MUSIC & MEDIA

Who Says That Punk Is Dead? M&M Spotlight's Die Toten Hosen.
See Page 9.

Europe's Music Radio Newsweekly . Volume 9 . Issue 2 . January 11, 1992 . £ 3, US$ 5, ECU 4

Decam To Head Sony European Coordination

by Emmanuel Legrand

Frenchman **Patrick Decam**, GM of **Sony Music's Columbia** label in France, has been appointed to the newly created position of director of creative operations for European regions. Decam will be based in London and report to **Sony Music International** regional VP for Europe **Manolo Diaz**.

Decam's assignment is to assist the 11 European affiliates in cross-border operations, concentrating on coordinating the signing, marketing and promotion

(continues on page 22)

NOT SO BLUE — *Bad Boys Blue collected both gold (25.000) and platinum (50.000) awards for their albums "Game of Love" and "The Best Of Bad Boys Blue," respectively, in Finland. Altogether, Bad Boys Blue albums have sold over 100.000 copies in Finland in the 1990s. Pictured from (l-r): BMG label manager Olli Nummi, BMG promotion assistant Tarja Lempiainen, BMG marketing director Maija Kuusi, band members John McInerey, Andrew Thomas, Coconut Records producer/composer BBB, BMG promotion manager Kari Hynninen and band member Trevor Bannister.*

EMI Music Buys Medley

by Machgiel Bakker

Medley Records is the latest in a row of Scandinavian independent labels to be snapped up by the majors. The label was bought by EMI Music for an estimated Dkr 50 million (app. US$8,13 million). Following the deal, Medley and local EMI affiliate **EMI Dansk-Engelsk A/S** merged on January 2 into a new company called **EMI Medley A/S**. The new company will be headed by **Michael Ritto** and **Poul Bruun**, who founded the label in 1978. Although the deal has been pending since April 1991, Medley had also been involved in acquisition talks with both **MCA** and **BMG** (which was distributing Medley product until December 31).

Until April of last year, 50% of Medley shares were owned by communications company **Metronome Invest** MD **Bent Fabricius-Bgerre**. The other 50% was

(continues on page 22)

Cautious Optimism For '92 Radio Advertising Growth

by the **M&M** Staff

Despite an overall growth rate that will likely outpace inflation, European radio executives remain guarded about the prospects for 1992. Radio advertising in Europe is projected to grow an estimated eight percent this year to US$3.3 billion, nearly twice the 4.7% increase in a recession, war-plagued 1991, according to **Saatchi & Saatchi** forecasters **Zenith Media Worldwide**.

The Year Ahead

While dwarfed by an estimated 12.8% increase in TV advertising to US$39.3 billion this year, radio billing growth is forecasted to outpace newspapers (6.7% increase to US$60.2 billion) and magazines (6.2% increase to US$32.2 billion).

Antonio Franco, media planning head of the ad agency **The Buying Department** in Spain, sees little growth in Europe's largest radio market. "I see little difference between this year's growth and next. At most, [we could see] a slight inflationary increase of 4.5%," he says. Zenith forecasts ad billings this year of US$863 million, up 8.6%.

"I don't think the market can sustain the spectacular 25% ad revenue growth which began in 1986," says Franco. "The total ad market grew so rapidly over the past four to five years that it has reached the peak and is now levelling off. This year's events could distort the ad market, but I

(continues on page 21)

NAB Montreux Conference Line-up Unveiled

by Jeff Green

The first confirmations of sessions for the **National Association of Broadcasters** (NAB) **Radio Montreux International Symposium & Technical Exhibition**, scheduled for June 10-13,

(continues on page 10)

Berlin Privates Post Huge Listener Gains

by Mal Sondock

Berlin's first private radio station, **Radio 100.6**, has emerged as the city's most listened-to station. In 1.565 telephone interviews (1.007 in west Berlin, 558 in east Berlin), the AC/news info-formatted station increased from 660.000 listeners in April to 780.000 in the October-December 1991 survey.

The survey was conducted by **Infratest Burke** and commissioned by **Radio Energy** (EHR) and **104.6 RTL** (Hot AC). It was the first study since those two new stations went on the air about four months ago.

The survey shows Radio Energy, in which French EHR net **NRJ** owns a 38%??? stake, had a daily audience of 230.000; 104.6 RTL, which is owned by multimedia group **CLT**, picked up 650.000 listeners. Former leader public station **RIAS II** dropped to third place with a daily audience of 580.000, a drop of 140.000 lis-

(continues on page 22)

No. 1 in EUROPE

European Hit Radio
MICHAEL JACKSON
Black Or White
(Epic)

Coca-Cola Eurochart
MICHAEL JACKSON
Black Or White
(Epic)

European Top 100 Albums
QUEEN
Greatest Hits II
(Parlophone)

spring TRACK ATTACK

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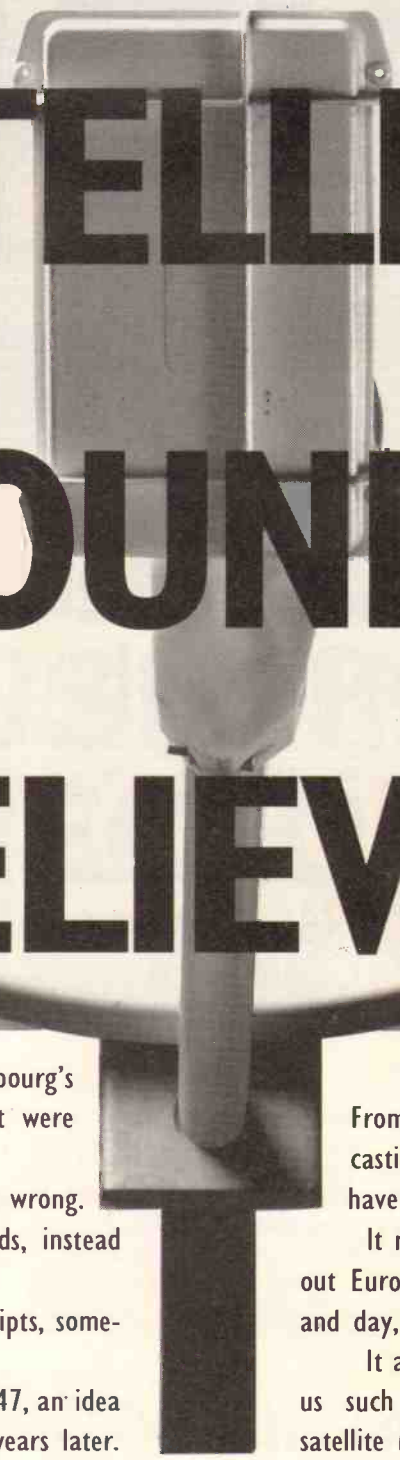
spring TRACK ATTACK

- issue 5 - issue 5 - issue 5 - issue 5 - issue 5 - issue 5 - issue 5 - issue 5 - issue 5 - issue 5 - issue 5 - issue 5 - issue 5 - issue 5 -

LUXEMBOURG BY SATELLITE. SOUNDS UNBELIEVABLE.



Throughout the 59 years of Radio Luxembourg's history, we've been doing things people thought were unbelievable at the time.

Strangely enough we've always proved them wrong.

We were the first in Europe to play records, instead of using a studio orchestra.

And in the 40's we threw out programme scripts, something the BBC didn't cotton onto until the 60's.

We produced the very first Top Twenty in 1947, an idea that was to be plundered by the pirates twenty years later.

While the list of Artists and Disc Jockeys who got their first big breaks on the air with us reads like a who's who of rock and pop. The Beatles, Cliff Richard, The Rolling Stones, Jimmy Savile, David Jacobs, Noel Edmunds, Steve Wright, the list is endless.

And we're still breaking down the sound barriers. From 30th December Radio Luxembourg has been broadcasting exclusively via the Astra Satellite, an idea we have already been testing for the past 16 months.

It means we've gained a whole new audience throughout Europe, receiving us via cable and dish 24 hours night and day, 7 days a week.

It also means we've lost the crackle and fade that made us such a challenge to enjoy in the past. So maybe satellite radio isn't such a crazy idea after all.

If you're still not convinced then call us on 071-436 4666 for more information, or visit us at M.I.D.E.M.

Don't miss this opportunity to join the future of radio, after all it'll be a good few years until the others catch on.

LUXEMBOURG RADIO

THE STATION OF THE STARS

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Domestic Talent Fuels WME Growth

by Machgiel Bakker

Warner Music Europe (WME) is reporting a 250% growth in net sales since 1987, the year it started making major acquisitions.

According to Warner Music Europe senior VP **Manfred Zumkeller**, at least 85% of the increase in net sales can be attributed to growth in repertoire sources by breaking new bands, the good performance of domestic talent and the continued growth of established acts.

The remaining 15% comes from sales of acquired companies purchased over the past four years. Some of the labels WME has bought include **Teldec** (Germany), **CGD** (Italy), **Carrere** (France) and, most recently, **PWL** (UK). WME is also reportedly close to signing a joint venture with Sweden's **Kinnevik Group** for the launch of pop label **Z Records** (**M&M** December 14).

Zumkeller does not expect this "double-company" strategy to further expand into other territories, such as Spain. "Although it is a growing market, there is no company available," he says. "They're either too small or insignificant. But if something comes up, we won't rule it out."

Regarding the 15% sales gain from acquisitions, Zumkeller says, "That 15% figure might look low, but you should realise that with the companies that we bought, we stripped off many third-party deals and national distribution arrangements. We only kept some 40% of the repertoire that was in **Teldec** [now **east west**] when we bought that company in 1988. What was left was domestic and classical material."

During 1991, Warner made impressive inroads with **R.E.M.** and managed to break the band from cult status into the pop mainstream. That success travelled across the Atlantic where the band's second album for **Warner Brothers**, *Out Of Time*, sold over three million copies in Europe and reached number one in **M & M**'s year-end **European Top 100 Albums**. "And it is nice seeing the band outperforming its home territory. The album is still among our top 10 best-sellers," comments Zumkeller.

Manfred Zumkeller

Other artists contributing to the company's success include **Seal, Chris Isaak** (who are both approaching the 1.5 million sales mark) and upcoming talents such as **Color Me Badd**, the **Rembrandts** and **Marky Mark & The Funky Bunch**. Also, established acts like **Simply Red, Prince, Enya, Phil Collins, Chris Rea** and **Rod Stewart** have seen their sales bases increase.

While the company's local acts have strong domestic sales, European crossover has not yet fully materialised. "We haven't been able to translate that success to a European level," says Zumkeller. "Cross-border promotion is indeed one of the main priorities for the company in the new year."

That stable of solid-selling acts is the company's ace in the hole. Zumkeller points to the good results that mainland European acts—particularly those from Italy, Germany, Sweden and Spain—have achieved over the same four-year period.

"Look at Italy. With our CGD company, you have a wealth of domestic talent there," including **Adriano Celentano, Pino Daniele, Pooh, Raf** and **Umberto Tozzi**. On the WEA Italy roster, artists like **Gino Paoli** and **Ligabue** have additionally contributed to WME's success rate.

Other consistent sellers for Warner over the last few years include **Marius Müller Westernhagen, Heinz Rudolf Kunze** (WEA Germany), **Peter Maffay** (east west/Hamburg), **Orup** (Warner Sweden), **La Union** and **Miguel Bose** (Warner Spain).

Zumkeller also says WME's record results compensate for the loss caused by the departure of the **MCA/Geffen** labels, which are now distributed by **BMG**.

The loss is estimated to vary between 5-15% of net European revenues, depending on the access that Warner had to the MCA/Geffen catalogues in various territories. Warner's international distribution and licensing deal with MCA never included the UK.

Sony Software Taps Phillips As Euro Technology Marketing Head

Sony is intensifying the European marketing of its recordable optical product, the mini-disc, with the appointment of **Columbia** UK senior executive **Alan Phillips** to the newly created position of (European) VP/sound technology marketing for **Sony Software**.

Based at **Sony Music International**'s headquarters in London, Phillips will report to Sony Software VP **Bob Sherwood**. Phillips previously served as Columbia UK director/international marketing and artist development.

The mini-disc is due for roll-out in the US and Japan towards the end of 1992, with Europe following at the beginning of 1993. Phillips' task will be to ensure that the European introduction runs as smoothly as possible. Says Phillips, "In the initial stages, I'll be working as closely as possible with the retail and music industries, as well as with artists. We'll are very conscious that all industries should be consulted."

Alan Phillips

The mini-disc is already endorsed—to varying degrees—by **EMI Music**, the **Warner Music Group**, **BMG** and **Virgin Records**, although it did not meet with the same level of enthusiasm that **Philips**'s digital tape format, the DCC, received.

Phillips acknowledges there are "some problems" with the format, but says they are more in the area of packaging. "We don't see it [DCC] as competition; there's room for both."

He stresses that the disc's portability and shock-proof features are particularly outstanding.

MB

TROS, Media Law Deck Holland's Public System

by Marlene Edmunds

The crumbling Dutch public broadcasting system was dealt several more severe blows last month with the passing of a new Dutch Media Act and the announcement by **TROS**, one of the most popular pubcasters, that it was leaving the system to go commercial.

The media law, implemented to conform with the "TV Without Borders" EC directive, for the first time allows rigidly regulated Dutch radio and TV organizations to set up their own private commercial companies and transmit programmes via cable. Previously, only foreign broadcasters were allowed to operate commercial cable outlets, and prior to 1990, even they were forbidden.

The new law also allows private commercial broadcasting by terrestrial frequency or satellite, although through a circuitous route. Stations must first go cable, then apply for a terrestrial or satellite licence to broadcast. Since most available frequencies are tied up by Dutch public broadcasters, the possibility of gaining a frequency for private commercial broadcasting is being seen by industry observers as an arduous and expensive route.

The Media Act was passed as shock waves swept the broadcasting community in mid-December after TROS announced it was leaving the system to go cable. Reports swept the industry that TROS will team with German media conglomerate **Bertelsmann** on the TV side, while dropping radio.

TROS is refusing comment on reports the Bertelsmann group may be at its helm by next October, its target date for start-up. TROS press spokesperson **Els Lootsma**, however, categorically denies that TROS will drop its radio side if it goes cable. She reports that the OR, the personnel board of TROS, has ordered the station's board of directors to investigate the possibilities of having a terrestrial radio outlet. Either way, Lootsma insists, TROS will take its radio side with it.

TROS's announcement preempted a report by the government-appointed **Donner Committee**, which has been studying the feasibility of members TROS and **Veronica**, the largest of the public broadcasters, of leaving the system to set up a joint commercial TV channel. Lootsma says that although the report is due out in mid-January, TROS is no longer talking to Veronica, and that the deal is effectively off.

Veronica is reportedly discussing possibilities with another large public, **VARA**, over a possible shared commercial TV outlet, but the outlook is bleak. According to a press statement from VARA and Veronica, "If the TROS goes with Bertelsmann to become the second commercial Dutch station, we can forget our commercial TV plans. There is no room for three stations [including **RTL-4**]."

TROS reportedly is making the move to cable because it **no** longer sees the public system as a viable one. In the last two years, satellite/cable TV station RTL-4 has grabbed nearly 30% of the Dutch public advertising and audience share.

REACHING FOR THE STARS

Simply Red's Newest Is No. 2 Album In 1991

by Ben Lewis

Simply Red's *Stars* (**east west**) is set to become the best-selling album of new material in the UK for 1991, trailing only the **Eurythmics**'s *Greatest Hits* as the top-selling record of the year. At press time, *Stars* had outsold **Guns N' Roses**' *Use Your Illusion I & II*, **Michael Jackson**'s *Dangerous* and **R.E.M.**'s *Out Of Time*.

Gallup panel sales put Simply Red's album at 45.000 units, ahead of Jackson at 30.000 and Guns N' Roses at a combined 27.000. However, to give a realistic picture of over-the-counter sales, the figure should be multiplied by 20.

East west's marketing campaign was based on a combination of in-person artist promotions and carefully crafted singles mixes. East west head of marketing **Elyse Taylor** explains, "**Mick Hucknall** and Simply Red made themselves available for a lot of promotion. They appeared on 'Top Of The Pops' three times and were involved in a three-day special on **TV-AM**. We didn't do a lot of above-the-line advertising. For instance, we did not run a TV advertising campaign in advance of the album release and we still went in at number one. That was after three weeks of the first single *Something Got Me Started*. However, we had planned to concentrate on major league marketing in December to capitalize on the Christmas period."

Special single mixes were produced by remixer/artists **Steve 'Silk' Hurley** (*Something Got Me Started*) and **Drizabone** and **PM Dawn** (both on *Stars*). Hurley's *Something Got Me Started* gave Simply Red their first big club hit, but did not ghettoize the band to the singles dance market. The combination of Hucknall's songwriting and up-front remixing helped the singles cross over and widened the album market.

Says east west head of club promotions **Spencer Baldwin**, "We wanted a club mix that was still in keeping with Simply Red's own style and with the album. Hucknall had the right of veto over the remixes."

Taylor adds, "Simply Red are best known for their ballads, but musically the album covers a broad spectrum and the dance mixes of the single opened up the hip end of the market."

In Europe, the album has sold three million copies in 10 weeks. "Sales are phenomenal," says east west head of international **Anne-Marie Nicol**. "In Italy, for example, we doubled our sales within four weeks after the initial shipment. The band has a universal appeal—from 16-50 year-olds—and they have always been loyal to Europe in terms of touring."

The band also has fared well on EHR. *Something Got Me Started* topped the **EHR Top 40** chart for four weeks in a row last year. The follow-up, *Stars*, is currently at number three.

PARSONS LEAVES CAPITAL FOR BBC RADIO 1 *— Capital FM/London midnight to 04.00 presenter Lynn Parsons is moving to BBC Radio 1. She will take over the Sunday-Monday 02.00-04.00 slot from Neale James. In turn, James moves to the weekend 04.00-07.00 show, replacing Paul McKenna, who is leaving the network to concentrate on his alternative career as a stage hypnotist. Parsons' replacement at Capital FM is Clare Ashford, recent winner of Atlantic 252's "Jocksearch '91" contest (see* ***M&M*** *December 14, 1991).*

Ten Debuts Union City

Virgin-owned **Circa** group imprint **Ten Records** has launched a new label called **Union City Recordings**. Independent distribution will be handled by **Pinnacle**. Circa dance executives **Rob Manley** and **Simon Gavin** will manage the new label.

Comments Manley, "The aim of the label is to explore and take advantage of the world of independent distribution. I feel that **PolyGram** is too big to distribute small records. It puts too much emphasis on quick chart positions, but is not as well equipped to sustain sales of small records."

Manley, who recently signed **Joey Negro** to Ten, is planning the first "stylish house" releases for the end of January and is currently considering possible signings. "We are looking at a couple of European artists, but a lot of great dance records come from the UK and we won't be overlooking what's on our own doorstep."

The move also comes after the closure of **Siren Records** and small-scale redundancies at Circa. Says Manley, "Siren got themselves into a big A&R hole with artists who necessarily had large A&R bills, such as the **Cutting Crew**. Now the market has shifted to dance and independents who know how to market dance." *BL*

Eyre Named AIRC Research Chairman

Recently hired **Capital Radio** MD **Richard Eyre** (*M&M* October 19, 1991) has been appointed chairman of the **Association of Independent Radio Companies** research sub-committee.

He replaces **John Bradford**, who resigned from the post following his departure as **Jazz FM**/London MD.

Eyre will lead the AIRC committee while working with a team from the **BBC**, led by **Duncan Thomas**, director of resources for **BBC Radio**, to implement the new **Radio Joint Audience Research** (RAJAR) system set to be awarded next month and launched in mid-September.

Until that time, Eyre, who was chairman of the **JICRAR** committee, will continue to help oversee independent radio research. He now sits on that committee as an AIRC representative. *MMc*

Richard Eyre

Atlantic Shutters London Office

Atlantic's satellite office in London will be closed in January, resulting in the loss of five jobs. The decision follows the recent consolidation of **Atco** and **east west** in the US.

In a joint statement, Atlantic vice chairman/CFO **Mel Lewinter** and VP of international **Fran Lichtman** say, "This decision is the logical outgrowth of the restructuring of **Warner Music International** over the past few years and, in particular, the establishment of east west in the UK and throughout Europe."

The decision came as a surprise to London staffers. After the changes in the US in October, east west, Atlantic and **WEA** had strongly denied that the restructuring would have any effect on the UK office. Atlantic European manager **Mary Hooton** described the move as "a shock after working for Atlantic for 18 years, although this is obviously part of the overall slimming of the labels in the US."

The Atlantic office in London was essentially an international liaison office for the US, responsible for coordinating European tours, video shoots and studio schedules. The label's European marketing and distribution has been handled for many years by WEA. *BL*

News In Brief

Layoffs At Invicta

Invicta Radio/Kent has made five people redundant, including an engineer and several from administration. No management or programming staff were affected.

A spokesperson for Invicta described the move as "trimming at the edges." This is believed to be in readiness for the merger with **Southern Radio**, and the centralization of several areas of the new, enlarged group operations. *PE*

MRG To Sell WNK Stake

Midlands Radio Group (MRG) plans to sell its 46% stake in **WNK**/London after the UK **Radio Authority** refused to grant the reggae/ethnic format station a 24-hour licence, according to MRG's MD **Ron Coles**. He says two prospective buyers have shown keen interest.

The Authority's denial came last summer after WNK and **London Greek Radio** proposed a joint venture to offer programmes to the area's various ethnic groups. However, the Authority decided the proposed blocks of non-English-speaking programmes alternated with speaking segments would create disinterest among the English-speaking audience. *MMc*

Severn Raises £25.000 For Charity

Chiltern Radio's **Severn Sound**/Gloucester raised £25.000 (app. US$45.000) recently during an all-day on-air auction. Listeners phoned in a bid on merchandise ranging from swimming lessons at a local leisure club to a vacation anywhere in the US. Severn Sound has raised nearly £300.000 for local charities over the past 11 years through its "Money Mountain" auction. *MMc*

Local Radio Has The Edge For 'Hammer Day'

December 18 was "**Hammer** Day" in France. Radio stations involved in the project were **Media Control** participants **West FM**/Le Mans, **Top Music**/Strasbourg, **Radio Nemo**/Nimes, **Radio Nantes**/Nantes, **Metropolys**/Lille, **Bleu Marine**/Lorient, **Radio L**/Metz, **M Radio**/Saint Etienne, **Scoop**/Lyon and **Wit FM**/Bordeaux.

In Paris, **EMI** deliberately chose not to work with any radio stations. However, local retailers associated with the project include **Virgin Megastore** in Paris, **FNAC** in Metz, Saint Étienne and Strasbourg, and **Nuggets** in Lorient. Other partners are TV channel **M6** and music magazine *L'Affiche*.

According to EMI product manager **Olivier Lebeau**, "We wanted to create an event with Hammer by linking all the different promotional outlets—radio stations, retailers, TV and print. It was also a way for us to heat up interest in Hammer, especially with radio stations.

"It is hard to get airplay for rap acts and we hope that some stations will reconsider their attitude after this event."

In a Ffr300.000 (app. US$55.000) marketing promotion, **EMI** hopes to increase public and radio interest in Hammer's new album *Too Legit To Quit*. Hammer's previous album went gold in France and had a Top 50 hit with *U Can't Touch This*. However, radio airplay has been limited for both the previous and current album.

The marketing plan consisted of a specially edited 45-minute clip from **PMI** and **MTV** shootings, including the making of the video *Too Legit To Quit*. That video also was shown in cinemas in a dozen French cities.

People interested in seeing the movie were invited to pick up free tickets at local radio stations. A total of 200.000 invitations were distributed. *EL*

M40 Gets CSA Green Light

by Emmanuel Legrand

The broadcasting authority **CSA** has given the go-ahead to the merger of **Metropolys** and **Maxximum** and to the creation of a new network, **M40**, which was scheduled to be launched on January 10. The CSA has also given its blessing to the capital restructuring of **Sodera**, the holding company operating Maxximum, which will be the operator of the new venture.

As announced, investors in the new net are Spanish communications group **Prisa** (owner of **Cadena SER** in Spain), which will own 48.05% of the new company; Luxembourg media group **CLT**, via a subsidiary **FAP**, will own 35.73%; record company **Sony Music** will have a 6.4% stake; Swiss press association **Groupe Nicole** owns 7.0%; and French Catholic press group **Bayard Presse** will have a 2.82% stake.

In a statement, SER reaffirms that there was no "hidden" deal between SER and other Sodera shareholders, and that SER will have "a major role in the management of the new company and in the development of the content of the project."

M40 has announced it will devote a larger share of its programming to Francophone music. The agreement with CSA stipulates that during 18.30-01.00, M40 will play on average 30% Francophone product, 35% in 1993 and 40% in 1994. The network has also committed itself to promote new talent. Final approval from the CSA will come when the two parties reach an agreement regarding the way new talent will be promoted.

Aleuette FM Toasts 10th Birthday

by David Roe

Aleuette FM celebrated its 10th birthday at the end of November. Broadcasting from Les Herbiers in the Vendee region, it has a daily audience of 150.000, according to the station's PD **Catherine Dupin**. "Our playlist is rather special," she says, "as we programme 80% French music, which can include anything from 'golds' to completely unknown artists. The other 20% is usually Anglo/Saxon classics. While this has been the guiding programming strategy of the station since the beginning, it also reflects a demand among the audience for French artists."

Aleuette is a generalist station, and along with a high news content and a big playlist, is targeted towards an adult audience. "The playlist has 100 titles," says Dupin, "and we hope to play all of them once a day."

The station's principal objective is to improve the quality of sound before the new **CSA** allocation of frequencies in the spring. Aleuette has one transmitter with eight boosters which broadcasts to an 80-kilometer radius around the town of Les Herbiers and whose main urban catchment is Nantes.

Currently, the station employs 30 people, not including correspondents. The director of the station is **Bertrand de Villiers**.

A LOTTA ZOMBA — *BMG and Zomba have signed a new deal which gives BMG 25% of Zomba's music publishing business and renews BMG's commitment to the Jive and Silvertone labels worldwide. Pictured from (l-r): BMG senior VP/CFO Tom McIntyre, Zomba group chairman/CEO Clive Calder, BMG chairman/CEO Michael Dornemann, BMG Music Publishing president Nick Firth and BMG VP legal/business affairs Tom McPartland.*

Boetzkes Out, Stolze In At B3 Radio Net

by Ellie Weinert

One of the most controversial heads of German radio programming, **Claus-Erich Boetzkes**, has been relieved of his duties as head of MOR net **B3 Radio**. **Ruediger Stolze** is the new director of programming at B3 and will handle part of Boetzkes' responsibilities, according to recently appointed radio broadcast director of parent **Bavarian Radio**/Munich **Erich Emrich**.

Boetzkes was appointed director of the entertainment division at Bavarian Radio in July 1989 by former radio broadcast director **Udo Reiter**. He was responsible for music, news and information programming. Inside sources claim that Boetzkes was a protege of Reiter who left Bavarian Radio in September to become head of **Mitteldeutsche Radio** network, based in Leipzig.

Boetzkes was transferred to the easy-listening channel **B1**, which has a schlager/volksmusik format, only two months after the appointment of Emrich. According to the station's demographic survey, B3 had been rapidly losing young listeners.

Comments Emrich, "We want to become a somewhat younger entertainment programme with a service character. We do not intend to neglect our younger listeners."

Stolze has headed the "Munich Midday Magazine Programme" for the past 12 years.

Tough Life For RTL Money Man

104.6 RTL/Berlin went on-air on September 9 with an expensive, but effective gimmick. Between 09.00-18.00 daily, the RTL "Money Man" has been out on the streets of Berlin asking passers-by which radio station they liked to listen to. If the participant replied "104.6 RTL," he or she has been given DM100 (app. US$63).

According to 104.6 RTL head of on-air promotion **Erich Schoepe**, the RTL Money Man had, at press time, already distributed approximately DM80.000 of his DM100.000 budget. "Our Money Man is the talk of the town, so everybody knows what to answer," says Schoepe.

The station was able to capture 29.2% of its 18-34 year-old target audience, putting it slightly ahead of its leading competitor, **RIAS 2**/Berlin (27.5%). Life, however, has not been easy for the Money Man. "We had dressed him in a transparent jacket filled with one-sided photocopies of DM100 bills," Muller explains, "and once he was almost attacked and robbed in the infamous Bahnhof Zoo. His car was also broken into, and his telephone, tape recorder, jacket and Money Man bag were stolen."

Starting December 22, RTL was scheduled to have begun its "Countdown 92" from the Metropole, one of Berlin's most famous clubs. According to Schoepe, a party was planned every night, including New Year's Eve, when the **Pasadenas** and **Die Prinzen** were scheduled to perform live.

As for this year, 104.6 RTL has plans to sponsor a three-month run of the **Neil Simon** musical "Sweet Charity" in the Theater des Westens starting in February. It will also sponsor the **Genesis** concert to be held on July 12 in the Maifeld stadium. Some 20.000 tickets have already been sold, says Schoepe. *BL*

Radio 7 Plugs Africa Charity Campaigns

Private broadcaster **Radio 7**/Ulm programmed eight days of requests between December 25 and January 2 as part of a charity campaign called "Songs for **Africa**." Listeners were asked to donate at least DM10 (app. US$6) per request to assist aid organizations in Africa.

The station is also recruiting endorsements from popular figures in the entertainment industry, politics and sport for their campaign against immigrant discrimination. Listeners are asked to submit ideas for public service spots. *MS*