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Music & Media

Ratings Firms Prepare To Pitch For UK Contract

By Paul Andrews & Howard Stannard

January sees the issue of a tender for producing UK radio audience research figures, a contract worth in excess of £1 million annually.

Pitch will have to allow for joint BBC and IR revised specifications and are anticipated to coincide with an

Power Station Future In Doubt

The Power Station is running out of juice. The 24-hour UK satellite music channel, launched by British Satellite Broadcasting (BSB) in April, is expected to close as a result of the merger between Sky Television and BSB.

No formal notice of shutdown had been received as Music & Media went to press, according to a spokesman for The Power Station. However, one UK newspaper reported Gary Davey, deputy MD of the newly-formed British Sky Broadcasting.

In a purposeful weekend to improve radio relations and advertising revenues, the AIRC (Association of Independent Radio Contractors) staged its 'Radio 1990' conference for UK IR stations at the Villamoura Marriott Hotel at Algarve, Portugal from Oct 31-Nov 3.

The event, titled 'The Broad & Narrow View' was attended by an estimated 300 radio MDs, sales managers, government officials, consultants, production companies, and executives from sales houses, the advertising community and related industry fields.

In an attempt to end confusion about what is to come, Radio Authority chairman Lord Chalfont outlined the key elements of the Broadcast Bill in a keynote address and press conference. Since the 1991 'non-pop' INR FM station will, in all likelihood, go to the highest bidder, there was concern that some eccentric millionaire might be willing to lose money in order to fulfill a personal format fantasy.

When Radio Clyde MD & Melody Radio CEO Jim Gordon suggested, for example, that some wealthy applicant might attempt to install a 'Scottish Highland' music format without regard to the financial consequences, Lord Chalfont pointed out that the new station will be expected to be financially viable and that legislative provisions exist to disqualify certain proposals.

Separately, Capital Radio Sales chairman/CEO Philip Pinnington volunteered to set up a meeting with executives from sales houses, agencies and advertisers to discuss standardisation possibilities in spot rate structuring. The pledge, which was met with loud applause, occurred during a lively forum exchange in which the issues of inventory disclosure and individual station pricing policies were challenged.

Meanwhile, Capital Radio MD Nigel Walmsley detailed essential improvements for the new JICRAR 1992 contract which will go out for bid next January. Currently, long-time JICRAR contractors, RSGB revealed preliminary proposals in a

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WHEN IT COMES TO "DANCE..." MUSIC!
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AmericanRadioHistory.com
500 Million To See Rock In Rio

Organizers of the Rock in Rio II concert say they expect more than 500 million people to attend the two-day event in Munich at the end of last month. The presentation was chaired by Monty Lovefash, president BMG Asia/chairman BMG Music (left) and Arista president Cleve Dogg (right).

US-based television syndicator Radio International (RI) has opted to team up with London-based Unique Broadcasting for its European radio syndication debut.

RI had been expected to keep its radio in-house, following its announcement that this summer it would no longer re-direct radio rights gained on the back of its primary business, TV syndication.

However, RI's recently-appointed product acquisition VP David Knight has signed a deal with Unique to launch a unique broadcasting CEO Simon Cole who will see the two collaborating on the syndication of Smead O'Connor's November 14 concert in Trisie, Italy.

Unique will handle radio distribution of the event, but will use RI technical facilities set up by the Los Angeles firm for television.

Several UK-based radio hardware manufacturers are not planning to participate at the US National Association of Broadcasters (NAB) first European Radio Symposium in Montreux June 18-20, 1993, despite the enthusiasm shown by stations (M&M October 20) and many other European suppliers.

Certain manufacturers believe another European show in addition to IBC, APRS and AES is unnecessary. They also cite both the timing and size of the event between June's London APRS and July's Amsterdam IBC - for their reluctance to attend NAB itself, however, points out that only a small proportion of prospective exhibitors have expressed reservations, all of them British. "With the exception of this handful," says senior VP exhibits and conventions Rick Dobson, "we have yet to find a company that isn't interested. Manufacturers first raised concerns during this year's IBC, at meetings of the International Association of Broadcast Manufacturers (IABM) and the UK's Producers Association (PAEG). Although neither organisation plans an official boycott of NAB, some members have already decided not to attend.

Among them is MAB member Simon Cole. He feels strongly that there was little to offer the company. "We felt that there was no need to have another show," says GM Jon Pro Audio Chris Hobs. "We were not consulted about the proposal.

We also have some slight concerns about what NAB is actually doing in operating in Europe."

Holhollabaugh, who says attending the event would cost Sony £150,000, excluding the cost of stand space, adds that he does not believe the company will lose business by staying away. "We are normally at IBC, AES and a few other shows, but we are major broadcasters on a continuing basis. We are satisfied that people know what we have to offer."

Along with other UK hardware companies which say they are unlikely to attend are Audio Kinetics, SLL, HHIL, ASC, Preco, Sonifex and Sterling Audio. Factors such as the cost and inconvenience of the venue, as well as the limited scope of a radio-only show and the already crowded calendar, are cited for the decisions.

By contrast, Racom Broadcast business development manager Nick Broomfield feels his company is likely to attend, despite some reservations. "We like the idea of a specialist radio show. People looking for radio broadcast products need to be catered for specifically. At shows like IBC there are too many cameras and it is difficult to see what you are selling.

"We feel we need to attend exhibitions to get the exposure to the get the feel of the industry, but it would be nice if things were limited to a few large shows at good venues, rather than places like Montreux which is too small for a major exhibition!"

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CBS To Halt UK Vinyl Manufacturing

CBS is stopping the manufacturing of vinyl product in the UK and turning the space at its Aylesbury pressing plant over to video duplication.

From next February all CBS vinyl product will come from the company's plant in Haarlem, Holland, although it will continue to be distributed from the Aylesbury Distribution Centre where a new 48,000 cubic metre warehouse was opened last month.

"Consumers have voted with their wallets on which formats they prefer," says David Black, MD operations division. "Demand for vinyl records declined steeply this year and we expect a sharp drop after Christmas. In these circumstances, maintaining a separate UK pressing plant is now clearly not viable."

About 150 jobs at the Aylesbury plant are affected by the decision, but CBS says it is committed to transferring as many employees as possible to other jobs.

The new video duplication plant should be completed by September 1991 and will service CBS's European needs using high-speed and real-time duplication equipment combined with CBS's own mastering/computer systems.

Power Station In Doubt

The move by Arbitron in the USA Arbitron system in- cludes the hit single 'Will You Love Me Tonight'. American Radio History.Com hopes to "establish" in the

ratings firms prepare

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The Capital Radio MD described talks with the BBC as carrying "an attraction for all radio in getting behind a single research system. "It is early days to predict the outcome of talks" but there is a determination on the part of the commercial stations to take dialogue forward constructively."

The outline comes as the existing IR ratings incumbent, Research Surveys of Great Britain (RSGB), announces its revised ideas for JICRAR, part of a plan to hold on to a contract it has held for 15 years.

At last week's Radio 1990 conference in Portugal, RSGB director Bill Hansen said Brown lobbied hard for his organisation and talked of "four significant new developments from RSGB in radio audience research."

These, he said, will allow for "viability study to assess the possible advantages of placing multiple daries within households."

RSGB will also focus on telephone recruitment and postal placement; the use of computer databases to allow for easier access to information; and a "superdip" service aimed at providing supplementary economic information to programmers who need research quickly.

A new challenge exists for RSGB in the form of US ratings firm Arbitron. Sales and marketing VP Rhody Bosley says he hopes to be "established" in the UK by the end of the year. Although declining to detail his company's intentions, Bosley talks of a "prospective partner" and a deal being finalised soon.

"We want to approach this opportunity with a local company that understands the marketplace," he explains. "Working together with our expertise in radio we can respond to the issues involved in the UK."

He adds that he believes the UK industry is seeking an audience research structure like that pioneered by Arbitron in the US.

"The message I have been getting is that something has to be done to make information available to advertisers agencies that they can evaluate in a useful way," he explains. "I think the Arbitron system, with minimal changes, could be what is needed in the UK."

The move by Arbitron in the UK comes amid what Bosley describes as "conversations with research companies in other European countries, but they have not progressed very far. We are interested in a number of territories, but are concentrating on the UK for the moment."

The US Arbitron system involves measuring audiences by economic markets, rather than by signal areas as is currently the practice in the UK. It also employs a detailed diary system, which produces quarter-hour audience share figures for each station surveyed.

IR Stations Close In

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The forthcoming Broadcasting Bill's expansion plans for the UK and speculation about the new "non-pop" FM licence to be assigned next summer.

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Several delegates expressed hope that at the next conference (possibly in 1992) arrangements will be made for all of the top 25 UK radio advertisers to attend.

The conference, headed by organising committee chairman and IRS MD Patrick Falconer, also included sessions on the state of the UK economy, how people listen to radio, brand imaging, programming successes, research, formal step to continue providing ratings information to the industry (see separate front page story).

Discussions in the suites and staircases centred on:

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"I Want 1/2 Million Listeners Every Day"  The Voice - speaking out across Scandinavia

Baron Otto Reeds-Thott launched leading Danish station, The Voice Of Copenhagen. Earlier this year announced plans to go national with a cable station, The Voice of Scandinavia. David Roger Lewis, who has been about the station's newest venture, and how he views developing the radio industry throughout the territory as a whole.

Q: Where did the idea for The Voice Of Scandinavia come from? A: Had wanted to do it for three years because it was obvious from the time we started doing TV that you should be trying to broadcast nationally. We contemplated sending out a signal to the UK or Holland or one of the other places you can pick up. We knew it was possible because there had been a brief tie-up with The Voice Of America, picking up their stuff from satellite and I thought we could do it on a frequency we didn't use. This spring I got the possibility, through our connection with Eselle, to rent a subcarrier on their transponder. The difficult thing was to get the permission to bring it down but we did finally get the authorities to say yes, via a little loopholing. What we're doing is not strictly by the book but I read an article of the papers where the minister of communication says he won't do anything anyway. It's an interesting development.

Q: Despite the fact that Danish media law is still quite restrictive, particularly in the area of net-working, there seem to be a lot of loopholes? A: The problem is that you have quite restricted laws. There's a couple of years old then the technology surpasses the law-makers. For example the situation relating to fibre optics states that you cannot downlink a Danish station. This basically affects Danish media from being in the fibre optic cable media. It's stupid because they're inviting the foreign broadcasters in but the Danes, who have to keep it, I think they have to get some pressure from both sides of the local radio scene. I know the Social Democrats (Danish opposition party) are pushing because they own a lot of stations and they would be interested to have a big news desk and network their news. The next step for us of course is to deal with, or buy up some of, the other local stations all over the country and give them the satellite feed. Then you're really doing a network. What I want to do ultimately is have 50 stations around Denmark so I can really compete with Danmarks Radios. Then I want half-a-million listeners every day. It is within the bounds of reality and the small stations, in terms of size, are closed to the larger stations.

Q: Where would you like to see the Voice Of Scandinavia in five years? A: We would like to do a national station, like a fourth national station. Every local station with some sort of talent would like to do that. But I hope in a way the government will not open up the frequency because we are getting their without that happening. If I could still do it in five years that would suit me fine but, on the other hand, if it's going to happen I want to be the one who does it.

That is a political question, but I think there's going to be so many people who want to have their finger in the pie that it's going to end as a new Danmarks Radio.

I suggested to the minister that we should let people bid for it and use the proceeds to help all the small, non-profit stations that people want to self finance them except this 10% tax on advertising income. But, in any case, the minister has said the fourth channel is not a high priority for him and he might get back to it next year.

Baron Otto Reeds-Thott's family has a history of parliamentary membership going back three generations. Born in 1931, he grew up in the US at the Massachusetts Institute of Technology. Reeds-Thott became involved in the media in his early 20's. A propos-

VIRTUAL ALL PRIVATE RADIO STATIONS IN SCANDINAVIA ARE FORCED TO SHARE FREQUENCIES. HOW DO YOU THINK THIS AFFECTS RADIO? A: People want to listen to programmes on the radio, they want to listen to channels. It's very different from TV in that respect. For radio people it's important to have your own station on your "radio frequency", and frequency sharing makes everything more difficult. But now with satellite they will be all over the country and we can just buy a channel. For the first time I don't have to be this Europe is interested in someone else, which is great.

Q: How do you see The Voice in connection with the constant changes which are occurring in the media in the rest of Scandinavia? A: We are thinking of doing something in Sweden with The Voice of Scandinavia but we don't expect a vast amount of listeners because people in Denmark don't want to listen to Swedish radio and vice versa. If we really want to do it, we should do it completely in Swedish, but then it becomes very expensive from our point of view. We are concentrating on the Danish market first.

But it think it would be good to put together a nice pan-Scandinavian programme and sell it all over. That could be quite fun. If there was a space for them I could see the potential for a lot more using different presenters and styles to gauge audience reaction; but the classical format is likely to face strong competition from an easy listening application. Lord Hanson, who owns London's new easy listening station Melody FM, has broadcast on the UK's only national commercial FM.

The government's decision to award the franchise to a "pop" service has resulted in several applicants withdrawing from the field. Despite doubts that a classical station could gain a big enough audience to attract the necessary advertisers, David Astor, head of Classic FM, believes the company's plans are viable.

"We carried out research which identified a gap," he says. "Our research is far more profound than it was for our application for one of the London franchises last year because the national licence is a more complex financial package."

"Our programming would have more of a format than Radio 3. We will be playing lighter and more accessible music with a more intimate style of presentation. As part of our research, we are doing a series of test tapes of some 10% cheaper music stations among the letters of intent to the Radio Authority, but Martin Sarteth- stats, director of European operations at the Classic FM Association, believes that will not happen quickly.

Pointing out that there were three country musicapplications for the London licence last year, he says: "There is bound to be some interest now. The spectrum available under country music is much wider than jazz. It could cover everything from the early Everly Brothers to Lyle Lovett."

Among the groups which had intended to apply for a rock station, only Virgin Broadcasting is still considering its position. Director Charles Levison says: "We are considering applying for the AM licence although all I am prepared to say at this point is that there might be a possibility." But Rock FM is not interested in the AM licence. "The Rock FM concept does not fit on AM," says Tim Schoemaker of EMAP Radio. And Paul Smith of Q-Rock says: "We would reject the idea of trying for an AM licence because we don't want to dilute our rock format, although if one of our rivals made a serious bid for it then we might have to reconsider."
EMI Splits Labels Into Two Divisions

EMI Records UK is being restructured into two divisions based around the company's primary labels, each of which will have its own marketing and promotion departments.

Andrew Pryor, previously EMI pop marketing director, has been appointed divisional MD for Capitol/Parlophone and Clive Swan, who left EMI 10 years ago to join PolyGram (where he was MD of record operations) before moving to 'Viva', has been appointed divisional MD for EMI/EMI USA.

Tony Wadsworth has been made GM pop marketing at Capitol/Parlophone and Malcolm Hill becomes head of promotion. Appointments to the EMI/EMI USA division have not yet been confirmed but Steve Dinwoodie is believed to be heading up the promotion team.

Personnel director Eddie White says that each division will be self-sufficient in marketing, press and promotion. "The MDs will decide how best to promote each act and the new structure will enable us to be more responsive to what they should do."

"From the radio stations' point of view there is likely to be a strong degree of continuity, even though there will be different teams working out of EMI!"

EMI's current reorganization is unaffected by the changes. "It will operate much as it does at the moment," says White. "Nick Gutfeld will determine how best the company's new signings should be dealt with in conjunction with Andrew Pryor and Clive Swan."

"It's always been a collaborative process. Now it's a three-way collaboration. It gives us more flexibility in deciding how best to exploit artists."

Andrew Pryor and Clive Swan.

Diamond Awards Spotlight Benelux Talent

Lois Lane, Gerald Joling, The Nit, Clouzouet, Technostar, Will Tun and The Radio's are among the acts who will perform at a gala event featuring Benelux talent, to be held during the fifth annual Diamond Awards Festival in Antwerp on November 14.

The event will be televised and is being organized by IFPI Belgium, SABAM and Holland's Edison Foundation. As well as performances by acts from the Benelux, awards will be presented in several categories. They include best artist, video artist, sleeve design and songwriter.

Diamond Awards music coordinator Jan Florizoone says: "The decision to focus on the low countries this year was inspired by the tremendous boom of talent in the region."

Florizoone adds that the Festival, which kicks off with a performance by Ben E King at Antwerp's refurbished Sputnik (2,000 seats), has secured a strong position in the international calendar of music events.

He says: "We have proved the viability of the Festival and it has now earned a reputation for being one of the biggest events in the music world. The fact that we have 24 top acts every year clearly marks the record industry's recognition of its importance."

The international line-up of acts on November 16 includes Duran Duran, Maxi Priest, Charles D Lewis, Kim Wilde, Kike Manque, Benny B, Helen Shapiro, Jimmy Somerville, Adamski, Tito Cingano and Tiff Fanny. On November 17, Technostar, Joelie Ursull, Rombarlin, London Beat, Soul 11 Sounds and Matthias Reim will perform.

An Hajdu, label manager at Phonogram, comments: "We have included the Diamond Awards in our marketing campaign for the new Jimmy Somerville album. About 20,000 people are expected to attend his performances at the Festival, which is being promoted in TV advertisements!"

At BMG Arista Belgium, label manager Stef Cockman says he is very enthusiastic about the Diamond Awards and believes it could play a bigger role in promoting new releases in the future. However, he does not believe that BRIT TV is the best outlet to televise the event locally. The Flemish public broadcaster will provide coverage of all four days of the Festival on its second channel, which has a 5% market share in the latest ratings while Flemish commercial TV station VTM scored a 49% increase.

At press time, Jan Florizoone had also secured TV broadcasts with several TV stations in Europe, Japan and the Far East. The event will also be televised by BRT TV in Belgium, in conjunction with the French Metropolys radio network.

Antigoon Celebrates 10th Anniversary

More than 2,000 Radio Antigon listeners attended a party on November 16 to celebrate the station's 10th anniversary. Hosted by the ouder's DJs, the party included performances by Technostar, Dasha and Plaza.

Radio Antigon is one of the most successful private stations in Flanders and was founded by its owner Piet Keizer.

Keizer, who hosts his own two-hour show, also stresses the importance of keeping track with the listener tastes: "We keep close contact with our audience via a two-hour request programme, which is aired every night."

He adds that when Radio Antigon was launched, presenters had to pay Bfr 100 (app. US$ 3.20) to work at the station, however, today in 14 Djs are among the best paid in the country.

And he says that Radio Antigon now spends more than Bfr 60,000 on music. "We only buy singles and are not establishing any old-fashioned CD library. But we also receive material from record companies, including Dis, Sony, EMI, ABKCO, EMI, Arista and Real Holland - who have all supported us from the beginning."

New MD At BMG Ariola Belgium

BMG International has appointed Dirk Jan Jolinek as MD of BMG Ariola Belgium, effective from January 1. He is currently marketing manager at Warner Records Holland and was previously national marketing director at CBS Records Belgium.

Gospel Music Breakthrough

Gospel music is to get a major profile in mainstream Dutch record stores, following agreement by the leading Free Record Shop (FRS) chain to stock product from Christian record company GMI. The chain's flagship megastore, Amsterdam's 'Flame', will sell as many as 50 GMI titles, with other shops taking a selection of releases.

FRS will also be giving away a GMI CD single of Christian songs by gospel group Geoff Quinn during December, as a Christmas 'present' to customers spending Bfl 50 (app. US$ 9.85) or more, and as a corporate gift to business contacts. In addition, GMI product will be promoted in the FRS magazine, Frie, and through a low-price, gospel-rock sampler CD.

According to GMI promotion manager Yike Visser, the FRS deal marks a major breakthrough for the company, and for Gospel music in general, which has hitherto been mainly limited to distribution through small Christian bookstores.

"We see a real possibility to break into the secular and find a much wider audience," says Visser. "This is recognition of the better production quality and greater variety of Christian music over the past few years. When they do hear it, people are often surprised by the quality - I don't know why sometimes the charts 'can't even reach the charts!"

He points out that modern 'dance' music encompasses styles from heavy metal and rock to pop and MOR. GMI releases upload to 20 million and international titles a month, across this full range.

Meanwhile, Visser says that airplay on Holland's Christian broadcasters EO and NCRV has helped raise the profile of GMI product, although other organizations have been slow to pick up on the releases. "I hope that changes now it is more widely available!" he adds.

Kennedy Set To Top Dutch Chart

A powerplay by Dutch Radio Veronica on Nigel Kennedy's 'Spring overture from Vivaldi's Four Seasons could create a classical record to secure the top spot in Holland for the first time in nearly 20 years.

"We think it's a hit record, will be at top 10 and are supported by this in its entering the Dutch at no. 38," says Veronica station director Lex Harding. "Listener phone reaction has been very good."

Harding says this is further proof of his station's claim to be a "breeders," and reports EMI Holland to be delighted at the powerplay because it said to be triggering additional sales of Kennedy's album of the same name.

EMI Classic's international promotional manager Martin Hines explains: "Spring is issued only in the Benelux countries, at the specific request of EMI Holland producer Jan Stennert. I understand Nigel to have had good television coverage. The single is in fact a rework of a radio promotional version which failed to chart in the UK."

The last classical record to reach no. 1 in Holland was Waldo de los Rio's rendition of Mozart's Symphony No. 40, in 1971.

Local Acts Boost Turnover

Local record turnover increased by 45% in Belgium during the first six months of this year compared to the same period in 1989, according to the national IFPI branch.

Meanwhile, the total turnover of Belgian IFPI members jumped by 30%. Cassette turnover improved by 30%, while CD singles were up 60% and CD albums scored a 49% increase. In contrast, turnover from vinyl LPs dropped by 32%.

Vincent van Mele, director of IFPI Belgium, says the figures reflect the success of local talent during the period and the "twilight effect of the Belgian music industry."

New album release 9-11
BLM Gets MA-Go-Ahead

by Paul Andrews

Bavarian private media authority BLM now looks certain to get the go-ahead to join the national Media and Sound Broadcasting Agency in Munich.

Final confirmation is not expected for several weeks, but BLM media researcher Michael Philippo says the organization has received a "positive" confirmation that its application (IMM October 27) has been accepted. The "main" condition for AGMA, the organization which complies the national figures an

Philippo: "I was telephoned by an AGMA official, who said its committee had approved the application. Unfortunately the AGMA is quite slow, so we may not get written confirmation until the end of the year."

Nevertheless, it is certain that local private radio in Bavaria will be included in MA '91, to be published in July. The move marks the first time that the entire private radio system of one of Germany's states has subscribed to the MA, most of whose members are large statewide private stations and commercial services of the nation's regional public broadcasters. Bavaria is generally considered to be Germany's most highly developed media market.

Half the DM 280,000 (app. US$138,000) annual subscription budget for MA '91 will be borne by the BLM, the rest by regional public broadcasters, which are advertising for the Bavarian local on a national basis.

"I expect that the information coming from AGMA will make the acquisition of national advertising easier for the local stations," explains Philippo.

"The advantage of the new system is obvious. There will be a single release date for ratings figures in the whole of Germany, and the figures for Bavaria will be comparable nationally. That should overcome any hesitation or confusion on the part of potential advertisers from outside the region."

How the local stations will be surveyed and their audience ratings presented in the national ratings is yet to be finalized. However, it is expected to significantly change its survey methods, which currently involve interviews with 4,000 face-to-face interviews per year in Bavaria (or out of 22,000 around Germany).

Since AGMA has not announced plans to produce accurate ratings for independent regional local and station formats, "The BRM will scrap its own annual regional ratings survey, the Funkanalyse Bayern, the organisation will continue to produce detailed audience breakdowns in areas covered by local radio stations. "For local stations and their advertisers, detailed local marketing information is still absolutely necessary."

Hassellhoff Wins Pan-Euro Release

BMG Ariola Munich artist David Hassellhoff has embarked on a media tour to promote the pan-European release of his LP Crazy For You and the title single track. During November 5, Hassellhoff visited the studios at Spain's SER network and then moved on to Switzerland where he is currently shifting between Holland and the UK, where his radio tour is due to be filmed. Last week he attended the Diamond Awards Festival in Antwerp on November 16. Two days later he is scheduled to attend the Bambi award ceremony in Leipzig.

Hassellhoff is best-known for his role in the US television show "Baywatch", whose audiences are also huge across many European networks. “This is certainly of use to us in securing international airplay,” says a BMG Ariola international executive. Hassellhoff’s TV success will be followed by the pan-European release of his first solo album.

The “fragile” economic state of the majority of the FMs. “We are facing a drastic cut in radio in France, only around 50 are profitable.” (SPRF tax, he believes, discriminates against small commercial FMs in favour of the public sector and the private stations.)

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A piece of Italian broadcast history was made at midnight on October 23, but rather than bringing excitement to the private radio sector it has left several major players uncertain about their future.

Under the terms of the country's new media legislation, all owners of radio and TV stations were required to apply for a licence to operate by October 23 -- just 30 days after Telecom-unications minister Oscar Mammi first announced the deadline (M&J September 15).

Any broadcaster who did not apply for a licence is subject to closure and no one may open a station without first sought government permission. Until now, private broadcasters have been free of governmental regulation.

While many outlets applaud the end of their "pirate" status, they also claim that the law is ambiguous in certain areas and say there was widespread confusion over the licence deadline.

Among the critics is Alberto Hazan, head of private national stations Rene 105, Radio Monte Carlo and 105 Classic. Hazan says: "We worked for about 40 days on the licence paper, then went to Rome with five cases of documents. We went on October 22, a day early, because it was not clear whether the 30-day limit had ended or not."

Hazan says that most stations applied by post but he wanted an official receipt in his hands. He estimates the cost of the en-ter prise at 1.35 million ap (US$ 1.48 million), for lawyers, taxes and administration.

He adds that he was forced to close 21 regional companies which broadcast programmes from Rene 105 and Radio Monte Carlo with their frequencies. Hazan says: "Only one company can own the frequencies of a national station so we had to buy them all in order to operate in the future." 105 Classic, Hazan's gold station which was launched in March the year before, was intended to remain local. But it has now gone national because no company can own both national and local stations. Hazan reveals that UNIPOL, a major industrial and financial group with an annual turnover of L 27 billion, has a 21% stake in the station.

Hazan: "A national broad-caster must cover at least 6% of the country. UNIPOL had a sta-tion already. We opened more because we were only covering 33% and had no time to buy up frequencies. Their frequencies plus ours enable us to comply with the new legislation. That was the reason for the deal."

However, he remains uncertain about the future of the nation's private broadcast market. "It will be difficult to improve our adver-tising revenue because TV and the press dominate the market. I ask my colleagues in other sectors to invest in the radio market here. Their reply was that our image was not good. I argued that we are different from other stations in Europe or those in the US, but I don't think I convinced them. It is easier for them to work in TV."

Bruno Pressio, programmer director at the Rome-based national station Radio Dimensione SUN, is also uncertain about the immediate future.

Pressio: "I'll be the first to comment as soon as we get our licence but we don't know anything more now than we did a few weeks ago. The only thing to do at the moment is wait."

Mammi has hinted that licences might be approved by March 1991 but Pressio is not convinced. "The deadline is James 1:2, but there are many more things happening in Italy."

Fulvio Broglio, promotions manager at the national music-only station Radio Italia, says the music industry, confirms that his station has applied for network status, which will give it the right to broadcast, casts to six hours each day. He agrees that there will be no immediate changes and he is not sure what the judges of the legislative will say. "We will continue to work harder in order to demonstrate our professionalism," says Broglio.
# THE MOST PLAYED RECORDS IN EUROPE

## Report

### The Most Played Records on the AIR stations and the major record companies. Compiled by Media Control, Baden-Baden.

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
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<td>Elton John</td>
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<td>2</td>
<td>Don't Worry About Us</td>
<td>Canned Heat</td>
<td>Black Hole</td>
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<td>3</td>
<td>I'm Your Baby Tonight</td>
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<td>Arista</td>
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<td>4</td>
<td>Have You Ever Seen The Rain</td>
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<td>5</td>
<td>Just To See You</td>
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<td>7</td>
<td>The Other Side Of You</td>
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- Elton John - "She Don't Want No" (EMI DMM)
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<td>Virgin</td>
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<td>The Righteous Brothers</td>
<td>New Adore (EMI Communications)</td>
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<td>DNA feat. Supreme Very, APM (Universal)</td>
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<td>13/11</td>
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<tr>
<td>Une Femme Avec Une Femme</td>
<td>Ali &amp; Gigi</td>
<td>CBS</td>
<td>UK, FR, I, A, N, S</td>
<td>13/11</td>
</tr>
<tr>
<td>World In My Eyes</td>
<td>Depeche Mode</td>
<td>CBS</td>
<td>UK, FR, I, A, N, S</td>
<td>13/11</td>
</tr>
<tr>
<td>Have You Seen Her</td>
<td>MC Hammers</td>
<td>CBS</td>
<td>UK, FR, I, A, N, S</td>
<td>13/11</td>
</tr>
<tr>
<td>Sadness Part 1</td>
<td>Eros Ramazzotti</td>
<td>CBS</td>
<td>UK, FR, I, A, N, S</td>
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</tr>
<tr>
<td>The Joker</td>
<td>Stevie Piller Band</td>
<td>CBS</td>
<td>UK, FR, I, A, N, S</td>
<td>13/11</td>
</tr>
<tr>
<td>Don't Worry</td>
<td>Kool &amp; The Gang</td>
<td>CBS</td>
<td>UK, FR, I, A, N, S</td>
<td>13/11</td>
</tr>
<tr>
<td>Megamix</td>
<td>Tezettentrack - All Badass(EMI)</td>
<td>UK, AUS</td>
<td>13/11</td>
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</tr>
<tr>
<td>Alors Regarde</td>
<td>Patrick Brian</td>
<td>RCA</td>
<td>UK</td>
<td>13/11</td>
</tr>
<tr>
<td>What's A Woman</td>
<td>Box &amp; Elodie</td>
<td>RCA</td>
<td>UK, AUS</td>
<td>13/11</td>
</tr>
<tr>
<td>Verdammt, Ich Liebe!</td>
<td>Hamilton Rehn</td>
<td>RCA</td>
<td>UK, AUS</td>
<td>13/11</td>
</tr>
<tr>
<td>Ich Habi' Getraumt Von Dir</td>
<td>Matthias Rehn</td>
<td>RCA</td>
<td>UK, AUS</td>
<td>13/11</td>
</tr>
<tr>
<td>(We Want) The Same Thing</td>
<td>Bandidos Caracas</td>
<td>RCA</td>
<td>UK, AUS</td>
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<tr>
<td>Le Jerk!</td>
<td>Tinory Mazur</td>
<td>RCA</td>
<td>UK, AUS</td>
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<tr>
<td>I Can't Stand It</td>
<td>Tuesday 4 Streets</td>
<td>Atlantic RCA</td>
<td>UK, AUS</td>
<td>13/11</td>
</tr>
<tr>
<td>Are You Dreaming?</td>
<td>Tuesday 4 Streets</td>
<td>Atlantic RCA</td>
<td>UK, AUS</td>
<td>13/11</td>
</tr>
<tr>
<td>Suicide Blonde</td>
<td>N.Y.C.</td>
<td>Atlantic RCA</td>
<td>UK, AUS</td>
<td>13/11</td>
</tr>
<tr>
<td>Praying For Time</td>
<td>George Michael</td>
<td>PolyGram</td>
<td>UK, AUS, I, A, N, S</td>
<td>13/11</td>
</tr>
<tr>
<td>Blaze Of Glory</td>
<td>Smash Mouth</td>
<td>Columbia</td>
<td>UK, AUS</td>
<td>13/11</td>
</tr>
<tr>
<td>Close To You</td>
<td>Mudhoney</td>
<td>CBS</td>
<td>UK, AUS</td>
<td>13/11</td>
</tr>
<tr>
<td>U Can't Touch This</td>
<td>HT, Hamilton &amp; Capel</td>
<td>CBS</td>
<td>UK, AUS</td>
<td>13/11</td>
</tr>
<tr>
<td>Soda Dance</td>
<td>Charlie D.</td>
<td>Atlantic RCA</td>
<td>UK, AUS</td>
<td>13/11</td>
</tr>
</tbody>
</table>

**EUROCHART Hot 100**

**THE NUMBER ONE U.S. SINGLE**

**ICE ICE BABY**

IT'S HOT... BREAK THE ICE!

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**VANILLA ICE**

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**THE NUMBER ONE U.S. SINGLE**

**ICE ICE BABY**

IT'S HOT... BREAK THE ICE!
VI
MASTER CHART - November 17, 1990

UK & IRELAND

Gazza & Lindisfarne
Ain't Got No Game
Emu
9.0,5 8.4491

GERMANY, AUSTRIA, SWITZERLAND

Enigma
Sadenen Par I (Vinyl/Pac)
Westernhagen
Feinde (Wagner/Grp)
BAP
Alles En Los (FonmorGa)
Sailor
The Gurgling (BMG/Rca/Ga)

FRANCE

Michel Sardou
Paree Jeune (Pf)
Chico & Roberto
Faire A Favor (Conte)
Lorca
Kims De La Notte (Came)
David Hallyday
Taim Of The Earth (Psyco)

ITALY

Francesco Raccini
La Dama D'Masini (Cbs)
Tullio De Scoppio
jajoj
Mango
Noli Te Cos E Fine (Gay)
Francesco De Gregori
La Dona Canoa (Cbs)

SCANDINAVIA

Isabella
Saltando (Pepsi/War)
Dann Dum Boys
English (BMg/Rca/Ga)
Niklas Stromstedt
Vw Car Of The Year (Paradise/War)
Dr. Alban
No Coke (Saw/Mervin/Mus/Saw)

BELGIUM

Mastermixers Unity
Dance Computer 3 (Ndio)
Isabelle A
Me Lakor Ben (Cwm/War)
Lole Lane
This HAI To Love (Waterfall)
Sanne
Zig Huy Kiemiem (BMG/Rca/Ga)

MUSIC & MEDIA

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EUROCHART SINGLES IN EUROPE

Country
1
2
3

UNITED KINGDOM

Unchained Melody
A Little Time
Take My Breath Away

GERMANY

Santeru Part 1
I've Been Thinking About You
Tom's Diner

FRANCE

King Of Town
Une Femme Avec Une Femme
A Toutes Les Fen Once

ITALY

Crying In The Rain
I Can't Stand It
Birthday

NORWAY

The Joker
Show Me Heaven
Hope You Sunt Her

SWEDEN

Verdammt, Ich Ueb'
I'm Been Thinking About You
Tom's Diner

DENMARK

I'm Been Thinking About You
World In My Eyes

FINLAND

Mylene B. X. Elle Vesurunta
So Hard
Queen Of Hearts

IRELAND

I'm Been Thinking About You
An U Do Milt Hjata

SWITZERLAND

Tom's Diner
Tom's Diner

AUSTRIA

Cut Off

PORTUGAL

Nao Ha Estrelas No...
Praying For Time

A HOT HIT! THIS COULD BE YOUR OWN HOT BREAKOUT!

VI
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VI
MASTER CHART - November 17, 1990

EUROCHART ALBUMS IN EUROPE

Country
1
2
3

UNITED KINGDOM

The Very Best Of...
Past To Present 1977-1990
The Rhythm Of The Saints

GERMANY

Lexus
Rien Que Pour Ca
Pam Nop

FRANCE

Alors Regarde
Le Navele
Scene De Vie

ITALY

Cambio
Scene De Vie

NORWAY

East Of The Sun, West Of The Moon
The Rhythm Of The Saints

SWEDEN

In Concert
The Rhythm Of The Saints

DENMARK

Tilligjethorasp Spil
Scena De Vie

SWITZERLAND

Receyter
Scene De Vie

PORTUGAL

No Prey For The Dying
The Wall Live In Berlin

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VI
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MUSIC & MEDIA

VI
MASTER CHART - November 17, 1990

A-L INDEX
Radio Exchange Scheme Delayed

By Paul Andrews

Budget problems look set to delay the launch of the Scandinavian public radio exchange scheme until the spring (M&M September 15). But preparations for the system, originally scheduled to launch at the beginning of January, are continuing after the successful pilot project.

State broadcasters in Denmark (DR), Sweden (SR) and Norway (NRK) are taking part in the plan, which will involve swapping productions and co-operating in buying foreign programmes, as well as supplying one another with local music releases in an effort to encourage record companies to increase cross-border releasing and promotion with the region. "Unfortunately, it has taken longer than we hoped to get the financing to set things afoot," says Per Aarslev, head of DR's music.

Charity group ONCE's radio network, Cadena Rato and Amanera merged at the beginning of September 15 to form Onda Cero. The new network will begin on November 19 with 97 stations linking up to broadcast 18 hours a day.

MECANO MAKE WAVES IN EUROPE

Top-selling Spanish act Mecano have finally broken through to major European chart success, with their French-language version of Mujer Contra Mujer (Femmer Avec Femme). The single is currently at no. 2 in France's top 50. At one point 25,000 units were sold within a week. The LP, Descanso Dominicano, was released by BMG's Record Station label, and produced by Farrel Gruppen, Hawk Records.

According to Marie Ledin, MD of BMG's Swedish state network, "It is a great success, and we are very pleased with the results. We have received a lot of positive feedback from the public." The single is expected to reach the top of the Swedish charts in the next few weeks.

Eight-Day Platinum For Ledin Comeback

According to BMG Aria Sweden's A&R manager Alvaro de la Fuente, the single has sold 10,000 copies in its first week, reaching the top 10 in the Swedish charts. In addition, the single has also been released in Spain, Germany, and the UK, with further releases planned for other European countries.

The new programming launch will be backed by a Pta 150 million (approx. US$ 1.5 million) advertising campaign. A more extensive follow-up campaign is being planned for March next year.

The new programming features a new look and feel, with a focus on local news and culture. The programme will be presented by Alvaro de la Fuente, with special guests from around the world.

The new programming will debut on November 19, with Ledin linking up to broadcast 18 hours a day. The network will feature a mix of music, news, and cultural content, with a focus on local and regional programming.
The Tragically Hip

New Orleans is Sinking - RCA

The artist's first solo single since the tragic death of her sister Mel. A hit-bound record with a strong Motown (Soul/Pop) feel. Co-written by Appleby and former Bros member Craig Logan, this is an up-tempo, cheerful and

produced song.

Neville Brothers

Fairies - A&M

Another introspective, slow song featuring Aaron Neville's

powerful vocal underpinned by monumental riffs. A

great European market peg, which features music good enough to overcome

_album's sales. The album is from their album Via Satellite.

Lili & Susie

Boyfriend (Sonet/Sweden).

Challenge: Lars-Olaf Helen/Elvis Och Astronauter (Sonet/Sweden).

Contact: 46.8.627.3800/fax: 8.983070 (UK)

Outlaw Posse

I'll Damn Funky (Gee Street/UK).

Contact: Phillipa Hobsch/Big Wave/IRL.

I'll Damn Funky (Gee Street/UK).

Commercial

This track is taken from their album Coolest Groove, which features mostly uptempo hard rock.

Rikki Morris

'I'm Not The Same Man' - EMI

New material from these British rockers who are a near perfect pop song on the one hand, a

solid hit record on the other. The title track is written by Mephisto.

Magoria

Music & Media - November 17, 1990

European market. The selection is done by the editorial team of "Music & Media.

Vernell Brown Jr

Perfect Timing - A&M

A solid funk/rock instrumental spotlighting Brown's virtuosic piano work-out.

Echo & The Bunymen

Edgeland - MCA

A dark-edged song with yearn-

ing vocals wrapped in loose ar-

rangements, courtesy Geoff Emerick (a one-time Beatles engineer).

Del Amitri

Spin It In The Rain - A&M

A magnified country-rock single from this promising band who are still waiting for the big

breakthrough. The song's subtle build-up is the perfect vehicle for their solid sound.

Phil Collins

Serious Hits Live - Virgin/WEA

If it wasn't for the noises of the crowd, it would be hard to tell this album was recorded live.

Fifteen solid tunes, an impac-

tumulative production by Collins and Robert Colby. With admirable craftsmanship and pro-

tect. Alex, Collins and his band manage to produce some
terious ballad candidates, which is rare for a live album. The tight version of Two Hearts is recommended as Do You Remember and Easy Lover.

Happy Mondays

Church And State - Fontana

Probably one of the most hap-

pening bands in the UK, deliver this album which will break them on the Continent.

The ultimate psyche-trip, psychedelic guitar-

pop. The chopping thing about this band is that they let them-

selves go in an almost New Wave flow of the songs; the result is a delirious, dizzy, fun

and fun. Check out: God's Army, Bill's Yer Un-

Peek and Stump On.

Deep Purple

Save And Plunder - RCA/BPG

New material from these British rock veterans who still more than 10 years ago became a major

electric hard rock band. Ritchie Blackmore's musical
guitar licks, the organ parts by

John Lord, as well as Joe Lynn Turner's wild vocals make up an organic rock sound, not so rooted

and varied and appealing. Taken from the forthcoming album Disturbing The Peace, licence available outside UK and Scandinavia.

Simon Harris feat. Leslie Lyrics

Time (Living Beat/UK).

Contact: 44.71.631.3864/fox: 44.71.631.3864.

Simon Harris has his roots in the currently hip London 'ragga' scene. He cleverly combines dance rhythms with ragga muffin style rapping and melodic background vocals. The result is a

vivid and appealing. Taken from the forthcoming album Disturbing The Peace, licence available outside UK and Scandinavia.

Simon Harris feat. Leslie Lyrics

Time (Living Beat/UK).

Contact: 44.71.631.3864/fox: 44.71.631.3864.

Magoria

COSMIC TUGGER (Girls Only/Scandinavia).

Contact: Hans Edler/Hans Edler/Music/Se-

Lukas(46.8.627.3800/fax: 8.983070)

An excellent mainstream pop song by this singer/songwriter from New Zealand. With verse, chorus and bridge in immediate order, this track is pure craftsmanship and simply good

music. Licence available outside New Zealand.

Lili & Susie

Boyfriend (Sonet/Sweden).

Contact: Lars-Olaf Helen/Elvis Och Astronauter (Sonet/Sweden).

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VIDEO

Warner Moves Into Video

By Paul Andrews

With the launch last month of Warner Music Video (WMV), WEA became the last of the major record companies to set up an international video division. While other companies are already marketing all the firm's music video product, other than classical, outside the US. The move is seen as a logical follow on from Warner's recent launch of Warner Classics, led by Madonna. The brief is broad, and I think we can achieve a presence in every area of the market.

"It'd even like to do a metal magazine. Our American companies, Atlantic and Warner in particular, are well based in rock, with Skid Row, Enough Is Enough, AC/DC, Jane's Addiction and so on. We do it, we can make it the best on the market." Still is also strongly backing the recently relaunched Laser Disc video format (M&M September 8). All major WMV releases will appear on disc as soon as possible after tape - currently about four weeks later - with simultaneous release the ultimate goal.

"Laser Disc is a far more attractive carrier than VHS in many respects," he explains. "The quality of picture and packaging, and the concept of a CD with video, provides the ultimate package.

The trade of globe-trotting musical artist Billy Bragg have been released on video. In two separate 50-minute documentaries, Which Side Are You On? follows Bragg on a 1987 trip to the USSR, and more recently to the US. The first leg visits both Estonia and Moscow, with 12 Bragg songs live, plus footage from Soviet boats Aquarius and Bravo. In the second part, covering a benefit gig at a New York City tavern last year, nine tunes feature - with the ubiquitous A New England cropping up for a second time. Supplemented by a "talking" video version of Aids benefit LP Red Hot And Blue, scheduled for December 3. Seventeen of the 20 Coke Popers tracks on the album are included, among them Neneh Cherry's hit version of I've Got You Under My Skin. The clips have been directed by a variety of well-known film and video-makers, who, like the artists, have donated their services to the project. Tracks include Drugstore Harry and Egg Pop, directed by Alex Cox; Annie Lennox (Ed Lachman); U2 (Wim Wenders); Tom Waits (Jim Jarmusch); and David Byrne, directed by himself.

Meanwhile, October 22 saw the release of a major bunch of general music titles from BMG Video, headed by Lisa Stansfield's All Around The World, recorded live at the Birmingham NEC. Also out is footage of Jim Hendrix Live At The Isle Of Wight in 1970, with a digitally remastered soundtrack. Other releases include: Depeche Mode's Videos: More Of The Same; Duran Duran's Three To Get Ready; Marvin Gaye's Greatest Hits Live; A Tribe Called Quest's Art Of Moving Beats In Europe, and Lita Ford's A Midnight Snack.

BMG has also launched its new quarterly Country Music Video Magazine. It features Clint Black touring Universal Studios, Lorrie Morgan shopping, and interviews KD Lang and Chris Hillman. The release joins the second edition of BMG's existing music video magazine, Video, which was launched in the US on Dee-Lite, S'Express, The Jungle Brothers and Neneh Cherry, and Me And You And Hers, with Sex Pistols, and Shock Of The Londo

Bettinson makes no concerted effort to corner the new age market with the release of Four 'ambient videos', for viewing with the CD of your choice. However, "they allow you to relax, listen to your favourite music while staring at the furniture of your living room, without being too oblivious." For example, the five tracks in each of the "unobtrusive releases", they "are trying to get the sort of attention to video as they're already getting to the rest of the carriers. We're very good at selling records and were going to be very good at this."

My congratulations to Finnish pianist and radio personality and Frontman of the year John Eddleston's new single, The Gospel Of Love, is being promoted by Puff Daddy through thousands of in-store appearances, which are being sent to people like myself, my personal record store. Bob had originally intended to promote his album Vegetarian Of Love, with the cucumber but Phoemoc, released the "suggestive" image. However, was too suggestive for an album is apparently quite OK for a single.

This is what I call a money spin- off. As ZZ Top's aptly titled Greatest Hits, album (which is the UK charts, the original template, Eliminator, has already clocked up its seven millionth sale in the US. Grime all your royalties, lads.

Good to see so many of you at the Radio 90 conference in Portugal a couple of weeks ago. There were far too many of you to mention, but I'm sure you do what the best shows out of the year since the Beatles' White Album was released but 35 years since Elvis Presley signed to RCA Victor, and stayed with them for the rest of his career.

I don't usually mention jobs in this column, but judging by my own personal whereabouts in this position, I thought I would mention something that is happening at the London's Kiss FM is looking for producers, experience necessary, and "they must have an expert knowledge of contemporary dance music. Rules out me, more's the pity.

BBC Radio 1 controller Johnny Bealting has said a cheerful good- bye to the station's music director, Lewis with a party in London's West End. Dowd from the UK's number one video company were to them to toast him on his way to EMI Records. Lewis joked that the party remodelled his home on movie mogul Sam Gold- smith's funeral. "Thousands turn- ing up to make sure the bogan was buried!"

And to the birthday kiss, Tim White is 30 and Graham Parker is 40 on November 18. Joe Walsh is 50, while John Fogerty and Monte Carlo. My Ger- man's a bit rusty, so I can't swear to it, but I'm sure he was 40 about two hours in my dump and dings basement.

Over to the Rivera the other day, pick up my wino twin, gave me a chance to check out the new local German station on 97.4. I get that after a new local German station on 97.4. I get that after some of you may already know this, but I'm carrying out a survey for this magazine's Christmas issue, and if you've got the odd minute to spare between records, I'd be very grateful if you could send me the following infor- mation: your favourite DJ (egos will be wowed), your favourite record company (ditto), personalisation of the year (ditto), the best single, event, non-event, hype and act of 1990, and your predictions for 1991. Actually, it's looking pretty interesting so far... especially on the predictions front, as you have said "less rap, more multiple, more songs!" Could this put my housewife's plans to adopt the dreadlocked dance format on ice for a second year? No one will know by the end of the year...
PPSKo, Torp- On A Long Lonely A List:

Leif Wivelsted  Head Of Prog.

Tom Berg - Head Of Music
RADIO NORD  Harstad

Olaf Meditsky  DI/Prod.
AALBORG NAÆRRADIO

Bo Berg  Prog. Dir.

RADIO MUSIKA- Tempere
Petri TSestra- Producer

CITROEN Industrimarknadsföring

Jöres Ekroth  Prod.

RADIO JYVÄSKYLÄ- Jyväskylä
David Merby - Producer

CARIPPER- Yesterday Once More Revisited.

Rami M. Siti  Prod.

RADIOTEKNIK - Liisaborg
Jens U. Pinnow - Prod.

ORCHESTRA DA MANNA- Libanon
Rui Puga - Prod. Dir.

Oliver Akers. Gis Hestek
Robert Fennell (UK) S. Of Sweden

TEDO - Athens
Vassilis Loukas - Head Of Music

A List:

AIR

Cold Outdoors Water... Waiting For

MICHAEL BOLTON.

BRYAN ADAMS.

Chester Hotels LG.

BONNIE RAITT.

106.7 KAL.

TROY

Johns do Mu - Prod.

Arley G. Crandell- The Rain

Conner Beatty- Joni

St. Jax Em- Leland

Recordings Over the Years!

The recordings from the two sell out concerts at Wembley Stadium.

Includes the singles "Silhouettes" and "We Don't Talk Anymore".

MUSIC & MEDIA - November 17, 1996

AmericanRadioHistory.Com
**TIPS & TRENDS**

**Personally...**

My first single trip, Deee-Lite, is a very energetic dance record. The second by Take 6, is a different one. It is a mix between R&B and jazz with some extraordinary vocal arrangements. The third one is by Whitney Houston. Every song of hers has gone gold. As for the albums, MC Hammer's 'Please Hammer Don't Hurt Em' is a very sophisticated record and also number one on the USA album charts for 24 weeks. I kept the best one for the end, a compilation album by Moosoon celebrating their 30th anniversary. This one has a dance format and targets 15-25-year-olds.

**MUSIC & MEDIA**

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EUROPE - SOUTH AMERICA - NORTHERN AMERICA

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**17 Virgin France Artists interpreting each other songs**

JEAN-LOUIS MURAT SINGS LOUISE FERON

JULIEN CLERC SINGS JEAN-LOUIS MURAT

ALAIN SOUCHON SINGS JEAN-LOUIS MURAT

ABEL EMMANUEL SINGS RENAUD

JEAN-LOUIS AUBERT SINGS RITA MITSOUKO

GRAZIELLA DE MICHELE SINGS TELEPHONE

ETIENNE DAHO SINGS RITA MITSOUKO

LOUISE FERON SINGS ALAIN SOUCHON

BETTIGNAC & LES VISITEURS SINGS MANO NEGRA

LIANE FOLY SINGS ETIENNE DAHO

ERIC SERRA SINGS LIANE FOLY

RENAUD SINGS MANO NEGRA

COMATEENS SINGS JULIEN CLERC

LES INNOCENTS SINGS MERCEDES AUDRAS

ARNO SINGS GRAZIELLA DE MICHELE

RICHARD GOTAINER SINGS ALAIN SOUCHON

MANO NEGRA SINGS ERIC SERRA

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scène de vie

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• Amiens 18/11
• Epinal 20/11
• Beauvais 2/12

BELGIUM
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• Zurich 26/11
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• Saarbrücken 11/01
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Music and politics don’t mix! Bruno Lion, the 27-year-old charged with promoting rock and variety by minister of culture Jack Lang, disagrees. But, as Jacqueline Escott found out, despite being given a blank cheque with a major budget and a major task, getting the balance right with so much media and political hype is no easy business.

Bruno Lion may have Ff 43 million (approx. US$ 8.5 million) to spend on the job of developing the domestic industry based with a view to increasing exports, but all the taxpayers and punters really want to know is, are they getting their money’s worth? “My role is midway between politics and administration, in terms of following-up reports,” he explains. “The closest equivalent to my position exists in Ireland, but, in fact, what I’m doing is like organisations such as Scooping Pop-Musiek in Holland.”

Financial backing
The government’s connection in France is considerably stronger than in countries where similar situations exist. “That’s typical of this country. France was the first country in the world to have a minister of culture, the first to tell everyone that fashion and cartoons have their place in popular culture. In fact it’s difficult to talk in terms of projects... It’s easier to talk in terms of budgets.”

Lion’s budget is an impressive one, up from Ff 28 million in 1989 and a long way from the first budget of Ff 500,000 in 1982, it is divided between various projects: equipping smaller venues (Ff 10 million), supporting venues, festivals and concerts (Ff 6 million), tours and equipment (Ff 3.2 million), international productions (Ff 1.4 million); and financial aid to creators of punk TV rock programmes (Ff 1.1 million).

Although he has responsibility for both rock music and variety, Lion is not concerned about the boundary between them. “For obvious popular music. We are taking an attitude, ‘when you go to the rock’, he continues, ‘just as we take an interest in theatre or opera. There are two points to respect, the market economy and creative freedom. Our total budget is less than 20% of record industry turnover, so what we are really involved in is the long-term development of projects which will be of general interest to the whole sector. Then we leave the professionals to get on with it if there are problems then we are there to help solve them. But what I consider to be the main force of the ministry is to work closely with organisations such as SNEP. It’s a question of co-operation.”

Future projects will focus on the development of high capacity/quality venues, with six to be opened in the French provinces over the next three years. Promoting exports is also high on the list, with the responsibility shared between the Ministry of Culture and the Ministry of Foreign Affairs.

Export potential
Morale has increased in recent years, spurred on by the success of the first French presence at the New Music Seminar in 1989 (an initiative of the Export Music Association), where the Gipsy Kings, Moby Kastie, Kassam, Nicaragua, Mano Negra and the Satellites played under the banner of the French Rock Revolution!

The New York office, opened officially by Jack Lang on November 13, goes one step further in conquering the relatively unknown territory of the USA market. “We know that French music, with a few exceptions, has interested no one. There is one simple reason, it was essentially English rock sung in French. Obviously people prefer the original to the copy. Now we’re beginning to move away from this. But the structure of international show business depends on the US and the existing structure gives little chance to exports from local markets.”

“In opening the New York office, we’re saying to American professionals, ‘you want information on what’s happening in France, you can find it here’, and at the same time, saying to the French, ‘when you go to the USA, in the States, call in to the office, not to have the work done for you, but to have some basic rules explained? It’s a kind of information exchange. You have to take the time to understand how a particular market works, particularly in the US.”

European projects
“On a European level, I believe much more contacts within the industry than with other institutions, I.e. the professionals who are going to make things happen.” Meanwhile, on the home front, the troops are laying the groundwork for future invasions. The FARP project, for example, working with a budget of Ff 400,000, takes 15 groups a year, and provides them with the financial and professional incentives to develop as professionals. The groups are chosen by the ministry and representatives from 15 professional organisations.

“It’s a relatively long-term project because we wanted to get away from the idea of talent contests, where the winner gets the chance to record a single, which in fact serves no real purpose” explains Lion. “We want to go a little further in supporting artists. And when you see the progress made by the groups which were selected last year, you’re convinced that we’re moving in the right direction.”

Another initiative, this time proposed by Virgin, is to put together groups into French schools. The innocents were the first, and so far the only band, to try out this idea. “We wanted to demystify show business” Lion says, “to show that it is an area of work like any other. We wanted to give a concert also to provoke a debate with the pupils on show business, giving them the chance to meet the artists and the music industry.”

“We would consider doing the same thing again, but we can do it in any area - we’ve already done it in a prison. We could do it in the army or in banks, anywhere where we can talk about music and widen its scope in French society today.”

The ministry has also launched a Rock Commission, a sort of industry think-tank, where professionals get together to discuss problems. Lion also holds the presidency of CIR (Rock Information Centre), which he launched five years ago to provide information in an accessible way to a large a public as possible. Originally state financed, CIR is now largely self-supporting, with 30% of its budget coming from the public purse.

But are French record companies ready for these new professionals, and more importantly, just how enthusiastic are they when it comes to exporting home-grown artists? “None of the major record labels have French capital,” admits Lion, “and it’s true that it is a handicap regarding their willingness to export French music - but it’s a handicap which I think the French are currently getting to grips with.”

Apart from encouraging attempts to create a major French majority-owned label, “we have given money to 18 French independent record labels (Ff 4 million)” while laying down several conditions: that they stay independent; that they concentrate on young artists (that is, second and third albums); and that the labels follow a coherent development path. We know that small creative teams are fundamental to the music industry.”
As the debate between record labels and radio stations over airplay quotas for French-language product continues, Emmanuel Legrand looks at some of the acts which are being tipped to break through this winter.

BARCLAY
Priority releases:
- Gamine, Dream Boy (LP)
- Mory Kanté, Trauma (LP)
- Affaire Louis Trio, Sans Legende (LP)
- Juan Rozoff, Jam Session (LP)

Head of promotion Gregory Beleot: "We are committed to artists that have something different. Our work is long-term and tries to mix all the elements that can bring the acts to the audience. Live shows are becoming more important. Targetted radio programs like Bernard Lenoir’s on France Inter or Francis Zegut’s on RTL are also important for us."

"Mory Kanté is back again with a new album and stations, especially the AM ones, are picking up on the single. We aim to get it into the top 50, like Yoke Yoke. But for an artist like Juan Rozoff, who is making music very much inspired by Prince, we are not going to go for airplay. We’ll work carefully to create a buzz, build something with music press, target TV rock programmes, some specific rock radio stations, and live performances. Radio in general will come last!"

BMG
Priority releases:
- Elsa, Rien Que Pour Ca (LP/Single)
- Patrick Bruel, Alors Regarde (LP/Single)
- Zook Machine, Maladon (LP)
- Olive, Olive (LP)
- Zook Machine, Desindesi (LP)
- Roch Voisin, Double (LP)

Marketing manager Philippe Denisot: "Breaking Zook Machine has been a very long-term process. The album was released in September 1989 and the single got very bad radio reaction. All the FM’s said no and only Europe 1 and BNC supported us. But amazingly, considering that the song had virtually no airplay, the band did almost all the prime-time TV shows, which helped keep the album and the single alive."

"In May, we decided to change the cover of the single and send a remix to the stations. Clubs picked the song and radio started to play it (Skyrock, Fun, NRL, RTL). It was the hit of the summer. The second single has had a better start."

"One of our top priorities is Olive, former member of the band Lil’ Drop, who had a hit in the early 80’s. We are going to push his start."

"One of our top priorities is Olive, former member of the band Lil’ Drop, who had a hit in the early 80’s. We are going to push his second single has had a better start."

"In France there are three main areas of promotion: AM stations, FM stations and prime-time TV shows. Having good results on one of them is not enough to break an act. We have to push in all these fields and get the right combination."

CBS
Priority releases:
- Cerrone, Dancing Machine (LP)
- Joelle Urrut, Black French (LP)
- Art Menge, Demain Demain (LP)
- Dana Dawson, Romantic World (LP)
- Patricia Kaas, Les Mannequins D’Oise (LP)
- Les Objets, La Saison Des Mouches (LP)

Label director Patrick Daven: "The way we see it at the moment, radio stations do not have a sense of continuity in following an artist’s career. RTL’s music programmer Monique Le Marché is one of the few who is fully dedicated to an artist in the long run. This means that when we service them with a single from an act that has already had a hit, it’s like starting from scratch again."

"Radio stations and record companies do not have the same interests. The Top 40 format is dominant. That means if CBS as a whole wants a 25% share of the airplay on a station playing 40 songs, we get 10 tracks altogether. Once international acts are covered, there is not much left for national talent. We have to make crucial choices."

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EMI
Priority releases:
- Jeanne Mas, L’Als Des Femmes (LP)
- Jeanne Mas, Shakespeare (LP)
- Horre Paul, Une Autre Vie (LP)
- Yves Dutel, Blessure D’Enfance (LP)
- Yves Dutel, Bleise D’Enfance (LP)
- Olivier Angel, Sentiment Cloa (LP)

Promotion director national catalogue Joaune Lair: "Mas is our main project. Two years ago she had some image problems after making controversial statements and cancelling her tour. When we released the LP it got negative media reaction although the public were very positive. The first single got good airplay because it was a dance-oriented track. AM stations, traditionally her best supporters, are waiting for the next one."

"Yves Dutel is the perfect ex-
ampl of an AM artist. RTL has always backed him strongly and this time all the AMs are pushing the song. Some FM networks like Nostalgie and Europe 2 are also giving him airplay.

"Our main problem is how to convince stations like NRJ or Skyrock to play a record. FM stations are difficult to work with, but it is possible to break through. It's much more difficult this year. Some networks do play French-language product, but for new artists, it is even more difficult!"

**EPIC**

Priority releases:
- Michel Polnareff, Kama Sutra (LP)
- Michel Polnareff, Kama Sutra (Jil Caplan, La Charmeuse De Serpent (LP)
- Chihuahua, Nomadland (LP)
- Chihuahua, Chaval
- Jean-Louis Ruty, Laisse Parley Les Silences
- Supreme NTM, Le Monde De Davina (LP)

Epic is a recently created unit of CBS France and is starting to develop a local roster, with acts like Michel Polnareff, Jil Caplan, Beaufrere, Jean-Louis Ruty, and rap act Supreme NTM. GM Christian Raet says the label is now focusing on two acts, using two different strategies: aiming for the most airplay possible with Ruty, and taking a more selective approach with Supreme NTM.

"Ruty is our top priority. So far, media reaction to the song has been positive. It is a very radio-oriented track, in the tradition of Jean-Jacques Goldman or Francis Cabrel. AM stations are reacting quicker than the FMs, which is not surprising because they programme fewer new acts. Our goal is to have all the stations playing the song and build up a strong base for the album, due out in March."

"With Supreme NTM, who has a real street credibility, we are not going to force anything. We won't push hard. It is not a radio priority, but there is real consumer demand for the band. They should sell with the help of press coverage and touring. As a matter of fact, we have released the song on cassette single in France, the first time we have done such a thing, and it seems to be taking off."

**PHONOGRAM**

Priority releases:
- VRP, Retire Les Nains De Tes Poches (LP)
- VRP, Ramon Perez
- Jane Birkin, Amours Des Feintes (LP/single)
- Phil Barney, Tellement Je Pense A Phi
- Axel Bauer, Sentinelles (LP)
- Martin Destree, Entre Chien Et Loup (LP)
- Sylvie Varian, Quand Tu Es Le La Radio promotions manager Paul Bassi: "National artists get two reactions. Those who are well known get immediate airplay on what can be called the adult stations, the AM stations and some networks like Europe 2, Cherie FM, Nostalgie and even KFM. On the other stations there is no hard and fast rule. The only one really supporting new talent and giving them good exposure is NRJ."

"Martin Destree is a female singer we really want to break. She has good AM airplay but hardly any on FM. It will take time and we will use other means of promotion as well. VRP are creating a buzz. We're doing a campaign with Skyrock, and NRJ..."
FRANCE

is starting to show interest. Axel Bauer is a new signing. His first single has not attracted the sort of airplay we expected and few FMs are playing it, except dance-oriented stations like MaxiMuse. FMs in the provinces are more open to new acts than the networks. Most of them don’t have a specific format so they offer more promotional opportunities.

POLYDOR

Priority releases:

- Pauline Ester, Le Monde Est Fou
- Elmer Food Beat, 30 cm (LP)
- Elmer Food Beat, Daniele
- Arthur H, Arthur H (LP)
- Malou, Malou (LP)
- Vanessa Paradis, Dix Lui Toi Que Je T'Aime
- Niagra, Religion (LP)
- Maurane, Ou Est Toi
- Laura Mauro, Maldone
- Veronique Riviere, Capitaine
- Raphael Elia, /Wes De Fric
- Alain Lanya, Atlantique (LP)
- Alain Lanya, Tout Bien Que Mal!
- Stephanie de Malakoff, T’En Fais Deux Fois Trois

Head of FM radio promotion, Zorro, says the process of getting radio play has changed over the past few years and is now more linked to marketing: “A few years ago, we used to send all our releases to all the important stations and wait for the return. Now, with the growth in formatting and the use of listener panels, our work is much more selective. We have to know which record we can present to whom.

“Elmer Food Beat broke through because of extensive touring. Then came the radio airplay. We had problems getting the single played in the beginning, partly because of the sexy and humorous lyrics. But we decided to turn them into an advantage, mounting a competition with Skyrock. Skyrock is a top 40-oriented station, but it has its own style, mixing humour and a very free and dynamic sound, so we thought it would be perfect.

“FM national networks rarely play new acts, except for NRJ, which continues to play a good percentage of new acts. There is such tough competition between the main stations that they are very careful with what they play, especially when it comes to national product. This means that they are usually the last to add a song. Airplay may start with AM.
stations, then provincial stations in province, and then only, when a chart placing is in sight, the song is played by the networks. Pauline Ester's two singles followed this path exactly! 

**SQUATT**

**Priority releases:**
- Satellite, Peu Orange (LP)
- Satellite, Le Néz A La Place De La Bouche
- Maraca, Mono (LP)
- Maraca, Des Cheveux Dans Le Vent
- Lionel D & Dee Nasty, Y'A Pas De Problème (LP)
- Lionel D & Dee Nasty, Pour Toi Le Beau

Richard Bruni, in charge of FM promotion at Rockpool, the CBS specialist promo department.

"The Satellite LP will be released on November 27. The day before, we will have a Satellite day on the FM rock stations, with an interview and sneak preview of the music. All month a drawing by one of the band members is being sent to radio programmers as a prize. We'll do some specialist radio shows, like Bernard Lenin to..." 

**FRANCE**

**Les Valentine, airplay in the provinces**

**VOGUE**

**Priority releases:**
- Pacifice, Pacifice (LP)
- Pacifice, Another Love In L.A.
- Philippe Montany, Je T'Aimerai Encore
- Les Fortans, Salut Caractère
- Renald Hanson, Petit Homme (LP)

Head of promotion Véronique Saint Gilles: "Pacificie had a hit in the top 50 but that doesn't make things any easier. The band got a good reaction from AM stations but FM is very hard to work with.

"We have the same problem with Les Fortans. They have two hits in the top 50, including a cover of La Bamba, without any FM support. With Philippe Montany, he is a traditional style variety singer, it is even harder because he does not fit into the different formats. Radio stations are taking few risks, and it really is starting to be a problem to find a product that can cross formats."

**WEA**

**Priority releases:**
- Jo Lemaire, Duette (LP)
- Jo Lemaire, C'Est Mon Bonheur
- Les Valentine, Café des 2 Mondes (LP)
- Les Valentine, Sous Le Chene
- Michel Berger, Paradis Blanc
- Soundtrack, La Legende De Tommy
- Herbert Leonard, Best Of (LP)

Head of promotion Didier Aaron: "Getting airplay for new acts on the FM networks is becoming crucial, but stations are very selective. A leader like NRJ is, in some ways, the one that is the most open-minded to new acts. And it's true that without NRJ, it is very hard to break an artist.

"Jo Lemaire's first single La Nuit De Recontre, was well received by AM stations and had good exposure on FMs in the provinces. Airplay lasted three months. The second single is going in the same way and we are adding strong TV and press exposure.

"Things are a bit more difficult with Les Valentine, as regards radio play. Airplay in the provinces is quite good, but we need a break. We'll try to generate press and radio attention this winter with a mini-tour we are setting up for in the various FNAC stores throughout France."

**EUROPE LOVES THEM**

**MYLÈNE FARMER**

Released all over Europe. 12 weeks in the German charts with her single "Sans Centrefracscons" and album "Uns Na Soit Je..." LP sold over 1,3 million worldwide.

**PAULINE ESTER**

A few months after its release in France, Pauline Ester's first album "Le Monde Est Fou" and hit single "Oui Je L'dore" to be released all over Europe (already out in Japan and Canada).

**VANESSA PARADIS**

"Variations Sur Le Même T'Aime" released outside France in 20 different countries. More than 360,000 sold within a few months.
Jacqueline Eacott looks at how a radio station that started out with a gold format is slowly but surely transforming itself into something different, in response to the demands of an ever-changing French FM market.

**Cherie FM**, previously Pacific FM (taken over by NRJ) counts CBS among its shareholders, and Nostalgia, Europe 2 and RFM among its rivals. Gold, AC or easy listening - however you choose to describe the format, it's a formula which works well in France, illustrated by the long-term existence of Nostalgia and the growing success of Europe 2.

**Defining the format**

Today even the leading chart-orientated FM stations include a higher-than-normal percentage of 'oldies' (i.e. current top 50 hits) in their playlists. But for the stations specialising in oldies, the game is becoming increasingly complicated and the stakes ever higher. Juggling new releases and classics, French and Anglo-American, while keeping an eye on the competition, has forced the stations to rely on their own chameleon-like instincts - and plenty of research. Cherie, relatively new to the game, is no exception.

"Cherie is not a typical French format," says manager/programme director Christophe Sabot. "It's not really a gold format, and it's not an AC; it's somewhere between the two. For example, we'll play Soca Dance - and if we were really sticking close to an American-style format, you'd never hear that. If we were a real gold format, we wouldn't play any new releases."

"Once upon a time there was a gold format - Nostalgia - that up to about a year ago worked very well. It's a very French format. Then there's Europe 2, which started off as a gold format, and developed slowly into an AC format. And now it's sounding more and more like a Los Angeles/West Coast sound."

"So what's left? To be in between a gold format and an AC, but in the French style. Cherie plays a high percentage of French music - around 70% - as well as new releases, even top 50. In that respect we're not so far from an AM station such as RTL".

Over the past few years the top FM networks have had room to try out different styles and nuances, but there are increasing signs that the time for experimentation is over. The FM sector is tight - and getting tighter. Cherie FM, searching for its own particular niche, regards Europe 2 - rather than Nostalgia - as currently presenting the most direct threat.

"We're both competing for the 25-49 year-old market, which is really exploding in France at the moment. Of course there are 25-49 year-olds who prefer to listen to John Lennon and Led Zeppelin, but there are also those who prefer to hear French music - Aznavour, Trenet - and who also want to listen to Soca Dance. Europe 2 is planned and calculated so precisely, that it actually gives a place to our format - which is neither gold, nor a Nostalgia-type format."

**Cherie FM sample playlist**


**Audience research**

Every FM station knows exactly how their audience - and the audience of their closest rivals - breaks down. Sabot is no exception: "63% of Cherie's audience comes from 15-24 range, and 22% from the 25-34 year-olds. And it's the same for RTL. But Europe 2 has 30% of its audience in the 15-24 range, and 35% in the 25-34 range, giving it a 15-35 total of 65%.

This is very close to NRJ's overall figure of 70% in the same age range, and considerably more than Cherie's projected figure of 45% (with 59% in the 25-44 range).

"That's why you have a station which plays Elvis Presley and Soca Dance", concludes Sabot. "If I were to follow an oldies format, it would be a disaster. We do have a significant proportion of gold material, but we are now introducing a greater number of new releases."

**80.5 FM**

However, Cherie did start off as a gold format, as Sabot explains: "Cherie began to change its policy about 18 months ago. Other stations that tried to be exclusively gold quickly reached saturation point in terms of market share. At the moment the French market isn't sufficiently segmented, so there's still space for everyone, and we can allow ourselves some changes in format."

"It's not as cut-throat, as segmented, as the American market, for example. But in four years time, there won't be the same opportunity to play around with formats - each station will have its format fixed, and if any try to move in a slightly different direction, they'll be shot down."

But, proving that Cherie's future could lie in almost any direction (depending on external forces), Sabot also suggests a scenario in which Cherie goes back to its gold roots, and lives in harmony with an AC format such as Europe 2. For Sabot the real gold format, and its counterpart, the AC format, do not yet exist in France. "In fact at the moment there's one format too many. We've seen the progress made by Europe 2, so that means it's either Cherie that ends up as real gold or Nostalgia. There's no other solution!"

**Future developments**

The situation is further complicated by the different classes at tributed to the stations by the broadcasting regulatory body, the CSA. Cherie is currently classified as category B in Paris, "while Europe 2, RFM and Skyrock are category A. Cherie is the leading category B radio in the Ile-de-France, and is ahead of a number of A stations in the same region. If we were an A network I'm sure that we would end up with a considerably different and much stronger, market configuration."

With a current tally of 34 stations located throughout France (and the possibility of an extended network made up of ex-Nostalgia stations in Belgium), Cherie has its sights set on developing a group of 100 stations.

Its audience figures are steadily on the increase - 97,000 listeners (average daily Mon-Fri audience) (IPSOS Ile-de-France) in December 1987, a figure almost quadrupled two years later (378,000), rising to 459,000 in June 1990. But there's still a long way to go.

The station is currently working on raising its profile, with its first nationwide press and poster campaign (Ffr 2 million budget for the Paris/Ile-de-France region) planned for this autumn. The complementary and essential TV presence is provided by co-promoting compilation albums and concerts from artists such as Regine, Yves Duteil, Bob Dylan and Joan Baez, as well as theatre shows.

"We're operating in the market sector which has been left vacant by RTL..." says Sabot. "We're concentrating on major, profitable operations with top stars."

The station is also working on increasing audience interaction, with more games, phone-ins and talk. Sabot, responsible for drawing up the playlist, is also considering implementing a listeners' panel, already popular with the majority of the FM stations.

"But there's no real point in resting artists like Tence, Aznavour, Piaf or Brassens" says Sabot. "At the moment I don't really need a panel. I prefer to use highly developed research methods, rather than unbalanced panels - which would be a disaster!"

And that is something that Cherie, in such a competitive market, can ill afford.
Clock Watching - Petit Déjeuner à Paris

There are more than 100 radio stations on the dial in Paris, ranging from the dance-orientated Maximum FM to the all speech France Info. Jacqueline Eacott tuned in to the top five FM music stations during the last few days of October, to see what was on offer.

The clock watch covered the station output from 08.00 to 09.00 on selected days at the end of last month. The five stations chosen are the market leaders in central Paris, according to Mediametrie's latest survey, from April to June 1990. Notable, the French chanson station, is ahead of Fun in some other ratings situations.

None of the stations covered describe themselves as having formats as such, through Skyrock and Fun are the most chart-orientated. All prefer to target their audience in terms of age and all are available throughout France, where NRJ dominates the ratings, followed by Skyrock and Europe 2. Several international acts featured on two of the stations, namely: UB40 (Skyrock, Fun); George Michael (Europe 2, Skyrock), Maxi Priest (Skyrock, NRJ); Alannah Myles (Fun, RFM); and Phil Collins (Skyrock, Fun).

Europe 2 played the most French tracks during the hour - five out of 15 - and an English-language version of France's Hardy's When A Girl Meets A Boy. The other stations, apart from Fun, played one or two French-language tracks. Europe 2 and Fun played the most music, followed by NRJ with 13 tracks, RFM with 12 and Skyrock with 11.

About the stations

- Europe 2 is Paris's FM leader with a daily audience of 6.9% (Mediametrie, Central Paris, April-June). The station recently launched a Fr20 million promotional campaign, aimed at pushing its image as being cool and relaxed. National audience 4.4%.

- NRJ, with a daily Parisian audience of 4.8%, has also just launched an advertising campaign, at a cost of Fr15 million. The station is the third FM music station in central Paris, with a daily audience of 4.5%. National audience 4.7%.

- RFM's audience in central Paris dropped from 4.7% to 2.9% in the last Mediametrie survey. The station is also in the middle of a major promotional push, concentrated in the provinces, with a focus on sports sponsorship and record company co-promotions. National audience 1.8%.

- Fun Radio increased its central Parisian audience from 1.6% to 2.6% in the last Mediametrie survey. The station is the most chart-orientated of the city's top five music stations and has a national audience of 3.6%.

Thanks to Europe 2, Fun, NRJ, RFM and Skyrock for their help in the preparation of this feature.