**Emap eyes French radio**

by Wayne Bodkin

**PARIS** — The French division of U.K. media group Emap is ready to make its move into radio.

At present Emap France is purely a magazine publisher—however, the company has now revealed that it is looking to buy a national music radio network. Seven years ago, Emap expanded its publishing business into radio in the U.K.; its Emap Radio division now owns some 18 stations.

"Emap is not interested in a minority shareholding in a station," says Jan Jacob Boom-Wichers, director of development at Emap France. "Ideally, we want to wholly own a music station, because that's what we know how to do successfully."

The Emap executive rules out setting up a brand new station in France because of the lack of spare frequencies, and he also dismisses buying any type of speech broadcaster. "[Speech radio] requires a lot of personnel if it is to be good, and that is very expensive."

Boom-Wichers says he is particularly interested in stations which could be purchased at a "reasonable" price.

**RCA Records U.K. artist Gary Barlow gave an exclusive "Live At Heart" performance at London's Air Studios on November 11. Invited guests also included U.K. record company execs and listeners from Chrysalis Radio's AC station Heart 106.2/London and soft AC 100.7 Heart FM/Birmingham.**

**CLT-UFA expands Atlantic**

by Mike McGeezer

**LONDON** — Europe's media groups can put their cheque books away—Atlantic 252 isn't for sale.

The CHR station's owner, CLT-UFA U.K. Radio (formerly CLT U.K. Radio), has rolled out a series of long term plans putting to rest growing industry speculation that Atlantic (which broadcasts on long-wave to most of the U.K. from Ireland) was about to be sold to Emap Radio.

Commenting on the intense speculation that Atlantic is—or was—for sale, Travia Baxter, managing director of CLT-UFA U.K., confirms, "Atlantic 252 is firmly in the CLT-UFA broadcast stable, and will remain there."

**Jump in the Net, says NAB exec**

by Emmanuel Legrand

**MONTE CARLO** — The Internet is a positive aid to growth for radio stations, not a threat.

That's the message which will be delivered by Rick Ducey, senior vice-president of U.S. National Association of Broadcasters (NAB), to participants in the 5th NAB European Radio Operations Conference in Monte Carlo between November 16-18 (see page 12 for a conference preview).

Stations should use the possibilities offered by the Internet to enhance interactivity with listeners, build their brand on a new medium, and deliver new advertising opportunities, says Ducey.
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**No PolyGram ‘golden handshake’ for Blackwell**

by Christian Lorenza

LONDON — Island Records founder and chairman Chris Blackwell left the company on November 6—apparently without any financial compensation over the remaining two years of his five year contract.

Blackwell had served three years of his five year contract as chairman of Island Records worldwide and member of the PolyGram board. He walked out of his post after citing differences between himself and PolyGram president and CEO Alain Levy in the U.S. press a week prior to his departure.

PolyGram will allegedly not pay any form of financial compensation for the remaining two years on Blackwell’s contract. A source close to the company told Music & Media “no money changed hands when Blackwell left.”

This situation would contradict the usual terms of separation for top executives in the industry, but the source explains: “I guess you could say that he had to make a concession (to the company).” Both Blackwell and PolyGram declined to comment on the situation.

It remains unclear whether PolyGram will replace Blackwell. The company’s other main labels operating on an international basis—such as Mercury and A&M—do not have a position equivalent to Blackwell’s post as worldwide chairman of Island.

At pre-strike, PolyGram would only say that it is looking to fill the post of Island Records U.S. president, which has been vacant since Johnny Barbis left in November 1996.

Blackwell’s departure comes on the eve of preparations for Island’s 40th anniversary in 1999—he founded the label in Kingston, Jamaica, in 1959 and moved it to London three years later. PolyGram acquired the label in 1989 and retained Blackwell’s services, acknowledging his outstanding A&R skills.

Blackwell’s last “hands-on” production job for Island before his departure was the first two in a series of compilation albums documenting the label’s development, from the rough R&B of Laurel Aitken’s Bagging My Bones through to ska, the grooming of reggae superstar Bob Marley and Island’s latter day rock roster featuring the likes of U2 and the Cranberries.

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**‘Candle’ lights up U.K. singles scene**

by Kai Roger Ottesen

LONDON — Third quarter sales figures released by the British Phonographic Industry (BPI) this week confirm the huge impact the “Diana factor” has had on the U.K.’s music market.

Elton John’s tribute to the late Princess Diana, “Candle In The Wind 1997” (Rocket), accounted for around three quarters of an eight percent rise in sales in the U.K. record market in the July-September period. By the end of September, the single had clocked up shipments of 5.3 million units in the U.K.

Compared with the same period in 1996, U.K. singles sales rose 40 percent to 24.4 million units—this represents a 73 percent rise in value to £45 million ($72m) at trade prices.

However, the U.K. albums market remained fairly static in the third quarter, with 44.4 million units sold; 230,000 units down on last year’s third quarter. The albums market fell in value 0.5 percent to £196.3 million ($317.3m).

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**NRJ rolling into Norway**

by Kai Roger Ottesen

**OSLO** — French radio giant NRJ has continued its recent expansion policy by acquiring a 30 percent stake in Norway’s second biggest local commercial station.

CHR broadcaster Radio Osloford-Nesodden is expected to make some significant adjustments to its format following NRJ’s move. Finn Norvold, managing director of the newly formed company NRJ Oslo, says a new sound for the station will be unveiled “as soon as possible.”

Norvold adds: “We want to bring something new to the Norwegian [radio] market, and NRJ can help us do that. It means the profile of the station will be closer to NRJ’s basic programming format, with some [local] adjustments. NRJ possesses a lot of [programming] expertise which we will be able to take great advantage of.”

NRJ Scandinavia programme director Daniel Akkerman, who is overseeing the programming changes, says: “Osloford is a good station, and it’s probably the [local] station which is closest to what NRJ normally stands for.”

Although Osloford will remain targeted at 15-35-year olds, it is expected that the amount of music will be increased to 80 percent of the station’s output, and there will be changes in both the selection of music and Osloford’s overall sound.

According to third quarter ratings from Gallup, Radio Osloford is Norway’s second largest local radio station, with a weekly audience reach during the third quarter of 4 percent (or 80,000 listeners). Contrary to reports in Norwegian press, however, there are no immediate plans to develop a national network of NRJ stations in Norway, according to Norvold.

“It’s not realistic in the near future,” he says, “in terms of practical and legal issues.” One of the main obstacles is commercial broadcaster P4’s monopoly on national commercial radio operations in Norway until 2003—local stations are currently not permitted to network output.

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**NEWS**

**New sales house for Capital**

by Mike McGeever

London - The Capital Radio group is launching a new in-house sales arm designed to offer advertisers more specific commercial opportunities across the company.

The new division, Capital Advertising, will become fully operational on December 1, replacing Capital-owned sales house MSM, which had served clients from a variety of radio groups and which closed its doors on November 28.

The new company is offering three new initiatives to the advertising market. "Brand Strands" will offer advertisers a three-station package designed to suit their specific targeting needs. These packages will be tailored to times of day which will have maximum impact to advertisers. "Style Surfers" will package programming elements to create a "look" of a campaign across a four week period.

"Capital City Link," meanwhile, will involve 17 of the group's stations offering advertising opportunities around sports bulletins during breakfast and afternoon drive-time slots.

"Capital Advertising will provide clients with a raft of opportunities way beyond straight airtime," comments Capital's group sales director, Fru Hazlitt, who will head the new company.

She claims: "Advertisers will now be able to book campaigns not only by region, but by musical genre and demographic group. This is the first time a radio group has introduced brand selling."

Capital Advertising will also represent the Southend-based Essex Radio Group, Independent Radio News, and commercial radio's networked Pepsi Chart Show.

**A&R changes at French labels**

by Remi Bouton

Paris - Two heads of A&R working for major French record companies have lost their jobs in the same week.

Columbia France's A&R director Didier Varrod, and his counterpart at Universal France Philippe Puydauby both departed in the week ending November 7. At Columbia, Varrod has been replaced by the label's general manager Olivier Montfort, who is also deputy general manager of Sony Music France. A Sony Music statement says: "Didier Varrod wished to stand back and consider some personal projects."

Varrod declined to comment on his departure. Prior to joining Columbia, Varrod—a former journalist and radio personality—held a similar position at Polydor. Over the past three years, Varrod had long-term artistic development with the signing of acts such as pop/chanson singer Marka, pop band Lili Margot and rappers Stony Bugy, DJ Cam and KDD.

Varrod also created Yelen, a new label within Columbia, and A&R'd by Patricia Bonnet, focusing on "field" rock music with acts such as Oneyed Jack and the U.K.'s Gary Clail.

According to sources at Sony Music France, "This structure is not in question for the moment." Universal France is saying goodbye to its A&R director Philippe Puydauby who previously worked for Epic, WEA and Ariola and has replaced him with Laurent Manganas who joins from EMI.

The company's president Gerard Woog says there were "no major withdrawals," leading up to Puydauby's departure, "but some simple divergences (over the company's A&R policy) as often happens in this business."

**A sporting chance for O'FM?**

by Wayne Bodkin

Paris - "Europe's first 24 hour sports radio station" is set to kick off in two months time.

Local Paris A&O talk broadcaster O'FM 99.9 is claiming that title after deciding to change format and become an all-sports station. It's a move which news editor Philippe Pfeger says has been planned for some time.

"We decided we needed to provide something new," he explains. "We have been relatively successful with our current blend of talk and (AC) music. But, to secure our future we wanted to find a new niche."

O'FM, which broadcasts to west Paris and its suburbs, is currently a non-profit making "category A" community station, but as a result of a gradual withdrawal of local authority funding is being forced into the commercial sector, where— if French radio regulator the CSA agrees, it will become a category B local commercial station. The need to be fully self-financing in the future is a main factor behind the format change.

The CSA has given its verbal agreement to the change of format, with a formal written announcement expected within a fortnight. The new format—decided upon after market research showed strong demand for an all-sport station—will be based on the successful "rolling news" concept used by national news/talk broadcaster France Info.

Sports results will be announced every 10 minutes together with information spots on different sports.

There are also plans to air magazine shows which will explain different sports in greater depth. Two other key areas of coverage on the station will be health and leisure.

If the format switch is successful, O'FM hopes to make itself available nationally by broadcasting on one of the new digital satellite radio channels.

"We'll keep the O'FM name and frequency—will be called Sport O'FM or O'FM Sport," Pfeger concludes.

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**ON THE BEAT**

**CADENA 100 BACKS ANTI-RACISM GIG**

Madrid — Cadena COPE'S A&O talk network Cadena 100 broadcaster Rafael Revert said at the Spanish gypsy flamenco- blues guitarist Raimundo Amador, who is also a member of the groups Los Del Rio and Los Rebeldes. Cadena 100 director Rafael Revert says the concert's aim was "to fight all forms of intolerance and to make young people aware of the dangers of racism."

**FRENCH LABELS LAUNCH MAXI-SINGLES**

Paris — Record companies are turning to multi-track singles in an effort to capitalise on the current popularity of CD singles in the French market and to help compensate for declining sales of compilation albums. Universal Music France has already released a series of four-track CDs—sold at the same price as standard two-track CD singles in an effort to capitalise on the current popularity of CD singles in the French market.

**NEW REGIONAL LICENCE ADVERTISED**

London — The U.K.'s Radio Authority (RA) has formally advertised a new regional radio licence for the north-east of England, covering Cleveland, Tyne & Wear and parts of Durham, Northumberland and North Yorkshire. Some two million adults will be able to receive the new service, which will have an identical transmission area to AC/talk network Radio Capital.

**FEMALE CHIEF FOR WDR**

Berlin — Monika Piel is to become the new radio programme director at German public broadcaster Westdeutsche Rundfunk (WDR)—the first woman to hold that position.

Piel is currently WDR Radio's deputy director of programming and is also programme director of WDR 2. She will officially take over in April of next year, when current radio programme director Thomas Roth leaves for Russia to head-up the ARD/WDR bureau in Moscow.

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METALLICA

RELOAD

THIRTEEN NEW SONGS
New lease of LIFE for Germany's MDR

by Ed Meza

BERLIN — Public broadcaster Mitteldeutsche Rundfunk (MDR) is completely revamping its music station MDR LIFE in an effort to win back listeners by taking more than a slick marketing campaign to win back listeners from commercial rivals such as Radio FSF and Energy in Saxony, Radio SAW in Saxony-Anhalt and Thuringia's BR Fernsehen. The state's new schedule has much more to offer than just music.

"We want to be not only entertaining, but informative as well," says an MDR spokesperson.

With those goals in mind, MDR has included a number of new sweep elements in the new LIFE line-up, including in-depth reports on politics, the economy and entertainment. The reports are being filed by correspondents from both MDR and Germany's national public broadcaster ARD. In addition, each local affiliate MDR LIFE station is now carrying its own regional programming.

Meanwhile, a new MDR LIFE website (at www.mdr.de) is offering local services such as current job market listings as well as general information on music, TV and radio.

The strategy is part of a wider PR offensive by MDR to make the public broadcaster more accessible. Its new radio studio complex in the city of Halle will soon be finished, and officials are hoping it will become an integral part of city life. MDR currently broadcasts all of its radio programming from studios in Leipzig.

Norwegian chart rule dispute finally settled

by Kai Roger Ottesen

OSLO — The long-running dispute over Norway's chart compilation rules (Music & Media, October 18) appears to have been settled.

A statement on October 22 from the country's competition authority: The authorities have ruled that chart eligibility rules set by Norway's main music industry bodies, the GGP and IPPI Norway, are now "fair.

The dispute had been sparked by a complaint from classical budget label Naxos. The company had argued that the rules were unfair because a minimum published price to dealer (PPD) stipulation for chart eligibility excluded the company's product from the charts.

The record industry bodies responded by reducing the PPD limit from Nkr 90 ($12.80) to Nkr 70, and by removing the stipulation altogether from the classical chart.

These actions, according to the statement from the competition authority, make a previous warning to the record industry "redundant." However, the authorities add that it intends to keep a close watch on the chart rules, and has requested that any changes to chart rules are reported by the record industry no less than 14 days prior to implementation.

"The main thing about the album is that it reflects the atmosphere of the programme—the tracks suit the guests who picked them, and give a snapshot of the life of those people," says Wim Coryn, compilation and special projects director with PolyGram.

Although Coryn is reluctant to cite sales figures to date, he says that he expects the album to be a popular Christmas stocking filler.
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1 x Gold - Indonesia / 1 x Gold - Malaysia / 1 x Gold - Philippines / 1 x Gold - Italy / 1 x Gold - South Africa

AQUA - BARBIE GIRL - 2 x Platinum - Norway / 1 x Platinum - Denmark / 1 x Platinum - Sweden
1 x Platinum - New Zealand / 1 x Platinum - Holland / 1 x Platinum - Australia / 1 x Platinum - U.K. / 1 x Gold - Finland
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Universal Music Presents

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AmericanRadioHistory.com
Dion's 'Titanic' release sets sail for new shores

by Christian Lorenz

Let's talk about sales... "We believe this is the biggest ever ship-out in history of Sony Music Europe—bigger even than for Michael Jackson's HIStory Part I."

So says Sony Music Europe senior VP marketing, Ogden. In the week which finds Sony Music Europe celebrating the release across Europe of Celine Dion's fifth English language album, Let's Talk About Love.

November 17 sees the release across Europe on Columbia (except for the U.K., where it's on Epic) of Let's Talk About Love, the album which Sony hopes will establish the artist with a wider audience in Europe's German speaking markets.

Ogden gave the album a massive international kick-off; a cost of £500,000 ($845,000)—on October 30 with a transatlantic satellite video linkup between Montreal, Québec, where Dion was, and London, Paris, and Tokyo, where fans and media gathered for an interactive Q&A session with the artist. The video session was also broadcast in Spain, Austria, the Netherlands, Sweden, Italy, Belgium, Switzerland and Norway.

An added European element on the album comes in the shape of an exclusive track, Be The Man, which will not be available in the U.S. That's presumably one of the elements which leads Ogden to say he expects the album to top the European sales mark of 7.5 million units set by its predecessor Falling Into You.

"Retail orders reached the two million unit mark across Europe two weeks before the release date," says Ogden. "This is Sony's highest ever release to date in Europe."

Current schedules show Sony Music Europe plans to manufacture three million units of Let's Talk About Love before Christmas—the label expects sales to receive a boost in January after 20th Century Fox releases the film Titanic across Europe. The movie will feature the album track My Heart Will Go On as its central "love theme."

Sony Music hopes to establish Dion with a wider audience—especially in the German market—on the back of the movie. "There's still potential for improvement of Dion's sales in Europe," comments Ogden. "The French and U.K. markets are pretty much saturated, but we feel we can bring sales in Germany up from around one million units we achieved with Falling Into You to the U.K. level of three million."

Columbia Germany product manager Kim Schafer says: "Falling Into You sold 1.2 million units in Germany, but we are only at the end of its lifespan and Celine made it clear she would think so, but Falling is definitely at the peak."

"The biggest ever ship-out in the history of Sony Music Europe—bigger even than for Michael Jackson's HIStory Part I. To release a second single barely three weeks after the first one—Tell Him, Dion's duet with Barbara Streisand, in Europe only on November 3—might seem an unusually hasty move. However, Ogden comments that the duet with Streisand "may be perceived as more closely connected with the latter artist in the public's eye, therefore we decided to work a second Dion single very soon after Tell Him."
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Kinleys' aim is to please with country/pop double

by Paul Sexton

Nashville legend has it that the stars of tomorrow are currently waiting tables or pushing brooms around some bar on Music Row; the legend has it that there's a lost of truth when it comes to the Kinleys.

Twin sisters Heather and Jennifer Kinley grew up in Philadelphia, but followed their musical star to Nashville at the age of 19. Seven years and countless jobs later, the duo are turning heads in both the country and pop communities with their debut album Just Between You And Me, on Epic.

The first single from Just Between, the classy ballad Please has climbed into the top 20 of Billboard's Hot Country Singles & Tracks chart and ranks at No.71 on the magazine's Hot 100 Singles chart.

Several tracks on Just Between You And Me are co-written by Heather and Jennifer, who developed their songwriting skills during their time at Neighbours at the age of 17. When she offered record deals even before she took the state of me, I was like: 'What's he doing working with me?' ”

Imbruglia adds: “The basis of some of the songs was pushed bars and pool tables or pushing brooms as a single with the rhythm section early next year.

Imbruglia is probably best known in many territories as "Beth" from the long-running Australian TV soap Neighbours. However, the 22 -year old singer had vocal and dance training from an early age and was offered record deals even before she took her first part in Neighbours at the age of 17. When she left the show three years ago, she decided to move out of acting and start a career in writing pop songs.

"It's probably the most terrifying thing I've ever done," she says. "I just tried to keep the music honest—and it's very personal," says Imbruglia. She adds: "The basis of some of the songs was done long before I had my deal with RCA. I was more of a lyricist initially, now I have more input in the melodies and the chords. This development is probably the most exciting part of being a songwriter for me: it's this creative process I've lapped into and I don't know where it comes from, but I love it."

Imbruglia's list of songwriting and production collaborators on the album is impressive. "Phil Thornalley is the first person I worked with on the album," she explains. "I've worked with producers and engineers and now I really get a feel for the rhythm section. We hooked up through a mutual friend. Then there's Mark Goldenberg who wrote Novocaine For The Soul with the Eels. Mark heard my songs through his publishing company, liked them and wanted to work with me."

In addition to Thornalley and Goldenberg, Imbruglia also worked with Radiohead producer Nigel Godrich—who mixed a large number of the album tracks for her. "I met him through Phil who had asked him to come down to the studio," recalls Imbruglia. "And it wasn't until after he'd done the mixes that I found out he'd done OK Computer and you should have seen the state of me, I was like: "What's he doing working with me?"

MUSIC & MEDIA NOVEMBER 22, 1997
THE NEW ALBUM

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Brian McKnight & The Refugee Camp Allstars

Peter Andre Before Time
Flava #1, I Feel You #1, All About Us #3
Mysterious Girl - highest selling UK independent release '96
Natural - album #1
Platinum in 8 territories, Gold in 10 territories
The “three M’s”—marketing, management and music—are on the agenda for more than 200 broadcasters, the majority from Europe, who are expected to attend this year’s NAB European Radio Operations Conference, held in Monte Carlo on November 16-18. Here, Emmanuel Legrand previews the event.

When the National Association of Broadcasters (NAB) branched out from its North American base five years ago to organise its first event in Europe, many wondered how relevant American radio culture—as exemplified by NAB—would be to current developments in the European commercial radio market.

Five years on, the NAB European conference has firmly established itself as an important fixture on the agenda of the continent’s broadcasters. It provides a European platform which reflects the increasing maturity of Europe’s radio market.

Support and benefits
“NAB represents, first and foremost, commercial broadcasters,” explains Terri Rabel, the association’s senior vice president, operations and international business development. “It’s been a U.S. organisation for many years, but we found that the more you support your colleagues in neighbouring states or in a foreign country, the more benefits accrue to all broadcasters.”

Rabel says NAB’s initial mission to represent commercial broadcasters “has not changed,” but has actually broadened with the evolution of broadcasting in other parts of the world, including Europe, the Eastern bloc countries and Asia. She explains that NAB recognised its future growth lay in international development, by providing an education and business platform to broadcasters.

That purpose will be made clear to this year’s NAB participants, who will have the opportunity to attend some 25 sessions, covering many fields of interest to broadcasters and conducted by experts from Europe and the United States.

This year’s conference programme will focus on three main topics: executive management; programming; and marketing, branding and promotions. This latter topic replaces last year’s focus on sales. “We plan to bring the sales aspect back next year,” reveals Rabel.

International input
Rabel says this year’s conference programme has been developed using input from all the participants, and from partners. “We try,” she adds, “to keep it fresh, and based on ideas we get from the participants.”

Two prominent international radio industry figures will attend as guests of NAB this year. Clear Channel Communications chairman Lowry Mays will offer his thoughts about the “Business of Radio Worldwide” (talking to Unique Broadcasting CEO Simon Cole) and Capital Radio’s group managing director David Mansfield will deliver a keynote address on the topic “Leveraging the Radio Brand.”

“We did not have keynote speakers previously,” comments Rabel. “I am really excited that Mansfield and Mays have agreed to be our keynote speakers. Mansfield is a highly regarded broadcaster from a highly regarded company, and Mays has clearly made a name for himself. I am pleased that we can present these two shining stars.”

Recently, Mansfield has been busy turning Capital Radio from a radio-only company into a major entertainment operation, developing its brand name through different licences. With former Capital chief executive Richard Eyre, he has recently been involved in engineering the proposed acquisition of Virgin Radio from Richard Branson.

Mays helms a group which owns or programmes more than 125 radio stations, three radio news networks, five radio sports networks and 18 TV stations in the U.S., with operations in Australasia and the Czech Republic.

Purchase and perspective
Simon Cole, who will be Mays’s sparring partner in the Business of Radio Worldwide session, says he is interested in Mays’s perspective “on the buying frenzy in the U.S. at present, and what lessons we might learn from it in Europe.”

“After all,” Cole adds, “ownership restrictions are bound to be relaxed in most countries in the future, so we will have similar conditions to those in the U.S.” With Mays’s joint ventures in Prague and Australasia, I’m also interested in discovering the secrets of working with international partners.”

Rabel says that, even with such innovations, the conference will retain its intimate touch and remain a rendezvous for decision-makers who can share their experiences. “We’ve stayed small, but we have grown and evolved,” she says. “I hope we will be able to continue on the same tracks. The NAB in Europe is an intimate forum, providing opportunities for networking and sharing.”

One change for next year, however, will involve NAB’s European director Lucy Smith, who has built the seminar’s reputation in Europe over the past three years. She will be leaving after the Monte Carlo edition to join French communication agency Groupe D!.

"Lucy can take great pride in what she’s done in getting the two continents together,” enthuses Rabel. Simon Cole, with whom Smith worked before joining the NAB, concurs. “Lucy Smith is a sad loss, but I hope they [NAB] remain committed to Europe, because they are a profoundly good influence and, ironically, about the only organisation which seems able to bring European radio executives together.”

Question time
For the second year, French service company GlobeCast will organise a quiz open to all participants in NAB Europe. Contestants will be asked to answer 15 multiple choice questions on the radio industry. Two prizes will be awarded this year: an original 1950s Electrovoice standing tele- scenic microphone; and a Turner-Crystal table-top microphone.
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Europe shifts from instinct to research

In a maturing market where competition grows almost daily, European radio programmers are increasingly looking to audience research organisations to give them a vital competitive edge. Radio's new corporate sophistication—one consequence of consolidation—means that research is no longer an occasional addition to programming skills, but has become a strategic necessity, as Mike McGeever reports.

If the '80s was the decade of instinct, then the '90s is the decade of market research,” observes Guido Monti, station manager at Milan-based CHR network Radio 105, summarising the experience of radio programmers throughout most of Europe. “As competition in this market gets tougher,” Monti continues, “good market research has become essential. It is a useful tool for monitoring existing programming performance, and for getting an indication of how future on-air policy could be developed.” However, he warns, “you have to learn how to use market research as a tool, and not to become manipulated by the tool itself.”

Paying the cost
If the relationship between radio groups and researchers has become closer, there is a price to be paid, according to Deanna Hallett, managing director of marketing and research company Hallett Arendt. In the U.K., researchers are becoming concerned that consolidation in the industry over the past few years means programming expertise is held by too few programmers. This has resulted in the research sector re-thinking and restructuring its approach to the radio industry.

Says Hallett: "Five years ago, I would be dealing with individual programmers at each station. Now, with consolidation, we deal with a group structure and a group programmer, not the individual programmers." Consequently, she says, "people like me, [who are] to a large extent the people who enhance knowledge of how to use research data, information and interpretation, are having conversations with fewer, rather than more people—in spite of the industry growing."

This means programming expertise and knowledge cannot trickle down through the radio organisation. "It's being held in fewer hands," Hallett concludes. Because of this concern and other changes in the industry, Hallett says she is contemplating setting up training schemes for programmers and sales teams to help them use research better.

Fewer players, bigger game
As a side effect of consolidation in the U.K. radio industry, research organisations have also been forced to consolidate, according to Hallett. "With the radio industry in the hands of fewer players, all of the [research] services which supply the stations within a group have to be consolidat-

"If the '80s was the decade of instinct, then the '90s is the decade of market research”

—Guido Monti, Radio 105

ed. So a lot of things that would have been contracted out, are now handled in-house.” These changes mean research companies must adapt quickly, she explains. "If something goes in-house at a [radio] group, something else becomes available out-of-house. So

continued on page 16
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their natural habitat.

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Listen while you work: music to radio's ears?

Radio listening at work has become a hot issue in Europe, as stations and advertisers realise the potential of an eight-hours-a-day captive audience. Mike McGeever discovers that recent research in the U.S. by ratings company Arbitron indicates investment in research to understand the dynamics of at-work listening could pay dividends for European broadcasters.

Targeting listeners in the workplace is rapidly becoming a priority for European broadcasters, as they attempt to grow audiences and increase revenue streams from advertising sponsorship and on-air promotional activity.

Programming teams are working with advertising/sponsorship departments to develop programming elements, such as "workforce requests," and competitions aimed at involving listeners who are tuned in every day at their place of work. "At-work radio listening is an important audience segment for radio stations to concentrate on, because you have the opportunity to reach people for long periods of time, sometimes up to eight hours a day," says Jay Guyther, vice president and general manager of U.S. ratings company Arbitron.

"In the U.S.," he adds, "at-work-listening represents about a third of all radio listening. But, whatever country you are in, it is a vital part of your audience."

Creatures of habit

Arbitron's recently conducted U.S. research pinpoints the radio habits and behaviour of listeners in the workplace. Interviewees for the survey were selected from Arbitron diary-keepers who earlier this year indicated that they listen to radio while at work.

The detailed findings of the study, "Radio Goes To Work," will be explained by Guyther during the 8th Annual NAB European Radio Operations Conference at the Hotel Loews in Monte Carlo on November 16-18.

The objectives of the study were: to better understand the nature of the workplace; to dig deeper into the "dynamics" of at-work listening behaviours; and to improve stations' effectiveness in programming, marketing and sales. The study revealed that, among those surveyed, 27 percent of all quarter-hour blocks of listening by location, were attributable to listening at work. It also showed that, for full-time workers, the workplace is where they listen to radio the most (based on quarter hours).

Locked-in listeners

Arbitron's research also challenged, according to Guyther, some "long-held assumptions" about U.S. radio listening habits in the workplace. For example, the belief that "at-work listening" is synonymous with "in-office listening" is not supported by Arbitron's findings. In fact, only 42 percent of those surveyed were working in a traditional office environment.

Although most at-work listening takes place between 09.00 and 17.00, only 41 percent of the respondents started work at 09.00. About 21 percent started at 7:00 while 36 percent began their workday at 8:00.

Although a significant proportion of listeners are locked-in, while at work, to stations they would not otherwise choose, the research shows that, of those interviewed, 63 percent control for themselves which station they listen to, via their own radios at their desks or work stations.

Don't touch that dial

Capturing the at-work listener in the U.S. is vital for broadcasters since, according to the survey, 61 percent of the workforce keep their radios permanently tuned to one station.

The reasons the majority give for keeping their hands off the dial are: the "type of music" (75 percent); and the "amount of music" (about 66 percent) aired by their preferred broadcaster.

The Arbitron study suggests to broadcasters that targeted marketing activities such as monthly station newsletters and after-work listening parties are worth considering; and that marketing efforts should be tailored to take into account working environments of all sizes, and workplaces where specific formats perform best.

Who decides what radio station to listen to?

Someone else decides 22%

I decide myself 63%

Source: Arbitron/Declinterview Study

Do you ever listen, read, access, watch...at work?

TV 11%
Internet 16%
Newspaper 39%
Radio 65%

% using medium

Source: Arbitron/Declinterview Study

Evolve and survive

Despite the pressure to evolve rapidly, broadcasting researchers are making the most of burgeoning radio markets.

In Italy, for example, Antonio Di Marco, managing director of the Bergamo-based market research company Marketing Problem Solving (MPS) confirms that radio-related research has grown from virtually zero over the past five years. "When the [radio] industry was nascent here, we took our lead from the U.S., but we have now created our own models tailored for the Italian market," says Di Marco.

"There are many stations with similar formats," he continues, "and we apply market research which they use to formulate and implement change in substantial areas of programming policy. For RTL 102.5 Hit Radio and Radio Dimensione Suono, two networks with a similar 25-44 target audience," Di Marco explains as an example, "we are able to identify who their core audiences are, and how to satisfy them. We help them to eliminate tune-out elements and to identify what the listeners want to hear."

The three most common areas of market research requested by his clients, according to Di Marco, are: defining a concept for a format; analysis of how a format is performing; and tracking the effectiveness of commercials for radio advertisers.

Research prompts changes

In Germany, where strict government control restricts programming choices for commercial stations, particularly in dense radio markets such as Berlin, Hamburg and Bavaria, research-led changes are still highly evident.

The Association of German Media Authorities (ALM) reports, that despite heavy government control, there has been a growing emphasis on specific, tight formatting of radio stations in Germany, with market research playing a decisive role in commercial programming, and statistics bear this out.

In 1994, 47 percent of all commercial radio outlets in Germany described themselves as "format radio," as distinct from generalised services. In 1996 the percentage had risen to nearly 90 percent. Most of the specifically formatted stations in the country are either AC or CHR, and more than half of all commercial broadcasters in 1996 were programmed as AC outlets.

Additional reporting by Ed Meas in Berlin and Mark Dezzani in Rome
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Message In A Bottle
Can't Stand Losing You
Englishman In New York
Every Breath You Take
Seven Days
Walking On The Moon
Fields Of Gold
Fragile
Every Little Thing She Does Is Magic
De Do Do Do De Da Da Da
If You Love Somebody Set Them Free
Let Your Soul Be Your Pilot
Russians
If I Ever Lose My Faith In You
When We Dance
Don't Stand So Close To Me
Roxanne
Roxanne '97-Puff Daddy Remix

20 Years-18 Hits
available on CD & Cassette
<table>
<thead>
<tr>
<th>Week of Release</th>
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<th>Title</th>
<th>Sales Breaker</th>
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<td>Barbie Girl</td>
<td>Aqua</td>
<td>K 'Heb je Lieb En Wacht Op Je</td>
<td>NL</td>
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<tr>
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<td>Ellen John</td>
<td>Nothing guests</td>
<td>Take Me Where The Sun Is Shining</td>
<td>A.D.</td>
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<td>Elton John</td>
<td>Rocket</td>
<td>You've Got A Friend</td>
<td>B.F.</td>
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<td></td>
<td>spice Girls</td>
<td>Brown Paper Bag</td>
<td>Puff Daddy &amp; Faith Evans feat. 112 - Bad Boy</td>
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<tr>
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<td>As Long As You Love Me</td>
<td>Nanna - Motor (Warner Chappell)</td>
<td>As Long As You Love Me</td>
<td>F</td>
</tr>
<tr>
<td></td>
<td>Alliage &amp; Boyzone</td>
<td>Quanto Amore</td>
<td>Pour Etre Libre</td>
<td>F</td>
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<td></td>
<td></td>
<td>Bella</td>
<td>The Drucks Don't Work</td>
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<td>Tell Him</td>
<td>Gotham City</td>
<td>UK</td>
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<td>Celtic Tiger &amp; Barbra Streisand</td>
<td>Oh Boy</td>
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<td>Dust</td>
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<td>Metallic</td>
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<td>Matthew</td>
<td>T'alle</td>
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<td>I'm So Lonely</td>
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<td>Whirlwind</td>
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<td>NL</td>
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<td>Spice</td>
<td>Gunman</td>
<td>UK</td>
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<td>Spice</td>
<td>Hard Times</td>
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<td>Spice</td>
<td>Le Temps Qui Court</td>
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<td></td>
<td>Spice</td>
<td>Je Voudrais La Connaissance</td>
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<td></td>
<td></td>
<td>Spice</td>
<td>If You Walk Away</td>
<td>UK</td>
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<td></td>
<td>Spice</td>
<td>Mushroom</td>
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<td>Spice</td>
<td>Westmount - Love Spirit</td>
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<td></td>
<td>Spice</td>
<td>History/Ghosts</td>
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<td></td>
<td></td>
<td>Spice</td>
<td>Big Bad Mama</td>
<td>F</td>
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<td>Boyfriend</td>
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<td>Tyra Banks</td>
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<td>Spice</td>
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<td>NL</td>
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<td>Your Mind</td>
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<td></td>
<td></td>
<td>Spice</td>
<td>The Flow</td>
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**Eurochart Hot 100® Singles**

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**Additional Notes:**
- The Eurochart Hot 100® Singles chart is compiled by Music & Media and based on data from various countries.
- The chart includes sales data from Belgium, the Netherlands, Denmark, Norway, Sweden, Finland, Austria, and Switzerland.
- The chart covers the week ending November 22, 1997.

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**Countries Charted:**
- NL = Nederland (The Netherlands)
- A.D. = Austria (Austria)
- UK = United Kingdom
- A = Austria (Austria)
- B = Belgium (Belgium)
- IRE = Ireland
- CH = Switzerland
- DE = Germany
- SPA = Spain
- ITA = Italy
- FRA = France
- FIN = Finland
- SWE = Sweden
- DEN = Denmark
- NOR = Norway
- SUI = Switzerland
- NO = Norwegian
- AUS = Australia
- NZ = New Zealand
- HUN = Hungary
- P = Portugal
- GBR = United Kingdom
- NL = Nederland (The Netherlands)
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- B = Belgium (Belgium)
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- SUI = Switzerland
- NO = Norwegian
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- NZ = New Zealand
- HUN = Hungary
- P = Portugal
- GBR = United Kingdom

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**Chart Breakdown:**
- **SALES BREAKER:** Indicates the single registering the biggest increase in chart points.
- **©Billboard Music Group:** Copyright © 1997 Billboard Music Group.

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**Source:** European Music Charts (EMC) - compiled by Music & Media and based on data from various countries.
**European Top 100 Albums**

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<table>
<thead>
<tr>
<th>Week 47/97</th>
<th><strong>ARTIST</strong></th>
<th><strong>TITLE</strong></th>
<th>Artist Title</th>
<th>countries charted</th>
</tr>
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<td><strong>SALES BREAKER</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**34**

Vanessa Mae

Storm - EM! (UK)

**35**

Andrea Bocelli

Viaggio Italiano - Sugar / Polydor

**36**

Claudia Jung

Augenblicks - EM! (D)

**37**

Magnus Ugglar

Karmacore - EM! (UK)

**38**

Elton John

Lovesongs - Rocket (UK)

**39**

Florent Pagny

Savoir Aimer - Mercury (UK)

**40**

Spice Girls

Spice - Virgin (UK)

**41**

Hot Chocolate

Their Greatest Hits - EM! (D, UK, FR, NL)

**42**

Jewel

Pieces Of You - Atlantic (US)

**43**

Boyz II Men

Evolution - Motown (US)

**44**

Alejandro Sanz

Mas - WEA (UK)

**45**

Badesalz

Wie Mutter Und Tochter - Columbia (D)

**46**

Led Zeppelin

Remasters - Atlantic (US)

**47**

Bob Dylan

Time Out Of Mind - Columbia (US)

**48**

Midge Ure

Breathe - Arista (UK)

**49**

Helmut Lotti

Goes Classic III - RCA (D)

**50**

Meredith Brooks

Blurring The Edges - Capitol (US)

**51**

IAM

L'Ecole Du Micro D'Argent - Disibel (D)

**52**

Elias

Palabra De Mujer - polydor (D) (FR)

**53**

Daniel O'Donnell

I Believe - Rite (IE)

**54**

Judas Priest

Jugulator - SPV (D)

**55**

Presuntos Implicados

Siete - WEA (D)

**56**

Soundtrack

The Full Monty - RCA Victor (US)

**57**

Lara Fabian

Pure - Polydor (D)

**58**

Wenda

Changing Change - EM! (D, UK)

**59**

Dina

Leggera - PDU (D)

**60**

MC Solaar

Paradisioque - Polydor (D)

**61**

Thomas Helming

Arenas Del RIA (D)

**62**

Genesis

Calling All Stations - Virgin (UK)

**63**

Toni Braxton

Secrets - LaFace/Arista (US)

**64**

The Raspbery

The Raspbery Overplay Hip Hop Medias Classics - Def-Joe/Morphy (US)

**65**

Boyzone

A Different Beat - Polydor (UK)

**66**

Bjorn Eidevik

Saiv - Nova (N)

**67**

Sasha

It's My Life - Byte Blue (D)

**68**

Vanessa Mae

Storm - EM! (UK)

**69**

Andrea Bocelli

Viaggio Italiano - Sugar / Polydor

**70**

Claudia Jung

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**74**

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**75**

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Mas - WEA (UK)

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**84**

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**85**

IAM

L'Ecole Du Micro D'Argent - Disibel (D)

**86**

Elias

Palabra De Mujer - polydor (D) (FR)

**87**

Daniel O'Donnell

I Believe - Rite (IE)

**88**

Judas Priest

Jugulator - SPV (D)

**89**

Presuntos Implicados

Siete - WEA (D)

**90**

Soundtrack

The Full Monty - RCA Victor (US)

**91**

Lara Fabian

Pure - Polydor (D)

**92**

Wenda

Changing Change - EM! (D, UK)

**93**

Dina

Leggera - PDU (D)

**94**

MC Solaar

Paradisioque - Polydor (D)

**95**

Thomas Helming

Arenas Del RIA (D)

**96**

Genesis

Calling All Stations - Virgin (UK)

**97**

Toni Braxton

Secrets - LaFace/Arista (US)

**98**

The Raspbery

The Raspbery Overplay Hip Hop Medias Classics - Def-Joe/Morphy (US)

**99**

Boyzone

A Different Beat - Polydor (UK)

**100**

Bjorn Eidevik

Saiv - Nova (N)

**SALES BREAKER** indicates the album registering the biggest increase in chart points.

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### Top National Sellers

#### UNITED KINGDOM

<table>
<thead>
<tr>
<th>Week</th>
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"Bootsy" Collins signed with WEA Germany earlier this year. Fresh is his first "German" album and enlists the talents of producers Mustafa "Mouse" I. Gundogdu (Fugees, Michael Jackson) and Norman Cook (Mighty Dub Cats, Fat Boy Slim). When Bootsy sings Funk Ain't Broke, he's got a point—this album boasts the "phattest" funk this side of vintage vinyl. Bump and grind to Bootsy's revised brand of G-funk, drool over the juicy old school groove and check out the cool cover.

**Brooklyn Bounce: The Second Attack**

G/S/A release date: November 24

Damon and the girls are back with their second album. Brooklyn Bounce's debut reached number 24 in the German album charts and spawned two major hits, *The Theme (Of Progressive Attack)* and *Get Ready To Bounce*. Edel is promoting the album with 30-second spots in the 10 multi-screen cinemas of the Cinemaxx chain across Germany between November 20 and December 18; TV ads for the album will run on MTV, VIVA and RTL from November 24 to December 7. Brooklyn Bounce will also bring their brand of progressive house onto the stages of German discos from November 14 onwards. Their tour will end with Radio Salu's New Year's Eve bash in Saarbrücken.

Please send review copies, information and artist photographs for consideration as Album Spotlight entries to: Christian Lorenz, Music Editor, Music & Media, to: Christian Lorenz, Music Editor, Music & Media, Zehner Str. 13, 10117 Berlin, Germany. Tel: +49 (0) 30-34 45 67 89.

**Eurochart A/Z Indexes**

**Hot 100 singles**

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**1.828.7 x 944.6**

**SALES**

**Various Artists**

**Tibetan Freedom Concert**

Grand Royal/Emi

International release date: November 17

Artists such as Radiohead, Foo Fighters, Alain Morisot and Noel Gallagher feature on this three-CD charity album largely recorded at the second Free Tibet concert in New York on June 8. All artist and label proceeds from the album will be donated to the Milarepa fund, which supports "the nonviolent struggle for freedom of the Tibetan people." The fund was launched by the Beastie Boys to administer the royalties for samples of Tibetan monks used on the Beastie's 1994 album *Ill Communication*. A film combining footage from the first Free Tibet concert in New York in 1995 and live photographs for consideration as Album Spotlight entries as Album Spotlight entries. The film will be released on VHS and DVD in February 1998.

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Station Reports include new additions to the playlist. Some reports also include "Power Play" songs, which receive special emphasis during the week. All Power Play songs are printed, whether they are reported for the first time or not. Rankings include: platinum (P), gold (G), silver (S) and bronze (B). Within each country, stations are grouped by ranking and listed alphabetically. All playlists must be received by Monday at 13.00 CET.
Harry at his best ...
... a brand new album of 10 romantic love songs
OUT NOW

HARRY CONNICK JR.
to see you
Power Play: Max Desiato - Head Of Music

CHR

Playliet Additions:

RADIO DEEJAY NETWORK/Milan

PLAYLIST ADDITIONS:

Mumford - The Long Road To America
essen

SPAIN

CABRILLO 91.1/FM

Playliet Additions:

Shakira- Ebony Hair
dud

CHR

Futurama- The Golden "I Love You"

Fun

Playliet Additions:

Maximiliano D'Apollo- lo Non Ti

CHAR
c

Playliet Additions:

Jimmy Cliff- Samba Reggae

CHR

Playliet Additions:

Lorenzo- Questo E La Mia Casa

CHR

Playliet Additions:

Wham!- Everything She Wants V7

CHR

Playliet Additions:

Queen- No One

CHR

Playliet Additions:

Massimiliano D'Apollo- lo Non Ti

CHR

Playliet Additions:

Frankie [EMIG. Quelli Cie Bomensamo

CHR

Playliet Additions:

Dik Dik- La Frenezia

CHR

Playliet Additions:

Keel & The Gang- Summer

CHR

Playliet Additions:

Jon Bon Jovi- Janie, Don't Take

CHR

Playliet Additions:

Salerno. Rosemary Plexiglas

CHR

Playliet Additions:

Sting. Roxanne (Puff Daddy Remix)

CHR

Thierry Catherine Head Of Moak

CHR

Playliet Additions:

Craig Macro- In The Name Of

CHR

Playliet Additions:

Get Ready/Plastic IL Stop OuRnone?

CHR

Playliet Additions:

Goodfellito If You Walk Away

CHR

Playliet Additions:

Jaatje Smit- Ave Maria

CHR

Playliet Additions:

Brand New Heavies- You 've Got

CHR

Playliet Additions:

Buckshot Lefonque- Another Day

CHR

Playliet Additions:

Tank- Can U Feel The Bass

CHR

Playliet Additions:

Common- Reminding Me

CHR

Playliet Additions:

Robert Miles- Freedom

CHR

Playliet Additions:

Phil Collins -The Same Moon

CHR

Playliet Additions:

B.T. Express- Take It On Back

CHR

Playliet Additions:

Joe COCKER

CHR

Playliet Additions:

B.B.E. Load And Save

CHR

Playliet Additions:

Snoop Doggy Dogg- Wanda Party

CHR

Playliet Additions:

Seguridad Social- Acuarela

CHR

Playliet Additions:

V.Manuel/P.Milanes- Yolanda

CHR

Playliet Additions:

Snoop Doggy Dogg- Wanda Party

CHR

Playliet Additions:

Seguridad Social- Acuarela

CHR

Playliet Additions:

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CHR

Playliet Additions:

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CHR

Playliet Additions:
aye the U.K. is finally part of Europe after all... For the first time in five years, the members of delegates for the NAB Europe radio conference in Monte Carlo boasts a strong showing of senior level British radio executives. Even more encouraging is the fact that many of them are actually taking part in the conference’s panels and sessions (see page 12).

So, does the higher profile for British broadcasters at such events represent an erosion of the much-criticised "Little Englander" sentiments of old—do the Brits now feel that sharing experiences and information with the rest of Europe (and the Yanks for that matter) is worthwhile?

Well, maybe... Or is it the case that British radio companies are now attending these conferences to do deals that look beyond their home shores because the U.K. industry has matured? Consolidation and the fact that fewer potentially attractive and lucrative licences are becoming available—not forgetting the Radio Authority’s government-mandated lengthy and sometimes expensive application process—have combined to make the landscape across the channel look ever more attractive to U.K. operators.

The answer to both the above questions is "yes," according to Travis Booster, CLT-UFA Radio managing director. "They," he adds, "are thinking more like Little Englanders.

JazzRadio/Berlin's managing director Julian Allitt worked in U.K. radio for several years. He says it’s about time the British radio industry realised their counterparts on the continent have something to offer. "Over the past years (when working in U.K. radio) I worked in U.K. radio for several years. He says it’s about time the British radio industry realised their counterparts on the continent have something to offer. "Over the past years (when working in U.K. radio) I worked in U.K. radio for several years. He says it’s about time the British radio industry realised their counterparts on the continent have something to offer.

For whatever reasons, (British) broadcasters are now seeing opportunities to share things with broadcasters from the continent.

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The answer to both the above questions is "yes," according to Travis Booster, CLT-UFA Radio managing director. "They, they, they are still looking beyond their home shores because the U.K. industry has matured? Consolidation and the fact that fewer potentially attractive and lucrative licences are becoming available—not forgetting the Radio Authority’s government-mandated lengthy and sometimes expensive application process—have combined to make the landscape across the channel look ever more attractive to U.K. operators.

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Allitt adds, "More commercial radio people in the U.K. are looking at continental Europe, because radio in other European countries is a lot more high-profile, a lot more high-profile, a lot more high-profile.

Another indication that the British radio industry is (already) ready to listen to what foreign broadcasters have to say came last July at the annual Radio Show in Birmingham. The event, usually pretty much an exclusively British radio event, was addressed by Jean-Paul Baudercour, founder and president of Paris-based broadcaster NRJ.

It was the first time at a top-level broadcaster from continental Europe had delivered the keynote address at the festival. Ironically, some of the same U.K. delegates who were sceptical about having a "Frenchman" deliver the keynote address at such a sacrosanct British event, said afterwards that they’d found it to be one of the highlights of the conference. They admitted having learned much which was equally relevant to both U.K. and French industries.

Granted, the radio markets in the different territories and countries are as diverse as the countries themselves. But each group of broadcasters clearly has something to learn and to offer in the areas of formats, programming, sales, branding and, of course, digital radio.

It can only be good for the radio community to see conferences like such as NAB—they represent real opportunities to explore those aspects and to establish relationships.
Co-written by Crow and producer Foom, this is the theme from the forthcoming James Bond movie of the same name. As might be expected the film's track record, this is a top-notch and classy true. In bond style, it should be described as a mini epic. That tradition of dramatic ballads is one of the elements which appeals to Derek. Music director at Danish CHRS stations, and has the opportunity to comment in Airborne.

"I think your music career to the next level is going to be huge and you should consider the potential to fit a plan. I expect this to happen in the near future."

Contact: Ayla, Ayla
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City: Ayla, Ayla
Country: Ayla, Ayla
Phone: Ayla, Ayla
Fax: Ayla, Ayla
E-mail: Ayla, Ayla

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**Music Television**

**STATION REPORTS**

**APRIL 14, 1997**

**Eurochart radio show number 455**

Each week, some 10 million European listeners tune in to listen to the two-hour Eurochart singles countdown show, broadcast on Music & Media's Eurochart Hot 100. Supplied in a kit form (with records, script and sound bites) and syndicated by London-based company Unique Broadcasting, the Eurochart is a chart countdown, featuring behind the songs stories, artist interviews, gossip, tips, new entries, hit-to-hit and the album of the week.

Content of the Eurochart hot 100 show this week (number 455):

- **Interviews:** Janet Jackson, The Verve, Mervin Bolton
- **Hits to happen:** The Verve/Lucky Man (Virgin); Gina G/Every Time I Fall (Eternal/WEA); Various artists/Perfect Day (Chrysalis)
- **Album of the week:** Janet Jackson/Velvet Rope (Virgin)

**Stations broadcasting the show**

- **ANTENA 3** (Madrid) FM 104
- **ANTENA 2** (Madrid) FM 90.5
- **Bunte** (Berlin) FM 89.9
- **Bunte** (Berlin) FM 97.5
- **Bunte** (Berlin) FM 93.5
- **Bunte** (Berlin) FM 94.9
- **Bunte** (Berlin) FM 92.9
- **Bunte** (Berlin) FM 91.9
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- **Bunte** (Berlin) FM 16.9
- **Bunte** (Berlin) FM 15.9
- **Bunte** (Berlin) FM 14.9
- **Bunte** (Berlin) FM 13.9
- **Bunte** (Berlin) FM 12.9
- **Bunte** (Berlin) FM 11.9
- **Bunte** (Berlin) FM 10.9
- **Bunte** (Berlin) FM 9.9
- **Bunte** (Bel...
**On the air**

*M&M's weekly airplay analysis column*

Licensed to fill charts—the world's best known secret agent has broken cover. The first evidence of the existence of the new James Bond movie, *Tomorrow Never Dies*, shakes and stirs its way onto the M&M European Radio Top 50 chart this week at number 41—although the movie isn't due out until much closer to Christmas. The film's theme song by Sheryl Crow (*A&M*) is picking up airplay in 14 countries at the moment, and is performing especially well in the Scandinavian regions, where it's number 18 in the Major Market Airplay chart.

The effect of the huge marketing campaign which accompanies every Bond movie could well see Crow shoot into Europe's airplay Top 10 soon.

Moby's *James Bond Theme* (*Mute*), although it's not the artists profiting from the Bond buzz. Moby's *James Bond Theme* (*Mute*), although it's not

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### European Radio Top 50

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Titre</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>9</td>
<td>SPICE GIRLS/SPICE UP YOUR LIFE</td>
<td>(VIRGIN)</td>
<td>124</td>
<td>1</td>
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<tr>
<td>2</td>
<td>2</td>
<td>7</td>
<td>Backstreet Boys/As Long As You Love Me</td>
<td>(Jive)</td>
<td>114</td>
<td>4</td>
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<tr>
<td>3</td>
<td>3</td>
<td>10</td>
<td>Rolling Stones/Anybody Seen My Baby</td>
<td>(Virgin)</td>
<td>109</td>
<td>0</td>
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<tr>
<td>4</td>
<td>4</td>
<td>6</td>
<td>Dario G/Sunshyme</td>
<td>(Eternal/WEA)</td>
<td>99</td>
<td>6</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>9</td>
<td>Oasis/Stand By Me</td>
<td>(Creation/Sony)</td>
<td>85</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>10</td>
<td>Janet Jackson/Got 'Til It's Gone</td>
<td>(Virgin)</td>
<td>79</td>
<td>0</td>
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<tr>
<td>7</td>
<td>7</td>
<td>9</td>
<td>Lighthouse Family/Raincloud</td>
<td>(Wild Card/Polydor)</td>
<td>88</td>
<td>6</td>
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<td>8</td>
<td>8</td>
<td>6</td>
<td>N-Trance featuring Rod Stewart Da Ya Think I'm Sexy?</td>
<td>(All Around The World)</td>
<td>79</td>
<td>3</td>
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<tr>
<td>9</td>
<td>9</td>
<td>15</td>
<td>Chumbawamba/Tubthumping</td>
<td>(EMI)</td>
<td>75</td>
<td>1</td>
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<td>10</td>
<td>10</td>
<td>12</td>
<td>Aqua/Barbie Girl</td>
<td>(Universal)</td>
<td>67</td>
<td>2</td>
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<td>11</td>
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<td>8</td>
<td>Eros Ramazzotti/Quanto Amore Sei/Quanto Amore Me Dan</td>
<td>(DDD)</td>
<td>81</td>
<td>0</td>
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<td>12</td>
<td>12</td>
<td>10</td>
<td>M-People/Just For You</td>
<td>(M-People/BMG)</td>
<td>73</td>
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<td>13</td>
<td>13</td>
<td>9</td>
<td>The Verve/The Drugs Don't Work</td>
<td>(Hut/Virgin)</td>
<td>58</td>
<td>0</td>
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<tr>
<td>14</td>
<td>14</td>
<td>6</td>
<td>Sash!/Stay</td>
<td>(Byte Blue)</td>
<td>68</td>
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<tr>
<td>15</td>
<td>15</td>
<td>16</td>
<td>Eternal/Angel Of Mine</td>
<td>(EMI)</td>
<td>73</td>
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<td>16</td>
<td>16</td>
<td>28</td>
<td>Jon Bon Jovi/I'd Give It All To You</td>
<td>(Mercury)</td>
<td>62</td>
<td>20</td>
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<td>17</td>
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<td>14</td>
<td>Brand New Heavies/You've Got A Friend</td>
<td>(Island)</td>
<td>73</td>
<td>6</td>
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<tr>
<td>18</td>
<td>18</td>
<td>24</td>
<td>Gary Barlow/Open Road</td>
<td>(RCA)</td>
<td>66</td>
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<tr>
<td>19</td>
<td>19</td>
<td>15</td>
<td>Elton John/Candle In The Wind 1997</td>
<td>(Rocket/Mercury)</td>
<td>59</td>
<td>1</td>
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<tr>
<td>20</td>
<td>20</td>
<td>35</td>
<td>Hanson/I Will Come To You</td>
<td>(Mercury)</td>
<td>61</td>
<td>16</td>
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<td>21</td>
<td>21</td>
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<td>Will Smith/Men In Black</td>
<td>(Columbia)</td>
<td>47</td>
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<td>22</td>
<td>22</td>
<td>10</td>
<td>Corrs/Only When I Sleep</td>
<td>(Lava/Atlantic)</td>
<td>52</td>
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<td>23</td>
<td>23</td>
<td>14</td>
<td>Elton John/Someone About The Way You Look Tonight</td>
<td>(Rocket/Mercury)</td>
<td>46</td>
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<tr>
<td>24</td>
<td>24</td>
<td>9</td>
<td>Joe Cocker/N'Oblietez Jamais Qui Tu Es</td>
<td>(Parlophone)</td>
<td>56</td>
<td>2</td>
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<tr>
<td>25</td>
<td>25</td>
<td>21</td>
<td>Sly &amp; Robbie feat. Simply Red/Red Night Nurse</td>
<td>(East-West)</td>
<td>49</td>
<td>1</td>
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<tr>
<td>26</td>
<td>26</td>
<td>29</td>
<td>Jimmy Ray/Are You Jimmy Ray?</td>
<td>(Sony S)</td>
<td>49</td>
<td>5</td>
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<tr>
<td>27</td>
<td>27</td>
<td>41</td>
<td>Michael Bolton/The Best Of Love</td>
<td>(Columbia)</td>
<td>54</td>
<td>15</td>
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<td>28</td>
<td>28</td>
<td>22</td>
<td>Puff Daddy/Been Around The World</td>
<td>(Puff Daddy)</td>
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<td>7</td>
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<td>29</td>
<td>29</td>
<td>27</td>
<td>Refugee Camp Allstars/Avenues</td>
<td>(Arista)</td>
<td>43</td>
<td>4</td>
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<td>30</td>
<td>30</td>
<td>48</td>
<td>Enya/Only If</td>
<td>(WEA)</td>
<td>48</td>
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</table>

### European Radio Top 50

<table>
<thead>
<tr>
<th>Label</th>
<th>Stations</th>
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<tbody>
<tr>
<td><strong>11</strong></td>
<td>NE</td>
<td>Mariah Carey/Butterfly</td>
</tr>
<tr>
<td><strong>32</strong></td>
<td>4</td>
<td>Smash Mouth/Walking On The Sun</td>
</tr>
<tr>
<td><strong>33</strong></td>
<td>9</td>
<td>Rockford/The Way I Feel</td>
</tr>
<tr>
<td><strong>34</strong></td>
<td>23</td>
<td>Diana King/Let Me Love You</td>
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<tr>
<td><strong>35</strong></td>
<td>47</td>
<td>Warren G &amp; Sissel/Prince Igor</td>
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<td><strong>37</strong></td>
<td>44</td>
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<td><strong>38</strong></td>
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<tr>
<td><strong>41</strong></td>
<td>NE</td>
<td>Sheryl Crow/No One Lives</td>
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<td><strong>42</strong></td>
<td>NE</td>
<td>Queen/No-One But You</td>
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<tr>
<td><strong>43</strong></td>
<td>NE</td>
<td>The Cure/Wrong Number</td>
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<td><strong>44</strong></td>
<td>36</td>
<td>5</td>
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<td><strong>45</strong></td>
<td>NE</td>
<td>Pulp/Weird</td>
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<td><strong>46</strong></td>
<td>2</td>
<td>Celine Dion &amp; Barbara Streisand/Tell Him</td>
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<tr>
<td><strong>47</strong></td>
<td>42</td>
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<tr>
<td><strong>48</strong></td>
<td>NE</td>
<td>Robert Miles/Freedom</td>
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<tr>
<td><strong>50</strong></td>
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</tr>
</tbody>
</table>
Carr on, Spice Girls

by Christian Lorenz

LONDON — The promotion campaign for the Spice Girls' second Virgin album Spaceworld will continue as planned until the end of the year, according to the label.

Immediate plans for the band are largely unaffected by their high-profile announcement to terminate their current contract with Virgin's label at the end of the year. December 20.

The Spice Girls flew out to Spain after the meeting, in line with their current schedule, which sees them promote Spaceworld in Spain, France and Italy until Christmas. For the moment, the Spice Girls are without an artist manager, confirms Hutton. He adds: "We do not want to rush the girls into any decisions."

Immediate measures taken by Virgin to accommodate the new situation include the allocation of a dedicated team within the company's marketing department at the label's London offices, according to Hutton.

Virgin has decided to make any comment on the reasons behind the group's decision to sever their ties with Fuller. "The relationship between the Spice Girls and 19 Management is their own affair," says Virgin's marketing manager Robert Sandall, in a statement sent to Virgin's international affiliates.

He adds: "Virgin Records respect the tremendous efforts Simon Fuller has made on behalf of the group over the past three years and we equally respect the girls' decision now to pursue their career without him." Fuller could not be reached for comment at time of going to press.

Jump in the Net

continued from page 1

by Mark Dezanni

MILAN — New ratings figures show Italian CHR rivals RTL 102.5 Hit Radio Italia and Radio 105 currently enjoying significant gains in audience to move ahead of domestic-music-only network Radio Italia SMI.

According to the latest third quarter figures from Audimobile, RTL 102.5 and Radio 105 made gains of 84 percent and 12.5 percent respectively, while Radio Italia SMI registered a 5.9 percent drop in average daily listening compared to the previous quarter.

RTL 102.5 music director Grant Benson comments: "The results demonstrate the consolidation of a 'super league' with the leading five commercial networks pulling away from the other networks."

CLT-UFA to expand Atlantic

CLT-UFA U.K. is drawing up a blueprint to expand the Atlantic 295 brand while building new revenue streams through radio and non-radio activities in the U.K. and abroad. This activity will target the 18-34 year-olds, Atlantic's core target demographic.

"In the past, we have been approached by foreign broadcasters who wanted to clone our format," says Baxter, "but that was not what we were about then. Now we're looking at an effective way of managing that." Baxter says the expansion of Atlantic 202 will strengthen clear of European markets where there exist

fit with two of Emap's key U.K. radio brands—dance station Kiss FM and the AC/Gold Magic network.

"Without wanting to sound arrogant, we have taken over a number of French magazines which were breaking even," says Boon-Wickers. "Now they are very successful and profitable. I believe we can do the same thing in radio."

Sources close to the company suggest that one broadcaster currently interesting Emap France is the financially-troubled RMC group, which operates the full-service broadcaster Radio Monte Carlo (France), AC/gold network Nostalgie and national music station Montmartre FM. RMC is currently 85 percent owned by the French government (through its holding company Sofrad) and 17 percent owned by the Principality of Monaco.

The French government has tried to privatise the RMC group four times, but the asking price has been too high to attract a buyer. Also, Prince Rainier of Monaco has previously said he will only sell his share of the RMC group to a company

station manager Guido Monti predicts that competition will become even stiffer between the "big five" commercial music networks of RDS, RTL Radio Italia, 105 and Radio Deejay. "As in the U.S., we will see that soon there will not be one single station leading the ratings for many years, as has been the case recently here. The gap is closing much to the delight of many listeners and we will see the top networks changing positions on the back of special events and promotions and new programming initiatives."

Public broadcaster RAI's Radio Uno (news/talk) and Radio Due (full-service) remain Italy's most popular network overall, while CH8 broadcaster Radio Dimensione Suono (RDS)—with a 50/50 mix of domestic and international music—retains its position as Italy's leading commercial radio network with a 1.9 percent increase in audience.

Elsewhere in the top 10, AC network Radio Monte Carlo continued its recent sequence of ratings gains (up 7.6 percent to 2.14 million daily listeners), whilst the domestic music syndicated network Radio Lattemiele has overtaken its similarly formatted rival Radio Cuore, which has now dropped out of the ratings top 10.

Continued from page 1

BMG reassessing

to determine the most appropriate executive and structure for the [Central] region."

Bahlmann has overseen BMG's music operations (excluding U.K., Ireland and the GSA/region) in Europe since 1987. He leaves the company with the intention of heading a planned joint venture between Luxembourg-based media group CLT-UFA and German media conglomerate Kirch Gruppe, which will merge both groups' pay-TV operations in German-speaking territories.

Bahlmann will take over as president and CEO of the joint venture by the end of 1998 from Kirch Gruppe MD Dieter Hahn—for whom he will initially report. Until plans for the CLT-Kirch merger receive regulatory approval from the respective anti-trust and media authorities in Brus-

sell and Germany, Bahlmann will co-ordinate all pay-TV activities in the German-speaking markets for CLT-UFA, in which BMG's parent company Bertelsmann holds a 50 percent stake.

Meanwhile, BMG has appointed Dorus Sturm as VP of Eastern Europe, taking charge of the company's operational and strategic interests in the region. Sturm has headed BMG Holland since 1990, and last year also became MD of BMG Benelux. His successor at BMG Holland is former general manager and deputy MD Maarten Steinkamp. Concurrently, BMG Belgium GM Frank Aernout takes on additional duties as deputy MD of the Benelux division.

BMG's Eastern Europe division includes companies in Hungary, the Czech Republic, Poland, Russia and Turkey, as well as all licensees. Previously, Eastern Europe was the responsibility of Peter Kallweit, VP of services and systems, Europe.
### AIRPLAY CHARTS

**week 47/97**

**Border Breakers**

Mainland European records breaking out of their country of signing

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OTR hears that the long-awaited Cannes Accord between European music collecting societies and international publishers, which emerged from discussions in January, was signed on November 13 by the various parties involved. The agreement calls for significant reductions in the collecting societies' administration rates.

In the wake of the departure of Arnold Bahlmann, BMG Entertainment International president and CEO Rudi Gassner says (story, page 1) the company will "determine the most appropriate executive and structure for the region." Sources within BMG suggested that such "appropriate restructuring" could mean that the post of VP Central Europe with its comprehensive responsibilities for the company's European business "might not necessarily be re-created in exactly the same way as it was when Bahlmann was in the chair."

The U.K. government has given the Monopolies and Mergers Commission (MMC) more time to file its report on the proposed acquisition of national rock broadcaster Virgin Radio by the London-based Capital Radio group. The MMC now has until December 7 instead of the original date of November 14.

The commission asked for more time in order to "properly consider" evidence recently submitted to the inquiry.

Benoit Sillard, ousted from his presidential seat at French CHR network Fun Radio two weeks ago by owners CLT-UFA, is said to be planning the launch of his own communications company. At this stage, it's still unclear if he plans to operate in radio... And on the subject of Fun, at time of going to press French radio group NRJ announced that it could be forced out of the French-speaking part of Belgium if the group was not allocated one of the four national licences that Belgium authorities plan to hand out over the next few months. NRJ is complaining that CLT-UFA is most likely to see its licences for stations BEL/RTL and Contact renewed and apparently plans to develop its French CHR brand Fun Radio in Belgium at the same time. NRJ fears that with three CLT-UFA stations in the market, there will be no space for NRJ in Belgium.

Disappointment this week for British radio executives when EMI U.K. cancelled its annual Christmas bash for them. Invitations were sent out around a month ago to programmers and heads of music from EMI's radio promotions team inviting them to a West End venue on December 3. During the past week, pluggers have been on the phone to those invited to tell them that the party is off for "various reasons."

One programmer tells OTR: "This really sends out a bad message to radio people."

After Barcelona (1995), Rome (1996) and Monte Carlo, where will NAB take its European conference next year? Apparently it's Monte Carlo that has already been chosen and will be revealed this week at the end of the NAB European Conference. It seems it will still be in the south of Europe, but further south than Monte Carlo...
| Week 47/97 | Major Market Airplay

The most aired songs in Europe's leading radio markets.

**UNITED KINGDOM**

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**POLAND**

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**HUNGARY**

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Complied by M&M on the basis of playlist reports, using a weighted scoring system, based on audience size.
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