

# MUSIC & MEDIA

Volume 6  
Issue 11  
March 18  
1989

The European  
Music &  
Broadcast  
Trade Magazine

1984 - 1989

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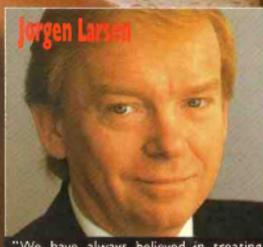
Madonna

Celebrating her unique Eurochart success



Silvio Berlusconi

"Building Utopias is a fascinating job"

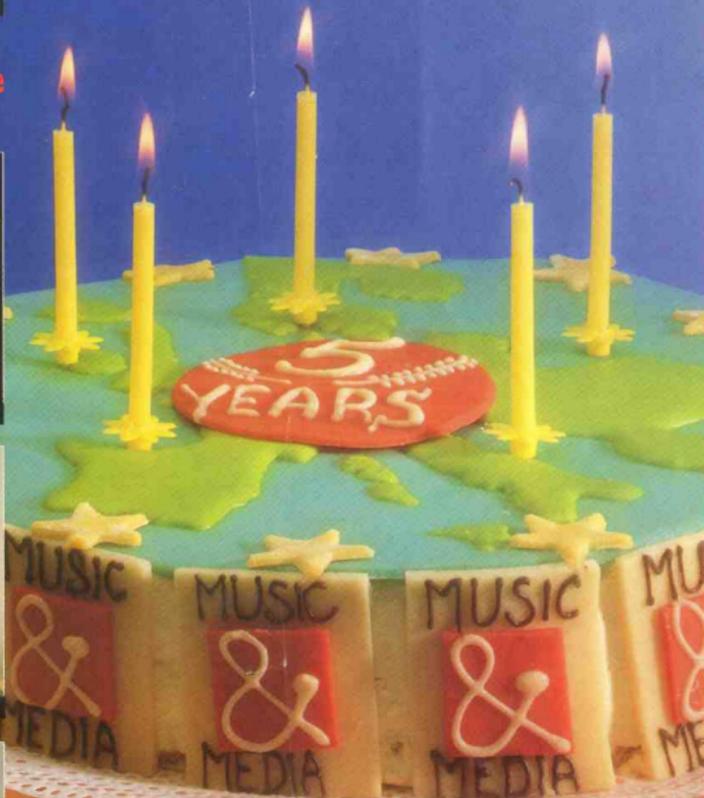


Jørgen Larsen

"We have always believed in treating Europe as one market"

**PULL OUT**

See inside for the regular Music & Media issue



**ALSO STARRING:** ■ **European Industry Leaders** Looking to the '90s  
■ **Can Europe Turn The Talent Tide?** Continental product gains momentum in the battle against UK and US forces  
■ **Eurochart Busters** Half a decade of consolidated Hot 100s  
■ **A Sound Reader Profile** An in-depth analysis of our readers and The European Perspective and much more...

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Volume 6  
Issue  
March  
1989

The European  
Music &  
Broadcast  
Trade Magazine

## Chrysalis Congratulate Music & Media

Everyone at Chrysalis would like to take this opportunity to thank everyone at Music & Media for their help over the last 5 years and look forward to the next 5.



## Happy Birthday

### JOHNNY DIESEL AND THE INJECTORS Caught 'LIVE' at the CORNER HOTEL.

It was another one of those nights when the Corner Hotel really turned it on. Johnny Diesel and the Injectors burnt from start to finish and when Jimmy Barnes got up for a two song encore of In The Midnight Hour... the roof was nearly raised.

Amongst the audience and nearly it's most enthusiastic member was Charlie Sexton. After the show Charlie was so impressed that he had this to say about Johnny Diesel. It speaks volumes.

"Not that I was there, but he reminds me of when rock 'n' roll first started out. It was guys like him that blew people's minds. He's like Eddie Cochrane or something. He's just completely into it. It's almost like the audience doesn't exist. He's got the feeling that Stevie Ray Vaughan's got as far as

playing guitar but he's got a bit more to him. Like there's one song that starts off as a blues song and then goes into this hair raising melody. It's rare for me to hear a blues song when I'm like captivated, even if it's a great guitarist. But this guy is something different.

I think the intensity is there. So long as the band is locking in behind him Johnny just carries it. I'm sure he could do big stadiums but I'd rather see him in a small club like last night. He was in his element."

So why didn't Charlie get up on stage as well?

"It was his show man and I just wanted to watch him. He's my f . . . . hero. Besides I wouldn't want to get up on stage with the guy - it's dangerous!"

There ain't nothing we can add to that. ■

*(Taken from IN-PRESS magazine, Melbourne)*

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Gary Smith Sensation! P7

Gary caught taking down his hot releases.

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Reveals all!

## 5 Years Old And Growing Fast...



## LIVING IN A BOX GATECRASHING

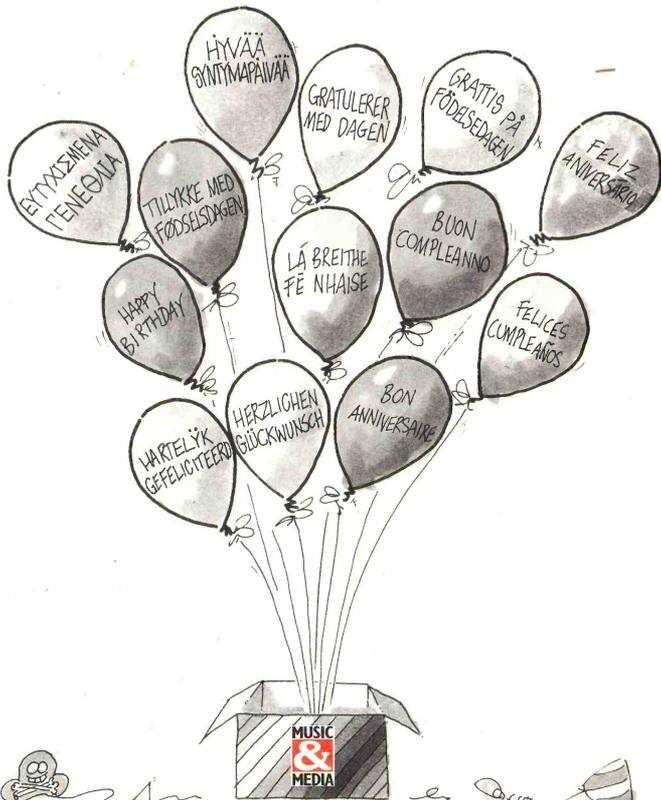


FEATURING  
'BLOW THE HOUSE DOWN'

Chrysalis



TO EUROPE'S PREMIER MUSIC MAGAZINE



FROM THE WORLD'S PREMIER INTERNATIONAL MUSIC COMPANY

INTRODUCTION

# Music & Media - The Key To Europe

FIVE YEARS

by Bernd Toet

*With this special issue Music & Media celebrates its fifth anniversary. But what has been the magazine's philosophy during its first five years? A few brief reflections, before the party starts.*

It is well known that many great ideas have small beginnings. Picture this: founder Theo Roos, his wife Mirjam and a young student, Machiel Bakker, gathered in Roos' back room. "Let's start a pan-European trade paper" says Roos. "But Theo, you'll need an editor," Bakker replies. "We have an editor," smiles Roos. "You!"

Back in 1984 it must have seemed to many people like a wild idea from a Flying Dutchman. What is now Music & Media was at first known as Eurotipsheet: a rather simple little publication to look at, aiming to become an indispensable service for professionals in the "European music and media industries", long before such a concept had been generally recognised.

Compare the very first issue of the magazine with the most recent, and you could find no clearer illustration of the way the European music and media scene has evolved over the past five years. And although its principles and basic ingredients may still be the same, many aspects of Music & Media too - including the name itself - have also changed and evolved alongside the industry.

For a start, Music & Media is no longer small. Since its inception it has developed and expanded steadily. The rapid growth of the magazine attracted Billboard Inc. in 1985 to join forces with E.M.R. (European Music Report), the publisher of Music & Media. This early recognition of the potential of Music & Media has certainly contributed to the steady growth of the magazine in recent years. During this process Music & Media has built itself a solid reputation as one of the leading publications in its field, gaining the attention and respect of many of the major decision makers in music production, broadcasting and retailing in Europe.

This alone would be cause for celebration, but there is more. During its first five years, Music & Media has developed a variety of additional services and publications for its market, becoming a multi-faceted company supplying a wide range of valuable and highly specialised management tools.

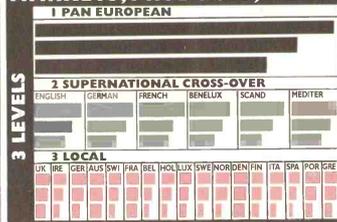
Music & Media, the weekly magazine, is now accompanied and supported by four other products and services: the Coca-Cola Eurochart Hot 100, Talent Tracks, Eurofile and a classic yearly business event, the International Music and Media Conference (IMMC). Why be satisfied with just a slice of the cake if you can have it all?

Each of these activities has the same aim - to sustain and improve our service to the industry. All are designed to meet the needs of professionals at specific management levels. Our key function is to compile information, evaluate and structure it, store it, analyse it, and then make it available. Our goal is to improve business-to-business communication between the music industry on one side and, on the other, the main "channels" through which music reaches its audience and buyers, namely radio, television, retail and the concert-circuit.

Perhaps the one thing that most clearly distinguishes Music & Media from other trade publications is what readers call our "European perspective". We strongly believe that the economic and cultural unification of Europe, in 1992 and beyond, is a process of enormous and growing significance for our industries.

Elsewhere in this anniversary issue you can read more about the

## MARKETS, PRODUCTS, MEDIA



vast changes the European music market has undergone in the last five years, and there is no doubt that further profound structural changes are in store. Nobody would dispute that the European music and media markets are expanding rapidly. In the global context they are becoming more and more important. Europe is now the single biggest music market in the world, outstripping even the US and Australasia, and with this growth has come a growing self-confidence.

Nor would many people deny that audiences in each national market are more ready to accept product originated in other European countries. International travel and the slow disappearance of borders are making it easier for music itself to cross frontiers and find an appreciative audience in neighbouring markets. With commercial broadcasting now a reality in many countries and its momentum still growing, programme makers have been quick to follow this trend, presenting more and more music in internationally accepted formats. From Scandinavia to Italy, from the UK to West Germany, the similarities in media exposure and musical taste are becoming ever more pronounced.

That is not to suggest that national identity is disappearing, however. In most European markets local talent now combines a distinct national flavour with an awareness of more international styles. The resulting product is therefore able to appeal both to its own home market and to other European and world markets as well.

The real task for all the players in this fast-moving, rapidly evolving marketplace is to connect what is happening in the domestic markets, their own back yards, with what is 'sustaining' out there in the so-called 'supra-national' and 'pan-European' markets. The graph on this page shows the inter-relationship between these three levels: the national (one territory), supra-national (3-5 territories) and pan-European (10 or more territories). It is the growing number of crossover hits in recent years that has led to the emergence of the new level of supra-national marketing midway between the other two.

Only those who understand the way the different levels affect each other can really claim to know the true mechanics of today's and tomorrow's music market. And that is where Music & Media comes in. We supply the charts, the news, the tips and all the information and data you need to analyse, comprehend and most important of all reach the inter-related markets of modern Europe. Dedicated through five years of expansion and development to providing an ever-better service to the industry, Music & Media is your key to Europe! □

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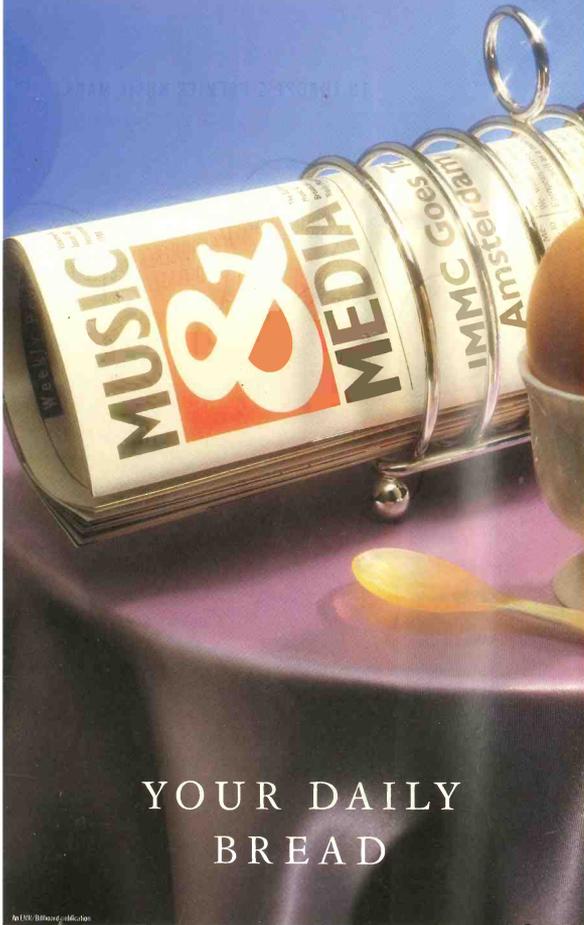
M&M's special thanks for this 5 year celebration issue go to: Kate Russell (Editorial Co-ordinator); Nick Robertshaw (Sub-Editor); Sara Henley; Ine Rikkers; Mike Evans; Roberto Morville; Don Muggan (Design); Marijke van Baaren and Michel Edens at Manus Designs.

**E**urope. Eighteen national markets. 330 Million viewers and listeners. With one thing in common: the international language of music. Music & Media is the only weekly pan-European music and broadcast trade magazine. It is read by the most influential record, radio, TV, and retail decision makers in national, supra national, and pan-European markets. If music is your daily bread, you can't do without it. Music & Media covers the total European market from the UK to West-Germany, from Finland to Greece. It gathers recording data, tips new talent and analyses industry trends. It provides international and local broadcasting news. It contains the Euro-chart Hot 100, Music & Media: it's hot, it's crisp, it's tasteful. Fast to consume and easy to digest. If you have an appetite for success, bite into the biggest music market of the world. To subscribe, complete and return the coupon today.

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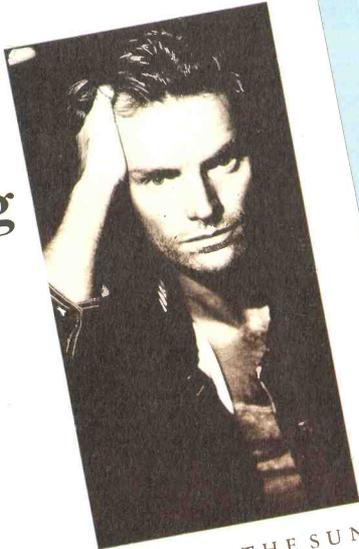
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## Can Europe Turn The Talent Tide?

by Mike Hennessey & Chris White (interviews)

**US and UK productions seem to have dominated the world of pop since the industry began. But is this inevitable, or can continental European artists reverse the trend? Music & Media considers the prospects.**

Last December a public relations firm in New York sent out a letter which began: "Question: What do the world's all-time top 10 movie money-makers, some of the world's most popular TV shows, as well as the biggest names in live entertainment all have in common? Answer: They are all American, and have been for a long time. Question: Can this amazing record of success continue into the 1990s and the 21st century? Or will it be threatened by the creation of a 'Fortress Europe' when Europe lowers its internal trade barriers in 1992? Answer: It all depends."

The letter is a timely reminder of something that tends to be taken for granted - the long-term domination of the film, music and home entertainment industries by the US. The pan-European movement has gained momentum during Music & Media's five years of existence. There has been a striking improvement in European production standards. More and more Continental acts with international potential have emerged. But Anglo-American music continues to be the ascendant.

American music has long been a potent force in Europe, but the influence of US pop and rock worldwide cannot really be separated from other powerful US influences. The fact is that music is just one aspect of a business-driven, multi-cultural assault on the world's young consumers. It has imposed the American lifestyle on teenagers from Taiwan to Tipperary, from Amsterdam to Adelaide, because it is identified with a slick, sophisticated, free-wheeling philosophy of life. American pop music is so powerful because it is goes with jeans, cola, hamburgers, T-shirts, sneakers, chewing gum and Tom & Jerry.

Where mainland Europe is concerned, there is also a political dimension to the long dominance of US artists. For example, in West Germany, the continent's biggest music market, the presence of US military bases has certainly helped American music infiltrate the German teen culture. And the impact is increased by radio stations, anxious to be regarded as trendsetting, thus programming mostly Anglo-American pop music.

When the Europeans found



Freiheit

that their own popular cultures could not begin to compete with the US, they decided to use the 'if you can't beat them, join them' principle. The first results were distinctly unimpressive. Gradually, though, the lessons started to be learned. Copy the production standards by all means, match the promotion and marketing techniques, but do not carbon-copy the music or the movie dialogue.

British artists in the 1960s were perhaps the first to succeed in putting these lessons into practice. The Beatles began by copying Chuck Berry, the Everly Brothers and Buddy Holly - but they finished up sounding like themselves. The Rolling Stones took their cue from Muddy Waters, among others, but quickly forged their own identity.

Of course, English is the international language of pop music - or of Anglo-American pop music. And because English is so widely spoken it has been much easier for Anglo-American pop to impose itself on mainland Europe than it would be for Serbo-Croat rock to gain acceptance in London and LA. But this does not mean the Anglo-American monopoly must persist indefinitely, despite the enormous economic and social power of the US and the firm hold its music has established on most countries of the world.

In the last five years the popular music of the other European countries has evolved considerably, as musicians develop more creativity, vitality and individuality. In some cases these qualities have even been enough to overcome the language barrier and allow songs with non-English lyrics to cross over.

In the 60s and 70s there was a flurry of international hits - first from Italy, then Holland, then West Germany. Of course the most memorable was from Sweden when, in 1974, ABBA won the Eurovision Song Contest with *Waterloo* and went on to sell 240 million soundrecorders worldwide over the next 14 years. But the UK remained the only country to offer any sustained challenge to US supremacy.

The problem is that Americans really *are* better, not only at making American music, but also at promoting and selling it. The US has very highly developed techniques of promotion and marketing and, as Europe has discovered, it is much more costly and more difficult to promote and market 'against the tide'. Any new American pop sensation, unless it is really dreadful, will receive a positive response from radio presenters and record buyers in Europe. But good national European talent will be extremely hard put to make any impression at all on the young music fans of Detroit and Dagenham.

There are now some indications that, slowly, the tide is turning. Do not hold your breath, because the US is not going to be replaced as the main judge of popular music tastes for a long time to come. But there are some good, original creative minds at work in the Continent, producing high-quality music. And when that music enjoys the benefit of state-of-the-art production, super-efficient international marketing, and a receptive climate in the countries to which it is exported, then it can certainly make a mark in the global village.

■ continued on page 6



ABBA

FIVE  
YEARS

continued from page 5

In some countries, particularly the UK, there is still a strong resistance to anything foreign, but we have seen signs of a new flowering of continental European popular music with such artists as A-Ha, Mory Kanite, Vanessa Paradis, Spagna, Jennifer Rush, Europe, Jean-Michel Jarre, Herbert Groenemeyer, Scorpions and so on.

But how do Europe's record industry leaders themselves view the prospects for continental European artists and music over the next five years? Willem Van Kooten, Managing Director of Nada Music in Holland, sees the increasing popularity of home-grown European pop music as "a natural reaction to Anglo-American supremacy in the world's pop charts". European record companies are now fighting back, he says, and it is paying

**"European record companies are now fighting back."**

- Willem Van Kooten

off for them. The arrival of more and more local radio stations has also given a powerful boost to the promotion of local pop and rock music, Van Kooten adds. National TV and radio stations still concentrate to a great extent on UK and US pop names, but local stations are more loyal to their domestic acts.

Van Kooten continues: "When Sky Channel and MTV wanted to broadcast to France, the French Minister of Culture gave permission only on condition that at least 25% of airtime was given over to promoting French acts. I only wish the Dutch Minister of Culture had laid down the same rules here-



Pino Daniele

there was a lot of powerful lobbying from the record industry in Holland but there seems to be no chance of his reconsidering."

Unlike France and Belgium, Van Kooten says, Holland has only a poorly developed radio network, which has made it more difficult to promote domestic product. "In France and Belgium, because of the strong radio network, it is much easier to gain acceptance for your local pop and rock acts, and their appeal can cross over into other countries. Soulsister and Won Ton Ton are two Belgian acts whose appeal is likely to spread through Europe."

Last year Van Kooten launched the Cable 1 round-the-clock satellite station, beamed to 2.5 million households in Holland and also received in many other

**"Promote a local artist in the same way that you would a major pop act."**

- Roberto Citterio

European countries. "The music mix is 60% golden oldies, with the remaining 40% of airtime going to top 40 records and new releases. Cable 1 has an active policy of promoting new Dutch talent. I suppose a local radio network will happen some day in the future but, for the sake of the Dutch record industry, it would be better if that day was tomorrow."

Roberto Citterio, Managing Director of EMI Italy, reports a 20-30% increase in European sales of the company's home-grown roster of artists during 1988. "That is very encouraging. The point is that music fans in Europe are now discovering that repertoire does exist outside their own country which doesn't necessarily come from either the



Roberto Citterio, EMI Italy

UK or the US, but is still very good."

The record industry is also much more geared-up to the cross-marketing of music in different European countries, Citterio adds. "With 1992 looming on the horizon, record companies are now thinking in European terms rather than just about their own territory. The media are obviously very important to the marketing of product but I think that the key is for people in the European music industry to take a more open-minded view of the music and how it is marketed."

"There is a vast market out there, and the answer is to promote a local artist in the same way that you would a major pop act like Duran Duran. Certainly EMI Italy has been adopting this strategy: we have given our local artists the same marketing treat-

**"Continental productions are much more competitive than they used to be."**

- Dag Haeggqvist

ment as we would an international act. The results have been tremendous." Among the EMI Italy artists who are being promoted and marketed through Europe are Franco Battiato (already platinum in Spain), Alice, the top female Italian singer in West Germany, Vasco Rossi, the Italian million-selling singer, and Pino Daniele, one of the top local artists and songwriters.

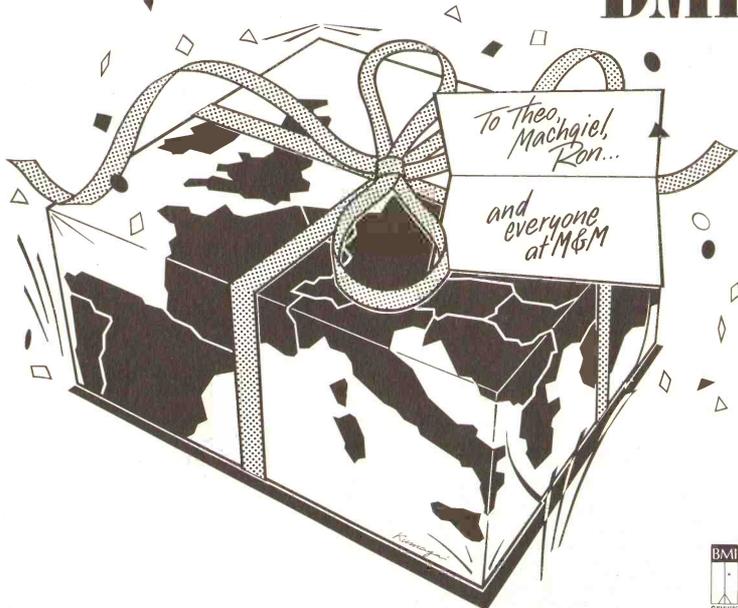
Citterio adds: "Music & Media is obviously helping to co-ordinate the European record industry. Everyone keeps an eye on everyone else's charts and the pan-European repertoire. Those

continued on page 9

# Congratulations

**MUSIC & MEDIA** for playing a vital role in the emergence of a Pan-European music industry and helping to form a bright new future for the authors, composers, songwriters and music publishers throughout Europe. **Happy 5th Anniversary!**

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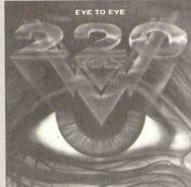


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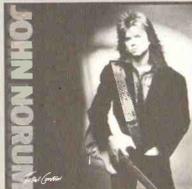
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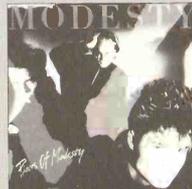
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JOHN NORUM



STYLE



MODESTY

CBS RECORDS SWEDEN

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who aren't aware of what is happening in other European markets are the ones who will ultimately lose out."

Dag Haeggqvist, Chairman of Sonet Grammofon in Sweden, sees UK resistance to overseas product as the main obstacle to pan-European marketing. "Europe is a much more open situation for the music industry. But the big problem that still exists, and has done for a long time, is in the UK industry and media's acceptance of the bands and artists coming from continental Europe. Without UK exposure it is still so hard to cover the entire European territory. Generally speaking, the UK is still the country to make a band or artist truly big throughout the rest of Europe.

"Take ABBA, for example, back in the 1970s. They'd already had hits in West Germany before *Waterloo*, but it still took UK acceptance to give them international success, and more recently A-Ha's success was initially channeled through the UK. From a creative point of view too, the UK is still very dominant, and of course the language situation helps that.

"However, Continental productions, artists and bands are much more competitive than they used to be, and this situation can only improve. Satellite TV is going to be a major influence in the future. The advent of satellite TV channels can only be a good thing for the international marketing of pop music. But with radio I think it is more a case of 'wait-and-see'."

Haeggqvist adds: "Although not all Scandinavian countries are EC members, it is a very important territory and we obviously consider ourselves very much part of Europe. There is certainly a lot of interest from other European countries about what is go-

## EUROMARKET



Vanessa Paradis

**"Sales, services and marketing geared at the domestic market will have to start looking at the similarities in societies across borders."** - Jurgen Otterstein

ing on musically in Norway and Sweden in particular. Roxette, a Swedish group signed to EMI, has been creating a lot of European interest, and there is also the duo Lili & Sussie being produced by the Secret Service team as a co-production between Sonet and EMI."

"The future is looking good for the European record industry and with new sound carriers like CD and CDV the omens are very positive. I have particularly high hopes for CDV development - it is a medium that really belongs to the music business rather than the video industry."

Jurgen Otterstein, Managing Director of Teldec in West Germany, believes an increasingly pan-European approach is in-

evitable. "Europe '92 appears to have become the 'buzzword', with managers across all frontiers looking into the European crystal ball to see how things might affect their business. Many of the problems will be of a creative nature. European marketing will become a fact of life fuelled by company needs for growth.

"The question that the A&R as well as the marketing people will have to ask themselves is: 'What do the consumers share with each other across the borders?' The forces driving us towards more European thinking are lifestyle, technology and economies of scale. We will be entering the age of media-led marketing. So the West German market will tackle the challenge



Jurgen Otterstein, Teldec

**"The so-called UK/US supremacy in the European record market no longer exists."**

- Claude Carrere

of competing for bigger audiences. One way of communicating to a bigger audience is through a common language - the visual. Here we will have to improve. But none of this means that we will throw away each country's own popular culture - the consumer will still buy domestic product. Every successful act is in essence ethnic."

Among the West German acts who have been enjoying success in other territories, Otterstein

cites Ofra Haza, who has now sold more than half-a-million units across Europe with gold status in Italy, Spain and Switzerland. "We have also signed Thomas Anders, former singer with Modern Talking, who will be targeted at the world market but particularly Europe. And London Boys have now been released by all WEA companies across Europe. Our hard rock band Domain also look extremely promising to cross over."

Otterstein continues: "The 'single market' will affect trading policies and terms, and put the multiple retail chains in a more competitive position. But one dominant trend in Europe is individualism. I believe that diversity rather than conformity will be the rule. The starting-point for our A&R and marketing people will continue to be the target consumer and not a search for a possible common denominator. The big companies will continue to get bigger. At the same time the majors are creating relationships with independents. It is certainly part of our growth strategy at Teldec to liaise with independents in order to develop a fully diversified artist roster."

Rapid shifts in the marketplace are always a good time for leaders with an entrepreneurial spirit, Otterstein goes on. "In that respect I am extremely happy to be part of the WEA International family with Teldec. The year 1992 will just mark one date in an ongoing process of economic change. It will become official, so to speak, what you might call a repositioning of company goals.

"Since competition has become increasingly international during the last 10 years, companies will have to adjust their structures if they have not already started this. In a way, therefore, Europe '92 will become a self-fulfilling prophecy. Sales, services and marketing geared at the domestic market will have to start looking at the similarities in societies across borders. It will be more important to observe what people have in common, rather than to restrict marketing strategy because of cultural differences and borders."

Claude Carrere of Carrere Records in France believes the battle is already being won. "The

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## EUROMARKET

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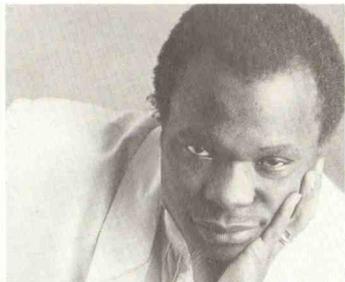
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Mory Kanté

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so-called UK/US supremacy in the European record market no longer exists," he maintains. "Countries like France and West Germany have been producing very good records which have international appeal. *Joe Le Taxi* has been a huge international success, and French recording acts like Stephanie are known in countries outside of their own.

"It's early days yet for satellite TV and radio but their influence will grow, and certainly it is an area that we at Carrere have been involved with for quite some time now. The next few years will bring many changes in the marketplace and we will see the dominance of new soundcarriers

**"The problem is, you might break the record, but you don't actually break the act." - Paul Russell**

like CD. To be honest, the music industry has been geared up to 1992 for quite a long time now. It isn't something that it has suddenly become aware of, and has just started planning for. But there is no doubt that the new open market is going to be vitally important to us all."

Paul Russell, Managing Director CBS UK, believes that the future for continental artists in the UK market is brighter, particularly as more are making records in English. "Better records are definitely coming out

of Europe, but generally speaking they've got to be in English or we won't get anywhere with the artists."

"At the moment for example we have Freiheit who've just come out, and they sing extremely well in English so we've got an artist we can develop. The problem is, you might break the record, but you don't actually break the act."

The continental European countries are, says Russell, producing more quality records. "We are now releasing substantially more of them over here. One has to take the odd-balls out, like ABBA, because they had 10 singles released in two years. But if you look over the last three or four years you'll find a lot more



Paul Russell, CBS UK

from our European companies than in previous years."

CBS UK's most recent successful European artists are Freiheit and Jennifer Rush, and Russell also has strong hopes for Tracy Spencer signed to CBS Italy.

Increased international exposure is helping the continental artist. "Not only do we now have better product from our European companies, but the artists are travelling more than they used to and thanks to video they 'travel' in more ways than one." □

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# TOWARDS A UNITED EUROPE

The key players look forward to the 1990s

FIVE  
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YEARS

*The approach of 1992 has forced the music and media businesses in Europe to take a good long look at their own future. The 1980s were exciting enough for most professionals, but the 1990s promise to be even more eventful. Change is all around - technological, economic and social - and once again the industry is entering a period when there are more questions than answers. Can European talent continue its fightback against Anglo-American domination? Is a true pan-European market the ultimate goal, or does it mean national cultures will be swamped and every record will eventually sound the same? How will consumers react to the confusing array of new soundcarriers? Is satellite TV here to stay, or is it as doubters claim 'pie in the sky'? And how will radio fare in the post-deregulation era? What will become of the retail sector, itself undergoing major changes? Music & Media has helped to shape the concept of a pan-European market. In this anniversary issue we talk to key players in the music and media industries. How strong is their commitment to the pan-European ideal, and how do they see life after 1992 in the Brave New World of a Europe without frontiers?*



Silvio Berlusconi

**"B**uilding Utopias is a fascinating job." So runs the optimistic motto of Silvio Berlusconi's Fininvest, a company that owns three private TV channels, a publishing firm and a record company in Italy, quite apart from its numerous international interests.

Berlusconi's search for Utopia has already brought about one revolution in Italian broadcasting, when in 1980 his first private TV station, Canal Cinque, was responsible for breaking RAI's long-held state monopoly. And he expects another major change when the country's new broadcasting law is approved. "At last independent and private channels will be able to compete nationally on equal terms and legalising live broadcasts will make a huge difference too."

But it is in the new Europe of the 1990s that Berlusconi's wider interests lie. "Our European vocation is well known," he says, "and we will be ready for 1992 when we hope to gain official status for some of our current activities."

Achieving a pan-European channel is "part of our dreams"

and he will be ready for 1992 when we hope to gain official status for some of our current activities."

There is also an element of 'once bitten, twice shy' in Berlusconi's caution. "Before we move in that direction we are waiting for the legislation to be clearly defined. We do not want to repeat the unpleasant experience we had

intend to produce videos at our Videotime Espana studios in Madrid, which will enable us to offer a production service to Spanish TV stations including TVE itself.

"So far as the rest of Europe is concerned, we have already established initiatives and contacts in Britain, Sweden, Holland, Belgium, Greece and Portugal," Berlusconi goes on. At the moment these "initiatives" are no more than that, but it is no secret that Berlusconi hopes to secure a small stake in independent TV stations in all of these countries.

He believes firmly that inter-

**"Our European vocation is well known."**



Silvio Berlusconi, Fininvest

Wolfgang Penk

**W**olfgang Penk, Head of Entertainment at West Germany's public TV channel ZDF in Mainz, says modestly that he is "no fortune-teller." But that does not obscure his view of how TV broadcasting and programme structures are changing. "The number of programmes is increasing," he says, "and more choice is being offered to the public. Satellites are shrinking the world. Among other things, this means that the programme structure at certain stations, some of which have enjoyed a broadcast monopoly for decades, will undergo radical changes by 1992."

One of the main victims of these changes, in Penk's view, will be the 90-minute and longer music, quiz and game shows. "The 30-45 minute show will dominate," he says. "The trend, which has been established in the US for a long time, is clearly towards short and informative programmes."

"This may seem like an im-

Continued on page 14

continued from page 13

Penk sees a clear need for European co-production of programmes and series such as 'Euro-Cop.' "This kind of co-production is probably the only kind likely to be successful," he says. "Money is tight everywhere. Co-operating with other countries is the only way to ensure economical and efficient production. In the process, the European countries just might come a little closer to one another. Successful co-productions also decrease our dependence on bought-in material such as US series, which will soon be as expensive as our own co-productions."



Wolfgang Penk, ZDF

Although Penk admits that "there will always be music programmes on television," he is happy to leave much of the week-by-week coverage of the pop music scene to the private broadcasters. "As a public broadcaster in West Germany, the ZDF has a cultural responsibility not to ignore music. But pop video shows, and programmes with a presenter and live artists, may become scarce. There are special channels within Europe, like Tele 5 or MTV, which play pop music from morning till night and they have already captured a good share of this audience. We would only be doing something somebody else can do better and more often."

"Of course, we will still produce our monthly 'Hitparade',

with Victor Worms," Penk continues. "We will also continue with Peter Illmann's 'Peter's Pop Show' and 'P.I.T.' A recent edition of 'P.I.T.', featuring West German acts, actually scored a 15% audience share, compared with the normal 3-9% for pop shows. We will probably also produce one or two 'Rock Pop Nights'. So in reality we will not stop producing pop programmes. But we do have to remember that they appeal only to a small section of our overall audience."

One genre which has enjoyed a spectacular revival of popularity in West Germany over the last couple of years is national folk music. Some shows have audience shares of up to 40% and attract a growing middle-aged audience, as well as older people. Penk expects this wave of interest to last another 2-3 years. "We will certainly cover this kind of music, which the other stations do not. We will also continue with our 'Lustige Musikanten' and the 'Grand Prix Der Volksmusik'."

"But because of their specifically national character, it is unlikely that there will be any international folk music co-productions! Classical music, by contrast, which draws about the same audience share as pop music, is ideal for international co-production." □

Jean-Paul Baudecroux

Jean-Paul Baudecroux, President of France's FM network NRJ, will figure high among those shaping the media map of the 1990s. His media empire, begun nearly eight years ago in a Paris back room, is still

founded on one hugely successful product: NRJ, the FM network which is now France's second most listened-to station.

"The broadcast media will be transformed in the next five years," says Baudecroux, "I think that's clear to everyone - think of satellites, digital reception, new formats, cross-border transmission. But in France and Europe as a whole, I predict a golden age for radio. If you look at the US you'll see there the medium has never been so successful. There has never been so much advertising, nor so many listeners. This has yet to happen in Europe, but it's starting."

Statistics for France show a 13% increase in radio's share of the advertising budget in 1988, Baudecroux says, compared with a 2% drop in advertising expenditure on TV. "Advertisers are waking up to the fact that radio listeners are loyal to a station in a way TV viewers never are. If you're a radio listener, the chances are you don't use the tuner very often. With TV, people switch channels often and dip in and out of programmes. And everyone knows that TV viewers use commercial breaks to go to the toilet and make a cup of tea..."

"FM radio in particular is an irreversible phenomenon. In France, it's taking the public by storm. The trend can only continue as CD and DAT produce higher-quality digital sound and digital reception becomes available. That, incidentally, applies to all the broadcast media - digital reception will be vital."

Baudecroux has no doubt that that the industry will be concentrated in fewer hands over the coming years. "It's very expensive to provide a really high-quality service, and listeners will demand complete professionalism. So I think we'll see more of

the mergers and acquisitions we've had in recent months. NRJ is certainly interested in FM stations like, say, Skyrock or Fun."

"On a pan-European level, I think 1992 will certainly make the circulation of images and programmes easier. A lot of



Jean-Paul Baudecroux, NRJ

groups are interested in operating on a European level, ourselves included. NRJ is already available in parts of Switzerland and Belgium and we're talking further with Belgium, West Germany, Spain and Italy."

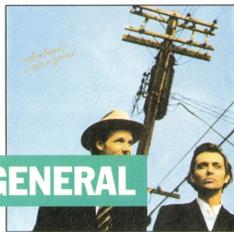
But there is a real danger that national cultures may be swamped by waves of UK and US material, Baudecroux believes.

"France, for example, desperately needs a music TV channel to promote French music. It was absurd to scrap TV6! Furthermore, a project I'm involved in with the Caisse Des Depots and the Generale Des Eaux, TMF, is still being given the cold shoulder by the authorities."

"Another interesting development is the success of the oldies format - that could be significant in the future. In France NRJ's second station, Cherie FM, is doing remarkably well, as are Nostalgie and Europe 2. In the end, it's all about providing the listeners with what they want to hear. That's something that should never be forgotten in all the talk of 1992, satellite broadcasting and high technology." □

continued on page 18

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## Johnny Beerling

"Radio is unfortunately not developing in the right direction." Ominous words of warning to the radio industry from BBC Radio 1 Controller Johnny Beerling, who believes that more radio in a deregulated world does not necessarily mean better radio.

"Although the listener will technically get a better signal, I'm pessimistic about whether he will really be any better off. Sadly, when you look at the US where radio is totally dominated by money, you see that the extra things we do on this side of the Atlantic, such as drama, have all been dropped.

"In many ways that's what is now happening here. If you look at Capital Radio, they used to have a whole range of programming - a news service, drama, a helpline - but many of these have now gone out of the window. And the new 'lighter touch' authority will not insist that stations keep up these services because they cost money. So although there will be more radio and more job opportunities, the standard will be more of the same."



Johnny Beerling, BBC Radio 1

But even if deregulation leads to more narrow targeting, Beerling still feels there are many exciting developments ahead for radio, notably on the technical side. In particular he is convinced that the Radio Data System (RDS) will revolutionise the way listeners use radio.

"Deregulation will mean a lot more stations on the FM band so it will be crucial for the listener to find the station - and that's where RDS is useful. It identifies the station by the reading on the front of the set and tunes the listener to the best signal for that station. The impact of this will be enormous - it's a waste of time broad-

casting if the listeners cannot find you."

Satellite transmission will also change the face of radio, Beerling adds. "I'm sure that within the next few years we'll be seeing direct radio broadcasts by satellite to people's homes. Listeners will be able to pick up CD quality broadcasts with a dish no more than 50cm across. And then of course, further in the future, we will have digital broadcasts to people's homes by terrestrial transmission."

The future funding of the BBC is currently under debate and Beerling admits: "It would be hard to totally replace the licence fee with subscriptions." But he believes that once people realise the costs of receiving the new Sky and BS2 satellite services, the BBC licence fee, which covers both TV and radio, will begin to seem a "very attractive proposition".

## "Radio is an under-rated medium."

Some parts of the BBC will nevertheless be privatised in the near future, Beerling says, and financial constraints will make it hard to hang on to top presenters. "One of the sad consequences of commercial radio is that because it's about making money, bigger and bigger salaries are being offered to presenters in the commercial sector."

And how will 1992 affect the radio industry? "I suspect it will mean many more Anglo-European productions," says Beerling. "And a practical level, we are considering moves such as taking the Road Show into Europe. Transmitting it for a week at a time from France, Belgium or Spain would certainly have more validity in a Europe without frontiers." □

## Bill Patterson

"Radio is an under-rated medium, but there is every sign that clients will spend a lot more on it over the next few years." That optimistic prediction comes from Bill Patterson, Media Director of UK advertising agency Ogilvy & Mather.

The promise of three new UK national commercial radio stations, the introduction of commu-

nity radios and the new split frequency of many independent radio (IR) stations, are already affecting the company's strategies, Patterson says.

"We have conducted a lot of qualitative research on the various forms of media. A good deal of it confirmed what we had already thought - that TV has a big impact and press advertising works because people can refer back to it, and so on. But the information on radio really surprised us. We discovered that it has an extremely strong interpersonal relationship with the listener."

O&M's faith in radio is clear: the company pumped £4 million into the medium last year, up from only £750,000 three years ago. But although advertisers' interest will doubtless grow with the new stations, radio will still find it hard to fill their advertising airtime, Patterson predicts.

"The new split frequencies on AM are certainly facing difficulties. The best station in the UK is arguably Capital Radio, but its AM Gold Service is having to trade at well below radio prices." As for the mushrooming of TV channels in the UK, Patterson forecasts: "Sky is going to be fantastically small. For the next two to three years it will be close to insignificant - and so will BS2, which means that it's best not to fall out with ITV at the moment!" But these new channels will be offering new opportunities - and that's the real point.

"We will be looking to strike longer-term deals with the emerging channels," Patterson goes on, "typically over three to five years. The idea is that we have the power and client-backing to invest in the short term and if Sky then gets some large companies' advertisements, it will

give the Sky channels greater credibility and financial support. "But because advertising will be just about free for the next few months, it is important to set up long-term deals. We can play on our strength - which is basically our size and our client portfolio. We are therefore aiming for better



Bill Patterson, Ogilvy &amp; Mather UK

deals as the channels become more successful."

Although Sky Television recently lowered its audience forecasts, Patterson believes that it will have to reduce them further: "Because for one thing, there aren't any dishes to buy in the High Street! So it's vital to have guaranteed commitments," he says, "and if these aren't met, the channels will have to pay back the clients."

Ogilvy & Mather is very much aware of the impact of 1992 - last September its European management team was restructured with this in mind. Lionel Godfrey was appointed Chairman of the European team and under his guidance O&M produced a document entitled "Marketing To Europe - The Opportunities & Threats Of 1992".

Patterson: "Although the effect of 1992 won't be that radical from the straight media point of view, on a business level we ought to be able to develop the work we do for international clients more easily and across more borders."

"There is no doubt," he concludes, "that the already volatile, exciting and involved world of advertising is going to become more complicated, but even more exciting." □

■ continued on page 19

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## Nesuhi Ertegun

"I f Europe is to become one single record market, there has to be some kind of similar pricing system, and an equal or almost equal rate of Value Added Tax (VAT) in all the EC countries," declares Nesuhi Ertegun, President of the International Federation of Phonogram & Videogram Producers (IFPI). "Until that happens we can never be truly one market. I'm not saying that prices and VAT should be exactly the same in every country, but at the moment there are too many differences and these must be ironed out."

"It is also too easy for people to think of the EC as just the wealthier countries like France, West Germany, the Netherlands and the UK, and to forget that countries like Greece and Portugal are also part of the European Community. Unless we think of the Common Market in terms of every one of its 12 members, 1992 just becomes a myth."

Ertegun does not believe that 1992 will see dramatic changes in music industry A&R policies. "The fact that Europe will be one economic entity does not mean that local music is going to change, nor should it. It is very important that all the countries' distinctive cultures be retained. If they all started adopting the same A&R policies it would be a recipe for disaster."

Ertegun generally welcomes the arrival of new media in Europe, but believes that some form of control is needed to ensure satellite TV and radio do not expand too quickly for their own good.

He does not believe that consumers will be overawed by the increasing number of sound-carriers like the CD, CD-3 and CDV, noting that as new formats arrive, others gradually disappear. In any case, he points out, few consumers have every piece of new hardware available. It is very likely that CD-3 will take over from the single, he says, though it may take longer than some people are predicting. "In the same way, CD is already taking over from vinyl - although personally speaking, I mourn the passing of the 12" album. To me it is a marvellous object which can have beautiful graphics when done well."

"The vinyl album will disappear gradually but we should



Nesuhi Ertegun, IFPI

remember that in some parts of the world it is still the only sound-carrier that sells. The CD is only strong in advanced countries like the US and Europe."

Ertegun forecasts that 1992 will see the emergence of more megastores, but hopes that they will not be at the expense of the smaller specialist record shops. "It is vital that we still have shops which specialise in certain areas of music like classical, jazz or heavy rock and where the person behind the counter can offer a personal service to the customer."

"The megastores will undermine the industry's ability to break new talent if they concentrate only on stocking chart records," he adds. "It is important that they give opportunities to the newer acts who also deserve success."

So how does Ertegun see the artist of the 1990s? "I believe the typical pop artist will have his ears more open to other musical influences like jazz and classical music, and will listen to many different types of music. I think that people in general will be more educated musically - which can only be good for the European recording industry." □

## Jorgen Larsen

Jorgen Larsen is Senior Vice President of CBS Records International in London and is responsible for CBS operations in 35 countries spread across continental Europe, Australasia and Africa. He previously headed CBS companies in Scandinavia, West Germany and France and has held his present post since 1984.

The single European market promised for 1992 has long been a reality for CBS, Larsen says.

"We have always believed in treating Europe as one market. That is why we have had a European headquarters organisation for nearly a quarter of a century, and why for many years we have launched major releases simultaneously across the Continent. I would agree though, that Europeans have recently become more open to ideas from outside their own countries, and that has certainly made the pan-European approach both easier and more satisfying to put into practice."

So what are the implications



Jorgen Larsen, CBS International

of 1992 for a company like CBS? "Well, personally I think that improved communication and understanding are far more effective in removing barriers between people than legislation decreed that from a certain date we must all love each other. But bringing together so many nations will require legislation on copyright protection and perhaps also on the industry's terms of trade in the various countries."

Larsen believes the publicity given to 1992 is already encouraging many local companies to adopt a more international outlook and, in particular, he predicts some national retail groups will expand into other European markets. He says a fully integrated EC will break down nationally-based restrictions on broadcast ownership and adver-

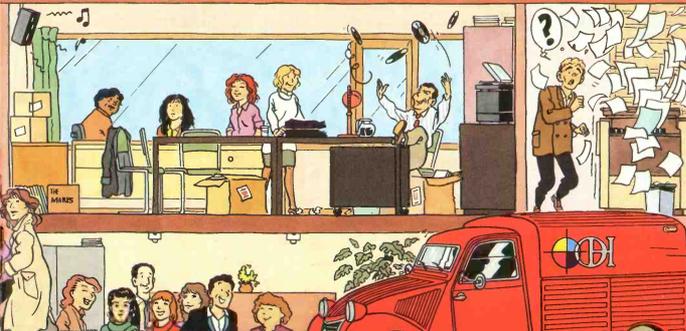
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ting, and sees the structural changes already under way in the broadcast media as likely to have the most immediate and direct effect on the music business.

The emergence of powerful pan-European media, coupled with the disappearance of national chauvinism, means that labels can now reach audiences of many nationalities who formerly had only limited exposure to current releases, and is bound to affect both A&R and marketing strategies. Larsen goes on.

But he adds: "The disappearance of trade barriers will not change CBS's A&R policy. Our policy is similar to that of our competitors: we try to sign artists who will appeal to the entire world and sell at least 10 million records! Since we sometimes fail in doing this, we also sign artists who appeal to people with green hair in Berlin!"

Fears that an increasingly international market will lead to an over-record sounding the same are unfounded, Larsen believes. "Ours is a fashion business and producers jump on certain bandwagons, so it has always been the case that a lot of songs can sound alike. But you can still hear a difference between American, British, French, German and Italian productions, so I don't think we need despair at the thought of the charts being filled with too much of the same kind of material."

Larsen forecasts that satellite services will grow in strength over the next decade, thanks mainly to the universal appeal of music and sports programming. He also expects vinyl albums to largely disappear from most

high-income European markets within three to five years, leaving the market dominated by cassettes and the various audio and video configurations of CD, until such time as a sensible solution is found to the problem of DAT.

He is confident that talent from continental Europe will continue to grow in importance, but says this has less to do with integration of the EC than with artists' increasing awareness of what is needed for international success. "I would not attempt to describe the typical artist of the 1990s because genuine artists are by definition unique, but nevertheless I think the industry will be looking increasingly for truly original talent coupled with good or at least charismatic looks and also intelligence." □

### Rudi Gassner

Rudi Gassner, ex-Vice President of PolyGram International, joined RCA/Ariola in New York in January 1987 to handle worldwide activities under the presidency of Monty Luftner and Michael Dornemann. In that same month, the company became a wholly owned division of Bertelsmann, named BMG. Gassner was appointed President and CEO of BMG Music International.

Right from the beginning, the development of its own repertoire has been one of BMG Music's main priorities. The problem for each company, however, is how to exploit this talent fully on an international scale. According to Gassner, the issue of cross-border exploitation is of key importance for BMG Music.

"You have to make sure you have a worldwide awareness of A&R and marketing as a central pillar of your business structure," he says. "We have that in place. There is nothing that escapes our attention as far as domestic repertoire is concerned. We have all the tools. We look at the repertoire and then try to assess whether assistance is needed."

"Of course, the issue of exploitation is very much a two-way street," says Gassner. "On the one hand, there are the international artists who could make it in the US. On the other, what can we do to break US artists abroad? One of the reasons BMG is successful at the moment is that we



Rudi Gassner, BMG Music International

make use of the transatlantic potential."

But although Gassner places heavy emphasis on the concept of global marketing, he sees the is-

sue of a global A&R policy as something quite different. "You always have to have a strong home base, a break-out situation, before you even start talking about cross-border exploitation," he says. "I read Music & Media very carefully and the question of whether Europe is a single market or not is often just theoretical. We should not try to create an artificial concept. We are obliged to make sure local product gets exposure abroad, but you need a home base first. It all depends on the standard of production. If that is met, then there's no limit to what you can achieve."

In the years to come, the music industry will be faced with an even wider array of possible tools to break an artist. Is the industry prepared for this type of cross-marketing? "You shouldn't underestimate the consumer," says Gassner. "The customer will not buy a gimmick. I'm not an advocate of using all kinds of sound carriers. Our business is to seek what the consumers want, not to impose anything on them. The practice of bringing out all these different soundcarriers is very

■ continued on page 25



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much a UK disease - I say this loud and clear."

Gassner notes BMG is planning a major campaign on CDV for next year. "It has our fullest attention. We had some legal restrictions in exploiting CDV. They have now been solved and we will focus on the 12" CDV with releases in the pop and classical fields." □

### Ramon Lopez

Pan-European marketing is already normal practice for most European record companies. The 'single market' of 1992 will not directly affect the music industry, because the industry resolved issues like trade barriers and import tariffs long ago. Such at least is the opinion of Ramon Lopez, Chairman of WEA International.

"The record industry is well ahead of 1992," says Lopez. "Uniform pricing and simultaneous release dates are standard practice for any record company that operates on a European scale."

But where the pan-European media are concerned, Lopez is more cautious. "We obviously co-ordinate our activities with them, but they are still fragmented and work on a country-by-country basis. Satellites like MTV and Super do have some impact, but their household penetration is still not significant enough."

Lopez was Chief Executive Officer of PolyGram International for five years before joining WEA in 1985 as Co-Chairman with Nesuhi Ertegun. In 1987 Ertegun handed over to Lopez, under whose leadership WEA has made an ever-increasing commitment to pan-European marketing.

In 1986, for instance, WEA launched a Europe-wide campaign to promote the music cassette, under the banner "The Clear Advantage." It subsequently showed its commitment to CD-3 (the 3" CD single) by agreeing on a standard package (the 5" blister pack) together with CBS, and it successfully promoted several compilation albums (Paul Simon, Fleetwood Mac and Chris Rea) with co-ordinated European mar-

keting campaigns. A first batch of CDV product has also been released in Europe, showcasing Madonna, Randy Newman and other artists.

Although this is a gradual process, Lopez feels the industry is now preparing itself for 1992 and beyond. "It is in fact not so long ago that we talked about 16 different countries, but now we are increasingly moving in that direction," he says. "Although it is hard to identify a particular milestone, conceptual thinking is gathering more momentum and I think WEA has contributed a lot to the idea of a truly pan-European market."

Europe's retail business has undergone equally important changes, Lopez notes, with chains opening up in most European countries and competing fiercely with the established independents. He stresses the importance of a dynamic retailing business.

"We need a vibrant retail industry that is committed to music. The independent retailer is vital for a sound industry. The problems lie on the Continent. West Germany and France in particular have been out of step with the rest of the world. Department stores have refused to use proper merchandising techniques to promote the music cassette."



Ramon Lopez, WEA International

With the market in the '90s likely to be flooded with many different configurations, is the industry prepared for this type of cross-merchandising? Will the consumer simply become confused? Lopez: "I do feel that new configurations will eventually replace the old vinyl product. This is inevitable and I expect uniformity in Europe. But, again, feedback from retailers is vital in this respect."

"CDV certainly has a bright future," Lopez continues, "and we will assist in its development. Hardware penetration is still the problem, but I hope that with the launch of the combi-player this

will gradually be solved. We are not the only players in this game, though. We are just one of the participants. The film industry is just as important. So from our point of view the need to make substantial investments is less urgent." □

### Al Teller

"We're looking to make some major breakthroughs in pop and rock, an area of repertoire in which we feel we've been under-achieving. Right now we're adopting a very aggressive artist-signing strategy." Confident words from a record industry veteran - Al Teller, President of MCA Records since September last year and a former President of CBS records in the US.

Teller joined MCA just after it had purchased the Motown label in partnership with investment bankers Boston Ventures. With that prestigious new label under his belt, Teller has good reason to be confident about the future, one in which the European market is of increasing importance.

"When I started in the business some 20 years ago, I always thought of the US as at least half the world's market," Teller recalls. "That has changed now. Europe's position in the world market has changed enormously. The opportunities for American artists on the European continent have also been maximised."

"We're very aggressive in terms of what we hope to achieve throughout the European territories. I am very keen to have our artists do whatever it takes for their records and careers to take off there. In my conversations with them I always stress the need for them to make a substantial overseas commitment in terms of both time and energy."

But what about the other side of the coin? What are the chances of European artists gaining a foothold in the US market? "I believe ultimately there should be a far greater opportunity for artists from European countries other than the UK to have a shot at success here in the States," says Teller. "It's a challenge that has yet to be met by US record companies."

On the concept of a pan-European marketplace, Teller

comments: "Each territory in Europe still fundamentally makes its own release decisions. A lot of co-ordination still has to be done territory-to-territory, even within the same company or with the same licensee. But some of the developments in video seem to be pointing to a genuinely pan-European concept. And when we try to break our artists in Europe, it will certainly become a lot easier to formulate planning objectives and strategies."

Teller believes new delivery technology will play a vital role in establishing one common market, but will also confront both consumers and dealers with an ever wider variety of artists, images and soundcarriers. This may



Al Teller, MCA Records

cause confusion, but Teller welcomes the challenge. "We have a responsibility to put the most progressive product assortment we can in front of the consumers; they will let us know quite clearly which they prefer. The issue of cross-marketing a wider variety of soundcarriers - whether it be CD-3, CDV, LP, MC, cassette single or whatever - is really more of a problem for the dealer than for the record companies."

"You see, when we promote an artist, we rely on radio and video airplay to get the artist's image into the public mind, plus a variety of means of exposure like in-store display, press coverage, tours and so on. That combination will be very much the same in future. But the dealer and distribution communities have to focus on shelf space and how much inventory they can carry. They might well have some resistance to carrying half a dozen different kinds of product all carrying the same material. And that is something that will have to be sorted out by the marketplace." □

By Machiel Bakker, Cathy Inglis, Jon Henley, Robert Lyng and Chris White

# Charting The Euromarket

The history of the Hot 100s

FIVE  
YEARS

by Machiel Bakker

**What do the singles Relax, Rado Ga Ga and Break My Stride have in common? The answer: they were the top 3 of the first official European Top 100 Singles, published in Eurotipsheet.**

Launched on March 19, 1984, Eurotipsheet was a news weekly serving the music trade in the European market. As well as carrying playlists from major stations all over Europe, it featured three different charts: the 'European Top 100 Singles', 'European Top 100 Airplay' and the 'European Airplay Top 50'.

The Top 100s were based on sales reports from 16 European countries, while the Airplay Top 50 Combined 'media control' lists with playlists and tips from all European radio stations.

Both the magazine and the charts appeared at a time when the music and broadcasting industries were slowly organising themselves along European lines. Government-controlled radio was already losing ground and commercialisation of the airwaves seemed inevitable. With private stations booming, deregulation was good news for the music industry which saw its promotion opportunities increasing tremendously.

In the field of satellite television, 1984 was also a crucial year. Music channels like Sky Channel and Music Box entered a growing number of European cable networks, airing a daily diet of music videos.

Suddenly, the demand for European chart data increased. The industry needed a barometer to measure the effects of its pan-European marketing campaigns, while the satellites badly needed European shows to boost their status.

The Top 100s published in Eurotipsheet played a major role in that development. Though at first not sophisticated, they did give a clear idea of the current best-selling artists and records in the European marketplace. Statistics from each national market were put together to form an overall, pan-European picture, according to the share that each country took of total European sales.

## From Top To Hot

The Top 100s also fulfilled another important role, charting the progress of local hit singles that achieved success abroad. As continental European music slowly began to free itself from the long domination of Anglo-American product, the Top 100s helped to promote the Continental acts that were increasingly crossing over from one market to another.

By 1985, more and more stations were starting to use the European Top 100s as basis for their programming. The Italian video channel Dee Jay Television launched a major prime-time TV show and was followed by radio stations including RIAS in Berlin, 95.2 in Paris and NCRV in Holland. Meanwhile the charts also inspired many pan-European clip shows.

Later the same year Eurotipsheet's publisher, the European Music Report (EMR), formed a joint venture with Billboard Publications in the US, a link which further boosted the image of the European charts. The 'Top 100' became the 'Hot 100' and the link with Billboard sparked off more interest from broadcasters.

At the end of 1985, the first 'Pan-European Awards' were presented in Eurotipsheet. Based on calculations from the year's Hot 100s, 10 awards were given in categories including male and female artist of the year, best-selling singles artist and album artist of the year, debut album and best soundtrack of the year. Early in 1986, EMR presented its first 'Trend-Setting Awards'. Also based on the Hot

## Coca-Cola Backs Eurochart

**IMMC '88** Montreux - Coca-Cola has announced that it has bought exclusive licensing rights to Europe's vital singles chart, the Eurochart Hot 100, which will be promoted as the Coca-Cola Eurochart Hot 100.

The announcement was made last week at a press conference during the IMMC (International Music & Media Conference) by William Lynn, Coca-Cola's Worldwide Media Director.

The Eurochart is jointly owned by Music & Media and BUMA/STEMRA, the Dutch copyright society. The chart is further endorsed by the European Committee of CISAC, the world federation of copyright organisations.

In addition to its use in general broadcast and prime time media, the chart will be the centrepiece of Sky Channel's 'Coca-Cola Eurochart Hot 100'.

## CISAC To Back Eurochart

by Machiel Bakker

**M**ontreux - In what is seen as a major step towards solidifying the concept of a pan-European market, the two existing European chart bodies are integrating their activities to create a new singles chart, 'Eurochart Hot 100'. This new list will be compiled by the European Music Report, the parent company of Europe's leading music and broadcast magazine, Music & Media.

Since March '84, & Media has published weekly 'European Hit Singles', while BUMA/STEMRA installed its 'European Top 50' at the end of '85. Now the Eurochart is better established.

world organisation of copyright societies, has endorsed this initiative.

According to Theo Rook, Publisher of Music & Media, the two parties decided to join forces as it points to 'the growing importance of the European market. More and more music is sold to other countries'. Hein Endlich, Assistant General Manager of BUMA/STEMRA, an advocate of the idea of a pan-European market from the



EMR

100s of 1985, these were given as an encouragement to artists who succeeded in crossing their national borders. More than ever, the Continent was waking up to the increased opportunities of exposure in the European market. Artists like Jennifer Rush, Sandra, Double, A-Ha, Modern

Talking and Mai Tai all enjoyed prominent positions in the Hot 100 Singles and their often erratic path in the European marketplace was followed closely by Eurotipsheet.

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MUSIC  
&

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MUSIC TELEVISION

CISAC & Coca-Cola

The year 1988 turned out to be decisive in the history of the Hot 100s. First came the backing of the International Confederation of Societies of Authors & Composers (CISAC), which was to be followed by Coca-Cola.

At MIDEM '88, Dutch copyright organisation BUMA/STEMRA announced the merger of its 'Eurochart Top 50' - initiated at the beginning of 1985 - with EMR's European Hot 100. Simultaneously CISAC endorsed this new chart, renamed the 'Eurochart Hot 100'. With one unified hit parade, nothing could stop the Eurochart gaining global recognition. Next stop - Coca-Cola.

The deal with the soft drinks supplier was signed in May 1988. At a special press conference at the 3rd International Music & Media Conference (IMMC) in Montreux, William Lynn, Coca-Cola's Worldwide Media Director, announced the company had bought exclusive licensing rights to Europe's vital singles chart - the European Hot 100 Singles. The agreement was set up by McCann-Erickson, Coca-Cola's advertising agency, and the Europan Hot 100 Singles was re-

named the 'Coca-Cola Eurochart Hot 100'.

Such major support called for further revisions in the compilation of the Eurocharts. Whereas in the past, the sales of each market had been related to overall European figures, now a sales curve for each individual territory was added to the weekly calculations. This offered better representation for the smaller European markets - which can still sell a substantial amount of records from time to time. It also meant that a no. 1 from a traditionally weak singles market such as Italy could still enter the charts. Apart from this, it gave programmers a wider variety of product.

At the beginning of 1989, Music & Media added the top retailers of Europe to its circulation, leading to a further refinement of the Eurocharts. EMR does not check sales directly with retail, but seasonal factors and sudden peaks in sales do have an influence on its compilation.

In some European countries the music industry has yet to join forces to produce one reliable chart. Often this is an indication of the strength of private copying, bootlegging, counterfeiting and other forms of piracy in that market. Such charts, often mere air-

Chart Methodology  
How do the Eurocharts work?

Every week European Music Report (EMR) processes 73 charts from 16 European countries to compile the weekly Eurochart Hot 100 Singles and Top 100 Albums. Currently, the Eurocharts are put together using hit parades from the UK, Ireland, West Germany, Austria, Switzerland, Holland, Belgium, France, Italy, Spain, Portugal, Greece, Sweden, Denmark, Norway and Finland.

In most European countries, only one chart is officially recognised by the music industry. But where several different charts operate, EMR compiles these into a combined hit parade which represents overall sales in that market.

To reflect the status of each market accurately, every national chart is weighted to take account of the country's share of total European sales. These ratings are calculated on the basis of regular sales reports from industry organisations such as the IFPI, the UK's BPI and Gallup, France's SNEP and West Germany's Deutsche Phono Verband.

Recently EMR revised its compilation method to better reflect sales patterns in each individual country. The changes included the addition of a sales curve for each country, depicting specific sales patterns. This will mean better representation for smaller, local markets.

In terms of unit sales, each market in Europe differs significantly, in Greece, for example, the singles market is virtually non-existent. So a no. 1 single in Greece will collect few points in comparison with, say, a no. 1 in West Germany, where the singles market is large. Equally, a record that reaches the no. 1 position in the West German albums chart collects more points than a no. 1 in Spain.

In this way, each European market is given a weighting, indicating that country's proportion of the total European market. These ratings are adjusted on a quarterly basis to take account the fast-changing market conditions that can occur in the European territories.

Apart from these weightings, each European market has its own specific sales pattern. Often heavy sales are concentrated in the first 15 to 20 positions of a chart and figures tend to cluster after that. A graph produced from these sales patterns takes the form of an ellipse (as opposed to a straight line). In Music & Media's Eurocharts system, each country has its own specific sales curve. These curves are often adjusted depending on seasonal changes or when records show a sudden and unexpectedly sharp increase in unit sales.

One of the most interesting activities of the only pan-European music trade magazine, Music & Media, is: Talent Tracks!

It's a bi-weekly cassette service with an expert selection of potential hits, together with a newsletter containing details of 20 tracks which are available for many territories. Talent Tracks presents you with exciting new artists and songs and expands your a&r activities for only US\$15 - a week. It gives you a head start in the race to discover new talent. And it makes great listening on your car's cassette player when stuck in the rush hour. For a subscription or more information, complete and return the coupon today.

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 Type of business

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Anticipating  
Qualities

By this time, the scope of Eurotopsheet's news coverage had grown so dramatically that the name 'tipsheet' was no longer adequate and it was changed into Music & Media. The charts continued to thrive, however. NR2, the Hamburg-based public pop channel, started its first weekly European show, based on the Hot 100. And Music Box (later to merge with Super Channel) aired a weekly one-hour programme entitled 'Eurochart', produced in Holland and based on the Hot 100 Singles. Other stations carrying the Hot 100 included Piccadilly Radio in Manchester, NRJ in Paris and the Musikladen/Eurotopps TV show in West Germany.

Although the Hot 100 Singles remained the clear favourite, the Hot 100 Albums and Airplay Top 50 were also getting increased coverage on the European airwaves. In particular, the ability of the Airplay Top 50 to predict trends made it popular with many European DJs, who felt that the airplay charts were a better indication of things to come than the often static Hot 100s.

A major breakthrough came in April 1987 when the Dutch company Rob De Boer Productions started producing the 'European Top 40', based on Music & Media's Hot 100 Singles for Music Box. It reached an estimated audience of 18.5 million homes in Europe.

Another feat that year was the addition of Capital Radio, the leading London-based commercial station. On November 26 it began transmitting the weekly one-hour programme 'The European Top 30'. The station became the first in the world to broadcast the Hot 100 charts five days prior to publication.



named the 'Coca-Cola Eurochart Hot 100'.

Lynn's comments on the deal illustrate the big boost both parties received through the deal. "It gives Coca-Cola close, pre-emptive ties to the music community and will serve as the linchpin for an array of special promotion-

play lists, will only have a marginal influence on the Eurochart listings. As a result, the Eurocharts are always a reflection of existing national situations. The better organised the music industry in Europe, the better the Eurocharts will be.

# "What I Music & Media said"

## HISTORY OF M & M

### From Tip To Trade

#### The growth of a trade magazine

by Machiel Bakker

**Back in March 1984, the production of Eurotipsheet was more blood, sweat and tears more than anything else. The early days were one long round of lost text, garbled network and nasty word processors.**

By tedious and software often broke down an hour before deadline. In those first weeks, we literally worked around the clock and night shifts were not uncommon for many months to come. Repeatedly, the postman caught us in the morning suddenly asleep before our screens.

But when all is said and done, there was never a lack of fresh ideas. And although new features introduced in the magazine sometimes faded after a few weeks, many of the original concepts of Eurotipsheet remain from those early days. The basic aim of the magazine - and Billboard Publications came in September 1985 and was a big boost for the image of the magazine.



This was recognised by Billboard in New York who saw the growing reality of a pan-European market and decided to invest in the growth of Eurotipsheet. The announcement of the joint venture between EMR - the publisher of the magazine - and Billboard Publications came in September 1985 and was a big boost for the image of the magazine.

From then on, things started to move very quickly. Up until

countries also started to appear regularly.

With so much expansion the comotation of 'tipsheet' was no longer adequate. To reflect the sudden transition from mere tip sheet to serious trade magazine, a change of name was needed. In April '86 Music & Media was born.

The continued growth of the magazine began to lead to a diversification of company activities. The organisation of the first International Music & Media Conference (IM&MC) was a logical starting point. The Conference was a platform for the exchange of views by executives from the music and media industries in Europe. Not only that, it also raised the status of the magazine.

Probably the biggest change in the history of Music & Media was its resting at the end of 1987. The graphic design changed drastically - including a new logo - and 10 pages of 'supra-national' news were added to the normal format of the magazine. It proved to be the right move. The increased accessibility and the concise style of the articles attracted many new readers and advertisers.

There's quite a significant difference between the Music & Media editorial team today and the Eurotipsheet duo that began in 1984. The editorial staff in Amsterdam now consists of 11 people and we keep in touch (almost daily) with 42 correspondents and freelancers in 16 countries. Consequently, the available know-how and specialist editorial skills have matured too. It takes many minds and pens to cover the diverse facets of the European music and media scene.

We have come a long way since the one-room cellar, the garbled computer and the round-the-clock shifts of the early days - here's to the next five years! □

I took three weeks of intense production to make the first issue. We were very proud of the results and went off for a well-deserved weekend after enjoying champagne with the art director and the printers on Friday. The greatest shock, however, came the following Monday when the thought dawned upon us that we had to make a second issue! And it had to be done in just one week.

We had jumped on the idea of making a pan-European magazine, without anticipating the amount of work and co-ordinated effort it would involve. Plenty of ideas but no proven experience in the field.

The editorial team in those days was so basic that the tasks of writing, editing and lay-out were not always up to standard - to say the least. The staff consisted of Publisher Theo Roos, Editor Machiel Bakker and two typists. No sales people, no marketing, no nothing.

In its first year, the magazine was plagued by the inevitable disasters. Copy was transmitted by a telephone modem and, as the local PTT could not guarantee a distortion-free line, text sometimes arrived at the typesetter completely garbled. And if that was not bad enough, it appeared in the magazine like that too.

Confusion reigned supreme. Our base was in the one-room cellar of our publisher's house and facilities were minimal. Methods of communication were not as sophisticated as they are today which created considerable problems. Station Reports, for example, were sent by post and by the time the hot tips were published they were lukewarm!

Installing an automatic computer programme for the Eurotipsheet proved to be unbeliev-



With a basic format of 20 pages per week, the magazine focused on radio playlist information from 16 European countries combined with the major video rotations in Europe. It also offered the weekly European Top 100 Singles and Albums and the European Airplay Top 50 charts. Other features included Radio Guide, Turntable Tips, Top 3 In Europe, TV News and a column with info on new releases, tours and other hits and pieces.

We moved offices to the centre of Amsterdam in the summer of '85, creating more space and better technical equipment for the editorial team. We added new staff and, slowly but surely, the magazine started to shape up as a truly pan-European publication.

**BPI Awards**  
Nominations for Best British Single and Album. Make those nominations for George Michael, The Police, and The Waitresses.

**Obituary - Roy Orbison**  
Roy Orbison died of a heart attack in New Orleans, Louisiana, at the age of 52. He is remembered for his classic hits like 'Pony Time' and 'Only The Lonely' and over 30 million records in his lifetime.

**Julia Fordham - A Woman Of The 80s**  
Following the success of her first album, Julia Fordham has continued to produce excellent recordings. Her new album 'Julia' shows her growing confidence and artistic maturity.

**Sandra Pinner - Virgin**  
A talented actress from the first of the most successful, catchy and successful.

**Boy George - A Brand Of His Own**  
Boy George is all set to return to the charts with his latest single 'Doin' It Right' from the new album 'Masters of Deceit'.

**Win**  
Low Losses - Virgin  
A new pricing list number with loads of charm. Good solid production by Steve B. Ward.

**Single Of The Week**  
Les Rita Mitsouko  
More often you'll see the name Les Rita Mitsouko than you'll see their faces. They have been around since 1981 and have been combining a simple but effective sound with a unique style.

**What's In It For Me**  
The Pop Culture of a Woman's World  
The Pop Culture of a Woman's World is a new book by Susan McClary. It is a collection of essays on the music of women.

**Victors**  
New - Virgin  
New music made in the UK. A collection of new music from the UK. It is a collection of new music from the UK.

**Gay Moore**  
The New Virgin  
Up-graded with a very nice new cover. It is a collection of new music from the UK.

**The Best Albums**  
The Best Albums of the Year  
A collection of the best albums of the year. It is a collection of the best albums of the year.

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The New Virgin  
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# Euro Chartbusters



THE HOT 100 SINGLES COMPILED FROM MUSIC & MEDIA'S FIVE YEAR CHART ARCHIVES.

TITLE	ARTIST - ORIGINAL LABEL - (PUBLISHER)	TITLE	ARTIST - ORIGINAL LABEL (PUBLISHER)	TITLE	ARTIST - ORIGINAL LABEL - (PUBLISHER)
1	<b>We Are The World</b> U.S.A. For Africa- CBS (Various)	35	<b>Self Control</b> Laura Branigan- Atlantic (Edition Sunrise/Careers)	69	<b>The Wild Boys</b> Duran Duran- EMI (Frec Music)
2	<b>Ghostbusters</b> Ray Parker Jr.- Arista/BMG (Golden Torch/Raydiola)	36	<b>La Bamba</b> Los Lobos- London (Carlin Music Corp.)	70	<b>One Moment In Time</b> Whitney Houston- Arista/BMG (A. Hammond/J. Betts/WB)
3	<b>Nothing's Gonna Change My Love For You</b> Glenn Medeiros- Amherst/Mercury (Various)	37	<b>One Night In Bangkok</b> Murray Head- RCA/BMG (Bocu Music)	71	<b>Don't You (Forget About Me)</b> Simple Minds- Virgin (MCA Music)
4	<b>I Just Called To Say I Love You</b> Stevie Wonder- Motown (Jobete)	38	<b>Theme From S-Express</b> S-Express- Rhythm King/Muse (Copyright Control)	72	<b>Dancing In The Streets</b> David Bowie & Mick Jagger- EMI America (Jobete-Stone Agate Music)
5	<b>Relax</b> Frankie Goes To Hollywood- ZTT/Island (Perfect Songs)	39	<b>A View To A Kill</b> Duran Duran- Parlophone (CBS Songs)	73	<b>Stay On These Roads</b> A-Ha- Warner Brothers (ATV Music)
6	<b>Holiday Rap</b> M.C. Miker & DJ Sven- Dureco (Dutchy House Of Fun)	40	<b>True Blue</b> Madonna- Sire (WB/Blue Disque/Webo Girl)	74	<b>Somebody's Watching Me</b> Rockwell- Motown (Jobete Music)
7	<b>I Should Be So Lucky</b> Kylie Minogue- PWL (All Boys Music)	41	<b>Venus</b> Banarama- London (Intersong Music/Nada)	75	<b>Etienne</b> Guesch Patti- Comotion EMI (Comotion/Musicales Cesar)
8	<b>Gimme Hope Jo'Anna</b> Eddy Grant- Ice (Greenheart/Intersong)	42	<b>Ouragan/Irresistable</b> Stephanie- Julia/Carrera (Marlou/Claude Carrera)	76	<b>Nothing's Gonna Stop Me Now</b> Samantha Fox- Jive (All Boys Music)
9	<b>Take On Me</b> A-Ha- Warner Brothers (ATV Music)	43	<b>N'Importe Quoi</b> Florent Pagny- Philips/Phonogram (Glem Productions)	77	<b>I9</b> Paul Hardcastle- Chrysalis (Oval Music)
10	<b>Call Me</b> Spagna- CBS (Capuccino/Labelle)	44	<b>Take My Breath Away</b> Berlin- CBS (GMP/Cosmos Music Corp.)	78	<b>Head Over Heels</b> Tears For Fears- Mercury (Virgin Music)
11	<b>I Wanna Dance With Somebody</b> Whitney Houston- Arista/BMG (Irving/Boy Meets Girl)	45	<b>Like A Virgin</b> Madonna- Sire (Steinberg/Barry Music)	79	<b>I Want Your Sex</b> George Michael- Epic (Morrison Leamy Music)
12	<b>La Isla Bonita</b> Madonna- Sire (WB/Blue Disque/Webo Girl)	46	<b>The Edge Of Heaven</b> Wham!- Epic (Morrison Leamy Music)	80	<b>Faith</b> George Michael- Epic (Morrison Leamy Music)
13	<b>Nikita</b> Elton John- Rocket (Big Pig Music)	47	<b>Always On My Mind</b> Pet Shop Boys- Parlophone (Screen Gems-EMI Music)	81	<b>Get Outta My Dreams, Get Into My Car</b> Billy Ocean- Jive (Zomba/Aqua Music)
14	<b>Kayleigh</b> Marillion- EMI (Marillion/Charisma)	48	<b>Against All Odds</b> Phil Collins- Atlantic (Golden Torch/Hit & Run)	82	<b>Push It</b> Salt 'n' Pepa- Next Plateau (Warner Chappell)
15	<b>Papa Don't Preach</b> Madonna- Sire (Elliot/Jacobsen Music)	49	<b>Who's That Girl</b> Madonna- Sire (WB/Blue Disque/Webo Girl)	83	<b>It's A Sin</b> Pet Shop Boys- Parlophone (10 Music/Cage Music)
16	<b>Careless Whisper</b> George Michael- Epic (Morrison Leamy Music)	50	<b>Two Tribes</b> Frankie Goes To Hollywood- ZTT/Island (Perfect Songs)	84	<b>I Knew You Were Waiting (For Me)</b> George Michael & Aretha Franklin- Epic (Chrysalis Music)
17	<b>When The Going Gets Tough</b> Billy Ocean- Jive (Zomba Music)	51	<b>Dirty Diana</b> Michael Jackson- Epic (Mjac Music)	85	<b>The Reflex</b> Duran Duran- EMI (Frec Music)
18	<b>The Twist (Yo, Twist!)</b> Fat Boys with Chubby Checker- Tin Pan Apple/Urban (Carlin Music)	52	<b>Teardrops</b> Womack & Womack- 4th & 8'way (Copyright Control)	86	<b>The War Song</b> Culture Club- Virgin (Virgin Music)
19	<b>Yeke Yeke</b> Mory Kanté- Barclay (Yaba Music)	53	<b>Bad</b> Michael Jackson- Epic (Mjac Music)	87	<b>I Want To Break Free</b> Queen- EMI (Queen Music/EMI Music)
20	<b>Suddenly</b> Billy Ocean- Jive (Zomba/Aqua Music)	54	<b>A Different Corner</b> George Michael- Epic (Morrison Leamy Music)	88	<b>Living In America</b> James Brown- Scotti Brothers (Various)
21	<b>Into The Groove</b> Madonna- Sire (Warner Brothers Music)	55	<b>Respectable</b> Mel & Kim- Supreme (All Boys Music)	89	<b>Touch Me (I Want Your Body)</b> Samantha Fox- Jive (Zomba Music)
22	<b>Part-Time Lover</b> Stevie Wonder- Motown (Jobete Music/Black Bull)	56	<b>Sledgehammer</b> Peter Gabriel- Charisma/Virgin (Ciofiore Limited)	90	<b>Asimbonanga</b> Johnny Clegg & Savuka- EMI (Sweet 'n' Sour Songs)
23	<b>Live To Tell</b> Madonna- Sire (WB/Blue Disque/Webo Girl)	57	<b>Let It Be</b> Ferry Aid- The Sun/CBS (Northern Songs)	91	<b>Do What You Do</b> Jermaine Jackson- Arista/BMG (Unicity/Rarala/Aldente)
24	<b>Burning Heart</b> Survivor- Scotti Brothers (Various)	58	<b>Don't Leave Me This Way</b> The Communards- London (Island Music)	92	<b>Brother Louie</b> Modern Talking- Hansa/BMG Ariola (Hansa/Hanseatic)
25	<b>Say You, Say Me</b> Lionel Richie- Motown (Brockman)	59	<b>The First Time</b> Robin Beck- Mercury (Copyright Control)	93	<b>I'm Your Man</b> Wham!- Epic (Morrison Leamy Music)
26	<b>Tell It To My Heart</b> Taylor Dayne- Arista/BMG (Chappell/Warner Brothers)	60	<b>Nothing's Gonna Stop Us Now</b> Starship- Grant/RCA/BMG (Realsongs/Abert Hammond)	94	<b>Heaven Is A Place On Earth</b> Belinda Carlisle- Virgin (Various)
27	<b>The Final Countdown</b> Europe- Epic (Seven Doors/EMI Music)	61	<b>I Want To Know What Love Is</b> Foreigner- Atlantic (Sommerseed/Evan Songs)	95	<b>Whenever You Need Somebody</b> Rick Astley- RCA/BMG (All Boys Music)
28	<b>With Or Without You</b> U2- Island (Blue Mountain Music)	62	<b>Russians</b> Sting- A&M (Magnetic Music)	96	<b>Wake Me Up Before You Go Go</b> Wham!- Epic (Morrison Leamy Music)
29	<b>You Win Again</b> Bee Gees- Warner Brothers (Gibb Brothers/Chappell)	63	<b>You're The Voice</b> John Farnham- RCA/BMG (?)	97	<b>Running In The Family</b> Level 42- Polydor (Chappell Music)
30	<b>A Groovy Kind Of Love</b> Phil Collins- Virgin/WEA (EMI Music)	64	<b>Lessons In Love</b> Level 42- Polydor (Level 42/Chappell/Island)	98	<b>Tarzan Boy</b> Baltimora- EMI (Beliver S.R.L.)
31	<b>Heart</b> Pet Shop Boys- Parlophone (Cage Music/10 Music)	65	<b>When The Rain Begins To Fall</b> Jermaine Jackson & Pia Zadora- Arista/BMG (Not listed)	99	<b>Big In Japan</b> AlphaVille- WEA (Budda)
32	<b>A Kind Of Magic</b> Queen- EMI (Queen Music/EMI Music)	66	<b>Absolute Beginners</b> David Bowie- Virgin (Jones Music)	100	<b>Hello</b> Lionel Richie- Motown (Warner Bros. Music)
33	<b>Don't Worry Be Happy</b> Bobby McFerrin- Manhattan (Prob Noble/BMG Music)	67	<b>Hunting High And Low</b> A-Ha- Warner Brothers (ATV Music)		
34	<b>You're My Heart, You're My Soul</b> Modern Talking- Hansa/BMG Ariola (Hansa/Hanseatic)	68	<b>I Just Can't Stop Loving You</b> Michael Jackson- Epic (Mjac Music)		

Euro Chartbusters is a compilation of the Hot 100 Singles in Eurotipsheet/Music & Media from March 1984 until March 1989. The method for compiling the Hot 100 has been revised during those five years and to acknowledge such changes, each chart has been re-assessed on the basis of the current chart curves (see 'Chart Methodology' on page 28).

U.S.A. For Africa's *We Are The World*, aptly reigns Euro Chartbusters. It stayed 31 weeks in the Hot 100 and was no. 1 for 10 weeks. Although Ray Parker Jr.'s *Ghostbusters* only topped the chart for three weeks, it was in the top 10 for 24 and therefore accumulated a very high number of points.

Seven singles by Madonna can be found in Euro Chartbusters: *La Isla Bonita* (12), *Papa Don't Preach* (15), *Into The Groove* (21), *Live To Tell* (23), *True Blue* (40), *Like A Virgin* (45) and *Who's That Girl* (49). George Michael can boast the next chart feat with five singles: *Careless Whisper* (16), *A Different Corner* (54), *I Want Your Sex* (79), *Faith* (80) and *I Knew You Were Waiting (For Me)* (84), with Aretha Franklin. He also scored three hits with Wham!: *The Edge Of Heaven* (46), *I'm Your Man* (93) and *Wake Me Up* (96).

A-Ha, Billy Ocean, Pet Shop Boys, Duran Duran and Michael Jackson each have three singles in Euro Chartbusters.

# A SOUND READER PROFILE

FIVE  
5  
YEARS

No magazine can do without readers. Some publications boast a readership of millions, others cherish a happy few. This article investigates the various types of readers, who made Music & Media 'happen' during the first five years. A qualitative analysis, of you, our reader.

by Barend Toet

To understand the role Music & Media is playing for its readers, we should go back to 1984, or even earlier, when the original idea for the magazine was conceived.

At that time, Theo Roos, the founding father of this publication, pursued the interests of a couple of important international artists as their European PR manager. In this capacity, he regularly visited the growing number of radio stations that were coming on air, met programmers and presenters by the score and discussed their airplay preferences.

He soon discovered that many

of the freshly appointed radio programming staff, especially in the new stations, needed more regular background information on international repertoire than was at that time available to them in their own countries.

In those days, internationally synchronised releases were still the exception rather than the rule. Many records were released quite independently from country to country, leaving weeks - even months - between their appearance in the first European market and the last. This caused a certain amount of frustration among radio people who were naturally anxious to be as close to the international hits as possible. It took them a great deal of effort to expand their list of airplay potential with chart candidates from other countries.

It was Roos' plan to fill this 'gap' of information. As a veteran in the music business, he immediately sensed the need for 'tips' and 'comparative charts' to help establish a choice of programming repertoire to satisfy the taste of particular audiences.

He was also aware that the demand for this information existed in all the European countries he visited. Hence, he added the 'European perspective', separating the magazine immediately from all the other available trade publications which were mainly nationally oriented.

European radio and television supplied the first readers for what was then called 'Europsheet', featuring the 'European Charts' on singles, albums, airplay and music videos.

Relations between editors, contributors and readers were very close during those early days. The first issues were read by a group of top radio programmers and presenters, some of them were contributors as well, supplying weekly station reports or airplay data.

Radio still plays an important role in the Music & Media



readership in Europe. But the rapidly growing visibility of the magazine in media circles, right from its launch in March 1984, naturally stirred up interest within record companies as well.

During the first three years Music & Media recruited most of its readers primarily from these two groups. Since then, it has gradually developed a broader editorial format, attracting a growing number of other specialists and professionals in adjacent areas including retail, publishing and authors' rights.

It was this growth and diversification of our readership that prompted us to investigate the profile of our regular readers in

greater detail. During the summer of 1988, the 'field work' for a reader survey was carried out by 'Motivation', a research agency specialising in international projects. The aim was to get a clearer picture of Music & Media's readers and what they thought about the magazine.

So who are the Music & Media readers? The researchers were primarily interested in the following: 1) professional profile; 2) reading intensity; 3) readers' preferences for specific parts of the publication; 4) appreciation; and 5) suggestions for editorial improvements or expansion.

## THE ACTIVE PLAYERS AND COMPANIES

Not surprisingly, nine out of 10 respondents live and work in Europe (89.95%). Geographically, they are spread over the various countries in proportion to the size of the professional population in each (see table A).

At the moment, this overall population can only be estimated. We will then be able to say exactly how many music and media executives work, for example, in Portugal, Denmark or the UK, in all relevant professional and specialist sub-categories.

Meanwhile, the clearest picture of the European marketplace currently available is the recently published 'Eurofile', the first concise directory of the European music and media industries.

TABLE B - COMPANY/ ORGANISATION ACTIVITIES

COMPANY	% OF TOTAL RESPONSE
Records/Distribution	21.69
Music Publishers	6.35
Radio Organisations	3.17
Industry	32.80
TV/Cable/Satellite*	4.23
Video	1.59
Promotion/PR/Printed Media	3.70
Artist Services	4.76
Tours/Concerts	0.53
Studios	2.65
Hardware Suppliers	1.59
Various	16.93
	100.00

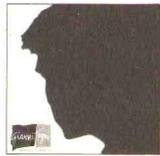
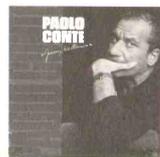
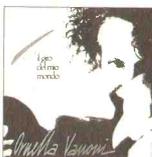
\* Excluding combined RTV, which was listed under 'radio'.

Continued on page 38

# CONGRATULATIONS

## MUSIC & MEDIA

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TABLE A - EUROPEAN READERS

COUNTRY	% OF TOTAL EUROPEAN RESPONDENTS
Austria	2.94
Belgium	8.24
Denmark	5.29
Finland	2.94
France	10.00
West Germany	15.88
Greece	1.18
Holland	8.82
Iceland	1.18
Italy	2.35
Luxembourg*	2.35
Monaco	0.59
Norway	5.88
Portugal	2.35
Spain	1.18
Sweden	7.65
Switzerland	5.29
UK	18.24
<b>Total Europe</b>	<b>100.00</b>

\* Note: RTL employees were listed under 'France' since the company's headquarters are located in Paris.

# MANY THANKS

## TO THE ENTIRE

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# PRO:MOTION

...int of land standing out  
from the coast-line.

**pro mote** [prə'moʊt] *v.t.* 1. (VP 1, 8, 18) give (sb.) higher position or rank: *He was ~d sergeant* ~d to be a sergeant, *is the rank of sergeant*. 2. (VP 1) help to organize and start: ~ a new business company; ~ a bill in Parliament; *try to ~ good feelings (between . . .)*. **promoter** *n.* (esp.) person who ~s new trading companies.

**pro mo tion** [prə'moʊʃən] *n.* 1. [U] promoting or being promoted; *win (gain) ~*. *Ought ~ to go by seniority or by merit and abilities?* 2. [C] instance of promoting or being promoted: *He resigned from the firm because ~s were few and far between.*

**prompt** [prɒmpt] *adj.* acting, done, or given, without delay: a ~ reply  
~ly are ~ly

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