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French Toast Of PolyGram Figures

France is currently the jewel in PolyGram's European crown with a market share close to 40% and a US $25 million turnover exceeding that of the US company. The French affiliate contributed significantly to PolyGram's 1989 worldwide turnover of US $2.1 billion and US $239.3 million in profits. Europe as a whole generated 61% of the multinational's sales last year which were 20% ahead of 1988. Chief financial officer Jan Cook praises the "creativity" of PolyGram France and the endeavours of Barclay in turning round the company's profit performance since 1985. In 1989, sales were 42% ahead of the previous year, contributing to PolyGram's dominant share of the world record market outside the US. Behind France, PolyGram's Italian and Spanish companies improved sales by more than 20%. Among the established European territories, Cook says that West Germany, and particularly Metronome, has performed very well and PolyGram's 22% German market share mirrors the company's overall European share, making it the market leader ahead of WEA. PolyGram's gross profit is up 35% to Dfl 457 million (app. US $244 million). The net profit is up 27% to Dfl 333 million. President and CEO David Fine acknowledges that the acquisition of A&M from the beginning of this year will not significantly increase PolyGram's European market share because the company has handled the US label for some years. PolyGram will benefit from licence income from Island, but BMG will continue to distribute the label in Europe (except the UK and France) until 1995.

Hotel California Gets Five-Star Soviet Rating

The Eagles' oldie Hotel California, a fixture on European music radio for more than 10 years, is now receiving regular airplay on the first commercial station in the Soviet Union, M1 in Lithuania. Also high on M1's own singles chart, which is compiled from listeners' votes, are selections from U2, Milli Vanilli, Supertramp, Tanita Tikaram, Billy Idol and Martin Gore. "People are tired of the non-stop diet of political news and problems," says M1 co-founder and music editor Hubertas Grusys. "They want a music station, and that's what we are attempting to give them." For full details on M1, see page 3.

Geffen Deal Will Up EMI's US Profile

The US $700 million acquisition of Geffen by Thorn EMI - anticipated at press time but not confirmed by either side - will have its greatest impact in the US. There, Geffen is estimated to have an 8% market share, nearly matching that of the Capitol and EMI labels in Europe. Geffen took a 1.9% share of Music & Media's European Top 100 Albums in 1989 - largely attributed to product by Guns 'N' Roses, Aerosmith and Cher. EMI's chart share was 11.7% last year. Two leading Geffen artists, Whitesnake and Peter Gabriel, are only signed to the label in North America (although Whitesnake are signed to EMI outside the US). So is Kylie Minogue, whose debut album sold 500,000 copies in the US on Geffen. Thorn EMI is reportedly paying US $700 million in cash and shares for Geffen. Starstruck on page 1.

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**Movie - European News**

**Alex Levy will return to Europe.**

**Despite industry speculation that his assignment as acting CEO of PolyGram US might become permanent, worldwide PolyGram supremo David Geffen says he does not want Levy to spend more than six months in the US.**

**Pepsi-Cola has withdrawn from a planned US $7 million sponsorship deal for the Rolling Stones’ This is Rock and Roll tour this summer.**

**US’ US spokesman Ron Ross: “We had in-depth discussions with the band and promoters/CPH but could not reach a mutually agreed time and other logistical details prevented us from reaching an agreement.”**

**But, “unfortunately relates to speculation that Pepsi had pulled out because the Stones are too old for the soft drinks company’s image. Pepsi currently does not sponsor rock acts following its recent deals with Madonna and Michael Jackson, but Ross and the company would shortly be in discussions with other performers over sponsorship.”**

**Dutch singer Rene Finger is thought to be close to finalising a deal with Arista in the US. It would mark the label’s second continental European signing. It has already enjoyed four US hit singles with Billi Vandi. Finger and his manager Jan van Kuijik will attend the Arista 15th anniversary gala in New York on March 17 to discuss matters further with label boss Clive Davis.**

**Close readers of our charts may have noticed the sudden appearance of Ivan Males singles in the European Top 100 Albums. This band are celebrating 10 years with EMI by releasing their 20 singles on an 12” doublepacks or CDs. The singles are showing up on the album charts because they break the UK singles chart regulations by being a) doublepacks, b) more than five tracks, and c) over 20 minutes long. All four releases so far have gone straight into the UK Top 10 end, on the strength of that, show up in the European Top 10 Albums.**

**Finnish rock manager Seppo Lausonén has opened up to radio and agencies in Los Angeles to push the US interests of his client, and successful Finnish rock acts Exxemeter, Henrik Hill, Stnna, Nightlife and Alabaster. Exxemeter formerly had office in London, where he landed a band called Hassel Rocks, but now USA is “more challenging and open for new ideas.”**

**by Mieczyslaw Bukk**
**Portable RDS By Year End?**

The BBC is in negotiation with "a major electronics company" about a joint venture to produce a portable radio data system (RDS), which could be in the shops by the end of the year.

While several companies have incorporated elements of RDS into car radios, the BBC is keen to develop a domestic radio which would carry the corporation's logo. "In contrast to most technological developments, the software is already available. It's a matter of the manufacturers coming up with the hardware," says Mark Saunders, RDS development manager at the BBC.

Saunders will name the manufacturer at present. "We've been at this stage before, but this looks more hopeful. The company now has to check its resources and decide on the commercial potential. But we want to introduce the radio this year rather than in two years time."

"The problem is that no one wants to be first in the field and set the pace. It seems safer to be second and try to improve or undercut your competitor," says Saunders. The BBC has been broadcasting inaudible RDS digital information on its FM wavelengths since 1987 and 17 other European countries also offer RDS on a common standard. An RDS radio automatically tunes in to the strongest signal of a station which can vary from area to area; BBC's Radio 2, for example, has 22 different frequencies across the UK, which is an advantage for car drivers. It also displays the name of the station instead of the frequency.

In addition the RDS microphone inside the radio can also identify a particular type of programme from a series of codes, enabling a listener to switch channels but stay within the same category of programme.

This service allows the listener to choose from six types of music programming: rock, pop, MOR, light classical, serious classical and "other" (jazz, funk, etc). It also categorises nine types of speech programme: news, current affairs, local information, drama, sport, education, culture (religion, sociology), science and "varied" (comedy, quizzes, etc).

**Swatch Launches European Summertime Dance Tour**

Swiss watch manufacturer Swatch is organising a European dance music tour which is to hit 60 seaside towns and other tourist resorts in 11 countries. The tour will start off on June 2 in Scheveningen, Holland, and will feature such artists as The 49-ers, Technoovens, Tony Scott and L altitude Jackison.

Swatch has contracted Dutch promotional company EEC to organise the tour, which will involve a 60,000 watt lighting rig, a 10,000 watt sound system and a huge video wall. The total costs are expected to exceed Dfl 2 million (app. US$ 1 million). EEC is still negotiating with co-sponsors to cover an expected Dfl 30,000 budget gap.

The Swatch tour will be put together in close co-operation with Super Channel, which, through EEC, will broadcast 600 commercials to support the musical activities. Several radio stations all over Europe are involved in broadcasting the event.

Swatch is hoping to re-affirm what it calls its "young, urban" image. It expects an audience ranging from 7,500-10,000 people to attend each show.

**Media Forum At MIP-TV**

MIP'TV, the international television programme market, will be preceded in Cannes next month by the first major meeting of all projects supported by the EC's 'Media 92' television, film and video development programme.

The two-day meeting, called "MIP Media Forum", will take place from April 16-18, immediately before the 27th MIP-TV. Some 150 groups and organisations are taking part in 10 Media 92 projects.

Holle Leonord, head of the Brussels-based Media 92: "This meeting will reinforce the coherence of the programme through the exchange of views between the different projects."

Launched by the Commission at the end of 1988, Media 92 gives support to distribution, production, training and financing. Among the 10 pilot schemes, 7 of which are currently operating are: EURO AIM, which offers independent TV producers a service and promotion organisation; SCRIPT, which gives loans for the development of screenplays; and EVE, which aims to set up a European video cassette distribution network.

MIP'TV will run from April 20-25 and, according to organisers the MIDEM Organisation, registration was up 20% on last year by the end of February. Warner International TV has taken out a two-year contract on a 245 square metre stand, the biggest ever seen at the conference.
New Plans For National IR Stations

by Hugh Fielder

Plans for three new national commercial stations are likely to be very different from those envisaged in the Broadcasting Bill, currently making its way through parliament.

The Bill makes no provision for ensuring the three stations are different from each other, or from existing BBC networks. However, ensuring the three stations are different in the Broadcasting Bill, currently making its way through parliament.

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The high cost of covering the entire UK means that not everyone will be able to receive the national stations although CEO Peter Baldwin believes they will reach at least 75% of the population. The bill gives the Radio Authority the right not to have "universality", but a study has not yet been carried out to find the level of coverage that could be achieved," he says.

The new Radio Authority has also invited letters of intent from groups and individuals interested in applying for licences. This will enable the Authority to identify the areas and potential demand for new stations when it takes over responsibility for licensing all non-BBC radio in 1991.

The Authority wants the two-page letters to give details of the proposed location and coverage area, preferred waveband, a programming outline, how it would broaden the existing range of local radio and a description of the applicants.

But the Authority is giving no guidance on what sort of applications it wants to see. Chairman designate Lord Chalfont says, "We are open to any sensible and intelligent suggestion within the rules. I think we'll see all kinds of local radio stations emerge from those similar to existing stations to community and specialist music stations." Both Lord Chalfont and CEO Peter Baldwin say they will try to give priority to licensing stations in areas not already served by independent radio. But they say this will depend on the availability of suitable frequencies and a proven interest in running a station.

Last year the IBA found itself in the embarrassing position of having no applications for the East Midlands area of Rutland after the only interested party withdrew its application, claiming that it was not a viable proposition. The Radio Authority hopes to be able to award around 30 licences a year although Lord Chalfont has already warned that many of the allocated frequencies will not become available until 1996.

The Beloved

- Signed to WEA.
- Published by Virgin Music.
- Debut album: Happiness.
- Produced by Martyn Phillips, remixed by Daniel Abraham and recorded at various London studios.
- Current single: Hello.

Together since 1984, Steve Waddington and Jon Murch released an indie album on Film Flam before signing to WEA in 1988. Their first hit, The Sun Rising, last autumn saw them building on the duo's strong club base by issuing 12" remixes backed by previously unreleased tracks.

In-store displays include a 3-D counter board, name boards, posters and window stickers utilising the inner sleeve artwork which is an even more colourful design than their album cover. There has also been a joint advertising campaign with Our Price. The duo have also done extensive press and radio interviews. Label manager Clare Phillips: "They are good talkers with a strong sense of direction which makes for excellent radio. And radio has been influential in persuading us to re-release Your Love Takes Me Higher as the next single because they still believe in it. We shall be putting it out later this month with new mixes and B-sides."

The duo have done several in-store PAs and club PAs and will be playing live once they have completed promotion for the album in Europe and the US.

Jamie J. Morgan

WALK ON THE WILDSIDE

the UK smash hit single available on 7" 12" and CD3

CBS

[Image of Jamie J. Morgan]
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Your Key to Europe

Ireland's State TV

Attacks Private Radio

by Ken Stewart

A Century Radio High Court application to stop RTE TV broadcasting information about its financial affairs on the current affairs programme 'Today Tonight', has been refused on the grounds that such details had already been published by newspapers.

During the 30-minute TV report it was claimed 20 of Century's staff of 66 had lost their jobs, that losses were running at IRE 20,000 (approx. US$ 32,000) per week and that income had dropped to below IRE 50,000 per week. RTE claimed Century was "in deep financial trouble", that the company's projections were "hopelessly inaccurate", and advertisers were withdrawing.

Century co-owner Oliver Barry was interviewed live in the studio following the report. Barry called the film "a blatant piece of propaganda from our major competitor". He said only five people had lost their jobs and Century was not in deep financial trouble. Barry denied Century was seeking a share of RTE's annual licence fee (which brings in about IRE 50 million a year) and said that without IRE 800,000 a week he predicted that Century would be in profit within three months.

Century, which was launched by a consortium of some of Ireland's biggest and most successful entertainment names, broke a monopoly on national radio broadcasting held by the state-backed body RTE for over 50 years.

Oyston Cleared Of Code Violation

Owen Oyston has been cleared of allegations that he breached the Takeover Code during his £39 million bid for Manchester's Piccadilly Radio.

After detailed examination and interviews with all parties concerned over alleged inducements by Oyston's Mss World Group - now called Trans World Communications - to some Piccadilly shareholders, the Takeover Panel says no breach of the rules occurred.

Oyston has already been cleared of claims of impropriety in any dealings concerning Derby County Council which had bought shares in Piccadilly Radio.

IBA Ahead On Points

Independent radio (IR) ownership could be based on a points system rather than the Broadcasting Bill's "one national and six local" limit, if proposals by the Independent Broadcasting Authority (IBA) are accepted. The IBA is concerned that some medium-sized radio groups are already near the six-licence limit and when simulcasting ends and FM and AM become separate licences, many groups will exceed six.

The IBA believes this could inhibit aspirations for growth to the detriment of independent radio's development. There is also a danger that one company owning the six biggest IR stations could cover 49% of the UK population. The government has already accepted that additional controls will be needed to avoid such a situation.

Under the IBA's alternative scheme, each FM and AM licence would have a points value based on the waveband and population coverage. The government could, therefore, set an ownership ceiling of, for example, 20% of the total points and any company would be able to acquire holdings up to that limit.

The IBA believes its proposal would allow the market to develop flexibly by allowing the bigger groups to expand within the industry but without increasing their dominance. They would also be able to choose their own corporate ownership strategy, opting, for example, for a regional grouping.

Serious Selling

Virgin boss Richard Branson, who has featured heavily in TV ads for his airline company, will be appearing in an advertisement for his record label later this year. He will be playing the part of a door-to-door salesman selling Phil Collins' But Seriously album. In the advertisement the door is opened by Phil Collins.

The advertisement is the third in a £2 million campaign for Collins' album which will run throughout the year. The first two are currently being aired but Branson's advertisement is being held back until the album needs re-promoting, according to a spokesperson. The LP has already spent three months at the top of the UK charts.

UK Pluggers Unite To Tackle Problems

Record company promotion chiefs have formed an unofficial group to deal with common problems, including serving the growing number of UK radio stations. Chrysalis director of promotion Judd Lander hosted the first meeting attended by 14 promotion heads last month. He says he first became concerned last year when he was working out how to deal with the new radio stations coming on air. "Obviously we need to provide them with new product but they also ask for back-up advertising," he says. Chrysalis' catalogue and it could cost a company like Chrysalis £100,000 to supply them.

"There's also a problem with TV shows that don't have Music Union agreements over growing numbers of TV stations.

Send to Music & Media, Rijnburgstraat 11, P.O. Box 9227, 1006 AA Amsterdam, the Netherlands.
RB 4 Strengthens Links With East

By Volker Schierbeck

A new effort reports the trend of a new German station in the East German city of East Berlin. The joint venture is known as "Potsdamhitz", a review of live music and radio shows currently at 10.45 AM (10.44 per m). -1995.

According to Hannes Große, chairman of the committee responsible for determining the needs of the public broadcasters (KDE), the DM 240 increase at the beginning of the year is "to broadcast simulcast simultaneously from 23.00.

The original "Maxim TV" series, first set up at the end of last year in Paris (featuring Sybil, Kate & Lili, Louis), has now been developed to include major changes in the provinces. Erik Petulas, responsible for the change at the station, says they are looking for a different venue each time. "It is important for us to reach a public outside Paris. We don't want to be a Paris centred station."

The series kicked off at the beginning of March in Lyon's local radio station. Paul Orellana, all Belgium-based acts, and was attended by 2,000 people. Future dates include.RE, Borealis and Rafa. Maxim TV and the clubs are operating the scheme on a 50/50 basis.

Petulas says they tend to concentrate on Belgian dance music "because that is where it is happening". The station has also shown its commitment to dance music by releasing Maxim TV Dance Volume I on Airplay Records/Carriere, a compilation album which includes Black Box, Level 42, Ice MC and Miki Valinti. The LP has sold more than 40,000 copies, despite having no other promotion other than on Maxim TV. Volume 2 is due out at the beginning of April. Last December, Maxim TV launched its F 10 million campaign to boost its popularity among its 15-25 year old target audience. It is anticipated to have a 1.5% share of the Paris audience by the end of 1990.

Table Turning At NDR 2

The face of the Norddeutscher Rundfunk (NDR)'s morning program is changing. Following the recent removal from the Hamburg public radio station of presenters Willem Dincklage, Werner Veigel and Wolf-Dieter Stuel, DJ Guenter Fink has also been dismissed. Fink, associated with such shows as "Radio Boulevard", "Expresso", "Traumhaft" and "Wunschflug" was regarded as one of nRD's stars. NDR 2 program director Arno Beyer says the changes are the result of a "regular check on the quality of our DJ's presentation". Lothar Deckmans, head of music at the pop station claims he was not informed about the changes beforehand. Insiders evaluate Beyer's personnel policy as an attempt to alter the youthful image of the mid-morning show.

Lola


Fairly True was produced in Studio Harder by Happiness Records owner Mick Rall. Lola will go on tour in West Germany and neighbouring countries beginning in May. Euro release: Fairly True is licensed for Scandinavia through MNW Records. Play It Again Sam will distribute the record in the Benelux and AP Distribution in the UK.

Marketing: Lola has been on an extensive radio tour in West Germany. Collision will have a limited music press advertising campaign in connection with the tour.

With the exception of Right Now, composed by Joren Bejesano, who previously worked with such "ehlalfe" successful German music groups as Intersource and Joy Rider, and a cover version of David Bowie's "Fashion" this is the first of the LP tracks were composed and written by Lola Venne. Much of this is due to the success of the Lambada campaign, launched together with private TV station 24 France.

Perot-Ricard is also widely involved with music sponsorship, including a series of concerts due to take place in Paris over the next few months. The Lambada single, which has been licensed in legal countries, has sold more than 5 million copies worldwide.

Orangina Dancing All The Way To The Bank

Orangina, the soft drinks company which used the Lambada last summer as part of an advertising campaign, has announced a record turnover for 1989. The campaign, part of the Perot-Ricard campaign, had a turnover of F 1 billion (app. US$ 177 million).

Orangina sales for 1989 in France were up 10% on the previous year and sales of the product Orangina Light jumped a massive 70%.

Belgium, Switzerland and Canada, Le Bout Des Nefs is the group's fourth album since its first gig together in the early 80s. All the tracks are in French and composed by the band's five members. Producer John Leckie has also worked with The Stone Roses, U2 and Simple Minds.

Rooted in the well-established Renne rock scene (along with fellow bands such as Dohex, Dojo, and Nigara), Marc Seberg has built up a healthy reputation over the past few years and a number of alternative hits.

The band have their first video single "Quelque Chose Noir". It was produced by Marc Mahurin, who has also worked with U2, Peter Gabriel and Tracy Chapman.

Kiss Turquoisejoy Goodbye

Programme director Pierre Tur- quesjoy has left the new-left Kiss Metropole FM network as the staffing crisis which began when the two networks merged, continues. Last month, Kiss FM and Eurovision TV and deputy Thierry Bonhomme also lost their jobs, despite having been named director and director-general of the combined network.

Despite an increase in its market audience share, the Kiss network has not had a dedicated music channel since the network closed down TV6 in favour of M6. Henri de Bodinat, president of CBS France and shareholder in Eurovision wants Eurovision to have a television channel based in Paris to ensure its profitability. He says, "Eurovision will be profitable because the operating costs will be low. It will also offer advertisers a targeted audience."

Spotlight

Marc Seberg

Signed to Virgin France. Managed by Herve Bojer. New album Le Bout Des Nefs. Recorded and mixed at RAK studio and Abbey Road in London and produced by John Leckie. Virgin is promoting the album through a press advertising campaign.

Marc Seberg will be touring throughout France this spring. Consider the above over is the single "Quelque Chose Noir". It was produced by Marc Mahurin, who has also worked with U2, Peter Gabriel and Tracy Chapman.

M6 Sees A Better Future

Private TV channel M6 has celebrated its third anniversary with an improved financial performance. Losses were limited to F 320 million in 1989 (the channel has cost F 1.4 billion to date), advertising revenue is rising (from 370 million in 1987 to F 480 million in 1989) and the channel has a forecast for 1990 to F 700 million (app. US$ 124 million).

M6 has an average 10% national audience share, and covers 73% of the country. The channel has a mixed format, some general programming including news and game shows, and has an obligation to broadcast at least 40% music programs. The station also produces music videos and claims to be the only channel in France to offer a non-commercial music channel.

M6's general integrated format is being administered by Siegel Music Companies and will be exclusively active in dance, pop music and German-language songs.
**State Radio Head Accused Of Favouritism**

By James Bourne

The newly appointed director-general of state run Radio Televisi

Spain

**Spanish Award Winners**

In 1989, Spanish record companies registered one diamond (200,000

Patricia

Signed to WEA.

Current LP: De Animales Y De Suenos.

Current single: Dome.

Previous LP, Patricia con Zafiro sold 10,000 units in 1987.

Her new album was recorded at The Sound in Madrid and produced by Fernando Sancho and executive producer Tomas Schaefer.

Marketing: WEA is concentrating on getting radio play. Some TV appearances and concert appearances have also been scheduled.

Patricia Kraus, 26-year-old daughter of the famous Spanish tenor Alfredo Kraus, cut her first album in 1987 and represented Spain in that year’s Eurovision Song Contest with No Esta s Solo.

Her first album for WEA was made up of 10 tracks, all except Dome, written by Patricia. It encompassed a range of musical styles, from R&B through blues, soul and funk. Her distinctive voice came from two years in intense opera studies.

In Spain, the swimming pool was divided into three sections: the public, the press, and the royal family. The pool was open from 6 a.m. to 10 p.m., and entry was restricted to those with a special permit. The pool was also used for swimming lessons and water aerobics classes.

The Spanish state broadcasting organisation, SRG, has been told by the government to cut its expenditure by 14%. The decrease in funding for the national network will result in cuts at the national network this year. The husband money is not the most important thing, I am sure we can adapt to the new situation.”

**Cutbacks At SRG**

The state radio head accused of favouritism.

**Beyond the Pool**

In Spain, the swimming pool was divided into three sections: the public, the press, and the royal family. The pool was open from 6 a.m. to 10 p.m., and entry was restricted to those with a special permit. The pool was also used for swimming lessons and water aerobics classes.
Radio Monte Carlo and the independent radio station Les Folies Art have jointly formed New Sounds, a company set up to launch their respective bids for Europe's first specialist magazine devoted to new age music.

The formation of the bi-monthly New Sounds magazine will be published early in April and will be available throughout the European territory. Priced at 1.950 (app. US$ 15), the launch copy will include a double compilation CD featuring material marketed by Les Folies Art.

The Les Folies Art, a multi-national family-owned company, has exclusive distribution rights for the Musica Nelle Smote series. Musica Nelle Smote is a European wide-based promotion of new age music, devoted to new age music. It began in Europe's Fast specialist magazine publishing what they believe to be the world's best music.

The new album was recorded in Milan by Silent Cobra (Concentra Recording Studio), which registered 260,000 pre-sales in Italy and will be released in Scandinavia and other European countries. Currently, Radio 10 has about 4 million cable links in Holland and 3 million listeners in Belgium and Italy.

Mila, the French radio station that has 14 offices and seven broadcasters, has now aimed to broadcast in Italy. The station RFM network, with which it is linked, was active in Italy for some time. Dm advertisers have already in advertising revenue because of the uncertainty surrounding its geographical location.

Mila, the French radio station that has 14 offices and seven broadcasters, has now aimed to broadcast in Italy. The station RFM network, with which it is linked, was active in Italy for some time. Dm advertisers have already in advertising revenue because of the uncertainty surrounding its geographical location.

The CD contains eight tracks of melodic pop led by the soulful vocals of Petra Lagtenburg, who used to perform with Cobra, and has released an album of country songs.

Radio 10 co-director Foppejan says the station now aims to implement expansion plans which it already had been put on ice pending the commission's investigation. Its classical music arm, Radio 10 Klassiek, will shortly be broadcast in Scandinavia and other European countries. Currently, Radio 10 has about 4 million cable links in Holland and 3 million listeners in Belgium and Italy.
**SCANDINAVIA**

**Gnags Bag Two Danish Grammies**

Copenhagen - Veteran rock band Gnags won the first major music industry award in their 10-year history, the FJJ Danish Grammy Awards, held in Copenhagen's KB Hallen last month and televised live on public broadcaster TV2 (Danmarks Radio/TV).

Gnags took both the best band award and best album for their Gently LP Mr Swing King, which has sold 225,000 copies and has now passed 70,000 Danish sales and recorded a record-breaking 36 weeks on the National Chart.

And medley artist Nikolaj was judged 'name' of the year. MD Michael Rito: "Last year was an exceptional year for us in terms of sales and nominations, but to win seven major categories. They included Lars HUG, whose Kepi LP held the number one position for over a year, and who judged best male singer and winner of the prize press.

Danish pop veteran Kim Larsen won the best song award for the Medley single Taram Mama Mi, which has now passed 70,000 TV1/KB Hellen last month and televised.

'Juice 40' Symphatically in Finland

By Karl Hekkalj

A 40-part series on leading Finnish rock musician and composer 'Juice 40' has already been syndicated to six private stations across Finland, the most widely broadcast 'profile' show in the history of commercial radio. 'Juice 40' was inspired by the artist's 40th birthday and is an hour-long programme marketed and distributed by Pny Cy.

'Juice 40' events interviews with Lehtonen about his career, plus live and recorded material including previously unheard home-made tapes. There are also comments from Lehtonen's fellow musicians and friends, and covers of his songs by Finnish artists such as Muttu, Mikko Alatalo, Maarin, Aki Syrja, Veiko Lavi and Eino Valtanen.

The series was produced by the university-owned Radio 957 in Tampere, and began transmissions on Friday, 4th September, on Mondays, Wednesdays and Fridays. The series is syndicated and already has had a positive response from the audience.

Nordisk TV4 Plans September Launch

A new satellite TV venture, Nordisk TV (TV4), is set to launch onto Swedish and Norwegian cable systems on September 15. According to the company's MD Gunnar Bergvall, Nordisk has also made applications to both country's governments to begin terrestrial transmissions.

TV4, which has been in development in Stockholm for three years, hopes to have secured a satellite slot by the end of April. It is currently in discussion with EUTELSAT and the Swedish Space Agency, which operates the Scandinavian DSB satellite Tel- Xi.

TV4 is backed by the multi-industry Wallenberg group via the investment companies Providentia and Invester and has an estimated start-up cost of SKr 800 million (app. US$ 132 million). It plans to show 70% Scandinavian-made programmes and will be a general channel offering entertainment, current affairs, music, sport and documentaries.

In Norway, satellite broadcaster TV Norge is expected to be given preferential treatment in its application to the country's terrestrial channel. It is in competition with Norwegian broadcaster Rolf W Gunn, Scandi senator Fatvik and Swedish-based Nordisk TV, but amid likely to gain favour as the only

A Swedish cast version of Andrew Lloyd Webber's 'The Phantom Of The Opera' has been released by PolyGram Sweden. A launch party for the album, 'The Phantom of the Opera', was held in Stockholm.

The album is expected to be a commercial success, with sales forecasted to reach 100,000 copies within the first week of release. The cast includes some of Sweden's most talented performers, including Tore Linnel and Kajsa Dahlberg.

New Format For TV3's 'Eurobox'

by Ole Fister

Denmark's first international video chart show, Aarhus TV3's 'Eurobox', is to radically alter its format. The show, which launched six months ago and has an estimated weekly audience of 200,000, is to drop its top 20 international rundown in favour of top 5 from four European territories. VJ Frankie Fever says the countries will change from week to week and the show will but the week will show its weekly look at the Scandinavian video chart and a viewer's top 5. Fever: "As it is now, the show tends to sometimes be a little static - we're bringing in charts from other countries we hope there will be more variety and excitement!"

"Eurobox" airs every Wednesday at 20.00 hours.

With every album South African Johnny Clegg has released he has gained popularity in his homeland and Europe. In France, he has already achieved megastatus in the most recent album, his third with Savuka, 'Cruel, Crazy and Corrupt in a Crazy World', follows on from two platinum and five gold albums achieved with African band Juluka.

P urists suggest Clegg's music is becoming more Western and less African, the awards in the past but any changes also coincide with increasing popularity.

Cruel, Crazy, Beautiful World, produced like its predecessor Shes Max, with Hilfe Rosenthal and Bobby Summerfield, is lyrically orientated and, in its eagerness to be understood worldwide he has included lyrics on the CD-inlays in French, German, Spanish and Italian. Also included are the original English and Ndebele texts.

Because of the issues Clegg raises in his songs he has often been banned in his native South Africa.

In 1988, Clegg thought he had been included on the United Nations blacklist on artists associated with South Africa. But it failed to turn out to be a misunderstanding.

Everybody said to me that I was on the UN blacklist," he says. "But I never checked it out. It turned out to be a classical pianist called Jonathan Clegg!"

This misunderstanding, says Clegg, and Savuka, a considerable amount of TV promotion in the UK. An artist blacklisted by the UK is not allowed to do any TV promotion in the UK by the British Musicians Union. Clegg's performance at the Nelson Mandela 70th Birthday Concert in London, in June 1988, was cancelled at the last minute.

Clegg is optimistic about the changes in South Africa and the recent release of Nelson Mandela. "He is a popular man. People have voted for him," he says. (Woman Be My Country, featured on the new album, was written shortly after anthropologist and anti-apartheid activist David Webster, a friend of Clegg, was gunned down in South Africa in 1989 at the same time as Clegg was recording the album at the Farm at Los Angeles.

According to EMI Internationa: "We have a top 50 LP in West Germany and top 5 in France. The radio, press and TV coverage has been good. Most of our artists have run campaigns on the radio with promotion for the video that are backed up with posters and copies of the album as prizes. This is being backed up by a major tour, already under way in Holland and due to take in other countries at a later date in Europe and US.

**Flying High With The Blue Aeolians**

The recent emergence of The Blue Aeolians is not your standard story of young kids who are on the street one day and signed to a major deal the next.

The Bristol group spent most of the 80s releasing indie records, enduring line-up changes, building a critical following and finally crossing over to daytime domestic coverage.

The Blue Aeolians have made, and maintained, their repu-

tation outside the mainstream and without much help from radio. But their work leans towards rock and not towards pop; it is rock music by a consistent and talented group.

"Ensign is run like island of Chrysalis used to be. In our contract it does not say we have to do singles, we only signed for albums."

The Blue Aeolians have made, and maintained, their repu-
tation outside the mainstream and without much help from radio. But their work leans towards rock and not towards pop. They have built a small but dedicated following and have been able to release their self-funded albums and promotional materials.

"Stevie's been able to pick up a few tracks, but he's been very successful, and we've been very lucky."

The Blue Aeolians' music is a combination of rock and roll and acoustic sessions; their songs are melodic and catchy, with a good balance of guitar and vocals.

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**MUSIC & MEDIA**

**March 11, 1990**

**All That Jazz**

**Thomas Almquist**

**Fred Asp**

**Fire Engines**

**The Flesh Quartet**

**The Leather Nun**

**Leila K.** (Licensed to Arista)

**Lolita Pop** (Licensed to Geffen)

**Love Shop**

**Mercury Motors**

**Nativa**

**Papa Dee** (Licensed to Arista)

---

**Tracks**

**WORTH WATCHING**

**Siobhan**

*Sweet Rose (faced: Holland)*

Contact: Eric Jönsen, tel. 31:45.42.46 x 132.968

One of the best tracks to come out of the underground Dutch scene for a long time. They make sublime, well-played pop music that features the excellent voice of Petra Lugtenberg. This is just one of the many good tracks on their debut LP. **From The Head. License free where Polymath affiliates refuse option but sub-publishing free except Holland.**

**Kirká**

*Coccon, Even, Silnitsilma (Finland/Finnish)*

Contact: Päivi Pasanen, tel. 358:8.53.277/33 x 851203

Kirká is one of the biggest stars in Finland. This track, taken from their LP of the same title, shows why his pop songs are quite conventional but at the same time well-crafted and nicely arranged with good melodies. License and sub-publishing free except Scandinavia.

**Rams**

*No Way To Kill My Fantasy (Finland)*

Contact: Päivi Pasanen, tel. 358:8.53.42.20/x 30.006

Yet another splendid and innovative act from the Finnish stable. Their first single is a well-produced piece of funky rock with a sing-along chorus in a Dan Rod Network mould. **License and sub-publishing free except Scandinavia.**

**Magoria**

*Mowtide (Girls Only) Sweden)*

Contact: Hans Edler, tel. 46.45.39.12, fax 39.39.249

Quiet tunes for lazy days by two excellent Danish acoustic guitarists. Delicate and peaceful music that definitely deserves wider recognition. This track has already been a hit in Denmark where the album has sold a respectable 10,000 copies. **License and sub-publishing free except Scandinavia.**

**The Mercury Motors**

*Bullfight (Mickie Sweden)*

Contact: Martin Andersson, tel. 46.45.39.12, fax 39.39.249

The debut single by this Swedish singer and former leading light of London’s house scene is a strong dance number in the new house/voivin. Currently receiving heavy rotation from the new dance-floor acts and successful in the UK. **License and sub-publishing free except Scandinavia and UK, and US.**

**Sir James**

*..(Social Rhythm US)*

Contact: E&ME/Anthony Loder, tel. 212.49.7995, fax 265724

A song that could work as a dance floor hit but that also has chart potential. A strong post-groove and catchy melody should ensure chart and dance floor success. **License and sub-publishing free for Europe.**

---

**Promising Acts**

**All That Jazz**

*Punx (From Sweden)*

Contact: E&ME/Music Media, tel. 46.45.39.12, fax 39.39.249

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**update**

**by Gary Smith**

Sister (Talent Tracks cassette no.20), one of the meanest, hardest and best rock bands to come out of the thriving Gothenburg scene are about to release their second LP. It will be called Stock, Rocker, Nuts something to do with parts of customised cars apparently. The current single is World which is picking up airplay in Sweden and has already entered the chart compiled by Swedish TV. There will, of course, be a tour starting in early March in Sweden where they will do 30 dates. There will then be a tour of Europe, which comes highly recommended even more details when dates are confirmed.

There is a new breed of company in the UK who recognize that there is plenty of talent elsewhere in Europe. Wayward and, more recently, Deutschland Strike Back have been around for some time and are doing well on the alternative side. In a more commercial vein, there is The Brothers, the company that picked up the UK sub-publishing rights for Technotronic’s Pump Up The Jam when everybody else dismissed it. They have just signed four acts from Sweden. Kaps whose song, Change of Attitude, will be released soon, along with We’re On This Case by Deltone (cassette no.21), are signed for an album deal, whereas Trust by Root Power and the new single by Terry Leigh (cassette no.18) Happy are signed on The Basis that the brothers get the records into the UK Top 100 singles. If they succeed they will get first options on the following product. As well as these Scandinavian releases the company will be putting out one of the new ARS acts (ARS are the company behind Technotronic, Hitech and Hi-Tek). The band are called The TimeKillers and their debut release is Somebody’s In The House Say Yeah. One To Watch!

And finally, Rausch (cassette no.22 and by the way one of the best German bands for years) will be part of a package of German groups appearing at the New Music Seminar in New York this year. You have been warned.

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**Top 10 UK Independent Singles**

<table>
<thead>
<tr>
<th>No.</th>
<th>Song</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pump It Up</td>
<td>Technotronic</td>
<td>Mute</td>
</tr>
<tr>
<td>2</td>
<td>Love Is</td>
<td>Denzel</td>
<td>BMG</td>
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<tr>
<td>3</td>
<td>...</td>
<td>Various</td>
<td>Various</td>
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<td>10</td>
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**Goind Independent...**

by Jonathan Whipple

The Stone Roses maintain their chart supremacy this week with Elephant Stone spending its second week at no.1 as well as being in the top 10 of national charts. Depeche Mode maintain second place with Enjoy The Silence which should push their new album Violator (Mute) high into the charts when it is released next week. Last enter at no. 5 with Mad Love and it is the south London group’s first single and heralds a major UK and European tour. Earsport carry on their tradition of entering the chart in the top 10 without fail for the past five years. Blue Savannah is taken from their highly successful Wild album. The re-release of Silver Bullet’s Bring Forth The Guillotine has brought forth more chart success than when it was first released last summer. At that time it only skimmed the chart, but is now rising swiftly and its third week in the chart sees it in the top 10. Further down the chart independent dance music continues to dominate as Paradox’s Jailbreak on the new Ronin label climbs 28 places. Ronin is the brainchild of Aes and Sketch from former independent label Mondo. On the albums front T’ Pole Saints’ Comfort Of Madness remains at no.1 for the third week whilst the Stone Roses climb back to no. 2. Sybil is the only new entry this week with her PWL produced Walk On By going in at no. 5. Lower entries this week include Nitin England under his pseudonym of DJ Spike with Tantilier Cuts on the Blanc label.

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**All companies are part of the Misirlug group**

Contact: M.D. Peter Yrigen at headoffice.

Headoffice Str, tel. 46-8-012 8220, fax 46-8-0386
Office Cph. tel. 45-3-242436, fax 45-3-243535
Office Oslo tel. 47-31-1000, fax 47-3-472409
SINGLES OF THE WEEK

The House of Love
The House of Love - Fontana
(Parlophone)

Polonareff
Kama-Sutra - epic
(EMI)

Kate Bush
Love and Anger - CBS

Taniata Tikaram
Little Sister Leaving Town - East West

John Lee Hooker
The Healer - Situertime

Lloyd Cole
Catcher - EMI

The Fall
Extricate - Fontana/Parlophone

Sly And Robbie
Silent Assassin - 4th & Broadway

Blue Aeroplanes
Singer - Columbia

Shy And Robbie
Silent Assassin - 4th & Broadway

Yves Montand
J'avais des Chaussettes* - France (France)

The Creatures
Fury Eyes - Polydor

Jean-Louis Aubert
Volta Crist Fié - Vogue

Kurt Cobain
Bleach - Sub Pop

K. D. Lang
The Right Time - RCA

Marc Almond
A Lover Spurned - CBS

Digital Underground
The Humpty Dance - Tommy Boy

Hugh Harris
Mr Woman Loves Mrs Man - Capital

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Singles of the Week
# The Most Played Records in Europe

## United Kingdom

Most played records as compiled from Radio Greater London and the wing stations BBC 1, BBC 2, Capital the week of publication on the following pages.

<table>
<thead>
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<th>Number</th>
<th>Title</th>
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<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Don't Stop Thinking</td>
<td>Roger Daltrey, The Who</td>
<td>Decca</td>
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<tr>
<td>2</td>
<td>You Make Me Feel (Mighty Real)</td>
<td>Billy Ocean</td>
<td>Buddha</td>
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<td>Nothing Compares 2 U</td>
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<td>Sade O'Connor</td>
<td>Epic/Virgin</td>
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<td>Get Up!</td>
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<td>ATC/BMG Music</td>
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<td>Enjoy The Silence</td>
<td>Depeche Mode</td>
<td>East West</td>
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<td>Dub Be Good To Me</td>
<td>Ice MC</td>
<td>ZYX/Miadski</td>
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<td>How Am I Supposed To Live Without You</td>
<td>Michael Bolton</td>
<td>CBS/EMI</td>
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<td>The Brits 1990</td>
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<td>RCA/BMG</td>
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<td>7</td>
<td>Helene</td>
<td>Roth Vouyer</td>
<td>GMAPS ARO (Ed. George May)</td>
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<td>I Don't Know Anybody Else</td>
<td>Black Box</td>
<td>Carribean/ мягк</td>
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<td>Les Vals De Vienne</td>
<td>Francois Perrier</td>
<td>Mona-Corin</td>
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<td>A&amp;M (Phil Collins &amp; No)</td>
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<td>Anne-Marie</td>
<td>Deep Purple</td>
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<td>Gary L. Jones</td>
<td>Compilation/Canal</td>
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<td>13</td>
<td>Comment Te Dire Adieu</td>
<td>Jennie Somerville</td>
<td>EMI (Nassa France)</td>
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THE WORLD ON SCREEN

MIP-TV'90 reaffirms its status as the foremost International Market for television, film, cable and satellite professionals.

As the focal point for the programming industry, MIP-TV is the vital meeting place for the world's producers, distributors, broadcasters, buyers, coproduction executives, feature film exporters, agencies and advertisers.

Decisions are made at the top, which is why top decision makers make it a point to be at MIP-TV - ready to do business, ready to meet the challenges of the fast changing television scene.

THE FRENCH CONNECTION

FM Stations Answer SACEM Critics

Is French Radio Harming National Talent?

by Jacqueline Eacott

In the name of the underpaid, and under played, SACEM, the French performing rights society, has renewed its attacks on the country's FM radio stations for not playing enough domestic product. FM programmers defend themselves by insisting that they are only playing what listeners want to hear. But are artists of the new French wave getting the airplay they deserve or must they achieve success in Anglo-American markets before being broadcast regularly at home? FM radio stations say they follow the polls and the polls say the 15-25 year old age group prefer to listen to Anglo-American music. But look at the recent results posted by radio network NRJ. They program a very high percentage of Anglo-American music, up to 80%, and now their audience has dropped. Perhaps now they will change their programming slighty and play a little more French product?

Regarding the FM stations is not meant to be a threat, more a timely reminder. We simply want to draw their attention to the problem.

His opinion is shared by SNL president and Virgin MD Patrick Zeilik who considers the present situation to be almost intolerable. He has publicly accused the FM broadcasters and other media of not supporting national production.

Meanwhile, the French minister of culture Jack Lang has expressed his confusion: "Everybody tells me that national product outsells international product. So why do the radios say that listeners prefer Anglo-American music? I do not understand!"

Nine out of the top selling albums in France last year came from national artists. The Europe 1/Canal Plus end of year chart was headed by Patricia Kaas (Polka dot). It was the first time in the chart's five-year history that a domestic artist had gained the number one album spot.

Responses from the leading FM stations to why they favour international product are often contradictory. Many say it is to follow format guidelines and the poor quality of domestic music. Others cite the influence of the music industry on TV channels and say record companies need to think more about the needs of radio before releasing product. SACEM's Delsarte again: "The FM radios say they follow the polls and the polls say the 15-25 year old age group prefer to listen to Anglo-American music. But look at the recent results posted by radio network NRJ. They program a very high percentage of Anglo-American music, up to 80%, and now their audience has dropped. Perhaps now they will change their programming slightly and play a little more French product?"

But NRJ's programme director Max Guazzinti is not planning any radical changes. Guazzinti: "I cannot calculate exactly how much French music NRJ plays but if you take our hit parade as a reference there is around one third French music. It is not a question of patriotism. Between June 16 and October last year very few French records were released and that was reflected in our programming. We can not play records that do not exist."

"We will not play a record just because it is a French record. We will play a French record because it suits our style of programming and our listeners' tastes!"

Guazzinti's comments are echoed by many other French broadcasters. Skyrock programmer Laurence Bousquet highlights the importance of the listeners panel: "If I had a lot of French records that tested well I would play them. What I play depends on the results of our listeners' polls because they reflect their tastes. But, one out of four discs has to be international to please our audience. If a lot of French songs are included it is a vitally important cultural minimum."

The panel's reliability is contested by Pierre Turquezou, programmer at Kiss FM: "FM radios answer their listeners when they say the listeners get the impression that people do not like French music. But it is always a lot easier to test known product rather than unknown."

However, Bousquet claims the dangers of testing apply to both known and unknown artists, whether French or Anglo-American. "French discs always used to have a good response from listeners, but that is not the case today," he says. "It is not a question of French people not liking French music. The problem is simple. French artists today are over exposed. International artists visit France for three days of promo-
less, but of a higher quality. The record companies need to invest more in their singles. Listeners want to hear French product. The problem is that there are very few French artists who are really successful. But when they do work, like Francois Feldman or Roch Voisine, they work very well!"

As for the wave of new groups spearheaded since the early 80s by Rita Mitsouko, Bouneau says listeners respond favourably, because the groups add something new, rather than simply copy UK or US trends. However, he believes radio is not the ideal medium for these groups. Millet agrees: "The most important aim of young groups like Les Negresses Vertes, Mano Negro or Noir Desir should be to play live, not on the radio. They have to develop there and exist in their own right before we programme them." He believes over-exposure of these new groups could ultimately have a negative effect on their popularity and that they could lose their grassroots support if, "a commercial radio like Skyrock played their latest single straightaway?"

Maximium's Michel Brille also holds strong views on programming. "I am totally against the introduction of quotas," he says. "Every radio is a business, it has to have a certain number of listeners. And we are in the business of providing entertainment that satisfies public tastes. We can not work with quotas established in an authoritarian manner. I understand SACEM's fears but I think the radio stations existing in France today provide for a wide range of musical styles. There are stations that play a lot of French music, like Nostalgie and the AMs!"

Yves Mayet, programmer at Nostalgie: "The percentage of French music that we play, around 80%, shows our commitment. But the idea of having a week dedicated to French music is crazy. We don't entertain these sorts of ideas because we defend the French chanson every day!"

Maximium's French commitment is considerably less than at Nostalgie because, according to Brille, the station's 'Young Urban Dance' format leaves limited room for French music. "I have nothing against French artists and I am quite prepared to play French music if it fits into our format. But it is not just a question of FM radios not playing enough French product. The problem is deeper than that. It is also a matter of sales and the way in which producers and record companies develop their artists.

"The French style is often aimed at the older generation. And for me, French rock does not really exist. This is a latin country and the music it produces is traditionally closer to pop and variety rather than to rock!"

Anne Amellem, responsible for FM programming at RMC, and director of programmes at TV channel EuroMusique: "Obviously FM stations have different formats to consider. But the amount of French music on RMC Cote d'Azur is much higher than that of the major networks. I am very conscious of my responsibility towards French music especially regarding EuroMusique. A French music channel must support the French song and discover new French talent!" French video clips currently account for 50-55% of rotation on EuroMusique.

Jean-Bruno Michaud, programme director at RPM's La Radio FM with target audience of 25-40 year olds, hotly contests the view that listeners prefer to hear Anglo-American music: "Currently we play around 35% French music and I am aiming for 40%. Our audience research, and we have invested a lot of money in this, shows listeners want to hear French-language songs. In response to that, during the last six months, we have practically doubled the amount we play. Last year our most played artists were Cabrel, Collins and Souchon - two French artists out of three. So I do not agree with SACEM's analysis and I prove it every day.

"It seems to be SACEM's normal role to complain about too little air time for French product, they have always done it. But I think at the present time they are not completely right. Audience response to French music has never been as strong as it is now!"

Since speaking to Pierre Turquier he has left Kiss FM.
There are about 1,700 radio stations in France, the majority being private stations affiliated to the four nationwide commercial networks that are responsible for over 80% of the national audience. The private stations affiliated to the four main networks are the main driving force for the development of radio in France. However, the public service stations still attract a significant audience, particularly in the evening and on weekends when the private networks are not broadcasting.

Radio Monte Carlo: Nazlle Audre, music programming director

Monte Carlo, based in Paris, is the only private network with national coverage. It has 150 stations throughout France and 150 more in Belgium. The network is composed of 14 regional stations, 100 provincial stations, and 40 national stations. The network's audience is estimated at 6.5 million, or 3.5% of the total audience.

Radio Monte Carlo emphasizes programming that is eclectic and diverse, aiming to attract a broad and diverse audience. The network's programming includes music, news, talk shows, and entertainment programs.

Radio Monte Carlo programming includes a wide range of genres, from classical music to pop, and from news to talk shows. The network also features a strong emphasis on local programming, with each regional station having its own unique programming to reflect the local culture and interests.

Monte Carlo programming is noted for its quality and diversity, and the network is widely regarded as one of the most innovative in Europe. The network's success is due to its commitment to programming that is both popular and of high quality, and its ability to attract and retain a large and diverse audience.

Radio Monte Carlo is a model for other private networks in France and around the world, and its success is a testament to the power of strong programming and a commitment to diversity and innovation.
Counting The Cost Of Sponsorship

Radio Stations Re-Evaluate Promotion Role

For many years concert sponsoring was limited to two radio stations, RTL and Europe 1. But since the mid-80s when FM stations, and NRJ in particular, arrived on the scene, the rules have changed. NRJ was ready to sponsor almost any major act, outbidding all the other stations and pushing the costs higher and higher.

Stations were not only promoting the concert on air, but were pushed to buying billboard and magazine advertising space as well. As one promoter put it, "It was not rare to be involved in a concert where the advertising campaign paid for by the radio station was exceeding the box office receipts by three to one. It was amazing!"

The peak was reached with Michael Jackson's concerts in 1988. In what became known as the "radio war" NRJ and RTL competed to win the contract. RTL's victory coincided with the time it, and fellow AM station Europe 1, were questioning the value of concert sponsoring altogether. In September last year RTL decided to stop and GM Philippe Labro wrote to all concert promoters to tell them the station was freezing its investments in live concerts until new rules had been drawn up. Communications manager Steén Philippe Duhaut, "Of all our various economic involvements, concert sponsorship was the worst in terms of returns. It had gone too far and someone had to say stop. That was what we did and I do not think that our listeners have suffered from our decision!"

Now the station is concentrating on give-aways and competitions to link its audience with live music.

In January this year FM private Skyrock joined the pull-out, saying too many concerts were being attributed to NRJ even if it had nothing to do with the event. Skyrock has now turned its attention to sponsoring fringe theatre.

Julie Frutos who promotes Simple Minds, The Silencers and Eurythmics through SOS Productions, summarises the current situation as such: "Radio stations are dropping concert promotion. We are living with the decline of practices that were very positive for the promoters.

"Currently NRJ promotes all the major acts and has refused 70% of the concerts offered to it. RTL has dropped almost all concert sponsoring although they are discussing the possibility of involvement with the Rolling Stones and Johnny Clegg. So we have Out FM but it is very limited. We have real problems with up-coming bands playing in mid-size venues such as Cigale or Olympia. They vastly interest radio stations any more!"

Patrice Blanck Francais, programme director at Europe 1: "NRJ's overpricing in recent years drove prices so high it was impossible for other stations to follow. We refused to sponsor Johnny Clegg's tour although we did it last time, because it was so expensive. Radio stations are being taken for a ride. Anyway, concerts are not exceptional events any more. There will be some seven major concerts in Paris in June, including performances by Prince and Tina Turner.

"We prefer to concentrate on specific events or be the first to get involved with new acts. We played David Lannier, Tracy Chapman and Johnny Clegg when they were unknown. The real challenge is to take risks on new acts and our music programmer Yvoine Lebrun deserves much praise for that. People should think more about the power of stations like Europe 1 and not underestimate them. France is starting to realise that formats can only please an audience for a limited period of time!"

Max Guazzini, head of programming at NRJ disagrees, saying record companies and concert promoters prefer to work with a mainly music station: "10% of RTL's audience is interested in concerts compared to 90% of ours. If I look at our records I see we have sponsored all of the major acts in the past few years and this year we will be sponsorising Prince, Phil Collins, Tours For Fears, Midnight Oil and Rock.

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The FRENCH CONNECTION

Europe 1 - Mixing Music And Political Talk

by Jacques Ennou

Combining music programming with high profile political material is not the most obvious format, but it does seem to be working well for Europe 1. The station, which broadcast nationwide on AM, has gone further and is one of the best established commercial stations in France. Music & Media talks to its VP director general Jacques Ennou about the station's profile and its involvement with political talk.

"Radio plays a major role in the circulation of ideas and opinions in France. It's a station like Europe 1 has 15 million listeners in France every week, it explains why we put such weight and importance" says Lehn. The French government told the top managers in the Hachette multi media group in 1996, even France's news journalists are top names in their own right and the station prides itself on its ability to persuade leading politicians. The station has shown a steady increase in revenue than in other countries. There is no reason to change a format that is successful.

"It is too early to form a real opinion. We do not know whether these new formats and policies will succeed, they will contribute and what problems they will solve. But I can say that an association between a radio station and a record company is nothing new. But Europe 1 have a record company in a record company. It did not work out well in the past and did not work at all.

So what advice would give to the newcomers? "Radio is a lot of things. It's a business or an art that uses scientific methods," says Lehn. "I believe above all it is fundamentally about creation and personal rapport. I try to manage people so that they feel good, and it is follows from there that we are constantly creating something new, we are always temporary."

"But that does not stop us drawing inspiration from time to time. We work with US consultants and from the experiences of stations in different countries as well as from contemporary French society. If we could we like the station work simply by following a recipe. It would be too easy. Everyone and everything could be done. It makes a profession where you need something special!"

However, for the moment developments in Eastern Europe are taking priority: "Radio is the easiest and most rapid form of communication to set up. The new stations are very demanding and we are trying to meet their needs," he says.

But developments nearer to home are also high on the agenda, especially the competition between AM and FM stations and the development or repackaging of content. Europe 2 is as far away as 30 years. But Europe 1 the evolution is more or less complete. The station prides itself on its efficient management and a clear division of responsibility between AM and FM audiences at certain times of the day. For example, Europe 1 the audio format is a clear format that is successful.

The face of French radio is continually evolving. The major new FM stations have emerged. The new radio stations are now aware of this!' Says Lehr: "We have a lot go-

Gabriel's Reel To Real World

by David Stark

Located in an early 18th century mill near Bath, Peter Gabriel's Real World Studios combines the peace of the west England countryside with some of the most advanced studio technology.

The three-studio complex opened for business in 1988 and immediately attracted attention from the recording industry, especially as it features the world's largest purpose-built control room.

The project started in 1986 when Peter Gabriel decided to move his personal studio into the three-storey mill that also stood on the estate. With the support of a team which includes local architects Fielden Clegg Design, studio manager Mike Large and designers Hicks Grigg Associates, the studios evolved as a highly styled but extremely practical facility.

Much consideration was given to the design of the recording area and working buildings on site. Various studios and all interconnected by a sophisticated computer network which comprises the world's largest control room.

The PWL offer of £250,000 for the lease of the building was said to be too good for PRT to refuse. An earlier Waterman offer to buy the studios last year was turned down by PRT.

Robert Moog, inventor of the Moog synthesizer, is about to introduce a touch sensitive synthesizer. The technology involved makes it possible to alter the sound of a note after it has been played on the keyboard in the same way an acoustic piano can. Moog stresses it will take some time before his invention will be performed on stage.

The Band might record a new album, according to bass player Rick Danko. Danko says he is not sure they will make a record label release, but that in these times the world encompasses other operations such as studio technology and designing contemporary places. 'There are plenty more DI's free and responsible individuals, they play what they want to play.'

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MUSIC planning on the US stock exchange in order going public and will be floated waterproof sack and pulled out with a snorkel, a wet suit and a ttle swimming pool armed only Search Unit (no prizes for guess-ra winning entry for a com- e o how would you draw the quarter of 1989. We noticed a The last EGM survey showed third Head of music Emiliano Atari: clear growth. The in- that Beats International failed to companies last laugh on the dozens of record Kong and lawyers working on a participants include Mark King, Curt- Brothers, who wrote the song, are Sailing on IRS. The Sutherland Against Repatriation, instigated the UK rock conscience and Rock your shareholding if Michael gets been estranged from the rest of Principal.. In this life we must the Antena 3 frequency in Barcelona calls and letters were coming in leaving me out as well. Why would a 2.000 songs are ever played in quick succession. A record is not repeated in ming. A record is not repeated in these are kids rediscovering their phaned segment, the '60s genera- RADIOfm. Who needs sampling any This Other Eden- Face IT Br The Big Family- Moments Tears For Fears- Advice Del Amitri- Kiss This Thing The Stranglers- 96 Tears Cher -lust Like Jesse fames Horse The Beat Of My Heart Strings Of Love- Nothing Ellie Brick... A hard Rain Giant- Immortal Days Halo James- Baby Standells -Set Me Free... Your Love Takes Me Away Paul Fairburn Progr. Contr. An Agenda for Action. Our major radio & Hank Marvin.. Our Love Drowned Little Bird. The Flea Market. 'Blue Night' they add a third! The plight of the Vietnamese in- ten Over The Years. We noticed a new com-ANTENNA 3 - Clovelly Park, Southa We noticed a new com- British pop singer and songwriter and have refused to play on the Radio 1 Breakfast Show.

DELTELE & NORTHANTS Paul Robinson Paul Robinson, BBC. "I think the current pop situation is very healthy. There's a lot of good music around and it's important that young people are exposed to it."

LIVE FROM THE BBC STUDIO 2 Ronnie Scott. "We've had a fantastic few weeks here at the studio. The crowds have been great and the artists have been top notch."

AIRWAVE TUNING IN TO RADIO 80

Our amnesty campaign is going well and we have already received a number of requests to include new songs in our playlists. We are hoping to increase this number in the coming weeks.

We are also looking for volunteers to help with our news and current affairs segments. If you are interested, please contact us via our website.

THANK YOU FOR YOUR SUPPORT!

Radio 80

Head of music Emilianio Aliaz: "Radio 80 is our third most popular music format, with over 200,000 listeners tuning in daily. We are constantly looking for new ways to keep our audience engaged and we appreciate the support of all our listeners."

READERS ARE ASKED TO SUBSCRIBE TO OUR FREE NEWSLETTER!

AmericanRadioHistory.com

Number of songs played: 50
Number of listeners: 200,000
Average listening time: 30 minutes

REVIEWS

3 FM - Dublin

John Clarke - DJ/ProD.

"I really enjoyed my time on the 3 FM breakfast show. The audience was great and the atmosphere was fantastic. I will definitely be back!"

STAND UP FOR YOUR RIGHTS!

AmericanRadioHistory.com

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February 1989

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AmericanRadioHistory.com
**STATION REPORTS**

**MUSIC & MEDIA**

**MUSIC**

**WEST GERMANY**

**BAYERN 3**

Cher - Just Like Jesse James
No One Ever
Tina Turner - Private Dancer
Belinda Carlisle - True
Michael Bolton - How Am I
Halle - C'mon
Coldplay - Yellow Submarine
Rod Stewart - Down Town Train
Dusty Springfield - In Private
Kenney Jones - Tears
Kathy & The Vues "N R G Girl
Suede - One On Nothing
Soft Machine - Gospel
Lisa Stansfield - Find
Phil Collins - I Wish
Tina Turner - I Don't Wanna
Bonnie Tyler - Somebody

**RASI 2 - BERLIN**

**HR 3 - Frankfurt**

John De Graaff - Used To
Michael Bolton - How Am I
Tina Turner - Private Dancer
Bernard Lavilliers - Pet
Paul McCartney - Put It There
Lisa Stansfield - Find
Phil Collins - I Wish

**MUSIC RADIO**

**HR 3 - Munich**

Christian Van - Head Of Ms.
Suede - One On Nothing
soft Machine - Gospel
Lisa Stansfield - Find
Phil Collins - I Wish
Tina Turner - I Don't Wanna
Bonnie Tyler - Somebody

**ADVBASE International - DUB**

Pop: Guns N' Roses - Appetite For Destruction
Top 40: George Michael - Faith

**edores**

**Saarland 1**

"The Adventures"

**RTL 2**

Mike Oldfield - Incantation
"The Adventures"

**GOLDENES OHR**

"The Adventures"

**Saarland 2**

"The Adventures"

**BUNDORF**

"The Adventures"

**stations**

**DUISBURG**

Pop: Remember - I'm In Love
Modern Talking - You Can Win
Paul McCartney - Put It There
Lisa Stansfield - Find
Phil Collins - I Wish
Tina Turner - I Don't Wanna
Bonnie Tyler - Somebody

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**MUSIC & MEDIA**

**MUSIC**

**FRANCE**

**RTR - Paris**

"The Adventures"

**RTR - Bordeaux**

"The Adventures"

**Voici**

"The Adventures"

**stations**

**DUISBURG**

Pop: Remember - I'm In Love
Modern Talking - You Can Win
Paul McCartney - Put It There
Lisa Stansfield - Find
Phil Collins - I Wish
Tina Turner - I Don't Wanna
Bonnie Tyler - Somebody

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**MUSIC & MEDIA**

**MUSIC**

**HOLLAND**

**RTE 1 - Munich**

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Halle - C'mon
Coldplay - Yellow Submarine
Rod Stewart - Down Town Train
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Music & Media is the leading business publication for Europe's broadcast and music industries. It is part of Billboard Communications Inc., the largest international publisher of entertainment business magazines, including Billboard, The Hollywood Reporter and Backstage. Because of its expansion plans, Music & Media is looking for an

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The position requires considerable European travel. One other European language besides English is advantageous. If you feel you have the skills and experience, and wish to join a successful and rapidly expanding company, please write with full CV to:

Music & Media
Léon ten Hengel - Publisher
Rijnstraat 11
1059 AT Amsterdam
The Netherlands

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**STATION REPORTS**

**DENMARK**

**DANMARKS RADIO - Arhus**

Swed O'Welvin - Head Of Prog. Traffic

Torben Jensen - Station Manager

**DANMARKS RADIO - Copenhagen**

Swed O'Welvin - Head Of Prog. Traffic

Torben Jensen - Station Manager

Paulo Mark - Program Director

**UPPTOWN FM - Copenhagen**

Niels Pedersen - Head Of Music

PP

Kjeld From - Prog. Dir.

**WWW.RADIO.ORG - Stockholm**

Vidar Linnamaa - Progr. Dir.

**EXTASE**

Jonas Jonsson - Head Of Music

**MUSIK & MEDIA** - March 17, 1990

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**EDITORIAL HISTORY**
S T A T I O N  R E P O R T S

Johnny Lee Hooker - The Healer
Chicago - Look Away
Paul Abdul - Opposites
D-Mob - Put Your Hands Up
Mino Nega - King Kong Five
Manchester - Got To Have
ST
Lionne Gordon - Happenin'
Depche Mode - Enjoy
Skippy Wise - Standing
Michael Bolton - How Am I
Lisa Stansfield - Live
U84 - Here I Am
Loux Lane - Fortuna Fawrytce

S U P E R  C H A N N E L  O N  T h e  A i r

Liza Herry - Prod.
CL
Wen Wen Wen - Hold Back
Primal Scream - Loaded
Jee Bury - That Sound's Good
The Lightning Seeds - Joy
Depche Mode - Enjoy
Erasure - Blue Savannah

U N I T E D  K I N G D O M

Paul Ciani - Prod.
CL
Gary John - Inнести
Gloria Estefan - Here We Are
JT & The Big Family - Moments
Giancarlo Trombetti - Prod.
CL
Giancarlo Trombetti - Prod.
Veronique Riviere - Tout Court
Seduction - To Make It Right
Jason Donovan - We're Through
Soul II Soul - Get A Life
Rosette - Dangerous
Rob in. Raz - Got To Get
TAhnotrionic - Get Up

P O L A N D

Sinead O'Connor - Nothing
Powerplug: Powerplug
PP
Savage: I Just Died
Dance Airplay Top 5:
Raul Orlandi - Wild House
Jeton Jackson - Escapade
Dusty Springfield - In Private
Manchester - Got To Have
Electronic - Getting Away

P O L S K I E  R A D I O  -  W O r m a n  B o g s t a n  F a b i a n s k i - D J / P r o d .

Top 5:
Stewart/Dalter - Lily
Bobita Caristi - I Love
Technocracy - Get Up
The Christians - Words
808 State - Pacific 707
PP
Swenger - I Just Died
Twinkle Brothers - New Song
Marc Almond - A Lover Spurned
1 AM
Paradise
Anaplast - Riding On The Storm
Fancy - Sai Away
Maude - The Screen
Midnight City - Blue Sky Mine

T V  P r o g r a m m e s

Powerplug:
The Creeps - Ooh! Like It
Heavy Rotation:
The Stone Roses - Fools Gold
Mino Nega - King Kong Five
D-Mob - Put Your Hands Up
Paul Abdul - Opposites
D-Mob - Put Your Hands Up
Manchester - Got To Have
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Lionne Gordon - Happenin'
Depche Mode - Enjoy
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Michael Bolton - How Am I
Lisa Stansfield - Live
U84 - Here I Am
Loux Lane - Fortuna Fawrytce

V E R O N I C A

CL
Smead O'Connor - Nothing
Rovers - Dangerous
Kyle Minogue - Tears
Midnight City - Blue Sky Mine
Elton John - Sacrifice

A F T E R  R E L E A S E

F A V O R I T E

Top Gear
Lali Gonzalo - Prod.
Channel 2
Eva Hildener
Lietzke
Browne Best

T V 1  -  S p o n s o r
STRIX TVB/Noela Sonderland - Prod.
CL
Raging Six Best For Sher

P O L A N D

TV 1 - Flash
Bogdan Fabianski - Prod.
CL
The Strangers - Neb
Nick Kamen - Promised Myself
Technocracy: Get Up
Smead O'Connor - Nothing
White Lion - Cry For Freedom
ST
Five Star - Treat Me
Lionne Gordon - Happenin'
Gloria Estefan - Can't Stay
Petts & Co. - Hey Joe

D E N D E R L A N D E S T O P  4 0
Rob de Boer - Prod.
CL
Smead O'Connor - Nothing

Lis Stansfield - Live
U84 - Here I Am
Bertus Giepgrap - Izat
John Lee Hooker - The Healer
Johny Johny - Escapade
Petts & Co. - Hey Joe

W A L T  D I S N E Y  R E C O R D S

D E S I G N  C E N T E R

O L I V E R  v e r s i o n

H E R  F I R S T  S I N G L E
T O P  1 0  T W O  M O N T H S
A F T E R  R E L E A S E

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