Media & Music

Radio Keeps Running
With Milli Vanilli
by Paul Andrews

Milli Vanilli will continue to gain airplay across Europe despite the current controversy over the band, according to a cross-section of radio stations interviewed.

French FMs Score 21% Ad Growth
by Emmanuel Legrand

Advertising turnover at France's FM stations soared by 21% in 1989 with revenues of Ffr 1.5 billion (app. US$ 300 million), according to the ANCC, the country's association of advertising agencies and communications advisors. If this rate continues the FM market will reach Ffr 1.9 billion for 1990.

According to the study the main advertisers on FM stations are car dealers (19%), super and hypermarkets (17%), local department stores (15.5%), furniture stores (12%), recreation/entertainment (11%), clothing (7.4%), services (4.9%), and by-cable systems for specialized services.

MTV Offers Euro Radio Frequency
by Paul Andrews

MTV Europe is offering to sub-lease a vacant stereo frequency on its satellite channel to radio stations. The pan-European music station is already in negotiations with a number of firms interested in using the facility on the Astra satellite, but declines to name them.

“Nothing has been signed, but this is a sensitive time in the talks.” Nevertheless, he adds that “the offer is still open, and we’re interested in speaking to suitable organizations.”

Among stations reported to be interested were French network NRJ. However, president Jean-Paul Bendixen denies there have been negotiations with MTV or Astra. Nevertheless, he con-
The Definitive McCartney Live Album


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New Venue Attendance Records:
- Wembley Arena (January 1990),
- Aimes (18/7/90),
- Berkeley (31/3 & 1/4/90),
- Cleveland (20/7/90),
- Dallas (7/4/90),
- Phoenix (4/4/90).

‘International Tour of the Year’
- Performance Magazine

Tracklist:

- Figure of Eight
- Rotterdam 10.11.89
- Jet Wembley 17.1.90
- Rome Hole
- Paris 18.10.89
- Got to Get You Into My Life
- Dortmund 17.10.89
- Band on the Run
- Wembley 18.10.89
- Birthday
- Knokkeheer 30.6.90
- Ebony and Ivory
- Rotterdam 8.11.89
- We Get Married
- Wembley 16.1.90
- Inner City Madness
- Birmingham 2.1.90
- Maybe I’m Amazed
- Rotterdam 8.11.89
- The Long and Winding Road
- Rio 21.11.90
- Crocking up Los Angeles 23.11.89
- Food on the Hill Wembley 13.1.90
- Sgt. Pepper’s Lonely Hearts Club Band
- Los Angeles 23.11.89
- Can’t Buy Me Love Munich 21.10.89
- Waterloo Wembley 21.1.90
- Put It There Gothenburg 28.9.89
- Topanga Chicago 6.12.89
- Things We Said Today Hamburg 2.11.89
- Eleanor Rigby Worcester 8.2.90
- This One Detroit 1.2.90
- My Brave Face Wembley 19.1.91
- I Spy Gothenburg 4.12.89
- Montreal 9.12.89
- Back in the U.S.S.R. Tokyo 5.3.90
- Twenty Flight Rock Wembley 13.1.90
- Coming Up Tokyo 8.3.90
- Sally Wembley 23.1.90
- Let It Be Miami 14.4.90
- Ain’t That a Shame Tokyo 9.3.90
- Love and Let Die Gothenburg 28.9.89
- If I Were Not Upon the Stage
- Cincinnati 20.9.89
- Hey Jude Tokyo 12.8.90
- Yesterday Worcester 9.2.90
- Get Back Tokyo 13.3.90
- Golden Slumbers/Gather That Weight the End
- Toronto 7.12.90
- Don’t Let the Sun Catch You Crying
- Montreal 8.2.90

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Plus Special “Highlights” Editions on Single Cassette & CD

Released 26th November
Programmers Face Up To Deregulation At Spanish Radio Conference

by Hugh Fielder

Delegates at the Independent Radio Programme Controllers’ Conference at Puerto Banus, Spain, on December 12, 1990, were given an insight into several aspects that will impinge on their jobs as commercial radio moves into the deregulated era.

BRM MD Ian Rufus outlined the changing role of programme controllers over the past five years and suggested that many are now aware of their position as programme controllers are more than they were in the on-air environment. As a local radio advertiser, he told the 62 delegates he was very familiar with the public’s perception of a station’s success could be more crucial than the MD’s in many respects, he said.

And he said that was confirmed when some stations whose claimed increased listening figures were not supported by actual audience statistics by Ross Smith, director and programme manager at radiomediacentre in Munich.

At Spanish Radio Conference

A&M will release the fourth Sting album, The Soul Cages on January 21. Produced by Hugh Philipps and co-produced by Sting, the LP features nine new tracks including the single All This Time. Recorded in Studio Guillaume III, Clichy, France, and Abbey Road Studios, London, it features Anselm Kiefer, David San- marco and Mans Kettel’s String’s. The album is expected to receive Nothing Like The Sun, which sold over a million copies worldwide, three million of those in mainland Europe.

Promotion was also an integral part of programming, according to Jazz FM’s promotions manager Kathy Turner, who argued that any attempt to emerge as a local radio station in a region was fraught with difficulty and could be a false economy.

Programme controllers needed to speak with a single voice to ensure that their views were taken into consideration, said Rachel Steel, director of Question Air research company, who practised what she preached by inviting her commercial director, Donna Halliday, of Haller Andretti, to sit alongside her at the session on effective research.

Steel believed it was important for programme controllers’ views to be taken into account in the new set of JICRAR specifications currently being drawn up. Her perception and reality was also highlighted by Radio & Music editor Paul Tyro, who reported that 60% of UK radio companies believed that Radio 1 had a higher audience than commercial combined.

It was little wonder that independent radio felt badly serviced by record companies.

Radio Helps Maintain Soul Dance Crossover

Continuing support radio for Soul Dance (due to be played on stations in part of the country) is expected to see the summer dance hit continue its impressive pan-European run.

Polydor France reports “re-entried” chart entries in Portugal and Finland (including “Mad About You” in Norway and Sweden.

These follow earlier successes in France, Germany, where it re-entireied twice, Austria, Belgium, Switzerland, Holland, and Denmark. The single has also held chart positions in 15 other non-European countries, including no. 6 in the Israeli radio chart.

“Radio has played a major part in breaking the single in all countries,” says Polydor France’s international exploitation manager Marie-Anges Beale. She cites Europe 1 in France and its special single format in Sweden and Denmark. The single has also held chart positions in 15 other non-European countries, including

MCA Records Set To Become USSR 25 M Player In Major Market

by Andrew Veale

The decision by MCA Records to open its own company in Germany (M&M November 24) will introduce a US$ 25 million player into Europe’s largest music market.

That is the scale of revenues which the combined MCA and Geffen labels are expected to generate in 1991, according to company sources. The new venture will almost certainly be headquartered in Hamburg, where MCA Music is located.

It will begin signing and developing local artists after the expiration of US and UK repertoire reaches satisfactory levels.

No launch date has been set for the German company, according to MCA Records International VP Stuart Watson. “We are mov

Mozart Draws Sister Broadcast Unions Closer

Collaboration between the Western European Broadcasting Union (EBU) and its eastern European counterpart, the OIRT (Eastern European Radio & Television Organisation) will make a radio concert commission possible. The performance of Mozart’s death to air live commissions.

And the technical achievement of the January 27 broadcast is seen by the EBU as confirmation that this summer’s beginning of a three-year project with the OIRT is working well.

The 14-hour “rolling” Mozart concert, compiled in type and then features separate performances by radio orchestras in 17 cities, London, Munich, Paris, Berlin, Stuttgart, Stockholm and Oslo. The concert will be broadcast by the station’s sales operation. He continues, “Our first and

** Lester Jefferson has been appointed as general manager at Station WJAU where he will be chairman of the media and entertainment committee.

** Davey van Eeden has joined Polydor as A&R for MCA’s ARI’s import service with marketing and promotion of CTA.

** Mark Keesler has left Chrysalis

** Adam Stewart, estimator, at NMR has been appointed Media Manager at Manchesteer’s FM radio station, Radio 1.

** Stuart Vickers, MD of Mid-Anglia Radio and chairman of the AIRC’s marketing committee, will take the chairmanship of the AIRC in January.

** Howard Sanders, MD of Emi’s American Radio History, has been appointed managing director of the company.

** Lee Carter at KRM and Bernt Elof, who will be chairman of the marketing committee.

** Ian Tindal has been appointed GM of Rohan’s FM radio station.

** Paul Mankiewicz is FBA chairman.

** Alin Erasmus has been appointed as media manager at BBC’s Radio 1.

** Andrew Veale, MD of MCA Records, was appointed as MD of MCA Records.

** Richard Findlay, who is being appointed GM at Manchester’s KFM Radio. He is former sales and marketing consultant for ross simeon, who will be chairman of the marketing committee.

** Lester Jefferson has been appointed GM at Manchester’s FM radio station.

And just in case programmers were afraid of being backhanded, Rachel Steel believed it was important to keep the public in on the act.

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Radio 10 Blazes Trail For Commercial Radio Show

Last month the Dutch media community gave the Dutch public its first official seal of approval to cable station, Radio 10. President John Doe, official seal of media lawyer Paul van der Kroft, discusses with Jeff Green new steps and moves to launch additional radio stations.

Q: How would you characterise the industry since the start of Radio 10?
JS: Overwhelming from all sides, including a lot of congratulations from the individual broadcasting organisations here in Holland. Even the NOS congratulated us and said, "Let's move on and compete on the basis of programing!"

Q: Who were your key supporters along the way?
JS: Dutch company VNC financed the operation, and our first advertisers, Argos (insurance), promoted the new music and the music industry. More recently, Coca-Cola and ABC have been very active in supporting us through a careful track of their transponder.

Q: What formats are Rate Zero planning to launch next?
PM: The first will be classical, launching on December 15. Contest Radio will also be broadcast on a few different one per each cable.

Q: Are you interested in having local radio in Holland broadcast your signal?
JS: Our preferred option is that Radio 10 is the local and regional radio station in Holland.

Q: How real is terrestrial radio for Radio 10?
JS: The new media law will not allow it. The draft says terrestrial radio is reserved for the national public broadcasters. Therefore, we are not talking about terrestrial radio as such, but rather about broadcasting to the large urban areas.

Q: Do you think that you’re only available on cable present no problems for advertisers?
JS: It is a disadvantage. Radio 10 Gold is on over 200 frequencies - a different one for each cable.

DIFFERENT MEDIA a different voice

BMG Ariola Munich, which distributes Milli Vanilli product in all European territories except the UK and France, stopped distributing the new single Keep On Running on November 16, 10 days after its release. The decision, which follows the announcement by producer Frank Roman regarding the actual performances of Milli Vanilli’s recordings (see page 1), was made in consultation with group’s Berlin-based label, Hansa Music.

Ralph Lobenstein, Ariola label manager for Hansa Music says: "We don’t know what the labels will think about this. Maybe we will ask them to call in to talk to us on the radio. In the end, it’s a question of public opinion."

Many other stations, though, were not surprised by the decision. "We were not afraid. We know it will happen to the singles already been shipped in Germany alone. 100,000 copies of the single have been released here, in Germany but there are two other singles in Europe the new single Keep On Running is on which band will take the No 1 spot on which band will take the No 1 On November 16, 10 days after the single was released... We still have the three singles in rotation; that’s three or four airings a day!"

Meanwhile, the band has been stripped of its ‘Best New Artist award’ (see page 17) as the group were made in consultation with producer Peter de Mooy of Dutch label Arista, while Dimension, their recording company in the UK, has asked Frank Roman to return the recording rights to Dimension. AEGON, (insurance), made the decision, according to Mediametri. In 1987, FM stations account for 25% of the local radio audience in the UK, but would do so any way, they expect to hear it on the radio. Q. Now that you’ve won the battle, are there any advertisers eager to advertise on your station?
JS: Advertisers are coming back in a big way, and we were practically half-way through the mid-October. Among our new clients are Gamma (home improvement), Domspoor (building market), Grandorado (holiday resort), Warner Bros, and BASF. Stichting Audio Reclame, based in Amsterdam, is selling advertising for us.

Q: What advice would you give to other broadcasters who might attempt something like this?
PM: They have a lot of enthusiasm but no clue as to how to explain the blueprint, and there will be fierce competition. Everyone’s staring at each other’s work; we hope to see who wins first.

JS: We understand the complexity of it all. There’s no corruption involved, but don’t trust politicians and official organisations. They can make mistakes but make so many restrictions because it’s virtually impossible to go for your act together. We have always had a very clear and proper relationship with the government which has acted with balance and impartially. We’re proud of the fact that we reached this point without any foul play.

Radio veteran John Doe’s department in Goldstar Radio. Radio 10 via satellite from Italy to cable systems in Holland, and Radio 4, received the official OK from the Dutch government in mid-October. The final battle in the Italian market is between the existing commercial broadcast system and its proposed rival Radio 10. It is inevitable to say that Radio 4 is a local, robust network, while Radio 10 is a more robust, national network.

The station reaches 4.2 million households in the UK, and 2.6 million in via 200 cable systems, as well as 1.2 million mobile phones (50% of the Flemish market).
Polydor Helps MacNeil Go Continental

Polydor UK's success in marketing Rita MacNeil has encouraged the label's continental European companies to mount a campaign for the Canadian singer/songwriter early next year. Rita MacNeil's Working Man single has just peaked at no. 11 in the UK charts and her Reason To Believe album is poised to break into the top 30 following a campaign that has combated the glosophoric and image-conscious prejudices of the record industry. "I have constantly been telling people in Europe that Rita will be a big hit," says Polydor UK's international marketing director Annie Newell. "But I have met with huge resistance from people who say they would rather work on their own acts in the same genre. I can understand that point of view. The fact is that Rita is fat, she is over 40 and she is not photogenic. But she has already proved her commercial potential in Canada where she has four double platinum albums and in Australia where her album racked Madonna off the no. 1 spot. "Her UK chart success has clinched it. David Manners (Polydor UK MD) and I have spent a lot of time getting past people's attitudes but we have now convinced them that if they take the time and effort to work on her it will be greatly rewarded."

Polydor in Holland and Germany are currently working on plans to launch Rita MacNeil in January/February with selected TV appearances and a showcase gig, both of which were key elements in the UK campaign. "I sent a video of Rita's appearance on BBC TV's 'Wogan' show to Germany and the girl rang back and said that she had cried while watching it," says Annie Newell. "She has an uncomfortable impression and we can make that work for us."

Polydor also gave a preview copy of the Working Man single to BBC Radio 1's Simon Bates who immediately played it on his morning show. "It was exactly the audience we were looking for," says Polydor UK's director of marketing John Walter. "And predictably, BBC Radio 2 jumped in immediately afterwards. "We targeted the market very carefully, particularly when it came to getting the records into the kinds of shops visited by over-35s, such as WH Smiths and Menzies. Rita has a special empathy with people of Celtic origins and that's been proved by the way in which the record has broken in Northern Ireland and Scotland before the rest of the UK."

Polydor released three Rita MacNeil albums simultaneously in September and Walter admits that it took "generous terms" to persuade shops to stock three different albums by an unknown artist. Originally they were only available on CD and cassette but they have now been released on vinyl. "There was a demand for vinyl so we reversed our original decision and put it out in that format," says Walter.

Having three "new" albums on the market has not confused the public either, maintains Walter. "It doesn't matter which one they buy, we are confident that they will go on and buy another."

"This company is not afraid to sell MOR as well as The Cure. Some labels are too hip for their own good and consider that own-35s only buy recycled CDs, but that isn't true."

AEI Music Network Offers Musik Challenge

Sheffield-based background music company Access Music has merged with the American AEI Music Network in a move that will challenge Redifusion's UK market leadership. "We now have the resources of a large company with a US$ 400 million turnover and all its technical and manpower facilities," says Michael Clark, sales and marketing director for the newly formed AEI Music Network Ltd. "It means people will now look to us as a major player and we are already talking with two national chains, one of which is a major High Street retailer with 700 branches. Our plan is to break the mould and become the UK's first credible alternative by moving background music to the foreground."

AEI is already supplying individually compiled cassettes targeted at specific demographic profiles for retail chains like Tie Rack, Grand Metropolitan Retailing and Thomas Cook, catering chains such as Pizza Hut, White Horse Inns, Lansbury Hotels, and Chef & Brewer, and the Woolwich Building Society. The UK company's turnover last year was 400,000, 15% of which went to the record industry via PLL. "We would like to open up the lines of communications to record companies" says MD Paul Stead who founded Access Music five years ago. "AEI has already shown that it can help create an awareness of new acts like Taylor Dayne in America."

AEI in the US has also started direct satellite broadcasting and the UK company is planning to introduce the same facility over here.
**GL Set For Reprise**

*By Paul Easton*

In addition to CRC/RAK's latest London research, this Berlin-based concern says that GRM an 8% reach, although their results for a station which is not officially published the Radio London's reach was around 3%.

**Cutbacks At Southern Radio**

Southern Radio Holdings, which owns Ocean Sound in the Southampton/Poole area, and Ocean Sound's programme controller, Jenny Scott has assumed responsibility for both stations. On the programming side, two of Ocean Sound's FM services - Ocean Sound 97.5 and The Light FM - are already sharing the same breakfast show. The music programme on the two stations is also becoming increasingly similar.

**Capital Gold Goes Live On TV**

Capital Gold is celebrating its second birthday by going live on television. DJ Tony Blackburn will broadcast his breakfast show on November 28 from the studios of TV-am and be interviewed during the programme which will also see excerpts from the radio show. Capital Gold will feature a party atmosphere throughout the day and programme director Richard Park says: "Capital Gold has gone from strength to strength and is now the second largest independent radio station in the UK."

**EMI Belgium Acts Showcase In Amsterdam**

EMI Belgium will hold an artist showcase in Amsterdam on November 30 in a bid to boost Dutch sales for five of its acts.

**Theys To Launch Talent Factory**

Jan Theys, who leaves his post as MD at BMG Ariola Belgium at the end of the year, has announced that he will launch a new company on January 1 called Talent Factory.

**VPRT Aims To Boost Radio Ad Spend**

A plan to boost radio's share of advertising in Germany was one of the topics discussed at the first radio-only meeting to be held by the recently formed private broadcasting association Verband Privat Rundfunk Telekommunikation (VPRT).

**ORF Backs Schagger LP**

The Austrian state broadcaster ORF has decided to back a Schagger LP. ORF are also in talks with Goldener Gramophone awards for local schagger artists.

**CBS To Distribute Dutch Indie**

Amsterdam-based independent dance label Boudisque has signed a pan-EU distribution and marketing contract with CBS International for all future releases on its Go Bang! and Boudisque labels. Boudisque MD Ruud Jacobs says the deal takes effect immedi-

**Radio ffn, SPY Release New Power Station Compilation**

Following the success of the Power Station: Volume One compilation, which sold more than 25,000 units, Lower Saxony state-wide private radio ffn has again teamed up with Hanover-based indie SPY for a second edition. ffn programme director Ulf Knipp says 30,000 copies of Power Station: Volume Two have been pressed and adds, "The record features bands that are well known to our listeners, with tunes they can't buy because we sell them as imports. People often phone to ask if we can play a track on the radio or tell them where they can buy it!"

**EMI Belgium MD Guy Brender (left) and The Rodf**.

EMI Belgium MD Guy Brender (left) and The Rodf
French Music Control in Focus

A number of key French music industry figures met informally in Paris on November 7 to discuss the future of Music Control France, the national radio airplay monitoring organisation. The monitoring methodology has recently been under close scrutiny.

The meeting was called by the Ministry of Culture's commission on rock and variety, CCRV, to consider the effects of Media Control's methods on the industry and possible alternatives to them. Among those invited were Polydor MD Marc Lumbruno, Barclay MD Philippe Constantin and Virgin France GM Dominique Leguiron. However, no representative of Media Control was invited.

Yes Bigot, CCRV president and head of music at state radio France Inter, sought industry opinion on the possible expansion of airplay monitoring. Among proposals being eyed up is the installation of a number of tracks from an album rather than just the single released first, at a price.

Discussion also encompassed the methodology of airplay monitoring, how best to develop an artist's career in the current situation, and the general position of radio in France today. Although no clear conclusions were reached, participants were keen to discuss possibilities publicly. They also stressed that Media Control itself was not under attack. "The meeting was not for or against Media Control," says one participant, "because a tool like that is necessary."

"It was just a way to get people together to talk about the current situation in the media field, and how it is reflected by Media Control," added another. As the position with radio is such that record companies don't know where they stand or what they need. "Currently, national networks attract 80% of the FM audience, and the top 20%," adds another. "But what we don't know is how to cope with that, how it influences artist development. As a tool, Media Control only reflects the reality."

Meanwhile, GM Danièle Anger explains that "Media Control France is a confidential marketing tool for the record companies, but its importance and influence have been growing because of the urge that has been made of it." Anger says she is constantly working with the industry to improve the firm's service. Next year, it will introduce a new computerised monitoring system developed by Media Control's German parent company, based in Baden-Baden.

At the moment, the Media Control figures are weighted in favour of local FM stations, which often have a greater influence in breaking new acts by giving them exposure before the national network. Works whether this system is or to more accurately reflect station and audience interests is a fair question in the debates about Media Control. Anger claims that while the "willing to stick closer to the real-life situation", not all record companies agree on the necessity of such surveys and the importance assigned to them. We've never worked without their clearance!" And then there's the proviso of the record companies.

Finally, Anger invites those "willing to The Cult The management of the airplay control system is too expensive to ex-amine the firm's annual results. If we are to have a view for the moment to set up a company like ours just to make money," she says.

France Inter Announces Transnational Coverage

Public broadcaster France Inter is to provide extensive coverage of the 12th annual Transmusicales music festival, which will be held in Rennes on December 4-9. As well as festival reports during news bulletins, highlights of the event will be aired and several shows will be broadcast live from Rennes, including "Transrockvites" on its nightly news programme. Music programme director Yves Bigot says the festival reflects France Inter's new image. He explains, "One of our aims is to discover, to develop and promote talent. This will be done mainly via two programmes - Jean-Louis Fouquet's "Pollens", which features new French-speaking acts, and Bernard Lenoir's "In- rockVKitsch", which deals with Angol Saocon rock. Therefore the association with Transmusicales is logical, because the station is focusing on this sort of new talent."

Bigot adds that France Inter might increase its coverage of the music festivals next year, providing both promotion and coverage of events. Transmusicale director Hervé Boissier says of the France Inter deal, "It is a unique collaboration between a national station and a festival. Last year, Transmusicales was sponsored by RTL FM, which will continue to cover the festival this year, but this time the airing will be on a different channel. There is a discernable trend towards greater diversity in the air."

The total budget for the festival was 5 million French francs (US$650,000), half of which was covered by box-office revenue and merchandise sales, and the rest by contributions from sponsors, mostly on local radio. The ticketing of Transmusicales is restricted to a maximum of 10,000 people, with only 5,000 tickets reserved for the public.

RUTL 102.5, Ricordi Team Up To Promote Beggsan Banquet

UK label Beggsan Banquet is enjoying a boost in exposure thanks to its association with Music Control France Inter's national radio airplay distribution company Ricordi and national commercial CHM station RTL 102.5 Hit Radio.

The Charlatans are the first to release a single on Beggsan, because it is a "fresh and innovative" national station. It wants to do something creative in terms of promotion and co-operation with record companies.

Beggsan-based RTL 102.5 was previously an inter-regional station but now broadcasts throughout 80% of Italy using just one frequency. The latest Audiradio listening statistics give it an average daily audience of 200,000. The Datamedia survey for July-September gave it a daily average of 240,000.

Ricordi also distributes Fac- to, One Little Indian, Mute and Rough Trade in Italy.

Milan Int'l Changes Name, Adjusts Format

Radio International 101 Network has changed its name to 101 Network and adjusted its blend of white and rock music formats to include more rock and pop music.

Station PR manager Luca Donodori had said that the name change, which drops the reference to "cultural" music, was aimed at increasing national audiences, and may not be introduced for up to a year (Mid-October). The new format, which will be played on the two special stations dedicated to the label, Riccardi: "Beggsan's Banquet is a phenomenon in the UK. It is independent but has enjoyed enormous international success with no UK representation. We Plan are the Charlatans are set to follow suit!"

Ottavio Ostuni, newly appointed international manager at Ricordi, initiated the project and says RTL 102.5 was chosen because it has a "strong band programme and live fresh national station. It wants to do something creative in terms of promotion and co-operation with record companies."

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Beggsan-based RTL 102.5 was previously an inter-regional station but now broadcasts throughout 80% of Italy using just one frequency. The latest Audiradio listening statistics give it an average daily audience of 200,000. The Datamedia survey for July-September gave it a daily average of 240,000.

Ricordi also distributes Facts, One Little Indian, Mute and Rough Trade in Italy.

Milan Int'l Changes Name, Adjusts Format

Radio International 101 Network has changed its name to 101 Network and adjusted its blend of white and rock music formats to include more rock and pop music.

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Steinar Concerts

Celebrate 15 Years

by Paul Andrews

Leading Icelandic music company Steinar is celebrating its 15th anniversary this year with a major end-of-year promotion for national talent.

Cemreience of the effort was a recent series of three concerts, each featuring a top Icelandic act - psychedelic band Ny Tonsk, classic-pop fusion group Tomedobile and "folk troubador" Bubbi Mortens. The concerts are being screened on national pay-TV channel 2, with live LPs and videos scheduled for release early next year.

Also under way is the release of 30 Icelandic LPs for the Christmas season, encompassing repertoire ranging from rock to classical. Says MD Steinar Borg Isdellson, "It's surprising just how much talent we have to draw on here, and just how aggressive the Icelandic music scene is."

Iisdellson launched Steinar in 1975 as an independent label dedicated to signing and promoting Icelandic music. Since then the firm has licensed international labels including CBS, Warner, Virgin and Chrysalis, and diversified into distribution, retail (six stores nationally), super-market rack-jobbing, recording and video production and distribution. Isdellson expects turnover this year to be about US$ 4 million.

Until now, the company has limited itself to the Icelandic market - its one major international success has been jazz group Mezzoforte - but Isdellson says he is now seeking partners in other territories, particularly in Scandinavia and continental Europe.

As well as Ny Tonsk, Tomobile and Mortens, whose material will be re-recorded in English, he says other acts with international potential include Mezzoforte guitarist Fridrik Karlsson, metal vocalist Erik Hauksson and pop band Salin. I

ICP Releases Debut Radio Study

Almost 60% of the Spanish population listen to radio on weekdays while 44% tune in during weekends, according to the first media study conducted by consumer research company Instituto de Comunicacion Publica (ICP).

Analysing the listening habits of Spain's 31.6 million over 14 year-olds, the study also concluded that the average Spaniard listens to 128 minutes of radio a day on weekdays, and 105 minutes every Saturday and Sunday.

The study is the first of its kind in Spain and is based on data collected from 100 telephone interviews each day between April and September. It is based on France's MediaMetrie survey and ICP plans to publish quarterly figures from now on.

RNE Board Changes

Spain's right wing Partido Popular (PP) party has failed in its bid to change the structure of the board of state-run RTVE, with the ruling socialists retaining a majority. A new 12-man board was scheduled to be elected on November 27.

However, the PP has succeeded in having Enric Sopena, the socialist head of RNE radio, demoted to his native Catalonia. His replacement is Fernando Delgado, who headed RNE from 1982-86.

Meanwhile, the RTVE board in the north west of Galicia has voted not to accept Pedro Reneda as head of RNE in the region. The right wing dominated board says his appointment was an attempt to "politicize control" the station.

The socialist party responded on November 8 with a call for RNE Galicia's director-general, Ramon Villan, to explain to the local parliament why the station's audience has fallen by 11% over the past year.

Radio 103.4 Goes Country

Finish private Radio 103.4 has adopted a country/talk format and is now billing itself as "Country 103.4". It is believed to be the first such station in Finland.

Based in Malmiala, 40 kilometres north-east of Helsinki, Radio 103.4 is on the air each morning during weekdays and for some 30 hours over the weekend.

Among its chief offerings is "The American Country Countdown", based on Billboard charts with Finnish comments by the station's senior DJ Timo Ta.

Obituary - Juha Vainio

Prolific Finnish lyricist and singer Juha "Olli" Vainio died at his home in Switzerland recently, following a heart attack. He was 52. Vainio wrote lyrics to some 1,800 recorded pop songs, including 600 Finnish versions of tracks in foreign languages.

Among them were Penny Lane, "The House That Jack Built" and "Long, Long Time". Vainio is believed to have been the first Estonian pop songwriter to be known for being humorous, ironic and down-to-earth.
Commercial Radio - Four Years Of Freedom

Freed less than four years ago from a decades-old state monopoly, even the narrower frequency spectrum has crowded the airwaves. John Carr examines the way the Greek radio industry has developed in 1990.

...and the competition is tough indeed. As in the sphere of newly-established commercial TV, some stations of listeners for viewing and switching the dial are gaining nightmarch for executives. No new stations have been licensesLegal regulations hardly exist. It is everybody's wrestling match.

Jostling for airspace

At the last count, there were some 50 radio stations broadcasting in the greater Athens area, out of more than 600 throughout the country. It is not unusual for stations to be situated one kilometre down the road, within a half kilometer of each other. No one seems to care. Legal regulation hardly exists. It is everybody's wrestling match.

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Greek radio industry has enjoyed a broadcasting of the ERT state radio and TV network- enjoyed a broadcasting of the ERT state radio and TV network-..and have elbowed more room for themselves by grabbing most of the airwaves, especially in Athens...

Steve Winwood's second album, **Virgin** (U.S. VPI and City 103), was released on November 21, 1984. **Refugees Of The Heart** was released on November 20, 1984, in wintertime priority for the label alongside Phil Collins's **Serious Hits...Live!** and the Peter Gabriel hit compilation **Shaking The Tree**. Chris Fuller reports.

**Virgin** has orchestrated an album-led campaign across Europe for Refugees Of The Heart. Winwood's follow-up to 1983 multi-million selling and Grammy-winning Roll With It. In most territories the first single, One And Only Man, was released on October 14, 1984. TV appearances included TV2 in Denmark, La Cinçon (France), and the first single off the album, I Will Be Here. One And Only Man, which was written by Jack Nitzsche and co-written by Winwood and Jennings, was released in the US on October 29. The album was produced by Winwood and engineered and mixed by long-time collaborator Tom Lord Alge. It was recorded at Nashville's RCA Studio B and the Columbia Soundstage in Nashville.

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Order your sample (except GAS!).

"Gringo Rock!"

MIDEM SPECIAL

UPCOMING SPECIALS

Issue 4

MIDEM SPECIAL

Publication date 26 -1 - 1991

Advertising deadline 1 - 1 - 1990

Issue 5

JINGLES

Publication date 2 - 2 - 1991

Advertising deadline 8 - 1 - 1990

Issue 6

UK I

Publication date 2 - 2 - 1991

Advertising deadline 15 - 1 - 1991

For Ad details call (20-6691961)

SINGLES

Whitney Houston Airplay

Londonbeat Sales

Phil Collins Airplay

Phil Collins Sales

Chart Busters is a quick reference to this week’s Hot 100 Singles and the European Top 50. Chart positions are indicated where appropriate.

Airplay Top 50

Leyers,Michaël & Soulisister - Through Before... (29) (EPM)

Londonbeat - A Better Love (39) (Anorak/RCA)

Mariah Carey - Love Takes Time (43) (CBS)

Milli Vanilli - Keep On Running (44) (Anorak/RCA)

Mecano - Une Feme Avec Une Femme (46) (Anorak/RCA)

Hot 100 Singles

Red Stewart & Tina Turner - It Takes Two (31) (Warner Brothers)

Julee Cruise - Falling (42) (Warner Brothers)

Dr. Alban - No Coke (60) (Swena)

Milli Vanilli - Keep On Running (62) (Anorak/RCA)

Top 100 Albums

Madonna - The Immaculate Collection (6) (Sire)


Kylie Minogue - Rhythm Of Love (27) (polydor)

Supertramp - The Very Best Of Supertramp (13) (Arde)

Paolo Conte - Parole D’Amore Scaita A Pacinha (83) (CDD)

FAST MOVERS

Airplay Top 50

Whitney Houston - I’m Your Baby Tonight (1-1) (Anorak/RCA)

Mariah Carey - Show Me Heaven (2-10) (EPM)

Robert Palmer - UPSIDE - You’ve Got The Baby Tonight (5-9) (Anorak/RCA)

New Kids On The Block - Tonight (7-19) (EPM)

Pet Shop Boys - So Hard (8-8) (Polydor)

Hot 100 Singles

Londonbeat - I’ve Been Thinking About You (1-1) (Anorak/RCA)

Vanilla Ice - Ice Ice Baby (2-9) (Arista)

The Righteous Brothers - Unchained Melody (4-4) (Warner Brothers)

Maria McKee - Show Me Heaven (5-3) (Epic)

Kim Appleby - Don’t Worry (7-9) (Polydor)

Top 100 Albums

Phil Collins - Serious Hits, Laid (1-1) (Virgin/Warner)

Whitney Houston - I’m Your Baby Tonight (2-9) (EPM)

Elton John - The Very Best Of Elton John (5-3) (Rocket)

HOT ADDS

Breaking Out On European Radio

Jean-Jacques Goldman - Nuit (EPM)

Jon Bon Jovi - Miracle (Vertigo)

YESTER HITS

The Eurochart top five from five years ago

DECEMBER 1 - 1985

Albans

Dire Straits - Brothers In Arms (Virgin)

Madonna - Like A Virgin (Virgin)

Simple Minds - Once Upon A Time (Epic)

Sade - Promise (Virgin)

December 1, 1990

MUSIC & MEDIA - December 1, 1990
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**NOTE:** This list includes songs from various artists and labels, reflecting a wide range of music genres and artists. The chart highlights popular songs from different countries, including the United Kingdom, France, Germany, and Ireland, among others. Each entry includes the artist's name, the title of the song, and the original label. The chart is updated weekly, reflecting the current music trends.
### Breakouts

**UK & Ireland**
- The Proclaimers
- King Of The Road (COLUMBIA/UK)
- Holly Johnson
- Where The Love Grows (ICA/UK)
- Soul II Soul/Symmetry Hazelle
- Making You (Intersoul/UK)
- Watch Your House
- Old Man Part II (Columbia/UK)

**Germany, Austria, Switzerland**
- Milli Vanilli
- Keep On Runnin' (EMI/UK)
- BAP
- Are You Gonna Be My Girl? (EMI/UK)
- Purple Schulz
- Schone Leute (EMI/UK)
- Sailor
- The Secretary (RCA/UK)

**France**
- Francis Cabrel
- Tout Le Monde Y'. T'Y. (EMI/FR)
- Les Indiftables
- Malo (PolyGram/FR)
- Vernayolles Samson
- Amorezzo (PolyGram/FR)
- Pasquale
- Ador(e) Love Is L.A. (PolyGram/FR)

**Italy**
- Lucio Dalla
- Abiti A Lapo (EMI/IT)
- Paolo Conte
- Stregoni (DIS/IT)
- Francesco Baccini
- Caro Melo (DIS/IT)
- Claudio Baglioni
- Ora (DIS/IT)

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### Singles in Europe

**Country** | **1** | **2** | **3**
---|---|---|---
**United Kingdom** | Unchained Melody (The Troggs, London) | Don't Worry (The Police, A&M) | Ice Ice Baby (Vanilla Ice, Mercury)
**Germany** | Sadness Part 1 (Gino Vannelli, RCA) | I've Been Thinking About You (Styx, A&M) | Ice Ice Baby (Vanilla Ice, Mercury)
**France** | Me & My Baby (Sarah (France), Virgin) | Kingston Town (The Faces, MCA) | Petit Farcik (Little Fighter, Ariola)
**Italy** | I'm Your Baby Tonight (De La Men (WW), RCA) | Sunrise (Spliff, RCA) | La Danza Di Medusa (Gainsboro, PolyGram/FR)
**Spain** | Amor (De La Men (WW), RCA) | Let The Preachers Do The Talkin' (Vanilla Ice, Mercury) | Roma De La Noche (Pep Busquets, PolyGram/FR)
**Holland** | Cries Of Passion (De La Men (WW), RCA) | I'm Your Baby Tonight (Jessie & The Bulk, RCA) | The Joker (Elektra, Interscope)
**Belgium** | World In My Eyes (De La Men (WW), RCA) | Verdademos, Ist Le Lis (Dich (P/B), RCA) | European Roots (Vanilla Ice, Mercury)
**Sweden** | No Coke (RCA) | I've Been Thinking About You (Diamond Head, RCA) | Show Me Heaven (The Sirens, RCA)
**Denmark** | Show Me Heaven (The Sirens, RCA) | Queen Of Hearts (Sawdust (CAW), RCA) | Fantasy (Diabolus, RCA)
**Norway** | Head On (The Slaves, RCA) | Crying In The Rain (The New Romantics, RCA) | Street Fighter (Diabolus, RCA)
**Finland** | I'm Your Baby Tonight (Jessie & The Bulk, RCA) | Prayer In A Bottle (Emub, RCA) | Akan Too Lonely (Cult Of Snap, RCA)
**Ireland** | Unchained Melody (The Troggs, London) | Show Me Heaven (De La Men (WW), RCA) | Mommy (Brian, RCA)
**Switzerland** | I've Been Thinking About You (One Love, RCA) | I'm Your Baby Tonight (Wishbone Ash, RCA) | The Rockers Edge (AC/DC, Vertigo)
**Australia** | Miss Penelope (Benjamin Cross, RCA) | I'm Your Baby Tonight (Wishbone Ash, RCA) | Von Zelt Zu Zelt (The Black Eagles, PolyGram/FR)
**Greece** | Toto's Dinner (Loco Salsa, RCA) | Close To You (The Beach Boys, Capitol) | People (Boys & Girls, RCA)
**Portugal** | Nao Ha Estrela No... (Loco Salsa, RCA) | Love To Love (Pink, Capitol) | Praying For Time (George Michael, RCA)

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### European Hot 100 Singles

**Country**
- United Kingdom
- Germany
- France
- Italy
- Spain
- Holland
- Belgium
- Sweden
- Denmark
- Norway
- Finland
- Ireland
- Switzerland
- Australia
- Greece
- Portugal

**Albums in Europe**
- United Kingdom
- Germany
- France
- Italy
- Spain
- Holland
- Belgium
- Sweden
- Denmark
- Norway
- Finland
- Ireland
- Switzerland
- Australia
- Greece
- Portugal

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### Master Chart - December 1, 1990

**MEDIA & MUSIC**

**UK & Ireland**
- The Proclaimers
- King Of The Road (COLUMBIA/UK)
- Holly Johnson
- Where The Love Grows (ICA/UK)
- Soul II Soul/Symmetry Hazelle
- Making You (Intersoul/UK)
- Watch Your House
- Old Man Part II (Columbia/UK)

**Germany, Austria, Switzerland**
- Milli Vanilli
- Keep On Runnin' (EMI/UK)
- BAP
- Are You Gonna Be My Girl? (EMI/UK)
- Purple Schulz
- Schone Leute (EMI/UK)
- Sailor
- The Secretary (RCA/UK)

**France**
- Francis Cabrel
- Tout Le Monde Y'. T'Y. (EMI/FR)
- Les Indiftables
- Malo (PolyGram/FR)
- Vernayolles Samson
- Amorezzo (PolyGram/FR)
- Pasquale
- Ador(e) Love Is L.A. (PolyGram/FR)

**Italy**
- Lucio Dalla
- Abiti A Lapo (EMI/IT)
- Paolo Conte
- Stregoni (DIS/IT)
- Francesco Baccini
- Caro Melo (DIS/IT)
- Claudio Baglioni
- Ora (DIS/IT)

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### Eurochart Hot 100 Albums

**Country**
- United Kingdom
- Germany
- France
- Italy
- Spain
- Holland
- Belgium
- Sweden
- Denmark
- Norway
- Finland
- Ireland
- Switzerland
- Australia
- Greece
- Portugal
<table>
<thead>
<tr>
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<th>TITLE</th>
<th>LABEL</th>
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<tr>
<td>Phil Collins</td>
<td>Round and Round</td>
<td>EMI</td>
<td>8</td>
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<tr>
<td>Whitney Houston</td>
<td>I'm Your Baby Tonight</td>
<td>C &amp; I</td>
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<td>Canned Heat</td>
<td>California</td>
<td>C &amp; I</td>
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<td>Prince</td>
<td>Purple Rain</td>
<td>Warner Bros.</td>
<td>27</td>
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<td>Genesis</td>
<td>Invisible Touch</td>
<td>Island</td>
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<td>Money for Nothing</td>
<td>MCA</td>
<td>24</td>
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<td>David Bowie</td>
<td>Let's Dance</td>
<td>RCA</td>
<td>23</td>
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**European Top 100 Albums**

**PolyGram Jazz Presents**

**The Complete Mercury Recordings of Roland Kirk**

11 Hours of Immortal Music

**Multi-Kulti**

**The Oracle**

**Lonesome Boulevard**

**The World Is Falling Down**

**Footprints**

**PolyGram - Great Labels, Great Artists, Great Jazz**
Caught Up In The Swing

Are the new jazz babies leading to booming sales?

When Jazz FM, London's first jazz-dedicated radio station, began broadcasting in the weekend or early evening in all its forms on March 4 this year, it provided a much needed injection to the genre, not only in the UK. Jonathan Abbott looks at the visual youth media in graph-TV advertising were being supported by the music industry throughout Europe.


Fall down the age groups. In discovering jazz, the late teens were disproportionately more frequent listeners, a well-informed, more satisfying music, selecting for quality and fitting their musical tastes with the style of their lifestyle. Jazz tracks in TV advertising were being supplemented by in-store marketing and also started to appear throughout the visual youth media, in graphics, photos, and posters.

A new, cross-racial audience for jazz emerged, not just listening to it but dancing to it. Rastas and punks became as skilled a trend as playing jazz. A complex of jazz clubs and discos sprung up in London's Camden, and another in Brixton, with their own DJs and their own patrons - "Acid Jazz" and the "Vibra Zone" - as leading jazz DJ Eddie Wilkinson, who formerly ran the import division PolyGram and started New Wave two-and-a-half years ago with Grahame Smith, a director of Mole Jazz, one of the key specialist retailers in London.

Wilkinson feels a definite upturn in jazz since jazz radio arrived: more jazz seems to be played on the BBC (BBC 2 recently scheduled a one-hour show by noted jazz guru Benny Greer at Gershwin's 90th birthday slot on Jazz FM). "Since Jazz FM our sales could have been increased by 20-30%" Wilkinson says of new artists in Dave Grunin and Chick Corea and his band. He also has been successful with Latin jazz albums, Mongo Santamaria, Poncho Sanchez and Tania Maria, even though she's now with another label! The impact of Jazz FM The award of the official broadcast licence to Jazz FM by the Broadcasting Board of the BBC, and the fact that Jazz FM frequency to Jazz FM gave formal recognition to the growth of jazz in the UK. Jazz FM has a broad range of programs on the air, which include everything from the classic Savoy catalogue of the 60s and avant-garde jazz to the 70s by Woody Herman and John Lee Hooker, Clifford Jordan and Eddie Lovette Duvall.

Shadixon is convinced that there is now a wider audience in the UK for jazz in all its forms. "It's part down to the baby boomer, part to the vitality of pop, part fashion".

But even if jazz is a fashion

ly confined to the BBC, especially on local radio stations, many of which have specialist jazz shows in the weekend or early evening. This approach had been mirrored in specialist jazz record shops, more jazz magazines and a feeling among the public that jazz was a difficult minority music, each style championed by a small number of contented and articulate zealots in bands and duffel coats. It was securing the mandate to broadcast jazz in all its forms, Jazz FM couldn't afford to align itself with any one particular clique. In New York, on the other hand, the Manhattan jazz station WQCD polarizes on fusion and electric jazz, while WBGW is programmed on more acoustic, straight ahead lines. In no way would this specialist positive response to advertisers and the ad business. The station established a new glossy jazz and news magazine quarterly (labeled Jazz FM), and a weekly top 20 chart, hitherto unknown in the UK. Soon, record stores were asking for advance information about the hot list.

A boost for sales One of the first record companies of the new jazz phasia on Jazz was New Note, UK distributors of GRP, largely a label with a contemporary reputation. New Note released cross-promotions directly to the presenters at Jazz FM. New Note also distributes ECM, an ecstotic German label featuring contem- porary artists like Keith Jarrett and Jan Garbarek, and Concord, still actively releasing mainstream jazz greats like Mel Torme, Ray Brown and George Shearing.

"As GRP is largely a fusion label, the three labels complement one another's catalogue," comments Eddie Wilkinson, who formerly ran the import division PolyGram and started New Wave two-and-a-half years ago with Grahame Smith, a director of Mole Jazz, one of the key specialist retailers in London.

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"Since Jazz FM our sales could have increased by 20%",

Eddie Wilkinson

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But even if jazz is a fashion
ART BLAKEY & THE JAZZ MESSENGERS - "ONE FOR ALL" 
A Compact Disc showing the latest edition of Art Blakey's Jazz Messengers. The spirit is infectious, the playing is terrific, and the recordings are anchored by Blakey's phemonenal and always inspiring work on the drums.

THE GERMAN MARKET
The other jazz label held in high repute in London is Verdi, launched by Vera Brands in Cologne 10 years ago with a Keith Jarrett album. As far as Germany is concerned Chris Bonettelli-Ethmann, Verdi's publicist, is showing the same: "Jazz enjoys a healthy audience on the major SDR I station. The main show 'Trepunkt Jazz', which includes prominent US musicians (like Memphis Slim) who, according to Ofredia's Francois le Guerin, will have a language problem in Norway..." No, the show is very laid-back, in keeping with the mood of the shows that are broadcast here in Norway.

Jazz FM. "Since that station opened last March our sales in Europe have doubled...

Back in 1983, frustrated at what he saw as the low priority given to jazz by the majors, music manager Larry Rosin and Dave Grissin decided to set up their own record company in New York. CD had just been launched, and the pair were quick to see that the high-quality sound and demographic profile of CD made it the perfect format for exposing those jazz artists already "released" by the larger firms as they consolidated their resources to weather the recession.

Turnover for the company, GRP records, amounted to about US$80 million in its first year. By March 1, 1990, when it was acquired by MCA, that figure amounted to some US$30 million annually.

We now catalogue a total of 120 titles and the addition of a thriving new European operation, GRP counted among the most striking musical success stories of the decade. The quality of a roster featuring names such as Chick Corea, Gary Burton, Pat Metheny, Diane Schuur and Pat Martini is testimony to a total 25 Grammy nominations, more than any other company of its size.

Larry Rosin, who remains GRP president since MCA's purchase, sees the situation as having come around in a full circle and developed throughout the 80's. "Jazz covers such a wide spectrum. Some people think of the Dixieland, big band or bebop era, others look at the contemporary artists, from Kenny G to Chick Corea to Dave Grissin. "So in the US some stations are primary programming traditional jazz, playing a catalogue going right back, while many more are into the younger audience that's getting very turned on to this kind of music lust..."

The overall impression of the changes between jazz on record and on radio in Europe is that, while there is a definite resurgence, it is still really at the "Jazz A FIP", from 19.30-21.00, followed in Oslo by Jazuland broadcasts a very popular jazz show, 'JazzFM', from 21.00-02.00; they then fill up the rest of the night with repeats...

As in many territories hide and seek is the most striking musical success story of the decade. The quality of the show is reflected in the interest if not the pockets of buyers made it the perfect format for exposing those jazz artists already "released" by the larger firms as they consolidated their resources to weather the recession. Turnover for the company, GRP records, amounted to about US$80 million in its first year. By March 1, 1990, when it was acquired by MCA, that figure amounted to some US$30 million annually.

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Quebec Product In France, And Vice Versa

French Canada has always been a source of talent for French record companies. In return, the French companies consider Quebec as an important market for their products, and a window to the huge North America. But, as Emmanuel Legrand reports, sharing the same language is not always the key to the accessing of a market.

Quebec talent accounts for over one third of the total Canadian market with the French market share increasing over the past few years. Local companies control 85% of local production and 30% of sales. Yet, in return, the French market is a hard one for the Quebecois to crack, with labels concentrating largely on their own artists.

"The majors are not very active in the French speaking market," says Pierre Parent of music channel Musique Plus. "WEA has not produced any French act for 10 years. CBS has a couple of acts including Celine Dion. The real dynamism comes from the independents."

Ye BMG Canada, together with BMG International and BMG France, has launched a subsidiary in Quebec. BMG Musique Quebec. The company will sign local acts, develop them in Quebec and abroad, and promote French acts from the BMG France catalogue. The label is run by independent producer Ian Tremblay, and distributed by local independent distributor Select.

Radio quotas

One major influence on the Quebec market is the radio quota system, which requires French-language stations to air 65% French-language product (recently increased from 55%). However, analysis of the leading FM stations in Montreal and Quebec City shows Anglo-American product dominates at peak hours. Not all agree on the new quota rate and its effects. Guy Bruillard, music director at CKOI FM, a leading station in Montreal: "I am sure that this new quota will have a positive effect on the industry. They are doing well at the moment because they are protected. But I am worried that quality will suffer. As we have to comply with the quotas, we have to play mostly what is produced and, if it is not good, it will affect us all."

But for many independent producers, quotas were the only solution to save a flagging industry. "Quotas have stimulated the industry after the crisis at the beginning of the decade," says Pierre Parent, Musique Plus PR manager.

Jamil Azzauzi, the main independent promoter in Quebec, (Philippe Lafontaine, Arthur H, Gipsy Kings) says convincing radio programmers to play a track is as difficult in Canada as in any other territory. "Among the private stations there are three main formats - top 40, rock or soft rock. Sometimes we start promoting with community stations that are less strict in their playlists. We cease a movement and then try to garner interest from the bigger stations."

"This is how it all started for the Gipsy Kings. In the beginning no one wanted to play them. 90% of the stations were completely closed to the band. We promoted them via the discoteques and the provincial stations. Eventually they got airplay on the big stations. You have to remember that Quebec is vast. Promotion is not easy and, if you visit a far-away station or send them artists for interviews, they tend to be more open to your products."

Chart influence

One new element in artist promotion is the increasing power of Murato, a network of seven FM stations, all leaders in the main markets and with a top 40 format. It is the only FM network operating in Quebec and all stations air the same programming, sent from Montreal. Azzauzi says airplay on Murato is vital for sec-
cess, but says he hopes “local sta-
tions will remain independent and
need to be different, so they will
play our artists.”

Add to that the fact that there is
no singles market in Quebec and
radio promotion becomes a polar
game. When a record company
issues an album it suggests radio
station plays a specific track, but
the suggestion is not always
followed. “If we all play the same
song, what can we make different
from the competition?” says
Daniel Tremblay music director at
FM 93 in Quebec.

“Radio stations know that if
they play too many songs off one
album they can kill it,” says Az-
zaoui. According to him, a track is
promoted by a record company
for a minimum period of 14 weeks
and a maximum of 20 weeks.

Then it is time to switch to
another song. The life of an
album can last up to two years
with six to eight different songs
promoted.

TV music channel Musique
Plus, launched four years ago, is
growing in importance when it
comes to breaking new acts. It
covers 65% of Quebec territory
and reaches 1.7 million cable
households. Some 63% of the
viewers are aged between 18-34
and the channel airs 35% French
speaking product.

Because of quotas, investments
in production have increased,
helping a new generation of ar-
tists to take off. The financing
organisation Musicaction, sup-
pported by the Quebec govern-
ment, helps local record produc-
tion. “All the artists who were
awarded a Felix (the Canadian
equivalent of a BPI Award) in
1990 benefited from our financ-
ing,” says GM Malcolm Scott.

Illustrating the trend, trade
publication Radio Activite (which
publishes airplay and LP sales
charts in Quebec) recently gave
awards to artists who had spent
more than 50 weeks in its charts
between 1989-90. Joe Bocan,
Francis Cabrel (currently the best
selling French artist in Quebec),
Paul Piche, Rene & Nathalie
Simard, Mitsou and the late
Gerry Boulet. Boulet’s solo LP
stayed more than 100 weeks in the
country, sold over 200,000
copies (3% of the Quebec
population).

Promotion
But artists with such a sales
capacity are numbered. “If a disc
from a French artist sells more
than 10,000 units on the Canadian
market you can say it has been a
success,” says Marie-Agnes Beau,
in charge of the international
development of French repertoire
at Polydor France. Of course,
local artists reach better sales
targets. An average 25,000 copies
for an album is seen as realistic.

Not having single sales in
Quebec means there is only a
chart based on radio airplay, com-
pared by Radio Activite. As a
result French producers, who
often rely on a single to launch an
artist, have been forced to adopt
ew rules. Only artists with al-
bums can succeed in Quebec and
live performances are necessary.

George Mary is a French pro-
ducer who played a major part in
promoting the new generation
Canadian artists in France. Once
on a trip to Montreal, he heard a
song on the radio and asked the
cab driver who it was. Given the
name, he looked for the producer
found him and signed the act. The
artist was Roch Voisine and the
song ‘Home’ eventually topped the
French charts and sold over
800,000 copies.

For Mary, what makes Cana-
dian artists different from French
is the way they adapt to being
pressured by radio stations and
the public expectations: “In Que-
bec, because they are forced to
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“And the Quebec media is very
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CKOI’s Brouillard: “Between
1980 and 1985 we used to follow
the French music scene. France is
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repertoire, but there is, currently,a
real problem in finding originali-
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Patricia Kaas and Pauline Ester
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PolyGram Canada’s head of
product for French language acts,
Myrian Leblouneux: “When we
cannot have the artist here we try
to find ways to keep the artist visi-
table, such as using videos or inter-
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the artist comes to Montreal it is
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main outlets such as TV channels
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CBS France’s Anneick Geirler
believes it takes real dedication to
the country, and constant tour-
ing: “An artist has to have a strong
physical presence and do a
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artists only sell in Quebec when
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Yet some French acts, such as
Tremo’s Les Infideles and Poly-
oder’s, have more success in
Canada than on their home turf.
Brouillard says, “When I go to
Paris I have the feeling that I am
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would be good.”

Every Second
Someone Breaks
A Heart

The stunning new single from HEATHER BROOKS

Contact: Innovative Productions
28 Sheppard Rd. N.W., Calgary, Alberta
Canada T2B 4H1 (403) 241-2770

Covered by the Quebec govern-
ment, helping a new generation of ar-
tists to take off. The financing
organisation Musicaction, sup-
pported by the Quebec govern-
ment, helps local record produc-
tion. “All the artists who were
awarded a Felix (the Canadian
equivalent of a BPI Award) in
1990 benefited from our financ-
ing,” says GM Malcolm Scott.

Illustrating the trend, trade
publication Radio Activite (which
publishes airplay and LP sales
charts in Quebec) recently gave
awards to artists who had spent
more than 50 weeks in its charts
between 1989-90. Joe Bocan,
Francis Cabrel (currently the best
selling French artist in Quebec),
Paul Piche, Rene & Nathalie
Simard, Mitsou and the late
Gerry Boulet. Boulet’s solo LP
stayed more than 100 weeks in the
country, sold over 200,000
copies (3% of the Quebec
population).

Promotion
But artists with such a sales
capacity are numbered. “If a disc
from a French artist sells more
than 10,000 units on the Canadian
market you can say it has been a
success,” says Marie-Agnes Beau,
in charge of the international
development of French repertoire
at Polydor France. Of course,
local artists reach better sales
targets. An average 25,000 copies
for an album is seen as realistic.

Not having single sales in
Quebec means there is only a
chart based on radio airplay, com-
pared by Radio Activite. As a
result French producers, who
often rely on a single to launch an
artist, have been forced to adopt
ew rules. Only artists with al-
bums can succeed in Quebec and
live performances are necessary.

George Mary is a French pro-
ducer who played a major part in
promoting the new generation
Canadian artists in France. Once
on a trip to Montreal, he heard a
song on the radio and asked the
cab driver who it was. Given the
name, he looked for the producer
found him and signed the act. The
artist was Roch Voisine and the
song ‘Home’ eventually topped the
French charts and sold over
800,000 copies.

For Mary, what makes Cana-
dian artists different from French
is the way they adapt to being
pressured by radio stations and
the public expectations: “In Que-
bec, because they are forced to
record albums and not singles, ar-
tists have developed certain skills.
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28 MUSIC & MEDIA - December 1, 1995

Comic Preview
Crossing The Atlantic On The European Airwaves

Not every North American act to make it big in Europe comes from the US Music & Media checks out the up-and-coming Canadian artists who are aiming for international success.

 singles

BOOMSKAACE: Scanning The Whole - PolyGram A great funk, rock and soul groove. This is raw, uncompromising and instantly addictive, making intelligent use of samples. Boomskaace is a quintet from Montreal and one whatever they can to produce their own musical style. File them somewhere between Zapp, Prince, Sheekbuck and the Red Hot Chili Peppers. This single is taken from the magnificent LP The Brown Album.

HEATHER BROOKS: Bye Bye Mon Cowboy - ISBA Music & Media This Vancouver-based singer/songwriter has a sweet, pitch-perfect, emotional voice and a nice jazz harmony and rousing support in Canada. Her vocal style is close to Chynna's and this is a superb song with an inspired performance. Taken from Manuscript. The voice is gritty and the choruses sticks with you.

HEATHER BROOKS: tickets to Canada's young openings, a highly talented singer/songwriter She even enters into competition with Benitez Ratt. Produced by Mike Warcich (long-time guitarist with John Cougar Mellencamp) and taken from Medley's highly mature, self-titled debut LP.

SPEEDY AL HUTT: Long-hand - Booisaue This is a much loved song that holds balance between hard rock and synth rock. This track makes it an instantly catchy radio ad.

CELINE DION: Unison - CBS Very hot in Canada, especially in the US. The song, a wayward and quirky dance track, is a winner. Taken from the band's self-titled album, this is a mainstream, somewhat sympathetic rock song. Radio-friendly material, sung with a high-pitched, emotive voice and a nice saxophone solo close the track.

ILYNA: All This Love Is - PolyGram A great funk, rock and soul groove. Scratching The Whole - PolyGram is remixed this single.

PATSY: Collage singles

Canadian...
Good to see even the traditional freeloader tasting me and I count to be around 2,000 others digging deep into our pockets for a bit of a lift. The radio station-organised party by Chrysalis. We had all gathered at the Westway Stadium, airport where Radio 1 hatched the album of childish delights, your core volumes amounting to six hours of music, including Tommy Donegan’s ‘Does Your Chewing Gum Ever Lose Its Flavour On The End Of The Pacifier’? (1958). We were there to buy the album, which would later be released on video, but the album itself is re-released on vinyl. I had all gathered at the Westway Stadium, and London’s Rock’n’Roll Hall Of Fame following his death in 2023.

I’ve been thinking about which tracks are the most memorable, and I think ‘Sweet Child O’ Mine’ by Guns N’ Roses has to be one of the best. I can’t seem to stop whistling tracks from the film ‘Grease’. Actually I can’t remember the name of the song, but it’s a classic. I think it was something like ‘You’re The One That I Want’.

I also received a Spotify notification recently, and it was about a new album by Carole King. I was really excited to hear it, and I think it’s going to be a great addition to my music collection. I’m really looking forward to listening to it in full.

On a more serious note, I’ve been thinking about the impact of music on mental health. I think music can be a powerful tool for healing and self-reflection. I’ve been using it as a way to cope with some difficult emotions recently, and I’ve found it really helpful.

I think music is such an integral part of our lives, and it’s amazing to see how it can bring people together. Whether it’s attending a concert, listening to a podcast, or just putting on a playlist, music has the power to uplift our spirits and bring us joy.

I hope my thoughts and opinions on music continue to evolve as I listen to more and different genres. Music really is the language of the soul, and I’m grateful to be a part of it.