So I Love With You, with its mid-tempo romanticism is one of those songs that sound awfully familiar, even though it's the first time you hear them. The next single New Beginning sounds equally classic thanks to groovy wah-wah pedals and several percussion instruments. Ain't No Sunshine is a bluesy acoustic guitar number.

M PEOPLE
Bizarre People II - Deconstruction ehr/d
PRODUCER: M People
The British have a way with mixing dance, funk and soul elements into brand new styles. Like Tricky and Massive Attack, M People have developed their own thang, which is based on stark electronic rhythms and the gloriously soulful vocals of Heather Small. M People have successfully put their hands on the Small on their latest single, a club classic entry in the EHR Top 40, but they certainly don't shy away from disco-inspired basslines and rhythm guitars.

JESTOFUNK
Love In A Black Dimension - Sony Dancepool ehr/d
PRODUCERS: J'estofunk
This Italian group, loosely based around DJ's Blade and Farias, has more than a black dimension. J'estofunk is a contemporary dance orchestra, with both syncopated basslines and straight techno beats. Impressive studio guest like trumpet player Fred Wesley (James Brown), house vocalist Ce Ce Rogers and sax player James Thompson (Zucchero, Paolo Conte) provide the steamy grooves. Especially the single Say It Again and For Your Precious Love is a successful mix of funk, disco, jazz and techno. James Brown for the 90s. The band will play the Music & Media/MIDEM 'Border Breakers' concerts on Jan. 25.

MUCKY PUP
Five Guys In A Really Hot Garage - Mucky/SPV ehr/d
PRODUCER: Patch
If they hadn't been around in the alternative scene for years, even before grunge, you would say these guys are great neo punk rockers. But their new album offers delightfully simple R&B with a bit of humorous fun thrown in for good measure. You Know has a funky shuffle and matching organ matched to the loud guitars. Another track which could play well on an evening slot is the fast, tight and funny Short Attention Span.

ANTONELLO VENDITTI
Perdutu Tra Quattro Nome - Heinz/BMG ehr/d
PRODUCER: Alessandro Colombini
Venditti has the rebellious audacity of someone who grew up in the 90s. Sure, the orchestral arrangements—so characteristic of Italian producers—are still there, but Venditti's voice has an unpolished edge. The message of the album's title track is a raucous attack on Italy's political situation, A 90s protest singer.

THOMAS HELMIG
Stupid Man - Gentyl/BMG ehr/ace
PRODUCER: Thomas Helmig
The only track not penned by Helmig himself is Paul Carrack's Give Me A Chance. It's exactly that mature British pop sound that Danish Helmig has appropriated in his own compositions. The poetic balled Into Your Eyes couldn't have been done sexier and smoother than Wet Wet Wet. Stupid Man is a more uptempo, extremely infectious pop song with a sweeping R&B tinged chorus. Format-wise, Helmig can go either way (EHR or ACB), but his attractive and internationally appealing pop sound should be able to conquer a spot in the European limelight.
**Markete Place**

**LOU DALGLEISH**

Lou Dalgleish: Music & Words (CD) (UK) (Holland)
PRODUCER: Tim Browne
It is hard to imagine that this gifted singer-songwriter started out as a dancer. A four-track EP released two years ago generated considerable interest and eventually led to this album. Strongly reminiscent of other Celtic contemporaries like Enya and to a lesser extent Sinéad O'Connor, she weaves intricate, predominantly, acoustic tapestries, which support her angelic voice. Contact Liesbeth Puts at tel: (+31) 30.606 7674; fax: 30.606 7255.

**MERZY**

**Bite** - Iceberg (CD) (Denmark)
PRODUCER: Tommy Hansen/Martin Scibb
Influences of Whitesnake, Thin Lizzy and Z.Z. top shine through on the third album from this popular live attraction. The material consists mostly of muscular up-tempo rockers such as One More Drink and their version of the Sweet's Ballroom Blitz but the slower material (NoNparel To Run) works equally well. Contact Manfred Zahringer or Mette Wiene at tel: (+49) 61827 377; fax: 86 827 733.

**Dance Grooves**

by Maria Jiménez

**FLOPPY ELECTRONIC SOUNDS:**

Downtime (Wave/Sleep n Slide), the new album from Floppy Sounds, contains 11 enticing electronic tracks veering on a techno freestyle curve. Check Dusky, Sine I Split, Obliteration and Excursion for experimentation, range and diversity. UltraSong is enjoying much club success. Also included is an Extratone CD with remixes and bonus tracks. Tel: +44 181 964 3300, fax: 964 4400.

**RESISTIBLE TECHNO:**

Resistance D is no new name to techno and their latest release Echopool (Harthouse) proves it. A finely sculpted piece with a sinewy bassline, select sounds and a full range bottom end. Techno overflowing with rhythm and feeling. Tel: +49 69 8297 4015, fax: 8297 4011.

**KEEPING FAITHLESS:**

Faithless' follow-up to the impressive Super Mx is Inoamina (Cheeky), another strong house number. This time, the smooth, flexible vocals are courtesy of much jazz and rap influence. Another winner producer, Resistance D is no new name to techno and their latest release Echopool (Harthouse) proves it. A finely sculpted piece with a sinewy bassline, select sounds and a full range bottom end. Techno overflowing with rhythm and feeling. Tel: +49 69 8297 4015, fax: 8297 4011.

**Impressive House in a Radio Edit:**

One of the hottest house tracks presently is Kellee's My Lean (FashOne Music) produced by Johnny Fiasco with remixes from the likes of legendary house producer Ralph Rosario. For Europe, this release is handled by Outland Records who has added to the collection of great remixes with a slamming Lusjupung Radio Reconstruction. A highly appealing, hard edge radio edit which packs a mean punch. Tel: +31 20 6985403, fax: 684 3307.

**NATION RECORDS DROPS 2:**

Interplanetary Meltdown from Trans Global Underground is a selection of topnotch remixes of memorable TGU tracks by talented remixers such as Lionrock, Dreadzone and Sabres of Paradise. Their blended world and dance sound ranges from Arabic, Hindu and Egyptian to dub, techno, hip hop and trance... Fact & Fiction from Asian Dub Foundation is high energy, sharp raps and dub combinations with bhanga, reggae, and hip hop to underline lyrics of social change and necessary optimism. Slammin tracks include Witness, Jericho and Rebel Warrior. Tel: +44 171 792 8167, fax: 792 2854.

**Another Hit From Baby D:**

Baby D comes through with the new single Pure (Production House), Riding on breakbeats and lively piano is this singer's distinctive vocals.

“Dance Grooves” provides dance tips and news for radio programmers on a weekly basis.

**Short Takes**

Compiled by Raif Cairo

- In the wake of a successful tour on both sides of the Atlantic, the members of Little Feat are working on a new live album recorded during numerous shows. It will be their first live set since Waiting For Columbus from 1978. The title and release date are not yet known.
- Acclaimed U.S. singer-songwriter Syl Straw has signed a deal with Capitol. Her label debut is due early 1996.
- Prolific country artist Hank Williams Jr., who has started out as a child prodigy, is putting the finishing touches on his 65th album. There is no title for the Chuck Howard-produced set at the moment, but it is scheduled for release in the first quarter of 1996 by MCA/Curb.
- Sometime early 1996, Eric Clapton intends to release the follow-up to his highly successful 1988 box set Crossroads, simply entitled Crossroads II.
- Chris Jagger, the brother of you-know-who, has reemerged again. Like last year's Apect, the Psydeco (Curb) is largely a Cajun affair with strains of rock and blues. Among the famous guests (besides his brother) are Dave Stewart, Geraint Watkins and David Gilmour.
- Michael Ball is mounting all the proceeds from his Christmas single The Rose to ROC, a UK charity which funds research into ovarian cancer. He also performed a benefit concert for the organisation which was attended by the wife and daughter of Prime Minister John Major.
- Mick Jagger has chosen a UK base for work on his first film as producer. "Ermagul" will be a pop movie produced on the best selling book by Robert Harris.
- Turning to another grand old man of rock, Lou Reed has not yet set a date for Set The Twilight Reeling.
- Acclaimed U.S. singer/songwriter Michelle Vice (Ultimate Kaos, Jennifer Brown) and her publishing company Sweetersongs have been rather busy lately. Not only has she written the current hits I See You There by Dara Rollins (Aviolla/Germany) and Don't Drive Into The Night by Michael Teschi (Artilia/Denmark), but she has also written the English lyrics for Irene Cara's new single You Need Me, which is a new version of Matal's Bazaar's smash Tid. Finally, she is also working on her debut solo album (no label confirmed yet).
- Just short of its 30th anniversary as a band, US rock institution The Grateful Dead (Production House) has decided to call it a day, quashing rumours that they would continue after the death of Jerry Garcia.
### Eurochart Hot 100® Singles

<table>
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<th>Place</th>
<th>Artist</th>
<th>Title</th>
<th>Country</th>
<th>Sales Breaker</th>
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<tr>
<td>1</td>
<td>Gangsta's Paradise</td>
<td>2Pac feat. L-12 &amp; Master P</td>
<td>USA, GB</td>
<td>Yes</td>
</tr>
<tr>
<td>2</td>
<td>Earth Song</td>
<td>Michael Jackson</td>
<td>USA, GB</td>
<td>Yes</td>
</tr>
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<td>3</td>
<td>Boombastic</td>
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<td>Free As A Bird</td>
<td>The Beatles</td>
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<td>6</td>
<td>Missing</td>
<td>Eurythmics</td>
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<td>7</td>
<td>Stayin' Alive</td>
<td>The Bee Gees</td>
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<td>8</td>
<td>GoldenEye</td>
<td>Guns N' Roses</td>
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<td>9</td>
<td>You'll See</td>
<td>Madonna</td>
<td>USA, GB</td>
<td>Yes</td>
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<tr>
<td>10</td>
<td>Thunder</td>
<td>East 17</td>
<td>USA, GB</td>
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**Notes:**
- **Sales Breaker:** Indicates if the single was a sales breakthrough.
- **ORIGINAL LABEL (PUBLISHER):** Includes the original label and publisher for each entry.

**Eurochart Hot 100® Singles**

<table>
<thead>
<tr>
<th>Place</th>
<th>Artist</th>
<th>Title</th>
<th>Country</th>
<th>Sales Breaker</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>One Sweet Day</td>
<td>Mariah Carey &amp; Boyz II Men</td>
<td>USA, GB</td>
<td>Yes</td>
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<tr>
<td>12</td>
<td>Where the Wild Roses Grow</td>
<td>Nickel &amp; Fab</td>
<td>USA, GB</td>
<td>Yes</td>
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<tr>
<td>13</td>
<td>Heaven for Everyone</td>
<td>Scientology</td>
<td>USA, GB</td>
<td>Yes</td>
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<td>14</td>
<td>Are You Not Alone</td>
<td>Michael Jackson</td>
<td>USA, GB</td>
<td>Yes</td>
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<tr>
<td>15</td>
<td>Je Suis Pas</td>
<td>Celine Dion</td>
<td>USA, GB</td>
<td>Yes</td>
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<tr>
<td>16</td>
<td>Exhale (Shoop Shoop)</td>
<td>Whitney Houston</td>
<td>USA, GB</td>
<td>Yes</td>
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<tr>
<td>17</td>
<td>I Got 5 On It</td>
<td>Ludacris</td>
<td>USA, GB</td>
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<tr>
<td>18</td>
<td>Shiny Shake</td>
<td>DJ BoBo &amp; 2 In A Room</td>
<td>USA, GB</td>
<td>Yes</td>
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<td>19</td>
<td>Knockin'</td>
<td>Double Vision</td>
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<td>20</td>
<td>Love Me</td>
<td>Ace of Base</td>
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<td>Boom Boom Boom</td>
<td>The Baha Men</td>
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<td>22</td>
<td>Inside Out</td>
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<td>23</td>
<td>Father and Son</td>
<td>Boyz II Men</td>
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<td>24</td>
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<td>Oasis</td>
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<td>25</td>
<td>Bad Camembert</td>
<td>Simply Red</td>
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<td>26</td>
<td>Fantasy</td>
<td>Mariah Carey</td>
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<td>27</td>
<td>Eine Insel Mit Zwei Bergen</td>
<td>Coast to Coast</td>
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<td>28</td>
<td>Al Volò</td>
<td>Zucchero</td>
<td>USA, GB</td>
<td>Yes</td>
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<td>29</td>
<td>Disco 2000</td>
<td>Pulp</td>
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<td>30</td>
<td>Sincere I'll Be Missing</td>
<td>Alaine &amp; E. Mimmo</td>
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<tr>
<td>31</td>
<td>I Am Blessed</td>
<td>Eternal</td>
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<td>32</td>
<td>Kiss From a Rose</td>
<td>Seal</td>
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**Notes:**
- **Sternbergs:** Includes the original label and publisher for each entry.

**Eurochart Hot 100® Albums**

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<th>Place</th>
<th>Artist</th>
<th>Title</th>
<th>Country</th>
<th>Sales Breaker</th>
</tr>
</thead>
<tbody>
<tr>
<td>33</td>
<td>I'll Be There For You (And That's the Truth)</td>
<td>Britney Spears</td>
<td>USA, GB</td>
<td>Yes</td>
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<tr>
<td>34</td>
<td>It's So Quiet</td>
<td>Björk</td>
<td>USA, GB</td>
<td>Yes</td>
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<tr>
<td>35</td>
<td>I Believe/Up on the Roof</td>
<td>Rihanna</td>
<td>USA, GB</td>
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<td>36</td>
<td>Let Me Be a Star</td>
<td>Corinne Bailey Rae</td>
<td>USA, GB</td>
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<tr>
<td>37</td>
<td>The Best Things in Life Are Free (Remix)</td>
<td>Aretha Franklin</td>
<td>USA, GB</td>
<td>Yes</td>
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<td>38</td>
<td>Keep Their Heads Ringin'</td>
<td>Dr. Dre</td>
<td>USA, GB</td>
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<td>39</td>
<td>Freedom</td>
<td>Enya</td>
<td>USA, GB</td>
<td>Yes</td>
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<td>40</td>
<td>If You Wanna Party</td>
<td>Mollie</td>
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<td>41</td>
<td>The Anywhere Man</td>
<td>Joe</td>
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<td>42</td>
<td>I Want to Be With You</td>
<td>Diana Ross</td>
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<td>43</td>
<td>Baby Come Back</td>
<td>World's Apart</td>
<td>USA, GB</td>
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<td>44</td>
<td>Remembering the First Time</td>
<td>Simply Red</td>
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<td>Yes</td>
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<td>Mein Kind</td>
<td>Ilse Aigner</td>
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<td>46</td>
<td>Rhythm of Life</td>
<td>Whitney Houston</td>
<td>USA, GB</td>
<td>Yes</td>
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<td>47</td>
<td>No Tears No Regrets</td>
<td>Simply Red</td>
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<td>Rolling Home</td>
<td>Rednex</td>
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<td>The Universal</td>
<td>Barenaked Ladies</td>
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<td>You Don't Understand Me</td>
<td>Roxette</td>
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<td>Toss</td>
<td>Fluke</td>
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<td>Celebration</td>
<td>Waterfront</td>
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**Notes:**
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*Includes sales information for the week ending December 23, 1995.*
### European Top 100 Albums

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<th>Original Label</th>
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<tr>
<td>1</td>
<td>Queen</td>
<td>Made In Heaven - Paradigme</td>
<td>A</td>
<td>A.B.D.K.F.D.N.L.S.E.P.C.U.K (UK)</td>
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<tr>
<td>11</td>
<td>Celine Dion</td>
<td>D'Fox - Epic/Columbia</td>
<td>A</td>
<td>A.B.D.K.F.D.N.L.S.E.P.C.U.K (UK)</td>
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<tr>
<td>15</td>
<td>Kelly Family</td>
<td>Christmas For All - Kel-Life</td>
<td>A</td>
<td>A.B.D.K.F.D.N.L.S.E.P.C.U.K (UK)</td>
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<tr>
<td>16</td>
<td>Ace Of Base</td>
<td>The Bridge - Magma</td>
<td>A</td>
<td>A.B.D.K.F.D.N.L.S.E.P.C.U.K (UK)</td>
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<td>20</td>
<td>D'Angelo</td>
<td>International Smile</td>
<td>A</td>
<td>A.B.D.K.F.D.N.L.S.E.P.C.U.K (UK)</td>
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<td>24</td>
<td>Soundtrack</td>
<td>Donovans In Manhattan - Walt Disney</td>
<td>A</td>
<td>A.B.D.K.F.D.N.L.S.E.P.C.U.K (UK)</td>
</tr>
</tbody>
</table>

**SALES BREAKER**

- Vangelis - Voices Of East West - A.D.C.D.
- AC/DC - Ball Breaker - East West
- Herbert Grönemeyer - Unplugged - EMI
- Cranberry - No Need To Argue - Island
- Yoko Ono - A Love Letter To John Lennon - Music
- Simply Red - Living On A Real Love
- Soundtrack - The Little King - Wally Disney/Mercury
- Jamie Walters - Atlantik
- Chris De Burgh - Beautiful Songs - A.M
- Soundtrack - Waiting To Exhale - RCA
- Andre Rieu - Winters Melodie - Mercury
- Nino Bravo - 50 Aniversario - Polygram
- Garth Brooks - Fresh Faces - Capitol
- Bon Jovi - These Days - A&M
- Red Hot Chili Peppers - One Hot Minute - Warner Brothers
- Sacred Spirit - Chants & Dances Of The Native Americans - Virgin
- Green Day - Insomniac - Reprise
- Blur - Great Escape - Food/Parlophone
- Paolo Conte - Era Faccia In Prestito - CGD
- Zucchero Fornaciari - Una Faccia In Prestito - CGD
- Zucchero Fornaciari - Una Faccia In Prestito - CG
- Mylene Farmer - Anamorphose - Polygram
- Zambo Jimmy - Dream Dream Soggiore S @[email]@e[lli@ - Magnetik
- D.J. BoBo - Just For You - Fresh
- Cypress Hill - III: Temple Of Boom - Columbia
- Black Grape - It's Great When You're Straight... Yeah - Creation
- Alanis Morissette - Jagged Little Pill - Maverick/Sire
- Ligabue - Companiello Elva - WEA
- El Bosco - Anel - Remedia
- Helmut Lotti - Gein Classic - RCA
- Ulf Lundell - Oppna Landskap 7955 - Rockband

**European Top 100 Albums**

- The Greatest European Albums Chart is compiled by RPM Communications RT © RPM Communications PT. All rights reserved. Compiled from the national album sales charts of 16 European territories.
- Any re-charting of non-European sales of 500,000 units or more is sold depending on market conditions.
- All albums are charted at the peak position.

**MUSIC & MEDIA**

**DECEMBER 23, 1995**

AmericanRadioHistory.com
### Top National Sellers

<table>
<thead>
<tr>
<th>Week</th>
<th>Chart</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
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<tbody>
<tr>
<td>51/9</td>
<td>GERMANY</td>
<td>NE</td>
<td>The Beatles - Free As A Bird (Parlophone)</td>
<td>(PolyGram)</td>
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<tr>
<td>51/9</td>
<td>GERMANY</td>
<td>NL</td>
<td>Michael Jackson - Earth Song (Sony)</td>
<td>(Sony Music Entertainment)</td>
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<tr>
<td>51/9</td>
<td>GERMANY</td>
<td>NL</td>
<td>Madonna - You'll See (Warner)</td>
<td>(Walt Disney)</td>
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<tr>
<td>51/9</td>
<td>GERMANY</td>
<td>NL</td>
<td>Queen - Made In Heaven (EMI)</td>
<td>(EMI)</td>
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<tr>
<td>51/9</td>
<td>GERMANY</td>
<td>NL</td>
<td>Madonna - Something To Remember (Warner)</td>
<td>(EMI)</td>
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<tr>
<td>51/9</td>
<td>GERMANY</td>
<td>NL</td>
<td>Michael Jackson - This Is It (Epic)</td>
<td>(Sony Music Entertainment)</td>
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<tr>
<td>51/9</td>
<td>GERMANY</td>
<td>NL</td>
<td>Queen - This Is It (Epic)</td>
<td>(Sony Music Entertainment)</td>
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<tr>
<td>51/9</td>
<td>GERMANY</td>
<td>NL</td>
<td>The Beatles - Anthology 1 (EMI)</td>
<td>(EMI)</td>
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<tr>
<td>51/9</td>
<td>GERMANY</td>
<td>NL</td>
<td>Queen - Made In Heaven (EMI)</td>
<td>(EMI)</td>
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<tr>
<td>51/9</td>
<td>GERMANY</td>
<td>NL</td>
<td>Alan Jackson - There's A Seat At The Table</td>
<td>(EMI)</td>
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<tr>
<td>51/9</td>
<td>SWITZERLAND</td>
<td>NL</td>
<td>Enya - The Memory Of Trees (EMI)</td>
<td>(EMI)</td>
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<tr>
<td>51/9</td>
<td>SWITZERLAND</td>
<td>NL</td>
<td>Queen - Made In Heaven (EMI)</td>
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<td>51/9</td>
<td>SWITZERLAND</td>
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<td>Madonna - Something To Remember</td>
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<td>51/9</td>
<td>SWITZERLAND</td>
<td>NL</td>
<td>The Beatles - Anthology 1 (EMI)</td>
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<td>51/9</td>
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<td>NL</td>
<td>Queen - Made In Heaven (EMI)</td>
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<td>SWITZERLAND</td>
<td>NL</td>
<td>Alan Jackson - There's A Seat At The Table</td>
<td>(EMI)</td>
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<td>51/9</td>
<td>SWITZERLAND</td>
<td>NL</td>
<td>Madonna - Something To Remember</td>
<td>(EMI)</td>
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<td>SWITZERLAND</td>
<td>NL</td>
<td>The Beatles - Anthology 1 (EMI)</td>
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<tr>
<td>51/9</td>
<td>SWITZERLAND</td>
<td>NL</td>
<td>Queen - Made In Heaven (EMI)</td>
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<tr>
<td>51/9</td>
<td>SWITZERLAND</td>
<td>NL</td>
<td>Madonna - Something To Remember</td>
<td>(EMI)</td>
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<td>51/9</td>
<td>SWITZERLAND</td>
<td>NL</td>
<td>The Beatles - Anthology 1 (EMI)</td>
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### Top National Sellers

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<tr>
<th>Week</th>
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<th>Artist</th>
<th>Song</th>
<th>Label</th>
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<tbody>
<tr>
<td>51/9</td>
<td>ITALY</td>
<td>NL</td>
<td>Vasco Rossi - Staying Alive</td>
<td>(EMI)</td>
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<tr>
<td>51/9</td>
<td>ITALY</td>
<td>NL</td>
<td>Enya - The Memory Of Trees</td>
<td>(EMI)</td>
</tr>
<tr>
<td>51/9</td>
<td>ITALY</td>
<td>NL</td>
<td>Queen - Made In Heaven</td>
<td>(EMI)</td>
</tr>
<tr>
<td>51/9</td>
<td>ITALY</td>
<td>NL</td>
<td>Madonna - Something To Remember</td>
<td>(EMI)</td>
</tr>
<tr>
<td>51/9</td>
<td>ITALY</td>
<td>NL</td>
<td>The Beatles - Anthology 1</td>
<td>(EMI)</td>
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</table>

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<table>
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<th>Chart</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>51/9</td>
<td>SWEDEN</td>
<td>NL</td>
<td>Robson &amp; Jerome - Robson &amp; Jerome (EMI)</td>
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<tr>
<td>51/9</td>
<td>SWEDEN</td>
<td>NL</td>
<td>Oasis - Morning Glory</td>
<td>(Creation)</td>
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<tr>
<td>51/9</td>
<td>SWEDEN</td>
<td>NL</td>
<td>Various - Now That's What I Call Music! 10 (Warner)</td>
<td>(EMI)</td>
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<td>NL</td>
<td>Elton John - Love Songs (Columbia)</td>
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<td>Various - The Number One Christmas Album (EMI)</td>
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<td>51/9</td>
<td>SWEDEN</td>
<td>NL</td>
<td>Simply Red - Life</td>
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### Top National Sellers

<table>
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<th>Week</th>
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<th>Artist</th>
<th>Song</th>
<th>Label</th>
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<tbody>
<tr>
<td>51/9</td>
<td>SPAIN</td>
<td>NL</td>
<td>NE</td>
<td>Coolio feat. L.V. - Gangsta's Paradise</td>
</tr>
<tr>
<td>51/9</td>
<td>SPAIN</td>
<td>NL</td>
<td>NL</td>
<td>Coolio feat. L.V. - Gangsta's Paradise</td>
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<tr>
<td>51/9</td>
<td>SPAIN</td>
<td>NL</td>
<td>NL</td>
<td>Michael Jackson - Earth Song</td>
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<td>SPAIN</td>
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<td>Madonna - You'll See</td>
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<td>SPAIN</td>
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<td>NL</td>
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<th>Song</th>
<th>Label</th>
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<tr>
<td>51/9</td>
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<td>51/9</td>
<td>BELGIUM</td>
<td>NL</td>
<td>NL</td>
<td>Jimmy Jr. - I'm Not Even (Paradise)</td>
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<td>BELGIUM</td>
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### Top National Sellers

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<td>Boyzone</td>
<td>Father And Son</td>
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<td>51/9</td>
<td>IRELAND</td>
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<td>Queen - Made In Heaven</td>
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<td>Michael Jackson - Earth Song</td>
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<td>IRELAND</td>
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<td>Enya - The Memory Of Trees</td>
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The charts are based on a variety of media formats and are updated weekly. The music labels and national marketing companies are listed for each release. The charts are a joint effort of M&M Charts and EuroCharts.
Congratulations to The Cranberries for 'No Need To Argue', Europe's number one album in 1995 and for 'Zombie', voted best song of the year at the MTV European Music Awards.

Thanks for a great year.

...From all your friends at Island Records
Music & Media brings you the best of 1995 in a year-end special overflowing with chart summaries, statistics and sales achievements. In addition, the supplement includes features on new radio formats, highlights the most important news events of the year, technology products and predictions for the coming year by some of Europe's radio and music industry leaders.

Inside

1995 Year-End Sales Charts  14
Fifty-one charts down the line: what is the best-selling album act of 1995? Who can claim the top spot in the year-end Eurochart Hot 100?

The Year In Charts—Analysis  15-17
The year-end European Top 100 Albums shows a domination of established Anglo-American acts with little space for acts produced on the Continent. The year-end Eurochart Hot 100, however, is ruled by mainland European signings Scatman John and Rednex.

Marketing The Number 1's  18
Music & Media puts the spotlight on the year's Top Selling Albums and Singles Acts—the Cranberries and Rednex. What have they done to deserve this success? And what does radio think?

Year-End Chart Shares  19
PolyGram continues to be Europe's market leader, but this year with an even higher percentage than in 1994. Delve into the figures, graphs and statistics on Europe's best-performing record companies and labels.

Industry Leaders Reflect  20-21
What do radio and record executives think of the year behind them. What records did they like most? What will next year bring?

The Most-Played Records On European Radio  22-24
Which record has been aired to death by EHR? What songs were you most likely to hear during 1995 in London, Paris, Athens and Berlin? And what has been mainland Europe's most successful record played on radio?

New Format Launches During 1995  26-27
Music & Media presents an overview of the main format changes in Europe's leading radio markets. What was their rationale and what was the result?

Engineers Pick Favourites  28
Music & Media focuses on technology in 1995. What do radio engineers consider the most important technological innovations of 1995?

The Year At A Glance  29
A look back at the year's most memorable and important news items in a month-by-month layout.
Irish Pride

Europe's Top-Selling Album Act of 1995 is the Cranberries. Winners in this category are determined by combining all of an act's charted albums during the year into one entry. However, the Cranberries don't need more than one album to become winners. Although the band's first album, 1994's Everybody Else Is Doing It... still picked up chart points this year, purely on the strength of No Need To Argue, the band tops the category Top-Selling Album Act, by a wide margin to the runner-up, Bon Jovi.

No Need To Argue has sold a staggering 5.5 million copies across Europe, more than twice as much as the next entries.

Continental European talent is in such a sorry state that the two successful mainland European acts of 1995 are Rednex and the Eurochart Hot 100 became its exclusive domain. In its wake, a handful of national artists were developed who managed to appeal to a Europe-wide album-buying audience—Eros Ramazzotti, Snap, Mecano, Vaya Con Dios, Patrick Bruel, Gipsy Kings and Enigma. Unfortunately this trend has not, at least this year, persisted; apart from Rednex, there hasn't been one new artist from the Continent that has succeeded in exporting its national success story to other European markets. It seems that in the wake of the political failure and disillusionment of the European Union, artist development has crawled back behind its national frontiers.

Under-Age Successes

Continental European talent is in such a sorry state that the two most successful European crossovers acts of 1995 are an Irish troupe of kids, followed by a tribe of minuscule cartoon characters.

Music & Media defines an act's origin as its country of signing, which does not necessarily correspond with place of birth. Hence, the qualification of the Kelly Family as mainland Europe's most successful act of 1995. Although Irish and operating their own Kel-Life label, the Kelly Family are signed to Cologne-based EMI Electrola for Europe. Their Over The Hump album sold over 3.3 million copies in Germany (four times platinum), reached three times platinum in both Austria and Switzerland and hit gold in Denmark and Holland.

Next? The Smurfs phenomenon. An original concept by the Dutch TV series, the famous Belgian cartoon characters debuted at the end of last year with Go Je Me Naar Smurfenland ("Come With Me To Smurf Country"). In which the squeaky voices of the Smurfs were joined by Telekids-presenter Irene Moors in a maddening potpourri of famous

The Smurfs, second most successful mainland-signed act

Eurodance hits. That album has gone double platinum in the Dutch market (over 200,000 copies sold) while foreign-language versions quickly followed suit. During 1995 no less than five albums charted: the German adaptation Die Schlimple with Tekken Ist Cool and the follow-up Megaparty Vol. 2, the French version Les Schtroumpfs with La Schtroumpf Party, the Dutch follow-up album Smurfenhouseparty plus less-successful versions in Spain, Portugal and Italy. If one combines all the accumulated chart points of these albums, the Smurfs end up being the 14th best-charting album of the year, ahead of albums by Annie Lennox, Take That and Elton John, and the second-most successful act produced on the Continent.

Top 3 Female Artists (Albums)
1. Celine Dion (EpixColumbia)
2. Mariah Carey (Columbia)
3. Annie Lennox (RCA)

Top 3 Male Artists (Albums)
1. Bruce Springsteen (Columbia)
2. Michael Jackson (EpixColumbia)
3. Celine Dion (EpixColumbia)

Top 3 Groups (Albums)
1. Cranberries (Island)
2. Bon Jovi (Mercury)
3. Green Day (Reprise)

Top 3 Groups (Singles)
1. Rednex (Jive)
2. Bon Jovi (Mercury)
3. Take That (RCA)

Music Sales Awards

Top-Selling Acts (Albums)
1. Cranberries (Island)
2. Bon Jovi (Mercury)
3. Celine Dion (EpixColumbia)

Top-Selling Acts (Singles)
1. Rednex (Jive)
2. Scatman John (Iceberg)
3. Celine Dion (EpixColumbia)

Top 3 Male Artists (Singles)
1. Scatman John (Iceberg)
2. Michael Jackson (EpixColumbia)
3. Shaggy (Virgin)

Top 3 Female Artists (Singles)
1. Celine Dion (EpixColumbia)
2. Diana King (Columbia)
3. Madonna (Maverick/Sire)

Where Is European Talent?

by Maehgriel Bakker

Things have changed in the European record industry. A few years ago, A&R policies were geared towards signing artists for the European market, and with success. For the first time, the mainland record industry felt it was capable of competing on equal terms with its Anglo-American counterparts. Confidence in its own artistry grew and with it, the possibilities for exploitation. The Eurodance music scene exploded and the Eurochart Hot 100 became its exclusive domain. In its wake, a handful of national artists were developed who managed to appeal to a Europe-wide album-buying audience—Eros Ramazzotti, Snap, Mecano, Vaya Con Dios, Patrick Bruel, Gipsy Kings and Enigma.
continued from page 15 as the second-most successful album of 1995. Bruce Springsteen's Greatest Hits. The band is a true album-selling phenomenon; with the exception of Zombie, 1996 singles like Ode To My Family, Ridiculous Thoughts and I Can't Be With You did not make much of an impact on the Eurochart Hot 100. For more information on the band see page 18.

The number 2 Top-Selling Album Act of the year is Bon Jovi, thanks to the sales of two albums—the compilation Cross Road and the band's sixth studio album These Days. The band's success in Europe is due to two factors—its willingness to do a lot of promotion and a rock sound that is exceptionally radio-friendly. 1996 was also the year in which Canadian singer Celine Dion finally made her breakthrough in Europe. Thanks to the sales of three albums, Dion managed to end third in the combined album sales category thanks to the European two-million-plus seller The Colour Of My Love, D'Eux (over 1 million sales in Europe) and Live A L'Olympia. Sony has worked hard to make Dion a success in Europe and helped by a steady flow of hit singles—in particular Think Twice, that sold over 925,000 copies in the UK alone—Dion has become the most successful female singer of 1996.

Over to the singles front, for regular readers of Music & Media it shouldn't come as a surprise that both Rednex and Scatman John feature heavily in the year-end awards categories. As already mentioned, Rednex are Top-Selling Singles Act of the year thanks to the combined performance of Cotton Eye Joe, Old Pop In An Ouh and Wish You Were Here. But it is iceberg-signing Scatman John who walks away with the Top 3 Debut (Singles) trophy and also scores twice in the Top 3 Mainland European Singles.

Michael Jackson is the proud owner of the most successful single award with You Are Not Alone, the second single off the double album HIStory, following Scream. The single occupied the top slot of the Eurochart Hot 100 for six weeks in a row and is still charted after 17 weeks.

Michael Jackson is the proud owner of the most successful single award with You Are Not Alone, the second single off the double album HIStory, following Scream. The single occupied the top slot of the Eurochart Hot 100 for six weeks in a row and is still charted after 17 weeks.

Top 3 Debut (Albums)
1. Rednex/Sex & Violins (Jive)
2. Sheryl Crow/Tuesday Night Music Club (A&M)
3. Portishead/Dummy (Go!Beat)

Top 3 Mainland-Signed Albums
1. Kelly Family/Over The Hump (Kel-Life/Electrola)
2. Rednex/Sex & Violins (Jive)
3. Scatman John/Scatman's World (Iceberg)

Top 3 Classical Albums
1. Carreras, Domingo, Pavarotti & Mehta/Three Tenors In Concert '94 (Teldec)
2. Herbert von Karajan/Adagio (Deutsche Grammphon)
3. Andre Rieu/Strauss & Co. (Mercury)

Singles Sales Top 3 1996
1. Michael Jackson/You Are Not Alone (Epic)
2. Scatman John/Scatman/Ski-Ba-Bop-Ba-Dop-Bop (Iceberg)
3. Shaggy/Boombastic (Virgin)

Top 3 Debut (Singles)
1. Scatman John/Scatman/Ski-Ba-Bop-Ba-Dop-Bop (Iceberg)
2. Rednex/Cotton Eye Joe (Jive)
3. Diana King/Shy Guy (Columbia)

Top 3 Mainland-Signed Singles
1. Scatman John/Scatman/Ski-Ba-Bop-Ba-Dop-Bop (Iceberg)
2. Scatman John/Scatman's World (Iceberg)
3. Rednex/Cotton Eye Joe (Jive)
## Singles

**Belgium**
1. 740 Boys feat. 2 In A Room/Shimmy Shake (Byte)
2. 2 Unlimited/Do What's Good For Me (Byte)
3. 2 Unlimited/Here I Go (Byte)

**Denmark**
1. Scatman John/Scatman (Ski-Ba-Bop-Ba-Dop-Bop) (Iceberg)
2. Scatman John/Scatman's World (Iceberg)
3. Ace Of Base/Lucky Love (Mega)

**France**
1. Alliance Ethnik/Respect (Delabel)
2. Mylene Farmer/XL (Polydor)
3. Alliance Ethnik/Simple Et Funky (Delabel)

**Germany**
1. La Bouche/Be My Lover (MCI)
2. Sin With Sebastian/Shut Up (And Sleep With Me) (Sing Sing)
3. Mark '0111/Tears Don't Lie (Urban/Motor)

**Holland**
1. Rednex/Cotton Eye Joe (Jive)
2. Rednex/Old Pop In An Oak (Jive)
3. Rednex/Wish You Were Here (Jive)

**Italy**
1. Corona/Baby Baby (DWA)
2. Corona/Try Me Out (DWA)
3. Alex Party/Don't Give Me Your Life (U.M.M.)

**United Kingdom**
1. Shaggy/Boomastic (Virgin)
2. Cranberries/Zombie (Island)
3. N-Trance/Shut Up (All Around The World)

**USA**
1. Michael Jackson/You Are Not Alone (Epic)
2. Bryan Adams/Have You Ever Really... (A&M)
3. Coolio feat. L.V./Gangsta's Paradise (MCA)

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## Albums

**Belgium**
1. Vaya Con Dios/Roots And Wings (Ariola)
2. Clouseau/Elker (EMI)
3. K's Choice/Paradise In Me (Double T)

**Denmark**
1. Scatman John/Scatman's World (Iceberg)
2. Ace Of Base/The Bridge (Mega)
3. D.A.D./Help Yourself (EMI-Mosley)

**France**
1. Francis Cabrel/Samedi Soir Sur La Terre (Columbia)
2. Fredericks, Goldman & Jones/Du Neve Matin Au Zenith (Columbia)
3. Johnny Halliday/Lorada (Mercury)

**Germany**
1. Kelly Family/On The Hop (Ele-Electrica)
2. Doofen/Lieder Die Die Welt Nicht... (Sing Sing)
3. Westernhagen/Schlussakte (WLA)

**Holland**
1. Rednex/Sex & Violins (Jive)
2. Andre Rieu/Streets & Co. (Mercury)
3. Rene Froger/Live In Concert (Dino)

**Italy**
1. Laura Pausini/Leora Pausini (CGD)
2. Zucchero Formesani/Spirirondino (Polydor)
3. Pino Daniele/Non Calpestare Il Fiore Nel Deserto (CGD)

**Sweden**
1. Roxette/Don't Bore Us - Get To The Chorus! (EMI)
2. Glenmark, Eriksson & Stromstedt/Glenmark, Eriksson & Stromstedt (Metronome)
3. Gyllene Tider/Halmstadt Pflaster (Parlophone)

**United Kingdom**
1. Cranberries/No Need To Argue (Island)
2. Pink Floyd/Pulse (EMI)
3. Take That/Nobody Else (RCA)

**USA**
1. Bruce Springsteen/Greatest Hits (Columbia)
2. Bon Jovi/Cross Road (Mercury)
3. Nirvana/Unplugged In New York (Geffen)

The above listings are based on highest position achieved in the year-end Eurochart Hot 100 and European Top 100, grouped by an act's country of signing. They do not give an indication of that market's best-selling sound carriers of the year, nor are they necessarily an indication of cross-border success.

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Congratulations **REDNEX**

On A Stunning 1995

Best Debut Album Of The Year
Best Group Of The Year (singles)
No. 1 Top Selling Artists (singles)

Now charting:
Marketing The Top Sellers

The Cranberries
Better Famous Than Hip

by Thessa Mooij

LONDON - A few years ago, the Cranberries might have been branded as an alternative band. Their pulsating rhythm section and dreamy vocals seem to be rooted more into the new wave tradition than mainstream rock or dance. However, after breaking through with 1994's 'Linger', the band was fully embraced by European radio with Zombie, their first single from their second Island album No Need To Argue have been played by different radio formats all over Europe, from EIR to dance.

The album has sold 5.5 million copies in Europe, exceeding even USA sales, where the band initially broke through on college, AOR and top 40 stations with the previous album Everybody Else Is Doing It, So Why Can't We? Winning the MTV Europe Music Award for best song with Zombie confirmed the pan-European success of the Irish band. They are currently in the studio, working on a new album which is due next April. Its first single will be released in March.

According to PolyGram International marketing manager Peter Schultz, the Cranberries are finalizing plans for a worldwide tour. They will concentrate on playing live shows, practically from day one of the album release.

Schultz acknowledges the overwhelming impact of the Cranberries, dismissing the "alternative" label. During the only Dutch interview she did this year, singer Dolores O'Riordan told music magazine OOR that, "it's better to be famous than to be hip."

'Their success has definitely been across the board," concluded Schultz. "It's impossible to pigeonhole them. You couldn't single out a particular country where they are doing better than anywhere else. Of course, MTV has been very supportive and their award has created a pretty healthy situation and a good boost. I'm sure it will continue to sell through to the new year, also because all countries will include the Cranberries in their Christmas campaigns."

No Need To Argue was released late 1994 and spent more than a year (59 weeks) on the European Top 100 Albums chart, peaking at number 1 for a week. Its first single, "Zombie", also released in 1994, was an immediate smash hit, securing the band's position as a major worldwide act. "Zombie was the catalyst for their success," says Schultz, "but I wouldn't like to think of them as a one single pop act, because of the consistency of the singles sales. Also, the band themselves have worked non-stop this year, promoting the album all over the world. They toured a lot as well, playing only for large audiences."

The Cranberries had such a busy schedule this year, concentrating on the US, UK and European summer festivals that they didn't have much time left to extensive promotion in smaller countries such as Holland. But this was no cause for alarm to Island product manager Connie Kemp. "They did very little promotion, only one interview, but it definitely added to the mystique around the band. It made people curious: who are these Cranberries? In the end, it worked out in a positive way, but we certainly didn't plan it. Originally, BMG had launched the album and Zombie successfully (Island switched to Mercury worldwide in January of this year), which provided an excellent basis for us to continue."

NRJ Network head of music Christophe Sabot emphasises the worldwide aspect of the Cranberries. "They are a major act, but they have never been as alternative anymore."
In 1992 PolyGram reigned supreme over the Eurochart. In 1993 the company had to relinquish the number 1 position to EMI, but now it has returned, beating its own 1994 record (24%) with an album chart share of 25%.

by Ramon Dahmen

In the struggle for singles chart points, the Dutch multinational stays on top with 20.7%. Although this does not reach the promising 26.8% achieved in the first half of 1996 (Music & Media, August 12) it's still an edge of no less than 4.6% compared to runner-up EMI (16.1%).

European Top 100

Fundamental to the success of the Dutch giant is the strong performance of artists signed to the cream of PolyGram labels. Signed to PolyGram's best-charting label, Mercury—ranking number 4 in the Leading Labels/Albums Top 10—is Bon Jovi with its two chart-smashing album releases Cross Road and These Days respectively number 3 and 10 in the year-end chart together with the soundtrack of The Lion King (although not all chart points across Europe are allocated to PolyGram). A close number 2 of PolyGram labels is Island (no. 5 in the Leading Labels/Albums Top 10), home to the Cranberries (number 1 in the year-end chart) with No Need To Argue, an album that earns no less than 4.2% of PolyGram's whole chart share. At press time No Need To Argue is still on the chart after 59 weeks. Other artists who strongly contributed to PolyGram's success are: Elton John with Made In England (Rocset) and A&M artists Sting, Sheryl Crow and Janet Jackson.

Runner-up Sony Music with 18% was number 2 in 1994 and in the first half of 1995, and has grown by 2.2% compared to its 1994 score of 14.9%. Sony Music's Columbia label is the number 1 for the second consecutive year in the Leading Labels/Albums Top 10. The label earns almost half of the total amount of Sony chart points (8.1%) thanks to enduring sales of chart toppers from among others: Bruce Springsteen with his Greatest Hits album combined with Celine Dion's success on Epic in the UK and Columbia in the rest of Europe, Mariah Carey with Daydream and best-selling French artist Francis Cabrel. Gaining more than half of the chart points for Epic was Michael Jackson's History—Past Present & Future Book 1 number 8 in the year-end album chart.

Warner Music had to relinquish its number 3 position to EMI. The latter climbs up one notch with 27% more chart points than in the first half of 1995 and books a 3.8% growth compared with 1994. This success is brought about by established musical mainstays such as Pink Floyd with Pulse (EMI) and Simple Minds with Good News From The Next World (Virgin), together with breakthrough novelty acts such as Schlumpfe with Tekkno 1st Cool—Vol 1 and Sacred Spirits: It's Chants & Dances Of The Native Americans.*

Eurochart Hot 100

PolyGram (with 20.7%) loses 4% of the singles chart share compared to last year, but remains on top with a comfortable lead over its closest competitor EMI (16.1%). Mainly responsible for the number 1 ranking are records from artists such as Bryan Adams (A&M), the Cranberries (Island), East 17 (London), Mark 'Oh (Motor) and the Nightcrawlers ( Heavenly) of the Rock,'s Heaven For Everyone (Virgin). PolyGram's leading singles label A&M (the company's only ranking in the top 10 of Leading Labels/Singles) had 20 singles in the Eurochart Hot 100 this year from 14 different artists.

Rising to second place in the singles category is EMI with a 16.1% share, up from fourth place last year (13.9%). As home company of Virgin—the number 1 in the top 10 of Leading Labels—Share—the company enjoyed the success of artists such as Shaggy with Boomastick (number 3 in the Year-End Eurochart Hot 100), Sacred Spirit with Yeha-Noha (Wishes Of Happiness) and chart-topping singles from Meat Loaf with I'd Lie For You (And That's The Truth) and Janet Jackson's Woop's Now (What I'll Do). Further chart success was built on strong performances by The Connells with '74-'75 (Intercord), Edwyn Collins's A Girl Like You (Setanta/Virgin) and Queen's Heaven For Everyone (Parlophone).

Rounding off the top 3 singles companies is BMG with a 15.5% share. In spite of the fact that BMG's share has risen by 1.5%, it couldn't prevent the company from dropping one position. Almost one-third of BMG's success can be credited to the two Scatman John number 1 hits Scatman (Shi-Ba-Bop-Ba-Dop-Bop) and Scatman's World combined with chart success of hitwonder Take That with Back For Good.

Leading Labels/Albums

*Music & Media's year-end charts are compiled until week 48—this does not include the sales of The Beatles and most of the chart success of Queen.
To look back over the past year and towards the next, and provide some food for thought during its shortest days, Music & Media has asked industry heads for their personal highs (or lows), predictions, and musical favourites. Reporting by Julia Bakker, Mark Dezzani, Nicholas George, Jonathan Heasman, Emmanuel Legrand, Howell Llewellyn, Christian Lorenz and Chris Marlowe.

Raúl Marchant, PD at Cadena Top Radio/Madrid, is confident that following the 1994 success of the old school of singer/songwriters, next year will see the emergence of a new generation of artists such as Javier Alvarez and Pedro Guerra. "The same old groups are tiring people out. The new singer/songwriters have fresh lyrics and a fresh sound," he says.

Having lived in London during the 'Swinging '60s,' it is not surprising that his choice for album of the year is The Beatles Anthology 1. "I was studying there as a teenager, and I remember being fascinated by the whole Beatles thing, especially living so close to it all."

His other 1995 favourites are Laura Pausini's self-titled album (CGD), and La Rebelión De Los Hombres Rana (Chrysalis-Ferrow), the latest album by Spain's biggest-selling group, El Ultimo De La Fila.

Andrea Rivetta is director of marketing & development of Circoletto Marcon, a syndicated network of 12 Catholic radio stations with an ACE format, in Rome and northern Italy. For his network, linking via satellite was the highlight for 1995.

Rivetta expresses a measure of optimism for 1996. 'I think that the Italian radio market will finally start to reach a mature phase. There will be a greater stabilising of the market,' he says, 'especially for national networks, as well as for regional market leaders.' He looks forward to a liberalisation in the regulations for satellite broadcasting, and anticipates regular three-monthly surveys from the Audiradio ratings service. Favourite singles for 1995 are Roxette's You Don't Understand Me (EMI), The Connells '74-75 (TVT) and Pino Daniele Io Per Lei (Audiradio).

Musing over the highlights in the music industry this year, Richard Skinner, mid-morning presenter at Virgin Radio/London, believes "that 'BritPop' has definitely put the fun back into music—and the whole Blur versus Oasis pazzazz over the summer helped a lot of older people get back into the music scene."

Looking forward to the new year, Skinner comments, "I think the current divergence between the UK and US music scenes will grow wider, with the US continuing to focus on grunge rock, and BritPop producing more melodic tunes. I think some of the BritPop acts will break through in the States next year, but I can't really see the reverse happening here—partly because, unlike the US, we don't have the radio stations that will play this kind of music."

Skinner's favourite albums are: Pulp, Different Class (Island)—"Despite the publicity given to Blur and Oasis, I think that Pulp are the most musically formed of the 'BritPop' bands"; Alanis Morissette's Jagged Little Pill (Maverick-Sire)—"I was gobsmacked by this album—it's so impressive for someone who is only 21,' and PJ Harvey To Bring You My Love (Island).

Despite an eventful year, EMI Records UK & Eire president and CEO Jean-François Cecillon's highs and lows don't centre on the music industry. He naturally considers the birth of his son Johan to be "the most beautiful thing that happened to the world." On the down side, he dislikes noticing "war and hate dominating the world more than love and peace."

Now that the year is over, however, his wish for 1996 is simply, 'To keep on having fun in my job.'

When asked for favourite albums, Cecillon teases, 'I should mention a Francophile artist. So I would say D'Eux (Epic/Columbia), the French album by Celine Dion.'

Also chosen are Alanis Morissette's Jagged Little Pill (Maverick/Sire) and Radiohead The Bends (Parlophone).

Rick Dobbis, president PolyGram Continental Europe is enthusiastic about his first full year in Europe—"Every place I've been has been an absolute trip. And I heard great music almost everywhere I went."

Looking toward the new year, Dobbis comments, 'It's all about the beats, and it always has been all about the beats. Somewhere out there are lots of musicians who are combining hip-hop beats and rock and roll, some of whom are already happening. And that to me and the future. But so much else is going on too. It's healthy.'

Albums that particularly caught his ear during 1995 include Weezer Weezer (Geffen), Jean Osborne Relish (Blue Gorilla/Mercury) and Oasis What's The Story (Morning Glory) (Creation).

Tony Crean, promotion director Go! Dacs affirms live music is the one aspect of 1995 that really got him going. He gladly remembers, Teenage Fanclub at Shepherd's Bush Empire. And Paul Weller. He got Noel Gallagher from Oasis up to do an acoustic set to support him. Paul obviously was going to be upstaged so he went and did a stormer as well! Portishead at Glastonbury—I have to put that one in. It was phenomenal. It was supposed to be filmed for Channel 4 television, but the cameras couldn't actually get in because there were so many people there."

Another high point in Crean's year was his close involvement in the Help album project raising money for the children of Bosnia.

CMA Management International Chris Morrison's priorities are understandably family-oriented, as a sibling for his daughter Iona will have been born by February.

Professional highlights were Blur and Elastica both reaching number 1. So it's not surprising that The Great Escape (Food/Parlophone) and Botox (Geffen) join Pulp's Different Class (Island) as his favourite albums. Gazing into his crystal ball, Morrison sees a new healthy movement in British music. "It has only happened that BritPop tag gets dropped before it becomes too limiting."

VP artist development Warner Music International Anne-Marie Nicol predicts new voices for the future. "Language isn't such a problem for Europeans as it is for English people," she believes. "For instance Alejandro Sanz, one of our Spanish artists, is breaking in Holland. And Latin artists are breaking in the US now. So that's my tip! The breakthrough of Spanish/Latin artists world-wide—excluding the UK."

The year's high point Nicol recalls as being the key role she played at MDM AUA. "When you've never done something before and then it all comes off—yes, I think it was the highlight of my year. The whole event was both nerve-wracking and, eventually, very satisfying," she concludes with a happy laugh.

Her favourite albums for 1995 are Bush Sixteen Stone (Trauma/Interscope), Jimmy Page and Robert Plant No Quarter (Fontana) and Madonna Something To Remember (Maverick/Sire).

Asked for his personal high points of 1995, Jay Ziskrout, MD/consultant European Office Epitaph
MUSIC & MEDIA
DECEMBER 23, 1995

Reflect On '95-'96

Frank Nordmann

Records avoids answering by joking, "The moment I met each of my girlfriends this year." He's more comfortable forestalling the future. "Here are my serious predictions—1996 will be the year of the punk rock backlash," he says. "And the other thing that will happen is the massive worldwide emergence of Latin alternative rock music."

Zinken insists that he's been spending more time listening to demo tapes than to releases, yet he has no trouble coming up with three favourite albums: How To Clean Everything by Propagandhi (Fat Wreck Chords) and Foo Fighters' eponymous debut (Rosewall/Capitol) are the first two. Then he admits, "Actually, I've also been listening a lot to the new Frank Sinatra's greatest hits Sinatra 80th—All The Best (Capitol). It kind of calms me down.

Cetin Yaman, PD at OK Magic/Hamburg feels that on the music scene good songwriting made a comeback this year. "Modern rock and new-folk have cornered the market. Just look at the chart success of Sheryl Crow."

Yaman's personal grievance for 1996 is that "Poubelle N-Joy continues to exploit off scarce advertising budgets from the privates with a highly commercial programme. I think it's a scandal that a public-financed station is allowed to do that.

"My big hope for 1996," he says, "is a modern rock station in Germany. The only market where that would be feasible right now is Berlin. But nobody seems to be brave enough to tackle this niche. Every new station targets the mass markets. They want a market share of 10% and end up with 2%. I bet that an alternative rock station targeting a 5% share in Berlin stands a fair chance of succeeding."

His favourites are Madonna Take A Bow (Maverick/Sire), Seal Kiss From A Rose (ZTT) and Sophie B. Hawkins As I Lay Me Down (Columbia).

Victor Worms, PD at Antenne Bayern/Munich comments, "I am pleasantly surprised by the first development of digital audio broadcasting (DAB) in Germany over the past year. I am convinced that DAB will eventually help to solve our transmission's problems as a statewide broadcaster with limited transmitter power."

"1995 will stick in my memory as the year that the most diverse music genres could co-exist peacefully," Worms says. "Big surprise this year was the success of German language comedy acts like Die Dodons and Hans Schneider. Personally, I am glad to see a trend away from assembly-line dance tracks towards songwriting. Artists as diverse as Coolio and Hootie & The Blowfish produce music with an earthy, man-made feel."

His personal favourites are Hootie & The Blowfish I Only Want To Be With You (Atlantic), Michael Jackson Earth Song (Epic) and Mariah Carey & Boyz II Men One Sweet Day (Columbia).

This year has seen significant developments on the German radio scene, says Frank Nordmann, MD at Jam FM/Berlin. "Cable radio finally shed its niche image this year and entered the German Medienanalyse (MA) ratings. The MA 1995 shows that Bavarian cable station Radio Melodie has 60,000 listeners per hour. Advertisers can no longer ignore cable radio as an important medium."

"1995 is also the year in which the German music market re-discovered black music. Just look at the success of unlikely chart candidates Shaggy (Boombastic, Virgin) and Coolio (Gangsta's Paradise, East West). The Eurodance scene was flooded with cheap rip-offs and third rate productions this year. I predict that slow, R&B-flavoured material by strong vocalists like U2 singers Beverley Knight or Deborah Cox will do well in 1996. But regardless of what happens in the music market, I am confident that Jam FM will make the MA 1996.

Nordmann's favourites are Kids Sensation C镇政府 Funk (Ichiban); Beverley Knight Flavour Of The Old School (Dome) and Shanna How Could You Call Her Baby (Arista).

Top of the bill for 1995 for Unico Glorie, PD at Hitradio Veronica/Heidelberg, was "when Veronica left the public broadcasting system on September 1, changing the face of the Dutch radio landscape forever. Another major event was the launch of Holland's first alternative rock station, Kink FM."

"Musically speaking, the high point of the year was to see the Rolling Stones play live just a few metres away from me on the stage of the Paradiso. The biggest rock'n'roll band in the world playing a tight set in a sweaty Amsterdam club. This experience will be hard to beat."

His favourites for 1995 are the Cardigans Carnival (Trampolene/Stockholm), the Rolling Stones Like A Rolling Stone (Virgin) and TLC Waterfalls (Lafe/Arista).

Andrew Manderstam, president of RFM network, France, feels that 1995 "has proved that the programming choice we have made for RFM since September 1994 is the right one, and that this niche was not filled by any other station."

Manderstam says that digital broadcasting is bringing about a revolution in radio. "Radio is getting closer to the computer world—you can already listen to radio stations from all around the world on computers. Radio operators will have to embrace this technology very quickly, otherwise, they face the risk of being limited to a simple role of broadcasters whereas multimedia offers them the opportunity to become content providers."

His absolute favourite album this year is the Beatles Anthology 1 (Apple). He says the single Free As A Bird is "a superb song—it's the Beatles like in the old days. For a station like ours, it was the major musical event of the year. It's great, 25 years after the split to treat them as a novelty, as if nothing had changed."

According to general manager of Stockholm Records, Eric Hasselqvist, this year's biggest thrill has been the international success of the Cardigans, whose album Life has sold over 700,000 copies. "They have come up with a unique cocktail of rock, and have fit in with the easy listening trend, especially in the UK and Germany."

Hasselqvist has been disappointed this year in the development of radio in Sweden and Denmark, in particular. In his opinion, "the commercial station's failure to play new songs and artists is disastrous, making new acts in the future.

In 1996, Hasselqvist predicts "the end of Eurodance and acts with two rappers and a girl chorus. Instead there will be a development of house music. There will also be a move to artists and away from compilation albums."

His favourite albums this year are Alice In Chains Jar Of Flies (Maverick/Sire); PJ Harvey To Bring You My Love (Island) and the Pet Shop Boys Alternative (Parlophone).

For Benoit Sillard, president of Paris-based EHR Fun Radio, 1995 will be chiefly remembered for the station's continuing battle against the 40% music quotas due to come into effect on January 1. "With the current quality and quantity of French music production we are going to find it very difficult to meet this requirement," he explains. He also admits that the station made a programming error in September-October period, which saw it drop in the national Médiamétrie ratings. "During this year's presidential elections, radio stations of all formats programmed talk shows focusing on the candidates. After the elections we thought that young people would still be interested in this kind of show but the ratings proved us wrong."

His favourite albums of 1995 are Nirvana Unplugged (Geffen/MCA), Offspring Smash (Epitaph) and Youssou N'Dour The Guide (Worn-Out/Atlantic).
Bryan Adams—best-played single

counting the titles that have entered the chart at any time during the year—not reflecting the difference between a one-week stay and a lengthy chart reign. The EHR year-end top 40, on the other hand, displays the 40 songs that collected the highest number of chart points during their 1995 chart history, according to the weighted-scoring system employed.

Examining these 40 titles, it can be seen that the share of continental product is even smaller. Only two songs (a mere 5% versus 12% of the total mentioned above) come from a continental act—both singles are by Danish Iceberg signing Scatman John (numbers 22 and 40), clearly reflecting his position as the most successful mainland European-signed artist on EHR this year. Ironically, however, he is a US native.

The share of singles from the UK in the year-end top 40 is higher than in the total quantity of charted material. It consists of 22 singles (55%, versus 48% above)—including year-end top 10 positions for Take That (number 2), Annie Lennox (4), U2 (6) and Simply Red (8). The total number of European records thus amounts to 24, leaving the ratio unchanged at 69%

The remaining 16 positions (again 40%) belong to non-European acts, including the best-playlisted song of the year on EHR, Bryan Adams' Have You Ever

Launched in December 1990, Music & Media's EHR Top 40 chart is celebrating its fifth birthday. European Hit Radio has always been and still remains a format dominated by Anglo-American product.
Denmark Dances Across Borders

by Pieter Kops

The indisputable winner of this year's Border Breakers battle-ground was Danish label Iceberg, with Scatman John (nom de plume of the 53-year-old, US-born John Larkin). His first two singles, Scatman (Ski-Ba-Bop-Ba-Dop-Bop) and Scatman's World, occupied the first two positions of the Border Breakers year-end chart. For a mainland-European signing, a more convincing triumph is hard to imagine—or it would be its worldwide sales figures. The album Scatman's World sold over 2 million copies; the debut single over 2 million copies and the follow-up single over 1 million copies.

Scatman John (Iceberg)

Scatman John (Ski-Ba-Bop-Ba-Dop-Bop) (at number 1) clearly profited from sheer novelty allure, evoked by its mixture of traditional scat and contemporary dance idioms. That the follow-up single further explored this new style, but with a slight shift of emphasis to the more dance-oriented end of the palette, was yet easily the most successful single on the Border Breakers chart since the chart's inception in October 1993. Its 11-week stay at the peak position was unprecedented and has not been equaled since. The only singles that approached that position were Scatman's world (nine weeks) and Ace Of Base's Lucky Love (10 weeks at press time). As the two chart-toppers add up to the impressive number of 20 weeks of chart reign, Scatman John spent the most weeks at number 1 at all acts that went that high in 1995. He is not the only artist, however, to have had two Border Breaker number 1 songs this year.

Swedish foursome Ace Of Base, another successful Danish signing (with Mega), also reached the summit twice. Apart from Lucky Love (already mentioned), their 1994 single Living In Danger returned to the top for one week in late January, after having topped the chart during the last four weeks of 1994. Dutch-signed Jive act Rednex, finally, also held the top slot twice—with its debut single Cotton Eye Joe (four consecutive weeks) and with the follow-up, Old Pop In An Oak (one week).

Adding up the chart reigns of Scatman John and Ace Of Base shows that Denmark enjoyed a 31-week appearance at the top slot as country of signing. Germany is second in this category, with seven weeks, courtesy of Ariola's Snap—The First The Last Eternity (Till The End), spent five weeks at the top, four of which were consecutive—and MCI's La Bouche—two weeks in a row for fallin' In Love (already mentioned, their 1994 single Living In Danger). Italy and Holland share a tie as third with five weeks each—Holland with the Rednex' triumphs mentioned above and Italy with X-Energy-signed, Danish-born(!) Whigfield, whose Think Of You dominated the chart for five consecutive weeks.

European Alternative Rock Radio 1995

1 SOUL ASYLUM/MISERY (Columbia)
2 Supergrass/Alight (Paradigm)
3 Pulp/Common People (Island)
4 Connells/74-'75 (TNT)
5 Oasis/Roll With It (Creation)
6 Alani Meriotte/You Gonna Know (Maverick)
7 Dubstar/Stars (Font)
8 Faith No More/Evidence (Sonic)
9 Urge Overkill/Somebody Else's Side (Geffen)
10 Green Day/When I Come Around (Rcapri)
11 Nick Cave & Kylie Minaugre/Where The Wild Roses Grow (Man)
12 Foo Fighters/This Is A Call (Roswell)
13 KRM/Tongue (Warner Brs)
14 LifeSavinG The Drama (MCA)
15 Better Than Ezra/Erry (Elektra)
16 Red Hot Chili Peppers/My Friends (Warner Bros)
17 Pulp/Miss Shapes (Island)
18 Dodgy/Staying Out For The Summer (Font)
19 Blur/Country House (Font)
20 Red Hot Chili Peppers/Warped (Warner Bros)
21 Black Grape/The Name Of The Father (Rocket)
22 Green Day/Green Day (Reprise)
23 Cast/Alright (Polyd)
24 Oasis/Wonder Wall (Creation)

European Dance Radio 1995

1 JANET JACKSON/RUNAWAY (A&M)
2 Diana King/Shy Guy (Work)
3 TLC/Waterfalls (LaFace)
4 La Bouche/Fallin' In Love (MCI)
5 N-Trance/Sayin' Alive (All Around The World)
6 B-Sides/Get Up And Dance (Souljump)
7 Michelle Gayle/Hey Sexydude (RCA)
8 Corona/Who's That Girl (Epic)
9 Don McLean/You've Got A Friend (RCA)
10 Paul McCartney/Love (already mentioned) (EMI/Music)
11 Shania Twain/You're Still The One (MCA)
12 Jane Monheit/Is Anybody Out There (MCA)
13 Blackstreet/No Diggity (Epic)
14 Dan band/Baby Be My Lover (MCI)
15 Scatman John (Ski-Ba-Bop-Ba-Dop-Bop) (Iceberg)
16 Whigfield/Think Of You (X-Energy)
17 Ace Of Base/Lucky Love (Mega)
18 Laverne/Sell My Soul (RCA)
19 N-Trance/Burnin' Up (RCA)
20 Soul II Soul/Love & Respect (Virgin)
21 My Dvm/Keep On Movin' (MCA)
22 Shania Twain/You're Still The One (MCA)
23 John K-Everything's Gonna Be Alright (A&M)
24 Whigfield/Think Of You (X-Energy)
25 All-4-One/Can Love You Like That (Atlantic)

Adult Contemporary Europe 1995

1 Bryan Adams/You Ever Really Loved A Woman (A&M)
2 Annie Lennox/No More I Love You (RCA)
3 Take That/Black For Good (RCA)
4 Michael Jackson/You Are Not Alone (Island)
5 Diana King/Shy Guy (Work)
6 Elton John/Can't Make You Love Me (RCA)
7 Janet Jackson/Runaway (A&M)
8 Madonna/Take A Bow (MCA)
9 All-4-One/Can Love You Like That (Atlantic)
10 Sting/Pass The Pantheon (A&M)
11 Shaggy/Boombastic (Virgin)
12 Debbie Gibson/No Name (ATL)
13 Simple Minds/Don't You忘了 Who You Are (Atlantic)
14 Spanish Firewagon (East West)
15 Ever Wonder For Your Love (A&M)
16 All Campbell/That Look In Your Eyes (EMI)
17 Bette Midler/Look In Your Eyes (EMI)
18 Paul McCartney/Love (already mentioned) (EMI/Music)
19 Michael Jackson/You Are Not Alone (Island)
20 Seal/Kiss From A Rose (ZTT)
21 Mariah Carey/Fantasy (RCA)
22 UB40/Mr. Bojangles (EMI/Music)
23 Take That/Nothing Forgotten (RCA)
24 Cherlie & Eddie/I'm Gonna Love You (24-7-365) (EMI/Music)
25 Red Stewart/Say You're Mine (Warner Bros)
Major Market Airplay 1995
The most aired songs in Europe's leading radio markets

UNITED KINGDOM

1. Bryan Adams/Have You Ever Really Loved A Woman (A&M)
2. Celine Dion/Because You Loved Me (Sony/Chrysalis)
3. George Michael/Stay Another Day (Mercury)
4. Michael Jackson/You Are Not Alone (Epic)
5. Boyzone/To Be Loved (Epic)

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

SCANDINAVIA

1.삥/nonna (Warner Music)
2. Celine Dion/Because You Loved Me (Sony/Chrysalis)
3. Edyta Górniak/NotCHIP (EMI)
4. Celine Dion/All For Love (ATL)
5. Celine Dion/Think Twice (Epic)

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

HOLLAND

1. Celine Dion/Because You Loved Me (Sony/Chrysalis)
2. Michael Jackson/You Are Not Alone (Epic)
3. Boyzone/To Be Loved (Epic)
4. Celine Dion/All For Love (ATL)
5. Celine Dion/Think Twice (Epic)

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

ITALY

1. Dianna Agron/Stay Another Day (Mercury)
2. Andrea Bocelli/Time To Say Goodbye (Sony/Chrysalis)
3. Celine Dion/Because You Loved Me (Sony/Chrysalis)
4. Andrea Bocelli/Time To Say Goodbye (Sony/Chrysalis)
5. Celine Dion/Because You Loved Me (Sony/Chrysalis)

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

HUNGARY

1. Celine Dion/Think Twice (Epic)
2. George Michael/Stay Another Day (Mercury)
3. Michael Jackson/You Are Not Alone (Epic)
4. Boyzone/To Be Loved (Epic)
5. Celine Dion/All For Love (ATL)

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

Compiled since week 33.

Celine Dion—number 1 in Holland and France
Take That—number 1 in the UK and Italy
CONGRATULATIONS BRYAN!

“Have You Ever Really Loved A Woman?”
MUSIC & MEDIA'S 1995 #1 MOST-PLAYED SINGLE

...MORE TO COME IN EARLY 1996
PRODUCED BY ROBERT JOHN “MUTT” LANGE AND BRYAN ADAMS
Danish public broadcasting company Danmarks Radio's Programme 3 has plans for an overhaul of its programming format in 1996. The mainstay-music channel has tightened up its operations in the past few years, primarily in reaction to the introduction of commercial radio in the country 10 years ago.

With Danish broadcasting at a crossroad, and new legislation still in the pipeline, Danmarks Radio P3 is bolstering its leading position as the main country-wide music station. "We may get a national commercial competitor or strengthened regional commercial stations," says P3 head of channel Palle Aarslev. "As the public service broadcaster, we are preparing for what will come.

The broadcaster has a four-point plan to change the format of P3 and strengthen its position. The first 'key' element involves increasing the broadcasters' quota of Danish and Nordic music to its promise of 10%. "We will be increasing our own production, especially of Danish music," says Aarslev. "We already cover the big festivals, but, in collaboration with nine regional stations, we will be doing more at clubs, cultural centres and other venues.

P3 will be increasing its coverage of all genres of popular music except jazz, which is scheduled on the classical channel P2, although fusion acts will be included on P3. Much of the music will be featured between 21:00-24:00 each evening, when programming emphasis will be placed on its own production, so listeners can hear the music along with commentary. P3 will make CDs from recordings and add these live elements to programmes.

Point two will extend news coverage in two prime time blocks, 06:00-09:00 and 16:00-19:00. The morning slot will have comprehensive newscasts on the hour and summaries on the half-hour, while the evening segment will feature 10-minute newscasts on the hour along with bulletins on the half-hour.

"It will centre around a cooperation with the news department," Aarslev explains. "We will expand special domestic and international news stories, with spots in programming, involving our correspondents throughout the world.

Sports coverage will be the focus of the next point. "Next year will be a big sports year, with the European Soccer Cup in the UK, and since Denmark is the reigning champion we will cover the games extensively. The Olympics in Atlanta and the Tour de France are of great interest to our listeners, so we will also focus on them," Aarslev says.

The final point in the plan aims at strengthening the format for pre-teen and teenagers. P3 will broadcast two sports that target these age groups, one from 15:00-16:00 and another from 19:00-21:00. "This will be seven days a week, with music, reporting and items relevant to youth," Aarslev says. "We have done pilot projects which have been successful.

Spain Welcomes Music, Talk Mix With Onda 10

When Onda Cero Musica changed its name to Onda 10 in July, it meant more than just a new identity. The ACE net of news/talk Onda Cero Radio (OCR) was in fact cementing an experimental format change it had started a year earlier, and has opened up a third path in Spanish radio.

"Until this year Spanish young people had a straight choice between news/talk or music formula radio, both of which proved inflexible and boring to many listeners," believes Arturo San Roman, PD of both OCR and Onda 10.

He decided to take the best of newstalk for the 20-35 age group, to keep a 'youngish' ACE music format not tied to the charts, and to add new, often radical, elements. "We still have 75% music and 25% newstalk, but it's the latter which is drawing all the attention," informs San Roman.

The channel's schedule includes Spain's first daily programme on sexual problems, a daring "intelligent humour" programme at the unusual hour of 13:00-15:00, heavy rock from 07:00-11:00, and a late show on alternative sports directly counter-programming Spain's other big networks, which all have midnight "sports" programmes dedicated exclusively to football.

The result is that this year's two Estadio General de Medios (ECM) listener surveys have given the net its highest ratings since it was launched in 1990—542,000 and 490,000 respectively. "We are convinced that before Onda 10 many people in the 20-35 age range suffered a radio deficiency," says San Roman. "They were bored by the old formats and needed to supplement the music with culture, alternative sports, sex, non-governmental organisations, ecology, satirical humour, and so on.

The 1995-96 enhanced format following the one-year experiment and the name change meant fine-tuning Top-40 station Onda 10's new approach.

"Hacia el 2000" (Towards 2000) between 13:00-15:00, which is drawing all the attention, is a sophisticated humour show at a most unsophisticated time—when people are preparing lunch or are driving their car—but it has proved a success.

Mariscal Romero, who has been a rock DJ for 30 years, presents the "Matinal Romero Show" (07:00-11:00), a mix of wacky humour and hard rock which San Roman describes as "subversive." He says Romero confirms rock as a rebel value, adding that the surprising thing shown by surveys is the show's popularity among university students. "This Is American" (19:00-20:00) consists primarily of black music from the US Billboard charts, most of which is unavailable in Spain.

Research for the format was carried out by marketing director Raul Domingo, who set up working groups of five or six people including waiters, students, bank clerks, etc., in each main city to discuss what kind of radio they would like.
The past year has seen a career turnaround for radio impresario Claudio Cecchetto, following his resignation on January 1 from private market leader Radio Deejay, the network he created in 1982 and had taken to the top of the ratings by the end of the decade. In November Cecchetto announced the purchase of Italy's lowest-rated national network (oft ACE) Gamma Radio, which from early 1996 will be repackaged and relaunched as Capital Clab. In Italian 'Clab' is pronounced and means the same as 'club,' but the strange word also stands for 'Cecchetto's LabOratory.' Cecchetto says that his new network identity indicates his intention to experiment.

"The existing private networks lack culture, and I believe the time is right to give listeners more than just joke boxes with space for advertisers to fill in between records," he says. "This doesn't mean I want radio to be instructive and boring, but talented presenters can enhance the quality of life of their listeners by imparting interesting information. The music and speech ratio will stay around 80/20, but the emphasis remains on fun."

"Capital Clab" will be competing head to head with Cecchetto's old operation Radio Deejay by targeting teenagers as the core of its 15-24 demographic. As illustrated by his approach to presentation, the differences in format will be more philosophical than musical.

"Cecchetto says that aiming for a younger audience brings responsibilities with it. "We won't accept advertising from tobacco, liquor or animal fur-related sponsors," says Cecchetto. "I am not a prohibitionist, saying don't smoke, but on the other hand I don't want to abuse our influence on young people by encouraging them to smoke or consume strong alcoholic drinks. The radio station must have a strong identity of its own so advertisers will want to be associated with it. All too often in Italy it sounds as if it is the radio that is sponsoring the advertisers instead of the other way around."

Although for Cecchetto's activities (which also include record production) he uses market research, he prefers to place emphasis for decision-making on personal observation and intuition. "I am not worried about being copied. Radio Deejay, while remaining one of the best networks, is still using many of my ideas, but Deejay will have to change to keep up with me. I am always inventing ideas, but Deejay will have to invent new initiatives to follow next year."

Talk Radio's Shock Tactics Backfire

To describe the launch of Talk Radio UK as "turbulent" would be one of the year's biggest understatements. Nine months on from the national commercial station's launch in February, just about the only thing that hasn't changed at Talk Radio is its name.

Unico Glorie

At least Holland Media Group (HMG) director Unico Glorie likes to think so. "Aimed mainly at students, it is the first station with a precisely formulated target group within HMG (formed this year between Veronica, Luxembourg-based media group RTL, publishing giant VNU and TV production company Endemol.)"

Phenomenal sales figures of albums by Pearl Jam and Offspring, plus sold-out festivals and club tours were evidence of a huge demand for alternative programming. For those who want hits, the other HMG outlet Veronica Hit Radio is the place to be.

Kink FM Adds True Grit To Dutch Airwaves

October remains the month of revolution. And the launch of 24-hour college rock station Kink FM/Hilversum this October was indeed revolutionary for Holland. At least Holland Media Group (HMG) director Unico Glorie likes to think so. "Aimed mainly at students, it is the first station with a precisely formulated target group within HMG (formed this year between Veronica, Luxembourg-based media group RTL, publishing giant VNU and TV production company Endemol.)"

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Kink FM has taken over the frequency of RTL Rock Radio, which was closed by HMG after failing to establish substantial market share. Glorie casts back. "We decided to set up a station for alternative and indie pop and rock fans, as we felt they weren't yet catered for. Other stations add pop and rock tracks now and then—just look at public station Radio 3 FM—but not as effectively."

Glorie denies that Kink FM is based on 'BBC's Studio Brussel,' which pioneered the college rock concept in Belgium. "We want to launch something new—based to a large extent on gut feeling. Of course we listen to Studio Brussel, but we also look at the situation at US college outlets.

Although daytime programming consists of pop and rock "without the excesses," the station should have a will of its own, says Glorie. If the presenters don't like the A-side of a new single by the Symbol, then they're allowed to play the B-side. "Soundgarden is considered acceptable, but trash metal is too much during the day."

The rock factor is cranked up between 19:00-21:00, after which another target group is serviced between 21:00-23:00, which includes hard rock to weird avant-garde interspersed with spoken word and poems.

The titles of the programs are "Mojo Radio" (with live music) and "120 Watt College" reveal the names of Kink FM's partners—concert promoter Mojo and rock magazine Watt, whose editor-in-chief Johan Vosmeijer hosts the aforementioned show. "The collaborations with these two are more strategic only," defends Glorie. "They are not financially involved in the station. But as we have the same target group, we like to work together."

Reporting by Mark Dezzani, Charles Ferro, Jonathan Heasman, Howell Llewellyn, Marc Moes and Robert Tilli
Technology's No Dirty Word

With more and more radio stations throughout Europe becoming automated, digitalised, tuned in and turned on 24 hours a day, both CD players and turntables gathering dust in hypermodem light-flashing and fader-rich broadcasting studios, and DJs stopping by to give a glowing console a proprietary pat—is this the scenario from a sci-fi film or is it radio reality anno 1995?

by Susanna Contini Henningen

Technology is no longer the exclusive province of engineers and technicians, although they have by no means lost their respected status. Managing directors, programme directors, DJs, newscast editors, sales personnel—all are using and/or are involved in the use of software and hardware for music scheduling, research, live assist, production and editing, and more. The Internet, World Wide Web, ISDN, DAB—all terms we all (like it or not) are becoming familiar with. In the course of this year Music & Media has tried to bridge the gap between high-tech jargon and layman's speech, to inform our readers about some of the improvements, innovations and opportunities available on the market for radio.

In a series of four special features this year, Music & Media has focused attention on the integrated services digital network—better known as ISDN. Already in use by many stations throughout Europe, it enables the transmission of digital signals through a telephone line. It is used for—among other applications—live- and/or remote broadcasting, reporting, distributing syndicated programmes, and in the last article of the series, the potential for a 'radio Internet' was described (see issues 14, 18, 21 and 26).

Protagonist of BBC Network Radio MD Liz Forgan's 'third age of radio,' and in the opinion of many the heir to FM broadcasting, digital technology has become a standard subject of panels and seminars at every radio and broadcasting conference. While testing of transmission and reception is being carried out throughout Europe (and worldwide), subject of a recent radio special feature was the status of the development of DAB car receivers—the first type of consumer DAB receiver that will appear on the market (see issue 42).

First in a series of articles which will be continued in the new year on the subject of live assist, MM's correspondent Mary Weller set out some important considerations a station should address when preparing for automation. Themes to be dealt with in coming issues are equipment and software used for live assist for DJs, the newscast editor and advertising.

Other subjects of special interest to radio such as music scheduling, music libraries and research, jingles and syndication have been and will continue to be examined and updated.

Ask The Experts: Technician's Picks

Rather than cite products among prize-winners at audio or tech shows, Music & Media has asked the prime consumers of professional radio equipment and software, radio's chief technicians—unsung heroes of radio production—what are their favourite products of 1995.

UK radio broadcast consultant and Music & Media's authority on technology, Andy Bantock's pick for 'most innovative product of 1995' is the Sonifex Sovereign MX14S modular console—jewel in the crown of Sonifex' Solution 1 Studio Package, available through Sinclair Wood Associates.

Bantock had no doubt about his choice for this year's most innovative product for radio, asserting, 'seldom has anyone done such good research into their product. It is the ultimate budget desk—a well-researched piece of equipment that answers many a station's prayers.'

Fabrizio Proietti, chief engineer at Radio Dimensione Suono/Rome is enthusiastic about his station's new acquisition, the variable processing audio codec MusicTaxi VP 384 from Germany's Dialog4. Proietti says, 'While it is a considerable investment, it is an invaluable piece of equipment which will enable us to transmit and receive audio at high speeds via ISDN anywhere in the world.'

Jesse Wallin, chief engineer at Radio City 106.5/Stockholm didn't hesitate to declare RCS Master Control is our favourite new toy!' He explains that his station has become totally digitalised, and in the three months since the introduction of the new automation system, he and his colleagues are very pleased with it. He says, 'I waited some time to see what other stations would say about this system, and when I heard the good reports, I made my decision. It's working very well, and makes operations so much easier.'

Besides Master Control, Wallin says they are using RCS' Selector for music scheduling and their software system for traffic and billing. 'Now I can sit back and read the newspaper,' he jokes.

Rob Korver, chief engineer at Sky Radio in the Netherlands also picks software for automation as his choice for the most noteworthy advance in radio technology this year. His favourite is the Dutch-designed BasS Radio Server—software based on the Apple Macintosh with hard disk storage for audio—in use at Sky Radio for the past six months.

Korver also mentions US-based Digidesign's software programmes Sound Designer II and Protocols, saying that with the help of these programmes, they are now able to do their production digitally, and most importantly the audio remains digital until the final stage of broadcasting. "With no data compression it really remains the highest possible quality. Most other systems use data compression which degrades the audio. Especially when you use some kind of digital link to the transmitter (like ISDN) which again uses data compression, you really don't want to use data compression at your source."

Phil Bond, chief engineer at Melody FM/London chooses Studio Audio and Video's SADIE digital audio editor as his personal favourite for 1995. 'It gives us tremendous creative scope,' he says, adding that this year's portable disk editor offers 'the opportunity for a much faster turn-around, as you can work on site with tapeless-recording directly onto hard disk.'

As his station is actively involved with the transmission, development and testing of RDS (radio data system), Bond is also impressed with Blaupunkt's RDS receiver, which, besides offering a data display, records the last transmitted message received in response to the radio station's signal, and plays it back when the receiver is turned on.

Waldemar Ilowiecki, chief engineer at RMI FM/Poznan finds it very important to supply the DJ's studios with the most professional equipment possible. "It gives them [the DJs] the opportunity to be more flexible—thus making programming more dynamic."

Ilowiecki feels that there has been some stagnation in the development of audio equipment this year, but when he saw Syste- m's Instant Replay unit he was excited. He calls it 'the younger brother' of the Digit-Card/II hard disk digital audio recorder. "Instant Replay makes it possible to access and broadcast up to 500 spots—connecting another keyboard you can access another 500!"
Year At A Glance

January
Phonogram Records changes its name to Mercury. Claudia Cecchetti resigns as artistic director of Italian Radio Deejay. The station he founded in 1982. The French broadcasting authority CSA rejects CLT's plans to acquire 10% of FM network M40 on the grounds of "pluralism." Swedish pubcaster Sveriges Radio is told to cut its budget by more than 11% over the next three years. Sony appoints former Capitol executive Guy Brulez to head up its newly-formed European Repertoire Division.

February
Former RMC manager director Hervé Bourges is appointed president of the French broadcasting authority CSA. Spain is in uproar at plans to change pubcaster RTVE's pop station Radio 3 into a cultural net. French TV channel MCM Euromusique launches in Belgium. Rick Dobbis is named the new president of PolyGram Continental Europe.

March
Danish broadcasting authority revokes a Copenhagen frequency from EHR-formatted The Voice.

April
Belgium gets a new regionalised chart, the "Ultra Top," Spanish celebrities launch a petition to save Radio 3 Pop. Italy launches a single chart, to be compiled by FIMI and market research group Nielsen.

At precisely 10.30 on September 25, a fleet of bicycle couriers left Mega's headquarters in Copenhagen to deliver the new Ace of Base single Lucky Love to Danish radio stations.

- The French album and singles charts make a comeback on radio and TV following a two-year absence. Virgin Radio launches an FM service in London. UK radio legend Kenny Everett dies of an AIDS-related illness, aged 50.
- Manfred Zunkember is promoted to president of London-based Warner Music Europe.

May
BBC Radio 1 launches a £2 million (app. US$3.1 million) advertising campaign to reverse declining audience figures. Figures show the European music market grew by 12% over 1994 to US$11.6 billion. EMI groups UK and mainland European operations under one roof, Rupert Perry is appointed president/CEO of EMI Europe. The Austrian constitutional court suspends private radio licences, to allow unsuccessful applicants to appeal. Norwegian act Secret Garden wins the Eurovision Song Contest with Nocturne (PolyGram).

June
The UK government introduces a temporary measure allowing companies to increase their number of local radio licences to 35. GWR immediately makes an unsolicited bid for the Chiltern Radio Group. Sveriges Radio unveils plans to cut more than 100 jobs and reduce services to meet government-imposed cuts. The French government announces its intention to privatise RMC/ Radio Monte Carlo. Almost a year after a previous attempt was abandoned, NRJ joins forces with German competitor Berlin-based 98.2 JFQ to launch Hamburg station Jazzwelle Plus. Irish blues-rock guitarist Rory Gallagher dies of liver failure.

July
MCA Music Entertainment enters its first licensing deal since establishing its pan-European presence in 1994. The deal is struck with the UK-based Echo labels. Pan-European media giant CLT buys up the frequency of the now-defunct Radio Q, the former Stockholm-based women's radio station. US radio star Wolfman Jack dies at the age of 57 following a heart attack. EMI Records UK initiates a major restructuring, creating a new front-line label group EMI Premier.

The Danish Nazi organisation Denmark forms a radio association, Radio 042, and applies for broadcasting time. Radio Nacional de España unveils a compromise to save Radio 3 Pop. It will play 18 hours of music a day, with only four hours of cultural programming.

August
EMAP Radio announces plans to buy the Metro Radio Group, giving it a virtual monopoly on radio in the north of England. Andy Stephens, former VP international marketing for Sony Music Europe, becomes George Michael's new manager. Italy's BMG Ricordi is launched. Virgin Radio confirms it will join Dublin's ACE station to form Nocturne (PolyGram).

September
EMAP launches DAB services for its five existing radio stations. NRJ acquires a 33% share in Helsinki's new radio station FM186.8, which is renamed Radio Energy. Helsinki Dutch broadcaster Veronica leaves the public sector to go commercial, and launches a 24-hour radio service Hitradio Veronica. BBC launches Data Systems and Media Control sign a cooperation agreement to share resources and offer pan-European airplay monitoring services.


November
Sony Music Europe launches Dance Pool departments in 16 European countries, linking them to existing divisions in Germany and France. Half-year IFPI figures show the UK is the fastest-growing market for recorded music in Europe. Sveriges Radio MD Ove Joanson announces plans to leave.

A 10-metre high statue of Michael Jackson was towed up the Thames in London on June 15 as part of the Europe-wide campaign to launch his "History: Past, Present and Future—Book One" album.

at the end of the year with a controversial "golden handshake" of Skr4.5 million (app. US$670,000). Michael Jackson debuts on European TV with an appearance on Germany's "Wetten Dass?" programme. EMI Italy launches an in-house dance label, Dance Factory. The Beatles release Anthology Volume I, their first album in over 25 years.

December
P3F Radio and Radio RDX join together to create Sweden's largest national network. Interactive TV station The Box debuts on the continent with services in Holland. Sales of the Beatles' Anthology Volume I reaches one million in just two days. Peter Grant, the legendary manager of Led Zeppelin, dies of a heart attack at the age of 60. The Danish Nazi organisation DNSE awarded a frequency by the Culture Ministry. Claudia Cecchetti's claims her dreams of forming a new Italian network were true with a buy-out of the Milan-based Gamma net.
Breakin' & Entering

A weekly Eurochart analysis by Romon Dahmen

After only one week The Beatles with Anthology I (Apple) have had to step down for the previous toppper of the album chart, Queen's Made In Heaven (Parlophone). Both albums are charting in all territories contributing to the European Top 100 Albums, but Made In Heaven has got a 99% edge in chart points thanks to higher positions in the national charts of 12 European countries. Apart from its European top 10 placings, Queen also charts in Ireland (no.14) and Sweden (28).

This week's Sales Breaker award goes to Irish singer Enya who scored her third Eurochart album top 10 hit in three weeks with The Memory Of Trees (Virgin), which reached the pole position of the chart. The Memory Of Trees appears in the national charts of 15 countries with Hungary set to follow suit. In addition to nine top 10 positions (see page 11), the album charts in Denmark (12), Finland (18), France (2), Germany (16), Portugal (19) and Switzerland (12). A closer look at the European Top 100 Albums reveals there have been five new entries over the past week. If we include the ten re-entries, the average number of new entries on the album front is eight, with seven countries where there are only four newcomers or less; Finland (0), Sweden (2), Spain (3) and Norway, Italy, France and the UK (4).

The number one in the Hot 100 Singles, Coolio feat. LV with Gangsta's Paradise (MCA), still holds strong with a bullet and no less than 13 countries with top 2 positions in 12 of them, only in the UK the single drops to number 9. This week a highest newcomer enters straight into the top 10—The Beatles with Free As A Bird (Apple) charts in 10 territories with a number one position in home country the UK, where it sold more than 120,000 copies in its first week.

Another Sales Breaker award this week goes to Mariah Carey & Boyz II Men with The Ballad One Sweet Day (Columbia). Thanks to new entries in the chart countdowns in Denmark (17) and Sweden (28), and improving positions in Ireland (14), Holland (15), Norway (9) and the UK (3), the single almost doubles it's amount of chart points.

The European Alternative Rock Radio Top 25

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<td>1</td>
<td>Oasis/Wonderwall</td>
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<td>Nick Cave &amp; The Bad Seeds</td>
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<td>Red Hot Chili Peppers / Friends</td>
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<td>Alanis Morissette</td>
<td>Maverick</td>
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<td>Therapy?</td>
<td>A&amp;M</td>
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<td>Pulp/Disco 2000</td>
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<td>Presidents Of The United States Of America</td>
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<td>Garbage</td>
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<td>Promised Broken</td>
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<td>Green Day</td>
<td>Straight Ahead</td>
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<td>Echo &amp; The Bunnymen</td>
<td>(Reprise)</td>
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<td>Cast/Aight</td>
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<td>Björk</td>
<td>Little Indian</td>
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<td>Snoop Dogg</td>
<td>Interscope</td>
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<td>Doobie Brothers</td>
<td>Arista</td>
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<td>Angel Christie</td>
<td>A&amp;M</td>
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<td>Rancid/Time Bomb</td>
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<td>25</td>
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<td>Alanis Morissette</td>
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The European Dance Radio Top 25

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<td>Coolio feat. LV</td>
<td>Gangsta's Paradise</td>
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<td>2</td>
<td>Symbol/G</td>
<td>NPG/Warner Brothers</td>
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<td>TLC/Diggin' On You</td>
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<td>Enya</td>
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<td>Garth Brooks</td>
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<td>AC/DC</td>
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<td>Moby</td>
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<td>C.C. Catch</td>
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<td>Mariah Carey feat. Boyz II Men</td>
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<td>Beastie Boys</td>
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<td>Soul II Soul</td>
<td>Too Pure</td>
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<td>20</td>
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<td>Donna Summer</td>
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<td>Donnie &amp; Marie</td>
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<td>22</td>
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USA Billboard Top 25 Singles

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<td>1</td>
<td>&quot;One Sweet Day&quot;</td>
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<td>&quot;End Of The Road&quot;</td>
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<td>&quot;If You Wanna...&quot;</td>
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<td>&quot;I Am Blessed&quot;</td>
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<td>&quot;Tou Baigne&quot;</td>
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<td>&quot;Exhale...&quot;</td>
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<td>&quot;Earth Song&quot;</td>
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<td>&quot;Anybody&quot;</td>
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<td>&quot;Rolling Home&quot;</td>
<td>RCA Records</td>
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<td>13</td>
<td>&quot;This Christmas&quot;</td>
<td>Sony</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>&quot;Livin' After Midnight&quot;</td>
<td>Mercury</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>&quot;Anytime&quot;</td>
<td>RCA Records</td>
</tr>
</tbody>
</table>

Adult Contemporary Europe Top 25

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>Article/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>&quot;One Sweet Day&quot;</td>
<td>Columbia</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>&quot;End Of The Road&quot;</td>
<td>Epic</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>&quot;If You Wanna...&quot;</td>
<td>Virgin</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>&quot;I Am Blessed&quot;</td>
<td>Columbia</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>&quot;Tou Baigne&quot;</td>
<td>RCA Records</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>&quot;Blue Gorilla&quot;</td>
<td>Atlantic</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>&quot;Exhale...&quot;</td>
<td>Atlantic</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>&quot;Earth Song&quot;</td>
<td>Epic</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>&quot;Area Turns Red&quot;</td>
<td>Interscope</td>
</tr>
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<td>10</td>
<td>10</td>
<td>&quot;Anybody&quot;</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>&quot;Rolling Home&quot;</td>
<td>RCA Records</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>&quot;Crazy Little Thing Called Love&quot;</td>
<td>Atlantic</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>&quot;This Christmas&quot;</td>
<td>Sony</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>&quot;Livin' After Midnight&quot;</td>
<td>Mercury</td>
</tr>
</tbody>
</table>

The Adult Contemporary Europe Top 25 is based on a weighted sales system. It is compiled on the basis of sales of European territories programme outside of major markets for 25-54 years old, fuller and in specific demo groups.

The Adult Contemporary Europe Top 25 Chart is provided by RAB International.
Station Reports include all new additions to the playlist. Green songs are added, and indicated by the abbreviation "AL.". Power Play songs are reported for the first time or basically. Rankings include: Power Play (P), Silver (S) and Bronze (B). All playlists must be received by Monday at 13.00 h. CET.

**AUSTRIA**

Bjoern Geiger - Head Of Music
Power Play Additions:

- Josef K. - Strong
- Blondie - Heart Of Glass

**BELGIUM**

Bertin Radio Nonna

Marie Descamps - Head Of Music Power Play

* Power Play: 76
  - Rolling Stones - Like A Rolling Stone

**CZECH REPUBLIC**

EVTM Radio

Josef Klöckner - Program Director

Playlist Additions:

- Radio Libera - Remember Me
- Ona K. - Iktys
- Svatý - Leto
- Michael Bolton - A Love So

**DENMARK**

Børge Lorentzen - Program Director

Playlist Additions:

- Green Day - Stuck With Me
- Alex Fleece - Feel The Sunshine
- Gang Of Four - Shrinkwragged
- SkeeLo - I Wish

**FRANCE**

Europe SST

- Classic FM - Chart Maker

**GERMANY**

**HUNGARY**

Kiss FM

- Joe Grushecky
- Nils Lofgren

**ITALY**

**JAPAN**

**MEXICO**

**NETHERLANDS**

**POLAND**

**SPAIN**

**SWITZERLAND**

**UK**

**USA**

**WASHINGTON**

**WINTER**

**WORLDWIDE**

**ALLIANCE ETHN**

**THE ADVENTURE CONTINUES**

HONESTY & JAI OUSWILE

**THE NEW SINGLE feat. VINIA MOJICA**

EHR#54 (LW/76)

VIDEO NOW ON BREAKOUT EXTRA ON MTV (17 PLAYS/MARCH 1996 CONCERTS)

ON TOUR IN GERMANY/MARCH 1996 CONCERTS

**MUSIC & MEDIA**

DECEMBER 23, 1995
Playlist Additions:

- Taylor Swift - Shake It Off
- Ellie Goulding - Love Me Like You Do
- Adele - Hello

ITALY

HAPPENING TV

- Andrea Bocelli - Time To Say Goodbye
- Andrea Bocelli - The Prayer

TRACE

- Phil Collins - Can't Stop Loving You
- Phil Collins - Take Me Home

MUSIC

- Arcade Fire - Wake Up
- Arcade Fire - The Suburbs

LUXEMBOURG

- Radio Flair: Flash Back
- Radio Flair: Flash Forwards

ROMANIA

- Radio Flair: Flash Back
- Radio Flair: Flash Forwards

NORWAY

- Radio Flair: Flash Back
- Radio Flair: Flash Forwards

PODCAST

- Spotify's Daily Mix
- Apple's Daily Pop

M & M AIRPLAY STATION REPORTS

STATION REPORTS

- Station Reports: East Coast
- Station Reports: West Coast

MUSICAL EVENTS

- Musical Events: Concerts
- Musical Events: Festivals

MUSIC & MEDIA

- Music & Media: Reviews
- Music & Media: Interviews

M & M AIRPLAY STATION REPORTS
M & M AIR PLAY STATION REPORTS

MONDAY

8:00 AM
- Radio Emerson 2000
- Radio Emerson 2000

9:00 AM
- Radio Emerson 2000
- Radio Emerson 2000

10:00 AM
- Radio Emerson 2000
- Radio Emerson 2000

11:00 AM
- Radio Emerson 2000
- Radio Emerson 2000

12:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

1:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

2:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

3:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

4:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

5:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

6:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

7:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

8:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

9:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

10:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

11:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

TUESDAY

8:00 AM
- Radio Emerson 2000
- Radio Emerson 2000

9:00 AM
- Radio Emerson 2000
- Radio Emerson 2000

10:00 AM
- Radio Emerson 2000
- Radio Emerson 2000

11:00 AM
- Radio Emerson 2000
- Radio Emerson 2000

12:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

1:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

2:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

3:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

4:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

5:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

6:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

7:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

8:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

9:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

10:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

11:00 PM
- Radio Emerson 2000
- Radio Emerson 2000

MUSI C & MEDIA 33
deCEMBER 23, 1995

AMERICAN RADIO HISTO RY

10:30 AM
- Radio Emerson 2000
- Radio Emerson 2000

11:30 AM
- Radio Emerson 2000
- Radio Emerson 2000

12:30 PM
- Radio Emerson 2000
- Radio Emerson 2000

1:30 PM
- Radio Emerson 2000
- Radio Emerson 2000

2:30 PM
- Radio Emerson 2000
- Radio Emerson 2000

3:30 PM
- Radio Emerson 2000
- Radio Emerson 2000

4:30 PM
- Radio Emerson 2000
- Radio Emerson 2000

5:30 PM
- Radio Emerson 2000
- Radio Emerson 2000

6:30 PM
- Radio Emerson 2000
- Radio Emerson 2000

7:30 PM
- Radio Emerson 2000
- Radio Emerson 2000

8:30 PM
- Radio Emerson 2000
- Radio Emerson 2000

9:30 PM
- Radio Emerson 2000
- Radio Emerson 2000

10:30 PM
- Radio Emerson 2000
- Radio Emerson 2000

11:30 PM
- Radio Emerson 2000
- Radio Emerson 2000

...
It's Official
We're Number 1!

Readers have voted Music & Media Europe's leading music radio industry magazine.

Impact
80% of readers rate Music & Media as extremely important or very important to their work.

Influence
78% of readers rank Music & Media's unique sales and airplay charts as extremely useful or very useful to their work.

65% of radio programmers broadcast these CDs on radio!

Europe's leader
28% of readers rank Music & Media as more important to their work than national trade publications like Music Week, MBI, MusikMarkt, MusikWoche, Le Bulletin and Muziek en Beeld.

Readers have voted Music & Media Europe's leading music radio industry magazine.

IMPRESSIVE

MUSIC & MEDIA
Europe's Radio Industry Newspaper

MUSIC & MEDIA
December 23, 1995

M & M AIRPLAY
STATION REPORTS

M & M AIRPLAY
STATION REPORTS
Belgian Ad Spend continued from page 1

"Last year, 31% of the advertising budget for CDs was spent in Belgium during the last three months," says a spokesman from VAR, which handles advertising for publisher Hachette Radio stations. "This year we’ve noted over 40% of CD advertising is being focused on the year-end."

At ratings company Media-𝜀’s annual survey on advertising expenditure for CDs confirms the “year-end trend”, clearly marking the concentration of media campaigns in the last quarter.

Warner Music marketing manager Art de Maesschalck explains, “We have boosted the number of radio campaigns by one third and this year we have 12 projects running—which altogether account for 45% of our annual marketing budget.”

De Maesschalck says that recent major releases include Madonna, Simply Red, Vangelis and Enya. “For us, radio is an essential means to promote our releases—the combination of commercial advertising and free publicity by having the recordings on the playlist works really well.

EVA Belgium also reports a growth in the amount of investment it places in radio advertising. “We are adding radio budgets on top of TV advertising," says MD Linda Coopman.

However, the success of some stations in selling their advertising spots has also cost itself customers. Wim Cooremans, special marketing manager with PolyGram, says his company has booked 50% more TV advertising campaigns than in 1994. His company cut its radio advertising budget for Flanders because the station in question, BRTN’s Radio Donna and Studio Brussel’s fully-booked advertising rosters, says.”

Chantler Out At Galaxy
by Jonathan Heasman

LONDON - Paul Chantler, chief executive at Bristol-based dance station Galaxy 101, has been forced out of his job following the acquisition of the station in October by Chrysalis.

In addition to his role at Galaxy, Chantler had previously been group PD of the Chart Radio Network, which was bought out by the GWR Group in August.

His replacement at Galaxy will be Steve Parkinson, 28, who will take the title of station director, with overall responsibility for programming, marketing and sales.

Sweden’s Rights Deal continued from page 1

At present, SR pays a lump sum to Stin each year. The amount was fixed in 1992 and has increased in line with inflation. It was based on the principle that the amount of protected music would stay at the same level as in 1992.

However, with the expansion of SR’s local radio network, the use of protected music has increased, increasing the chance of Stin asking for more. This is at a time when SR needs to save 11% of its budget due to government cutbacks.

These two factors persuaded SR to come up with a fresh agreement. Under the new deal, SR will pay along the same lines as the large commercial stations. This means that the publisher will pay 2.23% of net revenue, around Skr36 million (app. US$5.5 million) to Stin per year. This is less than the 4-5% paid by the commercial stations reflecting the larger use of speech and unprotected music on SR’s stations.

Stin will however receive more money from Swedish Television. Here, the same principle has been adopted as currently being used in Denmark. The fee is fixed in relation to the level of broadcasters’ own productions and the level of protected music.

SR’s negotiator Christer Frey says overall the savings for public service radio and television would amount to at least Skr8 million each year.

Stim managing director Gunnar Petri says the agreement establishes an important principle with the royalty being based on the economic value to the broadcaster of the performance right.

Listeners 'Disappear' In Rajan Change

by Jonathan Heasman

LONDON - The credibility of the UK’s Rajar ratings system is being seriously threatened following a change in methodology which has seen thousands of listeners “disappear” from station audience figures.

Many industry insiders are concerned that the problems may mean publisher BBC, and its five radio channels, will pull out of the ratings system altogether.

For the current quarter, Rajar has replaced its pre-printed listening diaries, which listed all the stations in the market, with a system which asks respondents to create their own diary by selecting the names of stations from a sheet of stickers.

The change was introduced because the number of stations now broadcasting in many metropolitan areas was making the printing of full station lists within the diary format increasingly impractical.

Radio sources reveal that secret Rajar figures released for October show that the change in methodology has led to a serious reduction in “reach” (the number of people listening for more than five minutes per week) for both BBC and commercial services, although listening hours are substantially up.

It is believed that the reduction in reach has occurred because the actual set of assembling their own diary has encouraged Rajar respondents to effectively choose their listening habits in advance by only selecting stickers for the stations they normally listen to in reasonable amounts.

Furthermore, the sheets of stickers are not attached to the diaries, so can easily be lost or thrown away by participants once they “set up” their diary. Thus a station listened to by a Rajar respondent for five or 10 minutes while surfing the dial could miss out on being reported.

Commercial radio insiders predict that the problems could have dramatic consequences. “The BBC may pull out of the system altogether,” a spokesman says, “because it is primarily concerned about the numbers of people its stations are reaching rather than market share or listening hours—and that the [reach] is precise what the change is doing.”

He adds that a return to the pre-Rajar era, when the BBC and commercial sector published separate research, would be a disaster for the commercial radio industry.

No one from either Rajar or the BBC was prepared to comment. At presstime, there were rumours circulating that the Quarter 4 Rajar figures (scheduled to be announced on 8 February) may be scrapped.

Has Millenium Bought Riviera?

English-language talk/ACE Riviera Radio, which broadcasts via the facilities of Radio Monte Carlo from Monaco to an estimated 200,000 resident Anglepohes on the Cote D’Azur, is up for sale. The present owners, the European Newspaper Group, acquired the station from London’s Capital Radio Group in 1992. This week reports indicate that the station is being sold to a subsidiary of the Danish-owned London-based specialist trade publisher and advertising sales house Millenium.

Arcade Drops Ioanno

According to industry insiders, Arcade Germany MD Tony Ioanno has been given his marching orders. Ioanno, who left the company on December 1, was originally taken on board less than a year ago charged with the task of building up an own artist roster at the label. Ioanno was serving as head of A&R and marketing at BMG Ariola when Arcade called on him to bolster up the company’s slumping compilation business. Arcade refuses to comment on the move. Peter Laanen has been appointed interim MD.

Van Hooff Promoted To Polydor Holland MD

As predicted (Music & Media, November 18), Albert van der Kruft has left Polydor Halland as MD to set up his own business. He will be replaced by current marketing manager Niel van Hooff.

Notice To Readers

Music & Media’s offices in Amsterdam will close at 1830 on Friday December 22 and reopen at 0930 on Tuesday January 2. Please note that with immediate effect the Amsterdam office numbers have changed and are now: phone: (+31) 20.4875 111; fax: 4875 141.

We wish all our readers a very merry Christmas and a happy new year.

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Over 30,000 Professionals Read Music & Media Every Week.

HERE IS WHY...

"HR3 is always seeking up-to-date information on influences in music. One of our most important tools is Music & Media. Keep on going strong in the future."

Markus Hertle - Head of Programming
Hessischer Rundfunk - Frankfurt

"European music has become an important part of our playlists at P3. Music & Media has become important to us keeping us up to date with the information we need in compiling the lists. It's definitely no. 1 in Europe - I wouldn't miss it for the world!"

Andrew Jensen - Programme Presenter and Producer
Danmarks Radio P3 - Frederiksberg

"With MTV being a pan-European network, transmitting to over 37 countries, a publication such as Music & Media which covers the whole European market is an essential and scarce media source."

Peter Good - Head of Music Programming
MTV Europe - London

"Music & Media is a definite must for any music radio station in Europe. It is the only way to keep your finger on the pulse of the industry."

Mark West - Operations Director
Juventus Radio - Budapest

"Music & Media is the single most authoritative adjunct to our operation here. Week in, week out it enables us to stay at the forefront of musical programming in our large service area. We wouldn't be without it."

Stephanie Denham - Programme Co-ordinator
Radio Wyvern - Worcester
The EHR Top 40 Airplay is a weekly chart that lists the songs with the highest airplay on European Hit Radio (EHR) stations. It is based on a weighted收视率 system, which takes into account the number of hours per week stations are committed to the format, market size, and market penetration. The chart is updated weekly and reflects the popularity of songs among listeners.

**EHR Top 40**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Simply Red/Remembering The First Time</td>
<td>(East West)</td>
<td>(East West)</td>
<td>64</td>
<td>20</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>TINA TURNER/GOLDENEYE</td>
<td>(PARLOPHONE)</td>
<td>(PARLOPHONE)</td>
<td>115</td>
<td>8</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>Michael Jackson/Earth Song</td>
<td>( Epic)</td>
<td>( Epic)</td>
<td>102</td>
<td>9</td>
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<tr>
<td>4</td>
<td>4</td>
<td>Mariah Carey feat. Boyz II Men/One Sweet Day</td>
<td>(Columbia)</td>
<td>(Columbia)</td>
<td>95</td>
<td>15</td>
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<tr>
<td>5</td>
<td>5</td>
<td>The Beach Boys/As A Bird</td>
<td>(Apple)</td>
<td>(Apple)</td>
<td>90</td>
<td>14</td>
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<tr>
<td>6</td>
<td>6</td>
<td>Whitney Houston/Exhale (Shoop Shoop)</td>
<td>(Arista)</td>
<td>(Arista)</td>
<td>95</td>
<td>1</td>
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<tr>
<td>7</td>
<td>7</td>
<td>Coolio feat. L.V./Gangsta's Paradise</td>
<td>(MCA)</td>
<td>(MCA)</td>
<td>91</td>
<td>0</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>Madonna/You'll See</td>
<td>(Maverick)</td>
<td>(Maverick)</td>
<td>90</td>
<td>0</td>
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<tr>
<td>9</td>
<td>9</td>
<td>Oasis/Wonder Wall</td>
<td>(Creation)</td>
<td>(Creation)</td>
<td>79</td>
<td>8</td>
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<tr>
<td>10</td>
<td>10</td>
<td>East 17/Thunder</td>
<td>(London)</td>
<td>(London)</td>
<td>84</td>
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<td>11</td>
<td>11</td>
<td>Queen/Heaven For Everyone</td>
<td>(Parlophone)</td>
<td>(Parlophone)</td>
<td>87</td>
<td>0</td>
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<tr>
<td>12</td>
<td>12</td>
<td>Enya/Anywhere Is</td>
<td>(WEA)</td>
<td>(WEA)</td>
<td>77</td>
<td>7</td>
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<tr>
<td>13</td>
<td>13</td>
<td>M&amp;B/Get A Life</td>
<td>(Island)</td>
<td>(Island)</td>
<td>72</td>
<td>8</td>
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<tr>
<td>14</td>
<td>14</td>
<td>Rolling Stones/Like A Rolling Stone</td>
<td>(Virgin)</td>
<td>(Virgin)</td>
<td>71</td>
<td>2</td>
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<tr>
<td>15</td>
<td>15</td>
<td>Bon Jovi/Love Me</td>
<td>(Mercury)</td>
<td>(Mercury)</td>
<td>63</td>
<td>3</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>Meat Loaf/I'll Be With You (And That's The Truth)</td>
<td>(Virgin)</td>
<td>(Virgin)</td>
<td>67</td>
<td>1</td>
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<tr>
<td>17</td>
<td>17</td>
<td>Everything But The Girl/Missing</td>
<td>(Blanc Y Negro)</td>
<td>(Blanc Y Negro)</td>
<td>48</td>
<td>6</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>Cher/Walking In Memphis</td>
<td>(WEA)</td>
<td>(WEA)</td>
<td>52</td>
<td>0</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>TLC/Diggin' On You</td>
<td>(LaFace/Arista)</td>
<td>(LaFace/Arista)</td>
<td>56</td>
<td>5</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>Roxette/You Don't Understand Me</td>
<td>(EMI)</td>
<td>(EMI)</td>
<td>61</td>
<td>0</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>Ace Of Base/Lucky Love</td>
<td>(Mega)</td>
<td>(Mega)</td>
<td>56</td>
<td>0</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>Björk/It's So Quiet</td>
<td>(One Little Indian/Mother)</td>
<td>(One Little Indian/Mother)</td>
<td>42</td>
<td>4</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>Blur/The Universal</td>
<td>(Food)</td>
<td>(Food)</td>
<td>42</td>
<td>10</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>Boyzone/Father And Son</td>
<td>(Polydor)</td>
<td>(Polydor)</td>
<td>47</td>
<td>8</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>Nick Cave &amp; Kylie Minogue/Where The Wild Roses Grow</td>
<td>(Mute)</td>
<td>(Mute)</td>
<td>46</td>
<td>3</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>Simply Red/Radiography</td>
<td>(East West)</td>
<td>(East West)</td>
<td>46</td>
<td>0</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>Bonnie Raitt &amp; Bryan Adams/Rocksteady</td>
<td>(Capitol)</td>
<td>(Capitol)</td>
<td>43</td>
<td>3</td>
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<tr>
<td>28</td>
<td>28</td>
<td>Annie Lennox/Something So Right</td>
<td>(RCA)</td>
<td>(RCA)</td>
<td>39</td>
<td>8</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>N-Trance/Stayin' Alive</td>
<td>(All Around The World)</td>
<td>(All Around The World)</td>
<td>41</td>
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**Airplay Action**

As Tina Turner manages to maintain the EHR number 1 spot for the second consecutive week, her "GoldenEye" closes the year as the best-playlisted song on European Hit Radio during the Christmas week. The James Bond single is reported in rotation by 115 stations in less than 25 European countries—a remarkably high number—including all major markets. Its current airplay expansion is taking place in France, Finland, Greece, Poland and Russia, while the highest penetration ratios are being scored in Poland (95%) and Denmark (99%).

Looking at things from a global perspective, "GoldenEye" is the most-playlisted song in three of the nine markets listed under Major Market Airplay (page 36)—Scandinavia, Holland and Poland. The EHR Christmas number 1 single, however, Michael Jackson's "Earth Song", holds the top slot in both GSA and France—not the smallest markets. Other Christmas number 1's include Everything But The Girl (UK), Whitney Houston (Italy), Gloria Estefan (Spain) and East 17 (Hungary).

This week's Radio Active award goes to Simply Red, as they recorded the highest chart-point gain on the EHR. Top 40 is Remembering The First Time—the follow-up to Fairground (still charting at number 30) and the second single to be taken from the album Life. With 20 new adds at its side, qualifying as this week's Most Added leader, the new Simply Red single jumps up six places with a total roster of 64 stations at its side. This is spread out over 17 countries, with the UK, Ireland and Austria standing out as most supportive.

Remembering The First Time is the seventh EHR hit for the UK band, which has occupied the summit twice—with 1991's Something Got Me Started (four consecutive weeks at number 1), as well as by this year's Fairground (one week).

In the meantime, the highest new entry in the chart, at number 26, goes to Ace Of Base, whose new single Beautiful Life is still eclipsed by its predecessor Lucky Love (at number 22). With these two songs, Ace Of Base currently rules the Border Breakers top 3 division (see page 81). On EHR, the new single marks the sixth hit for this album. Interestingly, all of its previous singles went top 10, Lucky Love going highest—peaking at number 2, only withheld from the top by Queen. At this stage, Beautiful Life is playlisted by 38 EHR reporters in 18 countries, Holland and Denmark taking the lead (61-63% penetration).
Border Breakers

Mainland European records breaking out of their country of signing

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<thead>
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<th>TW</th>
<th>L.W.</th>
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<td>Zucchero/Per Colpa Di Chi</td>
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Border Breakers commentary by Pieter Kops

With Lucky Love sticking it out at the top of the Border Breakers chart for the fourth week, Rednex’s Rolling Home enters at number 12 with a 14-station resume at its side. The single, a typical Christmas remix by Michael B. Tretow (Abba) of a track from the group’s debut album Sex & Violins, is partly embraced by programmers in Germany (seven reporters) and the Czech Republic (three). In Germany, SWF 3/Baden Baden is the most powerful EHR outlet to already have reported the track—as part of the station’s “Popshop Hitsline” programme. The roster of Czech supporters includes Gold-ranked stations like EHR RTL City Radio/Prague and ACE Radio Nova Alfa/Prague. Incidental playlistings in the UK (Downtown Radio/Delfast, Poland (Radio Bialystok/Bialystok) and Norway (Nittedal Radio Extra/Arneby)—all Gold-ranked—as well as in Sweden (Radio FM 104.3/Linkoping)—Silver—complete the list of supporters outside Belgium. Their country of signing. For the full story behind Rednex’s 1995 successes, see page 18.

The second-highest new entry, at number 13, belongs to Italian-sanged Whigfield with her first cover, a Eurodance version of Wham’s! season classic Last Christmas. The original version of the song was a UK top 10 hit—twice—in 1984 (number 2) and 1985 (6). Last Christmas/Whigfield’s sixth single release—and the first not to be included on her self-titled debut album. All previous singles have been Border Breaker hits, two of them hitting number 1—1994’s Saturday Night (three weeks at the top slot) and this year’s Think Of You (five weeks).

The new single by the Danish-born artist is reported in rotation by 13 stations in eight countries outside Italy, notably in Denmark and Holland (three stations each). In Holland, Platinums like EHR TROS Radio 3/Hilversum and ACE-formatted Sky Radio 100.7 FM/Bussum have the track in rotation. In Denmark, EHR Radio ABC’s listeners are the most successful Non-European artist to have reported it yet. In Spain, national EHR giant Cadena 40 Principales/Madrid provides crucial support, too.

The charts on this page track the border-crossing movement of product. The Border Breakers chart ranks the 25 most successful Continental European records making airplay impact outside their country of signing (‘play achieved in the country is excluded from the calculation).

The second chart, Channel Crossovers, registers the airplay penetration of UK-based artists in mainland European radio, while the third chart, Atlantic Crossovers, ranks the most successful Non-European artists according to airplay impact in Europe.

Incidental three charts are not format specific. “Country Of Signing” is not necessarily an indication of where the artist comes from but can be more significantly, where he/she is signed. An increasing number of naitonal artists are signed to “foreign” labels and M&M wants to acknowledge the crossover impact of such deals.

For all artists appearing on this chart, the Country Of Signing is in UK, Canada or Australia.

With Lucky Love hitting the top of the Border Breakers chart for the fourth week, ACE OF BASE has achieved the second longest number 1 run since the launch of the chart in October 1983. The longest run was achieved by another Danish signing, Scatman John, whose reign lasted 11 weeks (see page 23). And its follow-up single Beautiful Life holds on to the number 3 spot, it is also the second week in a row that ACE Of Base enjoys two simultaneous top 3 placements on the European chart.

The highest new entry in this week’s Border Breakers rundown is snatched by Rednex, whose Rolling Home enters at number 12 with a 14-station resume at its side. The song, a typical Christmas remix by Michael B. Tretow (Abba) of a track from the group’s debut album Sex & Violins, is partly embraced by programmers in Germany (seven reporters) and the Czech Republic (three). In Germany, SWF 3/Baden Baden is the most powerful EHR outlet to already have reported the track—as part of the station’s “Popshop Hitsline” programme. The roster of Czech supporters includes Gold-ranked stations like EHR RTL City Radio/Prague and ACE Radio Nova Alfa/Prague. Incidental playlistings in the UK (Downtown Radio/Delfast, Poland (Radio Bialystok/Bialystok) and Norway (Nittedal Radio Extra/Arneby)—all Gold-ranked—as well as in Sweden (Radio FM 104.3/Linkoping)—Silver—complete the list of supporters outside Belgium. Their country of signing. For the full story behind Rednex’s 1995 successes, see page 18.

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### United Kingdom

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<th>Label</th>
<th>Position</th>
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<td>Everything's Got Its Price</td>
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### Hungary

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At this time of celebration, our thoughts turn to the children of the world, especially those in need.

Instead of sending you a Christmas Card this year we are making a donation to UNICEF.

Merry Christmas and a Happy New Year