Cabrini Is New MD At Sony Italy

by David Stansfield

One of Sony Music’s leading European affiliates is undergoing change at the top. Piero La Falce has unexpectedly resigned as president and MD of Sony Music Italy, a post he has held for 12 years.

La Falce is succeeded by Franco Cabrini, who returns to Italy, a post he has held for 12 years previously.

The news surprised industry.

The new MD is Franco Rebulla, Zucchero and Zucchero’s manager Michele Torpedine.

EMI Italiana

EMI head of promotion Nina Lauridsen disagrees with the committee’s decision. “Everyone is allowed to buy advertising and manipulate attempts at manipulation.”

In the case of EMI, the company reportedly offered stations a type of barter agreement; the company would supply a 30-second ad spot for the IRS album The Best Of REM, followed immediately by the single from the record, The One I Love. In a letter to stations, the company expected between five and seven plays of the ad and single in “the best possible broadcast times.”

In return, the station would receive one copy of back catalog per play, plus three copies of the REM album for prizes.

PolyGram offered in writing a four-CD Bryan Adams Collection box set to the first 60 radio stations which playlisted the ad for the IRS album for prizes.

In a written statement, Radio Topp 20’s control committee stated, “We are clear about the best possible broadcast times.”

Both Robert Rayne and 3i were unavailable for comment.

Classic FM, holders of the independent national radio licence, had originally been interested in the country’s commercial radio networks.

Radio Z, now known as Z, was still in doubt at press time, even though meetings were taking place to discuss a possible new buyer for the financially troubled station. While sources close to the station say that no “firm offer was on the table” as of early evening on October 16, it’s believed the station hoped to reach a decision the next day.

M&M has learned that a proposal has been made by Robert Rayne (son of Lord Rayne, one of Jazz FM’s directors) through Westpool Investment Trust and UK investment company 3i to buy the station. If this happens, it is believed that David Maker would likely stay on and become programme controller. The station would also retain its new format.

It’s pure radio advertising.

Norway's Topp 20 Chart Challenges Promo Practices

by David Rowley & Kai Roger Ottesen

Norway’s new Radio Topp 20 chart has dropped two records as a result of what the control committee describes as record company manipulation attempts. The two records, The One I Love by Bryan Adams, are handled by EMI and PolyGram, respectively, in Norway.

However, the labels concerned claim that they believed they were following accepted business practices.

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It’s pure radio advertising.
Garland Jeffreys
Don't Call Me Buckwheat

His new album "Don't call me Buckwheat" is Garland Jeffreys own story, and it's taken eight years since his last album - and a lifetime of experience - to tell it.

Includes the single
Hail Hail Rock N' Roll

Compact Disc * Cassette * Album
Garage Music Crosses Over

by Ben Lewis

Garage-influenced music, currently enjoying top 10 UK chart success, is starting to cross over to Europe.

Garage's song structure, the image-building potential of the vocalist and the optimistic lyrics, say label execs, are proving a perfect marketing recipe. The original garage hit which opened the flood gates was Crystal Water's 'Gypsy Woman', produced by New York's legendary Base ment Boys.

"Garage is very accessible because it is a song-based, uplifting house sound. Garage can cross all boundaries. It's sing-a-long happy music," says Ten Records A&R manager Rob Manley. Earlier in the year, Manley released a compilation of US garage music, Strictly Rhythm and has just signed an album deal with garage remixer Joey Negro.

"Garage's chart success is based on its aesthetic qualities and sing-a-long verses," says Coottempo A&R executive Simon Dunmore. That label hit paydirt with Adeva, one of the world's few platinum garage artists.

Spencer Baldwin, A&R at EastWest Records, says, "We thought Sabrina Johnston's 'Peace In The Valley' was a hit song when we first heard the 12-track demo." EastWest promoted Peace in the Valley heavily in the UK clubs. But the label was given an early entry to BBC Radio 1 daytime playlists when the Pet Shop Boys took over. The original garage song shifted on involving the playing track. In Europe, Peace is currently receiving daytime radio play in Spain and Italy, and building a club base in Germany and Scandinavia.

Pulse 8 MD Frank Samson is convinced he might strike gold with Rozalla's second single 'Everybody's Free (To Feel Good). That song has been licence all over Europe on the back of its top-five UK success. It is now the top new release on Dutch broadcaster Veronica's Alarmschijf and is receiving impressive radio support in France. Rozalla's previous single, Faith, will be featured on the soundtrack to Vanilla Ice's movie 'Cool as Ice', just released in the US.

Island A&R exec Julian Palmer says, 'There's a resurgence of interest in garage and soulful-based dance music. You can see it in all areas.'

ALL LINED UP — On their way to the NAB Radio '91 convention, some members of the European delegation stopped in Los Angeles where they attended a welcoming reception at the Sagebrush Cantina sponsored by Westwood One and RPM. Pictured here enjoying the festivities are [list]. Westwood One international affiliate relations manager Richard Rene, RPM's Matt Schwartz, BCI's Curt Zimmber, BCI's Alex Zelaznab, NAB European affairs representative Robert Marking, Westwood One international affiliate relations director Bill Stoler and RPM's Robert Oehler.

BMF-UK Expands 991 Radio Sessions

by Jeff Green

The Broadcast Promotion & Marketing Executives-UK Conference & Awards, scheduled for November 15-16 at the Moat House International Hotel in Glasgow, is expanding to three radio sessions.

The sessions include 'To Be Seen And Not Heard — Outside Broadcasts As A Promotional Tool,' chaired by BBC Radio 1's head of music Chris Leytie; 'The Symbiosis Of Television & Radio,' moderated by BBC GLR/lon GM Matthew Bannister; and a crossover radio/TV meeting called 'Across The Media Promotion,' led by Granada Television/Manchestera head of promotion Margo Hillbrow. There will also be a multimedia seminar concentrating on broadcast PR, chaired by PR consultant Ian Mayor.

One of the cornerstones of BMF-UK is its annual competition, which has this year had nearly 20 entries in 12 categories. BMF-UK will recognise achievements in merchandising, TV/promotions, public service, multimedia, jingles and outside broadcasts.

BMF-UK chairman George McQuage reports, 'We have already topped £30,000 in sponsor- ship funds and received well over 100 delegate registrations, including overseas representa- tives. In both cases, we are on target to at least match 1990's attendance of 240 delegates from 70 companies.' For more information, call All- son Plant at (44) 532 438 263.

MIDEM Bows Video Awards

The MIDEM organisation and French rights group SACEM have teamed to launch the first Interna- tional Visual Music Awards to be held during the radio and music confab MIDEM '92 scheduled for January 19-23.

The awards have four main cat- egories: cinematographic works, TV programmes, filmed concerts and music video. There will also be two additional special awards: the Grand Prix for the best programme in all categories and the Special Jury Award for an international- ally renowned composer for hisbher contribution to visual music.

The event is open to all musical styles and visual production forms. Entries must have been produced or aired since November 30, 1990. Entry deadline is November 30.
IR Breaks First Direct Response Campaign

By Mike McGeever

Independent radio broke new ground in the UK this month with the first national radio-linked direct response campaign. The campaign is the brainchild of London's radio sponsor specialist Curtis Hoy Ltd. It's part of shoo music manufacturer Elda Gibbs' marketing strategy to relaunch Dimension 2 in 1 shampoo/conditioner.

Seventeen major IR stations are participating in the promo, which covers major metropolitan conurbations across the UK. The stations will run a branded cash give-away, featuring four weeks of on-air exposure for the product. The competition will be cross-promoted with 2.5 million leaflets distributed nationwide.

Each station is running a phone-in contest based on callers identifying the product's durt songs. Clues to the songs are found on the leaflets, which are also available at the radio stations.

The distribution is tightly targeted to reach the 18-34 householders using the Mosaic system of demo profiling. This market is similar to the listenership of the stations selected by Curtis Hoy. According to Curtis Hoy, the radio is the most cost-effective medium to use for a direct response campaign.

Radio is a strong motivational medium which can repeatedly prompt its audience to become involved with a promotion and ultimately buy a product on a local level.

Co-director Mark Curtis believes advertisers will see direct response used in commercial radio as a valuable promotional opportunity. "Nobody has looked at commercial radio and direct response with such magnitude. The tie-in has never been done before. But the industry is maturing rapidly, and with the amount of growth it has witnessed over the last five years, I certainly hope we see a lot more of this activity in the near future," he says.

York Licence Awarded: Winner Merges With Runner-Up

by Paul Easton

TV presenter Richard Whitley, chairman of Voice of Yorkshire, will become deputy chairman of Chairman of Voice of Yorkshire, TV presenter Richard Whitley, says Malone, "It has been a great novelty when he organised the charity's various shows including "Sky News," and "The Word," and Lindsay Shapero, from the short-lived UK music channel, "The Power Station." Says Byrne, "We will be reflecting the different music scenes across the board." In the past, the show was known for its bias towards rap and swingbeat, but this time, "We will reflect the real scene as well." Byrne has already booked include PM Dawn, Adenya, Mobyn, Alber 

More ILR Areas To Be Advertised

The Radio Authority has issued a "top-up" list of 11 additional areas for future Independent Local Radio (IR) licences. It has also given an indication of where these and the remaining 16 from the original list, are likely to be advertised.

The new locations are: Carlisle, Telford, Guernsey, Harrogate, Jersey, Londonderry, Mid-Ulster (Cookstown/Magherafelt), Montgomeryshire, Pembrokeshire, Scarborough and Weymouth in Dorset.

Choice Gets First Sponsorship Manager

South London's black music station Choice FM has appointed a new sponsorship manager. Summit Malone joins the station from Florida, where he arranged sponsorship for several stations.

Malone became involved with Choice when he organised the charity fundraising "Choice-a-Thon." Says Malone, "It has been a great challenge. It has not been easy either, but I've never had to step into a station that hadn't had a sponsorship manager before.

"Malone was already set up a few deals, including an exclusive with Alamo rent-a-car, which will run from October 21 to the end of January 1992. "We will be giving out car tax disc holders through branches of McDonald's and some other locations in our coverage area. If we see a car with one of these holders, and they're listening to Choice FM, they'll win a free cassette. Sony Music has given us 1,000 current soul albums on cassette.

Also in the cards for Choice is a series of outside broadcasts from Florida, as well as a link-up with WBLIS/New York. If this is agreed upon, Choice's 14.00-19.00 DJ George Kay will go to New York, and WBLIS DJ Chuck Leonard will go to London.

Kiss Gets Larger Sponsor

Kiss FM/London has signed a sponsorship deal for its evening magazine-style programme "The West" with Des Equis beer.

This is the first time the programme has been sponsored. The six-month campaign was due to start on October 7.

MTV Reorganises Talent Liaison

London's MTV Europe director of music programming/talent relations Brian Diamo has appointed Sue Feltham as a second manager of talent relations. The new appointment is the result of MTV's current expansion.

Feltham, who comes to MTV with a long career in music and TV, including spells at Music Man, New Gay Television and Rock On London, will now share the day-to-day responsibilities of talent liaison with Liandra Adrie.

The two managers will split responsibilities for major labels Sony, BMG, Virgin and MCA will be handled by Feltham and Adrie will oversee WEA, EMI and PolyGram.
Vive La Radio Hosts Massive Radio Gathering

**Oui Tightens Format; New Acts Benefit**

by David Roe

New artists might get more of a chance when a revamped Oui FM/Paris rolls out its new rock format.

Though still in the development phase, Oui FM managing director/programme director Bruno Delport says, "We intend to give as much airplay as possible to new releases as possible, while at the same time giving airplay to the big names from the '70s and '80s."

Delport says there is a renewed interest in rock music in France. After 10 years of being stuffy with synthesizers, there is a return to rock. Rock concerts are full, and apart from Oui, there is no other rock station in the Paris region.

In order to maintain its presence as the only station with a rock format in the region, Oui FM submitted a plan to the broadcasting authority CSA on August 15 (which approved it the same day) guaranteeing the old format with new investors. Shareholders now include Virgin Images (20%), PolyGram (20%), Prud Air (20%), Radio Montmartre (20%) and Pythagore (10%).

When the balance sheet for the station was drawn up at the end of April, the total losses amounted to Fr30 million (approx. US$5 million) over the past four years. While Mediametrie polls showed it had never achieved more than a 1.5 rating for the Ile-de-France area. The projected breakeven point is in two years and the plan for development of the station will be spread over six years. However, this does not include constructing a network, a point which was specified in the CSA plan.

Says Delport, "The [financial] restructuring should see us balance the books. The plan was accepted by the CSA and now we are putting it into practice."

The number of people working there is also likely to stabilise. One of the major problems before was that staff turnover was high and fluctuated regularly. At the time of submitting the plan to the CSA, there were 15 people there, a number which has now risen to 20, although there are no plans for a major increase in numbers in the coming months.

For the very first time, the entire French radio industry will unite to celebrate the first 10 years of FM in France. The event will take place at the end of October through the umbrella organisation, Vive La Radio.

Some 400 local non-commercial stations, 450 independent local commercial stations, 700 franchised operators, 11 national networks and the public stations (five national webs and 47 local stations) will get together for the five national webs and 47 local stations) will get together for the event.

For professionals, there will be a three-day conference held October 24-26 at the CNIT, Paris' international centre at La Defense, that will feature panels and seminars and a hardware market where new products will be displayed. Topics to be covered include formats, government regulation, expanding abroad, foreign investment in France, new technology, and advertising, as well as the relationship between broadcasters and record companies.

The list of speakers includes, among others, Georges Fillioud, the minister of culture who passed the law in 1981 allowing local FM stations to be created; the current minister of culture Georges Kiejman; CSA president Jacques Buetet, CSA member in charge of radio and former president of public broadcaster Radio France, Roland Faure; Radio France president Jean Mahery, NRJ GM Max Guzzini, France Inter programme director Pierre Bouteiller; RTL GM Philippe Labro; US consultant Jeff Polshek; SNEP president Patrick Zelnik; and Europe 2 GM Martin Briscac.

During the celebration, there will be a large campaign aimed at the general public. Fun Radio GM and president of Vive la Radio Benoit Sillard says the idea behind the event was not only to celebrate the 10 years of FM radio, but also to show that "radio is a serious business, run by serious people, and not this disorganised battlefield portrayed by some people."

The public part of the event will consist of a radio day on October 26, during which all the stations will have an open-door policy and run special programmes. The event is expected to be repeated each year.

There will also be a large ad campaign that will focus on radio. The campaign, with the slogan "Without radio, life would be deaf," will consist of participating stations airing a minimum of 60 ad spots during a fixed period. Also, the promo plan will include over 500 billboard ads throughout France. The campaign is said to be worth Fr20 million (app. US$3 million).

Sillard says, "All of the other media have had a campaign to promote their image. Radio was by far the worst-organised sector. It took time for the players to be fully aware of the richness of radio. This new consciousness is reassessed through the listening habits of the French. Research has shown that nine out of 10 French people listen everyday to the radio for approximately three-and-a-half hours."

This campaign will show the diversity, the liveliness and the dynamism of the radio industry as a whole, and how empty life would be without it."

Ironically, one of the official sponsors of this celebration is TDF, the public company in charge of all the technical aspects of TV and radio broadcasting. TDF was, in the early '80s, in charge of scrambling the signals of most of the pirate stations. Now, about half of the frequencies in France are operated by TDF, including the leading FM networks. Meanwhile, TDF will take advantage of the event to present the DAB system.
Swiss Petition Calls For More Pop/Rock Acts To Be Aired

by Willy Vliek

As a result of the demise of rock and pop programmes such as 'Downtown' and 'Backstage' on DRS—the first national Swiss TV channel—the local pop and rock scene has launched a nationwide petition drive with the aid of TV channel—the local pop and rock station DRS—the first national Swiss channel

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PolyGram head of strategic planning Carin Mahlmann adds, "We are planning to introduce charts for dance, heavy metal, schlager and other special genres, as they are becoming more and more necessary. We don't want the Top 100 Singles Chart to reflect only kids' genres, but instead, to show the music tastes of the entire German population. The airplay gives older and more established artists a better chance to make an impact through the singles charts.

PhonoNet is initially being tested by a handful of as-yet-undisclosed distributors and retailers. A major campaign in support of the system will be launched early next year targeted toward broadcasters and the music industry at large.

Cassette Singles Pushed In DM1m Promotion Booster

The record industry has recently embarked on a DM1 million (app. US$550,000) cassette single campaign to push the new configuration and boost the sagging singles market. Says Virgin Records manager Rainer Tarara, "We really need the single as a barometer and a calling card for both new artists and longglares by established artists. Singles also provide us with the necessary radio play concentration in order to establish hits, as hits sell albums."

The campaign, including in-store promotional items, t-shirts and a heavy ad budget, will run until the end of January. Tarara comments, "The kids own cassette recorders to the tune of about three per household and are a good target for this campaign."

For The Record

Chris Wemcken, currently MD at PolyGram Austria, was incorrectly identified in M&M issue 41 as MD of BMG Ariola Austria.
Polydor Promotes The Wonder Stuff in 'DeeJay'

Polydor is bidding to boost the profile of UK act The Wonder Stuff in Milan by including a free cassette of the band in the October edition of the monthly magazine DeeJay Show. The company previewed the freebie with an advert in the September edition of the magazine, and will follow with another advert in November.

DeeJay Show is owned by national network station Radio DeeJay, and has a monthly readership of 50,000. The station has given airplay to the group's single of a Cow single, which also is featured on the free, two-track cassette.

Polydor/A&M product manager Claudio Arcovito says that with hits singles and a hit album in the UK, The Wonder Stuff is a priority act for Polydor UK. He explains, 'I wanted to let the local public know of this phenomenon, but it's difficult to sell a new band, even with airplay.'

Arcovito admits that The Size of a Cow single received little reaction from other stations, but Radio DeeJay backed it with five or six plays a day. 'They are a difficult band, I know. Their lyrics are important, but are not easily understood in Italy. However, I believe we may have found a new channel to promote unknown acts, with inserts in magazines like DeeJay Show. Promotional ads on stations alone may not be enough in the future.'

Asked if he predicts success for the band in Italy, Arcovito replies, 'If half the readership of DeeJay Show buy the group's new album, I'd call that success.'

Radio Italia's Hits French Air

by David Stones

National music-only network Radio Italia Solo Musica Italiana is now broadcasting on French territory following an agreement with L'Onore Latine, the Marseilles-based inter-regional station. L'Onore Latine is now broadcasting Radio Italia's programming between 21.00 and 08.00 daily. According to Radio Italia S.M.I. GM Filippo Broglia, the two stations have been experimenting since April.

The broadcast agreement is non-financial, says Broglia, adding, 'It's based on friendship with an initial time period of one year. Our signal reaches the listeners of France and L'Onore Latine then takes it via cable. It is limited to broadcasting our programming for 12 hours only because of French laws which dictate that 50% of its own local music must be broadcast. However, the station has taken our jingle and re-recorded it in French.'

Dischi Ricordi radio promotions manager Antonio Vandoni comments, 'It has spent time in France this summer and was encouraged to hear how many Italian acts were given airtime. This move by Radio Italia S.M.I. makes some progress towards a united Europe. It's excellent news.' Dischi Ricordi has major acts and artists such as Marco Masini, Tazenda, Pianogolli Bortoli, Gianna Nannini and Nomadi on its roster.

Planet Rock Show Debut

Stereo RAI, broadcaster RAI's main music station, is launching 'Planet Rock,' a new programme which will air genres of music ranging from hardcore rock and thrash metal to ragga-funk reggae and jazz. 'Planet Rock' will begin on Tuesday, September 21 and will air each Monday to Saturday between 21.00 and 24.00.

Presenter Luca De Gennaro says artists and acts featured will include 'anything from Jane's Addiction to Ice T. Anthrax to Public Enemy or Shabba Ranks to Happy Mondays.' De Gennaro describes his aim as mixing various music cultures. He believes that lovers of heavy metal rock can also appreciate techno-house and rap music.

These separate hourly sections will be devoted to heavy metal/hard rock, classic rock and modern jazz each week. Acts such as Faith No More, Metallica and Megadeth will be played in the hard rock section. The Rolling Stones, Yes and the Who will be aired in the classic section, while the Young Disciples and the James Taylor Quartet will be playlisted for the jazz hour. These will be presented by other acts such as unconfirmed DJs. Saturday night airplay will be devoted largely to dance music.

Radio Italia S.M.I. is to step up its activities in Milan by becoming a major shareholder in the new discobethe Disco Italiano Solo Musica Italiana, also in Milan. Open from Thursday to Sunday, the station has been producing music dating from the 60s to the '90s.

Meanwhile, Carlo Delors has been appointed a new programme manager at the station. He replaces Broglia, who has been promoted to GM. Delors, who worked with the Fonit Cetra record company for four years, says, 'I was a little tired of working in the record industry. I'd worked well with the station in my previous employment, so when the station made me a good offer, I accepted without hesitation.'

Kiss Kiss Teams With TMC

Ciro Cacace says that no private radio station has joined forces with a TV network for live concert coverage of major artists. The station broadcast Whitney Houston's concert from La Corona in Spain on October 6 in a broadcast with Tele Monte Carlo.

Both broadcasters bought the live transmission rights from French firm Trilad Artists, Inc. They also present the concert given by national artist Riccardo Cocciante in Rome on October 15. The Mone Carlo staged concert by Ornella Vannoni is scheduled for November 12.

Radio Kiss Kiss PR manager Bogliani adds, 'If we can succeed in organizing concerts and sell tickets, we have a way to go. We are experimenting with new formats and it is not linked to the commercial sector and doesn't have to worry about advertising.'
Radio 4 Plans Many Tongued Olympic Speak

by Anna Marie de la Fuente

State-run RNE's Radio 4 Catalonia will begin transmitting in the four official languages of the summer Olympic games—French, English, Castellano and Catalan—in Barcelona next year.

Radio 4 Catalonia, the only station apart from Radio Expo in Seville to survive RNE's cost-cutting closure of local network Radio 4 last summer, has gradually begun to revamp its programming and to introduce a mix of music and news.

Comments station director Ramon Font, "Radio 4 Catalonia will keep modifying its programming until the games start, at which time it will be entirely dedicated to covering the events." Although programming details are yet to be determined, Font disclosed that the July and August programming would be fundamentally based on sports news and related cultural events, as well as services of interest to visitors.

 Asked whether Radio 4 Catalonia would continue to operate after the games, Font says the decision is not his to make, but he saw nothing on which to predicate its closure. "We're working unhindered. However, we certainly don't want to be converted into a Catalan Radio 1 [RNE's news/talk station]."

BarceWomad New Age Festival Begins; Runs Through November

A galaxy of musicians from around the world are taking part in BarceWomad, a new age festival and the latest in the Womad series (A World of Music, Arts and Dance) of festivals begun in 1981 by former Genesis singer Peter Gabriel. The festival began on October 4 and will continue until November 22. It is being held in Barcelona for the third year running.

Egypt's Ramzy Hossam, Gil Scott-Heron and the Amnesia Express kicked off the festival.

America's John Paul Hammond played on October 11 with London's Linton Kwesi Johnson and the Dennis Bovell Dub Band from the US.

October 18 saw the Belgian-African Zap Mama and Algeria's Chaba Fadela, and on October 25, Ali Farka Touré from Mali and America's blues singer Taj Mahal will play at the concert.

On November 8, Drûmmnele Mau from Germany will precede L. Subramanian from India, Austria's Die Vogel Europas and Gallicano from Britain will entertain on November 15. The festival will conclude with Zaire's Ray Lema and, from Kenya and Zaire, Samba Mapalanga and Orchestra Virunga on November 22.

The BarceWomad is being held as a separate event within the multi-spectacle festival of Tarítor in Barcelona. Some, though not all of the artists appearing, record on Peter Gabriel's Real World label.

To present, there are no immediate plans for live radio coverage of any of the concerts.

Sony Centralises A&R Operations; Gomez To Head Unit

A surprise shake-up in A&R management has led to another revamp of the Sony Music Spain creative department.

New MD Claudio Conde has moved to centralise the company's local A&R operations, hiring former PolyGram A&R director Jose Manuel Gomez Escolar on October 7. He replaces Carlos Narea, a renowned independent producer and concert promoter, who was brought in by former MD Manolo Diaz. Diaz then split the department into three divisions. Narea has now been appointed A&R head for CBS-Sony local and international acts.

The new restructuring has Gomez acting as local A&R director for both CBS-Sony and Epic. According to MD Conde, Adrian Vogel continues as A&R head for Epic's international artists, while the CBS-Sony international A&R post remains vacant.

Comments Conde, who took over two months ago after Diaz was appointed European regional head for Sony Music, "There was a need to centralise the national A&R operations. In Spain, where local product represents at least 45% of sales, a major record company needs to take extra care of its roster of local artists. Our main concern is to increase our market share." He cites the importance of having one person fully responsible for this area, who would work closely with him, who would work closely with him, who would work closely with him, who would work closely with him, who would work closely with him, who would work closely with him.

Until October 7, each of the three divisions—Epic, CBS-Sony and Special Marketing—had a management team consisting of a label head, a local/international A&R director and a marketing manager. Each handled a roster of 10 Spanish acts and a line-up of international artists. (See M&M March 9).
Antigoon, Joepie Wow Promo

Private station Radio Antigoon and the weekly magazine Joepie have teamed up for a joint campaign to promote the launch of the Joepie album by Kid Safari (ARS).

The album was to be officially presented to the media on October 10 during a showcase held in Antwerp before invited audiences. Radio Antigoon is also airing a series of commercials to announce the release of the album.

Hi-Tension Launch HIT Studio

Hi-Tension Records has officially opened its new HIT studio in Zwijndrecht. The label is owned by Raymond Mytule and Fonny Dewulf, and the duo is currently charting in Europe with L.A. Style's James Brown Is Dead.

The studio became well known after a string of Benelux hits by the group Plara—all of them reaching top positions in the Belgian charts.

Crisis Records Launched

Ex-Indisc Holland GM Sjaak de Bruin has launched independent label Crisis Records together with ex-Polydor Holland head of promotion Jan Bakema. (See M&M August 10).

The first release, distributed by IMS/PolyGram, is Scottish singer John Martyn's 19th album Courtlee. The company can be reached at fax/tel: (+31) 4192.112.23

SCANDINAVIA

RADIO TANGO MAKING MOVES Radio Limelight Up For Sale?

by David Rowley

Norway's Radio Limelight group head Morten Oseberg Andersen is holding his cards close to his vest regarding the possible sale of some or all of the group.

Andersen, who owns 30% of both the Bergen and Trondheim stations and is part of a consortium which owns 80% of the Oslo facility, says it is "maybe" true that at some time he might sell out his shares. This would theoretically allow any buyer to control the group, excluding the Stavanger station.

Andersen, however, remains non-committal on claims by Radio Tango (Oslo's no. 2 station) that it is in line to buy the Oslo frequency, and to widespread industry rumours that other European radio companies want to buy the station.

"There are always rumours that we are selling. I was asked twice by Radio One/Oslo last year to sell, but both times I said no because of low bidding and because the agreement would have meant I had to work here another five years. "I have learned to live with the rumours, but my philosophy is something is always for sale if the price is right." For the last month, I have said that maybe the time is right in a year or so, but I haven't been actively trying to sell it."

There is said to be a base price of Nkr25 million (app. US$3.6 million) for all four stations.

Radio Tango president Michæl Oredam recently said that he thinks he "will have the Oslo frequency within a month." Tango currently rates well with its 12.00-20.00 broadcast, but lacks a morning programme. Limelight, which shares the same frequency, has the concession for the 06.00-12.00 slot.

Asked about Oredam's claim, Andersen says, "I wouldn't say we are in discussion. They have made me aware that they are interested in buying, and I've said maybe now the time is right. It would put them in a unique situation in Norway of having a whole frequency."

He adds, "I'm not the only one running the station, and I can't sell the radio station(s) 100%. I can sell 30%, plus the sales company, which is the profit centre. But, he adds, "I don't think there will be a deal now."

While preparing for media coverage of the Lillehammer Winter Olympics in 1994, Norwegian Olympic organisation LOOC has begun negotiations with local radio association NNF in order to set up an editorial staff of radio workers.

Staff will be gathered from local stations, and according to the project manager Aksel Tonjer, "The Olympic station will produce four to six hours per day, 100 days before the Winter Olympics start, and 19 hours during the games. News bulletins broadcast in several languages [are expected to be aired] two times an hour."

Some 8.000 LOOC freelancers are expected to take part in the arrangements. NNF will coordinate the selection of participating stations and reporters. However, says Tonjer, it is too early to decide which stations will be picked, although the area in question will reach from Lillehammer to Oslo.

"No reporters will be paid for the work," says Tonjer. "The costs are mainly linked to technical development, estimated to be Nkr500.000 (app. US$70.000) [for leasing of the network, supplied by Televerket]. Pubcaster NRK will supply all the technical equipment. NRR and LOOC have signed a deal worth Nkr450 million for the project. KRO

Authors' Rights Bill Petition Refused

by Marc Moes

Belgian Senate president Frank Swaeelen has refused to accept a petition signed by over 100 Belgian artists asking for a vote on the new authors' rights bill and the proposal on cross border rights. The new bill was put forward by senator Roger Lallemand.

Chuone band member Koen Wauters, Flemish singer Johan Vermenen and IFPI executives had presented the petition on October 8 to CVP (Catholic Party) chairman Herman van Rompuy. They had hoped to obtain a decisive vote to change the 105-year-old authors' rights law. The new bill includes important paragraphs on the protection of artists, musicians and the phonographic industry. Swaeelen says, however, that the proposal will not be voted on until the next legislation is installed. New elections are set for November 24.

Speaking at a press conference held on October 7, IFPI president Charles Licoppe said, "Belgium hasn't signed the 1961 Rome treaty. In the area of neighboring rights, our country is lagging behind our European partners."

IFPI VP Guy Bruzeul says "Every hour of music sold in Belgium stands for seven hours of home taping. By adapting a fair and consequent levy on both blanket tapes and hardware, we will finally be able to refund the artists for their work."

Bruzeul stresses that "the proposal [should be] put to the vote in this legislature, before the parliament disbands for the new elections. Only then will the proposal be treated as a priority by the next government."

Distribution of funds between the artists would be administered by representative organisations. Currently, only the French language UAPCI (Union Professionnelle des Artistes, Compositeurs et Interprètes) and the national URADEX exists. However, managers of bands such as Chuone and Leyers, Michielis & Soulisider have already announced the launch in the next few weeks of a Flemish organisation. Today, URADEX distributes 50% of the Bfr15 million (app. US$400.000) collected as broadcast fees from BRT, RTBF and private networks such as Radio Contact, Nostalgie and Top FM.

The Belgian association of tape manufacturers and hardware importers announced plans to counter the campaign at a press conference set for October 28.

LOOC Looks To Locals To Cover '94 Olympics

OOOC will supply all the technical equipment. NRR and LOOC have signed a deal worth Nkr450 million for the project.
Adapting Hi-Fi To Professional Use

by Andy Bantock

It has long been the rule that only professional equipment designed for either music studios or broadcast use is suitable for radio stations. But as equipment prices rise and budgets get smaller, the temptation to use modified or unmodified hi-fi equipment gets greater and greater. Is it the case that equipment designed for this living room cannot, under any circumstances, be used in a radio studio? The answer is no. While I do not advocate wholesale use of consumer equipment for professional use, let's look at certain situations where it can be done.

The main reason for not using hi-fi gear is its relative flimsiness compared to pro or semi-pro gear. However, it is true that much of the semi-pro (sometimes called industrial) equipment started out in life as hi-fi gear. Rather than coming up with entirely new unis, manufacturers simply use the chassis or mechanism of an existing hi-fi product and add or take away such items as are necessary to suit the professional use.

Pro gear usually (though not always) has balanced inputs and outputs and less in the way of controls than its hi-fi cousin, but increasingly the differences are becoming less and less. The current CD and DAT offerings from Sony look very much like hi-fi machines, but they are too new to have been thoroughly road-tested. Given the fact that the transformation from hi-fi to pro is fairly small, it is eminently possible to convert it or have it converted. The addition of balancing transformers (or electronic balancing) and the disabling of various controls is a pretty straightforward task. Hi-fi cassette machines are the main candidate for conversion. Used in radio stations almost exclusively for logging and as a record for internal use rather than for broadcast, the cost of a professional cassette machine is normally prohibitive for smaller stations.

A standard cassette machine modification popular with many stations has the final use as a "snoop" or "skimmer" machine. This is connected across the station output and is switched into record when the main presenter is open. Turning off roughly five seconds after it is closed. The snoop tapes are useful for programme analyses and also in cases of legal action.

Another modification is for use as an emergency standby programme sources at transmitter sites. For this a balanced output is essential, whereas the input will probably never be used. A remote start must be available, as with the snoop machine, but in this case it will be activated either by a programme failure sensor (across the incoming landlines or STL) or remotely from the studio by telephone.

Other equipment suitable for conversion from hi-fi to pro use includes tuners and amplifiers. In a studio, the monitor amplifier is rarely seen. It is usually a rack-mounted unit hidden from view with its gain controlled by altering the input level rather than anything within the unit itself. The average hi-fi amp can easily be used for the purpose if funds are short, but it really does have to be put away from fiddling fingers, as there are many knobs and switches on hi-fi amps that can plunge one into deafening fiddles.

Tuners are usually used for off-air monitoring in a studio. They can also be used for re-broadcast receivers at transmitter sites, either as a permanent link from a main transmitter or as a standby in case of line failure. Other uses include newsroom and production monitoring of other stations' outputs to keep an ear on the competition. In the latter case only, the ability to alter the tuning is best left available with only a balanced output and 19" rack mounting added.

For off-air monitoring and RBL/RBS usage, the receive frequency is best set and then the selection disabled to avoid problems associated with interfering fingers!

Also useful is the disabling of the front panel power switch (a hi-fi feature usually missing from pro gear, for obvious reasons). It is important to check what happens to the frequency setting when the power is disconnected, as this could have an effect when power is restored to a modified unit.

The adaption of equipment to fit into industry-standard 19" rack cabinets can be as simple as installing them on shelves. Some companies such as Denon, however, produce rack mount kits for their gear. These usually consist of screw-on ears and sometimes a bottom piece to make the unit up to a standard U height if it isn't already.

Another alternative is the universal-style rack kit that, using an arrangement of sliding bars, will allow any oblong box to be mounted into a rack.

Technology Round-Up

Denon Moves Towards DCC

A bad sign for DAT's place in the professional radio studio comes with a leak from the offices of Denon UK that found its way to my desk. Denon will drop DAT in favour of Digital Compact Cassette, which is due to be launched at the end of this year.

DCC would seem to be pitching itself as an ideal format for radio with the inclusion of ISRC (International Recording Standard Copyright) code reading and recording as its standard.

The fact that all facets of the DCC format are controlled by strict standards also gives DCC a lead over DAT, which has started to feature into many "sub-standards" as manufacturers attempt to "improve" it.

Marantz CD Recorder Forthcoming

Marantz has announced that its version of the CD recorder will be available by December. The fact that it will only be in a price range that raised the eyebrows of companies such as Yamaha and Studer has glistened the hearts of many music programmers.

At last broadcasters will have a chance to get all their old vinyl onto a more reliable format. Recordable CDs will allow them to pick the most-played tracks from classic albums and compile them onto disc. All the old 45s can also be put away for good, or even sold to collectors to offset the cost of the CD recorder. It might even be possible for a station's entire record library to be stored in the studio with a PC-based cataloguing system to help the DJs select their own records or listeners' requests.

MBI/AHB Buyout By Harmonik UK

The recent news that Soundcraft owner Harmonik UK has bought out the MBI/AHB group has triggered many rumours about a shake-up within the on-air broadcast mixer market.

Despite healthy sales in Scandinavia and other European markets, Soundcraft's SAC 200 has failed to make a big dent on the UK market.

It seemed that even with their expertise in music desks and their impressive manufacturing facility, they didn't have designers with expertise in music desks and their market. The company has now taken control of Soundcraft's SAC series (the 200 and recently introduced "ugly duckling" 100) will be phased out in favour of a budget MBI design, possibly their new Series 20.

I recently returned from two weeks' holiday in France and Spain, where (much to the annoyance of my wife) I managed to get in some radio listening. I also took time while driving through these countries to have a look at some of the myriad FM stations.

Living in the UK, I am used to almost all FM radio coming from large antenna sites usually shared with mobile radio, cellular phone and other users. In France and Spain, there are many more small, FM radio-only sites due mainly to the greater number of local stations and network transmitters required to fill such large countries (compared to the UK).

Another reason for the larger number of single-user sites is the relatively relaxed way in which the regulating bodies of these countries authorise transmitter sites. The Department of Trade and Industry (DTI) in the UK, which has the final say on sites during the frequency spectrum-clearing process, will not normally allow FM sites within ridden areas. In France and Spain, it is common to see FM sites in the back-yard of a roadside cafe or even on the side of an electricity pylon! Both are involved with new, smaller stations during their embryonic stage in the UK, I can only look with envy at the ease with which other European stations can get on the air.

The difficulties and costs involved in getting small stations aerials onto a BBC or NTL mast in the UK can be daunting, to say the least. And if the mast owner insists on combining your signal onto their antenna, the cost is often even higher.

If Britain could have more purpose-built nests for FM stations, things could be much easier and cheaper. The problem in the UK is that when a licence is advertised by the Radio Authority, it has already been frequency-cleared for a specific (usually NTL or BBC) site. If a licence winner wants to use a different transmitter site, he would be costing them money to have another clearance done. In its defence, the Radio Authority is now bringing in a system whereby it clears two sites (if available) for one licence, but this still rules out the possibility of purpose-built sites. I wonder if 1993 will have any effect on the imbalance?

The Variations Of European Radio Transmitter Sites

Editor's Note:

Apologies to Radio Luxembourg GM John Callott regarding the omission of his station from my recent article about satellite radio. Of course, it should be noted that RL has been on satellite for almost a year now.

Andy Bantock started in radio with the BBC in 1980 as a technical operator. He has worked as a presenter, manager, engineer, and designer. More recently, Bantock set up his own broadcast consultancy handling both engineering and programming. You can reach him at (+44) 0243 436 626.
Different styles same talent

Gildas Arzel
Les Gens Du Voyage

Gildas Arzel

Christophe Deschamps

Nilda Fernandez

Hervé Paul

WE SOUND GOOD
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CHANGING CABINS

45 TOURS

JUST A GROOVE

LE SON DANS TOUS LES SENS.
La France Avance - Exporting Talent

Cast your eyes over the sales charts and you will notice very few French artists making an impact outside their home territory. French artists, with some exceptions, have a low profile abroad. But now artists, producers, and the government are fighting back.

Considering the interest shown on all levels—government, record companies, artists and consumers—the likelihood of French music appearing from the export market is small. There are problems, obviously, but over the last three years the situation has changed considerably. Names such as Mano Negra, Gipsy Kings, Patricia Kaas and Francis Cabrel can sell out concerts all over the world.

Analysing The Market
“Local production is strong and, at least theoretically, we do have the potential to export, even though we have been very inward looking,” says Jean-François Michel, director of the Fondation Pour La Creation Musicale (FCM). Last June the ministry of culture gave Michel responsibility for analysing the external market and introducing any measures needed to develop French music abroad.

“For us the problem is developing a mechanism which will allow producers to take the risks necessary for export,” says Michel. “In effect, such a mechanism exists already because music of all types is taken seriously by the govern-

On an official level, there are two basic problems. “First, the producers of French artists at the moment—be they international companies or independent producers—have export policies which are badly understood and represented by the media. Second, there is a lack in terms of image, of radio, of television. We don’t, as yet, have music television or a radio network which is capable of synergising an export strategy. We could have this.”

Government Involvement
The roots of the problem are by no means new. “There are two historical phenomena which explain it. The first is that for the last 30 or 40 years there has been a lack of French artistic innovation,” says Bruno Lion, assistant to minister of culture Jacques Laing and so-called “minister for pop music.” “France existed outside the local market with French songs until the end of the 1950s, and then disappeared. Not totally, but on a world-wide scale.

“Paradoxically, the artists who protected French music on the French markets are those who did American covers, which has obviously no interest for people outside of France. If today we are exporting French music, it’s because the situation is changing with the appearance of new original French talents.

“The second thing to be considered is that for the last 30 years the music industry has revolved around London and New York and has never really touched France. It’s clear that when decisions are made concerning the international market, they are made by people who don’t really understand France, and that, in turn, doesn’t really favour the presence of French artists abroad.

“For the last 30 years the music industry has revolved around London and New York and has never really touched France.”
—Bruno Lion

Consequently, the mechanisms for the production and commercialisation of records don’t have the same source of internationalism that they have in England, for example.”

Plan Of Attack
In practical terms, “what we do is encourage the record companies, editors and managers to make the move. When a group is first being launched abroad and heavy investment is involved without any possibility of financial returns, we give support. It is not, however, a question of volume. It’s a question of a willingness by the artists to be exported.”

But where does one go in an industry dominated by Anglo American musicians? The choice of which market to attack is a difficult one. Admittedly the success of Francis Cabrel’s South American tour last year or Vanessa Paradis’s Joe Le Taxi in the UK seemed to augur well for the future. But Cabrel had several songs in Spanish, making him accessible to South American audiences. Paradis is young and pretty and her single was treaty as a novelty record in the UK.

"The Anglo Americans are more difficult because neither the media nor record companies are interested in French artists."
—Mirielle Roulet

For the artist who doesn’t have these "additional extras," the problems are clear. "There are three categories of countries where we could hope to export," says Mirielle Roulet, head of international exploitation of local artists, at Virgin France.

"First, French speaking countries, second, Anglo America and third, the rest. For French speaking countries, we have no problem. In Europe, in general, audiences are quite open and more concerned that the song is effective and the video well made than understanding all the words. The Anglo Americans are more difficult because neither the media nor record companies are interested in French artists. The first people you have to convince are the record companies and then the media. There is no access to the public without them, thus no way of knowing whether French music will or will not work in the UK or US.

Language Barriers
The dividing line, it would seem, is between Anglo American and the rest. It is clear that in many fields the point of most resistance to exportation is language. The music industry, however, is at variance on the relevance of a problem which for English speakers is fundamental.

Says Gilbert Ohayon, president of EMI France, "What is interesting is that most countries want French artists singing in French. While it is true that producing an international album in English can open doors, many people are interested in the original aspects of French artists."
sing in English.”

Ministry of culture spokesperson Lion does not believe that the language question is a fundamental one. While it is unlikely that agreement on the importance of language will ever be reached, “it is improbable that singing in English will do much for French artists’ prospects abroad,” he says. “By doing so, they would only put themselves in a competitive market where they would be at a disadvantage from the word go. Officially, the consensus is the same. Lion adds, “We couldn’t imagine saying to artists you must sing this or you must sing that. We can’t tell them what language to sing in. There are many artists for which English is the first choice because often, the first references are in English. Little by little, we try to put them to work constructively, try to show them how to work more in French.”

**Household Names**

So are French artists likely to take a bigger share of the international cake? It is unlikely to be a major share, but there will certainly be a greater presence abroad in the coming years. The Gipsy Kings are already a household name; Mano Negra were sold out for their latest tour of US and played to major crowds in the UK at a time when even English artists are finding it hard to fill halls.

"Local production is strong and, theoretically at least, we do have the potential to export."

— Jean-François Michel

Patricia Kaas has sold 500,000 records in Canada, the US, Korea and Australia; and FFF, the latest group to be signed to Epsie, had their debut album (released beginning October) produced by Bill Laswell in New York. In a relatively young industry, most companies are optimistic about foreign development.

"Over the last three years, I have visited New York many times and have seen the evolution of interest in the French market," says Michel. That makes me optimistic. But it is up to the producers to follow this up. The things that will be listened to are those that have an identifiable creativity and can, consequently, interest other countries.

If an interest from New York can be sustained, the rest will follow. The writing is on the wall and there are no prizes for guessing that the message is "keep the music French."
PolyGram: Paire For The Course

Gilles Paire was appointed president of PolyGram France on January 1, 1991. In 1990, the group grossed over Ffr 2 billion, and in the first six months of 1991, turnover is up 20% compared to the same period last year. Paire spoke to Emmanuel Legrand about the company's development and involvement in radio station Oui FM.

Q: PolyGram France is made up of many parts. How does it function?
A: Historically, the group was present in the music industry, but Alain Lévy (current CEO of PolyGram and former president of the French affiliate between 1983 and 1990) started a vast diversification in various fields. The record division includes various labels: Phonogram, Polydor, Barclay, Island, Remark, a joint venture with [former Polydor MD] Marc Lumbroso; a department dealing with the label's distribution and the back catalogue called PolyGram Distribution.

All these activities come under the supervision of Paul-René Albertini, [president of PolyGram Disques], except for Remark. The rest of the company, directly under my responsibility, consists for the musical part of the classical labels (Philips, Decca and Deutsche Grammophon) with a 50% market share. Then there is music publishing and the distribution arm, headed by Laurent Gallavardin.

We are also very active in the video field, with PolyGram Video, leader in music videos and comedy, and expanding into children's and general entertainment. This has now reached a second stage. Until recently our video products were all sold through our regular audio sales teams. But in June we built up a specific video sales force. This network will give us an excellent grip on French distribution, in both audio and video, making us very attractive for film scores. We also are into feature film production. PolyGram also has a mail-order operation, DIAL, that is active in the music video field. DIAL last year grossed Ffr 450 million, (app. US $73million) up from Ffr 200 million in 1988. Our forecast is to reach Ffr 600 million this year.

We are staying in Oui FM because there is a necessity to develop this format.

Compared to our competitors, all these departments have a lot of autonomy. It was Alain Lévy's strategy to set up companies close to the artists so they can have access to the people that make the decisions. It may look peculiar, due to the fact that we are a multinational company, but we believe that by giving more responsibility to the management, you get the best from them. I think that is one of our major strengths.

Q: How do you work with Paul-René Albertini?
A: We have a very close relationship. We have constant and close exchanges of information on all the group's activities and the main issues relating to the music industry. He is responsible for all the creative companies. He makes all the decisions concerning both the people and the artistic policy of the various labels.

Does Alain Lévy have input into France's operations?
A: I think that Alain Lévy does at a world wide level what he did in France. He leaves a lot of autonomy to the various affiliates. Of course, he knows the French market very well, so he doesn't need to be fed with lots of information and figures about the market to understand the situation.

Q: Does the fact that PolyGram France is the most important affiliate in the whole group give you more opportunities to develop your local acts internationally?
A: It is obvious that it gives us more openings on the international level. But one shouldn't underestimate all the barriers that still exist between the countries. PolyGram is very much a European company and each country has a lot of autonomy. As opposed to Warner or Sony Music, we don't rely on a very powerful and centralised international structures to set goals without taking local situations into account. The flow of product is made much more on a territory-by-territory basis.

Q: You are becoming very active in music related fields, as well as new fields. What is your policy of diversification?
A: We are very ambitious in our diversification. That can take two different aspects. First, there are direct involvements in fields in which we believe we have a strategic need to be present, such as video; second, there are those that are indirectly linked to our general activities. Our investments in the music channel EuroMusique and in radio station Oui FM fall into that latter category. In these two cases, our goal is not to become operators of the outlets, but to invest support in them because we feel they are important for the music business.

Q: Let's talk about Oui FM? What are you going to do with it?
A: First of all, let me remind you of our exact relationship with it.

Q: What have you learned from this crisis? That it is inevitable.
A: The idea of a quota is an extreme solution that should only come about if nothing else is possible. We need time to develop artists, while radio stations need instant results. They can't lose their audience by taking risks. But between the total freedom of radio stations and a system of quotas, there is a middle solution that could be based on a sort of trustworthy contract between radio stations and the music industry. We have to work on that. Otherwise, quotas will be inevitable.

Q: What's going on with the music channel?
A: We are shareholders in EuroMusique. We have two major concerns: first, the state of French production on the main FM and TV networks, and secondly, the success that EuroMusique has where it is broadcast in France and abroad. A music channel can strengthen the situation for French production. We believe this channel should be terrestrial before cable becomes important in France. That's what we are fighting for before the CSA.

Q: What is your position on quotas?
A: The idea of a quota is an extreme solution that should only come about if nothing else is possible. We need time to develop artists, while radio stations need instant results. They can't lose their audience by taking risks. But between the total freedom of radio stations and a system of quotas, there is a middle solution that could be based on a sort of trustworthy contract between radio stations and the music industry. We have to work on that. Otherwise, quotas will be inevitable.

Focus on Gilles Paire

Gilles Paire was appointed president of PolyGram France on January 1, 1991. Most of his career has been spent with the PolyGram group, which he joined in 1972. In 1980 he was made head of Polydor's finance department before being appointed marketing and commercial director. In 1985 Alain Levy named him general manager of PolyGram Classics and in 1987 he became GM of DIAL, PolyGram's mail order company.
Robert Charlebois
Kevin Ayers
Fela Anikulapo Kuti
Willy Deville
Les Tambours du Bronx
Gaël Palacy
Linton Kwesi Johnson
Oui Oui
Carole Laure
H.F. Thiefaire
Kat Onoma
Les Wampas
Le Train Fantôme
Tipsy Wit
Loudblast
Good Sons
Bertrand Sansonetti
Vincent
Magali
Queen Latifah
De La Soul
LFO
Tricky Disco
Nightmares on Wax
Naughty by Nature
Coroner
Gamma Ray
Le Cri de la Mouché
Quotas: The Example of Quebec

Quotas are a hot issue in France. The outcome of the current negotiations between broadcasters and the record industry will be of major importance.

Music & Media adds an element to the debate by taking a look at Canada's province of Quebec, a French-speaking territory that established strict airplay quotas almost 20 years ago.

Quotas are not new to Quebec broadcasters. They were established in this French-speaking region of Canada in the early 1970s. At that time, there was a strong political movement towards independence for the province, and part of this struggle was highlighted by the question of the French language—a symbol of a culture. So the quota rates that were finally set were very high: 75% of a radio stations' listening time had to be devoted to French-speaking music.

Varying Percentages

In the beginning of the 1980s, the rates were lowered to 65% and in 1988, broadcasting authority CRTC opened a two year period during which the effects of the quotas, lowered again to 55%, were to be re-evaluated. At the end of the trial period, the CRTC asked the two parties what should be done.

Strong lobbying from both parties led to victory for the record industry and the previous quota rate of 65%—between 06.00 and midnight—was re-introduced in January 1990. Besides that, English-speaking stations in Quebec have an obligation to air a minimum of 30% Canadian product and at least 10% French songs.

"Despite quotas, the radio scene is livelier than ever."
—Guy Brouillard

"For the music industry, it was a question of principle," explains Robert Pinet, a consultant who has conducted several studies for the business. Pinet says that quotas are not "an ideological problem; they are there to 'correct an economic bias in the market.'"

"There are no French multinational companies. We have to admit that the world of music is dominated by major companies whose function is mainly to produce and distribute Anglo American products. We don't believe that quotas are good. I think that most producers are against this principle, but in our case, it's a matter of survival of a local industry."

Effects On Radio

Looking at the effects of quotas on radio stations, Pinet comments, "Studies show that a 65% rate didn't affect the stations' results. Besides, record production in Quebec has increased, helped by financing organisation Musicaction, supported by the Quebec government and subsidies from the radio stations to help local record production."

For Pinet, quotas have been a way to show the public that there were a lot of new French-speaking artists playing good music—Roch Voisine, Julie Masse, Laurence Jalbert, Luc de la Rocheliere, to name a few.

Pillon believes it is mostly due to the effects of quotas. "All the studies show that radio is the most important media influencing record sales, and even now, during a period of recession, sales are good."

Pinet says that if there were no quotas, the airwaves in Quebec would be completely Anglo American. Because of quotas, investments in production have increased, helped by financing organisation Musicaction, supported by the Quebec government and subsidies from the radio stations to help local record production. For Pinet, quotas have been a way to show the public that there were a lot of new French-speaking artists playing good music—Roch Voisine, Julie Masse, Laurence Jalbert, Luc de la Rocheliere, to name a few.

"Music TV or Not Music TV?"

Since 1987 the question of setting up a nationwide French music channel has been at issue. Producers want it, broadcasters want it, but as the years go by, nothing changes. Will it ever happen?

There was a time not too long ago when France had a national music channel. It was called TV6, and it was set up in a hurry by the socialist government in 1988, a few months before a crucial general election. Its shareholders included ad agency Publicis, Gaumont, Virgin, PolyGram, CBS and NRJ. The socialists lost the election in 1987, and the new rightist government of Jacques Chirac did something that no previous government had ever done with a TV channel—it decided to take TV6 off the air.

"Quotas have saved our market."
—Diane Pinet

Music in France is in such a weak stage of development that channels broadcasting via the cable network have virtually no impact.

The network was then re-allocated to another communication group, the Luxembourg-based CLT. CLT gave birth to M6, a hybrid channel that has an obligation to broadcast at least 30% music programmes.

The music industry has since mourned the demise of TV6, and constantly fought for the existence of a new music channel. Francois Mitterrand, then-candidate for the presidency in 1988, said he was in favor of a music channel. Jack Lang, minister of culture, never forgets to mention that the music industry, artists and kids want a music channel, and the industry says it needs a music channel.

In 1989, a satellite-cable distributed channel EuroMusique was created. It is a partnership between two cable operators Generale d'Images (operator of the channel) and Caisse de Depots, and various investors: radio stations NRJ and RMC, record companies PolyGram and Sony Music, banking and insurance company GEF (owner of retail chain FNAC), and independent record producers.

The Cable Option

So what is EuroMusique? Music, of course, 17 hours a day. So, after all, everything should be okay. There is a music channel in France, and its name is EuroMusique. But obviously, it is not enough. Why? Because EuroMusique is broadcast on cable. And cable in France is in such a weak stage of development that channels broadcasting via the cable network have virtually no impact.

There are currently over three million households able to receive cable TV, but less than 15% of these households have subscribed to the cable system (of which about 100,000 are in Paris).

In addition to cable, EuroMusique has secured deals with three terrestrial local channels in the south of France—Tele Monte Carlo, Lyon (TLM) and Toulouse (TLT). Thanks to those terrestrial frequencies, Euro-
musique can claim to have over six million potential viewers in France.

Gilles Paire, president of PolyGram France, says that wherever this channel is available on terrestrial networks, especially in the south of France, it has an impact on record sales.

But for the record producers, it is not enough to really give exposure to artists and justify heavy investments in music videos, even taking into consideration the input of M6. In the video field, M6 is a strong partner for the music industry, producing 100 video clips a year, and broadcasting 25,000 videos, but most of these clips are shown either before 18.00 and after midnight, strongly limiting their impact.

Greater Impact

For Paire, the need for a music channel that has an impact going beyond the current cable penetration is of vital importance. "The current situation in France is dominated by two major concerns: the slump of French production on FM stations, and a stagnation of the record market. It is vital for our industry and for the future of our music culture to find new ways to expose our artists. If MTV doesn't attract more than 25,000 videos, but most of these clips are shown either before 18.00 and after midnight, strongly limiting their impact."

"Even the shareholders of EuroMusique are divided. The cable operators are sticking to an all cable policy, and other shareholders, mainly NRJ and the two record companies, PolyGram and Sony Music, are pleading for more "windows." The debate became so involved at one point that a counter project was set up by NRJ and Sony Music, but it did not take off."

Terrestrial Viability

Sacem MD of performing rights society Jean-Loup Tournier said last June that he "didn't believe in the economical viability of a terrestrial music channel." He asked for a channel that represents the whole variety of the music industry among its shareholders, including independent producers and publishers.

"If MTV develops strongly in France, international acts will be favoured." — Gilles Paire

Tournier also wants 60% of the channel's content to consist of French production, and insists the programming is not only made up of contemporary music, but all styles, including classical concerts and educational programmes. These three requirements are unlikely to be fulfilled.

So, at this stage, things seem to have reached a stalemate. Jean Drucker: president of M6, who has been one of the strongest opponents of the creation of a music channel, pleads for a cable channel. Drucker claims the question of the music channel is nothing but "political." For him, the main problem lies in the economic foundations of the project.

"Everyone knows that a specialist channel, whatever its content—music or sport—is made for cable. It cannot survive on a national terrestrial network. The national audience it can reach cannot exceed 1% of the total audience during prime time hours. Below 5% of national audience, a channel doesn't attract advertisers. So how can it survive with 1% of the audience and pay for the costs linked to the terrestrial distribution, the programmes, the various taxes?"

For Drucker, total costs for such a channel would be in the range of Frf 300 to 400 million yearly, far from the 150 million announced by some promoters of the music channel. And Drucker asks, "Why is this debate going on? Only because the minister of culture wants this channel to exist, but it's not realistic. The only room for this channel is on the cable. Full stop."

"The only room for this channel is on the cable." — Jean Drucker

“Wrong,” say the backers of the projects. “We never said that we want a full network,” says Paire. “What we need is a window in Paris that will allow the channel to enlarge its audience and function as an outlet promoting the cable. This would be just for a transitory period. Once the success of the cable was ensured, the music channel would abandon its terrestrial window.”

Paire adds, "There is no doubt that EuroMusique's future is on cable, but in the meantime, we need the exposure offered by terrestrial frequencies." One of the solutions would be sharing some time slots on the multiple-city terrestrial network that will be used by the European cultural channel La Sept.

However, far La Sept president Jerome Clement has made it clear he does not want to share the network with EuroMusique.

So what will be the next step in this on-going story? Can the stalemate ever be broken? There is one event looming on the horizon which could change things. It will soon be election time in France!

Emmanuel Legrand

FRANCE

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Le S.N.E.P. est le groupe français de la Fédération Internationale de l'Industrie Phonographique (IFPI).
The Struggle For Chart Success

It is a well known truism that success is 90% blood, sweat and tears, and 10% talent. In the music business, the 10% is a combination of talent and luck. In the French music business, however, it also includes the patience of Job. While three to four months is the expected delay in the US or UK between cutting a record and hitting the top 50, in France it can take up to 18 months.

No consensus has been reached as to why this might be the case. The record companies blame the FM stations, the record companies blame the record companies, and both point a finger at the television networks.

One point on which both agree is the unlikelihood of the other taking "risks." Says Ariola France director Philippe Desindes, "The media—televison, radio, press—are taking less risks. Even in shops, it's the same thing. Certain chain stores which before used to take everything that came out, have also become more selective. We have arrived at a point of 'maximum competition,' where the media don't want to take risks and develop new artists. The result is that the nature of the market itself has changed."

Elaborates Desindes, "We don't speak of a market going to the artist, but the artist going to the market. It's very important to underline that we are now at a point where there is a dictatorship of the media and we are, therefore, obliged to operate within the confines of that framework. Something that is happening everywhere, most striking on an artists' level, is that they end up creating with a very particular format in mind. If artists don't work this way, the promotion they'll receive will be limited with little chance of radio play.

Says Fun FM programme director Bruno Etique, "If we launch an artist who has no promotion and won't get a break from any other station, then that can only be bad for us. The problem is that if we launch a French artist like that, there will be no reaction from the public.

"The main problem is one of television. There is no MTV in France. Between 18.00-24.00 on French television there is nothing except films, whereas in the US or in England, most artists are 'discovered' through MTV."

"Perhaps if we develop the press and draw people to concerts, then maybe we can go back to the stations with the results in the hope that they will become sensitised."—Philippe Desindes

Unfortunately, the people who bear the brunt of this situation are the artists. In the existing climate there seems little hope of increasing the amount of airplay for debutants. Comments Bruno Delport, director of the recently revamped Oui FM, "It's a combination of several things. In the existing competitive situation, advertising is hard to come by. Capturing audiences, consequently, is of primary importance. To gain maximum audience, the less risks we take in the short run, the larger the audience is likely to be. In the medium or long term, this is obviously less sure and a strategy must be developed.

Another drawback which radio stations and record companies point to is the lack of investment in upcoming French artists. Until a record company is 100% sure that a record has been commercially successful, it will significantly limit its commitment to an artist. If the record companies don't invest, the radio stations don't react and won't push a given record. Because it takes a considerable amount of time to realise the financial potential of a record, the time taken in launching is again increased.

"It's not like before, when we could send 10 records to a radio station and of that 10, we have two given maximum airplay," says Desindes. "We have to be 100% behind a project with a minimum of investment. The 45s don't work anymore, so we have to cut albums, where the budget is very heavy. I think the French houses are cutting too many records, so we have had to become much more selective."

"One of the results of this is the effect it will have on independent producers. Desindes continues, "The small producers can't carry the weight of investment needed to launch a new artist. They will have an extremely important role, artistically speaking: they have a better chance of discovering new talents, they're quicker, more curious and have more time. But on a purely promotional or marketing level they will become rarer and rarer.

Consequently, even fewer artists are being inked to contracts.

Notes Epic France director Laurence Le Ny, "We have a policy of signing very few artists and working them to the limit. Normally, we only sign two to three artists per year; next year we only want to sign one. I think that things will get worse and worse.

"We ourselves are new and have an interest in signing new artists, but these new artists are a large investment. So to recuperate the original investment and to develop these new artists, time is required. It's not in six months or even a year, and not necessarily on a single album that this happens.

"I don't really want to produce a 45 to see if the group works. It's so difficult to convince the media that we have to be absolutely sure that it will work before a heavy investment can be made. For Mark Boyce with his song 'Little Girl,' it took nine months for the single to get to number five in the Top 50."

By now the circle is almost complete. The record companies won't invest in a new artist unless they are sure the act will get enough exposure to the public. The radio stations won't give that exposure unless the record companies invest.

So who does get exposure? It appears that it's the international artists. Says Etique, "There isn't format segmentation like there is in the US; there are less radio stations and the formats are more limited. The market at the moment isn't viable for such [diversity] at the moment. This means that the playlists of most stations have a tendency to resemble each other. At the smaller stations, the playlist is very short, which explains why they are obliged to play everything international. The record companies exert an enormous pressure—they have a bigger budget for international artists than they do for French. We are being constantly pushed by record companies to play imports, and only rarely, French groups. They are investing less in French artists and, by doing so, we are certainly not going to play more and more of them."

Concludes Desindes, "If we don't have the stations, we don't develop. Perhaps if we develop the press and draw people to concerts, then maybe we can go back to the stations with the results in the hope that they will become sensitised."

So what do you do if you want to be a rock 'n roll star in France? Assuming first that you are actually signed up, you wait. You wait until a radio station gives you airplay, then wait for the TV to transmit your video clip. Then wait for the public to buy your record, then wait for money to be invested in the promotion of your album. Optimists, where they can be found, estimate six or seven months. Pessimists, by far the majority, say as long as 18 months. While it is true that French music has progressed enormously over the last four years, this must partly be explained by the fact that only the most persistent and the most patient have been encouraged by the lengthy time scale involved.

David Roe
Jean-Michel Jarre

The release of "Images - The Best Of Jean Michel Jarre" by Polydor on the Dreyfus imprint marks the first real compilation of the works of the French multi-media artist who became a household name in synthesizer pop.

In the days when synthesizer music was still considered avant garde and hit parade-unfriendly, French virtuoso Jean-Michel Jarre proved differently. The single and album Oxygen became his international breakthrough in 1976. Nineteen seventy eight's Equinox consolidated his position at the top and several studio and live albums further cemented his success. Images - The Best Of Jean-Michel Jarre is his first real compilation album, not counting The Essential collection, released in 1983 in the UK, Germany and Italy only. In addition to his "pièces de résistance," Jarre composed, recorded and produced three new songs for this 17-track album - Moon Machine, El Descuido and Globe Trotter. More new music can be heard in the new film of French oceanographer Jacques Cousteau.

Jarre's music is licenced worldwide to PolyGram. In France, however, there is only a distribution deal, with Francis Dreyfus Music taking care of marketing and promotion. According to Jarre's manager Francis Dreyfus, it was a deliberate move to keep everything in-house, from the management to the record label to the publisher. Says Dreyfus, "From day one, we decided to keep everything in our own hands. It was necessary, especially at the time, because not everyone believed in the concept of free live shows for large audiences. We used the profits out of our publishing and label activities for those live spectacles. We always took a marked interest in re-investing in the development of the artist. The situation changed over the years. Now, we don't have to pay for our own concerts any more.

"Another advantage is that we can control everything from here. We have maintained all the back catalogue at top price. My company kept all the rights, which is important to avoid conflicts of interest. In live shows, Jarre is not represented by a record label at all. Explains Dreyfus, "I don't think the American spirit of marketing will fit Jarre. The American market is a special format. We're lucky PolyGram Europe understands the man and shares not a rock artist who's constantly touring. Instead of 45 dates, he concentrates on one big event. Nevertheless, there's an enormous potential in the US, as proved by Jarre's "Rendez-Vous Houston" show in 1986, attended by more than one million people. Also, we annually sell about 400,000 albums on an import basis. Apart from that we receive tons of fan mail from the US. We are still working on a label deal for the US to be closed next year."

Images - The Best Of Jean-Michel Jarre is a so-called TV compilation album. PolyGram has bought one each of 10, 20 and 30 second advertising spots on all major stations in the key markets - the UK, France, Germany, Holland, Spain and Italy. A radio-run campaign has been set up in the same territories. The French campaign is in the able hands of Dreyfus Music. Eighty-five percent of the TV campaign is focused on TF1, while the remaining 15% is aimed at pay channels MCM and M6. The last station re-runs all Jarre's clips. The six-week TV campaign will be intensified from November 1-15 to December 1-10. In-between there will be some presence on TV and a heavy campaign on radio. Twelve-hundred billboards will be placed in and around Paris and the other major cities. The lead character, Jarre himself, is currently paying promotional visits to Germany, Spain, Italy and the UK.

Explains Dreyfus, "It's the first time since our relationship with PolyGram started in 1977 that we have had a campaign for a real 'Best Of' album. Also, it marks our first TV campaign in the French market. For studio albums, a traditional in-store and press ads campaign is enough, while for live albums all the publicity around the big shows is more than adequate. Also, it's the first time that we have a simultaneous release everywhere. That's good because of the problems which arise from the import market."

From November 15 to December 15, the video Calypso will be running on Antenne 2. In the first week of December, the same station will re-run the film of the "Paris La Defense - A City in Concert" event at Bastille Day last year. In the past, Jarre performed some overwhelming "multi media laser shows" in front of mass audiences. In France 1979, Peking/ Shanghai 1981, Houston/Lyon 1986, the London 'Docklands' 1988 and again Paris 1990. A new giant live show is not scheduled yet, but it's not unlikely that there will be one taking place around the release of his next studio album by the end of December 1992.

"We play if there is a good proposition. But if we can't control all elements of security, we don't do it. Recently, we had to cancel a show in Mexico because we found that the location was not safe for such a huge crowd. There has never been one person hurt at Jarre's concerts. That's the reason the cost of insurance is the lowest budget item for a show.

Jarre, who invested in digital technology long before anyone else, has always been more than just a musician. His creation of images alongside his music probably makes him the right person for the laser disc, a medium likely to be set for a relaunch. Agrees Dreyfus, "We only were at the beginning of this market in Europe. We have to wait to see how it will develop. Only people with vision can fulfill the hopes of the audience. Personally, I can't wait for what Jarre will do in the interactive field. I'm sure everybody will be astonished.

Music & Media October 24, 1991
ADEVAI
It Should've Been Me - Coletteemo EHR/D PRODUCER: Smash/Frontline Knuckles
Selected from her new album Love or Lust?, the dance diva takes the old Gladys Knight soul song into the '90s.

CATER THE UNSTOPPABLE SEX MACHINE
Ayer The Wretchedly - Chyralas A/BHR PRODUCER: Sex Machine/Simon Painter
Now that so many UK indie bands have found their way into the charts, why not MACHINE CARTER THE UNSTOPPABLE SEX Lust?, the dance diva takes the old Gladys ADEVAI!

Bolton and Billy Joel, proving he's got the R&B stylized

The oriental ambiance of this song will lift the EHR and dance formats. This song has enough rhythm and melody to attract both the EHR and dance formats. This song is an absolute crowdpleaser.

ROBBIE ROBERTSON
What About Now - Geffen R/EHR PRODUCER: Stephen Hague
This song, taken from his second solo album Storyville, ventures further along the banks of the "Crazy River." It’s another grower, reflecting the mystical atmosphere of New Orleans, the town where the recording sessions took place.

Kenny Thomas
Beef Of You - Coletteemo EHR/D PRODUCER: Ian Green
On the follow-up single of Thinking About Your Love, Thomas gives the best of himself. This pleasantly produced, soulful UK hit could be the forerunner of a more live sound.

AMY GRANT
That’s What Love Is For - A&M AC/EHR PRODUCER: Michael Omartian
One of this year’s grand ladies of EHR attacks for the third time. This ballad enhanced with glockenspiel and "jingle bells" almost listens like a Christmas song.

INXS
Mystify - Mercury EHR/R PRODUCER: Mark Opitz
This song gives a good taste of their November 1 live album release, Little Live. Judging from the community sing, this is an absolute crowdpleaser.

JESUS LOVES YOU
Ayer The Love - More Protein/Virgin EHR/D/A PRODUCER: Mass/Angelo Dist
Generations Of Love was the first hit for Boy George's new outfit. The follow-up single has even more rhythm and melody to attract both the EHR and dance formats. The oriental ambiance of this song will lift alternative programmers from their chairs.

KID SAFARI
My Eyes - ABS EHR PRODUCER: Kenny Moore
With this ineffective melodic mid-tempo song, the Belgian kid has his eyes on American-styled pop as played by Michael Bolton and Billy Joel, proving he's got everything it takes for future stardom.

ALEXIA COOPER
Gotta Be Mine - Currenybox (Italy) PRODUCER: Robyn
Don't let the name mislead you. No disguises here. No hard rock either. This Cooper is a female representative of Italian house, the genre that combines soulful voices with beats. She has already built up a reputation as the woman who sings on Ice MC's records. Contact Roberto Zanetti at tel: (+39) 585.469 89; fax: 585.489 07.

PARADOGS
Here Comes Joey - Prognost (IT) (Poland) PRODUCER: Marc de Vos
This re-release of their 1990 debut album was necessary because their former label Scorpio went bankrupt, but these Dutch rockers deserve to get another chance. They must have the whole back catalogue of the Ramones and Swedish rock band, the Nomads, at home. All songs are written by singer Tom van Bodegum, except for the sleazy cover version of the Siestder Sledge classic, Lost In Music. At the time of its initial release, it was a regular on Dutch national radio. Contact Ron Easson at tel: (31) 1738.8200; fax:1738.9642.

Waltari
Moos/Tan - Sigapio Twins (FI) (Finland) PRODUCER: Mika Karnilla
Mixing different styles is the thing these days in hard rock. This Finnish band crosses all possible boundaries. Good God, the opening track of their new album, will delight any rock programmer tuned into the "funk on the rocks" style of Living Colour. They provide a special arrangement with a scratch sound on Rap Your Body Beat. Contact Pekka Rahkonen at: (+385) 0 170.952.

SINGLES

Arthur Baker & The Backbeat Disciples
Give In To The Rhythm - Arista D/EHR PRODUCER: Arthur Baker
Success to the release of his 1989 self-titled debut album, top dance producer/mixers Baker is also enjoying a reputation as a songwriter. On this follow-up album, his label debut for Arista, he once again farm the label team to assemble this album. Al Green is featured on the first single, Leave The Guns At Home. Another prominent guest vocalist is Wanda Nash, who sings the Donna Summer-moulded stomp, Rock Me In The House Of Love. The idea behind this album, to capture all the different facets of a night at the disco, is a fruitful one. The single was already in power play in Radio Regenbogen/Mannheim. Comments head of music Martin Schwehl, "First of all, it's that magnifi-

BELINDA CARLISLE
Live Your Life To Be Free - Atlantic/EHR PRODUCER: I. Novella/R. Feldman/F. Peretti/D. Murray
Thanks to the release of their charity single Cool Jerk, rumours are spreading that a definitive reunion of the Go-Go's is in the can. Meanwhile, we can listen to the fourth solo album of charismatic lead singer, Carlisle. Like former Bangles front lady Susanna Hoff's, she sounds commercial, but stillpassionate. With tracks such as the uptempo I Plead Insanity and the ballad Half The World, the living juke box nods in the direction of mainstream pop à la Kylie Minogue. The title track and first single with its raver edge is pop rock of a Roxette standard.

ERIC CLAPTON
24 Nights - Reprise
PRODUCER: Peter Vettese
This is a faithfuly recorded document of a successi

RICKIE LEE JONES
Pop Pop - Geffen AC/J PRODUCER: David Was/Kickee lee Jones
The acclaimed American singer/songwriter is now playing crossovers of other artists' songbooks. She selected songs from the roaring '20s to the '50s. The jazz, all-acoustic arrangements are the binding element on this curious set. Up From The Skies, with the finger picking blues guitarist Rebben Ford, is an unidentifiable Jimi Hendrix song.

KARL KEATON
Just Another Love Affair - Arista EHR/D PRODUCER: Arthur Baker/Dean Landford/Mark Farley Ex-American OIs rule the German dance scene, with Keaton being the most soulful of the bunch. The influence of Al Green, world's most supple-voiced soul singer is evident, especially on the ballad Miss Me. Most of all, he sounds like the twin soul brother of Waylo-signing Billy Alway. This debut album is a combination of Keaton's passion and a top-rate production. In this respect, the single I Remember— reminiscent of Paula Abdul's Straight Up—shows the expertise of Arthur Baker.

JOHNNY WINTER
Let Me In - Paintbrush/Virgin R PRODUCER: Dick Shurman/Johnny Winter
This is a real scorcher from one of the best guitariststhe blues ever gave to rock. Illustrated Man, the single and first track of his Virgin debut, sets the uncompromising tone for this album. Winter plays more notes per minute than any guitarist this side of Buddy Guy. With a powerful voice still in perfect form after all these years, this is a pioneer who continues to expand both blues and rock.

ALBUMS

NEW TALENT

ALEXIA COOPER
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Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR. AC/R, Rock/D, Dance, C (Country), J (Jazz), EZ (Easy listening), NAC (New Adult Contemporary), A (Alternative) and M (Metal). Records mentioned in New Talent are by acts signed to independent labels for which licence and/or publishing rights are available, except as noted. Please send your samples to Ribberthill/Machgeld Boise, Box 9027, 1006 AA Amsterdam, Holland.

MUSIC & MEDIA OCTOBER 26 1991

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STATION REPORTS

UNITED KINGDOM

BBc Radio 1/London
Paul Robinson - Prog Dir A List
INXS- Shining Star U2- The Fly
A-Hits Move To Memphis
Dire Straits- 'Money For Nothing' Dire
Boy George- 'Kissing A Fool'
B List:
Pet Shop Boys- 'Disco Queen'
Mike & The Mechanics- 'Samba'
Radio Clyde/Glasgow
Jude Spiers - Music Dir
A List:
Genesis- 'No Son Of Mine'
Simply Red- 'Something Got Me'
B List:
Genesis- 'No Son Of Mine'
Simply Red- 'Something Got Me'

PICCADILLY RADIO/Manchester
John Paul Ballantine - Head Of Music
A List:
Tom Petty- 'Into The Great Wide Open'
Kenny Thomas- 'Best Of You'
B List:
Bonnie Tyler- 'Bitter Blue'
Scorpions- 'Send Me An Angel'

Radio City/Glasgow
Tony McKenzie - Head Of Music
A List:
Genesis- 'No Son Of Mine'
Simply Red- 'Something Got Me'
B List:
Genesis- 'No Son Of Mine'
Simply Red- 'Something Got Me'

Radio Trent/Nottingham
Len Great - Dept Prog Dir A List:
Genesis- 'No Son Of Mine'
Simply Red- 'Something Got Me'
B List:
Genesis- 'No Son Of Mine'
Simply Red- 'Something Got Me'

B List:
Robert Plant- 'Babe I'm Gonna Leave You'
B List:
Eurythmics- 'Sweet Dreams'

HORIZON RADIO

Dundee/Northampton/Gloucester
Clive Dickens- Head Of Music A List:
Genesis- 'No Son Of Mine'
Simply Red- 'Something Got Me'
B List:
Genesis- 'No Son Of Mine'
Simply Red- 'Something Got Me'

B List:
Andy Scott- 'Get Ready 4 This'
Mike Ball- Head Of Music

DAWN RADIO/Coventry
John Robinson - Head Of Prog A List:
Genesis- 'No Son Of Mine'
Simply Red- 'Something Got Me'
B List:
Genesis- 'No Son Of Mine'
Simply Red- 'Something Got Me'

B List:
Tom Petty- 'Into The Great Wide Open'
Kenny Thomas- 'Best Of You'

OCTOBER 26 1991

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US Radio Salaries Surveyed

How do your station’s employee salaries compare with those in the US? According to a study done by the accounting firm of Miller, Kaplan, Arase & Co., a survey of 178 stations in the nations top 25 markets yielded these average salary breakdowns:

- General Manager $160,900
- General Sales Manager $106,300
- Morning Personality $104,500
- Programme Director $92,700
- Top Salesperson $88,600
- Average Salesperson $56,400
- Chief Engineer $45,800
- News Director $43,100
- Promotion Director $35,900
- Traffic Director $26,400

Increase In CD Storage Capacity Developed

A new chip which produces lasers that will increase compact disc storage capacity has been generated by the St. Paul, MN-based 3M company.

The amount of data, including music, which can be stored on a compact or optical disc, will supposedly be three to four times greater due to lasers with shorter and more compact wavelengths.

The blue-green laser diode model allows for information to be stored in less space, thus extending memory capacity. The 3M prototype, like that developed in 1988 by Matsushita, functions only in very cold surroundings, however. Should 3M researchers concoct a way to make the diode viable at room temperature, it could become commercially available within the next two years.

Satellite DAB Vowed To Flourish

According to Federal Communications Commission (FCC) Commissioner Sherrie Marshall, in an address delivered at last month’s NAB conference, digital audio broadcast (DAB) will come into existence and will be partially or totally broadcast by satellite.

The angry crowd was seemingly unanimous in the feeling that broadcasts from outside the United States could arrive at an address calculated to support Marshall's program in the UK. Marshall made a rationalistic surrender of the issues that could develop into existence and will be partially or totally broadcast by satellite.

Music Stars Dominate Top-Paid Entertainers

In total, 18 musical acts earned a spot on the annual Forbes Top 40 list of Highest-Paid Entertainers, with New Kids On The Block landing the number one position with a staggering gross income of $115 million during 1990-91.

Other musical performers who made at least $20 million include:

- Madonna
- Michael Jackson
- Janet Jackson
- Billy Joel
- Grateful Dead
- Prince
- Andrew Lloyd Webber
- Paula Abdul

The USA page is edited by Tom Kay, Jane Dyson and Lisa Norwood of Main Street Marketing. They can be reached in Minneapolis at (612) 621-9297 or fax: (612) 621-6427.
It is very rare for artists recording in the German language to cross borders. Apart from the southern part of Holland, where the schlager genre enjoys a steady popularity, German-language music only makes the "supra-national" crossover to Austria and Switzerland. In general, German artists face the challenge of being understood in English.

However, in 1983 Nena's 99 Luftballons broke the mould, although the UK market was conquered with a translated version. It happened again last year with Matthias Reim-Reim's Verdenum. Ich Lieb Dich (Dance, I Love You) not only topped the German and Swiss sales charts, but also managed to hit number one in Holland and Belgium.

And Reim was on his way to establishing another record. The single stayed in the pole position for 16 consecutive weeks, a feat not repeated since Bonny M's Rivers Of Freedom.

In this respect, it is interesting to compare sales figures for both singles. While Bonny Mgrossed two million copies, Reim was good for "only" 900,000, a clear indication that "German" music only makes the schlager genre enjoys a steady popularity. In this respect, it is interesting to compare sales figures for both singles. While Bonny M grossed two million copies, Reim was good for "only" 900,000, a clear indication that "German" music only makes the schlager genre enjoys a steady popularity.

"Our first approach is [public broadcaster] NCRV," says van der Schuyt, "as they were showing "Hans van Willigenburg" last week. With this release, things are more complicated. Nevertheless, we expect to sell a million copies of the new album." Polytron has set up a nationwide advertising campaign, combined with in-store promotion and national press advertising.

In Holland, Phonogram marketing manager/international repertoire Dries van der Schuyt is currently testing radio reaction on the single, and sales might be boosted by Reim's performance on the Dutch TV show "Hans van Willingenburg" last week. "Our strategy was to publicise the single in the schlager genre, as they were the first to get the ball rolling last year. We take it from there."
**Top 10 Albums in Europe**

**UNITED KINGDOM**

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*Note: The chart represents the top 10 albums in each country based on sales data for the period.*
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**OFF THE RECORD**

DANGEROUS RELEASE: Off The Record hears that Michael Jackson was set to deliver the final approved master tapes of his forthcoming Epic album, Dangerous to Sony Music's US offices around October 19, which means the planned release date of November 25 might get pushed back.

What is sure is the worldwide radio and in-store release date for the single Black Or White: November 6. Written and composed with Bill Bottrell, the 3:22 minute edited version features a prominent guitar part by Slash of Guns N' Roses, as well as rap lyrics by Bottrell. An eight-minute video is likely to premiere on November 14, directed by John Landis and featuring Bart Simpson, George Wendt (Norm in NBC's TV sitcom "Cheers") and "Horse Adult" star Macaulay Culkin.

London-based Sony Music International has printed 10,000 posters for in-store use, which features only a pair of piercing eyes and a lock of hair. Tag line: It's Dangerous... It's Coming Soon!!!

Full details expected next week.

MORE ON THE WAY?: Similar deals are likely to follow the licensing agreement between Factory Records and London Records (M&M October 19). Both Beggars Banquet/4AD and Mute are believed to be currently negotiating with London Records, as well as with other majors for European representation. Among those rumours to be left in the talks is BMG.

BMG ARIOLA BELGIUM CHANGES: OTR has picked up word about some major changes at BMG Ariola Belgium's promo department. We hear head of promotions Hilde van Steenvoort has left to start her own business, while Arielle Maggini has moved over to be a promotions officer at Virgin Belgium. Maggini replaces Marc de Boeyer, who will devote all his time to his promotion company Play That Beat.

FULL SPEED AHEAD?: A new Swedish indie is believed to be over to be a promotions officer at Virgin Belgium. Maggini replaces Marc de Boeyer, who will devote all his time to his promotion company Play That Beat.

Sony (continued from page 1)

observers, and sources say it has affected morale within Sony Music Europe, which has been undergoing senior management changes.

La Falce was the first major market to leave Sony Music Europe since Jorgen Larsen's departure from the company in July. After Larsen left, La Falce—as well as heads of Sony Music companies in Germany and France—began reporting directly to Bob Summer, New York-based president of Sony Music International.

Summer released a prepared statement about the changes, expressing appreciation for La Falce's "significant growth of Sony Music Italy. He said, "We respect his decision to leave and wish him good fortune as he considers the next step in his professional career." La Falce himself issued a short statement. "I have enjoyed these years and take pride in the success of the company," he commented.

Summer also welcomed Cabrini back to Sony Music Italy. As president and MD, Cabrini will be charged with the marketing of US, domestic and international artists in the Italian market. He reports to Summer.

Sony (continued from page 1)

expected to acquire Jazz FM through David Maker and David Astor's Golden Rose consortium, and operate both stations from Jazz's central London premises. Golden Rose could acquire the stake in the station in early July.

However, other Classic FM investors were apparently unhappy about investing in the station and may also acquire a 49% interest in the company.

The Radio Authority is watching the situation closely, although it is not able to intervene. Comments a spokesperson. "Once any deal goes through, we will be on time. The only concern would be that the new owners are fit and proper persons as defined in the Broadcasting Act, and are acting in accordance with the conditions of the licence."

"If Jazz FM were to fail, then we would have to re-advertise the licence, although it would not have to be another jazz station. It would have to be open to all formats, providing it widened listener choice and did not duplicate existing stations."

Sony (continued from page 1)

as well as with the forthcoming Z magazine.

Fuller details expected next week.

**CIVIL WAR FALLOUT:** The unstable political climate in Yugoslavia has led state-owned record company Jugstrog to slash the staff and factory payroll by 25%. The Zagreb-based company has also announced a name change: Croatia Records.

**EPIG GOES HOLLYWOOD:** Epic Records has launched a separate soundtrack division called Soundtrax. Three major film scores will be released around the end of November: Steven Spielberg's Peter Pan, with music by John Williams; Bagy, starring Warren Beatty; and Motown-influenced My Girl.

**BOO NEWS:** Betty Boo, the ex-Rhythm King artist, has been signed to a worldwide long-term recording contract with WEA UK.

**ON A LIGHTER NOTE:** The Salisbury FM consortium bidding for the Salisbury radio licence in the UK nearly didn't make it onto the list of applicants. The driver taking the application to the Radio Authority was involved in a car accident. Luckily, no one was hurt, but the group technically missed the deadline. Being kind of heart, the Radio Authority elected to bend the rules and accept the late entry.

**EUROPE AT A GLANCE:** Is a major record company about to buy a large stake in PWL? What's this about Swedish hit record program Sweatshop shopping around a 30-50% stake in the company? Which UK FM is altering its programming, dropping Kylie and adding Genesis? Is a Belfast station planning to add gospel and country music to its winter schedule? Are more changes in store in the promotions department at one of the majors in Germany?

**OFF THE RECORD**

**Swedish Radio (continued from page 1)**

The new coalition center-right government, although pro free radio, is still in the midst of setting a timetable for commercialising the industry. As a result, many stations are taking deregulation as a flimsy accoutre or are not prepared to wait until legislation comes in.

One of the first of the new batch of stations to air was Radio P4/Land in southern Sweden. That station announced its intention to go commercial the day the Nova began, which was before the mid-September elections taken the Social Democrats by surprise.

Since then the station has been joined by Radio Frid & Frijd, Karlstad, Radio Lidingo Stockolm, Botkyrka/Salem's Nrrradiofogering Stcokholmu, and Radio FM, Linkoping.

Claes Thilen, head of the board of Radio Lidingo, says one of its 10-member stations, Hydra, will be released around the end of November: Steven Spielberg's Civil War Fallout: The unstable political climate in Yugoslavia has led state-owned record company Jugstrog to slash the staff and factory payroll by 25%. The Zagreb-based company has also announced a name change: Croatia Records.

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**EHR TOP 40**

**AIRPLAY ACTION**

Since Bryan Adams started topping the EHR Top 25 (10 weeks ago), the difference in total number of report stations with the no. 2 has never been so low at this week. Adams leads with over two more stations under its belt than the no. 2's, Simply Red.- Simply Red's "Something Like A Prayer" is ranked fifth in this week.

Simply Red continues to get strong airplay in the UK, Germany and France. This trend carries on, the band is likely to be the most popular new hit next week. Simply Red's "Something Like A Prayer" is currently ranked fifth in this week.

**EHR NEW ADD LEADERS**

**EHR "A" RATING LEADERS**

**EHR "A" RATING PERFORMANCE**

**CHARTBOUND RECORDS**

**EHR TOP NEWCOMERS**

**MUSIC & MEDIA OCTOBER 26 1991**
Jil Caplan does not charm snakes only. Her new album “La charmeuse de serpents” has passed Gold status, and its first single, “Tout c’qui nous sépare,” went Top 6 in the French charts. The best is yet to come: Jil’s new single “Natalie Wood” is already charting well in France, and the album — just released in Belgium, Switzerland and Spain — is scheduled in Japan and Canada for January 92. Meanwhile, Jil will start her first national tour, with final dates in Paris, at prestigious “Cigale theater.”

1992 might not be the Year of the Snake, but it might well be the Year of Jil Caplan.