NO BMG STAKE
One-On-One
With MCA's
Al Teller

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Teller talks candidly about MCA's future expansion plans, its joint-venture operation with JVC and WMI in Japan and the recently launched, wholly-owned company in Germany.

One thing that Teller puts to rest during the interview are the rumors that MCA is to take a 50% interest in BMG. However, any suggestions to the validity of this proposition are firmly dismissed by the chairman: "There is just no basis in the entire story, whatsoever."

For more about MCA's growth, the role of the independent and the musical sensibilities of radio programmers see page 5.

Small Ad Windfall For IR
From BBC Radio 1 Promo

by Howard Shannon

UK independent radio (IR) made £100,000 from an advertising campaign aired last month to promote a cash giveaway on BBC Radio 1. But the Independent Radio Authority has claimed that the BBC is breaking the rules on links with commercial sponsors.

The "Cashcard" promotion was between Radio 1 and The Daily Star newspaper. Radio ads promoted the Cashcard contest, but did not mention Radio 1. Numbers accessing the £85,000 prize money were aired on the station daytime and weekends, which the BBC saw as "locking-in" listeners.

Comments Radio Authority head of regulation Paul Brown, "We feel the BBC has broken section 12 of its Licence & Agreement charter, which clearly states the BBC shall not broadcast matters in exchange for 'valuable consideration'. Yet obviously part of its promotional budget has come from the commercial sector."

However, Brown admits the authority does not have any powers to take further action. BBC lawyers have told him "Cashcard" did not fall into the "valuable consideration" category.

Radio 1 spokesman Jeff Simpson downplays Brown's allegations, saying the station was merely "giving other people's money away."

A "FERGIE" IN THE HAND - BBC Radio 2 presenter Brian Matthew (right) is awarded a "Fergie" for outstanding contribution to the UK radio industry. The honour, which is sponsored by Ferguson, was awarded during the recent Radio Academy conference in London. Handing the plaque to Matthew is BBC Radio 1 DJ Alan Freeman, the first winner.

QR Code: Fabrice Nataf 11

Station Operations 14

Off The Record 34

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No. 1 in EUROPE
European Hit Radio
SUSANNA HOFFS
My Side Of The Bed
(Columbia)

Eurochart Hot 100 Singles
SEAL
Crazy
(MEA)

European Top 100 Albums
QUEEN
Innuendo
(EMI)
TAKING A CLASS ACT TO THE TOP
People come to Carnegie Hall to see remarkable performances. We are flattered that so many people have been calling our team's recent performance remarkable as well. And we know this is just the beginning.

From rock to rap, from classical to country, from R & B to jazz — EMI Music's record labels, EMI Music Publishing, our CEMA distribution system and our manufacturing facilities are setting an industry standard for excellence. Like Carnegie Hall, we're nurturing and showcasing the world's finest artistic talent.

That is why EMI Music is proud to have relocated our new headquarters to Carnegie Hall Tower. Because when you're a class act, Carnegie Hall Tower is the place to be.

EMI
152 West 57th Street
New York, NY 10019
212/261-3000
UK Court Bans Imports

A permanent UK high court injunction has put a stop to an illegal parallel import operation. The action was brought by EMI Records, Phonogram, FFKR Records, Sony Music Entertainment UK, Warner Music UK, and on behalf of all members of the British Phonographic Industry (BPI) against Music Point.

The defendants had been obtaining recordings from a company called Federal Music Point in the US. The latest top 100 albums are on sale there but under a licence restricted to that territory.

The court also granted the BPI an order that Music Point deliver up all stocks in its possession including orders that may be in the pipeline.

Old Soldiers Never Die

The return of the old-timers. With the release of Flashpoint, the Rolling Stones provide their third live album for Columbia, after 1977's Love You Live and 1983's Still Life. It was recorded in the US and Europe during the band's Urban Jungle Tour last year. This week also marks a comeback for lady-killer Tom Jones. On his new album Carrying A Torch the hip-swivelling Welshman is helped out by Van "The Man" Morrision who co-wrote and produced four songs. The other nine tracks were produced by John Hudson, who also worked on Tina Turner's Private Dancer album. Van Morrison is not the only Irish man on the list. Paul Brady returns with Trick Or Treat.

Columbia releases The Bootleg Series Vol. 11, the first album of anything Bob Dylan. Also returning is almost-forgotten rocker Willie Nile with his latest offering Places I Have Never Been.

Many artists call themselves king, queen, prince or princess, but Stephanie is a real princess. Stephanie is her most recent attempt to become famous as an artist as well as an unamed aristocrat.

Upcoming Album Releases

Artist
Paul Brady
Camouflage
Will Downing
Bob Dylan
Galliano
Heartland
Jon & Vangelis
Tom Jones
Metal Church
Mind Funk
Willie Nile
Rolling Stones
Rosey
Stephanie
The Two-Step Legacy
Vitoria Wilson James
Womack & Womack

Title
Trick Or Treat
Volcanos
A Dream Fullfilled
Bootleg Series Vol. 11
In Pursuit Of The 13th Note
Headland
Page Of Life
Carrying A Torch
The Human Factor
Mind Funk
Places I Have Never Been
Flashpoint
Joyride
Stephanie
Raggin Is Fundamental
Peesee
Perseverance
Family Spirit

Label
Fontana
Matsutone
24th Broadway
Columbia
A&M
EMI
A&M
Columbia
Epic
Columbia
Columbia
Epic
EMI
A&M

Producer
Gary Kutz
Ritchie Cordano
Jeff Simon
Robin Sylvester
Randy Edelman
Jimbo Biron
Vangelis
Van Morrison/I. Hudson
Mark Dodson
J. Robinson/Mind Funk
Bill Van Vliet
Chris Barber

Clouseau Close To New Deal

by Marc Moes

Top-selling Flemish band Clouseau are currently negotiating a new record contract worth between US$230,000-US$500,000 in one of the biggest signings in Belgium.

BMG Ariola and EMI Belgium are reportedly the two labels with the inside track in signing the band. (Band member Kris Wouters used to be in a BMG promo officer). Comments EMI Belgium GM Guy Brulez, "Nothing has been signed yet and today we live in a world where an agreement is concluded by shaking hands and signing a contract. The only thing I could say is that we have very serious intentions with the Clouseau deal." Clouseau's deal record with HMK ended on March 19. The band had been with the label for four years.

Says HMK MD Hans Kusters, "It is always the same. It is the independent or smaller labels that build careers for major singers to take over. Still, we part as friends and I am convinced that a multinational will offer the band more than a company they own. We were their best partner for the Benelux, but now they want things we cannot offer them." Clouseau are currently preparing the release of an English-language album to follow their giant Benelux successes Hoe Zo and Of Zo.

BPME-UK Sets November Dates

by Jeff Green

With an expanded focus on radio seminars and workshops in mind, the association of Broadcast Promotion & Marketing Executives-UK (BPME-UK) has confirmed November 15-16 as the dates for its second annual Conference and Awards, to be held at the Moat House International Hotel in Gallagher.

As part of BPME-UK's rational system, Chris Mechan, CEo of Yorkshire Television subsidiary Chevron Communications, will step down as chairman. Succeeding him for this year's gathering will be Scottish Television head of promotions/film purchasing George McGhee, a founding BPME-UK committee member.

Last November's event in Leeds drew 240 radio and TV executives from 70 companies; the 1992 conference is scheduled for London. Broadcasters interested in further information should contact Mayor Sinfeld on +44-423-520-404.
MUSIC & MEDIA MARCH 23 1991

VALUE OF LOCAL A&R EMPHASISED

In the last 12 months, MCA has intensified its presence in the worldwide record business. Led by MCA Music Entertainment Group chairman Al Teller, the company has been active in label acquisitions and is aggressively positioning itself as a global player. In an exclusive interview with M&M, Teller talks about the expanding record business, the role of independent labels and the often strenuous relationship between radio and music.

by Machigol Bakker

Since his appointment as MCA Group chairman, Al Teller has determined to increase the company’s market share. First, jazz label GRP was acquired a year ago. A month later, MCA outbid Thorn EMI in the purchase of Geffen Records for an estimated US$ 545 million. But boosting US market share has clearly not been enough. Until now, MCA is the only major label in the US not having a strong overseas operation. To correct this, MCA formed a new joint venture with JVC and WMI in Japan. In addition, the company announced plans to start its fully owned company in Germany by the end of this summer. Meanwhile, an international record business and licensing deal was struck with BMG last October.

Says Teller, “Apart from MCA, all other big US companies have a worldwide structure. This was a major strategic disadvantage; the fact that we were strictly operating in the English language meant that we were missing an enormous part of what the record business is around the world—local A&R.

“This culminated in our joint-venture company in Japan, while we licensing arrangement with Bertelsmann gave us the opportunity to start our own company in Germany. And this is the beginning of a very methodical establishment of a worldwide-constituted company over a period of time. I expect to see MCA/Geffen in many more territories in the future.”

MCA has a keen eye on the European talent scene. In some territories, notably France, Italy and Germany, domestic product often sells at the expense of its American counterparts. But laterly, the phenomenon of cross-border exploitation has been on the rise. Teller warns about easy optimism.

“Local A&R needs to be dealt with carefully. Our first priority is to increase the penetration of our Anglo-American product on a worldwide scale. But in the long run, we will, without question, establish a domestic A&R presence territory-by-territory.”

If you look at the development of the US market, you will notice that our international infrastructure was based on establishing outposts for the sales of American product. It’s only been in the last decade that local A&R has seen such a rapid rise in market share.

The recent wave of acquisitions of Chrysalis. When some of these sellers became real, it opened the eyes of many entrepreneurs who were sitting on properties they realised were worth millions of dollars.

“But there will always be room for independent record companies. If you look at the history of the pop music business, their primary role has always been not only to develop new talent, but to push forward where pop music is going. There are still hundreds of independents, not one of them quite the size of either Geffen or Island. But perhaps in 10 or 20 years M&M will be reporting the sale of some of those majors.”

But Teller is certainly not impressed by radio’s old counter-argument that it is not its task to break new talent. “Of course, that’s the conventional wisdom. They all attended a radio industry cocktail party and convince each other they’re doing everything perfectly fine. And part of that is, I suppose, a historical fault of the music business. We don’t get paid, certainly not in the States, by radio stations for the privilege of playing our music. And when you get something for free, you tend to devalue it. Let me make a statement which I’ll not be able to prove: if radio had to pay serious money for the acquisition of musical programming, the musical skills of the radio broadcasters would be much stronger than they are today.”

But what about radio’s claim that airplay is a form of free promotion for the record industry? “We would be able to sell records without radio stations if we had to. But radio would not be able to play music without records. I claim the higher ground in that argument. If I had to get on the back of a truck with a loudspeaker, rolling down the street and playing my records, I would do it!”

“I’ve given up. I don’t harbour any illusions about the radio and the record businesses being brothers in arms.”

But don’t radio consultants tell us that there is nothing more harmful than programmers serving their own interests instead of those of their audience? “I happen to believe that if you’re skilful, your own taste will play a big part of the game. But I’ve given up. I don’t harbour any illusions about the radio and the record businesses being brothers in arms. No, they are two very separate businesses: the only link is the records. But the health of the relationship would certainly be improved if there were more people on the radio side who had an intuitive sense of music.”

And Teller is certainly not impressed by radio’s old counter-argument that it is not its task to break new talent. “Of course, that’s the conventional wisdom. They all attended a radio industry cocktail party and convince each other they’re doing everything perfectly fine. And part of that is, I suppose, a historical fault of the music business. We don’t get paid, certainly not in the States, by radio stations for the privilege of playing our music. And when you get something for free, you tend to devalue it. Let me make a statement which I’ll not be able to prove: if radio had to pay serious money for the acquisition of musical programming, the musical skills of the radio broadcasters would be much stronger than they are today.”

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Regarding his own musical preferences, Teller says, “I hardly have enough time to listen to our own records. I find it harder and harder these days to stay away from the professional role. When I go into a record store, the first thing I’m looking for is where my own records are and how well they are being displayed. That’s one of the prices you pay for being in the business. But I am still a big fan of the singer/songwriters and of the young territories that go left of centre—anything that cuts against the grain.”
AIRC In New PPL Stalemate

by Julian Clover

Two meetings between the Association Of Independent Radio Constructors (AIRC) and the Phonographic Performance Limited (PPL) have failed to reach an agreement so far on copyright payments. The two sides had agreed to aim for a negotiated settlement rather than go back to the Copyright Tribunal. AIRC director Brian West says, "PPL are looking for outrageously high rates so we have asked them to think again." If no agreement is reached, stations will be able to invoke the statutory licence procedure of the new Copyright Act. This allows them to make an offer to PPL, while a decision is made by the Tribunal.

City Talk Goes For Gold

Radio City/Liverpool has extended its City Talk AM service across the weekend with the introduction of "City Talk Gold," 07.00-19.00, Saturday and Sunday. Says programme controller Tony Ingham, "We thought it important to expand, although ideally we would have wanted current affairs." Since its launch in October 1989, City Talk has steadily increased its hours, opting back to EHR-formatted City FM evenings and weekends. "In effect, we were telling our listeners to switch off on Fridays, so the extension is important," says Ingham. "We wanted to keep the audience and increase the numbers. We could hardly expect them to listen to [syndicated US personality] Rick Dees." However, he adds that the service is not an experiment to extend the gold format during the entire week. "We know gold works and there is a market for it. The last JICRAR figures show that. This is not testing our toes. We could put gold on tomorrow, but we are a talk station." City Talk "is not an easy-listening gold direction, centring on the '50s and '60s. Saturday afternoons will continue to cover sport. And there is a talk element. We are not a soft rock station and those who think it is going to be will have to think again. A lot of ILR stations are already pop and the Authority wanted an alternative." Brown also dashed the hopes of stations hoping to expand. "The biggest problem, delegated says, was the tight definition of pop music in the Broadcasting Act and the identification issues issued by the Authority. Although some groups are hoping to bend the rules toward rock, Authority head of regulations, Paul Brown, had little encouragement for them. 'One INR applicant has confronted us with a list of records. The station will not be a soft rock station and those who think it is going to be will have to think again. A lot of ILR stations are already pop and the Authority wanted an alternative.' Brown also dashed the hopes of people who believe the station was about to target its advertising budgets, regardless of their chosen media.

News In Brief

Sachs. Also leaving the station is swing presenter Paul McKenna.

Pat Sharp takes over the morning show which now runs through to 13.00, followed by Mick Brown until 16.00. Former afternoon presenter Richard Allison moves to the weekday early show 04.00-06.30.

Nova No More

Nova's hit Radio 2 and local radio should be sold off, says a pamphlet written for the right-wing "Centre for Policy Studies." Former BBC journalist and conservative candidate Damien Green takes up the suggestion made in the "Peacock Report" in the mid-'80s.

Manx Reach Rules

Maans Vantage Of Man is claiming a 92% reach with 82% on an average weekday. The figures are taken from research carried out for the station by Gallup, which gives it the highest weekly reach of any UK broadcaster. Previous weekly figures were between 79% and 85%. Manx, which has been broadcasting since 1964, is licensed by the Isle Of Man government and not by the UK Radio Authority. It recently switched sales houses from Independent Radio Sales to Broadcast Marketing Services to take advantage of the latter's North-West regional ratecard.

Radio 1 Celebrates EBU Week

Outside broadcasts will take place from Strasbourg, Rome, to finance new stations or existing stations hoping to expand. 'One INR applicant has confronted us with a list of records. The station will not be a soft rock station and those who think it is going to be will have to think again. A lot of ILR stations are already pop and the Authority wanted an alternative.' Brown also dashed the hopes of people who believe the station was about to target its advertising budgets, regardless of their chosen media.

Blak INR Future Say Delegates

by Paul Easton

The government and Radio Authority's insistence that the Independent National Radio (INR) FM station must be predominantly non-pop will end up with them "giving birth to a dodo." That was the general conclusion of delegates to the Radio Academy's Music Radio Conference held in London on March 7-8.

In an open forum moderated by conference chairman and Unique Broadcasting PD Tim Blackmore, the majority of delegates supported Nova Radio as being OK for the franchise. Some even wondered whether the Authority might find itself awarding a national licence, but not having any bidders.

The biggest problem, delegates said, was the tight definition of pop music in the Broadcasting Act and the identification issues issued by the Authority. Although some groups are hoping to bend the rules toward rock, Authority head of regulations, Paul Brown, had little encouragement for them. "One INR applicant has confronted us with a list of records. The station will not be a soft rock station and those who think it is going to be will have to think again. A lot of ILR stations are already pop and the Authority wanted an alternative." Brown also dashed the hopes of stations hoping to expand. "The biggest problem, delegated says, was the tight definition of pop music in the Broadcasting Act and the identification issues issued by the Authority. Although some groups are hoping to bend the rules toward rock, Authority head of regulations, Paul Brown, had little encouragement for them. 'One INR applicant has confronted us with a list of records. The station will not be a soft rock station and those who think it is going to be will have to think again. A lot of ILR stations are already pop and the Authority wanted an alternative.' Brown also dashed the hopes of people who believe the station was about to target its advertising budgets, regardless of their chosen media.

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Radio 1 Celebrates EBU Week

BBC Radio 1 is broadcasting a week of programmes from central Europe as part of this year's EBU (European Broadcasting Union) week. The station is also launching a publicity drive to explain its role as a public service broadcaster.

A Radio 1 spokesperson says, "We are using it to raise the platform of public service broadcasters talking off-air to broadcasters, politicians and other EBU members."
Privates Counter Shoddy Practices With Strict Rules

by Mal Sondock

Germany's private radio stations and sales houses say systems are in place to prevent problems of missing or misplaced ads.

Multinational marketers McDonald's first brought the problem to light when it revealed that a study of stations showed that up to 15% of spots were either not being broadcast, or were aired at the wrong time (M&M March 9).

Lutz Kuckuck, MD at RMS, one of the country's leading ad sales houses, says stations the agency represents have safeguards against such an occurrence.

Kuckuck explains that the stations have logs signed by the announcer on duty, and a falsely signed report results in immediate dismissal of the person responsible. Comments Kuckuck, "We would be more than willing to sign contracts calling for stiff penalties in cases of this sort."

Kuckuck says that some RMS-affiliated stations have multiple frequencies and transmitters, which can cause confusion. Antenne Bayern has 17 different signals and ffm has 14.

Adds Kuckuck, "If a signal drops out, we report this to our clients and discount the spot accordingly. If a spot is not broadcast, we credit the customer and inform him right away."

Antenne Bayern has computerised log bookings that are signed by the announcers on duty. The two-hour blocks of advertising are closely controlled by programme director Mike Haas. ffm's Gunther Drossert and RSH's Peter Volpel confirm its stations have similar controls.

NI/Nuremberg programme director Cetin Yaman highlights the impact the McDonalds study has on small stations. "We already have image problems and it is almost impossible for us to get national advertising. A report of this nature could hurt our chance of survival even more."

"I know some of the smaller stations do not have top professional personnel due to low budgets. I cannot imagine how a station can continue to exist without the proper controls to eliminate the possibility of a situation like this."

IPA MD Ulrich Bellieno sums up, "I only heard of a couple of small stations in media-overcrowded Munich having this problem in the early stages. I cannot imagine any of the big stations having the same problem."

In Defence Of Private Radio

What a headline "German Practices Shock Marketers!" Just let me ask a simple question: Is one station like any other? Is Germany's private radio all the same?

I don't think so, and I am really hurt by this kind of general accusation.

So let's focus on the difference of radio stations in Germany. In fact, maybe there are some clumsy people in the business. But please don't create an image of unreliability on all broadcasters. I'm sure there are a couple of stations-including Radio Sat/Saarbrucken-which are qualified to be proud of having a secure and still highly active advertising system. We are able to satisfy every kind of advertising instruction in less than 24 hours and we give assurance of airing every commercial at the time the client demanded it if we do confirm his order.

Saying the errors you've mentioned in the M&M article March 9 did really happen, there is only one way to clean up the annoying situation: the names of the stations which are concerned.

Finally, I don't like to see my station's image suffering under a mysterious, unknown something what is called by mistake "Germany's private radio". I'm sorry, some people are not able to make a difference between a general accusation and specific comments on individual problems.

Adam Hahne
Programme director, Radio Sat.

Impressive Ad Gains For New Privates

Ad revenue at the major private German radio stations grew 30% to DM280.3 million (appr. US$183.7 million) last year thanks mostly to listener increases and the launch of new stations.

Leading the pack in terms of total ad sales was ffm, which earned DM60.3 million, up 4% from last year. Following closely was Antenne Bayern, which racked up a healthy 102% sales increase to DM54.0 million. Two relatively new privates also completed their first full year in business: FFH and Radio 100.6.

While the increase might look good on paper, the industry is still facing problems, with radio advertising widely expected to barely outpace inflation. The forecast for 1991 shows about 6% growth in total ad volume and 10% growth in the new Eastern Germany states.

Radio advertising should come in 5% higher next year, while TV is expecting a 20% increase. Comments MD at sales house RMS Lutz Kuckuck, "One of the main reasons for the increase in private radio income is the trend towards a younger, better-educated and more affluent adult-listening audience than the public stations."

RMS sells about 75% of the ads nationally, and 25% regionally. It targets two thirds of each station's sales.

The major private stations are fighting to increase sales with their own marketing and sales forces. Details Antenne Bayern programme director Mike Haas, "We know the national trend is stagnant in radio, so if we do not sell regionally, we will not get the volume we want and need. We really make sure that the buyer gets his money's worth."

"I expect the overall ad pie to expand, but it will not be a natural expansion. It will have to be sold. Right now about two thirds of total sales are national but we hope to increase the percentage of local sales by a great deal."

Private Radio Ad Revenue 1989-90 (in millions of DM)

<table>
<thead>
<tr>
<th>Station</th>
<th>1989</th>
<th>1990</th>
<th>% chg.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio 100.6</td>
<td>3.7</td>
<td>27.0</td>
<td>636.0%</td>
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<td>RPR</td>
<td>7.5</td>
<td>15.1</td>
<td>114.8%</td>
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<td>Antenne Bayern</td>
<td>26.8</td>
<td>54.0</td>
<td>101.9%</td>
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<td>Radio Hamburg</td>
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<td>30.1</td>
<td>5.1</td>
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<td>58.0</td>
<td>60.3</td>
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<tr>
<td>Total</td>
<td>215.0</td>
<td>280.3</td>
<td>30.3%</td>
</tr>
</tbody>
</table>

Source: AC Nielsen-S&P; Figures do not include adjustments for agency fees or discounts. * Begun March 1989; + Begun November 1989.
EMI Prays With A Hammer

by Emmanuel Legrand

EMI France is launching a major marketing campaign to promote MC Hammer's Please Hammer Don't Hurt Me prior to the artist's Paris concert on April 19.

International manager Herve Defranoux has set up a three-step campaign that started slowly in mid-February with the release of the single Pray with enough promotion to ensure airplay.

The second step in March consists of a national display contest at key retailers in the main French cities. Each retailer will combine its promotional operations with a local FM station.

Comments Defranoux, "We chose radio stations that already have tight connections with retailers, such as Radio Service and the Virgin Megastore in Marseilles. The link with retail radio brings a synergy on a local level that gives us greater efficiency." The third wave will start in April with a major F1r3 million (approx. US$576,000) advertising campaign with 30 TV spots on national TFI in connection with NRJ.

"We chose radio stations that already have tight connections with retailers." - Herve Defranoux

NRJ is sponsoring Hammer's concert and will run a F1r1 million campaign starting on April 22. Five thousand posters are to be displayed throughout France.

European tour sponsor Pepsi will be organising a series of PR events.

So far, MC Hammer's album has sold 65,000 copies in France, while the single first U Can't Touch This sold 130,000 units, reaching the top 15. Defranoux says, "The success of the first single showed that we have already gone beyond the rap audience and MC Hammer is on the verge of crossing over. In the beginning, the album sold by word of mouth but we are now reaching a new audience."

"Pray sold 25,000 copies before receiving heavy rotation. Radio stations are much more receptive and the show will generate a lot of interest. Our target now is to reach double gold (200,000) or even platinum which would be a first for a rap record."

Golden Campaign

For Radio Nostalgie

by Jacqueline Eacott

Radio Nostalgie launched a new advertising campaign on March 10 to focus on the station's musical coverage of the last 40 years. The campaign—which will include print, billboards and posters on buses in all major cities—was created by ad agency Resonances for a F126 million (approx. US$155 million) budget. The four-colour visuals used in the campaign each feature a couple dancing to a particular style of music: twist, bamba, rock and disco.

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Golden Campaign

For Radio Nostalgie

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Ministry Clamps Down On Illegal Radio Networks

by David Rowley

The Danish Communications Department is beginning to crack down on what it sees as private radio networks, which are currently illegal under Danish law.

First to be hit was The Voice Of Scandinavia's national cable radio service, which the Danish telephone companies took off cable systems in January.

Since then the government's Local Radio & TV Committee has ruled that The Voice has been networking between its two stations in Horsens and Birkeroed. The regional committee covering these areas has asked the Voice to stop broadcasting the same signal and the station has complied.

In addition, Radio Uptown/Downtown, which has two separate frequencies in north and central Copenhagen, has been told it is not allowed to broadcast the same signal on both.

Radio Uptown head of music Niels Pedersen says that although the committee has told the station its action is illegal, it is continuing to broadcast as before. "We expect some sort of action soon, but we do not really know what. I do not really think the issue is that important to many people in the government," says Pedersen.

The Voice's proprietor Otto Reedtz-Thott says his group of stations has been trying to push the question of networking by broadcasting the same signal on different frequencies.

In August last year The Voice Of Scandinavia, which is a separate company registered in Jersey, Channel Isles, got permission to broadcast a national signal on cable. This made it the first Danish-based operator to broadcast nationally, except for public broadcaster Danmarks Radio and the commercial but government-controlled TV2.

Reedtz-Thott says the removal of The Voice Of Scandinavia from cable nets is an attempt by the government to safeguard TV2 against competition from Danish and foreign competitors. Comments Reedtz-Thott, "We have appealed to the government against the decision, but I do not know how that will work out. We had been promised some response soon but we have not heard anything yet. I want to try to negotiate some solution. Our belief is that by banning the station they are breaking EU rules on cross-border competition."

On the subject of the local frequency networking bans, Reedtz-Thott is more philosophical. "We can afford to transmit a different signal for each of our six Copenhagen frequencies because we have a large income in the city. We are reaching between 250,000-300,000 listeners in Copenhagen and about 80,000 in the rest of the country through our stations in Odense and Naestved. But this is obviously very expensive and it would be a lot cheaper to feed the same signal on all our frequencies."

The Voice recently acquired two more radio stations in the greater Copenhagen area, Radio Sollerod to the far north and Radio Capital in the northern suburb of Lyngby.

"I do not think the government takes us that seriously at the moment but they are always having problems with [Social Democrat] opposition over the issue," adds Reedtz-Thott.

P4 Prepares For Commercial Future

by Paul Andrews

Swedish local Radio P4/Lund has stepped up preparations for the introduction of commercial radio in the country. The station has broken away from its original backer, the local students' organisation, and is now run by an independent association.

Media Ownership Rules Relaxed

by Anna Marie de la Fuente

Spain's radio and TV stations can now be 100% foreign-owned, but there's a catch. Each foreign investor cannot control more than 25%.

The restrictions on foreign investments in Spanish radio and TV were finally lifted in January in order to come into line with other EC countries.

Private broadcasters' association AERP secretary general Ruiz de Assin says, 'Not one firm, either Spanish or foreign, can hold more than a 25% stake.'

The difference now is that four French firms could own a total of 100% of a broadcasting company in Spain as long as individual shares do not exceed 25%.

Existing limitations on the number of ownerships still stand. 'Each firm can participate in one radio/TV company,' he says.

These changes now allow media magnates such as Silvio Berlusconi, Roberto Maxwell and Robert Horsens to further expand their interests in Spain. Italian Berlusconi already has a 25% stake in leading private TV station Telecinco. French company Horsens has a minority interest in Grupo 16, the Spanish media group which includes FM station Radio 16/Madrid.

De Assin revealed that foreign companies were approaching him even before the new changes in the law.

Saddam Rap Reaches Top 5

by Howell Llewellyn

A London-born singer/dancer calling himself King Little John (KLJ) has recorded what must be the world's first anti-Saddam Hussein pop hit. His rap 12" Saddam (the Spanish spelling) reached no. 4 in the Spanish charts on March 4 and is still climbing.

KLJ, whose real name is John Michael Aboro, lives in Barcelona where he recorded the single for Max Music. He wrote and recorded the song in December about a month before the Gulf war erupted.

KLJ raps, "Saddam is crazy and Bush is a killer/Now the world turns faster/Nobody is good, nobody is bad/Everybody wants/More than they can have/The motive is oil/And if you touch it will destroy you," goes part of the hit song in Spanish. "Saddam is surrounded. There is no escape/He knows he's sunk. The guy is not/So big. There is no escape/"

Max Music director Ricardo Gomez explains, "We speciaлизе in studio records using rhythm boxes and so on. The sound is excellent for discotheques where it is going down a bonfire. Its success is partly because of its topicality and partly because it sounds great."

KLJ was a martial arts expert and gym teacher before forming a dance and song group called Mystic Rhythms. His group toured Europe and in 1983 he recorded his first record Mister Animal. He cowrote Eddie Grant's hit Killer On The Rampage after which Tina Turner's producer Terry Bratten helped him out on the disco hit Getting Away With Murder. He adopted the name KLJ in New York where he worked in discotheques before returning to Barcelona.

MCA Seeks Marketing Pro

MCA Geffen Records Spain is looking for a marketing manager. The appointment is based at the BMG offices in Madrid. The successful applicant must be currently handling international product. Interested? Contact Chris Griffin at MCA/Geffen London on +44 71 4379197.
CDs Lead The Way As Unit Sales Rise Just 6%

by David Stansfield

The value of soundcarrier sales rose 17.4% to L501.7 billion (app. US$440 million) in 1990, up from L427.5 billion based on figures released by Italian IFPI organisation AFI. However, unit volume increased only 5.7% to 56.85 million.

Leading the group was CD sales, which rose by some 50%, with more than 15 million units sold, five million more than in 1989. Cassette sales increased by 5.15% but the sale of albums dropped by 12.62%. Singles sales suffered most with a slide of 30.1%.

Another format leader was classical music, which had a sales jump of 24.8%. Pop music increased a paltry 3.9%. The market share for locally produced pop music improved international pop by 1.5%.

Sales of top-priced albums and cassettes dropped by 7.9% but low and mid-priced sales increased by 15.3%. AFI does not release figures offering an individual company's market share, but spokesman Franco Crepax comments, "There are no results as we can see the market is moving from vinyl to CD and this means more revenue. The single is dead. This is strange as the format does sell in other territories. But we have proof of its demise by the fact that many contestants at the San Remo Song Festival have not released their entry song as singles. They have concentrated on albums."

Soundcarrier Sales 1989-1990

(in millions of units)

<table>
<thead>
<tr>
<th>Format</th>
<th>1989</th>
<th>1990</th>
<th>% chg.</th>
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<tbody>
<tr>
<td>CD</td>
<td>10.28</td>
<td>15.43</td>
<td>50.16</td>
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<tr>
<td>Classical</td>
<td>4.65</td>
<td>5.80</td>
<td>24.77</td>
</tr>
<tr>
<td>National Pop</td>
<td>22.58</td>
<td>23.87</td>
<td>5.75</td>
</tr>
<tr>
<td>Cassettes</td>
<td>23.91</td>
<td>25.14</td>
<td>5.15</td>
</tr>
<tr>
<td>International Pop</td>
<td>26.57</td>
<td>27.87</td>
<td>2.29</td>
</tr>
<tr>
<td>Albums</td>
<td>16.21</td>
<td>14.17</td>
<td>(12.62)</td>
</tr>
<tr>
<td>Singles</td>
<td>3.39</td>
<td>2.10</td>
<td>(30.05)</td>
</tr>
</tbody>
</table>

Source: AFI.

Radio Seals Fate

Warner Music Italy radio promotion manager Sandor Mallasz says radio airplay is largely responsible for the chart success of ZTT artist Seal.

Mallasz had remained cautious about Seal's hit potential earlier in the year when he discussed the influence of US and UK charts on stations in the local broadcast sector. He comments, "It is a very strong single with a great potential to chart. But Groove Is In The Heart by Dee-Lite was a huge radio hit that just did not chart [M&M February 21]."

With Crazy at no. 8 in the official singles charts at press time, Mallasz says, "The success of Seal proves that a good song can make it, even if the artist is not famous. The record was no. 1 on stations Radio Kiss Kiss, Rete 105 and Radio Dimensione Suono. It also received heavy rotation on 101 Network, RTL 102.5 Hit Radio and Radio Deejay."

Mallasz maintains that TV exposure also contributed to the success of single. Seal appeared on the "San Remo International" programme and played on the TV shows "Rock Cafe", "Be Bop A Lula" and the "Super Classifica Show". The artist also undertook a four-day promotional visit to give interviews to radio and TV stations.

Contempo Confirms International Policies

Independent label Contempo International has hit back at comments made by ex-GM Francesco Alaimo. Alaimo, who left the firm to become a partner in the record company High Tide, claimed that Contempo was becoming more national in its sales approach (see M&M February 9).

But Contempo's newly appointed promotions manager Gianpietro Giachery counters, "Alaimo's claims are unfair and untrue. It was he who stopped the company from expanding on the international market. Our work is projected towards Europe and the rest of the world. We have just signed new promotion deals for our acts in Germany, Austria, Switzerland, the Benelux, Sweden, Greece and the UK. We also license our acts in Korea, Japan, Argentina and Uruguay."
Virgin Records: Focusing On Key Acts

Fabrice Nataf was promoted to president of Virgin Records at the end of 1990 after having been the company's A&R manager since 1984. At 34 he is one of the youngest MDs in France to head a record company. Nataf spoke to Emmanuel Legrand about the challenges that face him.

Q: How did you become president of Virgin Records?
A: Frankly it took me by surprise. If someone had told me two years ago that some day I would be president of Virgin Records, I would have called him a fool. I think the fact that PolyGram made me an offer to become MD at Polydor accelerated the process. Patrick Zelnik (head of the Virgin Group) first made me the offer a year ago, but I did not accept. I felt I was not ready. Proposals from different companies were numerous and it made me think a lot. The Polydor offer was tentative because they have a very good catalogue—and then Patrick reviewed his offer. It is as simple as that. I never had any career plans. I never planned to be roadie then road manager, then artist manager, then MD in A&R, then MD of a record company at 34—but this is what happened. There are a lot of new things I am learning and a lot of sides of the business that I was not exposed to when I was only dealing with A&R. But it is an exciting challenge.

Q: You are mainly an A&R person. Will that influence the way you run the company?
A: Obviously, it will. Virgin has always been an A&R-driven company, although a lot of our competitors praise our marketing style. I think record companies should be managed by A&R people. Each time this has happened it has been successful in the UK, the US or in France. A lot of our work is to discuss with artists their creation. Marketing should always come afterwards. If you are able to cope with artistic matters the rest will fall into place without problems.

Q: Will you still handle A&R on a day-to-day basis?
A: I remain head of national production so our artistic policy will not change. We will be more aggressive, and as selective as we used to be. To most of the artists signed to Virgin, I am the first person they are in contact with and I want to maintain a close relationship with them. One of the artists I have signed, such as Mano Negra, Liane Foly or Les Innocents, or those who were signed before I arrived like Les Rita Mitsouko or Julien Clerc.

Q: Will you change things and people in the company?
A: Everything will remain more or less as it is. I will just strengthen the marketing department. I am also creating a new department to handle the international promotion and export of our national catalogue headed by Mireille Routel. This department will work on five or six key priorities and will have its own budget for promotion, tour, support, merchandising etc. Apart from that, a TV producer will be hired to handle video production. Otherwise, all the key people with Virgin products, the media know what category of products they will not be listing to.

Q: Why do you have such a selective signing policy?
A: We already have 20 local artists and it takes a lot of time, money and energy to really work seriously with them. Besides, we have a large international catalogue that represents 45% of our revenues and to which we are also totally committed. We have always been an album-oriented company and there is no reason to change that. This means that we carefully chose the artists we believe are able to record an album. I rarely listen to other company's artists and regret not having signed them. Let's put it the other way: it is not Virgin that is signing too few acts but the other companies that sign too many of them. Look how many records remain unnoticed. In record companies everybody is scared of being fired, scared of losing their job if something does not work. So we have to find a way to avoid taking risks, scared of everything. So one way to avoid taking risks is signing many acts, hoping that a couple of them will eventually become successful. This is not my way of working.

"Virgin has always been an A&R-driven company. I think record companies should be managed by A&R people."

Fabrice Nataf

"Every year I want to discover two new French acts and break three international acts while continuing to develop careers of artists like Etienne Daho and Simple Minds.

Renards, the Mano Negras that have made Virgin what it is now. We have very rarely released a bad album. It gives us a lot of credibility. When our promo team goes to the media taking risks, scared of everything. So one way to avoid taking risks is signing many acts, hoping that a couple of them will eventually become successful. This is not my way of working.

Q: Is the international market important to you?
A: Virgin has become one of the precursors in France with Les Rita Mitsouko in the mid-'80s and now with a band like Mano Negra that have sold 220,000 copies of their latest album outside France. Their new LP is one of the four international priorities for Virgin in the world along with Simple Minds, Paula Abdul and Lenny Kravitz. With Mano Negra, we have been working hand-in-hand with our PR department. We are not yet earning money with them because there is a lot of financial support needed, but a target of two million sales in the world now seems possible with this band.

"Their [Mano Negra's] new LP is one of the four international priorities for Virgin in the world along with Simple Minds, Paula Abdul and Lenny Kravitz."

That is why I want to build a strong international department. I want it to be an additional service we can offer to the artists. The mentality of French artists has changed; they feel comfortable outside France. In terms of record production, live shows, musical creation or clips I think that we are now as competitive as the UK or the US. The mentality outside France towards French acts also seems to be changing. Virgin affiliates are much more receptive to our products. The stereotypes are vanishing but there is still a lot of work to do.

Q: What are your main goals for the future?
A: Every year I want to discover two new French acts and break three international acts while continuing to develop careers of artists like Etienne Daho and Simple Minds. Then I will feel we have reached our goal.

Q: That does not seem like a very ambitious target?
A: That is what you think! It is not as easy as its looks. I prefer to think in artistic terms rather than focus on market shares. Of course, if we can double our share and jump from 8% to 15% I will be pleased, but it will not be at any cost or by signing any product available. Some record companies in the '70s used to do records just for Monique Le Marrec [RTL music programmer] or for Albert Emsallem [former Europe 1 head of music programmes] to be sure to get airplay. Now records are made for Max Guazzini [NRJ GM] or Laurent Bouneau [Skyrock programme director]. I am not interested in that. I believe our image is as important as the increase in turnover. Besides, breaking new acts is also a way to increase our market share. I am more interested in having artists that will sell 10 years from now, like Telephon, than getting mass radio airplay that has a limited value in the long term.

Q: Speaking of airplay, what do you think of the current media situation in France?
A: I am a little bit worried by the pan system. I think the media often forget that they have a responsibility in educating the audience. I am also appalled by the fact that in song cases airplay is linked to marketing campaigns with radio stations. Put another way, if you do not buy ads on the station there is no airplay. In economical terms you have to bear in mind that an album costs around Ffr 200,000 to Ffr 600,000 [app. US$115.600] to produce and when you add about half a million francs for a video and limited marketing you already reach a million francs. If top of that you have to invest Ffr 500,000 to buy ads on a station with the hope of getting airplay it is not silly, it is immoral—a real scandal. It leaves the door open to all the previous excesses such as co-publishing or bank notes in record sleeves. I will never blame a station for not playing Virgin records, but this system is scandalous. Integrity is the best quality of a broadcaster.

"Now 34, Fabrice Nataf is one of the most respected A&R managers in France. He started his career in the early '70s, after two years of medical studies. He went into independent music production, set up a label and started producing the band The Comatose. After returning to France in 1983, he started working for Bill Baxter, first as a roadsie, then tour management, then Etienne Daho, and became his manager. Nataf signed both acts to Virgin France. In 1984, Patrick Zelnik asked him to join the company as head of A&R. He has since signed Mano Negra, Liane Foly and Eric Serra."

""Their [Mano Negra's] new LP is one of the four international priorities for Virgin in the world along with Simple Minds, Paula Abdul and Lenny Kravitz."

""Every year I want to discover two new French acts and break three international acts while continuing to develop careers of artists like Etienne Daho and Simple Minds.""
A-Ha
*Early Morning* - Warner Brothers

The band continue their brand of easy recognisable pop tunes which EIR programmers will welcome with open arms.

**NEW RELEASES**

**SINGLES**

<table>
<thead>
<tr>
<th>A-Ha</th>
<th>Early Morning - Warner Brothers</th>
</tr>
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<tbody>
<tr>
<td>Franois Feldman &amp; Janice Jamison</td>
<td>I Ai Peur - Phonogram</td>
</tr>
<tr>
<td>The Jeremy Days</td>
<td>Sylvia Suddenly - Polydor</td>
</tr>
<tr>
<td>Leyers, Michiels &amp; Soulsister</td>
<td>Well Well Well - EMI</td>
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<td>M&amp;M Crew</td>
<td>Forget About Fashion - WEA</td>
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<td>PSY</td>
<td>Angelina - BMG Ariola</td>
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**ALBUMS**

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**NEW TALENT**

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<th>Al Tall &amp; Muluk El-Hwa</th>
<th>Xarq Al-Andalus - Erde (LP) (Germany)</th>
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<tbody>
<tr>
<td>Matchless</td>
<td>Everything I Want - Time Music (Austria)</td>
</tr>
</tbody>
</table>

**Singles and albums featured in New Releases are listed alphabetically. Selections include those which have achieved significant airplay within the last four weeks and those releases judged to have musical merit. Records mentioned in this section are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Machgiel Bakker, PO Box 9027, 1006 AA Amsterdam, Holland.**

**MUSIC & MEDIA** MARCH 23 1991
Some bands are always contemporary, The Bee Gees are one of the most popular and enduring acts in the history of pop music. With the release of their 27th album, "High Civilization", on March 18 (their third for Warner Brothers) and a massive European tour to follow, they are firmly back on the scene again.  

by Robbert Tilli

The brothers Gibb can claim the greatest number of hits all time. Starting with 1967's debut single Spicks And Specks, they went on to have 40 hits worldwide. And this is not the end. The first single from the new album Secret Love charted in the UK at no. 38 after two weeks. In Holland the single is currently at no. 37 and no. 11 in Denmark. In the Coca-Cola Eurochart Hot 100 Singles it is a new entry at no. 89. It is also a new entry at no. 14 in the EHR Top 25. The single is an excellent preview of the self-produced album. It is very straightforward; the sound—which includes heavy drum programming—is more American than their previous work. Their trademark, the falset harmony vocals, are moved to the forefront. Warner Brothers European marketing manager Lars Toft says, "The Bee Gees are always good at being contemporary. They update their sound at the right time. But it is still very Bee Gees."

The brothers have always stood on the frontline of innovation. In the mid-'70s they anticipated the disco era of pop music and became trendsetters of the genre. With the English-language lyrics and the falsetto harmonies, they are firmly back on the scene again. They always want to come back again and show their abilities."

The campaign is targeted mainly in Germany, the most important market in Europe for the Bee Gees. A 30-second radio advertising spot is scheduled for nationwide rotation during April, with TV advertising possibly to start at a later date. The radio advertising spot will also be run in Holland and Austria; France is pending. An appearance is planned on German TV show Wetten, Dass? German magazine Stern will publish an advertorial as a pullout insert. A major part of the European tour, from May 23 on until July 7, will take place in Germany. Other countries listed are the UK, Italy, Austria, Switzerland, France, Spain, Holland and Belgium.

Track Listing "High Civilization"

High Civilization; Secret Love; When He's Gone; Happy Ever After; Party With No Name; Ghost Train; Dimensions; The Only Love; Human Sacrifice; True Confessions; Evolution.

Orup

Signed to Metronome throughout Scandinavia and WEA worldwide.

Publisher: Magaluf.

New Album: Orupsongs to be released on March 22.

New Single: My Earth Angel released on February 22, new entry at no. 10 in Sweden.

Recorded at Polar Studios/Stockholm.

Producer: Magnus Frykberg.

Swedish tour (40 shows) from mid-April to July.

Marketing: In-store material for retail.

Promotion: Press and radio in Stockholm, Gothenburg and Malmö. TV appearance on the TV show Caramba.

The single will be released in all Scandinavian territories in early April; the album will be out at the end of April/beginning of May. Releases in other European countries are not yet confirmed.

Orup is a major domestic signing for Metronome. His two previous albums sold a total of 450,000. His new LP Orupsongs marks a new musical direction. It is also the first time the lyrics have been sung in English. Thanks to this great crossover potential, releases outside home territories are expected, but nothing is scheduled yet.

His early work was Nik Kershaw-styled lightweight pop. Still searching for the perfect pop song, his voice has become more mature and he is sounding more like contemporary UK soul acts. The album is produced by Magnus Frykberg—the same man who worked with Arista signing Titiyo—and recorded at the famous Polar Studios, where ABBA used to work.

The single is on heavy rotation on almost every Scandinavian radio station. It has also been added to MTV's playlist as a "Breakout".

David Hallyday

Signed to Scotti Brothers.

Marketed by Phonogram except for the UK (Polydor).

Publisher: Scotti Brothers.

Management: Phonogram

Tour Management: Pascale Bernardin/Paris.

New Album: Rock 'N' Heart released in October last year, currently at no. 29 in the French album charts.

New Single: About You released on February 18, currently at no. 21 in France after two weeks. Entry at no. 98 in the Coca-Cola Eurochart Hot 100 Singles.

Recorded at Santa Monica Sound/Santa Monica, California.

Producer: Richie Wise.

Marketing: TV advertising in France.

Promotion: Major TV shows in Holland throughout January (TROS 'Popformule' and KRO's 'Hans van Willigenburg'), Germany in January and April (where he will be appearing on Gottschalk) and Norway towards the end of March and the beginning of April. Plans for TV shows in Italy have yet to be confirmed.

A European tour is scheduled for summer.

The album was released in Switzerland in October. Austria in November, Italy and Norway in January, Finland in February and Holland in March. The German date has not yet been confirmed.

As the son of two famous all-round French superstar performers—Johnny Hallyday and Sylvie Vartan—singer/actor David Hallyday could have taken an easier route to fame. But he chose to take another direction. On his second album Rock 'N' Heart he delivers mainly heavy rockers in a Bryan Adams mould.

The second single off the album, About You, is a ballad, with enough power to keep the lights a-waving at his concerts. With the English-language lyrics and the album's straightforward US-style of music, Hallyday has great international potential.

He has already had a top-40 hit in the US with the title song of the soundtrack of the movie 'He's My Girl'. His debut album True Cool sold double platinum (600,000 copies) in France.

The new LP will be released in all territories. Releases outside France depend on the promotional activities of the individual markets. All initial promotion is aimed at TV shows. Radio and press are scheduled for the next phase.

Pan-European Spotlight: Artists featured have achieved Top 15 chart status in the European Top 100 Albums within the last five years.

National Spotlight: Artists featured have achieved Top 15 chart status in their country of origin.
Evaluating A Station's Personality

With rising competition on the airwaves, it is becoming increasingly important for radio stations to develop individual personalities. M&M investigates possibilities of adjusting your personality towards the target listener's perception of his or her favourite station.

by John Catlett

While still at college, I spent a summer working for one of New York's biggest advertising agencies. The agency dealt in the promotion of packaged goods and spent a lot of time and effort moulding the personality of the brand.

Later, as manager of a Chicago radio station, I was struck by the headline of a sales brochure sent to me by a jingle company, wanting to help design my station's printed logo. The headline stated, "A radio station's personality isn't limited to its sound!"

This concept touched on a central truth. People tend to get involved with their favourite radio station in a way that never happens with a packaged product. People love their radio station more than their newspaper, and certainly more than the TV.

What we are really discussing here is the concept of "stationality", a discipline to make sure your station always fits in with the target listener's perception of what the station ought to be doing.

People love their radio station more than their newspaper, and certainly more than the TV.

A radio station is a communications medium and a business. Even if the station is not selling advertising time to make a profit, it depends on its ability to attract an audience to justify receipt of a government-levied licence fee.

Feeling The Vibes

Radio stations develop personalities, most noticeably in listening areas where there is a variety of choice, among formats. Personalities can be anything from light-hearted to caring to manic. They can be involved with the world around them or offer a refuge.

In the event of war, it is a difficult decision for a radio station to decide whether to alter that personality by making changes in programming to suit a new concern for world affairs. It is even more difficult to decide when and how to return to what the station always has been best known to do.

The personality of a radio station cannot be simply described in a sales piece or laid down in a programming memo. It is a feeling that starts with the attitude of the MD and goes all the way down to the janitor. It is something that listeners hear and something a delivery boy senses when he steps into the reception area of the station. It is an unconscious feeling a local advertiser has when paying the station's bill, an impression made by a junior presenter when he or she is meeting elected officials at a civic function.

An overall impression typifies the world's really successful stations saying the same thing to their different publics. Listeners, advertisers, employees, suppliers, record companies and independent promotion people, as well as the national sales representative and even the governmental regulatory body, should have a similar feeling towards a radio station.

Stations that identify with positive things and make them distinctive, and then work on presenting those elements to their best advantage, will find themselves with a personality that is not limited to what the station sounds like on-air. Those stations will be successful, they will be good broadcasting citizens and they will be pleasant and rewarding places to work.

John Catlett is an American management consultant working with European radio stations from a London base. In the US, he created the oldies format for WCBX-FM/New York City and the original CHR format for WBBM-FM/Chicago. In Europe, he was manager of the offshore Laser 539 during the mid-80s. His primary consulting clients have been Jazz FM/London and Atlantic 252. He can be contacted on +44 71 289 2301.

Red Rose: Rocking It Up In Lancashire

by Hugh Fielder

Comments Red Rose MD Dave Lincoln, "When we split frequencies last year, we tried to learn from Peel's mistakes and followed our research accordingly. We paid a lot for it and there was no point in ignoring what it told us or just taking the bits we agreed with.

"Rock FM is pitched regionally rather than locally, which means we get a big audience outside our total service area. We get listeners in Liverpool where City FM is more chart-led and dance-based. We make a point of mentioning places as often as possible, even if they are outside our total service area.

"Advertising is 90% local at the moment. National advertising has collapsed. But regionally it is not biting as hard here as it is in some areas. We are doing the same amount of business as we were a year ago. But we have to be more creative about it.

"We stick to six minutes of advertising during the morning and drive-time shows and never go above nine minutes. When we split, we sold advertising on the basis that 65% of our audience listened on FM. So we sold airline advertising accordingly, and those who bought on Gold AM have had a bargain because it has over-performed. And we will not be sticking up our rates until the recession is over."

Over at Rock FM, programme controller and presenter Mark Matthews says, "We have shifted the balance of Rock FM away from the typical independent station. We play less bubblegum music and concentrate on adult artists. When it comes down to it, 15-year-olds do not go out and buy cars and washing machines.

"We use Selecto to programme the music which gives us the control to make sure both stations sound the way we want. You do not get a variation from one presenter to the next. It is an essential tool in radio programming today."

"The only specialist show we do is a rock show and that features core artists as well. The balance is simply tipped more strongly in favour of harder rock. A lot of stations go off at a tangent in the evening and lose their audience by not playing anything familiar."

When we get a variation from one presenter to the next, we will not be sticking up our rates even if we think there is another track that is more suitable for us. Record companies are happy with that. And we know we are selling records. The North West is the biggest record sales area outside the South East. And we always play the version that people can buy in the shops."

"Our relationship with the record companies is good. We are honest with them. We tell them what we are not going to play rather than promising to play something and not doing so.

"We are very careful about dance music. We play the better things like C&C Music Factory when we know the audience is listening."

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FRANCE: GETTING AIRPLAY

Is new talent finding its way to the airwaves of French radio, or are only established artists making playlists? With some 1,800 FM stations practically all airing George Michael, Sting and Phil Collins, M&M assesses the state of airplay.

by Jacqueline Focott

Labels say the situation has reached a critical stage. It is claimed French radio, and notably the FMs, are just not playing new acts. Only artists with proven track records and chart success have any hope of making it onto the playlists.

Radio argues it cannot afford to devote airtime to acts which have yet to prove their artistic and or commercial worth.

This is particularly true of domestic talent. The top five FM stations provide little evidence of the wealth of new acts on the French scene, including rap.

Fun Radio head of music Bruno Witek denies that radio has any de facto obligation to put new acts on the air. "It is not up to radio to help the record industry." His viewpoint is unlikely to reassure new artists.

So does radio have an obligation to air new talent? Most FM programmers would certainly consider "obligation" too strong a term, particularly when it relates to new French talent. Skyrock director of programmes Laurent Bouneau enthuses about his current favourite top three of Iggy Pop, Happy Mondays and The Charlatans.

Anglo-American Preference

Bouneau is quick to defend himself against charges of Anglo-American preference: "Our listeners are 15-25 years old and want to hear international artists. They prefer hearing these, rather than American preference. "Our listeners are 15-25 years old and want to hear international artists. They prefer hearing these, rather than American preference. "Our listeners are 15-25 years old and want to hear international artists. They prefer hearing these, rather than American preference. "Our listeners are 15-25 years old and want to hear international artists. They prefer hearing these, rather than American preference.

But the ongoing affair between listener and anything remotely new is more likely to have affected AM rather than FM airplay.

One solution is to have both. Eric Hauffvile of regional FM station RVS explains, "The Gulf crisis did cause some labels to hint at "discrimination" but that was put on hold. However, we have introduced a new section featuring news and hits from the past."

The idea of a programme devoted entirely to new talent is unlikely to arouse much enthusiasm among programmers. They are more likely to suggest an oldies segment.

The majority of FM stations say they did not practise censorship in any form during the crisis.

Overcoming The Listener

One major obstacle to new talent airplay is the listener. Maximum FM programme director Michel Brillic comments on the overall FM scene, "Listeners are basically conservative. The playlist reflects this."

Drawing comparison with pre-FM radio, when programmers of Europe 1 and RTL appeared to have playlist monopoly, Brillic explains, "Even when there were only one or two people deciding what went on the playlist at Europe 1, rather than listeners' panels being used, the results were practically the same as they are now."

As for Maximum's dance format policy, Brillic comments, "We will play new talent coming out of France, but only if it is good. Not because it is French, in the same way that we will play new acts from Spain, Italy, the UK, Belgium and the US. There are no barriers."

Brillic's ex-Europe 1 colleague Marc Garcia (now with Europe 2) also acknowledges the force of panels, as well as the effects of ever-more stringent market research methods.

Says Garcia, "There are increasing restrictions on the playlist, but we have to concentrate on satisfying our listeners. They largely prefer to hear gold titles that have proved a success for Europe 2, rather than too many new and unexpected artists."

Feeling The Pinch

However, shortened playlists are not only restricted to the top FM stations. Smaller FMs, which have built their reputations on playing new (non-top 40) product, are also feeling the pinch. One FM has a dance manufacture spot, where unsigned groups can send in cassettes for broadcast. This is also a speciality of AMs such as Radio Monte Carlo, where Franck Pelloux has long supported new talent.

But the ongoing affair between listener and anything remotely gold or nostalgic is driving down available airtime. And programmers seem only too willing to play ball on this format.
FRANCE: CONSULTANTS

In recent years, foreign, and notably US consultants, have found the French FM market to be a happy hunting ground. Radio, however, was not looking for camouflage, but rather results. Consultants with experience of tough markets, even if they don't speak French, have almost always been made welcome.

by Jacqueline Eacott

Since the FM scene snowballed back in 1981, a number of French stations have begun to realise there are specific targets to meet. As competition intensified and the stakes increased, stations had to make it to the top by establishing a niche. The national FM networks have carved out their territories with fixed specialist formats, dictated by consumer needs, the competition—and consultants.

Nobody in the industry would deny that American consultants can, and often do, make a significant contribution to the French radio scene.

But at what point should such consultants be called in? And having delivered the goods, should they be politely thanked for their services and let go? If indeed they can be let go without the station format falling to pieces.

Some stations, notably those with the advantage of wealthy backers, have used consultants from day one. This has been the case for those stations created in the second half of the 1980s, such as Maximus FM, the offshoot of RTL.

Emmis Connection

Dance-orientated RTL first had US company Emmis Broadcasting playing an advisory role. The relationship then developed to the point where Emmis has now become a shareholder.

Explains Maximin programme director Michel Brilie, "Emmis started off working mainly on defining the marketing structure and the format we wanted to launch. They helped define the format—this was their particular strength because they had real experience."

For Brilie, Emmish's formalised financial involvement has since lessened the impact of their consultancy role. "Now that the format is launched, their work is virtually done. We still communicate with them on an informal basis."

"The Americans invented format radio, a concept previously not well known in Europe. It was obviously essential to share their knowledge in the first place, but after that you are really on your own."

A point which is not necessarily shared by Europe 2 or Skyrock, two successful FM stations which have long extolled the virtues of the US-based Jeff Pollack Media Group. Neither have plans to change the winning arrangement, with Pollack also advising Europe 2's overseas stations.

Both stations defer considerably in background and style: Skyrock is the commercial offspring of the 1981 "radio libres" movement, targeted at 15-34 year olds; while Europe 2 was launched by sister station Europe 1 in the latter half of the '80s. Its easy listening format attracts a 15-49 audience and particularly 25-49 year olds.

Skyrock and Europe 2's ratings therefore outnumber those of their rivals across the whole audience spectrum, a complementary relationship that has been considerably, but not completely, aided by effective consultancy.

Comments Europe 2 GM Martin Brisac, "Using the services of a consultant is a way to take a step back and see things from a different perspective."

And he points out that a consultant can also serve as a vital catalyst. "The Europe 2 team has worked closely together for some time—we tend to agree with each other to have a particular point of view. So sometimes it helps to introduce a little discussion, a little controversy. A consultant can do this. But this does not necessarily mean that the consultant's point of view becomes the majority point of view. It is just a more constructive way of working."

One point Brisac stresses, however, is that real effectiveness of a consultant depends on the company they keep. In other words, if the programmer is weak then the consultant's impact is likely to be diluted in equal measure.

"It is good to have a consultant when you have a strong programme director, such as Marc Garcia. The problems start when a programming team is bad, or simply mediocre. Then the consultant has more influence and that changes everything. There has to be a balance of power."

NRJ's Max Guazzini says, "It is always important to listen to the experience and advice of others, but this is not necessarily an end in itself."

Though Guazzini said he was not against using consultants, he would not directly comment on their role within the NRJ struc-

ture. "Even if we do use a consultant, it is always us who take the final decision."

Fun Radio, a station that shares the same target audience as NRJ, is also cagey. Head of music Bruno Witke would only comment, "We do use an American consultant from time-to-time, but only regarding very specific subjects. We have not really decided how far the relationship is going to go."

Rouen-based RVS, currently experimenting with a mixed FM/AM style format, is also sceptical. MD Eric Hauville highlights the difference between national and regional needs and resources. "At RVS, we do not really need a consultant. We know our audience well. A consultant might be useful for a fixed format station, but not for us. In any case, I have already worked with American consultants when I was at Maximin FM and frankly I do not think that US methods are that suited to the French market."

French consultants are thin on the ground and those that do serve stations generally need to have very impressive track records to compete with their Anglo-American counterparts.

One FM station that does use a French consultancy is RFM. But the station also draws on two international consultants, Australian Peter Don and US consultant Jack Desuze.

"The three complement each other," explains RFM programme director Jean-Bruno Michaud. "Peter Don also does a great deal of work in the US. We see each of them three or four times a year."

Considered The Idea

Metropolis programme director and co-founder Philippe Schemberg explains, "We do not have a consultant. It is a subject we have considered in the past, but at the moment we have other priorities. The real problem is that most of the best consultants are American and the ones we might want to work with are already working with rival stations. They already have a kind of monopoly."

A major problem can arise over dependency on research methods. The result might be over-harassed programme directors running around, heads full of data, wondering if a certain title on the playlist will be the one to upset the delicate analysed balance and bring the ratings down.

Such a scenario is likely to reduce the playlist to little more than a sales tool—and programmers to nervous wrecks.

Oui FM station manager Jean Francois Acker, "What do we need a consultant for? We have everything we need here. We have people from Virgin and PolyGram (both shareholders) and all the people who work here. We already have all the consultants we need."

"Problems start when programming team is mediocre."

- Marc Garcia, Europe 2

"Consultants are a way to take a step back, see things from a different perspective."

- Martin Brisac, Europe 2

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M radio generally plays 70-80% French music. On FM only 20-30% is local product. FM targets the 15-25 year old market, playing more music, less titles. These listeners—mainly singles-buyers—prefer international music to domestic product. AM listeners are adults, more into their own French music.

A research system based on US methods is used to determine which records receive airplay on FM. A phone panel calls 250 people. First the listeners are asked to whom they belong. After that, they are checked on the phone, each track only seven seconds. At this stage two questions are asked to the listeners: "Do you know it?" and "Do you like it?"

When the panel receives enough positive reactions on a particular track, they advise the FM radio station to put it on their playlist. So learning to know a record is very important, otherwise FM airplay can never be achieved. That is why so many French records have to be broken on AM stations first, or on TV with the accompanying video. Smaller local FM stations also support French artists.

"It's a strange system," agrees Sony Music marketing manager Virginie Auclair. "People like to hear music they know. That's a contradiction to the record industry, which wants to launch new names. But it's not impossible to break records on the FM stations. I don't want to be pessimistic. You know there are also records on the playlist which burn out. Those records have to be replaced by others. People tend to get bored when they hear a record too much, and demand a change in the playlist."

Despite the system, we still break records. Thierry Hazard achieved a top 10 hit without airplay on the FM networks. He certainly got airplay on the local FM stations, but his song Poupée Psychédélique wasn’t accepted by the panel. This proves that you can chart without the support of the major FM networks. With every release we try everything we can. We service both FM and AM stations, even if we have difficulties getting French products on FM.

Polydor international exploitation manager Marie-Agnes Beau thinks her company needs both FM and AM stations for promotion, "From my point of view you need both of them. But it really depends on the product. With our dance product we target the FM stations. Public broadcaster France Inter is becoming a more and more important AM station, because they are becoming more formatted. That's good for artist development. French pop music is targeted towards the AM stations."

Squatted, a division of Sony Music, is working closely with FM stations outside the networks too, says director Didier Taillond. "Oui FM/Paris, Maximam FM and Canale 9. are very important for us. National radio takes less and less risks, they're not the hitmakers, with the positive exception of France Inter. But for us it's important to stay on the playlists of both urban and rock radio.

BMG Ariola promotion director Antoine Chartouni states, "Those local stations still play new acts. They don't limit themselves to playing only stars. NRJ plays a very important role in discovering and breaking new acts: actually they are trendsetting. Other stations like Skyrock and Fun just wait for them, before taking actions themselves. NRJ has the widest format of all the stations monitored by the Media Control research organisation. They play dance, which Europe 2 for instance doesn't."

Vogue A&R manager Remy Roux says, "Not many new artists are heard on FM radio. The last times it was only cover versions and back catalogue material, because so many old records have been re-released on CD. But at the moment it's starting to change, music always will have its trends. So the time has come now for new things, people have had enough of all those compilations. Luckily NRJ doesn't use the panel, they play some new things. But the problem with FM stations remains that they only have 50 different titles on their playlists. That used to be 80."

Some labels live in such great luxury, they do not even need to promote their records intensively on-air any more. Phonogram export manager Pascale Chadaillac says, "Johnny Hallyday and Francois Feldman are such big stars in France, they had such massive success with their debut albums, everybody is waiting for their second. We certainly have no problem getting airplay for these artists. The same can be said about Barclay act Noir Desir who will release their third album."

One possibility of promotion is not considered very often, which is not promoting the records on radio at all. Warner Music marketing manager Anne-Catherine Bley explains, "Since we're only releasing back catalogue material at the moment, there's no point in promoting it in the traditional way. So we don't necessarily send out these records to radio stations. These re-releases are part of our mid-price series. Our advertising campaign is aimed at retail only."

### FRANCE: PRIORITY RELEASERS

<table>
<thead>
<tr>
<th>Label</th>
<th>Artists</th>
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<tbody>
<tr>
<td><strong>Columbia</strong></td>
<td>Thierry Hazard, Pop Music</td>
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<tr>
<td></td>
<td>Dana Davison, Paris, New York and Me</td>
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<td></td>
<td>Brenda Fassie, Brenda Fassie</td>
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<td></td>
<td>Les Objets, La Normalité</td>
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<tr>
<td>Dana Davison is a 16-year-old American singer from New York, who is exclusively signed to Sony Music France. She is Sony's major international project this year, with European releases planned for the near future. A TV campaign on Canal Plus is pushing the album's sales figures upwards. The new single is Romantic World. Brenda Fassie is one of Nelson Mandela's nieces. Black President is a tribute to him. The artist has already been presented at this year's MIDEM. Les Objets are a rock band who are on heavy rotation on several AM stations. Thierry Hazard is the new French hope.</td>
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<tr>
<td><strong>Vogue</strong></td>
<td>Amar Sundry, Holligas, Chicago, Paris</td>
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<td></td>
<td>Lapassenkof, Tse-Tse</td>
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<td>Jerome Pigon, Ce Garçon Là</td>
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<td></td>
<td>World music—all kinds of ethnic music—is of major importance for Vogue. This label presents a new promising act on the scene: Amar Sundry. Lapassenkof are a French rock group who deliver a strong danceable mixture of African music and funk.</td>
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<td><strong>EMI</strong></td>
<td>Blanchard, Clochard Milliardaire</td>
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<td></td>
<td>Gérard Blanc, Carnal Noir Et Blanc</td>
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<td>Gérard Manuet, Revive</td>
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<td>Charlie Couture, tba</td>
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<td>Denis Roussos, Panofix</td>
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<td>The Three EMI Gérards! Gérard Blanchard is the latest signing of the three chansonniers. He has already released his sixth albums, with the intriguing title Clochard Milliardaire. His medium rock with accordion is most ear-catching.</td>
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<td><strong>Virgin</strong></td>
<td>IAM, De La Planete Mars</td>
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<td></td>
<td>Mano Negra, King Of Bongo</td>
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<td></td>
<td>Louise Feron, Louise Feron</td>
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<td></td>
<td>Elisabeth Anna, Les Filles Compliquees</td>
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<td>Saltha, Unique</td>
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<td></td>
<td>Rap crew IAM release their debut album on Labelle Noir on March 25.</td>
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<td></td>
<td>Mano Negra's debut album Pani's Fever sold over half-a-million copies, so much is expected of King Of Bongo. On this Mark, Walls-produced album the band sound even more rock-orientated than before.</td>
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<tr>
<td><strong>FNAC</strong></td>
<td>Linton Kwesi Johnson, Tings 'n Times</td>
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<td></td>
<td>Robert Charlebois, Greatest Hits, tba</td>
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<td></td>
<td>Gael Palacy, Monday Mon Amour</td>
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<td>Parabellum, live album, tba</td>
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<td>Cri De La Mouche, tba</td>
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<td>Trombert, tba</td>
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<td>Willy Deville, Victory Mixture</td>
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<tr>
<td>Apart from reggae man Linton Kwesi Johnson and American gypsy Willy Deville—both signed to the label for Europe exclusively—all releases are by domestic acts. Gael Palacy is a literary rocker, Robert Charlebois is a traditional French chansonnier. Trombert made his name as lead guitarist with rock band Les Innocents, this is his first release as a solo artist.</td>
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FRANCE: PRIORITY RELEASES

Polydor
- Mylène Farmer (pictured left), tba
- Pauline Ester, Le Monde Est Fou
- Lisa, Des Fleurs Pour Un Camelot
- Malou, Malou
- Latino Party, The Album
- Julia Migenes, My Favourite Songs

Mylene Farmer is one of the biggest French stars of the moment. Everything about her is mysterious, including the title of her new album, due in April.

Pauline Ester's album, Le Monde Est Fou, has been out for a while. Despite its release last year it is still very important for Polydor. A release is planned in Germany. The same enthusiasm surrounds Julia Migenes.

Trema
- Blondin (pictured right), Blondin
- Les Inévitables, Rebelle
- Thierry Mutin, Talisman
- Bassline Boys, Bassline Boys
- Animo, Animo

The year 1991 began with the nomination of rock singer Blondin for best male singer 1991 in the prestigious Victoires De La Musique (French music awards).

Promising Belgian rap crew Bassline did a striking cover version of Queen's rock classic We Will Rock You. They recently released a five-track mini-EP.

Epic
- Suprême NTM, Authentik
- F.F.F. (French Family Of Funk), tba
- Jill Caplan, tba
- Beaufriére (pictured middle right), Dimanche De Pluie

French rap will definitely be one of the new things. Suprême NTM is right on the frontline of the genre. Bill Laswell is the producer of the "heavy funk" debut album by F.F.F. (French Family Of Funk). They deliver a strong fusion of funk, rock, reggae and soul. Singers Carole Fredericks (of Jean-Jacques Goldman fame) and Breckle Bell are the most striking names in the Beaufriére-project.

Phonogram
- David Hallyday (pictured middle left), Rock 'n' Heart
- François Feldman, tba

David Hallyday and François Feldman are both well-established names in France. Hallyday's debut album went double platinum, the latter's triple platinum. Feldman releases his second album soon. Hallyday released his last year. Feldman has always been considered to be a romantic singer, but on his new single I'm Afraid he turns towards dance music. David Hallyday, son of the famous rocker Johnny, is more raw-edged.

BMG Ariola
- Enzo Enzo, Oio
- Oio, Oio
- PSY, tba
- Roch Voisine, Double

Cool jazz is the domain of the relatively unknown chanteuse Enzo Enzo, who used to sing with Lillidrop. Her latest single Les Yeux Ouverts demonstrates her leading role in the genre.

Oio play a very interesting mixture of progressive rock and folk. They follow the same methods as Paul Simon. Double, the new album by top star Roch Voisine, is a unique release, one LP of the double album release is in English the other in French.

Squatt
- Peter, Peau A L'Inter
- Les Satellites (pictured left bottom), Pied Orange
- Les Marracas, Les Marracas
- Wromble Experience, Mauvaise Sève

On his Mark Plati-produced (of Talking Heads, Prince, David Bowie and New Order fame) debut album 20-year-old keyboard player/singer Peter enters the league of the stars. The title of this dance-pop album is derived from one of the famous one-liners spoken by Dr. Spock in 70s popular TV-series "Star Trek".

Barclay
- Mory Kante, Touma
- Noir Desir (pictured right bottom), De Cénot Sous Les Plaines

Blondin

Beaufriére

Phonogram
C O M M O N  I N T E R E S T S  C A L L  F O R  A  C O M M O N  S O C I E T Y

S I N CE  T H E  L A N G  A C T  W A S  I N T R O D U C E D  I N  1 9 8 5 ,  
S C P P  H A S  M A N A G E D  T H O S E  R I G H T S  S I N C E  1 9 8 5 ,  
N O B O D Y  E L S E  C A N  M A T C H .  
N O  W O N D E R  S C P P  H A S  N O  L E S S  T H A N  
T H E Y  H A V E  A L L  A R R I V E D  A T  T H E  S A M E  C O N C L U S I O N :  
T H E Y  C O U L D  O N L Y  B E N E F I T  B Y  F O L L O W I N G  
T H I S  I S  W H Y  T H E Y  J O I N E D  S C P P ,  
A N D  T O  C O L L E C T  R I G H T S  O N  T H E I R  B E H A L F  

S C P P  

1 6 3 - 1 6 5  A V E N U E  C H A R L E S  d e  G A U L L E  9 2 2 0 0  N E U I L L Y  F R A N C E  3 3 ( 1 ) 4 6 4 0 1 0 0 0
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A List:

Kai Roger Ottesen - Head Of Music

PP Roxette Joyride

Per Asbjorn Risnes Jr. - DJ

RADIO 1/Oslo

AD Kane Roberts- Does Anybody

NRK/Oslo

RADIO HUDDINGE/Stockholm

AD Jellybean- What's It Gonna Be

RADIO 1/Oslo

AD Enigma- Mea Culpo

RADIO P4/Lund

Rembrandts Just The Way It

Information Society- Think

Sko/Torp- On A Long Lonely

Simple Minds Let There Be

Mixmasters- Night Fever

Banderas- This Is You Life

Warrant- I Saw Red

Bee Gees- Secret Love

Big Dish- Big Town

Scorpions- Wind Of Change

Niels Pedersen - Head Of Music

DANMARKS RADIO/Arhus

AD Londonbeat- No Woman No

Clive Griffin- Reach For The

C.Atkins/M.Knopfler The Next

Lauren Wood- Fallen

Patsy Cline Crazy

Beverley Craven- Holding On

Sort Sol- Carry Me Into The

Feargal Sharkey- I've Got

Womack & Womack- Uptown

Oleta Adams Get Here

After 7- Heat Of The Moment

Mica Paris If

Travoltablohn- Grease Megamix

Oslo Gospel Choir- Get

Izabella- I Write You A

Herbert Gronemeyer- Marie

Hallvard Flatland- Alle

Bee Gees Secret Love

Rembrandts-Just The Way It

Big Dish- Big Town

Morrissey CD

Graham Parker LP

STATION REPORTS

AUSTRIA

PP Sting-

Marek Janota - DJ/Prod.

AD Jon Bon Jovi- Santa Fe

Bogdan Fabianski - DJ/Prod.

A List:

STUDIO D/RADIO NOVO MESTO

POP 92.4 FM/Athens

AD Peter Murphy- Deep Ocean

Jose Lourenco - Head Of Music

Rui Pego - Prog. Dir.

CORREIO DA MANHA/Lisbon

AD Van Morrison- Enlightenment

Richard Fischbacher- Head Of Music

PP Tanita Tikaram- Only The Ones

LP Noir Desir

Gerard Soudan - Head Of Music

LONDONBEAT- No Woman No

BRITISH RADIO

TRADITIONSFONDO

B'nice Hansson - Head Of Music

A List:

R.E.M. - Losing My Religion

Jann Holm

Sarah Silverman

Rembrandts-Just The Way It

Bilgeri- One Day In Paradise

Kool & The Gang- Victory

The Farm- All Together Now

Peyote- Shame's Call

Queen- Headlong

Vaughan Brothers- Good Texan

INXS Bitter Tears

Sting- All This Time

Madonna- Rescue Me'

Rembrandts- Just The Way It Is

INXS- By My Side

Gloria Estefan- Coming Out

Heart- Secret

Rick Astley- Cry For Help

New Kids O/T Block- Games

Whitney Houston All The Mon

Heart- Cocaine

Back To Back- En Som Dig

Benny B.- Qu'Est-Ce Qu'On

Hendersons- No Time To Live

Voiles D'Amour- Qu'est-Quoi-D'Amour

COLE VILLE/DENMARK

A List:

NYK/Oslo

Seiner Fjord- Prod.

AD Amy Grant Baby Boly

Mike & The Mechanics Wand

Travis Spencer- This House

Cheesney Hawkes The One

Simple Minds Let There Be

Bilboquey On A Long Lonely

Alan Wilder

Eric Gold Do You Believe In

Information System That

Wynonna Judd- Why

Glenn Frey- The Heart Of Me

P.P. Arnold

Ringo Starr

C C Grahame

The Nitty Gritty Dirt Band

Danny Gatton

Terry Allen

Yob

Gerry Beckley

Dennis DeYoung

The Air Supply

AmericanRadioHistory.Com
The EHR Top 25 chart is based on a weighted-scoring system. Songs are scored by achieving airplay at EHR, and their performance rankings are updated weekly. Stations report how many stations played a song in their playlists, and these numbers are then weighted based on the station's size and demographic to create a final score. The songs are listed alphabetically by artist.

**EHR TOP 25**

<table>
<thead>
<tr>
<th>TW</th>
<th>IW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>5</td>
<td>4</td>
<td>SUSANNA HOFFS/My Side Of The Bed</td>
<td>Columbia</td>
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<tr>
<td>2</td>
<td>4</td>
<td>2</td>
<td>ROXETTE/Radioactive</td>
<td>(EMI)</td>
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<tr>
<td>3</td>
<td>1</td>
<td>5</td>
<td>CHRIS REA/Aberge</td>
<td>East West</td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>9</td>
<td>STING/All This Time</td>
<td>(A&amp;M)</td>
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<tr>
<td>5</td>
<td>6</td>
<td>9</td>
<td>SEAL/Crazy</td>
<td>(ZTT/WEA)</td>
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<tr>
<td>6</td>
<td>14</td>
<td>2</td>
<td>BEE GEES/Secret Love</td>
<td>(Warner Brothers)</td>
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<tr>
<td>7</td>
<td>8</td>
<td>4</td>
<td>STEVIE B./Because I Love You</td>
<td>(BCM)</td>
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<td>8</td>
<td>3</td>
<td>8</td>
<td>RICK ASTLEY/Cry For Help</td>
<td>(RCA)</td>
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<tr>
<td>9</td>
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<td>4</td>
<td>KIM APPLEBY/G.L.A.D.</td>
<td>(Parlophone)</td>
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<tr>
<td>11</td>
<td>9</td>
<td>4</td>
<td>GEORGE MICHAEL/Heal The Pain</td>
<td>(Ep)</td>
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<tr>
<td>11</td>
<td>1</td>
<td>6</td>
<td>ROD STEWART/Rhythm Of My Heart</td>
<td>(Warner Brothers)</td>
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<tr>
<td>12</td>
<td>15</td>
<td>5</td>
<td>OLETA ADAMS/Get Here</td>
<td>(Fontana)</td>
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<tr>
<td>13</td>
<td>10</td>
<td>8</td>
<td>ROBERT PALMER/Mercy Mercy Me/I Want You</td>
<td>(EMI)</td>
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<tr>
<td>14</td>
<td>12</td>
<td>8</td>
<td>GLORIA ESTEFAN/Coming Out Of The Dark</td>
<td>(Ep)</td>
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<td>15</td>
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<td>10</td>
<td>WHITNEY HOUSTON/All The Man That I Need (Arista)</td>
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<td>LONDONBEAT/No Woman No Cry (A&amp;M/RCA)</td>
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<td>17</td>
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<td>BANDERS/This Is Your Life</td>
<td>(London)</td>
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<td>18</td>
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<td>KLF/3 A.M. Eternal</td>
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<td>THE CLASH/Should I Stay Or Should I Go</td>
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<td>22</td>
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<td>3</td>
<td>MADONNA/Rescue Me</td>
<td>(Sire)</td>
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<td>23</td>
<td>23</td>
<td>7</td>
<td>CHRIS ISAKA/Wicked Game</td>
<td>(London)</td>
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<tr>
<td>24</td>
<td>24</td>
<td>3</td>
<td>THE FARM/All Together Now</td>
<td>(Produce)</td>
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<td>25</td>
<td>25</td>
<td>1</td>
<td>CELINE DION/Where Does My Heart Beat Now</td>
<td>(Columbia)</td>
</tr>
</tbody>
</table>

The EHR Top 25 chart is updated weekly and ranks songs based on airplay data from EHR stations around the world. Songs are weighted based on the size and demographic of the stations playing them, and the final rankings are determined by a combination of airplay and critical reception.

**EHR NEW ADD LEADERS**

- **ROD STEWART/Rhythm Of My Heart** (Warner Brothers) 19
- **FEARGAL SHARKEY/I've Got News For You** (Virgin) 12
- **BANDERAS/This Is Your Life** (East West) 10
- **MADONNA/Rescue Me** (EMI) 9
- **ROXETTE/Joyride** (Capitol) 9

**EHR "A" ROTATION LEADERS**

- **CHRIS REA/Aberge** (East West) 38
- **SUSANNA HOFFS/My Side Of The Bed** (Columbia) 33
- **STEVE B./Because I Love You** (EMI) 30
- **ROXETTE/Joyride** (EMI) 29
- **SEAL/Crazy** (ZTT) 29

**EHR TRACKING REPORT**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Total</th>
<th>A</th>
<th>B</th>
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<tr>
<td>SUSANNA HOFFS/My Side Of The Bed</td>
<td>56</td>
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<tr>
<td>CHRIS REA/Aberge</td>
<td>51</td>
<td>38</td>
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<td>ROXETTE/Joyride</td>
<td>50</td>
<td>29</td>
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<td>STING/All This Time</td>
<td>43</td>
<td>29</td>
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<tr>
<td>BEE GEES/Secret Love</td>
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<td>STEVIE B./Because I Love You</td>
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<td>KIM APPLEBY/G.L.A.D.</td>
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<td>CHRIS ISAKA/Blue Hotel</td>
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<tr>
<td>CHRIS ISAKA/Wicked Game</td>
<td>21</td>
<td>18</td>
<td>2</td>
</tr>
</tbody>
</table>

**CHARIBOUND RECORDS**

- **CHRIS ISAKA/Blue Hotel** (Reprise) 25/1
- **MANTRONIX/Don't Go Messin' With My Heart** (Capitol) 23/9
- **KENNY THOMAS/Outstanding** (Columbia) 22/1
- **MADONNA/Rescue Me** (Sire) 21/0
- **FEARGLA SHARKEY/I've Got News For You** (Virgin) 21/12
- **FREE/All Right Now** (Island) 21/0
- **C&C MUSIC FACTORY/Gonna Make You Sweat** (A&M) 20/0
- **C&B MUSIC FACTORY/Gonna Make You Sweat** (A&M) 20/0
- **STYX/Show Me The Way** (A&M) 19/1
- **NOMAD & MIKE MIKES FREEDOM/Devotion** (Rumour) 18/1
- **LIVING COLOUR/Love Rears Its Ugly Head** (Ep) 18/2
- **CHESNEY HAWKES/The One And Only** (Chrysalis) 18/6
- **MARIAG CARE/Gangsta** (Columbia) 18/1
- **2 IN A ROOM/Wiggle It** (SBK) 17/2
- **QUEEN/Innuendo** (Parlophone) 17/1
- **JESUS LOVES YOU/Bow Down Mister** (More Protein) 17/5
- **THE RAILWAY CHILDREN/Every Beat Of The Heart** (Virgin) 17/1
- **M.C. HAMMER/Here Comes The Hammer** (Capitol) 17/2
- **MASSIVE/Unfinished Business** (Wild Bunch/Icon) 16/7
- **RIVER CITY PEOPLE/When I Was Young** (EMI) 15/1
- **JIMMY BARNES & INXS/Good Times** (A&M) 14/1
- **WOMACK & WILSON/Heatwave** (MI*OW) 14/1
- **A-HA/I Call Your Name** (Warner Brothers) 15/1
- **TANITA TIKARAM/Only The Ones We Love** (East West) 15/0
- **BANANARAMA/Preacher Man** (London) 15/1
- **ELTON JOHN/Easier To Walk Away** (Rocket) 14/0
- **VAN MORRISON/Feet Of Clay** (SBK) 14/1
- **QUARTZ & DINA CARROLL/It's Too Late** (UMC) 14/3
- **UB40/The Way You Do The Things You Do** (Virgin) 13/0
- **MAUREEN/Memorise Me** (Urban) 13/0

**Music & Media** March 23, 1991

**Airplay Action by Macgill Bakker**

The battle for EHR supremacy this week is between Susanna Hoffs and Roxette. As the Hoffs’ My Side Of The Bed went off to a slow start, airplay is now beginning to pick up in France and Spain and is surpassing Roxette’s Joop in Germany, the UK and Belgium. Apart from re-charting, the EHR Top 25 is now being updated weekly, with the next release being the song’s new chart position. With a strong showing in these markets, the song is expected to continue climbing in the future.

**Rod Stewart scores his 26th radio airplay hit this year with Rhythm Of My Heart. As can be seen from the total number of reporting stations, the single is scoring right across the board. Played on 34 EHR formats across Europe, it registers an increase of 13% compared to last week. Second highest interest in total reporting stations is for Celine Dion/Unfinished Business in the UK, Germany and Belgium and is gaining notably in Denmark and Sweden. Expect the single to go up when Warrner Music releases the band’s next album, Civilization which is due out in a few weeks.

Don’t Go Messin’ With My Heart (76%) followed by Madona’s Rescue Me (65%)

Other records picking up a significant amount at new stations this week include Banderas’s This Is Your Life (19%), The Clash’s Should I Stay Or Should I Go (42%) and, again, Madona’s Resuce Me which aired on a few of our stations.

The EHR Tracking Report represents the simple, unweighted, total number of EHR reporting stations playing a song overall, from how many stations they are on an "A" or "8" rotation, and how many new odds it has received. If the number of reporting stations is less than a total of 25, the song is listed alphabetically by artist.
## Top 10 Sales in Europe

### Singles

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<thead>
<tr>
<th>Country</th>
<th>Artist</th>
<th>Album</th>
<th>Tracks</th>
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</thead>
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<tr>
<td>UK</td>
<td>Queen</td>
<td>Innuendo</td>
<td>10 Gloria Estefan - Into The Light</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>7 Enigma - MCMXC A.D.</td>
</tr>
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<td></td>
<td></td>
<td>4 Queen - Innuendo</td>
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<td></td>
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<td></td>
<td>6 Sting - Sting The Souls Cages</td>
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<td></td>
<td></td>
<td></td>
<td>8 Phil Collins - Serious Hits...Live!</td>
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<td>8 Enigma - Sadeness Part I</td>
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<td>10 Chris Isaak - Wicked Game</td>
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<td>7 Chris Rea - Auberge</td>
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<td>2 Queen - Innuendo</td>
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### Albums

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Based on the national sales charts from 16 European markets. Information supplied by MRR (UK); Bundesverband Der Phonographischen Wirtschaft / Media Control / Musikmarkt (Germany); Europe 1/Canal Plus/Tele7Jours (France); RAI Stereo Due/Musica E."
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<td>MCMXCAD - Virgin</td>
<td>UK, F, D, N, CH, S, DK, GR</td>
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<td>Chaka Khan</td>
<td>A Change Of Heart - Arista</td>
<td>UK, F, D, N, CH, S, DK, GR</td>
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<td>Howard Carpendale</td>
<td>Caught - PolyGram</td>
<td>GB, F, NL, S, D, FR, CH, DK, GR, Ir</td>
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<td>Patricia Kaas</td>
<td>Scène De Vie - Columbia</td>
<td>UK, D, CH, S, DK, GR</td>
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<td>David Lee Roth</td>
<td>A Little Ain't Enough - Warner Brothers</td>
<td>UK, D, CH, S, DK, GR</td>
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<td>Live - Warner Brothers</td>
<td>UK, D, N, CH, S, DK, GR</td>
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<td>New Kids On The Block</td>
<td>No More Games (The Remix Album) - Columbia</td>
<td>UK, D, N, CH, S, DK, GR</td>
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<td>Vaya Con Dios</td>
<td>Night Owls - Arista</td>
<td>UK, D, N, CH, S, DK, GR</td>
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<td>Edward Simon</td>
<td>Tim-Travuese - Columbia</td>
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<td>The Moment Of Truth - Arista</td>
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<td>Dans La Chaleur De Bercy - Philips</td>
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<td>Pretty Woman - EMI, USA</td>
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<td>Grease - PolyGram</td>
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<td>Juan Luis Guerra &amp; 4.40</td>
<td>Bachata Rosa - Kawan</td>
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<td>Mon Regard - RCA</td>
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<td>For You 'T U - Electrola</td>
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<td>Benny B</td>
<td>I'm Not The One - Philips</td>
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<td>Alex O'Neal</td>
<td>All True Man - Rush Productions</td>
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<td>The Very Best Of The Bee Gees - PolyGram</td>
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<td>Hooked - Capitol</td>
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<td>Un Uomo En Blues - CBS</td>
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<td>Their Greatest Hits - A&amp;M</td>
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<td>Recycler - Warner Brothers</td>
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<td>Mijnies/Best Of - EMI</td>
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The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Stemra. © BPI Communications BV/Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories.
### EUROPEAN AIRPLAY TOP 50

#### UNITED KINGDOM

The European Airplay Top 50 is compiled from the individual national airplay charts below. Certain songs indicate_percentage diverts maintained on airplay is expected for the following week.

#### GERMANY

Most played records on the ADI stations and major pl.

#### FRANCE AM

Most played records on AM stations. Compiled by Media Control/Basil.

#### FRANCE FM

Most played records on FM stations. Compiled by Media Control/Basil.

#### ITALY

Most played records on RAI Secret Die.

---

### NATIONAL AIRPLAY

#### Spain

Most played records on Cuarenta Principales, earning the major singles.

#### Holland

Most played records on national stations Radio 2 and Radio 3. Compiled by Scheedd NSC/Myanmar.

#### Austria

Most played records on national pay station O3 and major programs. Compiled by Media Control/Basil.

#### Switzerland

Most played records on the national stations OBE and major programs. Compiled by Media Control/Basil.

### ABOUT

The European Airplay Top 50 is compiled from the individual national airplay charts below. Certain songs indicate_percentage diverts maintained on airplay is expected for the following week.
**EUROCHART HOT 100® SINGLES**

**This Week Last Week**

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<tr>
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<th>ARTIST</th>
<th>ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
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<tr>
<td>Keep On Running</td>
<td>Milli Vanilli - Hanna/Anita</td>
<td>For Music Production</td>
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<tr>
<td>Romantic World</td>
<td>Dana Dawson - Columbia</td>
<td>CBS Music/Romus S.A.R.L.</td>
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<tr>
<td>To Love Somebody</td>
<td>Jimmy Somerville - London</td>
<td>Giant Brothers/BMG Music</td>
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<tr>
<td>Fantasy</td>
<td>Black Box - Groove Groove Melody</td>
<td>EMI Music</td>
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<tr>
<td>Secret Love</td>
<td>Bee Gees - Warner Brothers</td>
<td>Giant Brothers/BMG Music</td>
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<tr>
<td>Play That Funky Music</td>
<td>Vanilla Ice</td>
<td>S.B.K. (MCA Music)</td>
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<tr>
<td>No Coke</td>
<td>Dr. Alban - Sweet</td>
<td>SWE/Filter (Columbia)</td>
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<tr>
<td>Get Here</td>
<td>Odessa Adams - Fontana</td>
<td>(Roland Road/ Warner Chappell)</td>
<td></td>
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<tr>
<td>G.A.L.A.D.</td>
<td>Kim Appleby - Parlophone</td>
<td>(Copyright Control)</td>
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<tr>
<td>Don't Worry</td>
<td>Kim Appleby - Parlophone</td>
<td>(Copyright Control)</td>
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<tr>
<td>I'll Be Your Baby Tonight</td>
<td>Robert Palmer feat. UB40</td>
<td>EMI (Copyright Control)</td>
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<tr>
<td>Unfinished Symphony</td>
<td>Madonna - Sire</td>
<td>Warner Chappell</td>
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<tr>
<td>All This Time</td>
<td>Leona Lewis - Polydor</td>
<td>(Copyright Control/P. Simpson)</td>
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<tr>
<td>Little Italy</td>
<td>Ceony - lush &amp; Cenaida</td>
<td>Island Music</td>
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<tr>
<td>Bad Boys</td>
<td>Inner Circle - Mertone (Madhouse Music)</td>
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<tr>
<td>I Believe</td>
<td>E.M.F. - Parlophone</td>
<td>(Warner Chappell)</td>
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<tr>
<td>How Hard</td>
<td>Sting - A&amp;M</td>
<td>(Magnetic/Regatta/Illegal)</td>
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<tr>
<td>La Petite Sirene</td>
<td>Anne - Ades</td>
<td>Edition Ades</td>
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<tr>
<td>It's Too Late</td>
<td>Tequila - Black &amp; Blue</td>
<td>(Copyright Control)</td>
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<tr>
<td>Losing My Religion</td>
<td>M.C. Hammer - Capitol</td>
<td>(Bush)</td>
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<tr>
<td>Here Comes The Hammer</td>
<td>Auberge</td>
<td>Warner Chappell</td>
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<tr>
<td>Love Comes It's Ugly Head</td>
<td>Loveame - Living Colour</td>
<td>Epic (Kanro/Don't Dream)</td>
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<tr>
<td>Music Of Love</td>
<td>Backstreet Boys - Sony</td>
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<tr>
<td>Natural Love</td>
<td>Icon - Universal</td>
<td>(PolyGram)</td>
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<td>Party Hard</td>
<td>Zucchero - Polydor</td>
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<tr>
<td>The Righteous Brothers</td>
<td>Jimmy Somerville - London</td>
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<tr>
<td>The Total Mix</td>
<td>Black Box - Groove Groove Melody</td>
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<tr>
<td>My Side Of The Bed</td>
<td>Junior Vasquez - Sony</td>
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<tr>
<td>Place Des Grands Messes</td>
<td>Patrick Bruel - RCA</td>
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<tr>
<td>From A Distance</td>
<td>Betty Midler - Atlantic</td>
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<tr>
<td>A Better Love</td>
<td>Londonbeat - Anxious/RCA</td>
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<td>Let's Go Crazy</td>
<td>India - Atlantis</td>
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<td>Bow Down Mister</td>
<td>Lauren Hill - Arista</td>
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<tr>
<td>The One And Only</td>
<td>Chesney Hawkes - Chrysalis</td>
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<tr>
<td>Think About...</td>
<td>D.J.H. feat. Stefi - RCA</td>
<td>(Copyright Control)</td>
<td></td>
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<tr>
<td>About You</td>
<td>David Hallyday - Sony</td>
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<td></td>
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<tr>
<td>Tonight</td>
<td>New Kids On The Block - Columbia</td>
<td>(M.Starr/EMI/April/A. Lancelotti)</td>
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<tr>
<td>Do You Remember</td>
<td>Phil Collins - Virgin/WEA</td>
<td>(Phil Collins/Hit And Run)</td>
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<tr>
<td>Ten CC</td>
<td>Heaven 17 - Epic</td>
<td>(Warner Chappell)</td>
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<td>The Hammer</td>
<td>Londonbeat - Anxious/RCA</td>
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<td>Help Me</td>
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<td>(Warner Chappell)</td>
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<td>There Goes Your Life</td>
<td>Jennifer Weeks - London</td>
<td>(Gibbs Brothers/BMG Music)</td>
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<tr>
<td>Water Under The Bridge</td>
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<td>Mary Had A Little Boy</td>
<td>PolyGram/Filter/Watergate/Songs Of (Warner Chappell)</td>
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<td>The Way You Do The Things You Do</td>
<td>Van Nu Af Aan</td>
<td>Levendin Alarm</td>
<td>Polydor (Copyright Control)</td>
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<td>Happy</td>
<td>Leltya's Acid Batrubin - Fertiva (PolyGram)</td>
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<td>Darling</td>
<td>Each Valentine - Ariel</td>
<td>Ed. Georges May</td>
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<tr>
<td>Outstanding</td>
<td>Kenny Thomas - Capitol</td>
<td>(Minder Music)</td>
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<td>The Total Mix</td>
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<td>Black Box - Groove Groove Melody (Warner Chappell)</td>
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<td>In Yer Face</td>
<td>Billy Idol - SBK</td>
<td>(MCA Music)</td>
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**Music & Media**

MARCH 23 1991

The Eurochart Hot 100 singles is compiled by BPI Communications BV in cooperation with Buma/Stemra. All rights reserved. © BPI Communications BV/Buma/Stemra. All rights reserved. © BPI Communications BV/Buma/Stemra. Compiled from the national singles sales charts of 10 European territories.
French Deal Talk
That French media company we mentioned last week which was talking with US bankers about expansion plans? Turns out it's EIFR network Metroly's FM. The company reportedly is talking to Communications Equity Associates, one of the top US media broker/investment banks about selling up to 45% of the network. The price tag for the stake: somewhere in the Fr23 million (US$4.6 million) range.

Ditto For The UK
We are hearing more and more about stakes in UK radio stations coming up for sale. We've added about another dozen stations to our M&A hitlist.

And In Germany
Watch out for developments in the Hamburg area. Word is that one station owner is looking for partners. According to inside sources, the owner has approached two national and two foreign publishing and media companies. The money is reportedly targeted for expansion.

Ayeoff and Jordon Harris. headed Virgin will be through its US label, told Billboard.

Alain Levy was recently quoted as PolyGram, was apparently unwilling A&M's one executive.

from the album. "If that had been the kind of song that seemed to work as well here."

Another factor may have been a feature James Gordon, "Radio Forth creation of a radio network modelled like an ITV franchise and which has a major presence in Scotland probably warranted the premium that Clyde paid."

"I welcome the chance to make money out of a Radio 1 promotion, but cannot help seeing it as yet another case of double standards by the BBC." - Giles Squire, Metro FM

Gordon plans to remain hands of off when it comes to promotion- ing at Forth. "We won't make major changes. We believe in the importance of local program- ming. That's why both stations have very impressive listener niches."

A combined Radio Clyde! Radio Forth will create a po- werful Scottish network covering some 2.96 million people and 1.53 million listeners (see table). (There is an estimated 10% overlap in the combined service area). While the reces- sion has affected nearly all areas, Scotland has fared better than most. Clyde earns about 60% of its revenue from local advertising, compared to 55% for the entire country. National advertising collapsed during the first five months in the UK. At Clyde and Forth, it is down 45% and 23%, respectively. But the good news is that March was at 86% of last year. SW

The creation of a radio network modelled like an ITV franchise and which has a major presence in Scotland probably warranted the premium that Clyde paid." - Chris Akers

Jackson (continued from page 1)

Its predecessor, Control, tipped eight million sales worldwide. A&M is reported to have rights to a greatest hits compilation. To make its numbers work, Virgin is betting that Jackson's blockbuster success will continue in the States. The label also has its eye firmly on Europe, where the perfor- mances of her A&M releases has reportedly not been up to expecta- tions.

Sources say European sales of Rhythm Nation 1814 are around the one million mark, with more than 300,000 in the UK, 127,000 in Germany and 45,000 in Sweden. A&M's marketing and promotion expenditure in mainland Europe for the album is said to have exceeded US$1.5 million.

Jackson's hard-driving brand of American urban pop is a tough sell on this side of the Atlantic, accord- ing to A&M insiders. "The image on Channel 4 and videos, with all the uniforms, was dark and moody," says one senior staffer. "It just didn't seem to work as well here."

Another factor may have been a release schedule not best-suited for Europe. Black Cat was the top-sell- ing single from Rhythm Nation 1814, but it was the fourth release from the album. "If that had been the first single, this might have made a differ- ence. It's the kind of song that works better in Europe," comments one executive.

Whatever Jackson's sales, A&M's parent company, PolyGram, was apparently unwilling to match the Virgin bid dollar for dollar. PolyGram president Alfred Levy was recently quoted as saying he would not get into a bid- ding war. "I've never done it, and I'm not going to get into it now," he told Billboard.

Jackson's day-to-day liaison with Virgin will be through its US label, headed by co-president Jeff Ayeroff and Jordan Harris.

IR (continued from page 1)

Adds Simpson, "Initial audience research indicates the scheme was very successful, lis- tening figures having shot up over the three weeks. We have to do the same again and would like to hear from any- body with a lot of money to give away to our listeners."

Metro FM/Newcastle pro- gramme controller Giles Squire likes the small ad windfall his station made from the promo- tion. "I welcome the chance to make money out of a Radio 1 promotion, but cannot help seeing it as yet another case of double standards by the BBC."

"I welcome the chance to make money out of a Radio 1 promo- tion, but cannot help seeing it as yet another case of double standards by the BBC." - Giles Squire, Metro FM

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"The creation of a radio network modelled like an ITV franchise and which has a major presence in Scotland probably warranted the premium that Clyde paid." - Chris Akers

Cl Clyde & Forth At A Glance

<table>
<thead>
<tr>
<th>Clyde</th>
<th>Forth</th>
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<tbody>
<tr>
<td>Revenue (mil. £)</td>
<td>£8.38</td>
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<tr>
<td>TSA 15+ (mil.)</td>
<td>1.89</td>
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<tr>
<td>Listeners (mil.)</td>
<td>1.04</td>
</tr>
<tr>
<td>Listening Hours (mil.)</td>
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</tr>
<tr>
<td>Audience Share</td>
<td>36.6%</td>
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<tr>
<td>Rev/Listener</td>
<td>£8.08</td>
</tr>
<tr>
<td>Rev/hour</td>
<td>£0.65</td>
</tr>
</tbody>
</table>

(c) 1991 Music & Media.

Says Broadcast Marketing Services sales controller Clare MacDonald, "There were a couple of stations a little an- noyed by the commercial we were asking them to run."

Media Sales & Marketing sales director Paul Davies concurred. "I detected a degree of concern about the link, though I'm assured there were mechanisms built-in which meant you could win without tuning away from IR." Neither was prepared to name com- plaintants, and no IR is repor- ted as having refused to air the spots according to the sales houses.

It was chance-to-win ele- ment that was aired as a com- mercial on IR, since no men- tion of Radio 1 was made. However, a simultaneous cam- paign on independent televi- sion (ITV) clearly showed the Radio 1 logo and both logos appeared on the cards.

Express Newspapers, pub- lishers of The Daily Star, are regular advertisers on IR ac- cording to Leo Burnett/IDK media planner Tim Nelligan.

Is the Catholic church about to step up its message on Spanish radio sta- tions? Who is lining up to take part in Cologne's newest private radio station?

At Deadline
We hear from AIRC Copyright Committee chairman/ Radio Clyde MD James Gordon that the AIRC intends to let the extended PPL experimental licence run until the end of the month and then go to the Copyright Tribunal "to let them assess a fair rate."

PolyGram UK chairman Maurice Oberstein is the new chairman of the British Phonog- raphic Industry. The board voted to that effect on March 13, subject to ratification by the BPI's annual general meeting in July. Ohne's most pressing challenge: preparing the association for its up- coming deal with publishers about UK mechanical royalty rates.

Simple Dispute
Simple Minds appear to have got themselves on the wrong side of London's booking agents. The band are reported to have agreed this summer to use as tour produ- cer German promoter Marcel Avram, effectively cutting out their long-standing agent Ian Flooks at Wasted Talent. Flooks has told M&M of legal action against unspecified parties. Eleven of Flooks's agent colleagues got to- gether and collectively fired off a letter to Avram and Manger Paul Kerr, detailing how bypassing an agent undermines the live music business and that this is not the way they think business should be done.

Bits & Pieces
Happy birthday to Radio 2/Brabant, which celebrates its fifth birthday on March 17. Which label was the market share leader in Austria? What are Tremain's plans for France? Is the Swedish government feeling the heat from a certain organisation for its attitude toward commercial radio and TV?


The creation of a radio network modelled like an ITV franchise and which has a major presence in Scotland probably warranted the premium that Clyde paid. - Chris Akers

"There is the Catholic church about to step up its message on Spanish radio sta- tions? Who is lining up to take part in Cologne's newest private radio station?"
BLONDIN

NOMINATED AS ONE OF THE THREE BEST MALE NEWCOMERS 1990

Born in Suresnes (West of Paris) 25 years ago, he has always been mad about guitars and rock music. In 1984 he formed a ZZ Top-style group, Glenn Murdock for which he was lead singer/songwriter, lead guitarist on Strato- and Telecaster.

From 1987 to 1989 Blondin became a studio guitarist and recorded "Paris au bord des Larmes" produced by Jean Falissard. The single was released through TREMA in January 1990, closely followed by an album, and another single "In the Far East".

1991 began with his nomination for the Best Male Newcomer of 1990 at the "Victoires de la Musique" (the French music awards) and will continue with the formation of a new group ready for a Spring tour.
Das ist Herbert.

Dann hält er sich monatelang in den Top 10 auf.

Fur eine Million verkaufte Tonträger.

Und demnachst gibt Herbert nach viel mehr Konzerte!

Und Marie ist fur alle da.

So einen wie ihn findet man selten.

Da hat er sich gefreut. Der Herbert.

Und Marie ist fur alle.

Fla eine Million verkauft Tonträger.

Und deutlich gibt Herbert noch und mehr Konzerte!

Mancher leitet er sich das Leben eine Nummer eins zu sein. Erst gerade wieder.

Als Herbert nach langer Zeit in den Top 10 noch wieder neu hinein packen, fand er Odelegbildnis vor!

Läufe sich nicht beugen, der Gaste.

Naturlich wird nicht jeder eine Karte bringen.

Und Marie ist fur alle.

Wirklich fur alle!

Und aus uns.

Macht Herbert oft.

Das ist Pfeife.

Auch, weil 250.000 Zuschauer seiner Konzerte besuchten. 250.000!

Dass findet man beinahe genauso selten wie Herbert.

Aber dafür kommt jetzt Herberts neuer Hit: Marie.

Ab sofort in Ihrem Radio!