

MUSIC & MEDIA

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PopKomm's Euro Status Increasing

by Jeff Clark-Meads & Bob Lyng

The German record/radio industry last week rallied to support the third annual PopKomm in full force. The trade fair-conference-A&R exchange, held in Cologne on Aug. 22-25, gained government backing for the first time and shattered last year's turnout of 2,000 with a record crowd of 3,100 delegates. Participants had access to 40 stands and 35 seminars in the Gürzenich center and 28 local concerts.

Event director Dieter Gorny, who also is director of the Wuppertal-based Institute For Pop

(continues on page 30)



ARMCHAIR BOOGIE — It's dance time at the 3rd annual PopKomm music conference, held on August 22-25 in Cologne. Shown above is the attentive crowd for the Aug. 24 afternoon session "Dance Music From German Studios: Problems, Perspectives and Chances." The panelists were (l-r): Streetheat's Gary Cooper, DJ Uwe Hacker, producer Mike Staab, producer/DJ Ben Liebrand, Electrola's Stefan Trapp (moderator), Saturn's Markus Wagner, producer Eberhard Hartenstein, and Sony Music's Mike Heisel. For conference details, see separate story at left.

Station Ratings Influence Record Label Service

by the M&M staff

Record company heads of promotion throughout Europe are definitely taking into account the ratings that radio stations achieve when deciding which ones get record service and special promotions.

The cross-section of label executives contacted by M&M also point out that it's not only the size of a station's audience that matters, but also the music/news and current/gold ratios, as well as a station's influence at generating traffic in record shops.

According to EMI Germany promotion chief Winnie Ebert, "The impact of the strong local

stations, especially those featuring music with information and news, has influenced us. For the first time, we have radio spot co-ops with local dealers on local stations. As these stations increase in popularity, our service automatically increases. The stations are weighted for the charts because of the coverage and listening audience. Until it is actually proven that this criteria is not the right one, we'll stick by it."

East-West Records Germany head of promotion Elfi Küster agrees with Ebert. "We pay close attention to station ratings, especially to the number of homes covered and the previous year's ratings, together with its musical format. I feel it is right to

weight the station on that basis."

Sony Music UK head of regional promotions Terrie Doherty feels that ratings play a major role in his decision making. "The new JICRAR figures are extremely high for the independent stations. We also pay special attention to all the major stations by servicing them with artist promotions and personal calls. Obviously, you have to pay attention to the bigger radio audiences in the same way that you look at newspaper circulation figures."

At Phonogram Belgium, radio promotion officer Marc De Keyser admits that they service the more popular stations. For

(continues on page 30)

Lang Supports French 'Quotas'

by Emmanuel Legrand

The move toward quotas on French radio took a new turn last week when the country's Minister of Culture Jack Lang for the first time officially said he favours a system that will allow more French product on the airwaves.

Speaking at a communications workshop in the south of France, Lang called for a meeting with all of the main stations.

Lang said he favours a system where stations sign a programming agreement with the CSA rather than legislating quotas.

CCRV president Yves Bigot, whose commission advocated quotas of 50% for AM stations and 40% for FM's, issued a statement saying, "The commission is delighted to see that the minister is following its advice, especially on the fact that priority should be

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UK STATIONS IN £16M DEAL

County, Mercury Get The Urge To Merge

by Paul Easton & Hugh Fielder

UK local stations County Sound and Radio Mercury, serving adjoining area in Surrey, Sussex and northeast Hampshire, have merged in a £16 million (app. US\$27 million) deal. The new group, which will have a total survey area of one million adults, will be known as Allied Radio PLC.

Both companies are undergoing a "reverse merger" into Third Mile Investments (TMI), a London Stock Exchange-listed company whose shares were suspended earlier this year pending a restructuring. TMI will divest its property and share portfolios to raise additional capital for further expansion. The company will then regain an Exchange listing.

Under the deal, County is valued at £5.3 million and Mercury

at £4.8 million. Other Mercury, TMI and County assets are valued at £5.9 million. County owns a 24.9% stake in Fox FM/Oxford and disco equipment supplier Squire Sound and Light; it is

(continues on page 30)

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AUTUMN ROLLOUT

Pioneer Plans US\$8m Euro Promo For Laser Disc

by Hugh Fielder

Pioneer is spending US\$8 million to promote laser disc (LD) technology in Europe this autumn. In addition to launching a new combined CD and LD player—the CLD-600 and priced at around US\$550 to penetrate the mass market—the company is also releasing 100 titles on its own Pioneer record label over the next year to boost the flagging European LD catalogue.

These include **Madonna's Blonde Ambition Tour**, which was sponsored by Pioneer and will be available exclusively on LD in November; at present there is no video deal signed. It will also be releasing *Terminator II* early next year as a consequence of Pioneer's involvement with **Carloco** over the financing of the movie.

There are currently some 800 titles available in Europe, compared with 6,000 in the US and 11,000 in Japan. But Pioneer's efforts are being backed by major classical and pop music LD release schedules by **PolyGram**, **EMI**, **BMG**, **Sony Music** and **Warner Music Vision**. There will also be a substantial increase in the number of film titles issued by **Warner Home Video**, **CIC**, **Fox Video**, **Columbia Video** and **Carloco**. The expectation is that the expansion of the laser disc market will be quality-driven and the promotional emphasis will be on classical music and film titles.

Pioneer Electronic (Europe) NV chairman and managing direc-

tor **T. Kobayashi** says the company's marketing strategy for Europe is based on three main objectives. "The first is to elevate consumer awareness of laser disc; the second is to work with the movie studios and music companies to expand the range of laser disc titles; third is our drive to expand distribution by establishing new outlets. Our main target markets are the UK, France, Germany, Italy, Spain, Holland and Belgium."

Pioneer's media campaign starts in September and focuses on three new players: the CLD-600 basic model; the CLD-1600, which offers a shuttle function for special playback modes; and the CLD-2600, which can play both sides of a disc automatically. Advertising will be concentrated in trade magazines. Says Kobayashi, "We will seek to couple our hardware advertising with advertising of new software titles."

To expand the range of LD titles Pioneer will work through its recently established **Laser Disc Corporation Europe** to provide a custom pressing service, Pioneer label title releasing and karaoke software for local countries.

Explains Kobayashi, "In order to minimize the risk for companies planning new releases, we will set the minimum pressing order at just 500 copies. In the PAL standard alone, we have done preliminary groundwork in conjunction with **Pioneer Video Manufacturing** in the US, which will give us a 500,000-discs-per-month manufacturing capacity from September."

To expand Pioneer's distribution channels the company will focus on its core dealers, providing them with a promotional kit that includes a demo stand, banners, catalogues and a demo disc to show the functions of laser disc. Pioneer's goal is to have 2,000 outlets in the seven targeted European countries by the end of this year and 3,500 outlets by the end of 1993.



CLASSIC ACQUISITION — The owners of *Classic Arts Musikverlag*, *Giorgio and Martin Cope* and *Thomas Wagner*, have concluded a long-term agreement with *PolyGram Songs Musikverlag* to co-operate in publishing activities and promote the Copes' firm *Avenue Productions*. L-r: *Classic Arts* lawyer *Baltasar Schramm*, *PolyGram Songs* A&R executive *Uwe Krop*, *PolyGram Songs* lawyer *Peter Kaudinya*; *Giorgio Cope*, *Martin Cope*, *Thomas Wagner*, and *PolyGram Songs* MD *Joost van Os*.

GRP Roadshow Showcases Product

GRP Records has been hitting the road in Europe with a series of receptions in various cities to showcase its roster, third- and fourth-quarter releases, and new relationship (via parent MCA) with distributor **BMG**. Among label executives on hand: president **Larry Rosen**, sales and marketing director **Bud Katzel**, and international director **Jim Fishel**, together with **Kurt Weill**, Zurich-based director of European operations.

The roadshows were aimed at radio, retail and the media, and other key members of the European jazz community. At a Q&A session during the London presentation, the GRP crew was asked about vinyl, digital compact disc (DCC), foreign-artist signings and the company's programme of MCA reissues, among

other topics. Rosen noted that once new releases get their initial-Europe-wide runs of around 3,000 vinyl units—"reorders are virtually non-existent" but Weill said that "important" GRP titles will continue to be shipped on LP.

Rosen was non-committal on DCC—saying that consumers are currently "confused" over format proliferation—while more upbeat on the prospect of non-American acts being signed to the label.

"We are looking at artists from other territories," he stated. The matter of whether GRP's future MCA jazz reissues in Europe would duplicate the U.S.-originated packages or be custom-made for local market conditions is presently unresolved, according to Weill. AW

Fun Czech Deal For London Calling

Syndicator/producer **London Calling** has done a deal with Czechoslovakia station **Fun Radio/Bratislava** for a weekly UK EHR (Top 40) and pop news show.

The French-backed station, which broadcasts to around 2.5 million listeners weekly in Czechoslovakia and Austria, aired the first programme August 16.

London Calling head **Andrew Morris** says the deal is the first step towards establishing a presence in eastern Europe. "The show can run between two and three hours and I am close to signing a sponsorship deal with a major multi-national company that will cover the production and distribution costs."

Morris is also talking to USSR station **Gostel radio** about taking the weekly show. He is looking for another sponsorship deal to cover costs. HF

MIDEM Bookings On Track For 1992 Conference

The MIDEM Organisation reports that bookings and events for next year's convention, scheduled for January 19-23 at the Palais des Festivals in Cannes, are moving smoothly. Exhibition space is over 30% filled at this point, with national group stands already signed by the various Scandinavian territories, Belgium, Italy, France and Australia.

Preparations are now underway for the rock, jazz, classical and traditional music concerts, as well as for the radio conferences. Details regarding these events are expected to be announced within the next few weeks. JG

For The Record

In the Design Advertising Supplement in M&M's August 31 issue, the photo captions on page 20 were switched: Dutch art design company **Hotline** created the Elvis cover, and **Image Building** designed the **Technotronic** cover the photograph of which was inadvertently reversed. Also, the article referred to the band **Technotronic** that is signed to **ARS**.

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WAKE UP



Our Price Inks Ad Deal For Network Chart Show

by Hugh Fielder

Our Price record chain has signed a one-year contract for a weekly two-minute commercial on "The Network Chart Show" worth over £500,000 (app. US\$835,000). The ads will run just before the chart countdown reaches the top five UK singles and is believed to be one of the longest radio commercials ever aired.

The campaign is an addition to the Our Price advertising strategy which has previously focused mainly on TV and print. Explains Our Price marketing manager **Tony Bennett**, "Considering that most people hear what is new in music first on the radio we realised that as a medium it was being underused."

"One of the problems with using radio to advertise music is making it stand out from the music that is already being played. We have looked very carefully at the best way of using

radio and making sure that our advertisements were not simply background music.

"Also, there is very little information about what is happening at the retail end. Stations get promotional copies in advance so it is not always clear whether a record that is being played is actually available in the charts."

The chosen format will use a mixture of information and humour using a DJ to provide personality-type information. "We are giving the advertisement a news slant to get across the retail message within a musical context, by using samples of the latest releases," says Bennett.

"The format will be flexible because we are carrying out research to learn what the public values—information or humour, both of which we regard as vital for our campaign. We hope that people will come to value the weekly news slot as much as they do the Network Chart Show. And

we will be targeting the core of this country's record buyers."

Our Price has discussed the campaign with all the major UK record companies which have all expressed a willingness to cooperate. "The record industry knows that things work at very short notice and they understand that we will be contacting them in the week before the advertisement to enlist their help," says Bennett.

The Our Price deal is a major coup for **Media Sales & Marketing**, which took over the selling of the Network Chart Show nearly a year ago. Says sales executive **Hayley Thornhill**, "We are particularly pleased to have got Our Price because they are not regular radio users and they will be making innovative use of a spot that is tailor made for them."

Revenue for the Network Chart Show has increased by 50% during this year according to Thornhill.

New Bid For East End

A fresh offer has been made to takeover community station **East End Radio/Glasgow**. An earlier bid, by **Allan McNeill** manager of the band **Hue & Cry** (M&M June 1) never went through and McNeill is said to be no longer interested.

According to sources at the station, a new company **Mediumline Ltd** look poised to take over although no formal agreement has yet been reached and some of the present management are believed to have left. A new programme controller **Martin Cryans** has already been appointed but no major programming changes are expected. The stations sales operation is also likely to be strengthened **PE**

Parry-Davies, "This is an exciting development in the BBC's growing commitment to independent production for radio. Having pioneered independent work within **Radio 5** it is wonderful to be the first such contributor to the most listened to station in the country."

Rewind will not receive a credit for its contribution. **Parry-Davies** adds that he is also in discussion with **Radio 1** over using a daily comic strip feature. **HF**

Rewind Goes Forward With Radio 1 Slots

Independent production company **Rewind Productions** has secured the first outside commission from **BBC Radio 1** to supply a series of live comedy shorts for the "Steve Wright Show".

Radio 1 will blend the comedy sound bites into Wright's afternoon show and the actors participating include **Perrier Award** winner **Eddie Izzard** and **Time Out** award winner **Donna McPhail**.

Says **Rewind MD Chris**

Berry, Prendergrass Form Cavell Music

Former **WEA**, **Pinnacle** and **Arista** marketing executive **Tony Berry** has teamed with **ex-Chrysalis** and general entertainment promoter **William Prendergrass** to form a new record company called **Cavell Music**. The label plans to issue its first release within two months.

Says **Berry**, "There is an enormous amount of manipulation by existing companies at the moment; getting a half-decent backing track and sticking a face in front so they can milk it dry. It is resulting in a diet of bland pop

music and diminishing the opportunities to nurture an act over five albums or so and then reap the benefits."

"I have seen some fine bands passed over by record companies in the last year, which makes me believe that labels are looking to invest in genuine talent."

Cavell Music is in the process of signing its first act and is actively seeking acts in the pop, dance and rock genres. The company is located at 26 Goodge Street, London W1, tel: 071-580-4740. **HF**

McCartney's "Get Back" Gets October Video Release

The film of **Paul McCartney's** 1970-71 world tour, "Get Back", is being premiered in Hamburg on September 19 and will be available on video in October. **TDK**, which sponsored shows on the European leg of the tour and is providing a high-quality tape for the video, has announced an £8 million (app. US\$14 million) pan-European sponsorship campaign to promote the movie and video.

Says **McCartney's** manager **Richard Ogden**, "Our relationship with **TDK** on the world tour was extremely limited because we were not prepared to give **TDK**

any product profile and there was no connection between what we were doing and their products at the time. We have now been able to build a synergistic relationship, based around the idea of the video being manufactured on **TDK** tape and create a trail-blazing campaign."

The campaign centres around a 30-second TV commercial on **Eurosport** and a 55-second cinema commercial on which **TDK** will get branding. There is also a "spot the fan" consumer competition being developed with **MTV Europe**. **HF**

Record Producers Guild Puts On Talent Search

The **British Record Producers Guild** is joining the hunt for new UK talent by appealing to musicians and bands to send tapes. The Guild says it wants to overcome any apathy within the music industry by encouraging acts with commercial and musical promise.

Says Guild chairman **Bob Hine**, "Producers are concerned with the apparent dearth of new ideas, but they are convinced that there are plenty of talented musicians left in the UK. The only difficulty is finding them."

"People are quick to criticise the current state of the music industry. But rather than complaining, we want to put something back into the industry by searching out the musical talent which undoubtedly still exists. We hope that by using out production skills and contacts with mainstream record companies we will be able to help newcomers find recording or song publishing deals."

Bands and song writers can send a tape containing a maximum of three songs to Guild co-secretary **Sue Terry** at 200 Doyle Gardens, London NW10 3FX. The tapes will only be returned if the sender includes a stamped addressed envelope. **HF**

Essex Radio Celebrates 10th Birthday With Photo Contest

Essex Radio/Southend is celebrating its 10th birthday on September 12 with a photographic competition. The best 200 photographs will be printed in a special book '24 Hours In The Life Of Essex' and the best overall photograph will win a safari holiday in Kenya.

Organised in conjunction with photographic and home electronics retail chain **Dixons**, listeners were asked to submit photographs of any Essex scene, person or event from 06.00 on August 23 to 06.00 August 24, in keeping with the title of the book. **PE**

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Hamburg Radio Changes: Goodbye 107, Hello Alster

by Mal Sondock

Hamburg is about to welcome another major player in the radio stakes. **Radio 107** is to undergo a complete revamp, including a new name and a complete change in style and format. The new station, to be called **Radio Alster**, will hit the airwaves on September 2.

Radio 107, which has had little success as a contender for listeners in the city, has had to compete with

public broadcaster **NDR**, private stations **Radio RDS** from Kiel, **FFN** and **Antenne Hanover**, along with **Radio Hamburg** and **EHR OK Radio**.

Radio 107 MD and PD **Ulli Bunsmann** explains, "Our new motto will be 'More Melody, More Hamburg' and that is exactly what we plan to give our listeners. We are targeting at the 35+ market and will go MOR with about 35% German schlager, 25% instrumental

and plenty of popular oldies. We will greatly increase our coverage of the Hamburg scene and under the title 'Hamburg Direct', will do short features and news flashes throughout the broadcasting day.

"The station's consultant, **Ad Roland**, has helped several stations in this market to success. Six DJs were sent to Ad Roland's **Media Services** headquarters in Holland for special training at a week long 'crash course'. A custom-made jingle package has been produced by **Simrek** in Holland for the station. The station has budgeted about DM1.3 million (app. US\$722,000) for self-promotion over the next year, with most of it used for posters and print ads."

According to Bunsmann, "This is the first station in our market really targeted at the adult market". The Roland agency conducted demographic and music research in the Hamburg area before advising the station as to its exact new format. The DJ lineup includes **Rudi Druwe** between 06.00 to 10.00, **Mario Martens** between 10.00 to 14.00, **Onne Hennecke** at 14.00 to 18.00 and **Tom Glagow** 18.00 to 22.00.



TURNING GAMES INTO GOLD — Popular German TV-magazine show *HorZu* (Listen Up) receives a gold record award for its successful co-operation with WEA Music on Chris Isaak's "Wicked Game" album. From l-r: WEA head of marketing service Stefan Michel, WEA head of marketing Bernd Dopp, "Bild" special productions head Matthias Scholz, and WEA MD Gerd Gebhardt.

RSH Regionalises Programming, Resets Approach

Schleswig-Holstein-based private **RSH**, which celebrated its fifth year on air with major changes, has found several ways to spread the target listening audience, according to PD **Hermann Stumpert**.

The first major move involved the division of regional programmes, which has no less than four different programmes running for six of the 12-hour day-time broadcasts. The other six are broadcast from the central headquarters in Kiel. "This way we

can get a much better local news coverage," says Stumpert. "We even look to hire our on-the-air personnel from the local regions involved." The areas include Schleswig-Nordsee (with studios in Flensburg and Heide), Kiel-Mittelholstein (from their central studio in Kiel), Ostsee-Mecklenburg (with studios in Lübeck and Schwerin) and Hamburg-Holstein (with studios in Hamburg and Pinneberg). Each studio group has its own broadcast frequencies.

The second major change involves more local information and a new prime-time music mix, with a more conservative approach. DJs will keep the basic sound of the station together.

The third change will take a new youth approach, with the introduction of a 06.30 daily prime-time "Kid's Hits" show. Stumpert explains, "Our tests show that in most of the families, the kids decide which station will be heard early in the morning. It is very logical for us to make sure

that the trend-setting young listener is happy."

The station recently issued a press statement congratulating the competing public giant **NDR** for copying their station sound and approach. The statement suggested to continually monitor **RSH**, as it would be constantly changing.

The station came up with over 1.1 million daily listeners alone in the Schleswig-Nordsee region, plus many eastern Germany and other fringe area listeners. **MS**

FRANCE

Radio France Posts Big Rise In Global Audience

by Emmanuel Legrand

Broadcasting authority **CSA** has recently issued its yearly comments about the national public station **Radio France** for the year 1990. The **CSA** notes that the global audience of Radio France has "significantly increased" from 19.8% in January 1990 to 22.6% in December 1990.

Yet the **CSA** "remains preoccupied with the financial situation of the company, which faces a deficit of Ffr63.3 million (app. US\$10.3 million) in 1990." The **CSA** fears that this situation might worsen in 1991 if Radio France does not receive extra funds from the government to compensate for the legal limita-

tions of its commercial activities as the station carries very few advertising restrictions.

Radio France has a wide conglomerate of 56 radio stations/programmes which in 1990 broadcast over 480,000 hours of programmes. Radio France consists of:

- Four national programmes on both AM and FM: **France Inter** (general programming), **France Musique** (classical), **France Culture** (high quality programme), **Radio Bleue** (for senior citizens).

- **France Info**, an all-news FM programme currently broadcast in most of the cities with over 50,000 inhabitants.

- 42 local stations with independent programming and diversified formats.

- Six **FIP** musical programmes (one in Paris and five in the various regions).

- **Hector and Victor**, two satellite-distributed, all-music programmes covering Europe on the satellite **TDF 1/TDF 2**.

According to the **CSA**, 1990 was significant for Radio France

because of its development of the all-news station **France Info**, along with a jump in ratings from 4.5% in January to 6.7% in December. Also the increase in hours of daily programmes for senior citizens by: AM station **Radio Bleue** and from the musical programme **FIP** in Paris.

CSA says it has witnessed changes in programmes which reinforce the identity of the various outlets. On **France Inter**, news coverage was increased in the evenings and programmes requiring the participation of the public have been implemented. New programmes and new hosts have made their debuts on the various national stations and "a different, rhythm and a new sound has been given to the musical programming of **France Inter** and **France Musique**". Regarding the musical programming, **CSA** notes that "Radio France has continued to give a majority share to French-language music in its programmes even if the share of francophone songs has slightly decreased on **France Inter**."

Andre Hackiere Debuts AH Music

Andre Hackiere, former director of the publishing companies **Francis Day/EMI Music** and **Diana Music**, has created a new label in France called **AH Music**.

The label will focus on Euro pop and dance music and French acts. It will licence international products in France as well as produce its own repertoire. **Gerard Guénébaut**, who produced the dance hit *Rythme Della Noche* in 1990, will bring his A&R expertise to the label.

AH Music is to be distributed by **Carrere Music**. FM and AM

radio promotion will be handled by indie promoter **Philippe Delon's** company **Promo One**. So far, the label is concentrating on the Belgium band **Flagrant Désir** and the track *Touchez Vove Biip*, but it is expected to release a German dance production soon.

The goal of the label, according to its founder, is to "exist as a 100% independent French label, focusing on pop/dance/variety products, with a strong belief that it will score one or two hits in the forthcoming months". **EL**

Skyrock Organises Party For FM Radio's 10th Birthday

Skyrock/Paris has decided to celebrate the 10th anniversary of the FM band in France by organising a mega Fiesta of the "free radios" on October 11.

Skyrock is searching, in collaboration with the daily *Libération* and *Mao*, for anyone who has at some point been involved in the

history of the FM band, whether they be DJs or station managers.

All these people will regroup in Paris on October 11, where the programmes of the station will be broadcast live from the fiesta. "We have just one goal: have fun." says **Skyrock PD Laurent Bouneau**. **EL**

M&M correspondent

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101 NETWORK DROPPED FROM SALES HOUSE

Berlusconi Turns Over Ad Sales To Radio E Reti

by David Stansfield

Silvio Berlusconi's advertising sales house **Publitalia 80** has quit its business activities in the private radio sector, following an August 23 deadline set by the government, when it approved new broadcast legislation on the same date last year.

Berlusconi has now passed all its interests in the radio sector over to **Radio E Reti**. The firm will continue the same service to **Radio Dimensione Suono** and **Radio Italia Solo Musica Italiana**, but **101 Network** has been dropped from the new deal. No one at the station was available to comment about its exclusion at press time.

Publitalia 80 partnered the Milan-based advertising firm **Radio E Reti** to supply Radio

Dimensione Suono, **Radio Italia Solo Musica Italiana** and **101 Network** with all their national advertising clients.

Regulations included in the new broadcast law, however, restricted companies from providing advertising to both the private radio and TV sectors and any that did were given one year to choose between one or the other.

Industry experts remain sceptical about Berlusconi's withdrawal from the radio sector. But **Bruno Ployer**, PD at **Radio Dimensione Suono**, remains adamant that **Publitalia 80** has really bowed out. He claims that the professionalism of **Radio E Reti** matches that of **Publitalia 80** and is unconcerned about the station's loss of free promotional space on Berlusconi's TV channels. He adds, "We are still airing ads for Berlusconi's TV programmes. Who knows what else he might want to do with us in the future?"

Radio E Reti is owned by **Enzo Campione**. The company

also supplies about 60 regional and provincial stations with advertising clients.

Sorrisi E Canzoni Cuts Singles Chart

Sorrisi E Canzoni, the **Silvio Berlusconi**-owned TV magazine with a 12 million weekly readership, has cut its singles chart from 50 to 10.

The magazine claims its charts are based on sales, and commissions the Milan-based **S&G** company to conduct research. **Sorrisi E Canzoni** spokesperson **Gherardo Gentili** maintains that the decision to pare the singles chart to 10 was not due to the death of the format. He defends the status of the 12" mix, six of which were included in the first re-vamped chart published on August 18, but admits that the importance of the traditional 45" single has diminished. DS

Polydor Readies Two New Compilation Albums

Polydor is teaming with radio station **Top Italia Radio (TIR)** on a joint promotional campaign for the compilation album *Chitarri* slated for September release. It is the first time the company has collaborated with the station, which is tipped by several sources to become a major player in the private radio sector.

TIR syndicates six hours of daily programming throughout national territory via 100 local stations. It claims to have an average daily audience of 1.5 million and recently sealed an exclusive broadcast deal with the new **Virgin Megastore** in Milan.

Comments **Polydor** head of promotions **Stefano Zappaterra**, "If a station is growing in stature I want to work with it. I also want to be the first to do so and I do not believe the station has been involved in any "joint venture" with a record company before."

Chitarri is devoted to what **Zappaterra** describes as immortal music by the world's best guitar players. It features tracks from artists including **Eric Clapton**, **Jeff Beck**, **Jimi Hendrix**, **Peter Frampton**, **Tuck Anderson**, **George Benson**, **Carlos Santana**

and **Wes Montgomery**. **Zappaterra** says he believes that the wide-ranging music format of **TIR** is ideal for such a compilation album and remains convinced that the network's daily broadcast output of only six hours will not jeopardise sales possibilities.

Polydor is also poised to release *Top Parade*, a compilation album with tracks chosen on the strength of radio airplay and sales success. It features tracks by artists such as **Zucchero**, **Sting**, **Cathy Dennis**, **Crystal Waters**, **Toni Childs**, **Black**, **Banderas**, **Aaron Neville** and **Mylene Farmer**.

Zappaterra claims that *Top Parade* is different from most other compilations that are currently flooding the market. "It is not just a disco/dance album," he says. "And unlike many other compilations it is not littered with filler tracks. Seven or eight no. 1 hits are included on *Top Parade*."

The album will be promoted with ads on **Silvio Berlusconi's** private network channels, plus the probable radio involvement of **RTL 102.5 Hit Radio**. DS

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SER Cleared In Row Over Political Tape Broadcast

by Howell Llewellyn

Spain's largest radio network, the 233-station **Cadena SER**, has been cleared by an examining magistrate over the broadcast of two private telephone conversations involving a senior member of the ruling **Socialist Party** in April. (See **M&M** May 18.)

A row over broadcasting ethics erupted after the transmission of the tape. A senior member of the Socialist party, organisational secretary **Txiki Benegas**, was heard to insult Prime Minister **Felipe Gonzalez**, his deputy premier **Narcis Serra** and the economy minister **Carlos Solchaga**.

Benegas presented a formal complaint, and examining magistrate **Ignacio Bigeriego Gonzalez-Camino** was ordered to investigate whether **SER** had broken the law. **SER** director **Augusto Delkader** and three senior **SER** journalists were summoned by a judge to make statements as witnesses.

Although **Delkader** refused to identify the source of the tape,

police are still trying to track down the person who recorded the two conversations. They were made from a mobile phone while **Benegas** was travelling by car in southern Spain.

Bigeriego said on August 16 that his decision—that no crime had been committed by **SER**—was based on "the reiterated doctrine of the Constitutional Tribunal which gives priority to the right to freedom of expression over the right of personal intima-

cy when there is a conflict between these rights."

He said **Benegas** was a politician "of public relevance", and that there were reasons of "public interest" for transmitting the conversations.

Thanks to **SER**, the whole country was able to hear **Benegas** describe **Gonzalez** as "God" and as being "the real problem in the party". He referred to **Serra**, who is from Catalonia, as "el catalan", and to **Solchaga** as "the dwarf".

Rock Summit Sets Stage For Columbus Anniversary

The "First Ibero-American Rock Summit" is being held at the end of the month as a prelude to next year's celebrations to mark the 500th anniversary of the discovery of the Americas by **Christopher Columbus**.

The Summit, which will consist of a roundtable debate entitled "Rock in Spanish: Past, Present and Future" and followed by a concert, will be held on August 31 at the **La Rabida Ibero-American University** at **Huelva** on the southwest Spanish coast near **Por-**

tugal.

A statement released by the organisers **Spain's Fifth Centenary Organizing Committee**, the **Huelva** provincial council, and the council's own centenary committee proclaimed, "Rock sung in Spanish will serve as a meeting point between Spanish and Latin American youth at a Summit that will be a preamble to the magic date of 1992."

The evening concert will feature Spanish veteran hard rock singer **Rosendo Mercado**, Mexi-

Los 40 Scores Radio Rights To "Guitar Legends" Gig

by Anne Marie de la Fuente

Los 40 Principales has acquired the local radio rights to the Seville '92-sponsored preview event "Guitar Legends", slated for October 15-19.

Steven Saltzman, MD of **Rock over London**, which is syndicating the event worldwide, and executive producer **Tony Hollingsworth** of **Tribute Productions** were in Madrid mid-August to settle the details with **SER** music programming head **Rafael Revert**. **SER** is also pro-

viding technical support to foreign radio stations.

"We have so far arranged deals with six stations, including **BBC Radio 1**," explains **Revert**. The names of several multinational sponsors have been dropped but none have been confirmed as yet. "They've mentioned **IBM** but it's still open to speculation."

Los 40 Principales will be conducting at least 21 interviews and airing the 90-minute concerts live on each of the five days. Promotional contest plans begun in September, include the awarding of 10 all-expenses paid prizes (travel fare/hotel/admission tickets) and seven Gibson guitars. The most valuable guitar will bear the signature of all the guitarists who participated in the event.

Fisher Park, the designer of the **Rolling Stones' Urban Jungle** backdrop and more recently "Pavarotti in the Park", will handle the stage design.

Ken O'Neill who has directed two major TV events—"Live Aid" and "The Wall"—is to co-ordinate "Guitar Legends", while **Peter Lyndon** will direct the TV documentary covering the festival and its organisation. HL

Elections Could Set Nydahl's Fate; Nova Head "Not Worried"

by David Rowley

Claes Nydahl, head of Swedish station **Radio Nova**, is set to go on trial on September 9 for allegedly broadcasting without a licence. This was a direct result of the station's decision to broadcast advertising in June 1990 in contravention of current Swedish law.

With Swedish elections nearing, all parties likely to take part in a centre/right coalition have

Paus New Radio No. 1 Personality

Norway's largest private radio station, **Radio No. 1**, has invited **Ole Paus**, now one of Norway's most popular singers, to present a one-hour show every Friday.

He will have guests in the studio, as well as presenting his own material. Paus is well-known for his satirical lyrics about current issues. The show will start on September 6. *KRO*

voiced their support for free radio. In fact, many of them have at one time been sponsors for **Radio Nova**. Key figures in the majority of these parties have also made it clear that charges against Nydahl are likely to be dropped if there is a change in government. By the time the case comes to trial the station will have been broadcasting ads for almost 15 months.

Says Nydahl of his impending trial, "I'm not worried. It's the politicians who should be worried. The issue is no longer a case of party politics and I believe we will soon have free radio in Sweden."

Despite his confidence, the case could run quickly and with no jury, Nydahl could indeed find himself convicted. In this event, he says he will take the case to the European Court.

The case has attracted strong interest from within the country and internationally. Nydahl says he expects major local coverage as well as the US CNN network.

A newly established cable radio station backed by *Z* maga-

zine and the **Strix** group are expected to broadcast the proceedings live.

Finnish Tango Gets BBC TV Coverage

A BBC TV camera crew has spent several days in Finland documenting Finnish tango for a series presenting exotic musical sounds around the World.

Finnish tango, a local phenomenon since the early 1960s, is far less dramatic and arty than the original Argentinian tango, but somewhat similar to that played in German-speaking countries.

Three local tango acts were selected for the show by the BBC. They include **Reijo Taipale**, a veteran singer who has remained popular since 1963, **Topi Sorsakoski**, a best-selling male artist mixing tango and electric guitars, and **Arja Koriseva**, a leading female act and a virtual newcomer, who made her first record only a few years ago. *KH*

Finnish Indies Stop Airplay Ban

Local independent radio stations have decided to stop their air-play boycott of new Finnish pop and rock records which they launched as a countermove to the **GRAMEX** dispute (M&M June 29). Independent radio's stand came after the local **IFPI/AKT** group began its "information boycott" which halted the flow of promotional copies to those stations with heavy unpaid **GRAMEX** bills.

According to a spokesperson for the indie radio umbrella organi-

sation **SPRL**, "There is no need to continue this boycott, since we got the boost we needed. The dispute will now be settled by the court of arbitration."

According to **GRAMEX** and the **IFPI/AKT**, local indie stations owe some FM16 million (app. US\$3.6 million) in air-play compensation, money which should be divided 50:50 between the performing artists and record companies. Local stations have refused to pay on the grounds that tariffs are far too high and unreasonable. *KH*

Poor Future For Finnish Pop Festivals?

With some 25 to 30 annual summer rock/pop festivals under Finland's belt during the 1980's, the summer of 1991 has had a detrimental effect thanks to poor weather, low attendance and lack of top international names.

According to a survey published by *Helsingin Sanomat*, a leading newspaper here, the top 16 drew an estimated paid audience of 140,000 people, while total budgets

for all 16 exceeded FM23 million (app. US\$5.2 million). In previous years, attendances of 200,000 to 250,000 were common.

At least four festivals are likely to disappear from 1992's summer calendar, including "Dino Festival", "Ahvenlampi-rock", "Kuusrock" and "Ankkarock." Among the probable survivors are "Ruisrock", "Provinssirock", "Puistoblues" and "Nummirock". *KH*



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RTBF, Radio France Ink Transborder Deal

Executives of both state radio **RTBF** and **Radio France** have signed a joint-collaboration agreement for the "L'Europe a Deux" project. The premiere European "transborder radio" will begin transmission on September 2, and marks the first time that two official radio stations have joined forces across the borders.

Says **Andre Urbain**, head of the RTBF's regional production center in Mons, "The programme is fully co-produced by the RTBF's regional center here and Radio France's **Frequence Nord** in Lille. Both stations cover a vast area offering us a 5.5 to 6 million potential audience. The region is also very important as it links with the Channel Tunnel. Flanders and Germany."

The daily programme will be broadcasted from Lille (with host **Philippe Gougler**) and Mons (hosted by **Denis Colard**) and will feature common points of interest for both regions.

According to Urbain, "The programme will not become a

radio version of *Games without frontiers*, but we do plan to make it as attractive as possible, with weekly competitions for our listeners and at least once a week one of our reporters will be on the air from somewhere in the region."

Urbain says the original idea for the programme was launched at one of the meetings of the **CRPLF** board (Communaute des Radios Publiques de Langue Francaise), where he met **Guy Philip**, director of **Frequence Nord**. "It took us five months to expand the project, and we were glad to receive substantial financial support from the **European Commission**, the **Regional Council of Nord/Pas de Calais** in France and the **Belgian French Community's Foreign Office**."

The programme will initially run from September 2 to the last week of July 1992. Urbain says he is looking forward to expand his idea to the **BRTN** in Kortrijk and the **BBC** in Kent. MM

FOUR MEDIA GROUPS JOIN FORCES

CLT Creates New 8-Station Net For South Belgium

by Marc Maes

To compete with **RTBF's** cross-border radio station, **CLT's** **Bel RTL** and **RTL-TVI** are to work in unison to reach audiences in the south of Belgium from September 2. Says **Bel RTL MD** and **RTL-TVI** director general **Jean-Charles De Keyser**, "Bel RTL is a new experience for **CLT Radio Contact**—the top private Belgian network."

The **Bel RTL** signal will be transmitted through high-quality telephone lines over eight (former **RFM**) stations in the south of Belgium. The studios are to be based at both **RTL TVI** Brussels headquarters and at the **Rosell Group**. All regional advertising, station calls and jingles will be inserted simultaneously from one central technical facility, a first for the Belgian territory. Brussels-based communications company **OPNS** will insert digital computerised ads or jingles up to four times per hour and transmit them to the individual regional stations.

This method will allow **Bel RTL** to keep a careful eye on local and regional advertising, while national advertising is being handled by **IP Transistor**.

Programme Plans

Birgitta de Smet, who will co-ordinate radio advertising, says, "Bel RTL will be complementary to what we offer with the **Radio Contact** network. The station will have a much broader audience, consisting of the former **RFM** listeners and those who already had **RTL France** on their AM dial, as we have the most popular **RTL France** hosts in our roster. **Bel RTL** will be a strong competitor for **RTBF's** **Radio 2** during its AM transmission as we are offering a dynamic music and news mix, with **RTL** international correspondents supplying information to the station."

Popular **RTL France** programmes like "Les Grosses Tetes" and "Studio 22" will be taped for broadcast on the eight **Bel RTL** transmitters. The station will also transmit through satellite **RTL**

France's night programmes (24.00-05.30) and shows like "Classic Rock" and "RTL Country" hosted by **Georges Lang**.

"Shows like 'Les Grosses Tetes' together with the keen mix, news and games will be **Bel RTL's** strong points," says secretary general **Francis Goffin**. "And the fact that we will be able to offer our audience those popular programmes in FM. This, together with the fact that we want to emphasise our close relationship with the Belgian audience through regional news shows, on-site broadcasts and local ads, should help us to become the no. 1 station for the French community."

Eight Stations A Week

Goffin is convinced that the simultaneous broadcasting of all programmes on all **Bel RTL** outlets is a bonus. "It is a nonsense to have a **Madonna** record simultaneously on eight stations with eight average hosts. We would rather invest in top-quality on-air personnel who play the record in Brussels for the whole network, with local ads and news inserted afterwards."

Goffin says that the station has an annual **Bfr**4.450 million budget (app. **US\$**119.000) to rent the **PTT** network of hi-fi lines. The total investment in **Bel RTL** is approximately **Bfr**1.481 billion.

"The radio station will receive massive support from **RTL TVI**, papers from **Rosell Group** and publications working with **IP**. The interaction between **Bel RTL** and **RTL TVI** is very intense. Hosts like the very popular **Alain Simons** [presenter of the French music show '10 Qu'on Aime'] and **Herve Meillion** will work both on TV and radio and **RTL TVI** news broadcasters will host the **Bel RTL** news programmes."

Bel RTL's Brussels outlet will start broadcasting in stereo, using the **Selector** playlist computer system, with other outlets to follow shortly. "The choice of records is particularly important and the **Selector** allows us to calculate the right parameters to fit our audience at any time during the day," says **Goffin**.

"It is indeed important to vary our playlist according to the time of day," says **Bel RTL** broadcast director **Eric Gilson**. "We also plan to have at least 65% to 70% French-language music, offering a wide possibility for Belgian domestic talent. The weekly chart show, which will be based on the Belgian **IFPI** chart, is to be hosted by **Dominique Romain**."

RTBF Introduces Bruxelles Capitale

Following a decision to strike a balance between its regional outlets (**M&M** July 13), French community public station **RTBF** has since decided to launch **Bruxelles Capitale (FM Bruxelles)**, targeted for the Brussels market.

Bruxelles Capitale will be headed by longtime radio expert **Claude Delacroix**, with **Christine Goor** as head of music. Both had to leave their musical **Radio 21** backgrounds temporarily to concentrate on the new outlet, which will broadcast on weekdays between 06.30-19.00.

"There really was no station for the Brussels area," says **Delacroix**. "This, combined with the fact that **RTL TVI** announced the launch of **Bel RTL** (see story above right), triggered the idea for **Bruxelles Capitale**. The station will not be limited to the 19 Brussels communities but will be heard as far as Antwerp. Let us say Brussels and its hinterland."

Delacroix adds that political support also helped to push the station, saying it helped show the Brussels audience that the state broadcaster is dynamic enough to make its presence known in the Belgian capital.

Another important aspect is

the fact that the **RTBF** officials could not allow private stations like **Radio Contact**, or more recently **Bel RTL**, to continue grabbing advertising market share. "That is also why we want to go ahead around-the-clock as soon as possible," comments **Delacroix**. Other regional stations in **Namur**, **Liege** and **Hainaut** have regional broadcasts between 06.30-09.00 and from 17.00-19.00.

The presence of the **European Community** has also played an important role in the launch of **Bruxelles Capitale**, and **Delacroix** says that the station plans to have station calls and IDs in different European languages with the possibility of multi-language news flashes as a future option.

Format Plans

Bruxelles Capitale will also have a different target audience from **Radio 21** and, although it enjoys a Brussels urban audience, it will have more melodic music. According to **Delacroix**, "It will focus on the French repertoire with core artists like **Patrick Bruel**, **Jean Jacques Goldman**, as well as **Paul Simon**. However, we don't have a language assignment to fulfill so we don't want to



Claude Delacroix

be considered as another language army in Brussels.

"Whereas **Radio 21** features lots of imports and new releases, we will scrape off the aggressive edges, at **Bruxelles Capitale**," says head of music **Christine Goor**, "and we plan to have at least 11 out of 20 titles in French. I am happy to see that my assistant, **Marc Vossen**, a former **Cherie FM** staff member, has the same taste when it comes to compiling our playlists. His work with **Cherie FM** and stations like **France Inter** and **Radio Monte Carlo** will be useful as he has a broader vision on radio."

Bruxelles Capitale will initially use **Radio 21's** record files, but **Goor** says that they are currently negotiating with the

industry to explain the stations targets.

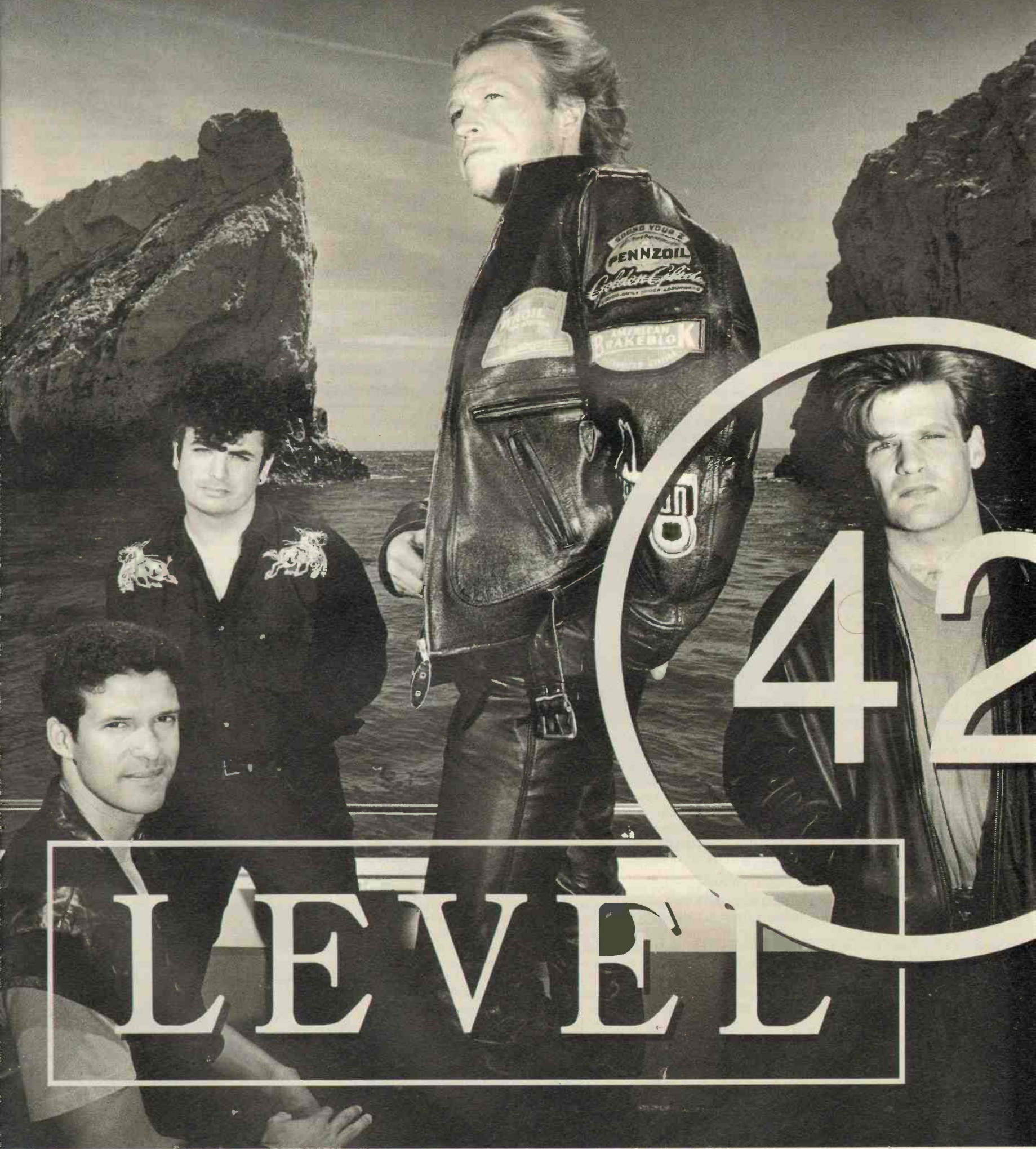
"As for the night programmes, we switch to **Radio 21** from 19.00-06.30," says **Goor**. "And obviously programmes like **Jacques de Pierpont's** 'Rock A Gogo' are a contrast to what we broadcast during the day-time. We plan to have our proper night programmes as soon as possible, as **Bel RTL** will have live broadcasts overnight. Presently it takes us four hours to compile one hour of night programming."

Together with national news, **Bruxelles Capitale** will also spotlight the city of Brussels in two regional news shows. The station has appointed **Jean Pascal Ledoux**, **Catherine Massert** and **Laurent Haulotte**, as on air personnel.

Advertising will be handled by the **Regie Media Belge** and a spokesperson there said that although a huge part of **Radio 21's** advertising is aimed at the Brussels audience, "**Bruxelles Capitale** will be the perfect complement to **Radio 21**, with a 25-50 target audience."

The launch of **Bruxelles Capitale** is supported by a **Bfr**11.348 billion ad campaign on billboards, TV and print media. MM

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Marketing Greek Music To The World

Soft-spoken and keeping a low profile in a country where business bombast tends to be the rule, the chief executive of Minos Matsas and Son has sat quietly at the pinnacle of the Greek record industry for years. Carrying on a tradition started by his father almost 70 years ago, Makis Matsas now heads a marketing machine that controls nearly half of the national record and cassette market. Melissa Daily talks with Matsas about how after last autumn's joint venture agreement with EMI Records in London, he may have the international marketing muscle to promote Greek music in other countries.

Q: How will you market Greek music in the European marketplace?

A: A calibrated combination of the bouzouki sound with the international sound would be the style of music that would be well accepted by the European and the international markets. Greek music is full of soul and full of the Mediterranean atmosphere. Without underestimating Italian music, I would say Greek music has a stronger personality. The Italian is more romantic, more European, more soft and sweet. Greek is stronger and has more characteristic personality.

Q: Where are the business opportunities in Greece's music market?

A: I think that there is big potential for CDs. In Greece we haven't yet tried to exploit this new soundcarrier which accounts for less than 10% of the market here, while in all other countries [in Europe] the CD has reached 50-60% of the market.

CD players used to be more expensive in Greece than in other EC countries because of the duty taxes. Now, because of our EC participation, the taxes are getting lower and lower every year, so the CDs are becoming cheaper.

For now, the market is divided almost 50%-50% between vinyl records and cassettes. Everybody is asking how and why the vinyl is so strong in Greece. In Holland, CDs are 95% of the market, cassettes are 5% and there is no vinyl. In the US, as you know, vinyl virtually doesn't exist anymore. But in Greece, vinyl is still alive and strong, and I feel that for the next five years vinyl will continue to be strong, losing only a very small percentage.

Q: Domestic repertoire accounts for almost 55% of total sales in Greece. Do you think that with greater involvement in the EC, the younger generation will abandon traditional music for international?

A: No. The test is already over. I was afraid when MTV came to Greece; when I saw that the private stations devoted 80%

of the airtime to international music; when international companies moved here. But we see that Greek music has been tested by all media and it resists strongly and has its right proportion in the market. It has strong roots.

There are three stages. The high school students are listening to the international music because Greek music doesn't reach those ages. Our music is for mature people. When students finish high school and they enter universities,



Makis Matsas

they start to discover Greek music and little by little they abandon the international. That means it is the new generation that continues to like Greek music. If you go to a night club with Greek singers, you are going to see young people and the same young people will be in the discos.

Q: How did the record industry evolve in Greece?

A: In the very beginning, there was no industry, no studios, no factories. So, some German mobile units came here and they used the lobbies of old hotels to record Greek songs once a year and then they would return to Germany to make the records. It wasn't until 1963 that EMI built a studio here and a factory. The first record company to be founded in Greece was Odeon in 1925, which was directed by my father.

I started visiting the studio when I was 10 years old, and all my life I was very close to the musicians and the recordings and the history of the Greek music. It's the creative atmosphere of the studio and my relationships with all these crazy people that I like.

It's magic to watch a song being born, to see how an artist emerges, how a career is built and how talent is utilised.

Q: What have Minos Records and EMI gained from your joint venture?

A: We record 40-45% of all the Greek music, but we had no international repertoire. So I decided to become associated with one of the biggest international record companies in order to secure an international repertoire for our company. EMI wanted to access the local repertoire and extend their share of the market. Since July, we've had one common center for distribution, but we'll keep the marketing and sales departments separate.

Through the EMI channels the development of Greek artists abroad is possible. We have already started to take the first steps: EMI people are getting to know our artists, our roster and we're trying to put our artists

"We see that Greek music has been tested by all media and it resists strongly and has its right proportion in the market. It has strong roots."

closer to the people in charge, but it's too soon to see results.

Q: Is it true that the EMI agreement has given your company control of half the national record and cassette industry?

A: Now our company has the biggest share of the market. Before the joint venture, our share of the market was about 21%. The share of the market of EMI this year was about 13%. We are doing the distribution for BMG and Virgin, so if we include the distribution companies owned by us, we reach approximately 50% of the market. The other 50% is dominated by Sony, PolyGram, Warner and Lyra (owned by General Publishing Company S.A.)

Q: Are you losing customers because of the expansion of private radio stations in Greece?

A: The big explosion in radio is creating problems for us. In Greece you can create a radio station with little equipment and few people. That's why there are so many. With such a variety of stations, you don't feel the need to have your cassettes in your car.

We felt a big decline in cassette sales after the first year of commercial radio, but we seem to have passed that test. Little by little we're regaining; people are coming back to the privacy and pleasure of listening to their own music.

Q: How much sales volume do you lose to home taping and piracy in Greece?

A: This is a very, very serious problem here. Home taping attacks international repertoire,

time that will wear out the musician and restrict his creative life.

Q: George Dalaras never fails to fill the stadiums. Was he one of those "stars" you discovered and supported?

A: Yes. Fifteen years ago a colleague asked me to go to a club and check out a new artist. In this small club in Plaka, I noticed a very modest, fragile musician sitting in the last chair of the orchestra. I listened to his voice and

"I decided to become associated with EMI in order to secure an international repertoire for our company. EMI wanted to access the local repertoire and extend their share of the market."

which is addressed to the younger people. In school, if one child has a cassette, the next day four of five others have taped the same one. Older people have no time to make copies, so they are still buying our products. But in this area professional piracy is active; in some record shops the owner sells cassettes under the table to friends or any customer they're not afraid of. If we sell 100 cassettes, there are another 50 cassettes sold by professional pirates.

There is a law which is very severe, but unfortunately the increase in crime in Greece creates so many problems that chasing tape piracy is not the priority for the police. They have drugs and other crimes to contend with.

Q: What is your business philosophy?

A: I have been blamed by Minister Mikis Theodorakis (a famous Greek composer and politician) for creating the "star system" in Greece. Mikis has written a whole book against me and my "system". That means that I have followed in my career the strategy to create and develop stars.

But in this business, the more you try to implement the business principles and marketing principles we learned at university, the more risk you run of failing. This job has a character of its own. Here the raw material is people and, in particular, sensitive and singular people; people whose moods change rapidly. If you try in this business to maximise the performance of your investment in an artist, you will get precisely the opposite results.

You build up a young singer and invest money in him. If you want to get your investment back as quickly as possible, which any good businessman would do, you will be forced to resort to frequent, hasty records and in a very short

started getting a special feeling I sometimes have when something important is happening in my business. When I asked him to meet me the next day in the studio he said he'd been rejected in six auditions and that he was too tired to have another one. He was 18 at the time. Now he has sold millions of records. His latest, which was in Spanish, was a double platinum record.

Later, I thanked my friend for recommending Dalaras. He said, "Dalaras? I was inviting you to listen to another artist!"

Q: How do you determine which songs will sell?

A: Most of the time success is spontaneous and relies on a stream of inspiration. The late lyricist Tsandas Vasileiadis used to say that "success is the train of thought of the moment." But there are also cases in which the hit comes to us incomplete, on the razor's edge and its perfection is made complete in the process of working with its creator. It's something that comes out of working with the composer and the lyric writer. You often see a marvelous verse in the words while the refrain doesn't have a strong point of reference. If you point to a weakness of this kind and rectify it, you can save a song which had hit potential.

Makis Matsas was born in Athens, Greece, and was educated at the University of Athens Business School. Matsas joined his father's record company Odeon in 1960 at a time of financial crisis for the business. Minos Matsas & Son has grown steadily over the last three decades and was further strengthened by the 1990 joint venture with EMI. Matsas is married and has a son and daughter "who are already in training."

Putting Belgian Music Firmly On The Map

It might be a small corner of the market, but the Belgian music industry is very much alive and kicking. This advertising supplement focuses on the Royal Belgian Music Publishers Association and some of its most successful members.

Our organisation was founded in 1878 and today it is younger than ever," says **Lucy Rozenbaum**, spokeswoman for the Royal Belgian Music Publishers Association (BMPA). "The fact that we have recently decided to split up the whole body into smaller but very energetic parts to tackle various aspects of the publishing business is proof of our ability to change with the times."

An Eye For Music

One of BMPA's main tasks is to encourage Belgian radio and TV stations to put the spotlight on domestic product. The Association has been concentrating its efforts on the French state channel RTBF as well as with the commercial TV stations VTM and RTL TVi in the hope of persuading them to expand the platform given to domestic talent.

"What is even more important," says Rozenbaum, "is that we want to integrate local product in programming alongside international artists. The last thing we would like to see is domestic talent being put in a broadcasting ghetto."

Both VTM and RTL TVi have been instrumental in developing local talent. The Flemish private broadcaster VTM's '10 Om Te Zien' show, which only features Belgian acts, has given a tremendous boost to Flemish productions and sales are booming. At French commercial channel RTL TVi a similar programme was put together, which also boosted local productions. Last year five out of the 10 top selling singles in Belgium were by Belgian artists, with domestic product having its best-ever year in the sales charts.

The lobbying is paying off. RTL TVi has recently announced it is about to launch another music show in the future. The association is also negotiating with RTBF, not

satellite stations to have more Belgian talent on if our own stations do not pay any attention to it."

Tackling Radio

"We consider radio stations to be the springboard for new talent - therefore we ask stations to play a minimum level of Belgian product," explains Rozenbaum. But she does not advocate the introduction of quotas, as in France. "We would not go this far as asking for strict quotas of national product to be played, but the least we can ask for is a sense of goodwill among programmers."

The association has recently held meetings with RTBF asking programmers to give more attention to Belgian releases in their shows. "If the programmes are no good, nobody will ever listen to them," she says.

The meetings have been set up in a joint effort with PAB, the artist promotional arm of SABAM, the Belgian Author's Rights Association. Says PAB president **Jean Darlier** after confronting BRTF programmers with figures showing the amount of airtime given to domestic product on the French language airwaves, "they were all astonished. So we decided to launch a campaign aimed at RTBF's programmers, asking them to be proud of our product. The main problem we face is that we are just not proud enough to show what we have."

Rozenbaum takes the example of Radio 21 to illustrate how too much Anglo-American programming could have negative effects on popularity ratings. "If you compare its results to regional French stations or BRT's Radio 2, then



Roland Kluger

they are much closer to their audience. Still we want to give the new outlet FM Brussels (on air September 2) all our support, and hope they will programme Belgian artists on a very broad scale."

When it comes to private stations, Rozenbaum is convinced that they play an important role in discovering and developing local talent. "They should play the game along with us and pay more attention to national product - I think that a private station should get as close as possible to its audience."

Promotional Tools

The publishers association's most important promotional tools are PR work and lobbying. It holds regular meetings and conferences with radio or TV executives around themes like 'Belgian product on national airwaves'. It organises regular lunch debates where politicians as well as programmers are invited to give their view on recent developments, both on national and international level.

"And whenever we have good results to announce we do so," she says, "We want to make sure the French and Flemish communities are kept in touch with our progress."

The publishers association's activities are financed by member contributions. The group also has access to a fund set up by SABAM to finance initiatives like the lunch debates and the organisation's newsletter.

"We want to be able to support whatever initiatives which could be helpful for the trade," says Rozenbaum,

"but the common threads are essential. I think that we are able to boost the credibility of an event by endorsing it as publishers association meeting."

The relationship between the publishers and rights organisations also allows BMPA to have access to the huge stand run by PAB/Sabam and Wallonie Bruxelles Musique at MIDEM. The publishers association gives substantial support in setting up the stand.

Organisational changes

On March 1, at the organisation's general assembly, delegates agreed to set up several smaller commissions within

"We consider radio stations to be the springboard for new talent."

- Lucy Rozenbaum

BAMP to deal with specific aspects of the business. These subdivisions consider subjects like the new authors rights legislation, standard contracts, new projects, technical problems and lobbying.

Pierre Mossiat is chairman of the new projects commission. "On a professional level we want to be able to achieve certain results," says Mossiat. "We always have a target to aim at. We are currently negotiating on the reformation of the way we are paid under a system currently based on radio airplay."

"Whereas other radio channels hand in their day to day playlists for control, Studio Brussel and Radio 21 base their fees on a weekly sample of playlists. You only have one chance on eight that your record is among those playlisted for that particular show. It is a system which favours the big hits and is unfair on new talent and back catalogue."

Mossiat adds that another project of his commission is the introduction of Belgian Awards for publishers late this year or early next year.

"Having so many new and young publishers actively involved in the association is very positive," says **Roland Kluger**, president of the association. "It teaches them to deal with another facet of the business. Being creative is one thing, the administrative relationship with others in the business is another. I am glad to see how well our younger members are working now."

Legislation

Another point of concern for the Association is the new legislation on authors rights, the so-called Lallemand law, due to be voted on early in October. The main target there

"Having so many new and young publishers actively involved in the association is very positive."

- Roland Kluger

is to make sure the definition of "publisher" is correct. The new proposal includes a number of clauses governing publishers without defining the profession as such.

"And just like the Belgian IFPI, we have our other critics," says Rozenbaum, "mainly about the distribution of the proceeds of the blank tape levy."

The organisation is not only concerned with the domestic situation. It is also active on the international level and a member of the International Federation of Music Publishers. The group is also heavily involved in lobbying the EC over changes in copyright and media laws which will come into effect as part of the single market in 1993.

Indeed, with the tremendous success of local product in its home market, and the number of international hits by Belgian artists and writers over the past few years, the Belgian publishers association is going from strength to strength. The following pages of this advertising supplement look at some of the publishers who have helped to make this happen.



Lucy Rozenbaum

with the idea of having a show dedicated to local product, but to make sure that sufficient air time is allocated to Belgian artists. "From there on," says Rozenbaum, "every individual publisher has to do his own job."

When it comes to satellite broadcasters like MTV or Super Channel Belgian media law is aimed at ensuring that the Belgian audiovisual sector does not lose out, and gets funding through airplay rights etc. Says Rozenbaum, "At the moment we want to concentrate on Belgian radio and TV because it will be very hard to persuade foreign

A New Beat From BE's Songs

BE's Songs was launched by Roland Beelen and Maurice Engelen back in 1982, when they started their own record company **Antler Records**. Their initial aim was to "protect and publish" the repertoire released on their label.

Today BE's Songs has expanded its horizons and crossed the Belgian borders. It has no less than 13 labels in its catalogue, over 1.000 original titles, plus a determined involvement in the film score market.

With a name deriving from the initials of its founders, BE's Songs soon started to live a life of its own. In 1984, when the song *Beasts Of Love* by Nacht Und Nebel started climbing the international charts, the company was able to establish a wide network of international contacts, an important asset to a developing company.



Jade 4 U

In 1985 three top five singles emerged from the productive BE's Songs stable; *Beasts Of Love* and *Ready To Dance* by Nacht Und Nebel, and the hit classic *Lena* by 2 Belgen.

In the same period two major domestic acts signed to the company. **Won Ton Ton's** *I Lie And I Cheat* and **Soulsister's** *Like A Mountain* created a big stir in Belgium and abroad.

As "new beat" started conquering the dance world in 1988, **Antler Records**, together with labels like **Subway Records** and **Kaos**, was amongst the first to establish its reputation in the field. As a publisher, BE's Songs became

"BE's Songs became internationally known, thanks to a long string of new beat dance hits."

internationally known, thanks to a long string of new beat dance hits. Because of this, Engelen and Beelen were given the Honorary Diploma by the Royal Belgian Foundation For Music Publishers.

New Blood

The appointment of **Nikkie van Lierop** as BE's Songs MD in 1989 marked the first step of a new era for the company; the closing of licensing deals for BE's Songs' catalogue abroad plus worldwide promotion of the repertoire in the media.

Van Lierop also developed her skills as talent scout. The company acquired the original publishing for the 91 album from the Argentinian tennis player **Guillermo Vilas**, a top selling record throughout South American.

One year later BE's Songs took its first steps into the film market with the acquisition of world-wide publishing rights for the soundtrack to 'Cruel Horizon' a movie directed by **Guy Lee Thys** with music by **Nicholas Lens**.

The international release of *Oh No* by **Won Ton Ton** marked a promising start for 1991 and the album is doing well.

In the dance music sphere, the company has concluded a deal with the top production teams **Jade 4 U**, **Praga Khan** and **Oliver Adams** resulting in astonishing work for **Chanel X**, **Praga Khan**, **MNO** and **Inner Light** among many.



Leyers, Michiels & Soulsister

The labels **Beatbox**, **Mental Radio** and **Trance Mission** have also trusted the publishing of their repertoire to BE's Songs in view of a rapid international expansion of the company's area of influence.

BE's Songs has taken a firm place within the publishing world and is ready for the 90s - dressed for the occasion so to speak.

Independent And International At BMC

BMC Publishing was first launched as a subsidiary of **ARS** and became an independent unit in September 1990. The company has grown with its parent and the relationship between the two is very close, with each drawing on the others strengths.

Bernard Goffin joined BMC Publishing after working with **CBS** publishing company **April Music** and a spell as product manager at **CBS** in Brussels. "I was attracted by the challenge offered by an independent publishing company like **BMC**, and **Patrick Busschot's** personality," says Goffin.

"Being part of an international group like **CBS** allowed me to learn the business and to work with exceptional people like **Jeremy Pearce**, **Harvey Shapiro** and **Jorgen Larsen**, but I was mainly administering foreign catalogues locally, without any contact with the writers, like **Billy Joel**, **Julio Iglesias** or **Culture Club**.

"Here at **BMC** we often meet our writers twice a week working as close to the fire as we can because we handle original copyrights for the world rather than representing copyrights from abroad in one country."

Top Writers

BMC's main writers include **Kid Safari**, **Melissa Beckford**, **Peter Slaghuis**, **MSD** and **Quadrophonia** and whenever **ARS Productions** plans to sign an artist, **BMC** also discusses the publishing of the repertoire.

"**ARS Productions** is very active on the **A&R** field so we can concentrate on our core business, managing writers and administering the rights given to us. Publishing really involves more administration than most people would think. Although we are not out there selling records, we have our daily struggle with rules and regulations which are different in every country.

"Yes, a publisher should support and develop his signings and give them the facilities to record demo's, present them to record companies and so on, but because **BMC Publishing** is a spin-off of **ARS** we are continuing in that vein. We are not always on the lookout for new artists, currently this is done jointly with **ARS**, using their contacts and know how."

Goffin says most of his budget is spent on giving good advances to the writers, and **ARS** does not interfere with



Bernard Goffin

BMC's marketing plans. Nevertheless, Goffin is determined to offer assistance wherever needed and he is very happy with the current roster of artists at **BMC**.

Expansion Plans

The company's string of successes began with **Hithouse's** *Jack To The Sound Of The Underground* and *Move Your Feet* followed by the worldwide success of **Technotronic's** *Pump Up The Jam* by **Joe Bogaert** and **Manuela Kamosi**. Today **BMC's** catalogue stands for major dance hits all over the world.

"In two years we have grown from being a local independent to a company with a world-wide reputation," says Goffin. "Apart from moving to the new **ARS** building at the end of the year we have invested heavily in computerisation to administer our catalogue.

"We are on the look-out for someone to help us in our expansion who would look for possible new deals and acquisitions, and we plan to invest in foreign joint ventures as well. From being just another small company dealing with individual songs we are now handling a complete catalogue for different territories."

"In two years we have grown from being a local independent to a company with a world-wide reputation."

When it comes to the future of publishing in general, Goffin is happy that general revenues have shifted from mechanical rights (which were about 75% of a publisher's income) to performing rights. "This shows that there are more outlets for music; cable distribution, satellite broadcast and private radio. They all pay copyrights and this is performance money. For a publisher things are changing for the better."

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Personal Contact At EMI Music Publishing

One of the most important ways that **EMI Music Publishing** stands out from the crowd is the company's attitude to mailing. "I consider personal contact as one of the cornerstones of the trade here," says manager **Guido Janssens**, who joined the company last September.

"We get loads of cassettes and we take the time to answer each and every letter or tape sent to us. As I have an 'indie background' myself I know very well how important it is to have your mailing answered. Many majors have the reputation of 'difficult access' - I think that we hear a lot of tapes they do not even bother to listen to.

"I also think we are the only company to send out cassettes on a regular basis to Belgium's most important producers and artists," he continues. "By presenting them with demo versions of new material from our songwriters we do get cover versions recorded, and, what is even more important, when people know we are doing this, they know something is happening with their songs."

And twice a year EMI Music mails some 500 tapes to a broader international group of contacts, which also brings very positive reactions.

Chart Success

Technotronic's *Pump Up The Jam* in the US and **Soul-sister's** debut album *It Takes Two* together with **The Radios**, **De Kreuners** and **BB Jerome & The Bang Gang** are amongst EMI Music Publishing's successes. Bands like **The Dinky Toys**, **Pitti Polak**, **Running Cow**, **Derek & The Dirt**, **The Wolfbanes** and artists **Bert de Corte**, **Ange** and **Bidik** are bubbling under.

"We often invest in our artists before the record company does. As we have our own premises and operate independently we pass on most of our signings to EMI Records and give them a first option. But the independence we enjoy also enables us to conclude deals with other labels here."

The most recent development at EMI Music Publishing has been the long time deal signed with indie label **Creastars**. "They handle music like **SBK** does in the US," says

Janssens. "They make the whole machine fit together, production, artists image, marketing and promo - everything dependent on the release of the record. Creastars' marketing director **Jean Bosiers** is really a 'commercial wizard'. He handles the Creastars product in a very professional way."

"The important thing with Creastars is that they reduce the "luck" factor when it comes to breaking a record by taking care of business in a very professional way - they have become one of the main sources of product for us," says Janssens.



Guido Janssens

BB Jerome & The Bang Gang have taken off well with the single *Shock Rock* and Janssens initiated a licensing deal for **BB Jerome** with EMI affiliates in Scandinavia, Italy and the GAS countries, Canada and Japan. In France

he signed the band to **Sony Music** and in Spain to **Ginger Music**.

International Deals

Another long term deal with **Tempo Music** resulted in the release of the **Dinky Toys'** debut single *My Day Will Come*. Janssens advised the band to talk to Creastars and they introduced them to **Serge Ramaekers** (of **Confetti's** and **Cartouche** fame) to have the song remixed. "I am convinced that we are heading towards a summer hit in several European countries," adds Janssens.

"We hope to break **The Radios** in Germany by having *I'm Into Folk* covered in German by the very popular duo **Klaus & Klaus**, he adds. "They sold over 50,000 copies of their debut album here and I hope that the cover version will attract **EMI Electrola's** attention to the band and their album."

"We also plan to record a German language album with **De Kreuners** as EMI Publishing there is very enthusiastic about the band. The lyrics have been translated into German by **Rio Reiser**."

Janssens also revealed that top selling band **Clouseau** who recently signed to both EMI Records and EMI Publishing are to become one of the company's main priorities - their first English language album, *Close Encounters Of Another Kind* is set for release by the end of September in several European territories.

Janssens has also concluded deals with **Gus Roan** (who wrote last years top selling **Télévie** single), **Willy Heroes** and **Danny & Eddy van Passel** who as "the twin brothers" supplied songs for the forthcoming **Jazzy Mel** album and single (**ARS**) and for **Timmy Thomas**.

Janssens thinks that developments like post synchronisation and, more recently, Japanese karaoke will benefit publishers. "On a smaller scale **VTM's** emphasis on local talent and the consequent **Belgian Boom** made the whole business here explode," he says. "As the Belgian music industry becomes more professional we have learned to work with lawyers and managers as well."

A Complete Team At RKA

Roland Kluger founded **RKM** as a production and publishing combination back in the 1960s. Today, with **RKA**, Kluger believes in what he calls the "laboratory effect" - trying to form a complete team around an artist (including a producer) and to offer the project as a "package deal" to record companies.

Based on worldwide successes such as the **Chakachas' Jungle Fever**, the hits by **Telex**, and **Lou de Prijck's** productions with **Lou And The Hollywood Bananas** and **Two Man Sound**, Kluger is now operating from both Paris and Brussels. "Brussels is moving all the time," says Kluger. "It is very active. But Paris also offers the benefits

"We take care of the song and the way it is being produced."

- Roland Kluger

of a greater French market. So if a song works out well in Brussels we take it to Paris to tackle a market 10 times as big."

Kluger is currently promoting the talented writer **Luc Mourinet**. Demos for Belgium's **Sandra Kim** and French recording artist **Elsa** are in the pipeline. But Kluger is still on the lookout for new artists and record companies. "We offer them complete projects," says Kluger "and top recording quality. We take care of the song and also the way it is being produced."

Kluger is convinced that the current situation in Belgium is very healthy. "There is a wide range of Belgian

Sounds Of The Future!

Sounds Of The Future was first launched as a sub-publisher for French repertoire with a catalogue comprising **GLEM**, **ADN**, **Atalante** and **Bananamour**.

The company first achieved a major success when **Charles D. Lewis** sold over 80,000 copies of *Socadance* in Belgium and received an award at the Diamond Awards Festival. **Sounds Of The Future** now have the sub-publishing rights for four songs on **Patricia Kaas'** album *Scenes De Vie* in Belgium and Germany.

Today the company's main operations include the management of **Technotronic** singer **Reggie** plus a worldwide co-publishing deal for the new **Technotronic** album *Body To Body* which had sold over 400,000 units at press time.

"We first established the company as a sub-publisher with titles and catalogues from France," says **MD Pierre Paul Puljiz**. "Now we want to go ahead with new acquisitions from the UK, the US, Italy and Germany. By starting

repertoire but the problem is that Belgians are not keen on capitalising on their success. If a Dutch artist has a no. 1 hit the whole world is talking about it. Belgians are different and perhaps too modest. And then there is the language. Most of our artists perform in their own language or in English which cuts the market."

Kluger is convinced that the younger generation of publishers and producers are in favour of a so-called 'Belgian movement', with Belgium playing an important role on European level. "And the way I see it there will be two kinds of publishers; the majors on the international basis with strong administrative back-up, and the independents working with specific writers, producers or artists. Collaboration between the 'publisher major' and 'publisher independent' will become the future basis of our trade."

with sub-publishing original French repertoire in Belgium we put ourselves on a firm basis. But we are also seeking to sign new original compositions."

Before signing an artist, Puljiz wants to know how his company can promote the repertoire. "Take **Lio** for instance, a successful Belgian artist who moved to Paris. To boost her popularity here we co-produced a 52 minute TV special with **RTBF TV**. For **Florent Pagny** we concentrated on promoting the artist at Belgium's private radio stations."

Puljiz is currently establishing **Technotronic's** **Reggie** as a solo singer and songwriter. Where ever needed, **Sounds Of The Future** join in on promotion campaigns and Puljiz

"Diversification is important too,"

— Pierre Paul Puljiz

is convinced that solid personal relationships with both TV and radio programmers are very helpful in building an artist.

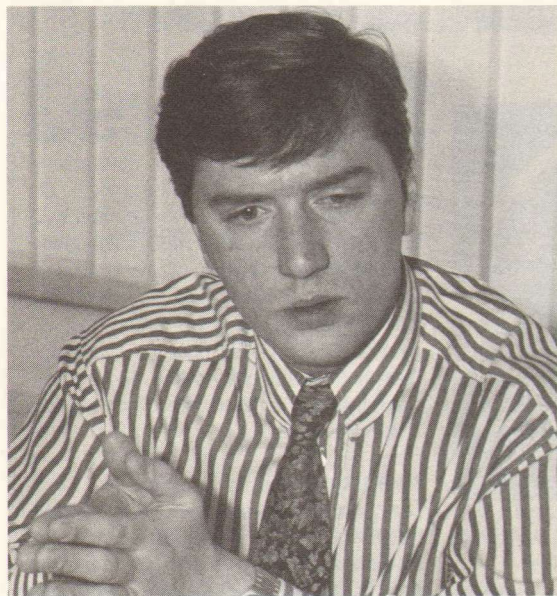
When it comes to the future Puljiz believes that publishing is evolving towards having a more managerial function. (**Sound Of The Future** president **Gordon Edwards** manages **Reggie**) and thinks A&R companies and independent production units will become increasingly important.

"Diversification is important too," adds Puljiz. "That is why we started our own video production company in January. **One plus One** specialises in concert footage, video clips and TV specials. Although it is an independent company, headed by producer **Jean Bergli** and myself, this spin-off means we can offer a video to TV stations as well."

Stressing Back Catalogue At Templar Music

Templar Music was launched exactly two years ago when AMC (Artists & Music Consultants) acquired the Jump & Shout label, famous for its pan European successes with Gangsters d'Amour's *Coute Que Coute*. Pierre Mossiat was the Gangsters' manager at the time and, as he planned to launch a publishing operation, he decided to team up with Jean Marie Sohie of AMC to form Templar Music.

"As a manager you get involved with all the different aspects in the music industry and publishing seemed to me to be the direction to head for," says Mossiat, who, at 26, is probably the youngest publisher in Belgium.



Pierre Mossiat

With Jump & Shout and his own catalogue as a basis to start from, Mossiat soon developed the company in Belgium and abroad. "AMC gave me the necessary back up to launch the operation without having to rush," he says.

At first, Mossiat started closing sub-publishing deals for the Benelux with Demis Roussos, one of his core artists. A second step was the acquisition of back catalogue rights. Then finally Templar started working with new local artists. The company's results have been encouraging, both home and abroad.

"A major step in our development was the partnership we concluded with Ariston (Italy), a 7.000 title company owned by Alfredo Rossi, with its international department headed by Bob Lumbroso. We began collaborating in Milan and at the same time we agreed to represent Ariston in the Benelux," explains Mossiat. "The next step was our collaboration in Holland with Robin Simonse and Frank Bruens at Warner Basart.

Whereas most independent publishers are linked to a production company, Mossiat wants to stress his job as a publisher. "This job also includes a lot of A&R work, the signing of local talent and repertoire and the administration of catalogues.

"Templar has no label and we seek to close deals with companies like BMG, Indisc and PolyGram for our artists. Alongside that we also put a lot of effort into the management of catalogues. A good example of this is Salvatore Adamo, going strong internationally for over 20 years. We had his recent single *Maintenant Ou Jamais* out on Carrere in France and Benelux and we achieved good airplay on the radio peripheriques and prime-time TV shows."

Mossiat is convinced that as a publisher he should support the artist in recording his songs. Templar also joins in promo budgets for print work and billboards. "We are also

the only company to have a promotion team working for us," says Mossiat. "Whenever we have a release out, we service the media from our side to give extra support."

As far as the back catalogue is concerned, Mossiat is busy encouraging the production of *Best Of* compilations and gold albums to put his catalogue in the spotlight. To counter the wide-spread rumour that "my publisher is not working enough on the back catalogue" Mossiat believes one of his primary duties as a publisher is to "keep the back catalogue alive.

"It is difficult to give an adequate description of what a publisher does. It is different with every artist."

— Pierre Mossiat

"I think that most publishers are not aware of the function's possibilities," says Mossiat. "I am convinced that the real publishers will survive in the future, whereas the independent operations will be acquired by the majors. Some independents have indeed had their best days and are selling their catalogue already. Many author/composers have started their own publishing companies and most of the time they have it managed by a professional publisher."

According to Mossiat it takes talent to convince an artist of the importance of the publisher's role in the whole process. "It is pretty difficult to give an adequate description of what a publisher does - it is different with every artist, and I am convinced that, in an industry based on sales figures and ratings, the relationship between a publisher and his artist is a very personal one. I think that both parties in a publishing deal should realise how it works. I am in favour of democracy."

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SINGLES

BLUR
Bang - Parlophone
 PRODUCER: Blur
 Just like on their first hit, *There's No Other Way*, this young UK outfit come off as a '90s version of Pink Floyd in their psychedelic days. It's the trendy dance beat that makes the difference.

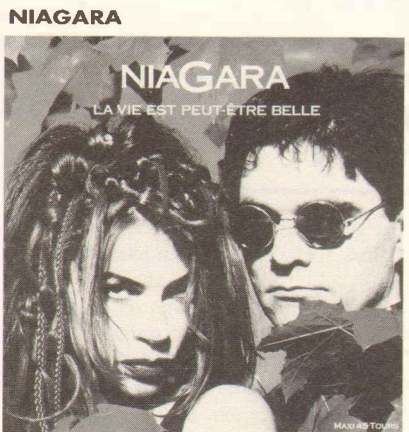
DRIZA-BONE
Real Love - 4th & Broadway
 PRODUCER: Driza-Bone
 The Soul II Soul sound is evident on this pleasant dance track. The beautiful tone of Gary Barnacle's saxophone will even draw the attention of jazz programmers, while club acceptance is guaranteed.

FIVE THIRTY
Supernova - East West
 PRODUCER: Five Thirty/Marc Waterman
 A new generation is taking over where Echo & The Bunnymen quit the indie pop scene. Different from most of the contemporary UK bands, this trio doesn't inject their music with trendy dance elements. However, they do have in common a sense for psychedelics.

SAMANTHA FOX
Another Woman - Jive
 PRODUCER: Ralf-Rene Maue
 You can't make a leopard change its spots; the same goes for a Fox. Despite the song's title, she is still the same woman. This second single, taken from the new album *Just One Night*, is an innocent Kylie Minogue-styled pop/dance song.

LINDY LAYTON
Without You (One And One) - Arista
 PRODUCER: Driza-Bone
 So far la Layton's substantial successes were limited to the UK with the singles *Echo My Heart* and *Wait For Love*. But she still has to wait for a real European victory. Third time lucky? Her most elegant pop/dance effort with a spoonful of jazz deserves anyone's attention.

MARVIN & MARCELLO
Guess I'm In Love - Hansa
 PRODUCER: Ferdi Bolland/Rob Bolland
 The writers and producers of this cheerful, party-like novelty, the Dutch Bolland brothers, are the same who helped Austrian singer Falco to world stardom, and who wrote Status Quo's 1986 smash hit *In The Army Now*. Guess what will happen to this American/Italian pop/dance duo?



La Vie Est Peut-être Belle - Polydor
 PRODUCER: Daniel Chevenez
 Now with MTV firmly backing this French rock band, it's about time for a European breakthrough. Singer Muriel Moreno not only has the looks, but the songs as well. This new single, off their 1990 *Réligion* album, is built around a strong funky rock guitar riff. Dutch slide guitarist René van Barneveld (Urban Dance Squad) is also featured on it.

SHABBA RANKS FEAT. MAXI PRIEST
Housecall - Epic
 PRODUCER: Mikey Bennett/Clifton Dillion
 On this special version adapted from the album *As Raw As Ever*, the king of regga-muffin is teaming up with the most soulful reggae singer of the moment. The result is highly enjoyable. Hit material.

ROLLING STONES
Sexdrive - Columbia
 PRODUCER: Chris Kimsey/The Glimmer Twins
 The second bonus studio track off the *Flashpoint* live album is a funky stomper with great James Brown hooks. Dance programmers should play the "dirty hands mix" with the fine sax machine in the bridge. More "hot stuff".

STRESS
Rosechild - Eternal
 PRODUCER: Guy Chambers
 For all those dedicated followers of fashion, Stress fit in the current neo-psychedelic pop wave together with Jellyfish, Maggie's Dream and Lenny Kravitz. The latter had his *Flower Child*; *Rosechild* should be regarded as "part II".

KARYN WHITE
Romantic - Warner Brothers
 PRODUCER: Jimmy Jam/Terry Lewis
 Even if you were deaf, you could clearly hear the heavy involvement of the Jimmy Jam and Terry Lewis production team. It's the same flamboyant sound that made Janet Jackson a superstar. This dance song is lifted from White's forthcoming album *Ritual Of Love* and is currently climbing Chartbound.

NEW TALENT

ECSTATIC ORANGE
Laughing At Life - ECSTATIC (LP) (UK)
 PRODUCER: Mark Russell/Simon Russell
 The two Russell brothers, Mark and Simon, are famed for writing and producing music for BBC Radio and TV. Now they team up in Ecstatic Orange, and provide a set of well-crafted pop songs. Singer brother Simon sounds like Doctor Robert of The Blow Monkeys. He puts the same amount of drama and melancholy in their music. The track *The End Of An Era* is a prime example of the duo's great overall abilities. Licensing and publishing rights are still available. Contact Joanne Carrigan on tel.: (+44) 81.747 9051.

G.T.O.
Listen To The Rhythm Flow/The Bullfrog - white label (UK)
 PRODUCER: Lee Newman/Michael Wells
 On this double A-sided single, this Dutch techno band are able to hypnotise club-

38 SPECIAL
Bone Against Steel - Charisma
 PRODUCER: Rodney Mills
 The Van Zant clan is extremely busy this year. We've already had the *Lynyrd Skynyrd 1991* album release of brother Johnny, now we have the new album by brother Donnie's gang. Listening to both albums, 38 Special's southern rock is a safe bet for AC programmers. They are more "pretty" sounding, so to speak. The track *Last Thing I Ever Do*, however, is a gutsy rocker with a "one listen is enough" quality mark. Max Carl's tinkling piano and the addition of a horn section make it more enjoyable.



Unknown Territory - Rhythm King/Epic
 PRODUCER: Tim Simenon
 This is the thinking man's side of dance. They intelligently blend hip hop, rock and avant-garde elements together. You would swear this is another project of On-U Sound staff producer Adrian Sherwood. Small wonder that one of his collaborators, former Sugar Hill Gang (now Tackhead) bassist Doug Wimbish is also featured on this great dance album. We recommend the track *Love So True*, sung by Loretta Heywood, for EHR. *Winter In July* is still riding high in the Chartbound section.

BAD ENGLISH
Backlash - Epic
 PRODUCER: Ron Nevison

clubland completely. It will be very hard to get out of the trance when DJs play the first title. Maybe it will even be harder to recover from laughing after playing the flip side, *The Bullfrog*. The sound of grunting piggies are the ultimate of weirdness. Contact Nicky Trax at Press To Play on tel.: (+44) 81.780 9070; fax: 81.780 9766.

TWICE
Last Night - Power (Sweden)
 PRODUCER: Ben Marlene
 The twin sisters who used to play with Swedish band Dance Trance return to the scene with a fine pop/dance product. The song, which is written and produced by another former band member, Ben Marlene, is reminiscent of INXS' *The Original Sin*, especially the funky rhythm guitar. Contact tel.: (+46) 8.983 878/8.733 2691; fax: 8.286 751.

ALBUMS

With its driving melodies, the second album by this US quintet, fronted by ex-Babys lead vocalist John Waite, is the perfect stadium rock. Guitarist Neil Schon (ex-Journey, Santana), one of the great talents of the pre-Eddie Van Halen days, apparently hasn't lost his abilities throughout the years. This point is expressed in their own words via the song *Time Stood Still*. That track is a beautiful power ballad, while another ballad, *The Time Alone With You*, is a tasteful cocktail of strength and restraint.

LITTLE RIVER BAND
Worldwide Love - Curb
 PRODUCER: Various
 Sometimes they are called the "Eagles" of Australia. That may sound a bit overdone, but like the American band, they always lean a bit mellow with rich vocals. On their second album, since the reunion with lead singer Glenn Shorrock, LRB maintain their status as one of the leaders in adult-orientated rock. The title track, the first single, is picking up airplay in Germany. *Soul Searching* is a smooth ballad that may sound best in the hours while your listeners burn a candle and open a bottle of wine.

PAPA DEE
Lettin' Off Steam - Arista
 PRODUCER: BomKrush/Papa Dee
 The Swedish dance school is building up an international reputation lately with acts like Titiyo and Dr. Alban. Former Stone-Funkers member Papa Dee is trying hard to be the next big name. His enormous talent at the hip regga-muffin style is unmistakable. On the track *Ain't No Stopping Us Now*, he's rapping optimistically that the genre is unstoppable. Only the future can tell. But the words of *Young Gifted & Black*—not to be confused with the Bob & Marcia song—are absolutely true.

TERRY RONALD
Roma - MCA
 PRODUCER: Harvey Jay Goldberg/Jimmy Biondolillo
 Maybe it's because of the album's title, but a lot of airplay is reported from Italy. *Calm The Rage* is the track Italian stations currently go for. But this young, UK, blue-eyed soul singer—reminiscent of George Michael and the re-styled Bros—has more aces up his sleeve. AC programmers searching for tracks to appeal to their listeners should consider the ballad *Save Me From Myself* or the uptempo *Live Forever*.

SON OF BAZERK
Bazerk, Bazerk, Bazerk - MCA
 PRODUCER: Keith and Hank Shocklee
 This newcomer on the rap scene fits just right within the context of black music in the '90s. He has the nerve to call himself after James Brown: "soul brother no. 1". His impertinent behaviour and his natural swing certainly make him the rightful crown pretendent. On the track *One Time For The Rebel*, the man is rapping over the unforgettable riff of Led Zeppelin's *Whole Lotta Love*. Every album with the Bomb Squad production team (Keith and Hank Shocklee) is a hot item for hip hop programmers.

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 license and/or publishing rights are available, except as noted. Please send your samples to Robbert Tilli/Machgiel Bakker, PO Box 9027, 1006 AA Amsterdam, Holland.



Level 42

Not including their "Level Best" album, Level 42 celebrate their tenth album with a new record deal. "Guaranteed", released across Europe simultaneously this week, is their first album for RCA/BMG.

by Robbert Tilli

The switch from Polydor to BMG after a golden decade, came as a big surprise at the beginning of this year. Level 42 has managed to sell 10 million albums worldwide and has attained 24 UK hit singles with Polydor. Explains Level 42 manager Paul Crockford, "this is a remarkable step, it looked like the divorce of a happy couple. We had an argument about the last album—they had a different choice of single. But out of various candidates we have chosen BMG, because they are strong internationally."

Crockford, who also handles artists like Brendan Croker and the Blow Monkeys, has been involved with Level 42 since 1985, cultivating their career development. "Things are more difficult now than before, not only because there's more competition, but also you have to fight against some strange pre-conceptions in the media. It seems like the older you get, the less keen they are on you. It's like you're 30 and then you die", says Crockford.

The Level 42 departure will not alter their familiar sound. The well known UK funksters still have Mark King's hammering bass guitar as their trademark. Their label debut for RCA, *Guaranteed*, is vintage Level 42, with a touch of jazz and a heavier accent on ballads than before.

With *A Little Love* and *She Can't Help Herself* are prime examples of their mellow side. The title track and first single with its funky hardline has already charted in the UK at no. 9 and in Holland at no. 24, Denmark at no. 22 and Ireland at no. 25. At presstime it was the fastest climber in the *Coca-Cola Eurochart Hot 100 Singles*, leaping from no. 86 to no. 29.

The rhythm of the funk machine really starts pumping on the track *Set Me Up*. Probably the best cut of all 12 tracks is the bossanova-flavoured *My Father's Shoes*.

Guaranteed, another Wally Badarou co-produced album, follows hot on the heels of *Staring At The Sun*, a 1988 album which reached no. 4 in the *European Top 100 Albums*.

Track Listing "Guaranteed"

Guaranteed; Overtime; Her Big Day; Seven Years; Set Me Up; The Ape; My Father's Shoes; A Kinder Eye; She Can't Help Herself; If You Were Mine; Lasso On The Moon; With A Little Love.

After the tragic death of guitarist Alan Murphy in 1989, the band reduced to a trio which consisted of singer/bassist King, keyboardist Mike Lindup and drummer Mike Husband. They rerecorded *Guaranteed* in King's own Summerhouse studio on the Isle of Wight. The album was mixed by Tom Lord-Alge at the Hit Factory in New York.

Producer Badarou is also featured on keyboards, while guitarists Alan Holdsworth and Dominic Miller are the most interesting guest musicians. New guitarist Jakko Jakszyk, who recently joined the band on a permanent basis, does not appear on the album as the recordings were completed six months ago.

Marketing will be directed at each territory individually. Says BMG international marketing manager Maarten Steinkamp, "Level 42 are a top priority, but we don't impose an international marketing plan because every territory knows their own market best. The UK, Holland and Scandinavia are reputedly the strongest markets. In Germany however, the last album was less successful than its predecessors, so in that country there will be a heavier commitment."

The German marketing plan will bring in the band for a concert at the Funk Ausstellung in Berlin—an international trade fair on September 5. Level 42's concert will be broadcast by national TV station ZDF on the "Supertreff" programme. It is part of the European promotion tour which began in Holland on September 1 and will continue for the rest of the month, taking the band practically everywhere.

Adds Steinkamp, "In the UK the south is a much stronger market than the north. The band did a regional radio promo tour with heavy emphasis on the weakest territories. The same thing will happen at their upcoming UK tour in the autumn."

From October 1 the band will be on the road non-stop. After touring the UK in October, a European tour will start. It will end one week before Christmas. In the new year they will extensively tour the US and the Far East until March when the second part of their European tour is scheduled.

SPAIN

Sergio Dalma

- Signed to Horus.
- Publisher: Horus.
- Management: Antonio Caravaca/Madrid.
- New album: *Sintiendonos La Piel* released on April 4. In June it reached no. 3 in the Spanish album charts, where it remained for two weeks. In the *European Top 100 Albums* it peaked at 47. At presstime it remains at no. 6 in Spain.
- New single: *Galilea* released on July 9.
- Recorded at Estudios Sonoland/Madrid.
- Producer: Julio Seijas/Luis G. Escolar.
- Marketing: Around the Eurovision Song Contest on May 4 there were TV and radio advertising spots in Spain on all the major stations.
- Promo tour: In May, Dalma promoted the album in Spain and Italy. At the end of September he will return to Italy. Also, a French visit is planned.
- Concert tour: Dalma is in the middle of a 52-date tour through Spain.
- European releases: The album is out in Italy and France, with releases in Germany, the Benelux and Finland expected.

- Licensed to: Dino Music outside Spain.

Sergio Dalma's name may sound familiar to anyone who tuned in for the Eurovision Song Contest on May 4. He was the Spanish contender, finishing fourth with *Bailar Pegados*. This first single off his second album *Sintiendonos La Piel*, is a ballad in the typical warm-blooded style that Italians are such masters at. With his good looks and his charming George Michael designer stubble, he is the archetypal Latin heartbreaker. For all these reasons the man and his music will be well received on the Italian market.

Dalma is one of the best balladeers around at the moment. Check-out the track *Princesa* and you'll know what we mean. The second single from the album, *Galilea*, is far more upbeat. But whatever the tempo, Dalma is always passionate and soulful. Even with the big international successes of Italian artists, Zucchero and Gianna Nannini, there must be space for their Spanish equivalent. Conscientious AC programmers know what to do now.

NORWAY

Secret Mission

- Signed to EMI Norway.
- Publisher: MCA.
- Management: Tj Lammers for Flying Dutchman/Amsterdam.
- New album: *Strange Afternoon* initially released in Norway on February 25. It peaked at no. 15 in the Norwegian album charts.
- New single: *Silent Spring* released on August 12.
- Recorded at Sygma Studios/Bergen.
- Producer: Mick Ronson.
- Marketing: Instore posters plus T-shirts.
- Promotion: In early August the band paid a promo visit to Holland. Interviews were recorded for Dutch national broadcasters Veronica and NCRV.
- Concert tour: In October and November there will be a Norwegian tour. A European tour is to be announced at a later date.
- European releases: The album (in a new cover design) and single were released in all Scandinavian countries, the Benelux and G/A/S in the middle of August. The album has been re-released in Norway, with an Italian release expected next.

mark was quick to realise Secret Mission's potential, with airplay currently rocketing at over 14 stations. Two German stations—HR/Frankfurt and SWF/Baden-Baden—were the first to report the airplay.

The duo, consisting of guitarist/keyboardist/songwriter Kåre Kalvenes and singer Kjerstie Bergesen, have produced an attractive video for the second single *Silent Spring*. Shot by famous Dutch director Rogier van der Ploeg of Czar Media Productions, it will be a good tool for promotion.

The duo did not spring totally out of the blue. Kalvenes is a producer and engineer in his homeland, while Bergesen is a TV personality. For TV Bergen she is active as an on air reporter. For the recording sessions, which all in all took nearly two years, they called in the help of American top producer and living legend Mick Ronson—a one time member of David Bowie's band The Legendary Spiders From Mars—and Bob Dylan's Rolling Thunder Revue. Svein Hovland, Yngve Saetre and Kalvenes himself are also credited as co-producers. The album was recorded in the latter's own Sygma Studios in Bergen.

Secret Mission has a combination of good melodic song material with Bergesen's characteristic "gravelly" voice. If you like comparisons, then they sound like a rougher version of Edie Brickell & The New Bohemians.

New rock talents seem to fall out of the trees these days in Scandinavia. EHR programmers across Europe, should look to the north for more new talent. Close examination of the Norwegian charts will make radio broadcasters aware of the existence of a real goldmine. Warner Music Norway's signing The September When, recently received heavy airplay in Holland. Now another act from Norway, Bergen-based duo Secret Mission is stirring interest in Northern Europe.

They have recently finished a Dutch promotion visit to coincide with the European release *Strange Afternoon*, which was initially released on February 25 in Norway. Den-

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

National Spotlight: Artists featured have achieved Top 15 chart status in their country of origin.

STATION REPORTS

RADIO ROYAAL/Hamont-Achel
Tom Holland - Prog Dir
Power Play:
AD Womack & Womack- My Dear
A List:
AD Duncan Browne- The Wild Places
B List:
AD Bingoboyz- No Woman No Cry
Black Crowes- Jealous Again
BZN- It Happened
Dire Straits- Calling Elvis
Elvis Presley- Are You Lonesome Tonight
Hanny- Peter Ik Vertrouw
Juan Luis Guerra- Como Abeja
Karl Keaton- Love's Burn
Mannekoor Karrenspoor- lekker Op
Praga Kahn- RoveAlarm
Prince- Gett Off
R.E.M.- Near Wild Heaven
Shamen- Move Any Mountain

BRT RADIO 2-EAST
FLANDERS/Ghent
Rudi Sinia - Producer
A List:
AD Bomb The Bass- Winter In July
Cola Boy- 7 Ways To Love
Los Manolos- All My Loving
Metallica- Enter Sandman
Prince- Gett Off
Rumba Tres- Baila Mi Rumba
Sandra Klm- Laat Mij Nootit

RTBF RADIO 2/Hainaut
Philippe Jauniaux - Music Dir
A List:
AD Kaoma- Danca Togo-Mago
Patrick Bruel- Decale

SPAIN

RADIO MADRID/Mad rid
Rafael Revert - Music Dir
A List:
AD Guns N' Roses- You Could Be

Michael Bolton- Time Love &
Terapia Nacional- Que Quieres

B List:
AD Albania- El Lad ron
Cetu Javu- Par Que?
Chimo Bayo- Asi Me Gusto
Comite Cisne- En Este Lugar
Dinamita Pa Los Pollos- Juana
Drama- Contracorriente
Enigma- Principles Of Lust
Los Locos- Dime Lo Que Debo
Los Motores- Monica
Modestia Aparte- Trapos Sucios
Sting- The Soul Cages
Yello- Rubberband Man
TOP 97.2/Mad rid
Raul Marchant- Music Mgr
A List:
AD Los Rebeldes- La Noche
Los Flechazos- Suzette
Stevie Wonder- Gotta Have

CANAL SUR RADIO/Seville
Paco Sanchez - Music Mgr
Power Play:
AD Gregg Tripp- Time
Prince- Gett Off
RTZ- Face The Music
Ruby Turner- Rumours
Shaka- Rock Hip 'N Roll
A List:
AD Animal Logic- I Won't Be
La Union- Si Tu Quisieras
Slick Rick- I Shouldn't Have
Will Downing- A Dream Fulfilled

RADIO 16/Madrid
Jorge De Anton - Prog Dir
Power Play:
AD Dire Straits- Calling Elvis
Juan Luis Guerra- Como Abeja
Level 42- Guaranteed
A List:
AD Gloria Estefan- Can't Forget You
Heroes De Silencio- Con Nombre
INXS- Bitter Tears

SWEDEN

CITY 103/Gothenburg
Lars Bodin - Music Dir
A List:
AD Julia Fordham- I Thought It Was
Mark Stevens- This Is The Way
Michael Patto- Love Enough
Paulo Mendonca- Respect
Prince- Gett Off
Stevie Nicks- Sometimes It's
Tara- Someone To Love You
Timmy T- Paradise
AL James Brown
Londonbeat

RADIO P4/Lund
Hans Strandberg - Music Dir
Power Play:
AD Paulo Mendonca- Respect
Stevie Nicks- Sometimes It's
AL Bad English

RADIO OREBRO/Orebro
Arne Holmberg - Music Dir
A List:
AD ABC- Love Conquers All
Bomb The Bass- Winter In July
Eg & ALice- Indian
Eva Dahlgren- Vem Tander
Irma- Precis
Kenny Thomas- Thinking About
Level 42- Guaranteed
Pelle Almgren- Låt Det Brinna
PM Dawn- Set Adrift
Right Said Fred- I'm Too Sexy
Suzzies Orkester- Jag Kan Aldrig
Whycliffe- Whatever It Is

RIKSRADIO P3/KLANG & CO./Stockholm
Pontus Enhorning - Producer
A List:
AD Dire Straits- Calling Elvis
Driza-Bone- Real Love
Eg & ALice- Indian

Heavy D & The Boyz- Now That
Kenny Thomas- Thinking About
Lloyd Cole- She's A Girl
Peter LeMarc- Sangen De Spelar
Sailor- La Cumbia
Soulsister- Sweet Dreamer
Southern Sons- Heart In Danger
Suzzies Orkester- Han Malar

RADIO STOCKHOLM/Stockholm
Ulo Maasing - Dj/Producer
A List:
AD Bizarre Inc- Such A Feeling
Clubland- Hold On
Dire Straits- Calling Elvis
Eva Dahlgren- Vem Tander
Irma- Precis
Jason Donovan- Happy Together
Lindy Layton- Without You
Little Louie & Marc Anthony- Ride
Motherland- Motherland
Oceanic- Insanity
Pandella- This Time Baby
Paula Abdul- The Promise Of A
Take/Doug Lazy- Bass Power
Shola- Hold On
Sonya Roche- Love Itch
Suzzies Orkester- Han Malar
Utah Saints- What Can You Do

RADIO GÖTEBORG/Gothenburg
Stefan Garyd - Producer
A List:
AD Army Of Lovers- Obsession
OMD- Pandora's Box
Prince- Gett Off
Squeeze- Sunday Street
Stevie Nicks- Sometimes It's
AL Aretha Franklin
Blue Aeroplanes
Pelle Almgren

RADIO RYD/Linköping
Malin Josephson - Head Of Music
Power Play:
AD Shamen- Move Any Mountain

A List:
AD Army Of Lovers- Obsession
Irma- Precis
Paula Abdul- The Promise Of A
AL Amy Grant
Mock Turtles

RADIO HUDDINGE/Stockholm
Robert Sehlberg - Prog Dir
Power Play:
AD Escape Club- I'll Be There
Paula Abdul- The Promise Of A
A List:
AD Army Of Lovers- Obsession
Suzzies Orkester- Han Malar
AL Father Father
Katrina And The Waves

SPAIN

RADIO OSLO/Oslo
S.E. Sutterud - Prog Dir
A List:
AD Rhythm Syndicate- P.A.S.S.I.O.N.
B List:
AD De La Soul- Roller Skating
Katrina And The Waves- Pet
Level 42- Guaranteed
Samantha Fox- Another Woman
Whitney Houston- My Name Is Not

RADIO 102/Haugesund
Egil Houeland - Head Of Music
A List:
AD Black Crowes- Hard To Handle
Paula Abdul- The Promise Of A
PM Dawn- Set Adrift

B List:
AD Hi-Five- I Can't Wait
Omar- There's Nothing Like
Stage Dolls- Love Don't Bother Me
AL Amy Grant
Blue Aeroplanes
Michael Mcdermott
Runrig

RADIO NORD/Harstad
Tom Berg - Head Of Music
A List:
AD Frank Aleksandersen- Rundt I Ring

NRK-REPORT 1/Oslo
Vidar Lonn-Arneson - Producer
A List:
AD DJ Jazzy Jeff- Summertime
Guns N' Roses- You Could Be
Katrina And The Waves- Pet
Los Manolos- All My Loving
Roxette- Fad ing Like A Flower

NRK-REPORT 2/Oslo
Jan Rustad - Producer
A List:
AD ABC- Say It

Bomb The Bass- Winter In July
Clannad- Both Sides Now
Dire Straits- Calling Elvis
Frankie Knuckles- Whistle Song
Julian Lennon- Solwater
Katrina And The Waves- Pet
King Of Fools- Pretend Its Over
Manic Street Preachers- Stay Beautiful
Midge Ure- Cold Cold Heart
Nina Hagen- In My
Quarterflash- Something More
Rhythm Syndicate- P.A.S.S.I.O.N.
Slow Bongo Floyd- More Than Jesus
Squeeze- Sunday Street
Tin Machine- You Belong In
Young M.C.- That's The Way

STUDENTRADIOEN/Tromsø
Rune Hagen - Head Of Music
A List:
AD Bonfire- The Stroke
Brendan Croker- Nothing But Time
Huey Lewis- It Hit Me
Lynni Trækrem- Te Sola Rinn
Tin Machine- You Belong In

RADIO TRONDHEIM/Trondheim
John Branaes - Head Of Music

EMF

THE SMASH
NEW SINGLE
FROM THE
MILLION SELLING
ALBUM



"Schubert Dip"
PROGRAMME EMF
ON EHR NOW



A TECHNOLOGY VIEWPOINT

What We Can Learn From The US?

by Andy Bantock

Despite what seems to be pretty crowded FM and AM bands in Europe, we are still presiding over a fairly under-developed industry compared to the US. The States have the 1920s had commercial radio since and they were the first to exploit the 88-108MHz FM band.

One result of this, from the point of view of radio engineering, has been that while the Americans have been quick to develop and exploit new technologies that introduce market-led improvements, they have been generally slow to embrace the more "esoteric" advancements. An example of this is AM Stereo. It was invented by the US radio engineering industry to answer a real programming requirement: the need to attract an audience back to AM from FM.

AM Stereo has taken a long time to even become recognised in Europe and is, only now, beginning to be talked about as a way of enhancing the AM band. Conversely, RDS (Radio Data System), which has been up and running in Europe for several years, has only recently passed the discussion stage in the US. RDS could become an everyday tuning and information tool if only the receivers were available. The Catch-22 situation is that the receiver manufacturers have to perceive a potential market before they invest in the equipment.

What, if anything, can the European radio industry (and especially the engineering arm of it) learn from the US? Well, one thing that immediately springs to mind is attitude. The Americans seem to be much more proud to be in radio than the Europeans. Perhaps this is because we tend to view radio as a poor second to TV. Perhaps we are just generally less enthusiastic about mass media. In a country as big as the US, radio (which can, if required, link the Pacific with the Atlantic) means much more than it does to smaller/more insular societies.

Key Differences

The second most obvious difference is technique. The way in which American radio sounds is completely different from its European counterpart. No matter how "pacey" and big a French or British station tries to sound, it rarely comes up to the standard of the major market leaders in the States. Of course, given the huge amount

of radio in the US there is bound to be some not-so-good stations and some of the smaller rural outfits can sound pretty parochial even by the standards of the driest in Europe. I am not advocating the wholesale copying of American radio styles, just encouraging Europeans to listen and take notes.

From an engineering standpoint, the simplicity of US stations is greatly attractive to the newer breed of European private stations. In the past, when European radio was largely state-or corporation-run, money and staff levels tended to be of little consequence. Stations were not fighting for advertisers in a commercial market, so their overheads were not as important as they were in the

transmission processing, however, the simplicity adage falls apart. There are probably more processors claiming to do more different things to your station's sound in the US than in the rest of the world put together. The maturity of this market is the envy of those people who are keen on processing in Europe. In the UK, especially while processing has been tolerated, it has rarely been encouraged or treated with the respect it commands in the US. Three of the world market leaders in audio processing come from the US and there is little hope of any serious competition from Europe in the foreseeable future.

Some sections of the US radio market have been quick to

Three of the world market leaders in audio processing come from the US and there is little hope of any serious competition from Europe in the foreseeable future.

US. Stations over there learned that small is beautiful and the notion of "self op" studios, while not the sole preserve of the Americans, was fine-tuned by them.

Mixing Desks

Mixing desks tend to be over-complicated. Compared to a BE or Harris desk the average Euro-desk has a veritable sea of knobs! One reason for this is the need for European manufacturers in a fairly small and under-developed market to diversify and offer something for everyone. Very few European manufacturers have thus

embrace digital systems such as hard disc recorder/editors. However, US stations like to keep things simple and the larger proportion of them seem to be sticking with what they know. America was the birthplace of the jingle cartridge which, although unloved by some, continues to be the way most stations play their ads, promos and commercials.

Hard disc systems have caught on in conjunction with automated broadcasting in the US. It's an idea, which again started over there with the early computer-controlled tape systems (many of which are still

AM Stereo has taken a long time to even become recognised in Europe and is, only now, beginning to be talked about as a way of enhancing the AM band.

far braved the waters and produced a pure self-op desk (apologies to Eela and Audionics who do). Most of them also offer a host of production facilities superfluous for on-air work. In the US there are accepted on-air desks and accepted production desks, mainly because there is the market to support such diversity.

On the subject of audio and

running today) that has no real parallel in Europe with the possible exception of Sky Radio on satellite. Live-assist automated systems have also found more of a home in the US than Europe. Over here DJ hostility has tended to hold back their development, which is not surprising given the severe lack of good DJs available. Station managers tend to treat the stars they have got with kid gloves, whereas in the US,

Although technically they are mostly excellent, many of the US units need to look different before they will be widely accepted in Europe.

where talent is more readily available, you like it or leave!

Setting Standards

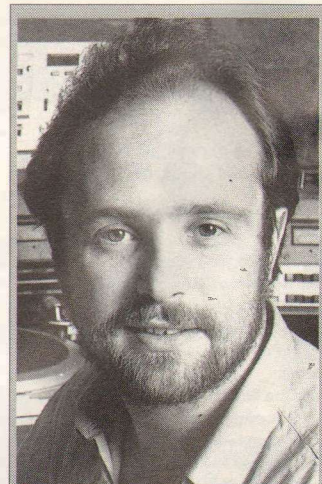
It is a standard European engineering gibe that the "technical quality" of US radio is not as good as it is over here. This notion used to be backed by stringent standards and Codes of Practice but these are rapidly being phased out. The subject of technical standards is a thorny one but, in the end, one has to remember that we do not transmit programmes for our own benefit but for the entertainment (and, in some cases, education) of our listeners. If they are happy with what they hear, who are we to insist that a lot of extra money is spent for their good? Above all, in this day and age, it does not make financial sense.

The operational parameters of transmission equipment needs to be, and is, carefully monitored by authorities throughout the World. But when it comes to studio standards, if the listeners do not like what they hear they will quickly tune away to something they do like. It is this realisation that will bring the two continents' radio industries closer together as their markets begin to look similar. Indeed, US equipment manufacturers are known to be looking at Europe as the next major market. Harris Allied, with fingers in practically every pie in the radio industry, has recently taken over Varian TVT in the UK and are rumoured to be considering setting up shop in Britain soon.

The effect of a major US manufacturer addressing the European market is difficult to envisage, as so much depends upon marketing strategy and the Europeans' attitude to things American as a whole. Certainly the pricing of some equipment and its reliability (another legacy of a well developed market) will be very attractive to the newer small stations. The main obstacles are transmission technical standards, which are slightly different in many European countries from those in the US. For example, there are voltage operation differences over the entire continent of Europe (although most manufacturers already address this one), not to mention "perceived quality" or the look and feel of a product.

Many items of US equipment tend to look a bit less than professional to the average European engineer brought up on a diet of Studer and Nagra. Although technically they are mostly excellent, many of the US units need to look different before they will be widely accepted. This may seem trivial but, as the American manufacturers know only too well, the look of a product can radically affect its chances in a market. Increasingly equipment manufacturers are having to sell to non-technical staff as stations opt to run without full-time engineers. So if your piece or kit does exactly the same as your competitor's for a similar price it is the look and feel that will sell it.

As we look over the Atlantic at the massive industry that is US radio, are we looking at ourselves in years to come? Probably not quite, given the number of different languages spoken in Europe compared to the US and the generally stronger TV market here. It is, however, a good example of how things could be in individual countries. France and the UK would seem to be close parallels. If we can take the best that the US has to offer, then we can only end up with a bigger and better industry as a result.



Andy Bantock started in radio with the BBC in 1980 as a technical operator. He has worked as a presenter, manager, engineer, operator and designer. More recently, Bantock set up his own broadcast consultancy, handling both engineering and programming. He can be reached on 44 - 424 - 434 - 626.

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(WITH JON BON JOVI)



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EUROPEAN TOP 100 ALBUMS

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THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED
1	R.E.M. Out Of Time - Warner Brothers	UK.F.D.B.NL.E.A.CH.S.PDK.I.N.SF.GR.IR	35	Bob Marley Legend - Island	UK.B.NL	69	Soundtrack - Buddy's Song Buddy's Song - Chrysalis	D.B.A.DK.SF
2	Metallica Metallica - Vertigo	UK.D.B.NL.A.CH.S.DK.I.N.IR	36	Stephan Eicher Engelberg - Barclay	F.CH	70	Sanne Where Blue Begins - Virgin	S.DK
3	Scorpions Crazy World - Mercury ▲	F.D.B.NL.A.CH.S.DK.I.N.GR	37	Enigma MCMXC A.D. - Virgin ▲	UK.F.B.E.P.DK	71	The Jam Greatest Hits - Polydor	UK
4	Gipsy Kings Este Myndo - Columbia	UK.F.D.B.NL.E.A.CH.S.PDK.I.GR	38	Soundtrack - Grease Grease - Polydor ●	F.B.NL.E	72	Sergio Dalma Sintiendonos La Piel - Horus	E
5	Cher Love Hurts - Geffen	UK.D.B.NL.A.CH.S.DK.N.IR	39	Madonna The Immaculate Collection - Sire	UK.B.NL.IR	73	Thierry Hazard Pop Music - Columbia	F
6	Roxette Joyride - EMI ▲	UK.D.B.NL.E.A.CH.S.PDK.N.SF.GR.IR	40	Patrick Bruel Alors Regarde - RCA ▲	F.B	74	Kaoma Tribal Pursuit - Columbia	F.B.NL.P
7	Seal Seal - ZTT/WEA	UK.F.D.B.NL.A.CH.S.PDK.GR.IR	41	Marco Masini Malinconioia - Ricordi	I	75	Skid Row Slave To The Grind - Atlantic	D.A.S.DK.SF
8	Rod Stewart Vagabond Heart - Warner Brothers	UK.F.D.B.A.CH.S.DK.N.SF.IR	42	Kraftwerk The Mix - EMI	D.A.S.SF	76	Cathy Dennis Move To This - Polydor	UK
9	Eurythmics Greatest Hits - RCA ▲2	UK.D.B.NL.E.A.CH.S.DK.GR.IR	43	Gino Paoli Matto Come Un Gatto - WEA	I	77	The Saw Doctors If This Is Rock & Roll - Solid	IR
10	O.M.D. Sugar Tax - Virgin	UK.D.A.CH.S.DK.IR	44	Achim Reichel Melancholie Und Sturmflut - WEA	D	78	Phil Collins Serious Hits...Live! - Virgin/WEA	UK.D.B.NL
11	Tom Petty & The Heartbreakers Into The Great Wide Open - MCA	UK.D.B.NL.A.CH.S.PDK.N.SF.GR.IR	45	Sting The Soul Cages - A&M ▲	F.D.I.GR	79	Adriano Celentano Il Re Degli Ignoranti - Clan	I
12	Luciano Pavarotti The Essential Pavarotti II - Decca	UK.IR	46	Beach Boys Very Best Of - Capitol	D.NL.A.S.DK.SF	80	Bryan Adams Reckless - A&M	UK.NL.DK.IR
13	Michael Bolton Time, Love & Tenderness - Columbia	UK.D.E.A.CH.S.PDK.N.SF.GR.IR	47	Soundtrack - 21 Jump Street 21 Jump Street - Control	D	81	Paolo Vallesi Paolo Vallesi - Sugar/PolyGram	I
14	Alice Cooper Hey Stoopid - Epic	D.B.NL.A.CH.S.DK.N.SF.GR	48	Marillion Holidays In Eden - EMI	UK.D.NL.CH.S	82	Elton John The Very Best Of... - Rocket ▲5	UK.D.B.E.DK
15	Extreme Extreme II Pornografiti - A&M	UK.D.B.NL.A.CH.DK	49	Elmer Food Beat Je Vais Encore Dormir Seul Ce Soir - Off The Track	F	83	Fiorello Veramente Falso - Epic	I
16	Zucchero Fornaciari Zucchero - London	F.D.B.NL.CH.S.DK.N.GR	50	Felix Gray & Didier Barbelivien Les Amours Cassees - Talar	F.B	84	Lars Lilholt Band Med Natten Mod Vest - PolyGram	DK
17	Simple Minds Real Life - Virgin	UK.F.D.E.CH.PDK.I	51	C&C Music Factory Gonna Make You Sweat - Columbia	UK.GR	85	Status Quo Rocking All Over The Years - Vertigo	E
18	Mylene Farmer L'Autre - Barclay ●	F.D.B.NL.CH	52	Voice Of The Beehive Honey Lingers - London	UK	86	Foreigner Unusual Heat - Atlantic	D.CH
19	Color Me Badd C.M.B. - Giant	UK.D.B.NL.A.DK	53	De La Soul De La Soul Is Dead - Tommy Boy	UK.D.B.NL.A.CH.DK.GR	87	Bee Gees High Civilization - Warner Brothers	D.CH
20	Juan Luis Guerra & 4.40 Bachata Rosa - Karen	B.NL.E.P	54	Los Manolos Pasion Condal - RCA	E	88	Meatloaf Bat Out Of Hell - Epic	UK
21	Beverly Craven Beverly Craven - Epic	UK.F.D.CH	55	Van Halen For Unlawful Carnal Knowledge - Warner Brothers	D.NL.A.CH.S.SF.GR	89	Aretha Franklin What You See Is What You Sweat - Arista	CH.S.DK.N
22	The KLF The White Room - KLF Communications	UK.F.D.B.NL.A.P.DK.GR	56	Julio Iglesias The 24 Greatest Songs - Columbia	B.NL	90	ABC Abracadabra - Parlophone	UK.D.IR
23	Andrew Lloyd Webber Joseph & The Amazing Technicolor Dreamcoat - Really Useful	UK.IR	57	Soundtrack - Robin Hood: Prince Of Thieves Robin Hood: Prince Of Thieves - Morgan Creek	UK.B.S.DK.N.IR	91	Soundtrack - Skateboard VII Skateboard VII - Blanco Y Negro	E
24	Lenny Kravitz Mama Said - Virgin America	UK.F.D.B.NL.CH.S.DK.GR	58	Herbert Grönemeyer 4630 Bochum - Electrola	D	92	Crystal Waters Surprise - A&M PM	D.B.E.A.CH
25	Mecano Aidalai - Ariola	F.B.E	59	Francois Feldman Magic' Boul'vard - Philips	F.B	93	Bad Boys Blue The Best Of - Coconut/Ariola	SF
26	Fredericks, Goldman & Jones Fredericks, Goldman & Jones - Columbia ▲	F.B	60	AC/DC The Razor's Edge - Atco	UK.D.DK	94	Gert En Samson Gert En Samson - CNR	B
27	Paula Abdul Spellbound - Virgin America	UK.D.B.NL.S.DK.GR	61	Juan Luis Guerra & 4.40 Ojala Que Lleva Cafe - Karen	E	95	Technotronic Body To Body - ARS	F.D.E.DK
28	Yello Baby - Mercury	D.NL.A.CH.S.P.GR	62	Bomb The Bass Unknown Territory - Rhythm King	UK	96	Spagna No Way Out - Columbia	I
29	Natalie Cole Unforgettable - Elektra	UK.D.B.NL.S.PDK.N	63	UB40 Labour Of Love II - Virgin	F	97	Carreras/Domingo/Pavarotti In Concert - Decca	UK.D
30	Chris Rea Auberge - East West	UK.D.B.NL.CH.SF	64	Umberto Tozzi Gli Altri Siamo Noi - CGD	I	98	Vasco Rossi Viaggiando - Fonit Cetra	I
31	Amy Grant Heart In Motion - A&M	UK.D.CH.S.DK.N	65	The Stranglers Greatest Hits 1977-1990 - Epic	UK	99	Vasco Rossi Vasco Live 10.7.90 San Siro - EMI	I
32	Deacon Blue Fellow Hoodlums - Columbia	UK	66	Dr. Alban Hello Afrika - Swemix	D.A.SF.GR	100	Mecano Descanso Dominical - Ariola	F.B
33	Marc Cohn Marc Cohn - WEA	UK.D.IR	67	Dana Dawson Paris, New York And Me - Columbia	F			
34	Soundtrack - The Doors The Doors - Elektra	F.D.B.NL.E.CH.DK.SF	68	Rolling Stones Flashing Stars - Columbia ●	F.D.NL.CH.GR			

UK = United Kingdom, D = Germany, F = France, CH = Switzerland, A = Austria, I = Italy, E = Spain, NL = Holland, B = Belgium, IR = Ireland, S = Sweden, DK = Denmark, N = Norway, SF = Finland, P = Portugal, GR = Greece.
 ○ = FAST MOVERS NE = NEW ENTRY
 RE = RE-ENTRY

Classical Radio Alive & Well In The USA

by E. Karl

Broadcasters interested in watching the Classic FM consortium move closer to securing the UK INRI national license may be interested to know how the classical format is faring in the US these days.

Classical stations are on the rise, if not in audience ratings, at least in the number of stations offering the long-haired fare. During 1990 alone, the format saw a 25% increase in the number of stations switching to the format (63 stations in 1989; 79 in 1990). Although classical radio doesn't garner larger audience shares, the quality of the audience the format attracts makes

all the difference in the world.

Most classical stations generate revenue with program and feature sponsorships instead of spot sales. They call their sales efforts "relationship advertising" instead of "transactional advertising". Advertisers say the goodwill they always generate by sponsoring events rubs off in any number of ways that supercedes cost per point.

Classical listeners are well-educated, responsible and in upper-income brackets. Their loyalty to the music and the stations providing it is intense, and they let advertisers know about it. And on average, 48% of classical's audience is 25-54.

Among the nation's commercial classical stations, 40% have been in the format for less than 10 years, and 50% have been classical for 20 years or more. Of that 50%, 24 have been in the format for 40 years or more. The grand-daddy of them all is the New York Times Co.'s WQXR-AM & FM/New York, with a 654,000+ weekly come audience. The AM signed on in 1936; the FM in 1939.

The USA page is edited by Tom Kay, Jane Dyson and Lisa Nordmark of Main Street Marketing. They can be reached in Minneapolis, at Tel: +1 612 927 4487; Fax: +1 612 927 6427



FORGET THE SINGLES, LET'S PLAY JINGLES — Here's JAM Creative Productions president Jon Wolfert spinning his company's latest and greatest hits while visiting gold-formatted UK outlet GEM-AM/East Midlands. Wolfert, who started as a DJ on WNTC/New York in 1969, treated listeners to jingles singing "Merry Christmas Hawaii", "The Sound of Indonesia" and other memorable moments sung in various languages. Afterwards, he reflected, "It was a very enjoyable experience, but I don't want to do it again for a hundred years." GEM and sister Trent FM/Nottingham are both clients of JAM, which is represented in the UK by Alfasond.

SINGLES

Billboard

ALBUMS

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TW	LW	Artist/Title	Label	ECO
1	1	BRYAN ADAMS/(Everything I Do) I Do It For You	A&M	
2	5	PAULA ABDUL/The Promise Of A New Day	Captive	
3	9	BOYZ II MEN/Motownphilly	Motown	
4	10	C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS/Things That Make You Go Hmm...	Columbia	
5	7	THE KLF/3 A.M. Eternal	Arista	UK
6	15	COLOR ME BADD/I Adore Mi Amor	Giant	
7	12	SEAL/Crazy	Sire	UK
8	4	SCORPIONS/Wind Of Change	Mercury	D
9	13	MICHAEL BOLTON/Time, Love And Tenderness	Columbia	
10	8	HI-FIVE/I Can't Wait Another Minute	Jive	
11	18	MARKY MARK & THE FUNKY BUNCH/Good Vibrations	Interscope	
12	16	CATHY DENNIS/Too Many Walls	Polydor	UK
13	6	AMY GRANT/Every Heartbeat	A&M	
14	14	NATALIE COLE/Unforgettable	Elektra	
15	2	ROXETTE/Fading Like A Flower (Every Time You Leave)	EMI	S
16	20	ROD STEWART/The Motown Song	Warner Brothers	
17	19	HEAVY D. & THE BOYZ/Now That We Found Love	Uptown	
18	21	FIREHOUSE/Love Of A Lifetime	Epic	
19	3	LENNY KRAVITZ/It Ain't Over 'Til It's Over	Virgin	
20	23	WHITNEY HOUSTON/My Name Is Not Susan	Arista	
21	11	D.J. JAZZY JEFF & THE FRESH PRINCE/Summertime	Jive	
22	24	R.E.M./Shiny Happy People	Warner Brothers	
23	26	HUEY LEWIS & THE NEWS/It Hit Me Like A Hammer	EMI	
24	28	BONNIE RAITT/Something To Talk About	Capitol	
25	17	CORINA/Temptation	Cutting	
26	35	MARIAH CAREY/Emotions	Columbia	
27	31	KARYN WHITE/Romantic	Warner Brothers	
28	34	NATURAL SELECTION/Do Anything	EastWest	
29	32	EXTREME/Hole Hearted	A&M	
30	33	AARON NEVILLE/Everybody Plays The Fool	A&M	
31	25	ROBBIE NEVIL/Just Like You	EMI	
32	22	THE ESCAPE CLUB/I'll Be There	Atlantic	
33	29	3RD BASS/Pop Goes The Weasel	Def Jam	
34	NE	MARTIKA/Love... Thy Will Be Done	Columbia	
35	NE	METALLICA/Enter Sandman	Elektra	
36	39	.38 SPECIAL/The Sound Of Your Voice	Charisma	
37	36	GUNS N' ROSES/You Could Be Mine	Geffen	
38	27	RYTHM SYNDICATE/P.A.S.S.I.O.N.	Impact	
39	NE	TAMI SHOW/The Truth	RCA	
40	NE	CHESNEY HAWKES/The One And Only	Chrysalis	UK

TW	LW	Artist/Title	Label	ECO
1	1	METALLICA/Metallica	Elektra	
2	2	NATALIE COLE/Unforgettable	Elektra	
3	3	COLOR ME BADD/C.M.B.	Giant	
4	7	VAN HALEN/For Unlawful Carnal Knowledge	Warner Brothers	
5	4	BONNIE RAITT/Luck Of The Draw	Capitol	
6	5	BOYZ II MEN/Coolerhighharmony	Motown	
7	6	C&C MUSIC FACTORY/Gonna Make You Sweat	Columbia	
8	8	MICHAEL BOLTON/Time, Love And Tenderness	Columbia	
9	9	PAULA ABDUL/Spellbound	Captive	
10	13	R.E.M./Out Of Time	Warner Brothers	
11	12	GARTH BROOKS/No Fences	Capitol	
12	15	EXTREME/Extreme II Pornograffiti	A&M	
13	11	SOUNDTRACK/Robin Hood: Prince Of Thieves	Morgan Creek	
14	10	AMY GRANT/Heart In Motion	A&M	
15	14	D.J. JAZZY JEFF/Homebase	Jive	
16	17	THE BLACK CROWES/Shake Your Money Maker	Def American	
17	16	SOUNDTRACK/Boyz N The Hood	Qwest	
18	20	N.W.A./Efil4zaggin	Ruthless	
19	19	TOM PETTY & THE HEARTBREAKERS/Into The Great Wide Open	MCA	
20	18	SKID ROW/Slave To The Grind	Atlantic	
21	23	SCORPIONS/Crazy World	Mercury	D
22	21	MARIAH CAREY/Mariah Carey	Columbia	
23	28	QUEENSRYCHE/Empire	EMI	
24	31	SEAL/Seal	Sire	UK
25	22	HEAVY D. & THE BOYZ/Peaceful Journey	MCA	
26	32	THE GETO BOYS/We Can't Be Stopped	Rap-A-Lot	
27	27	LUTHER VANDROSS/Power Of Love	Epic	
28	24	EMF/Schubert Dip	EMI	UK
29	30	FIREHOUSE/Firehouse	Epic	
30	26	3RD BASS/Derelicts Of Dialect	Def Jam	
31	29	ANOTHER BAD CREATION/Coolin' At The Playground	Motown	
32	25	CANDY DULFER/Sexuality	Arista	NL
33	36	ROD STEWART/Vagabond Heart	Warner Brothers	
34	40	TRAVIS TRITT/It's All About To Change	Warner Brothers	
35	34	TRISHA YEARWOOD/Trisha Yearwood	MCA	
36	35	JESUS JONES/Doubt	SBK	UK
37	37	SOUNDTRACK/Bill & Ted's Bogus Journey	Interscope	
38	NE	ANTHRAX/Attack Of The Killer B's	Megaforce	
39	NE	MARKY MARK & THE FUNKY BUNCH/Music For The People	Interscope	
40	33	ROXETTE/Joyride	EMI	S

Stations Move To Branding

As stations search for ways to increase brand loyalty among listeners, there's a developing movement in the US away from traditional call letters toward format/sound brand names, which is already the norm in Europe. Look for dial settings to become a less important part of a station's marketing signature. The brand name trend is already starting in the US, with stations being named for local landmarks. The latest station to do this in Europe is Radio 107/Hamburg, which this week became Alster Radio, after the city's pretty downtown lake (see separate story, page 5).

Billboard

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BARRIERS TO ENTRY?: One interesting bit to come out of **PopKomm**: how the German music industry is growing increasingly angry at the treatment of its music abroad. Executives are particularly unhappy about the impenetrability of the UK market and what they see as the often racist remarks made about their acts there. At a panel on the state of German pop music in other territories, **EMI Electrola MD Helmut Fest** said the UK was the most "inaccessible" market in the world and that it is considerably easier to break into the US.

DON'T MINCE WORDS, JACQUES: RTL president **Jacques Rigaud** had some rather strong words for French Minister of Culture **Jack Lang** regarding the issue of quotas. Rigaud told Lang that his comments are "unworthy of a minister of culture and communication. Mr. Lang knows strictly nothing about radio and television, and wants to know nothing about it. It's [quotas] his obsession."

POWER LUNCH: **Jean-Loup Tournier**, MD of French performing rights society **SACEM**, is due to lunch with **CSA** president **Jacques Boutet** some time in early September. No doubt that between the cheese and dessert the question of quotas will be discussed.

JAZZ FM BID EXTENDED: The investor group which includes the **Classic FM** consortium has extended its option to make a bid for **Jazz FM/London** until September 30. That's the same day that **Classic FM** has to confirm its funding to the **Radio Authority** for **INRI**. The directors of **Jazz FM** have agreed to the extension and the investor group has also agreed to provide additional funding to the station during the option period.

ON THE MOVE: **M&M** hears that **Warner Music France's** international director **Jean-Michel Coletti** will be joining **EMI Music's** international department at Gloucester Place, London. In Holland, **PolyGram Music Publishing** manager **Frank Wisse** will be joining **TBM International** as GM. **TBM** is an independent music publishing company working closely with **Dino Records**, **PWL Records**, **Frontline** and **Empire**; it also represents **CNR Music**. Also in Holland, **BMG Ariola** promotion manager **Kees Baars** will be joining **Rob de Boer Productions**, the company responsible for producing TV music programmes for **Veronica**, such as **Countdown** and **Top 40**.

GOING SOUTH: This year's **Looking East & West** conference has been cancelled as a result of the upheavals sweeping the USSR. It was to have taken place on November 7-9 in Warsaw, but now will not happen before next spring. Last year's event drew between 400 and 500 from eastern and western Europe to Budapest.

Station Ratings

(continued from page 1)

example, "taking a closer look at these ratings has allowed us to emphasise our support to programmes like "Hainaut Matin", (a regional programme of **Radio 21**), hosted by **André Pirenne**. Ratings gave us a very clear view of its popularity."

De Keyser also monitors the reactions of audiences to station competitions. "Some stations have a very low impact. We tend to service the more popular outlets."

For some, such as UK **Polydor** director of promotions **Lee Leschasin**, ratings are not always enough. "We do pay attention to audience ratings, but not to the exclusion of other statistics. There are some small stations like **Kiss FM/London** and **Choice** which have a considerable influence on their specialist audiences."

Virgin Records head of promotions **Tony Barker** concurs, "I am more interested in a station's effectiveness in selling records, which has nothing to do with their audience ratings. There are

some stations and shows which are more influential than others, so obviously we will concentrate on those."

The problem, explains Barker, is determining the influence of any given station. "We will take note of regional sales and compare them to station playlists, but radio play is often one of a number of factors for determining regional sales. Our attitude is to give all stations the same service and opportunities for interviews and competitions."

According to **BMG Ariola** Spain head of promotion **Raul Lopez**, the demographic information helps him decide where to place product. He says, "It makes more sense to place more importance on the radio station's influence. **Antena 3**, for example, has a big audience but its news/sport/talk format is not interesting to us. They're not reaching the audience we want."

Spain's **Epic** label radio promoter **Andy Ferguson** believes that "small stations deserve as much attention and study as the majors. In fact, some have more influence on the buying public than the majors."

Merger

(continued from page 1)

also a major backer (£120,000) of **Cornwall FM**, one of the eight applicants for the Cornish ILR licence. Mercury operates **Airport Information Radio** at Heathrow and Gatwick airports.

County chairman **Norman Cunningham** will be the new chairman of **Allied Radio**, while Mercury chairman **Ken Prichard** takes the deputy chairman post. Mercury MD **John Aumonier** becomes group MD and County MD **Mike Powell** will be group director of programming. **TMI** chairman **Martyn Rose** will be a

director of **Allied Radio**, while **TMI** CEO **Nick Chance** will serve as **Allied's** CEO.

Comments **Aumonier**, "This new group will provide tremendous scope, both for developing our existing successful radio brands and also looking for new opportunities in the radio sector."

Adds **Powell**, "This is not a marriage of convenience. It is opportunity-led, not recession-led." He stresses that the new company remains committed to local radio. "We believe that local is wonderful, so there won't be the same programming coming out of a black box at each station."

That's evident in the high per-

centage of local ad revenue at the stations. County (**TSA** 610,000 adults) billed £806,000 for the six month period to March 1991, with £647,000 of that local advertising. Mercury (**TSA** 440,000 adults) during the same period billed £643,000, with local sales of £493,000. For the past three years, Mercury reportedly has earned one of the highest revenues per pop (**TSA**) in the UK.

Financial advisors to the merger are **Credit Lyonnaise Laing** for County, **Guinness Mahon** for Mercury and **Craif Middleton** for **TMI**. Banker for the offer is the **Royal Bank Of Scotland**.

Quotas

(continued from page 1)

given to dialogue instead of the legal path."

Lang's announcement follows close on the heels of the **CSA's** July 30 warning to **Fun**, **Maxximum** and **NRJ** that the French music programming output agreed to by the broadcasters is "far from being reached" (see **M&M** August 24). The three companies, which signed a convention in category D (commercial services with national broadcasting), were committed to play a minimum of 20%, 7% and 8%, respectively.

All the stations contacted by **M&M** (except **NRJ** executives, who were on holiday and unavailable for comment), relate the **CSA** move to the recent call for quotas by **Jean-Loup Tournier**, MD of performing rights organisation **SACEM**.

Fun GM **Bruno Sillard** questions the methodology used by the organisation to collect the figures. **Sillard** says he is convinced that on an average year his station programmes about 10% French music, but during the week checked by the **CSA** that figure was 6%.

"We do not know which system they have used," he says. "Have they taken in account the music sung in French or the music produced in France? Besides, you have to take the programmes of a

station as a whole and cannot base such a comment on just a one-week study. During the week analysed by **CSA**, we may have been below 8%, but another week we might have been over that figure."

"We depend on the quality of French production. There are periods when good products are released and moments when there are few French products to play."

Maxximum programme director **Michel Brille** reports, "We are ready for a joint action if it can lead to something less strict than quotas and with a wider perspective, taking into account all the possible cultural, economic and artistic implications. I remain firm on the fact that quotas are not the solution."

Europe 2 GM **Martin Brisac** says the **CSA's** study showed that while his network stations played 37% French songs instead of the 45% required, the network was heavily promoting national acts such as **Liane Foly**, **Arthur H** and **Bernard Lavilliers**.

Brisac understands the concerns of the regulation, but adds that the issue of promoting French music should be discussed with all parties. "It is clear that it's one of the functions of stations to defend francophone music," he says. "But we need clear rules that should be discussed and set up jointly by the broadcasting authority, the music industry and broad-

casters. We should all sit at the table and try to sort out a viable solution for all. It's something we have to do in common." **Brisac** maintains it is the responsibility of the **CSA** to set up a meeting.

Fun's **Sillard** says that as president of **SRN**, the professional association of all the national stations and networks, he would ask for the reunion of all parties concerned—radio stations, record companies, **CSA**, **SACEM**—if a move towards quotas was clearly witnessed. Comments **Sillard**, "A solution can be sorted out, but not at the expense of broadcasters only. It is about time that radio stops being the scapegoat for all the questions regarding French musical production. This is, first of all, the record companies' problem. We are only a go-between with whom artists and record companies reach the public."

"But we are ready to consider doing things in common. A deal involving all parties can be discussed and will be much better than quotas implemented to please an administration that knows nothing about our businesses."

Arguing that quotas can have a devastating affect on the economy for broadcasters, **Sillard** concludes, "If we are forced to play more French songs, our ratings will fall and so will our ad revenues and we will soon be in a critical situation."

PopKomm

(continued from page 1)

Culture, is particularly pleased by the way the number of delegates has grown from 1,256 in 1989. He says, "It's a great step for us this year because nobody thought the German music market was so big. This year, **PopKomm** was the focal point for the German music industry. All the important people were here."

While 98% of the attendees were German, representatives from other western countries, the Soviet Union, Czechoslovakia, Bulgaria, Hungary and Poland also took part.

One of the 2%, **Laurent Bouvier**, the London-based director of **Savage/Tam Tam Records**, comments, "This is a valuable exercise because it has allowed

me, at long last, to meet face-to-face a lot of the people I am going to be dealing with in the future." He predicts "that in five or 10 years' time, **PopKomm** will be a massive European event."

Bouvier also feels **PopKomm** has a more A&R orientation than **MIDEM**, a view shared by the five major record companies represented at the show. **WEA A&R** director **Heinz-Gerd Lutticke**, who originally signed the **Scorpions** and **Kraftwerk**, comments, "For the new artists, it's the only direct contact point they have with the major record companies."

Lutticke continues, "It's also a meeting point for established people. That shows pop music has a basis in Germany; the problem in the past was that nobody took German pop music seriously."

Comments cultural manager

Peter Polónyi of Budapest-based **Kulturinnov**. "We intend to increase our training seminars to include pop and rock management in the future. **PopKomm** has given me the best possible opportunity to make the necessary contacts in Europe's major market."

Northrhine-Westphalian Ministry of Economy, Business and Technology minister **Günther Einert** notes, "According to a recent analysis, the music business is one of few growth industries."

"As a result, I have met with numerous music industry representatives to determine how our state government can assist this development. Our full support of both the Institute of Pop Culture and **PopKomm** seem to me to be the best possible way."

EHR TOP 25

TW	LW	WOC	Artist/Title	Label
1	1	9	BRYAN ADAMS /(Everything I Do) I Do It For You	(A&M)
2	2	8	CHER /Love & Understanding	(Geffen)
3	4	6	EXTREME /More Than Words	(A&M)
4	5	7	OMD /Pandora's Box	(Virgin)
5	3	12	PAULA ABDUL /Rush Rush	(Virgin America)
6	10	5	MICHAEL BOLTON /Time Love & Tenderness	(Columbia)
7	9	5	AMY GRANT /Every Heartbeat	(A&M)
8	6	6	SEAL /The Beginning	(ZTT/WEA)
9	12	3	HEAVY D & THE BOYZ /Now That We Found Love	(MCA)
10	8	12	LENNY KRAVITZ /It Ain't Over 'Til It's Over	(Virgin America)
11	NE	→	DIRE STRAITS /Calling Elvis	(Vertigo)
12	NE	→	MARTIKA /Love...Thy Will Be Done	(Columbia)
13	7	5	HUEY LEWIS & THE NEWS /It Hit Me Like A Hammer	(EMI USA)
14	25	2	LEVEL 42 /Guaranteed	(RCA)
15	11	13	CRYSTAL WATERS /Gypsy Woman (La Da Da La Da Dee)	(A&M)
16	19	2	DJ JAZZY JEFF & THE FRESH PRINCE /Summertime	(Jive)
17	23	2	COLOR ME BADD /All 4 Love	(Giant)
18	16	15	ROXETTE /Fading Like A Flower (Everytime You Leave)	(EMI)
19	21	2	DEACON BLUE /Twist And Shout	(Columbia)
20	17	12	COLOR ME BADD /I Wanna Sex You Up	(Giant)
21	13	5	C&C MUSIC FACTORY /Things That Make You Go Hmmm...	(Columbia)
22	18	11	ROD STEWART /The Motown Song	(Warner Brothers)
23	20	4	NATALIE COLE & NAT 'KING' COLE /Unforgettable	(Elektra)
24	NE	→	MIDGE URE /Cold Cold Heart	(Arista)
25	15	3	INCOGNITO FEAT. JOCELYN BROWN /Always There	(Talkin' Loud)

The EHR Top 25 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M's EHR reporting stations. Unlike M&M's European Airplay Top 50, which includes reports from stations serving a general audience, these stations target 12-34 year-old listeners with contemporary music fulltime or during specific dayparts. Songs in "A" rotation airplay receive more points than those in "B" rotation or more limited airplay exposure. Stations are weighted by market size and by the number of hours per week committed to the format.

EHR NEW ADD LEADERS

DIRE STRAITS /Calling Elvis	(Vertigo)	23
MARTIKA /Love...Thy Will Be Done	(Columbia)	11
LLOYD COLE /She's A Girl I'm A Man	(Polydor)	9
PAULA ABDUL /The Promise Of A New Day	(Virgin America)	8
SONIA /Be Young Be Foolish	(I.Q. Records)	8
KARYN WHITE /Romantic	(Warner Brothers)	7

The EHR "New Add Leaders" are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

EHR "A" ROTATION LEADERS

BRYAN ADAMS /(Everything I Do) I Do It For You	(A&M)	56
CHER /Love & Understanding	(Geffen)	37
EXTREME /More Than Words	(A&M)	34
HEAVY D & THE BOYZ /Now That We Found Love	(MCA)	29
AMY GRANT /Every Heartbeat	(A&M)	27

The EHR "A" Rotation Leaders are those songs which have the highest number of stations playing them in "A" or heavy rotation during the week. Rotation definitions are set by the individual stations. In the case of a tie, songs are listed alphabetically by artist.

EHR TRACKING REPORT

Artist/Title	Total	A	B	Add
1 BRYAN ADAMS /(Everything I Do) I Do It For You	61	56	5	3
2 CHER /Love & Understanding	53	37	16	3
3 EXTREME /More Than Words	45	34	11	1
4 OMD /Pandora's Box	39	25	14	5
5 HEAVY D & THE BOYZ /Now That We Found Love	35	29	6	0
6 LEVEL 42 /Guaranteed	35	22	13	5
7 MICHAEL BOLTON /Time Love & Tenderness	34	24	10	1
8 AMY GRANT /Every Heartbeat	33	27	6	1
9 DIRE STRAITS /Calling Elvis	33	25	8	23
10 MARTIKA /Love...Thy Will Be Done	33	17	16	11
11 SEAL /The Beginning	33	25	8	0
12 PAULA ABDUL /Rush Rush	32	23	9	0
13 DJ JAZZY JEFF & THE FRESH PRINCE /Summertime	30	24	6	3
14 HUEY LEWIS & THE NEWS /It Hit Me Like A Hammer	29	22	7	2
15 COLOR ME BADD /All 4 Love	29	20	9	2
16 DEACON BLUE /Twist And Shout	27	21	6	2
17 C&C MUSIC FACTORY /Things That Make You Go Hmmm...	26	19	7	0
18 NATALIE COLE & NAT 'KING' COLE /Unforgettable	26	17	9	1
19 BOMB THE BASS /Winter In July	25	20	5	1
20 MIDGE URE /Cold Cold Heart	25	19	6	6
21 CRYSTAL WATERS /Gypsy Woman (La Da Da La Da Dee)	25	19	6	0
22 LENNY KRAVITZ /It Ain't Over 'Til It's Over	25	17	8	1
23 INCOGNITO FEAT. JOCELYN BROWN /Always There	24	17	7	1
24 ERASURE /Chorus	24	13	11	1
25 COLOR ME BADD /I Wanna Sex You Up	23	18	5	1
26 ROXETTE /Fading Like A Flower (Everytime You Leave)	23	16	7	0
27 ROD STEWART /The Motown Song	22	16	6	1
28 VOICE OF THE BEEHIVE /Monsters And Angels	22	15	7	2
29 GIPSY KINGS /Baila Me	21	17	4	1
30 SHAMEN /Move Any Mountain	20	14	6	4

The EHR Tracking Report represents the simple, unweighted, total number of EHR reporting stations playing a song overall, how many stations have that song in either an "A" or "B" rotation, and how many new adds it has received. If the number of songs in "A" and "B" combined do not match the total station count, it is because some stations either have reported it as part of album airplay or have not indicated it in "A" or "B" rotation yet. In the case of a tie, songs are listed by "A" rotation.

CHARTBOUND RECORDS

BOMB THE BASS /Winter In July	(Rhythm King/Epic)	25/1
ERASURE /Chorus	(Mute)	24/1
VOICE OF THE BEEHIVE /Monsters And Angels	(London)	22/2
GIPSY KINGS /Baila Me	(Columbia)	21/1
SHAMEN /Move Any Mountain	(One Little Indian)	20/4
R.E.M. /Near Wild Heaven	(Warner Brothers)	19/6
R.E.M. /Shiny Happy People	(Warner Brothers)	19/1
SAILOR /La Cumbia	(RCA)	19/0
DE LA SOUL /A Roller Skating Jam Called..	(Tommy Boy)	18/2
PAULA ABDUL /Love Conquers All	(Parlophone)	18/1
PAULA ABDUL /The Promise Of A New Day	(Virgin America)	NE 17/8
WILSON PHILLIPS /The Dream Is Still Alive	(SBK)	17/3
KARYN WHITE /Romantic	(Warner Brothers)	NE 16/7
SIMPLE MINDS /Stand By Love	(Virgin)	NE 16/4
BEF FEAT. LALAH HATHAWAY /Family Affair	(Ten)	16/1
JULIAN LENNON /Saltwater	(Virgin)	NE 15/5
OMAR /There's Nothing Like This	(Talkin' Loud)	15/2
PM DAWN /Set Adrift On Memory Bliss	(Gee Street)	15/2
RIGHT SAID FRED /I'm Too Sexy	(Tug/BMG)	15/1
RHYTHM SYNDICATE /P.A.S.S.I.O.N.	(Impact American/EMI)	15/0
SNIFF N' THE TEARS /Driver's Seat	(Sound Products)	15/0
DANNII MINOGUE /Jump To The Beat	(MCA)	14/1
YOUNG DISCIPLES /Apparently Nothin'	(Talkin' Loud)	NE 14/1
LLOYD COLE /She's A Girl I'm A Man	(Polydor)	NE 13/9
LISA LISA & CULT JAM /Let The Beat Hit 'Em	(Columbia)	13/1
JASON DONOVAN /Any Dream Will Do	(Really Useful)	12/1
LOS MANOLOS /All My Loving	(RCA)	NE 12/1
JASON DONOVAN /Happy Together	(PWL)	11/2
SQUEEZE /Sunday Street	(Sire)	11/2
JUAN LUIS GUERRA /Burbujas De Amor	(Karen/BMG)	NE 11/1

The EHR "chartbound" chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the EHR Top 25. The second number represents how many stations reported it to M&M for the first time. Records which have previously charted and are still active, although forced off the Top 25 by other songs, may qualify for "Chartbounds". Songs which have received no new airplay for two consecutive weeks will be deleted from this chart, but may reappear with new airplay. In the case of a tie, songs are listed by new adds. Arrows indicate new entries in Chartbound.

Airplay Action

by Machgijel Bakker

Bryan Adams continues to head the EHR top 25 for the fourth consecutive week. In terms of "A" rotations, Adams is the most successful artist on EHR ever. *(Everything I Do) I Do It For You* is in heavy rotation on 56 stations beating **Roxette's** *Joyride*, which collected 51 A-rotations in May of this year. Adams receives the most airplay in Germany, the UK, France, Benelux, Denmark and Norway. The EHR chart also witnesses another chart feat following the release of the new **Dire Straits** single, *Calling Elvis*. The track, probably one of the most eagerly-anticipated records this year, earns 23 new additions. It beats the former record by **Simple Minds'** *Let There Be*

Love, which gained 22 new adds following its release at the end of March. Debuting at no. 11, *Calling Elvis* gets unanimous support throughout Europe with emphasis in the UK, Germany and Holland. With the band's new album, *On Every Street*, due out on September 9—and the accompanying marketing blitz—an EHR top position for **Dire Straits** seems almost inevitable. **Martika's** *Love...Thy Will Be Done*, with 11 new additions is the second best Add Leader. Strong airplay for this track is reported in the UK, Norway, Germany and Belgium. Other

upcoming new releases on EHR include **Lloyd Cole's** *She's A Girl I'm A Man* with nine adds and **Paula Abdul's** *The Promise Of A New Day* gaining eight adds. As a result of heavy airplay on Benelux EHR stations, two Spanish records are debuting this week in Chartbound. **Los Manolos'** flamenco-styled version of the Beatles' classic *All My Loving*, is being played on 12 stations (11 in heavy rotation) while **Juan Luis Guerra's** ballad *Burbujas De Amor* has been reported on 11 stations (8 in heavy rotation). Although **Juan Luis Guerra** originates from the Dominican Republic, his current popularity in Europe originated in Spain.

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GIANNA NANNINI

GIANNISSIMA

**She rocks. She rolls.
She storms across Europe. She's a million seller – Gianna Nannini.
Italy's most successful female artist,...**

GIANNA NANNINI GIANNISSIMA

Her voice – angry, accusing, tender, rough, loving –
is her trademark.

She rocks. She rolls. She storms across Europe. She's a million-seller – Gianna Nannini. Italy's most successful female artist, Gianna Nannini has spent her fifteen year career attacking taboos, breaking down barriers and crossing international borders to become the "prima-donna" of European rock. For millions she is simply – Giannissima.

Gianna is also a relentless worker, a bundle of energy radiating power, sensitivity and sensuality, to which her sold-out concerts, a dozen albums and her impressive list of hit singles, including her latest hit, "Sorrìdi", from last year's "Scandalo" album, readily testify.

Her voice – angry, accusing, tender, rough, loving – is her trademark. Her intensity, credibility and unique amalgamation of strength and vulnerability are what have endeared her to an ever-growing legion of fans, young and old, throughout the continent.

Gianna Nannini has gold and platinum records in abundance. She has been honored with numerous awards, including Female Artist of the Year. She writes her own lyrics, which are considered to be among the most innovative that Italy has to offer. She composes not only most of her own songs, but film soundtracks as well. She has also worked with the likes of such internationally renowned figures as Conny Plank, Sting and Dieter Meier. But most important of all, she has reached the hearts of not only a vast number of Italians, but also of hundreds of thousands of fans who, while not necessarily understanding all of her lyrics, are enraptured by the honesty and directness of her rock 'n' roll.

Rock, however, was not always Gianna Nannini's thing. Born in the medieval setting of Siena, Italy, cozily nestled in the enchanting province of Tuscany, on 14 June, 1956, Gianna soon discovered her love for music, and began taking piano lessons at the age of thirteen. True to her "Gemini" nature, rebellion and self-confidence motivated Gianna to leave her family behind her at the age of nineteen. Moving to Milan, she was finally in a position to take command of her career, which she had decided to dedicate to music. She began playing in small clubs, and developing her writing talents. Accompanying herself on the piano, Gianna released her debut LP, "Gianna Nannini", in 1976. Her lyrics were critical, revealing, honest, and very autobiographical. Due to her outspokenness, the singer/songwriter Gianna Nannini was given the spotlight at many of the concerts organized by feminist groups in all of the large Italian cities throughout 1977. "Una Radura", her second album, on which she was accompanied by some of Italy's most well known musicians (Premiata Forneria Marconi a.k.a. PFM), was released in 1978. The signs of growth were already evident. The singer/songwriter image was becoming too confining.

Gianna's adventurousness and curiosity finally prevailed in 1979, when she set off for the United States to find the roots of rock music. Despite her disappointment in what she saw and experienced in the "land of unlimited opportunities", Gianna nevertheless discovered the roots of her own rock deep within herself, and has succeeded in finding a very mediterranean – no, a very international – form of expressing the drive behind her scorching rock 'n' roll. The result of this enlightenment was the LP "California", Gianna's first rock album, on which she comes to terms with her sometimes dichotomous feelings.

Refusing to sing in English, Gianna was nevertheless successful in parlaying the single, "America", which created a scandal in her homeland, into her first media hit outside of her native Italy, bringing her considerable critical acclaim in 1980. Despite of, or maybe because of the explicit sexual content of the song, Europe was beginning to awaken to the magic of Gianna Nannini.

1981 was a very busy year for Gianna. With the release of the album "G.N." she not only documented her surprising experiments with modern electronics, but also delivered numerous beautiful songs, such as "Vieni Ragazzo" and "Occhi Aperti". In the same year she also composed the soundtrack to the Bernardo Bertolucci-produced film, "Sconcerto Rock". With this much activity it

was obviously time for re-organization. Carefully weighing the various possibilities available to her, Gianna chose to enter into a long-term management partnership with former promoter and record company executive Peter Zumsteg of Zurich-based Zumsteg and Partner. Under the competent personal guidance of Zumsteg, Gianna Nannini's career has continued to win broad-based





stability, while simultaneously moving the artist into the stratosphere of rock stardom. The cooperation with Zumsteg quickly paid off. Gathering a new band of musicians around her, and building on the rock concept begun with "California", Gianna joined the legendary producer Conny Plank (Eurythmics, Ultravox, Devo) in the studio for the production of her fourth album, "Latin Lover", which spun off such hits as the title track, "Ragazzo dell'Europa" and "Primadonna". With a stroke of perfect timing, Gianna was able to reach an international audience two days prior to release of the album, when she was the first non-English language artist to be given a slot in the legendary live rock TV programme, Rockpalast, which was broadcast to over thirty countries.

Besides singing and acting the role of Titania in Gabriele Salvatore's musical version of "A Summer Night's Dream", Gianna also spent more than a month on the road with German rock star Udo Lindenberg, who featured her during his 30-city tour of West Germany in 1983.

In Italy Gianna was already becoming a legend in her own right in 1984. Releasing the LP "Puzzle", Gianna launched her own headline tour of Germany, Austria and Switzerland, catalyzing a new international wave of Gianna-mania with the summer hit single, "Fotoromanza", for which none other than Michelangelo Antonioni directed the video. The single soon became the best selling single of the decade in Italy, and reaped Gianna countless awards, including Female Artist of the Year.

Gianna's first live LP, "Tutto Live", was recorded during the "Puzzle" tour in Berlin, Montreux, Locarno, Siena and Dortmund and released in 1985.

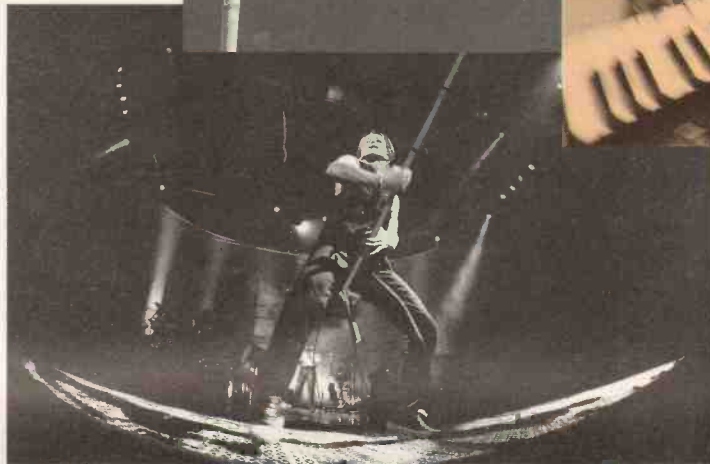
Sticking to her concept of Italian rock, Gianna's sixth album, "Profumo", broke all of her existing records. The smash hits "Profumo" and the unforgettable "Bello E Impossibile" provided her with the opportunity to shoot videos with the already renowned Torpedo Twins, Hannes Rossacher and Rudi Dolezal - a working relationship that would continue to this very day.

Having solidified her market position in Germany, Austria and Switzerland, it was time for Gianna to cultivate still more of Europe. With the Armand Volker-produced single "I Maschi" from the compilation album "Maschi E Altri" France, the Benelux countries and Scandinavia fell at her feet in 1987. The single became her biggest hit ever. As her international recognition grew she also began working with ever more international stars such as Sting and Jack Bruce, with whom she performed during an evening of Brecht/Weill songs in the sold-out Hamburg Schauspielhaus.

Working again with the Torpedo Twins, Gianna shot the videos for "Hey Bionda" and "Un Ragazzo Come Te" from her Alan Moulder-coproduced album, "Malafemmina", in 1988, before setting out on her largest tour up to that time - 47 concerts in ten countries. "Un'Estate Italiana", Gianna's duet with another Italian superstar, Edoardo Bennato, "was chosen as the official theme song of last year's World Soccer Championship in Italy, and once again put Gianna high in the charts all across Europe. Both Gianna and Edoardo donated their royalties for the song to Amnesty International. In the meantime, Dolezal and Rossacher had also completed the award-winning video compilation entitled "Maschi E Altri", which featured clips of Gianna's work in the 1980s.

Following an extensive exploratory trip to China and the Far East, where she gathered new impressions and ideas, Gianna opened the new decade with a new band, co-producing her latest studio album, "Scandalo", together with David M. Allen (The Cure) in London's RAK Studios. Extremely happy with the volatile international mixture of musicians in her new band, Gianna also took the German bassist and drummer, Hans Bäär and Rüdiger Braune, both of whom had already played on all of her albums since "Latin Lover", her British keyboarder and guitarist, Andy Wright and Chris Jarrett, and her Italian percussionist, Franco Faraldo of the Neapolitan Nuova Compagnia di Canto Popolare, out on a 44-concert tour of twelve countries. "I think it is important that everybody reflects his own culture," Gianna says, explaining her growing internationalism. "A German should be very German, an Englishman should be very English, and an Italian must be Italian. That is perhaps why we had such good results. I don't compromise, and try to change their spirit. I don't want to change how a person is. I want them to communicate with me in their own way. That's how music happens."

Still impudent and provocative after all these years, Gianna Nannini has not compromised her musical statement in the face of her steadily growing success. For the video to her single hit "Scandalo", which she describes as a true protest



**GIANNA
NANNINI**
GIANNISSIMA

GIANNA NANNINI

GIANNISSIMA

song, Gianna chose to work with Yello's Dieter Meier, himself an innovative and challenging film-maker, in Poland. With her conquest of Europe almost complete, Gianna was presented with the World Music Award as Italy's most successful female artist during the televised ceremonies in Monte Carlo in April of this year. The programme was seen by viewers around the world.

As with most great musicians, Gianna Nannini's dynamic and powerful performance can best be enjoyed live. And this summer fans have had plenty of opportunity to do just that. Following the mammoth Scandalo tour, which once again was filmed by the Torpedo Twins, Gianna and band played open air stadium concerts in Berlin, Bayreuth, Hannover, Vienna, Budapest and Hamburg with Rod Stewart. Numerous important European festivals, such as Rock am See in Constance, Roskilde, the Paleo Festival in Nyon, and the Montreux Jazz Festival, where she headlined the Italian Night at the personal invitation of Quincy Jones and Claude Nobs, as well as a long-awaited summer tour of Southern Italy, were added to her already busy schedule.

Giannissima - Gianna Nannini at her very best on stage - a treat for the hundreds of thousands of Europeans who have attended her concerts is now also being made available to all of those who have not yet had this very special pleasure. "Giannissima" is a double-barrelled record and video release of some of the most illustrious highlights of the Scandalo tour.

"Giannissima" - an LP and a video - a portrait in sound and picture - of an artist of stellar magnitude, of a show that spans a vast spectrum of emotions and

attitudes ranging from the joyous, the romantic and the sentimental to the irreverent, angry and provocative.

Produced by Gianna and David M. Allen, the sound recordings for the live album "Giannissima", which contains more than 60 minutes of power-packed, high energy rock music by Gianna and her pan-European band, were made in Cologne, Milan and Montreux using, for the most part, the Dierks Recording Mobile unit.

"Giannissima" is also Gianna's first long-form sell-through video, which contains not only all of the 13 songs on the LP, but also eight further songs, including the special bonus video shot for "Sorrìdi" - the intimate camera work of the Torpedo Twins, filmed at concerts in Hamburg, Munich, Cologne, Vienna and Milan, documents over 90 minutes of some of Europe's hottest rock, as well as some additional backstage scenes.

Signaling continually expanding international media acceptance of Gianna and her music throughout Europe, the re-recorded version of the "Scandalo" LP track "Sorrìdi", which was released as a single at the beginning of August, is already scaling European airplay charts.

Gianna Nannini's rise to pan-European stardom was achieved with talent, hard work and sound career guidance. Step by step she has climbed to the summit of the European rock scene, consistently adding to her national and international stature with each new release or tour. Gianna Nannini is the "prima donna" - in the best sense of the word. For many she is simply - Giannissima.

BY ROBERT LYNG



DISCOGRAPHY

SORRIDI

Sorrìdi · Avventuriera · Bim Bum Bam · Sorrìdi
CD-Maxi - Maxi - Single



SCANDALO

Scandalo · 5 Minuti · Indiana · Dea · E-Ya-Po · E-Ya-Po · Madonna-Welt · Due Ragazze in Me · Sorrìdi · Spiriti Amanti · Fiori Del Veleno · Salome' · Una Luce
CD - LP - MC



MALAFEMMINA

Hey Blonda · Voglio Fare L'Amore · Time Lover · Un Ragazzo Come Te · Luci Rosse · Aiuto · Revolution · Cuore Zingaro · Casablanca · Donne In Amore
CD - LP - MC



MASCHI E ALTRI

I Maschi · Profumo · America · Ragazzo Dell'Europa · Avventuriera · Bello E Impossibile · Bla Bla · Vieni Ragazzo · Latin Lover · Fotoromanza
CD - LP - MC
VIDEO



PROFUMO

Bello E Impossibile · Profumo · Come Una Schiava · Gelosia · Seduzione · Quale Amore · Avventuriera · Quante Mani · Terra Straniera
CD - LP - MC



TUTTO LIVE

Intro · Kolossal · Sognami · Autostrada · Occhi Aperti · Bla Bla · Amore Amore · Wagon-Lits · Ragazzo Dell'Europa · California · Fotoromanza · Bi-Bip · America · Latin Lover · Primadonna
CD - LP - MC



PUZZLE

Kolossal · Fotoromanza · L'Urlo · Siamo Ricchi · Ciao · Fiesta · Ballami · Se Val Via
CD - LP - MC



LATIN LOVER

Primadonna · Wagon-Lits · Ragazzo Dell'Europa · Latin Lover · Fumetto · Carillon · Amore Amore · Volo 5/4
CD - LP - MC

G.N.

Vieni Ragazzo · Nessuna Direzione · Bi-Bip · UO' · UO' · Occhi Aperti · Autostrada · Come Un Treno · Stop
CD - LP - MC



CALIFORNIA

America · California · Goodbye My Heart · Me And Bobby McGhee · Sognami · La Lupa E Le Stelle · Lei
CD - LP - MC



UNA RADURA

Dialogo · Rebecca · Basta · Frenesia · Se · Maria Paola · Siamo Vivi · Sono Stanco · Riprendo La Mia Faccia · Una Radura
LP - MC



GIANNA NANNINI

Come Un Angelo · Storia Di Un Sorrìdo · E Poi Viaggial · Un' Anima Di Sughero · Addio · Ti Avevo Chiesto Solo Di Toccarmi · Fantasia · Ma Lasciati · Andare · Morta Per Autoprocurato Aborto · Il Pastore
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CARA GIANNA, DEAR PETER



THANK YOU FOR WORKING WITH US SUCCESSFULLY OVER THE LAST EIGHT YEARS IN GERMANY.

WE HOPE FOR MANY MORE HIT-ALBUMS IN THE FUTURE

GRAZIE GIANNISSIMA! AND SPECIAL THANKS TO EVERYBODY ELSE WHO HELPED TO MAKE ALL THIS HAPPEN LIVE! IN PARTICULAR TO:
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