PopKomm's Euro Status Increasing

by Jeff Clark-Meads & Bob Lyng

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

Event director Dieter Gorny, who also is director of the Wuppertal-based Institute For Pop Studies, was on hand to ensure proceedings workshop in the south of France, Lang called for a meeting of Culture Jack Lang for the first time officially said he favours a system that will allow more French product on the airwaves. Speaking at a communications conference in the south of France, Lang called for a meeting with all of the main stations.

ARMCHAIR BOOGIE — It's dance time at the 3rd annual PopKomm music conference, held on August 23-25 in Cologne. Shown above is the attentive crowd for the Aug. 24 afternoon session "Dance Music From German Studios: Problems, Perspectives and Chances." The panelists were (l-r): Streetheat's Gary Cooper, DJ Uwe Hacker, producer Mike Staab, producer/dj Ben Liebrand, Electrola's Stefan Trapp (moderator), Saturn's Markus Wagner, producer Eberhard Hartenstein, and Sony Music's Mike Heisel. For conference details, see separate story at left.

Station Ratings Influence Record Label Service

by the M&M staff

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

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

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

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

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

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

Lang Supports French 'Quotas'

by Emmanuel Legrand

The move toward quotas on French radio took a new turn last week when the country's Minister of Culture Jack Lang for the first time officially said he favours a system that will allow more French product on the airwaves. Speaking at a communications workshop in the south of France, Lang called for a meeting with all of the main stations.

UK STATIONS IN £16M DEAL

County, Mercury Get The Urge To Merge

by Paul Easton & Hugh Fielder

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

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

Under the deal, County is valued at £5.3 million and Mercury at £4.8 million. Other Mercury, TMI and County assets are valued at £5.9 million. County owns a 24.9% stake in Fox FM/Oxford and disco equipment supplier Squire Sound and Light, it is

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Out Of Time (Warner Brothers)
OSBOURNE
NO MORE TEARS

NEW ALBUM OUT SEPTEMBER 16
Pioneer Plans US$8m Euro Promo For Laser Disc

by Hugh Fielder

Pioneer is spending US$8 million to promote laser disc (LD) technology in Europe this autumn. In addition to launching a new combined CD and LD player—the first to work with the movie studios and music companies to expand the range of laser disc titles; third is our drive to expand penetration through new outlets. Our main target markets are the UK, France, Germany, Italy, Spain, Holland and Belgium.

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

To expand the range of LD titles Pioneer will work through its recently established Laser Disc Corporation Europe to provide a custom pressing service, Pioneer label title releasing and karaoke software for local countries. Explains Kobayashi, "In order to minimize the risk for companies planning new releases, we will set the minimum pressing order at just 500 copies. In the PAL standard alone, we have done preliminary groundwork in conjunction with Pioneer Video Manufacturing in the US, which will give us a 500,000 discs-per-month manufacturing capacity from September."

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

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Our Price Inks Ad Deal For Network Chart Show

by Hugh Fielder

Our Price record chain has signed a one-year contract for a weekly two-minute commercial on "The Network Chart Show" worth over £200,000 (app. US$355,000). The ads will run just before the chart countdown reaches the top five UK singles and is believed to be one of the longest radio commercials ever aired.

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

"One of the problems with using radio to advertise music is making it stand out from the music that is already being played. We have looked very carefully at the best way of using radio and making sure that our advertisements were not simply background music.

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

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

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

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

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

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

Rewind Goes Forward With Radio 1 Slots

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

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

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

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UNITED KINGDOM

Berry, Prendergrass Form Cavell Music

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

Says Berry, "There is an enormous amount of manipulation by existing companies at the moment, getting a half-decent backing track and sticking a face in front so they can milk it dry. It is resulting in a diet of bland pop music and diminishing the opportunities to nurture an act over five years and then reap the benefits."

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

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

McCartney's "Get Back" Gets October Video Release

The film of Paul McCartney's 1990-91 world tour, "Get Back", is being premiered in Hamburg on September 19 and will be available on video in October, which sponsored shows on the European leg of the tour and is providing a high-quality tape for the video, has announced an £8 million (app. US$14 million) pan-European sponsorship campaign to promote the movie and video.

Says McCartney's manager Richard Ogden, "Our relationship with TDK on the world tour was extremely limited because we were not prepared to give TDK any product profile and there was no connection between what we were doing and their products at the time. We have now been able to build on our relationship, based around the idea of the video being manufactured on TDK tape and create a trail-blazing campaign.

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

Record Producers Guild Puts On Talent Search

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

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

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

 منتخبات موقع AmericanRadioHistory.com
Hamburg Radio Changes: Goodbye 107. Hello Alster

by Mal Sondock

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

Radio 107, which has had little success as a contender for listeners in the city, has had to compete with public broadcaster NDR, private stations RFD from Kiel, FPN and Antenne Hanover, along with Radio Hamburg and EHR OK Radio.

Radio 107 MD and PD Uli Bunsmann explains, "Our new motto will be 'More Melody, More Hamburg' and that is exactly what we plan to give our listeners. We are targeting at the 35+ market and will go MOR with about 35% German schlager, 25% instrumental and plenty of popular oldies. We will greatly increase our coverage of the Hamburg scene and under the title 'Hamburg Direct', will do short features and news flashes throughout the broadcasting day."

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

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

RSH Regionalises Programming, Resets Approach

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

The first major move involved the division of regional programmes, which has no less than four different programmes running for six of the 12-hour day-time broadcasts. The other six are broadcast from the central headquarters in Kiel. "This way we can get a much better local news coverage," says Stumpert. "We even look to hire our on-the-air personnel from the local regions involved." The areas include Schleswig-Nordsee (with studios in Flensburg and Heide), Kiel-Mittelholstein (from their central studio in Kiel), Ostsee-Mecklenburg (with studios in Luebeck and Schwerin) and Hamburg-Holstein (with studios in Hamburg and Pinneberg). Each studio group has its own broadcast frequencies.

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

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

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

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

Radio France Posts Big Rise In Global Audience

by Emmanuel Legrand

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

Yet the CSA "remains preoccupied with the financial situation of the company, which faces a deficit of Fr663.3 million (app. US$10.3 million) in 1990." The CSA fears that this situation might worsen in 1991 if Radio France does not receive extra funds from the government to compensate for the legal limitations of its commercial activities as the station carries very few advertising restrictions.

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

- Four national programmes on both AM and FM: France Inter (general programming), France Musique (classical), France Culture (high quality programme), Radio Bleue (for senior citizens).
- France Info, an all-news FM programme currently broadcast in most of the cities with over 50,000 inhabitants.
- 42 local stations with independent programming and diversified formats.
- Six FIP musical programmes (one in Paris and five in the various regions).
- Hector and Victor, two satellite-distributed, all-music programmes covering Europe on the satellite TDF 1/TDF 2.

According to the CSA, 1990 was significant for Radio France because of its development of the all-news station France Info. along with a jump in ratings from 4.5% in January to 6.7% in December. Also the increase in hours of daily programmes for senior citizens by: AM station Radio Bleue and from the musical programme FIP in Paris.

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

Andre Hackriere debuts AH Music

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

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

AH Music is to be distributed by Carrere Music. FM and AM radio promotion will be handled by indie promoter Philippe Delon's company Promo One.

So far, the label is concentrating on the Belgian band "Plagiarism". Denis and the track "Touche"; "Popeye"; "Bijou", but it is expected to release a German dance production soon.

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

Skyrock Organises Party For FM Radio's 10th Birthday

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

"Skyrock is searching, in collaboration with Radio Promotion and Max, for anyone who has at some point been involved in the history of the FM band, whether they are active or former colleagues. All these people will regroup in Paris on October 11, where the programmes of the station will be broadcast live from the fiesta. We have set one goal: have fun," says Skyrock PD Laurent Bouneau.

M&Ms correspondent Emmanuel Legrand

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Berlusconi Turns Over Ad Sales To Radio E Reti

by David Stansfield

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

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

Publitalia 80 partnered the Milan-based advertising firm Radio E Reti to supply Radio M&M correspondent David Stansfield
Tel: (+39) 2.9534 3714

polyrdor readies two new compilation albums

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

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

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

Chitarri is devoted to what Zappaterra describes as immortal music by the world's best guitar players. It features tracks from artists including Eric Clapton, Jeff Beck, Jimi Hendrix, Peter Frampton, Tuck Anderson, George Benson, Carlos Santana and Wes Montgomery. Zappaterra says he believes that the wide-ranging format of TIR is ideal for such a compilation album and remains convinced that the network's daily broadcast output of only six hours will not jeopardize sales possibilities.

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

Zappaterra claims that Top Parade is different from most other compilation albums that are currently flooding the market. "It is not just a discodance album," he says. "And unlike many other compilations it is not littered with filler tracks. Seven or eight no 3 hits are included on Top Parade."

The album will be promoted with ads on Silvio Berlusconi's Cadena SER, has its new broadcast legislation on the August 23 deadline set by the private radio sector, following an one at the La Rabida Ibero-American Rock Summit Sets Stage For Columbus Anniversary

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

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

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

The evening concert will feature Spanish veteran rock singer Rosendo Mercado, Mexico's top band Caifanes, and Argentine singer Leonor Marchesi.

Leading rock journalists, producers, critics, radio station heads and record company directors from both sides of the Atlantic will take part in the discussion.

According to the organizers statement the aim of the Summit was "to institute annually in Huelva an event which will show what is happening with the music scene in the different Spanish-speaking countries."
Elections Could Set Nydahl's Fate; Nova Head "Not Worried"

by David Rowley

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

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

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

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

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

A newly established cable radio station backed by Z magazine and the Strix group are expected to broadcast the proceedings live.

Finnish Tango Gets BBC TV Coverage

A BBC TV camera crew has spent several days in Finland documenting Finnish tango for a series presenting exotic musical sounds around the World. Finnish tango, a local phenomenon since the early 1960s, is far less dramatic and arty than the original Argentinian tango, but somewhat similar to that played in German-speaking countries.

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

Finnish Indies Stop Airplay Ban

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

According to a spokesperson for the indie radio umbrella organization, SPRU, "There is no need to continue this boycott, since we got the boost we needed. The dispute will now be settled by the court of arbitration."

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

Poor Future For Finnish Pop Festivals?

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

According to a survey published by Helsingin Sanomat, a leading newspaper here, the top 16 pop festivals in 1991 drew an estimated paid audience of 140,000 people, while total budgets for all 16 exceeded FM23 million (app. US$5.2 million). In previous years, attendances of 200,000 to 250,000 were common.

At least four festivals are likely to disappear from 1992's summer calendar, including "Dino Festival", "Ahvenlamppi-rock", "Kuusankoski" and "Antikarock." Among the probable survivors are "Rustrock", "Povistanrock", "Paimio blues" and "Nummio rock."

The New Smash Hit

Composer by Martika and Prince

martika

love...they will be done

The New Smash Hit

Composed by Martika and Prince
RTBF, Radio France ink Transborder Deal

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

Says Andre Urbain, head of the RTBF's regional production center in Mons, "The programme is fully co-produced by the RTBF's regional center here and Radio France's Frequence Nord in Lille. Both station managers will be offering us a 5.5 to 6 million potential audience. The region is also very important as it links with the Channel Tunnel, Flanders and France's Pas de Calais in France and the Belgian Community's Foreign Office."

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

According to Urbain, "The programme will not become a radio version of Games without frontiers, but we do plan to make it as attractive as possible, with weekly competitions for bank tickets and at least once a week our reporters will be on the air somewhere in the region."

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

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

by Marc Maes

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

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

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

Programme Plans

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

Popular RTL France programmes like "Les Grosses Tetes" and "Studio 22" will be taped for broadcast on the eight Bel RTL transmitters. The station will also transmit through satellite RTL France's night programmes (24.00-05.30) and shows like "Classic Rock" and "RTL Country" hosted by Gilles Lang.

"Shows like 'Les Grosses Tetes' together with the keen mix, news and games will be Bel RTL's strong points," says secretary general Francis Goffin.

"And the fact that we will be able to offer our audience those popular programmes in FM. This, together with the fact that we want to emphasise our close relationship with the Belgian audience through regional news shows, on-site broadcasts and local events, should help us to become the no. 1 station for the French community."

Eight Stations A Week

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

Goffin says that the station has an annual budget of 4,450 million budget (app. US$119,000) to rent the Pitt network of hi-fi lines. The total investment in Bel RTL is approximately €14,481 billion.

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

Bel RTL's Brussels output will start broadcasting in stereo, using the Selector programme system, with other outlets to follow shortly.

The choice of record programmes is important and the Selector allows us to calculate the right parameters to fit our audience at any time during the day," says Goffin.

"It is indeed important to vary our playlist according to the time of day," says Bel RTL broadcast director Eric Gilson. "We also plan to have at least 65% to 75% French-language news, offering a wide possibility for Belgian domestic talent. The weekly chart show, which will be based on the Belgian IFPI chart, is to be hosted by Dominique Romain."

**FOUR MEDIA GROUPS JOIN FORCES CLT Creates New 8-Station Net For South Belgium**

**BENELUX**

**RTBF Introduces Bruxelles Capitale**

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

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

"There really was no station for the Brussels area," says Delacroix. "This, combined with the fact that RTL TVI announced the launch of Bel RTL, saw us forced to reconsider our ideas for the new Brussels Capitale. The station will not be limited to French communities but will be heard as far as Antwerp. Let us say Bruxelles Capitale will also be considered as another language army in Brussels."

"Whereas Radio 21 features the French audience, we will now offer a network that is fully co-produced with the studio of the RTBF's regional centre in Namur. It will focus on the French repertoire with core artists like Patrick Bruel, Jean Jacques Goldman, as well as Paul Simon. However, we don't have a language assignment to fulfill so we don't want to make an offer that is too attractive for the French-speaking stations."

Delacroix says that political forces of both parties were trying to obstruct the station for a year. "But we are now proceeding with Bel RTL, which will broadcast on weeks and weekends with national news and games."

"Meanwhile, Radio 21 is offering a dynamic music and news programme, we switch to Radio 21 for the music. As the radio station will receive a massive support from RTL TVI, we plan to broadcast on TV and radio. RTL TVI news programmes will host the Bel RTL news programmes."

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Claude Delacroix

**Format Plans**

Beluxelles Capitale will also have a public service function and want to reach Brussels and its hinterland. "It will focus on the French repertoire with core artists like Patrick Bruel, Jean Jacques Goldman, as well as Paul Simon. However, we don't have a language assignment to fulfill so we don't want to make an offer that is too attractive for the French-speaking stations."

Bruxelles Capitale will initially use Radio 21's record files, but Goor says that they are currently negotiating with the industry to explain the stations targets.

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

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

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

The launch of Bruxelles Capitale is supported by a BFr13,348 million ad campaign on billboards, TV and print media.

Music & Media September 7 1991
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LEVEL
Marketing Greek Music To The World

Q: How will you market Greek music in the European marketplace?
A: A calibrated combination of the bouzouki sound with the international sound would be the international music for international? the international sound would be the international music for international?

Q: What have Minos Records and EMI gained from your joint venture?
A: We record 40-45% of all Greek music. If you go to a night club with Greek singers, you are going to see young people and the new generation for mature audience.

Q: Where are the business opportunities in Greece's music market?
A: I think that there is big potential for CDs. In Greece we haven't yet tried to exploit this new soundcarrer which accounts for less than 10% of the market here, while in all other countries [in Europe] the CD has reached 90-90% of the market.

Q: How did the record industry evolve in Greece?
A: In the very beginning, there was no industry, no studios, no factories. Some, so many German mobile units came here and they used the lobbies of old hotels to record Greek songs once a year and then they would return to Germany to make the records. It wasn't until 1963 that EMI built a studio here and a factory. The first record company was founded in Greece was Odeon in 1925, which was directed by my father. I started visiting the studio when I was 10 years old, and all my life I was very close to the musicians and the recordings and the history of the Greek music. It's the creative atmosphere of the studio and my relationships with all these crazy people that I like.

Q: Is it true that the EMI agreement gives your company control of half the national record and cassette industry?
A: Now our company has the biggest share of the market.

Q: If it is true that the EMI agreement gives your company control of half the national record and cassette industry?
A: Now our company has the biggest share of the market.

Q: How do you determine which songs will sell?
A: We felt a big decline in cassette sales after the first year of commercial radio, but we seem to have passed that test. Little by little we're regaining; people are coming back to the privacy and pleasure of listening to their own music.

Q: How much sales volume do you lose to home taping and piracy in Greece?
A: This is a very, very serious problem here. Home taping attacks international repertoire.

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

Q: What are your strategies to access the local repertoire and extend their share of the market?
A: Through the EMI channels the development of Greek artists abroad is possible. We have already started to take the first steps: EMI people are getting to know our artists, our roster and we're trying to put our artists closer to the people in charge, but it's too soon to see results.

Makis Matsas

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

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Q: What are your strategies to access the local repertoire and extend their share of the market?
Putting Belgian Music Firmly On The Map

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

**An Eye For Music**

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

"What is even more important," says Rozenbaum, "is that we want to integrate local product in programming alongside international artists. The last thing we would like to see is domestic talent being put in a broadcasting ghetto." Both VTM and RTL TVi have been instrumental in developing local talent. The Flemish private broadcaster VTM's '10 Om Te Zien' show, which only features Belgian acts, has given a tremendous boost to Flemish productions, both on national and international level.

"At the moment we want to concentrate on Belgian radio and TV because it will be very hard to persuade foreign satellite stations to have more Belgian talent on if our own stations do not pay any attention to it."

**Tackling Radio**

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

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

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

Rozenbaum takes the example of Radio 21 to illustrate how too much Anglo-American programming could have negative effects on popularity ratings. "If you compare its results to regional French stations or BRT's Radio 2, then they are much closer to their audience. Still we want to give the new outlet FM Brussels (on air September 2) all our support, and hope they will programme Belgian artists on a very broad scale.

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

**Promotional Tools**

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

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

The publishers association's activities are financed by member contributions. The group also has access to a fund set up by SABAM to finance initiatives like the lunch debates and the organisation's newsletter. "We want to be able to support whatever initiatives which could be helpful for the trade," says Rozenbaum, "but the common threads are essential. I think that we are able to boost the credibility of an event by endorsing it as publishers association meeting."

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

**Organisational changes**

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

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

- Lucy Rozenbaum

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

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

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

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

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

**Legislation**

Another point of concern for the Association is the new legislation on authors rights, the so-called Lallemand law, due to be voted on early in October. The main target there is to make sure the definition of "publisher" is correct. The new proposal includes a number of clauses governing publishers without defining the profession as such. "And just like the Belgian IFPI, we have our other critics," says Rozenbaum, "mainly about the distribution of the proceeds of the blank tape levy."

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

Indeed, with the tremendous success of local product in its home market, and the number of international hits by Belgian artists and writers over the past few years, the Belgian publishers association is going from strength to strength.

The following pages of this advertising supplement look at some of the publishers who have helped to make this happen.
A New Beat From BE's Songs

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

Today BE's Songs has expanded its horizons and crossed the Belgian borders. It has no less than 13 labels in its catalogue, over 1,000 original titles, plus a determined involvement in the film score market.

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

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

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

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

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

A New Beat From BE's Songs

In two years we have grown from being a local independent to a company with a world-wide reputation."
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One of the most important ways that EMI Music Publishing stands out from the crowd is the company’s attitude to mailing. “I consider personal contact as one of the cornerstones of the trade here,” says manager Guido Janssens, who joined the company last September. 

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

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

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

Chart Success

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

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

The most recent development at EMI Music Publishing has been the long time deal signed with indie label Creastars. “They handle music like SBK does in the US,” says Janssens. “They make the whole machine fit together, production, artists image, marketing and promotion - everything dependent on the release of the record. Creastars’ marketing director Jean Bosiers is really a ‘commercial wizard’. He handles the Creastars product in a very professional way.”

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

Sounds Of The Future

Sounds Of The Future was first launched as a sub-publishing company for French repertoire with a catalogue comprising Glem, ADN, Atlante and Bananarama.

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

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

“We first established the company as a sub publisher with titles and catalogues from France,” says MD Pierre Paul Puljiz. “Now we want to go ahead with new acquisitions from the UK, the US, Italy and Germany. By starting with sub-publishing original French repertoire in Belgium we put ourselves on a firm basis. But we are also seeking to sign new original compositions.”

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

Puljiz is currently establishing Technotonite’s Reggie as a solo singer and songwriter. Where ever needed, Sounds Of The Future join in on promotion campaigns and Puljiz is convinced that solo personal relationships with both TV and radio programmers are very helpful in building an artist.

When it comes to the future Puljiz believes that publishing is evolving towards having a more managerial function. “Diversification is important too,” adds Puljiz. “That is why we started our own video production company in January. One plus One specialises in concert footage, video clips and TV specials. Although it is an independent company, headed by producer Jean Bergli and myself, this spin-off means we can offer a video to TV stations as well.”

A Complete Team At RKA

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

Based on worldwide successes such as the Chakachas Jungle Fever, the hits by Telex, and Lou de Prijck’s productions with Lou And The Hollywood Bananas and Two Man Sound, Kluger is now operating from both Paris and Brussels. “Brussels is moving all the time,” says Kluger. “It is very active. But Paris also offers the benefits of a greater French market. So if a song works out well in Brussels we take it to Paris to tackle a market 10 times as big.”

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

Kluger is convinced that the current situation in Belgium is very healthy. “There is a wide range of Belgian
Stressing Back Catalogue At Templar Music

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

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

With Jump & Shout and his own catalogue as a basis to start from, Mossiat soon developed the company in Belgium and abroad. "AMC gave me the necessary back up to launch the operation without having to rush," he says. At first, Mossiat started closing sub-publishing deals for the Benelux with Demis Roussos, one of his core artists. A second step was the acquisition of back catalogue rights. Then finally Templar started working with new local artists. The company's results have been encouraging, both home and abroad.

"A major step in our development was the partnership we concluded with Ariston (Italy), a 7,000 title company owned by Alfredo Rossi, with its international department headed by Bob Lumbroso. We began collaborating in Milan and at the same time we agreed to represent Ariston in the Benelux," explains Mossiat. "The next step was our collaboration in Holland with Robin Simone and Frank Bruins at Warner Basart. Whereas most independent publishers are linked to a production company, Mossiat wants to stress his job as a publisher. "This job also includes a lot of A&R work, the signing of local talent and repertoire and the administration of catalogues. "Templar has no label and we seek to close deals with companies like BMG, Indisc and PolyGram for our artists. Alongside that we also put a lot of effort into the management of catalogues. A good example of this is Salvatore Adamo, going strong internationally for over 20 years. We had his recent single Maintenant Ou Jamais out on Carrere in France and Benelux and we achieved good airplay on the radio peripheriques and prime-time TV shows."

Mossiat is convinced that as a publisher he should support the artist in recording his songs. Templar also joins in promo budgets for print work and billboards. "We are also the only company to have a promotion team working for us," says Mossiat. "Whenever we have a release out, we service the media from our side to give extra support."

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

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

— Pierre Mossiat

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

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

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

ARMY BONE
Real Love - 6th & Broadway
PRODUCER: DiRuzio-Bone
The Soul II Soul sound is evident on this pleasant dance track. The beautiful tone of Gary Barlow's saxophone will even draw the attention of jazz programmers, while club acceptance is guaranteed.

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

SAMANTHA FOX
Another Woman - Jive
PRODUCER: Ralf-Rene Maue
You can't make a leopard change its spots; however, they do have in common a sense of psychedelicism.

LINDY LAYTON
Without You - (One And One) - Arista
PRODUCER: Ralf-Rene Maue
So far La Layton's substantial successes were limited to the UK with the singles "Echo My Heart" and "Wait For Love." But she still has to win for a real European victory. Third time lucky? Her most elegant popdance effort with a spoonful of jazz deserves anyone's attention.

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

ALBUMS

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

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

NEW TALENT

EASTCRATIC ORANGE
Laughing At Life - EASTCRATIC 8P1 [UK]
PRODUCER: Mark Russell/Simon Russell
The two Russell brothers, Mark and Simon, are famed for writing and producing music for BBC Radlin and TV. Now they team up in Eastcratic Orange, and provide a set of well-crafted pop songs. Singer brother Simon sounds like Doctor Robert of The Blow Monkeys. He puts the same amount of drama and melancholy in their music. The track "The End Of An Era" is a prime example of the duo's great overall abilities. Licensing and publishing rights are still available. Contact Joanne Carrigan on tel.: (+44) 81.7847 9051.

G.T.O
Listen To My Heartflow/The Bulling - white label [UK]
PRODUCER: Lee Newman/Michael Wells
On this double A-sided single, the Dutch techno band are able to portray clubland completely. It will be very hard to get out of the trance when DJs play the first title. Maybe it will even be harder to recover from laughing after playing the flip side, the "Bullfrog." The sound of grunting piggies are the ultimate in weirdness. Contact Nicky Trax at Press Ten on tel.: (+44) 81.7800 9070; fax: 81.7800 9766.

TWICE
Last Night - Power Sweden
PRODUCER: Ben Marlowe
The twin sisters who used to play with their music with trendy dance elements. However, they do have in common a sense of psychedelicism.

NEW RELEASES

ECSTATIC ORANGE
Laughing At Life - ECSTATIC 8P1 [UK]
PRODUCER: Mark Russell/Simon Russell
The two Russell brothers, Mark and Simon, are famed for writing and producing music for BBC Radlin and TV. Now they team up in Ecstatic Orange, and provide a set of well-crafted pop songs. Singer brother Simon sounds like Doctor Robert of The Blow Monkeys. He puts the same amount of drama and melancholy in their music. The track "The End Of An Era" is a prime example of the duo's great overall abilities. Licensing and publishing rights are still available. Contact Joanne Carrigan on tel.: (+44) 81.7847 9051.

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Listen To My Heartflow/The Bulling - white label [UK]
PRODUCER: Lee Newman/Michael Wells
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TWICE
Last Night - Power Sweden
PRODUCER: Ben Marlowe
The twin sisters who used to play with...
Not including their "Level Best" album, Level 42 celebrate their tenth album with a new record deal. "Guaranteed", released across Europe simultaneously with this week, is their first album for RCA/BMG.

After the tragic death of guitarist Alan Murphy in 1989, the band reduced to a trio which consisted of singer/bassist King, keyboardist Mike Lindup and drummer Mike Husband. They recorded Guaranteed in King's own Summerhouse studio on the Isle of Wight. The album was mixed by Tom Lord-Alge at the Hit Factory in New York. Producer Badauro is also featured on keyboards, while guitarists Alan Holdsworth and Dominic Miller are the most interesting guest musicians. New guitarist Jakko Jakszyk, who recently joined the band on a permanent basis, does not appear on the album as the recordings were completed six months ago.

Marketing will be directed at each territory individually. Saya BMG international marketing manager Maarten Steinkamp. "Level 42 are a top priority, but we don't impose an heavy emphasis on the weakest territories. The UK, Holland and Scandinavia are reputedly the strongest markets. In Germany however, the last album was less successful than its predecessors, so in that country there will be a heavier commitment."

The German market plan will bring in the band for a concert at the Funk Ausstellung in Berlin—an international trade fair on September 5. Level 42's concert will be broadcast by national TV station ZDF on the "Superfest" programme. It is part of the European promotion tour which began in Holland on September 1 and will continue for the rest of the month, taking the band practically everywhere. Adds Steinkamp, "In the UK the south is a much stronger market than the north. The band did a regional radio promo tour with heavy emphasis on the weakest territories. The same thing will happen at their upcoming UK tour in the autumn."

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

Track Listing "Guaranteed"

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

the new single "calling elvis"

... on every chart
STATION REPORTS

SWEDEN

CITY 163/Gothenburg

Lars Bodin - Music Dir

A List:

AD Stainless Steel - I Want You
Andy Fairweather Low - Heart Of A Lion
Michael Head - Fire

B List

AD Michael Bolton - Time Love & Tenderness
Gwen Guthrie - Give It To Me

STATION REPORTS

SPAIN

AD Bizarre Inc - Such A Feeling
Ulo Maasing - Director/Producer

RADIO STOCKHOLM/Stockholm

Ula Mezger - DJ/Producer

A List:

Ad The Wild Places - Think About
Irma - Precis

Power Play:

Ad Guns N' Roses - You Could Be A List:

AD Bizarre Inc - Such A Feeling

B List:

AD Kaoma - Donca Togo-Mago

AD The Wild Places - Think About

Ad Guns N' Roses - You Could Be

Power Play:

Ad Squeeze - Sunday Street

EMF

THE SMASH NEW SINGLE FROM THE MILLION SELLING ALBUM

"Schubert Dip" PROGRAMME EMF ON EHR NOW

EMI PARLOPHONE

AmericanRadioHistory.com
A List:

Jan Boogaloo - Head Of Music
AD Guns N' Roses - You Could Be
AD Aaron Neville - Somewhere Somebody

B List:

ANTENNE AUSTRIA/Arhus
AD Julian Lennon - Saltwater
B List:

RADIO VIBORG/Viborg
AD Bass-O-Matic - Funky Love

Peter Held - Head Of Music
RADIO HORSENS/Horsens
Leif Wivelsted - Head Of Progr.
DANMARKS RADIO/Copenhagen

Karyn White - Romantic

AD Howard Johnson - Leo's
AD Harlequin - Don't Love You
AD The Full Circle - Give Me Love
AD The Young Rascals - Baby, What You Want
AD Mary J. Blige - Love Is All I Need
AD Johnnie Taylor - Maybe I'm Dreaming
AD The Pointer Sisters - Yeah, Baby
AD downward - What We Do
AD Jermaine Jackson - Keep It
AD The Pointer Sisters - I'm Sorry
AD The Pointer Sisters - Can't Help Myself
AD The Pointer Sisters - I'm Coming Over
AD The Pointer Sisters - Say You're Just A Friend
AD The Pointer Sisters - I'm Outta Love
AD The Pointer Sisters - Not Right Now
AD The Pointer Sisters - I'm Here For You
AD The Pointer Sisters - You're Not There
AD The Pointer Sisters - Love You So
AD The Pointer Sisters - I Am Still In Love
AD The Pointer Sisters - You've Got Me
AD The Pointer Sisters - I Don't Want To Miss A Thing
AD The Pointer Sisters - Easy Lover
AD The Pointer Sisters - We'll Take A Chance
AD The Pointer Sisters - If You Don't Want To
AD The Pointer Sisters - (I Don't Want To Be) A Lover
AD The Pointer Sisters - Too Much Of A Good Thing
AD The Pointer Sisters - I'm Still In Love
AD The Pointer Sisters - What I Really Want
AD The Pointer Sisters - Never
AD The Pointer Sisters - Three For The Show
AD The Pointer Sisters - I'm Not The One
AD The Pointer Sisters - Whatever
AD The Pointer Sisters - I'll Be Waiting
AD The Pointer Sisters - I'm Your Baby Tonight
AD The Pointer Sisters - Just Ain't No Love
AD The Pointer Sisters - I'm Gonna Love You
AD The Pointer Sisters - I'm Missing You
AD The Pointer Sisters - You're The Only One
AD The Pointer Sisters - I Don't Want To Miss A Thing
AD The Pointer Sisters - I'm Still In Love
AD The Pointer Sisters - You've Got Me
AD The Pointer Sisters - I Don't Want To Miss A Thing
AD The Pointer Sisters - (I Don't Want To Be) A Lover
Despite what seems to be pretty crowded FM and AM bands in Europe, there are significantly less stations overall over a fairly under-developed industry compared to the US. The States have the 1920s had commercial radio since and they has 500MHz at the 88-108MHz FM band.

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

And AM Stereo has taken a long time to even become recognised in Europe and it is, only now, beginning to be talked about as a way of enhancing the AM band. In Europe, the AM radio was largely state-or corporation-run, money and staff levels tended to be of little consequence. Stations were not fighting for advertisers in a commercial market, so their overheads were not as important as they were in the US. Stations over there learned that small is beautiful and the notion of "self op" studios, while not the sole preserve of the Americans, was fine-tuned by them.

Mixing Desks

Mixing desks tend to be over-complicated. Compared to a BE or Harris desk the average Euro-disk has a veritable sea of knobs! One reason for this is the need for European manufacturers in a fairly small and under-developed market to diversify and offer something for everyone. Very few European manufacturers have thus embraced digital systems such as hard disc recorders/editors. However, US stations like to keep things simple and the larger producers at the top seem working with what they know. America was the birthplace of the jingle cartridge which, although unloved by some, continues to be the way most stations play their ads, promos and commercials.

Hard disc systems have caught on in conjunction with automated broadcasting in the US. It's an idea, which again with what they hear, who are we to insist that a lot of extra money is spent for their good? Above all, in this day and age, it does not make financial sense.

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

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

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

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

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

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

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

Some sections of the US radio market have been quick to take advantage of the more "esoteric" advanced techniques. In particular, AM Stereo has taken a long time to even become recognised in Europe and is, only now, beginning to be talked about as a way of enhancing the AM band.

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

Setting Standards

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

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### UNITED KINGDOM

**Top Singles**
- **1.** Bryan Adams - *Do It For You* (PolyGram)
- **2.** Right Said Fred - *I'm Too Sexy* (WEA)
- **3.** Phil Collins - *Easy Lover* (A&M)
- **4.** UB40 - *Red Red Wine* (EMI)
- **5.** Roxette - *Joyride* (PolyGram)

**Albums**
- **1.** Bryan Adams - *Waking Up The Neighbours* (PolyGram)
- **2.** UB40 - *Shine* (EMI)
- **3.** R.E.M. - *Out Of Time* (BMG)
- **4.** A.L. Webber - *Joseph & The Amazing* (PolyGram)
- **5.** O.M.D. - *Sugar Tax* (Blue Vinyl)

### FRANCE

**Top Singles**
- **1.** Yannick Noah - *Saga Africa* (PolyGram)
- **2.** The KLF - *Just Like That* (KLF)
- **3.** Les Inconnus - *Auteuil, Neuilly, Passy* (Distrisound)
- **4.** Mary Black - *Wanna Sex You Up* (Warner Music)
- **5.** Les Inconnus - *Fall In Love* (BMG)

**Albums**
- **1.** R.E.M. - *Out Of Time* (BMG)
- **2.** Bryan Adams - *Waking Up The Neighbours* (PolyGram)
- **3.** David Hasselhoff - *Do The Limbo Dance* (BMG)
- **4.** Les Inconnus - *Fall In Love* (BMG)
- **5.** Bryan Adams - *Running Out Of Time* (PolyGram)

### ITALY

**Top Singles**
- **1.** Scorpions - *Wind Of Change* (PolyGram)
- **2.** Bryan Adams - *Do It For You* (PolyGram)
- **3.** Eurythmics - *Greatest Hits* (BMG)
- **4.** Bryan Adams - *reek me Wonder* (BMG)
- **5.** Gipsy Kings - *Baila Me* (BMG)

**Albums**
- **1.** A. R. Rahman - *IVI Re Degli Ignoranti* (BMG)
- **2.** Scorpions - *Wind Of Change* (PolyGram)
- **3.** Bryan Adams - *running Out Of Time* (PolyGram)
- **4.** R. E. M. - *Out Of Time* (BMG)
- **5.** Bryan Adams - *running Out Of Time* (PolyGram)

### DENMARK

**Top Singles**
- **1.** Bryan Adams - *Do It For You* (PolyGram)
- **2.** Dr. Alban - *Hello Afrika* (BMG)
- **3.** Bryan Adams - *running Out Of Time* (PolyGram)
- **4.** Mary Black - *Wanna Sex You Up* (Warner Music)
- **5.** Bryan Adams - *Running Out Of Time* (PolyGram)

**Albums**
- **1.** Bryan Adams - *Waking Up The Neighbours* (PolyGram)
- **2.** Dr. Alban - *Hello Afrika* (BMG)
- **3.** Bryan Adams - *running Out Of Time* (PolyGram)
- **4.** Mary Black - *Wanna Sex You Up* (Warner Music)
- **5.** Bryan Adams - *running Out Of Time* (PolyGram)

### SWITZERLAND

**Top Singles**
- **1.** Bryan Adams - *Do It For You* (PolyGram)
- **2.** Bryan Adams - *running Out Of Time* (PolyGram)
- **3.** Bryan Adams - *running Out Of Time* (PolyGram)
- **4.** Bryan Adams - *running Out Of Time* (PolyGram)
- **5.** Bryan Adams - *running Out Of Time* (PolyGram)

**Albums**
- **1.** Bryan Adams - *Waking Up The Neighbours* (PolyGram)
- **2.** Dr. Alban - *Hello Afrika* (BMG)
- **3.** Bryan Adams - *running Out Of Time* (PolyGram)
- **4.** Mary Black - *Wanna Sex You Up* (Warner Music)
- **5.** Bryan Adams - *running Out Of Time* (PolyGram)

### AUSTRIA

**Top Singles**
- **1.** Bryan Adams - *Do It For You* (PolyGram)
- **2.** Bryan Adams - *running Out Of Time* (PolyGram)
- **3.** Bryan Adams - *running Out Of Time* (PolyGram)
- **4.** Bryan Adams - *running Out Of Time* (PolyGram)
- **5.** Bryan Adams - *running Out Of Time* (PolyGram)

**Albums**
- **1.** Bryan Adams - *Waking Up The Neighbours* (PolyGram)
- **2.** Dr. Alban - *Hello Afrika* (BMG)
- **3.** Bryan Adams - *running Out Of Time* (PolyGram)
- **4.** Mary Black - *Wanna Sex You Up* (Warner Music)
- **5.** Bryan Adams - *running Out Of Time* (PolyGram)

### SWEDEN

**Top Singles**
- **1.** Roxette - *Joyride* (PolyGram)
- **2.** Gipsy Kings - *Baila Me* (BMG)
- **3.** Bryan Adams - *running Out Of Time* (PolyGram)
- **4.** Bryan Adams - *running Out Of Time* (PolyGram)
- **5.** Bryan Adams - *running Out Of Time* (PolyGram)

**Albums**
- **1.** Roxette - *Joyride* (PolyGram)
- **2.** Gipsy Kings - *Baila Me* (BMG)
- **3.** Bryan Adams - *running Out Of Time* (PolyGram)
- **4.** Bryan Adams - *running Out Of Time* (PolyGram)
- **5.** Bryan Adams - *running Out Of Time* (PolyGram)

### IRELAND

**Top Singles**
- **1.** Bryan Adams - *Do It For You* (PolyGram)
- **2.** Dr. Alban - *Hello Afrika* (BMG)
- **3.** Bryan Adams - *running Out Of Time* (PolyGram)
- **4.** Mary Black - *Wanna Sex You Up* (Warner Music)
- **5.** Bryan Adams - *running Out Of Time* (PolyGram)

**Albums**
- **1.** Bryan Adams - *Waking Up The Neighbours* (PolyGram)
- **2.** Dr. Alban - *Hello Afrika* (BMG)
- **3.** Bryan Adams - *running Out Of Time* (PolyGram)
- **4.** Mary Black - *Wanna Sex You Up* (Warner Music)
- **5.** Bryan Adams - *running Out Of Time* (PolyGram)
BOB SEGER
AND THE SILVER BULLET BAND

SINGLE THE REAL LOVE
ALBUM THE FIRE INSIDE

BOTH RELEASED ON 2ND SEPTEMBER
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
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<td>Everything I Do</td>
<td>Do It For You</td>
<td>UK. B. N.Z.A.S.F.P.D.M.A.</td>
<td>BMG/EMI/PolyGram</td>
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<td>You Could Be Mine</td>
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<td>Da Do Re Da Do Da</td>
<td>Crystal Waters</td>
<td>Mercury/Maple/Perfect Storm</td>
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<td>Senza Una Donna (Without A Woman)</td>
<td>Enzo Carfagna &amp; Pio Trov - Umberto Checcoli</td>
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<td>Wind Of Change</td>
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<td>Get Off</td>
<td>Then &amp; The New Power Generation - Poison Boy</td>
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<td>Set Adrift On Memory Bliss</td>
<td>Phil &amp; Don - Reel Records (Warner Chappell)</td>
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<td>Vertigo - Verve (PolyGram)</td>
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<td>Kanya Wasi</td>
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<td>Alouette, Nellisy, Posy (Rap B.B.G.)</td>
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<td>Calling Elvis</td>
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<td>Danza Tango Mango</td>
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<td>Toby's Abode - Virgin America (EMI Songs)</td>
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<td>Gipsy Kings - P.E.M.</td>
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<td>Sunshine On A Rainy Day</td>
<td>Zue &amp; W.U. Moda/Maple (EMG/EMI/Copyright Control)</td>
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<td>Ich Bin Der Martin, Ne</td>
<td>Dieter Krebs &amp; Guendela - RCA</td>
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<td>Dis Mai Bébé</td>
<td>Boubaou</td>
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<td>Winter In July</td>
<td>Bomb The Bass - Rhythm King/Epic (Rhythm King/Virgin/CC)</td>
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<td>Happy Together</td>
<td>Jason Donovan</td>
<td>WAM (EMI)</td>
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<td>Send Me An Angel</td>
<td>Scorpion - Mercury (PolyGram Music)</td>
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<td>Cher</td>
<td>BMG (EMG)</td>
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<td>Regrets</td>
<td>Martyr &amp; Jean-Louis Muriel - PolyGram (Polygram Publishing)</td>
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**COUNTRIES CHARTED**


**LAST WEEK'S#**

| 35 | A Roller Skating Jam Named "Saturday" | de la Soul - Ampersand (Various) |         |
| 36 | Love...Why Will I Be Gone? | Montez - Columbia (Warner Chappell) |
| 37 | Sailing On The Seven Seas | D.M.D. | Virgin (Row Unval/Di/Polymusik) |
| 38 | Things That Make You Go Hmmm... | C&O Music Factory feat. Freddie Williams - Columbia (Virgin) |
| 39 | Move Any Mountain - Progen 91 | The Shamen - One Little Indian (Aorkashang) |
| 40 | Charly | Foolign - X (Copyright Control) |
| 41 | Bobby Brown Goes Down | Frank Zappa - Reed Records (Warner Chappell) |
| 42 | Always There | Incognito feat. Jocelyn Brown - Talkin' Loud (Carlin) |
| 43 | Bow Down Mister | Jesus Loves You - Too Much (Virgin) |
| 44 | Do The Limbo Dance | David Nakhkash - White Records/Arista | (Arista) |
| 45 | Guaranteed | Level 42 - RCA (Futon/WC/Island/EMI) |
| 46 | Stand By Love | Simple Minds - Virgin (Virgin) |
| 47 | Désenchantée | Mylene Farmer - PolyGram (Requiem Publishing) |
| 48 | Le Dormeur | Storehouse - Touch Of Gold (Scorpio/Now Din) |
| 49 | Ring Ring Ring (Ha Ha Ha) | De la Soul - Summertime (WC/Isle Of/Ga/Cheals/Island/MCA) |
| 50 | Every Heartbeat | Amy Grant - A&M (A&M) |
| 51 | Chasseur | Eros - Mote (Sone) |
| 52 | Cold, Cold Heart | Chris Rea - Atlantic (EMI) |
| 53 | Les Brouillards De Londres | Thierry Hozland - Columbia (Virgin) |
| 54 | I'll Be Back | Anneke & The Terminators - Epic (Copyright Control) |
| 55 | 20th Century Boy | Marc Bolan & Mick - Marc On Wax (Warner Chappell) |
| 56 | Tell Me Bonito | Shakin' Stevens & The Sunband - Columbia (Sony) |
| 57 | The Beginning | Seal - ZTT/WEA (Beethoven Street/Perfect) |
| 58 | Pandora's Box | O.M.D. - Virgin (Virgin) |
| 59 | Shiny Happy People | R.E.M. - Warner Brothers (Warner Chappell) |
| 60 | Joyride | Roxette - (EMI (Music)) |
| 61 | Hija De La Luna | Macaco - RCA (Ba Ba Blaxi Music) |
| 62 | Vida Vida | Tuff-N-Snug & Sylver Balbiven - Multi/Star (Horse Music) |
| 63 | Any Dream Will Do | Jason Donovan - Really Useful (Really Useful) |
| 64 | Né En 17 A Leidenstadt | Fredrickson, Goldsmith & Jones - EPC (EMI) |
| 65 | Raptop (Senza Fiato) | Claudio Passion - Epic (Aspirine/Sony) |
| 66 | The Matolow Song | Rod Stewart & Warner Brothers (MCA/Decca) |
| 67 | Aloha Haje | Achiel Reichel - WEA (Cornell Musikk) |

**MORES**

| UK | R | H | F | S | D | B | N | L | I | R | N | S | F | D | B | N | L | I | R |

**NEW ENTRY**

| UK | R | H | F | S | D | B | N | L | I | R | N | S | F | D | B | N | L | I | R |

**RE-ENTRY**

| UK | R | H | F | S | D | B | N | L | I | R | N | S | F | D | B | N | L | I | R |
TEN YEARS OF MAGICAL MUSIC ON ONE ALBUM

RELEASED 2 SEPTEMBER

THE BEST OF

STEVE NICKS

TEN YEARS OF TIME & SPACE

INCLUDES THE DUETS

STOP DROPPIN' MY HEART AROUND
(WITH TOM PETTY)

LOVE'S A HARD GAME TO PLAY
(WITH BRENT MICHAELS)

LEATHER AND LACE
(WITH DON HENLEY)

PLUS

TALK TO ME
STAND BACK
ROOMS ON FIRE
EDGE OF SEVENTEEN

ALL THE CLASSIC HITS
PLUS 3 NEW TRACKS
INCLUDING THE NEW SINGLE
SOMETIMES IT'S A BITCH
(WITH JOHN BOON JOON)

WATCH OUT FOR THE STEVE NICKS TOUR IN EUROPE
## EUROPEAN TOP 100 ALBUMS

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<th>ARTIST</th>
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<td>C &amp; C Music Factory</td>
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*The European Top 100 Albums is compiled by BMI Communications BV in cooperation with Buma/Stemra. © BMI Communications BV/Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories. Recognition of pan-European sales of 500,000 units. A recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.*
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Classical Radio Alive & Well In The USA

by E. Karl

Broadcasters interested in watching the Classic FM consortium move closer to securing the UK INR1 national license may be interested to know how the classical format is faring in the US these days.

Classical stations are on the rise, if not in audience ratings, at least in the number of stations offering the long-haired fare. During 1990, a 25% increase in the number of stations switching to the format (63 stations in 1989; 79 in 1990). Although classical radio doesn't garner larger audience shares, the quality of the music and the stations providing it is intense, and they let advertisers know about it. And on average, 48% of classical's audience is 25-54.

Most classical stations generate revenue with program and feature sponsorships instead of spot sales. They call their sales efforts "relationship advertising" instead of "transactional advertising". Advertisers say the goodwill they always generate by sponsoring events rubs off in any number of ways that supercedes cost per point. Classical listeners are well-educated, responsible and in upper-income brackets. Their loyalty to the music and the stations providing it is intense, and they let advertisers know about it. And on average, 48% of classical's audience is 25-54.

Among the nation's commercial classical stations, 40% have been in the format for less than 10 years, and 50% have been classical for 20 years or more. Of that 50%, 24 have been in the format for 40 years or more. The grand-daddy of them all is the New York Times Co.'s WQXR-AM & FM/New York.

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

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

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

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

JAZZ FM BID EXTENDED: The investor group which includes the Classic FM consortium has extended its option to make a bid for Jazz FM/London until September 30. That's the same day that Classic FM has to confirm its funding to the Radio Authority for INR1.

One of the shareholders, the jazz FM have confirmed that the investor group has also agreed to provide additional funding to the station during the option period.

ON THE MOVE: M&M bears that Warner Music France's international director Jean-Michel Coletti will be joining EMI Music's international department at Gloucester Place, London. In Holland, PolyGram Music Publishing manager Frank Wisse will be joining TBM International as GM. TBM is an independent music publishing company working closely with PolyGram (with national broadcasting), were committed to a minimum of 20%, 7% and 8%, respectively.

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

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

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Merger (continued from page 1)

also a major backer (€120.000) of Cornwall FM, one of the eight applicants for the Cornish ILR licence. Mercury operates Airport information radio at Heathrow and Gatwick airports.

County chairman Norman Cunningham will be the new chairman of Allied Radio, while Mercury operations director Ken Pritchard takes the deputy chairman post. Mercury MD John Aumonier becomes group MD and County MD and George Totton will be group director of programming. TMI chairman Martyn Rose will be a director of Allied Radio, while TMI CEO Nick Chance will serve as Allied's CEO.

Cunningham promises, "This new group will provide tremendous scope, both for developing our existing successful radio broadcast operations and for new opportunities in the radio sector."

Adds Powell, "This is not a marriage of convenience. It is opportunity-led, not recession-led."

He stresses that the new company remains committed to local radio. "We believe that local is wonderful, so there won't be the same kind of programming coming out of a black box at each station." That's evident in the high percentage of local ad revenue at the stations.

Quotas (continued from page 1)

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Culture, is particularly pleased by the way the number of delegate- gates has grown from 1.256 in 1989. He says, "It's a great step for this year because nobody thought the German music market was so big. This year, PopKomm was the focal point for the Ger- man music industry. All the important producer and artist associations were represented there. WEA A&R director Heinz-Gerd Lutticke, who originally signed the Scorpi- ons and Kraftwerk, comments, "For the new artists, it's the only con- tact point they have with the major record companies." Lambert continues: "It's also a meeting point for established peo- ple. That shows pop music has a basis in Germany; the problem in the past was that nobody took Ger- man music Parsons seriously."

"Comments cultural manager Peter Poloniyi of Budapest-based Kulturbiron, "We intend to increase our training seminars to include more pop and rock manage- ment in the future. PopKomm has given me the best possible opportuni- ty to make the necessary con- tacts in Europe's major market."

Northrhine-Westphalian Minis- try of Economy, Business and Technology minister Günther Eilert notes, "According to a recent analysis, the music busi- ness is one of few growth indus- tries."

"As a result, I have met with numerous music industry repre-sentatives and I know our state government can assist this development. Our full support of both the Institute of Pop Culture and PopKomm seem to me to be the best possible way."
EHR TOP 25

<table>
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<tr>
<th>#</th>
<th>TW</th>
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<th>WOC</th>
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<td>8</td>
<td>CHER/Love &amp; Understanding</td>
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<td>KARYN WHITE/Romantic</td>
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The EHR Top 25 chart is based on a weighting system. Songs are ranked by weighting points, which take into account the number of stations and the number of listeners who have added the songs to their playlists. The chart is updated weekly.

EHR "A" ROTATION LEADERS

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<td>1</td>
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The EHR "A" Rotation Leaders are those songs that have the highest number of stations adding them in the A category. These songs are updated weekly.

EHR TRACKING REPORT

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The EHR Tracking Report is updated weekly and includes the top 25 songs, their positions, and the number of stations adding them.

Airplay Action

BY MACHEL GABBER

Love, which gained 22 new adds following its release at the end of March. At the end of March, over 11 new adds were recorded. With the band's new single, "Calling Elvis," reaching No. 1, the song's airplay has increased significantly. This has led to a significant increase in airplay on EHR, with over 7 new adds recorded. As a result of this increase, the song's position has improved, and it is currently among the top 10 songs on the chart.

Upcoming new releases on EHR include "Souljah's" new single, "I'm A Man," and "Rita"'s new album, "Promises of a New Day." These releases have gained significant airplay, with over 6 new adds recorded for "Souljah's" new single and over 4 new adds recorded for "Rita"'s new album. The chart reflects the increasing popularity of these artists and their new releases.

The BMI "chartboard" charts the total number of EHR reporting stations playing a song, with a minimum of 10 stations required to enter the chart. The chart is updated weekly and includes the top 25 songs.

The EHR Top 25 chart is based on a weighting system. Songs are ranked by weighting points, which take into account the number of stations and the number of listeners who have added the songs to their playlists. The chart is updated weekly.
Record Covers

Music Packaging

Digital Pre-Press

Print Service

Lay-Outs

Illustrations

Presentations

Logos & HouseStyles

Media Planning

Advice & Realisation
Gianna Nannini
Giannissima
GIANNANANNINI
GIANNISSIMA

LIVE!
INCL. 'FORBIDDE'
GIANNA
NANNINI
GIANNISSIMA

She rocks. She rolls.

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

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

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

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

1981 was a very busy year for Gianna. With the release of the album "G.N." she not only documented her surprising experiments with modern electronics, but also delivered numerous beautiful songs, such as "Vieni Ragazzo" and "Occhi Aperti". In the same year she also composed the soundtrack to the Bernardo Bertolucci-produced film, "Sconcerto Rock". With this much activity it was obviously time for reorganization. Carefully weighing the various possibilities available to her, Gianna chose to enter into a long-term management partnership with former promoter and record company executive Peter Zumsteg of Zurich-based Zumsteg and Partner. Under the competent personal guidance of Zumsteg, Gianna Nannini's career has continued to win broad-based
stability, while simultaneously moving the artist into the stratosphere of rock stardom. The cooperation with Zumsteg quickly paid off. Gathering a new band of musicians around her, and building on the rock concept begun with "California", Gianna joined the legendary producer Conny Plank (Eurythmics, Ultravox, Dexy) in the studio for the production of her fourth album, "Latin Lover", which spun off such hits as the title track, "Ragazzo dell'Europa" and "Primadonna". With a stroke of perfect timing, Gianna was able to reach an international audience two days prior to release of the album, when she was the first non-English language artist to be given a slot in the legendary live rock TV programme, Rockpalast, which was broadcast to over thirty countries.

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

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

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

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

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

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

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

Still impudent and provocative after all these years, Gianna Nannini has not compromised her musical statement in the face of her steadily growing success. For the video to her single hit "Scandalo", which she describes as a true protest
song, Gianna chose to work with Yello's Dieter Meier, himself an innovative and challenging film-maker, in Poland. With her conquest of Europe almost complete, Gianna was presented with the World Music Award as Italy's most successful female artist during the televised ceremonies in Monte Carlo in April of this year. The programme was seen by viewers around the world.

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

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

"Giannissima" - an LP and a video - a portrait in sound and picture - of an artist of stellar magnitude, of a show that spans a vast spectrum of emotions and attitudes ranging from the joyous, the romantic and the sentimental to the irreverent, angry and provocative.

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

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

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

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

BY ROBERT LYNG
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Thank you for working with us successfully over the last eight years in Germany.

Cara Gianna, Tante Grazie

For 10 years of success and cooperation.
We look forward to many more decades of the same.

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Grazie Grazie Grazie! And special thanks to everybody else who helped to make all this happen! In particular to:

Names in alphabetical order:

- Belba Adnand
- Dave M. Allen
- APS/AMC: Claude Schuracher, Thomas Lüke, Jörg Lacker, Peter Ashworth
- AV Video: Ingoo Tetzlaff, Michael Schny

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