Italy's Rete 105 Goes For Gold

by David Starfield

Milan - Rete 105, a 24-hour FM gold station initiated by the owners of national networks Rete 101 and Radio Monte Carlo, went on air suddenly on March 31. The new station's president, Alberto Hazan, says the final decision to launch was taken just three days before broadcasting began.

Rete 105 Classics, which claims to be Italy's only oldies station, was originally available only in Milan but after the first week extended its range to cover Genoa and Turin. It will eventually broadcast in all Italian major cities.

The station's music programming is based upon national and international pop hits from the 50s to 80s, but some contemporary content is included. The format is 50% pre-recorded and 50% live, presented by three young DJs, with all selections from CD.

"We have gone for youth because we want young listeners to be involved and to like it," says Hazan. He says Selector may be introduced in the station eventually, but adds: "I prefer that programmers use their own personal tastes, the human touch."

Hazan has confidence in the format, saying it fills an obvious gap in the market and will extend listener choice. "When you wake up in the morning and listen to radio you discover that 90% of stations copy Rete 105 or Radio Monte Carlo. It all sounds the same. We were looking for something that was not already available!"

Milan International 101 had been planning to begin its own oldies station, Radio Gold, this year, but has delayed the launch indefinitely due to technical problems. Hazan, however, says most of the teething problems at 105 Classics have been overcome, and Radio Monte Carlo, it will eventually broadcast in all Italian major cities.

Emmis Enters Europe With Maxximum Option

US broadcasting group Emmis looks set to become the first US company to invest in French FM radio. Emmis has reached an agreement in principle with Luxembourg-based media group CLT to buy up to 20% of Maxximum FM, the 24-hour dance station belonging to CLT subsidiary RTL.

The agreement, announced at the NAB (National Association of Broadcasters) convention in Atlanta, gives Emmis a 15% share of the six-month-old Maxximum, with an option on a further 5%. CLT will continue to own up to 75% of the station, with the remainder held by publishing group Boyard (37.5%) and the French ministry of defence (9.5%).

The deal has yet to be passed by French radio authority, the CSA, and the French government but Remy Sauter, RTL's VP direct-general does not expect problems and hopes clearance will be given within two months. The 20% minority interest is in accordance with French law, which limits foreign investment in broadcasting.

Sauter says the deal extending a year-long consultancy agreement between Emmis and Maxximum, but continues on page 7
**The State of Support for Rock Artistry in Product Promotion**

**The Battle for Independents' Radio 2001, a Digital Odyssey?**

**Keynote Address: Al Teller, Chairman, MCA Music Entertainment Group**

**Broadening Musical Horizons**

**In the Face of Competition... Programming Radio**

**Keynote Address: Cohn Walters**

**Young Professionals and Local Media Seminar (in Dutch)**

**IM&MC Welcome Party**

**Sunday, May 27**

**Keynote Address: Colin Walters**

- Managing Director Laurel Benedict: The future of radio broadcasting in Europe.
- Entertaining Visions - The Presidents' Panel
- The diversification of the entertainment industry over the coming decade.
- A Sound Approach to Marketing Radio
- Developing effective marketing techniques and evaluating the key elements for successful competition.
- In the Face of Competition... Programming Radio
- Keeping the audience tuned in and turned on.
- Broadening Musical Horizons
- Exporting and marketing European talent to the world.

**Tuesday, May 29**

**Keynote Address: Al Teller, Chairman, MCA Music Entertainment Group**

- "World Radio, Mirror Image of America or an Original Statement?"
- The pro's and con's of national government support for contemporary music and musicians.
- Determining the advantages and opportunities presented by sponsorship for advertisers, artists and the media.
- "Oops, the Opening up of Eastern Europe Represent genuine Investment Opportunities? A Panel of Experts Separates Wishful Thinking..."
- "World Radio: Mirror Image of America or an Original Statement?"
- Theropolitan and Continental Tours: Feasibility and Feasibility.
- Keeping the audience tuned in and turned on.
- Broadening Musical Horizons
- Exporting and marketing European talent to the world.

**Wednesday, May 30**

**Keynote Address: Frank Zappa: "Rock Around the Bloc"**

- A World Full of Eastern Promise
- Does the opening up of Eastern Europe represent genuine investment opportunities? A panel of experts separate wishful thinking from realistic assessment.
- Artistry in Product Promotion
- Determining the advantages and opportunities presented by sponsorship for advertisers, artists and the media.
- Broadcasting, Narrowcasting or Typecasting?
- Radio dynamics for the '90s: format, presentation and on-air talent; New formats for Europe.
- The State of Support for Rock
- The pro's and con's of national government support for contemporary music & musicians.

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**IM&MC "Amsterdam Rocks"**

The ultimate live showcase programme featuring megastars of international talent and introducing a selection of the most exciting upcoming international acts. In the heart of Amsterdam at the renowned clubs Milky Way, Paradiso, Royal and Escape Theare, IM&MC will also present a "Scandinavian Night," a "German Evening," and a "French Invasion."
French network Europe 1, which launched Czechoslovakian station Europe Plus Prague on March 20, is now concentrating on plans to open a Moscow-based station. The Soviet state broadcasting company Gosteleradio has taken an undisclosed share in the project.

Bratislav Brasic, head of Europe 2, has responsibility for develop-ment at Europe 1 Communications, is now concentrating on getting Europe Plus Moscow off the ground. "We are planning to broadcast from Moscow before the end of last year," says Brasic. "The station will be broadcasting in the Russian language on both AM and FM frequencies.

As with other Europe 2 col-laborations, Europe Plus Moscow will be essentially run by Soviet personnel, with European management offering technical assistance. Europe Plus Prague, after starting with a few French, plans to broadcast in Czechoslovakia from the end of May. Advertising at the Moscow station will be handled by both Soviet and French sides (Regie no. 1).

Besides Gosteleradio and Europe 1, partners in Europe Plus Moscow include Media World, Czechoslovakian French companies, Quat-erfrance's advertising division, Precorn, and Georges Polinski's company.

Meanwhile, the French adver-tising consultancy company Bravo has won a major deal with Gosteleradio. The contract, worth a total of Fr. 115 million (app. US$ 20 million), gives the French company exclusive world rights to advertise on Soviet TV screens.

And in a move maintained by both Soviet and French sides (Regie no. 1).

Radio 3, the Dutch state music channel, has lost support, down from 39% of the audience in November to 54% of figures are up 40%, from 5% to 7%.

The injection of international capital into a Soviet national station was unexpected. "It is not a sign of the times," says the Maxximum investment company. (app. US$ 61-77 million) a year. Behind the scenes, the announcement was not without a feeling of Paul Thompson and Mark Nuttall, both of the station. The station will be broadcasting in 14 million households, a third of the population. The injection of international capital into a Soviet national station was unexpected. "It is not a sign of the times," says the Maxximum investment company.

Sky Radio, the Dutch satellite soft-pop station with no DJs, has increased its share of the audience by around 5% last five months, according to the group's main rival, Intomart. The research gives Sky Radio an 18% share of the audience, up 3% since November 1989. Taken as a share of the total listenership, the figures are up 40%, from 5% to 7%.

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Kylie Minogue Takes Top ARIA Award
Kylie Minogue picked up the Outstanding Achievement Award at the annual Australian Record Industry Association (ARIA) Awards in Sydney last week, at the end of last month. It was the fourth year in a row that she was named as the year's best female artist. Minogue, who has a string of hits in Europe through London Records. Among awards, five including Best Australian Musician and Best Australian Debut Album, went to Ian Moss. His debut LP, Maternal Instincts, went to Ian Moss. His debut LP, Maternal Instincts, went to

The aim of the tour is to bring together different social and political groups to discuss the changes in Eastern Europe. The KMOX shows will be aired in 46 US states as well as in Mexico and Canada. Radio Moscow will broadcast the Soviet show.

KMOX comprised a total of 60 sales nationally. Around 25% of last year's ARKA top 10 albums and singles were aired in both stations, estimating its exports to earn between $US 40-100 million (app. US$ 67-77 million a year).
**Virgin Launch For Cut-Price CD-3**

Virgin is launching a set of cut-price CD-3s to promote its series of 50 “Virgin Value” mid-price albums and CDs. Each of the 25 CD singles, which retail for £0.99, feature one hit track and three other tracks available from the budget titles.

“If somebody buys it for just the one track they're getting value for money,” says Virgin commercial marketing manager Bob Williams. “If they discover they like any of the others they've got a real bargain.”

Williams says he initially wanted to put out the CD singles in the format “there to be bought and have to charge £1.99 which would have reduced their promotional value. As it is, we're taking a slight loss by selling them for less than one pound but I have faith that they will significantly enhance sales of the mid-price series. The dealers get a 43% margin so they have an incentive to sell them as well.

**BBC Buys Number One**

BBC Enterprises has purchased Number One magazine from IPC Magazines. The young teen pop magazine has failed to provide serious competition for Smash Hits, the runaway magazine leader with sales of nearly 700,000 every two weeks, but the BBC plans to reverse its fortunes with the help of on-air promotion on BBC Radio 1.

Meanwhile, Smash Hits publisher EMAP is launching its own own competitor. Big! comes out on alternate weeks to Smash Hits and its emphasis is on TV and film although there is inevitably a crossover.

EMAP's move is aimed at seizing Maxwell Consumer Magazine's Popshop which is being revamped from a monthly to a fortnightly to compete for the teenage market which is currently in decline.

**Two More Independent Radio Stations**

Two more independent radio stations are launching this summer. Preston-based Red Rose and Cardinal-based Red Dragon could be heard on Transworld Communications - will be launching separate commercial services in June.

As Red Rose the FM service will be named Rock FM aimed at 15-54 year-olds. The AM service Red Rose Gold, will include some contemporary hits and will target the 35-50 group. “There are no stations catering for these people in this area at present,” says programme controller Paul Fairburn.

The AM service will carry more news and feature programmes including the hourly drive-time show currently aired on both frequencies and an extended lunchtime news programme. The station is hiring two more journalists and will also be taking reports direct from Manchester's local weekly radio station.

**New Jazz FM Mag**

Jazz FM, the London incremental station which came on air last month, has diversified into publishing in a joint venture with nationally circulated Sunday newspaper the Observer.

It is launching a quarterly magazine called Jazz FM: An Observer Publication - this month with national distribution and a cover price of £1.49. The first edition will carry 15,000 copies.

The mag is aimed at the jazz market, says the artists who include Simple Minds, Phil Collins, Genesis, Peter Gabriel, Scritti Politti, UB40, Eurythmics, Madness and China Crisis, have taken a rivalry break for the singles. Williams says the artists understand that they are standing in the long run, by selling more albums.

The single sleeve also contains the full title listing of the album the track comes from. “That way the customer will probably recognise other titles on the album and have a further incentive to buy it,” says Williams. “If the figures show that they are achieving the desired promotional effect then I'll put together another set.”

**CBS Puts “Hit” On Hold**

CBS has agreed not to call its studio The Hit Factory until the High Court issue is heard. Early single brought them to the attention of both artists, says Williams. “If the figures show that they are achieving the desired promotional effect then I'll put together another set.”

**Happy Mondays**

**SPOTLIGHT**

**Happy Mondays**

**Sign On to Factory Records in France**

**Published: London Music Ltd/Polystar Music**

**Management: Nathan McCough**

**New release: Four-track EP released in the UK on March 26.**

**The EP was produced by Paul Oakenfold and Steve Osborne at Eden Studios in London.**

**The band also feature on Erold's anniversary compilation LP in North America.**

**Previous releases: Madchester Revue On, a four-track EP, and two albums Squirl And G-Man Twenty Four Hour Party People Gangster Pop Can't Smile White Out and Blumped.**

**Current European release: seven-track mini LP Happy Island released February 12.**

**The band played dates in West Germany, Spain, France, Holland and Iceland during March. In April they have two 10,000 capacity shows at G-Mex in Manchester and the Wembly Arena.**

Happy Mondays, a six-piece specialising in energetic rock with a dance beat, formed in Manchester eight years ago. Early single brought them to the attention of both artists, says Williams. “If the figures show that they are achieving the desired promotional effect then I'll put together another set.”

**Video Helps Castl Build Profits**

Castle Communications increased its pre-tax profits for the second half by 59% to £14.5 million, helped mainly by the lucrative sell-through video market. CD sales from the method that is currently published could provide data on specific audiences.

“I would like to see JICRAR moving beyond the demographics and provide more lifestyle data. If two stations are competing for the same 15-24 age range one of them may be more style-conscious than the other. We need to know more about the make-up of the audience.”

“Once you start to look at the figures, some of the achievements allowed by IR stations are phenomenal. It’s definitely the fastest growing medium for above-the-line advertising at the moment. And more important, advertisers are staying with it.”

Deanna Hallidie of leading research company Hallert-Arendt believes that stations should get together and market themselves as an independent body. And she doubts that the “underfunded” Independent Marketing Bureau is up to the job.

“Radio needs better generic marketing. There are many stations still held by advertisers and agencies that have to be dispelled, such as ‘radio only reaches young people’ for example.”

“Split frequencies can help to focus on new opportunities for the medium, such as the growing ‘grey market’ of older people with a high disposable income.”

**Advertisers Want JICRAR Improvements**

Advertisers will subscribe to the new JICRAR research but they want better presentation of the results.

Both the Institute of Practitioners in Advertising and the Society of British Advertisers have given their approval to JICRAR’s decision to charge agencies a £300 subscription for its radio audience data.

The change will be into effect this month at the same time JICRAR is introducing a new research package and a code of practice for its users.

IRS sales director Stan Park says that JICRAR’s research is among the best in the world. “Its sample sizes are high and the diary method is proven world wide. Radio spends over 5% of its commercial turnover on research which is true of no other medium.”

But its presentation is frankly poor. It’s like trying to read trays of computer read-out sheets. One thing we can learn from the Americans is how to present audience figures properly. We get the right and their data is far more comprehensible. Paul Davids, MD at Media Sales & Marketing, says the JICRAR subscription is “paltry” for the research on offer. “But there may be more that we as advertisers and sales houses need from JICRAR’s research. There is more information from the diary runs available which is of use to us.”
BBM Ariola lost more than 5%, in 1989, figures, in the distributors’ list for album chart shares in West Germany, during this year’s first quarter. But the company still topped the poll with 21.3% gained by 44 titles on 12 separate labels. With 21 titles on four labels, CBS, now West Germany’s third leading distributor, increased its share by 3% to 17.4%.

PPM, PolyGram’s national distribution organisation, declined 4% on last year to 16.1% while EMI totalled 14.3% through 28 titles. The leading independent, BMG, recorded 2.1%.

The figures, supplied by Media Research (SR) and East German youth organisations, which is based in Baden-Baden. It was founded by Karlheinz Koegel after he realised, in 1976, that “every day programmers were promising to play records, but there was nobody to check whether they really did get on air”.

Following negotiations with West Germany’s public broadcasters about the right to record and store their broadcasts, Media Control began regularly monitoring and evaluating 21 radio channels. “At that point we had no clients,” says Michael Schmidt, head of radio monitoring at Media Control. “The TRIs, located in Baden-Baden and seven other cities throughout West Germany, currently monitor some 45 public and private radio channels, comparing samples of the music actually broadcast with the masks in the TLI. If the system recognises a title, which must play for at least 1.5 minutes to enable the samples for both masks to be taken, it is registered. With about 500 titles being monitored, Mediocore registers more than 13,000 movements per week.

The weekly results are compiled in a report which identifies the broadcasting station, the title, the time of the broadcast and the name of the show. These reports are sent to subscribers every Monday. For an average fee of DM 500 per month, anybody can commission MC to monitor a title. However, most clients are record companies, publishers or artist managers.

Schmidt: “Not all of the 512 titles are commissioned. We also monitor the titles for the top 100, since the bottom half of the singles chart is now compiled using airplay statistics and sales figures collected from record dealers by another department of MC. We also follow some titles just to have a complete picture. German-language titles are monitored automatically.”

Using the information collected by Mediocore, Schmid produces the Airplay Hit Parade. Based on the airplays of 50 of the most important public and private channels, it gives record companies an idea of the most popular items on the chart.

In 1989, Michael Schmid expanded his department to include the monitoring of TV broadcasts, an activity that now represents the compulsory part of his job’s turnover. At the heart of MC’s media observation is the Mediocore system, which was launched on January 1, 1989. It was a much needed improvement, according to Schmid. “We had a team of 18 people who had to listen to new records each week, filing them in their memory so they could recognise them. They also listened to 21 radio channels to monitor the airplay of 200-300 titles!”

However, the number of radio stations and releases to be monitored grew, this method was no longer feasible. Developed by Klaus Schulte, Mediocore monitors up to 512 titles on 45 different channels. It consists of a title-learning instrument (TLI) and a title recognition instrument (TRI). The TLI is used to take two bit samples (about two seconds) of a title to be monitored. These are entered into the TLI as ‘masks’, a sort of audio fingerprint.

The TRI is located in Baden-Baden and seven other cities throughout West Germany, currently monitoring some 45 public and private radio channels, comparing samples of the music actually broadcast with the masks in the TLI. If the system recognises a title, which must play for at least 1.5 minutes to enable the samples for both masks to be taken, it is registered. With about 500 titles being monitored, Mediocore registers more than 13,000 movements per week.

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Using the information collected by Mediocore, Schmid produces the Airplay Hit Parade. Based on the airplays of 50 of the most important public and private channels, it gives record companies an idea of the most popular items on the chart.
leading private NRJ is currently testing a new FM format which mimics hit music. the format, tentatively titled 'Rien Es Chansons', will broadcast throughout France, providing it gets proper authorisation from local licensing bodies.

Currently aired on 97.4 FM in Paris, a slot formerly used by Pacific FM which NRJ acquired last year, 'Rien Es Chansons' has been very precisely formatted. one comedy skit is aired every 20 minutes, from the top of the hour, and 600 sketches are already in the library. about 30% of airtime is given to comedy, with the remaining 70% to music. 60% of which is current top 50 songs and the rest, oldies from the 60s to the 80s. Sabot says the station will play "everything but the books". the concept, based on an idea from NRJ MD max guazzini, has been developed by christophe Sabot, in charge of oldies station chérie FM. "we believe this format can attract a very wide public, the one that currently listens to AM stations", Sabot says. "our analysis shows, that with the dominance of all-music formats, there is room in the market of music. the highest TV ratings go to comedy films or programmes featuring artists from the 60s and the 70s. Therefore, a new radio format could attract that audience and meet that need, especially the need to laugh!"

NRJ claims the station has already attracted an encouraging response from the listeners. if launched nationally, and no potential start-up date has yet been given, the station will not be networked. as for chérie FM, the programme will be offered via a franchising deal to local stations, which will also be able to fill some airtime with locally originated programmes.

Sabot says, now the format has been established, NRJ is attempting to develop its relationship with the comedy circuit: "soon we want to get more involved in live comedy, either broadcasting shows on a regular basis or even co-producing them."

the 10th album from the much-travelled artist, previously known as Little Bob Story (the AmericanRadioHistory.com)

Story was officially dropped last year when he broke up his long-

RVS Applies For AM Frequency

by Ignazio Facetti

France’s leading regional FM sta-

RVS, broadcasting in the Normandy area since 1989, has applied to the CSA for an unused AM frequency. the station hopes to use it to broadcast a complement to its existing FM network, which it also plans to develop. Overall, the strategy will involve an overall investment of €8 million ( approx. US$ 14 million).

RVS currently transmits at the 684-metre frequency which will give the station a wider au-
dience reach (five million instead of three million) and a higher quality trans-

radio show which will play "everything but the books". the station is expected to reach 60% of Normandy. RVS is currently the leading FM radio in Rouen with ratings of 16.4% in the 15-44 age group, according to February-December figures from Médiamétrie. RVS is planning to expand from its current broadband level (six FM transmitters) to cover 60% of Normandy. RVS is currently the leading FM radio in Rouen with ratings of 16.4% in the 15-44 age group, according to February-December figures from Médiamétrie.

NRJ Plays It For Laughs

by Emmanuel Leband

Private national radio broad-
caster Canal Plus has announced new profits of F 50.3 million for 1989 (app. US$ 13 million), up 22.9% from the 1988 figure of F 41.9 million. the station’s turnover has increased from F 21.5 to F 5.3 billion, higher than the original forecast of 15%.

Canal Plus says it hopes to reach the three million subscrip-
tion mark by the end of the year. the station is also expected to bid for the new Paris channel with its Canal Enfants children’s station. Meanwhile, state TV channel Antenne 2 has lost one of its top presenters to privatised rival TF1. Michel Ducruet, who hosts the weekly show ‘Champs Elysées’, is not renewing his contract, due to expire at the end of June. he has been at Antenne 2 for 27 years.

Government sponsored cultural channel La Sept will soon be available on cable and satellite in French-speaking Belgium. the show, which also involves some co-productions, could give La Sept a significant audience boost, as Belgium is the most densely cable-
driven country in Europe.

Little Bob

Signed to Musidisc.

New album: Rendez-vous In Nice City.

New single: They’ll Never Be Another You.


The LP was recorded at Ocean Way Studios in Los Angeles, produced by Jeff Eyrich and mixed by Eyrich and marc Bonneboiek.

Little Bob will be appearing on TV in France and the UK. there will also be a French tour and some UK showcases in may.

The LP has been released in France, UK, West Germany and Australia. a US release is expected to be announced in may.

RVS: New AM Frequency

France’s leading regional FM sta-
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BENELUX

Dutch Chart Success for Flemish Acts

Two Flemish acts, Closeteeu and Petri & Co, are currently feature-
ing high in the Dutch charts and, according to Sibh Kroeske, MD of the Stichting Nederlandse Top 40, it is the first time such a thing has happened.

Closeteeu, no. 2 in the top 400 on April 7 with Daar Gaat Ze, and Petri & Co's Jij Daar, at no. 12, are both in the top 3 of the Dutch language charts. Kroeske says

now these two singles have paved the way into the Dutch charts, other Flemish acts will follow.

Rik Bloemme, MD of CNN in Belgium, puts much of Closeteeu's success down to the efforts of CNN Holland's Will Siegel who was convinced of the Flemish band's potential. Daar Gaat Ze has so far sold over 70,000 copies in Holland and is about to go platinum in Belgium.

The single has been in the Euro-

pop Hot 100 Singles for 10 weeks.

Mouse Records MD Adriaan

van Landuchot says Petri's Dutch debut single Laste Je Gaan did very well in Holland and that, equipped with good TV perfor-
mances, promised the success of the follow-up, Jij Daar. He says the single has attracted interna-
tional interest from France, the UK and the US, partly because the title is in English.

EMI Belgium act De Kreurens are also likely chart entrants with their current single Bli Bli Ze. The track is receiving heavy airplay on leading Flemish radio stations Radio 2 and Radio 3, and is a former VKA powerpay.

About Fink 175 million (app. US$ 44 million) was spent on radio and television in Finland last year, up 45% from 1988, according to marketing director Radio2-

king.

The figures are based on the net receipts of 40 stations and the adver-
tisements' direct sales by Radiobooking.

The company says national sales were Fink 32 million, or 48% of the total, with a growth rate of 100% since 1988. This year the market is expected to jump by 37% to Fink 240 million.

MD Heikki Rotkar says: “If you compare that to the advertising rev-

enue of the national TV network, which was Fink 490 million, it is bigger than any record company marketing department.

So far we have made a 16% pro-
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It was produced by Reinders.

Reinders will be touring this summer but details will be revealed.

Foreign licensing and sub-publishing deals are being negotiated.

Filmmaker and writer Ge Reinders

provides a melodic mixture of folk, country and blues. On Homecoming he is joined by a group of well-known Dutch music-

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Earring) on guitars and backing vocals, Erni Jans (ex-De Maa) on keyboards, accordion and backing vocals and Tony Wille (ex-Pasgat) on backing vocals.

The record is being marketed through Masters Records.

Lava

Signed to Mercury (PolyGram

Norway) last autumn.

Published by Copyright

Control.

Managed by Gunnar Eide

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The VTM show involved five

actresses: George Kooymans (Golden

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The record is being marketed through Masters Records.

Finnish Radio Ad Sales Up 45% by Gary Smith

About Fink 175 million (app. US$ 44 million) was spent on radio and television in Finland last year, up 45% from 1988, according to marketing director Radio2-

king.

The figures are based on the net receipts of 40 stations and the adver-
tisements' direct sales by Radiobooking.

The company says national sales were Fink 32 million, or 48% of the total, with a growth rate of 100% since 1988. This year the market is expected to jump by 37% to Fink 240 million.

MD Heikki Rotkar says: “If you compare that to the advertising rev-

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The LP is being promoted by radio ad spots and heavy radio ad spots and heavy
Radio Futura started their career in 1980 with label Hispano, releasing their debut album Musica Moderna. They then moved on to BMG Ariola, and have released four albums with the label so far. The first three

Radio Futura

- Signed to BMG Ariola Spain.
- Published by BMG Ariola.
- Management: Pac Rejedor at Animal Town.
- Current single: Veneno En La Piel.
- Previous LP: Escuela De Calor sold 200.000 units.
- The current album was recorded at Eurosonic Studio and produced by Radio Futura.
- The LP is being promoted with a strong national press advertising campaign, posters, radio ad spots and heavy airplay. At least three videos are being aired on TV music programmes. The first video, featuring the album's title track, is currently being shot.
- The band will tour Spain in August and September.

Radio Futura's monitoring systems include Yamaha NS-10 M, Dom, DTM 8, Spender midi master keyboards and expanders. The studios' monitoring systems include Yamaha NS-10 M, Dom, DTM 8, Spender midi master keyboards and expanders.

Dierks Studio Celebrates 20th Birthday

T o mark the 20th anniversary of Dierks Studio in Cologne, an impressive list of past clients will be invited to a party later this year.

Those invited include U2, Queen, Saga, Nazareth, The Outfield, Harry Belafonte, Venice Trent d'Arby, Herbert Groenemeyer, BASY, Gianna Nannini, the Toisten Hosen, Edouard Bennato, Eros Ramazzotti, Phil Collins, Genesis, Rory Gallagher and Stevie Wonder.

"If they all show up, it will be a real Who's who of pop and rock," says Karin Tobias of the studio's affiliated publishing company, Bente Music.

Studio manager Harry Braun is also using the opportunity to reach out to young musicians. "We don't want to have an image of being on some sort of Mt Olympus. We want to open our doors to young musicians who might not otherwise be able to afford working under such professional conditions. We recently held an open day and expected only a few interested people to come. We put just one advertisement in a local newspaper, but hundreds turned up."

Braun has also sent the studios' mobile unit out to record amateur bands within a 100 kilometre radius of Cologne. "We really do care about these young musicians and we want to show them that. The response has been enormous."

Dierks Studio is located 20 minutes from the centre of Cologne and Braun says its 30-person team specialises in "total personal service". He adds: "It is not enough to just have a state-of-the-art studio. The surround DTR-900, the Sony PCM 324, and the 3M Digital Mastering System for digital recording.

The studio's monitoring systems include the following speakers: Tannoy Classics, Yamaha NS-10 M, Tannoy DTM 8, Spender SA 1 in Studio 1; Umi 80F are also in use in Studio 2, while Studio 3 includes Umi 813.

The programming suite offers use of an Astaire 1040 with various Steinberg and C-Lab programmes, plus a wide variety of samplers, midi master keyboards and expanders.

Four Yamaha DMP 8-track digital mixing boards with Steinberg Software Control are also provided. Monitoring is EV 5000 X and Yamaha NS-10 M.

Over the years, the live recordings by the studios' mobile unit have become legendary. Among those who have made use of the unit are Tina Turner, the Scorpions and Peter Maffay as well as WDR for Rock-Palast, the ZDF for Rock Pop, SWF for the Rock am Ring Festival, and Westwood I for the Moscow Music Peace Festival.

Braun says film producers are also becoming aware of the mobile studio. "We recently spent two weeks in Hungary with the National Symphony Orchestra recording the soundtrack for the new Costa-Cravas film," an improved mobile unit is scheduled to be built by the end of the year.

"We are tending to get away from just music," Braun explains. "We are using our video mobile unit not just for music videos, but also for sporting events and other types of TV entertainment. We will also go more into video post-production, if we can resolve our audio equipment, Studer Revox was founded in 1943 by Willy Studer, who until recently was the sole shareholder. Studer Revox currently employs 1.800 people worldwide and last year had a turnover in excess of SFr 240 million. Overall management of the group will now be taken over by a board formed by Leo Werli, Eugene Sporri, Bruno Hochstrasser and Henman Stierli. The chairman will be Erich Haag, chairman of the board of directors of SAEF.

In Holland, Simple Minds are writing and recording a new album at Westwood studio, where Dutch band Fatall Flowers are mixing. German band Victory and Judas Priest are also recording at Westwood. And across at Arco Studios in Munich, Present History are recording with producer Peter Beveridge.

In Ireland, Windmill Laser Studios has won the five-year franchise to televise the Irish parliament. Windmill will spend about EUR 600,000 to set up the service, but will charge RTE and TV1 (scheduled to go on air later this year) a combined fee of EUR 280,000 annually. Windmill's coverage is expected to begin in January.

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  - BENELUX RADIO SCENE
  - Publication date: 26 - 5 - 1990
  - Advertising deadline: 1 - 5 - 1990

- Issue 22
  - RETAIL 3 / SPAIN IM&M
  - Publication date: 2 - 6 - 1990
  - Advertising deadline: 8 - 5 - 1990

- Issue 23
  - JINGLE COMPANIES PUBLISHING & TALENT
  - Publication date: 9 - 6 - 1990
  - Advertising deadline: 15 - 5 - 1990

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**MASTER CHART - April 14, 1990**

### **SINGLES**

**Airplay Top 50**
- Snap - The Power (26)  (Logic/EMI Arista)
- Nick Kamen - I Promised Myself (99) (WEA)
- Eric Clapton - No Alibi (41)  (Duck/Capitol)
- Happy Mondays - Step On (46)  (Factory)

**Hot 100 Singles**
- Madonna - Vogue (9)  (Sire)
- Technomix - This Beat Is Techno (18)  (ARS)
- Jason Donovan - Hang On To Your Love (13)  (Frisky)
- Happy Mondays - Step On (48)  (Factory)
- Midnight Oil - Blue Sky Mine (58)  (EMI)

**Top 100 Albums**
- Gary Moore - Still Got The Blues (12)  (Virgin)
- Van Morrison - The Best Of Van Morrison (14)  (Polydor)
- Sandra - Paintings In Yellow (27)  (Virgin)

### **EXPLOSIVES CHART BUSTERS**

Explosives features the major new releases by established and new artists. It includes recent releases ready for support on European radio.

#### **SINGLES OF THE WEEK**

- Vital for your play list.
- For your listening pleasure.

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vaya Con Dios</td>
<td>What's A Woman</td>
<td>(EMI Arista)</td>
</tr>
<tr>
<td>Bell Canto - Bird Of Passage</td>
<td>Kim Wilde</td>
<td>- It's Here (MCA)</td>
</tr>
</tbody>
</table>

#### **SURE HITS**

- Cock Robin - Straighter Line (CBS)
- Salt 'N' Pepa - Expression (Frisky)
- Goodbye Mr MacDonald - Love Child (Polydor)
- Giorgio - Vamos A Balar (CBS)
- Fleetwood Mac - Save Me (Warner Brothers)
- Trancendence - Is It Love (Food/EMI)
- Jesus Jones - Real Real Real (Virgin)

#### **EURO-CROSSOVERS**

Continental records ready to crossover.

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kristian Levy - Bad Thing</td>
<td>Benjamin - You'll Never Fall</td>
<td></td>
</tr>
<tr>
<td>- Real Real Real (EMI Arista)</td>
<td></td>
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</tbody>
</table>

#### **EMERGING TALENT**

New acts with hot products.

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Family Stand - Ghost Heaven</td>
<td>Hugh Harris - Mr Woman Loves Mrs Man</td>
<td></td>
</tr>
<tr>
<td>Major Matt Mason - Move (MCA/EMI)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Silk - Tell Me Where You're Going (Warner Brothers)</td>
<td></td>
<td></td>
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<tr>
<td>Alannah Myles - Black Velvet (Atlantic)</td>
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<td></td>
</tr>
</tbody>
</table>

#### **ENCORE**

- Gum - The Feeling Within (MAM)
- Sydney Youngblood - I'd Rather Go Blind (Coca)
- Culture Beat - Cherry Bom (CBS)

### **ALBUMS OF THE WEEK**

**Airplay Top 50**
- Oingo Boingo - Dark As The End Of The Tunnel (MCA)
- Elio E Le Storie Tese - Elio Samara Hupkan Kariyana Turu (Focus)
- Hugh Harris - Words For Our Years (Capitol)
- Michaelis - Michaelis ( Rocket)
- Sandra - Paintings In Yellow (Virgin)
- China - Sing In The Sky (Verge)
- Paula Turci - Riscono Al Presente (ITBMG Arista)
- Lois Lane - Fortune Fairytales (Small/Polystar)
- Bradford - Shouting Quietly (Cherry Tree)
- The Sinners - Piece By Piece (MCA)
- The Havalinas - The Havalinas (Electra)

**Hot Additions**

- Breaking Out On European Radio
- Kid Creole And The Coconuts - The Sex Of It
- Kim Wilde - It's Here

### **YESTER HITS**

The Eurochart top 50 from five years ago.

**April 14 - 1985**

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singles</td>
<td></td>
<td>(EMI Arista)</td>
</tr>
<tr>
<td>Philips Bailey - Easy Lover</td>
<td>Jermaine Jackson - Do What You Do</td>
<td></td>
</tr>
<tr>
<td>Murray Head - One Night In Bangkok</td>
<td>U.S.A. For Africa - We Are The World</td>
<td></td>
</tr>
<tr>
<td>Frankie GTH - Welcome To The Pleasure Dome (ZTT)</td>
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<td></td>
</tr>
</tbody>
</table>

**Albums**
- Phil Collins - No Jacket Required (Virgin/WEA)  
- Sadie - Diamond Life (Epic)
- Wizaid - Make It Big (Epic)
- Tina Turner - Private Dancer (Columbia)
- Tears For Fears - Songs From The Big Chair (Mercury)
# THE MOST PLAYED RECORDS IN EUROPE

## United Kingdom

Most played records in England during the week of publication on the following stations BBC 1, BBC 2, Capital Radio, Greater London Radio and the major independent stations.

1. **UFO** - King of the Pack
2. **Queen** - We Will Rock You
3. **The Jam** - Going Back to School
4. **Eric Clapton** - No Love
5. **Candy Flip** - Straight From Forever
6. **Eel Pie** - Tears
7. **The Jam** - Going Back to School
8. **Robbie Williams** - Get Back to You
9. **Sammy Hagar** - Big Me
10. **Thin Lizzy** - The Boys Are Back in Town

## Germany

From the airplay hit parade from Media Control including 29 radio stations. For more info please contact Media Control, Postfach 3 Band 4902, Tel: 222-8890:

1. **David Bowie** - Heroes (1980)

---

## Switzerland

From the airplay hit parade from Media Control including 29 radio stations. For more info please contact Media Control, Postfach 3 Band 4902, Tel: 222-8890:

1. **Baden Powell** - Nostalgia (1939)
2. **Boyz II Men** - I'll Make Love to You (1994)
3. **Shania Twain** - You're Still The One (1999)

---

## Austria

Most played records as checked by Media Control on the national stationooting.

1. **Wolf** - Das Lied von der Taube
2. **Joel** - No More (1979)
3. **Bergamask** - The Making of a Remote Control
4. **Lau** - The Making of a Remote Control
5. **Sharon O'Connor** - Nobody Knows (1991)

---

## Spain

Airplay checked on Radio 2 and 3, the Dutch national pop radio stations. For info please contact Sichting Nederlandse Top 40, PO the major Spanish stations.

1. **Johnny Hallyday** - Los Angeles
2. **Lea Fageda** - La Final del Drama
3. **Artista Roja** - Hoy vuelve el sol
4. **Fresa** - La Final del Drama
5. **Eve Aker** - Hoy vuelve el sol
6. **Fresa** - La Final del Drama
7. **Eve Aker** - Hoy vuelve el sol
8. **Fresa** - La Final del Drama
9. **Eve Aker** - Hoy vuelve el sol
10. **Fresa** - La Final del Drama

---

## Italy

Most played records as compiled from Rai Radio Dodici.

1. **Andrew Ridgeley** - Salsa
2. **David Bowie** - New York- New York
3. **David Bowie** - New York- New York
4. **David Bowie** - New York- New York
5. **David Bowie** - New York- New York
7. **David Bowie** - New York- New York
8. **David Bowie** - New York- New York

---

## Holland

Airplay on Radio 2 and 3, the Dutch national pop radio stations. For more info please contact Sichting Nederlandse Top 40, PO the major Dutch stations.

1. **The Christian** - Talk
2. **Bobby Joe** - Talk
3. **Jenny Somerville** - Talk
4. **The Christian** - Talk
5. **Bobby Joe** - Talk
6. **Jenny Somerville** - Talk
7. **The Christian** - Talk
8. **Bobby Joe** - Talk
9. **Jenny Somerville** - Talk
10. **The Christian** - Talk

---

## France

The 30 best played records in Spain from Cameroon Principals, covering the major French stations.

1. **David Bowie** - Heroes (1980)
**EUROCHART HOT 100 SINGLES**

<table>
<thead>
<tr>
<th>WEEK NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL/COMPANY</th>
<th>COUNTRY CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>I Wish It Would Rain Down</td>
<td>Phil Collins</td>
<td>Epic</td>
<td>UK</td>
</tr>
<tr>
<td>36</td>
<td>Black Velvet</td>
<td>Aaliyah</td>
<td>M1/Interscope</td>
<td>UK</td>
</tr>
<tr>
<td>37</td>
<td>Mama Gave Birth To The Soul</td>
<td>Queen Latif</td>
<td>Sire</td>
<td>UK</td>
</tr>
<tr>
<td>38</td>
<td>I'm Gonna Miss You</td>
<td>MI--</td>
<td>Sire</td>
<td>UK</td>
</tr>
<tr>
<td>39</td>
<td>Going Back To My Roots</td>
<td>FLP Project</td>
<td>BMG Records</td>
<td>UK</td>
</tr>
<tr>
<td>40</td>
<td>Another Day In Paradise</td>
<td>Jan Breck</td>
<td>Sire</td>
<td>UK</td>
</tr>
<tr>
<td>41</td>
<td>Infinity (1990's Time For The</td>
<td>Guru</td>
<td>Columbia/Universal/ARISTA</td>
<td>UK</td>
</tr>
<tr>
<td>42</td>
<td>I Wanna Do Is Make Love To You</td>
<td>Julio Iglesias</td>
<td>Columbia/Universal/ARISTA</td>
<td>UK</td>
</tr>
<tr>
<td>43</td>
<td>Fair And Une Place</td>
<td>John Elder</td>
<td>Sire</td>
<td>UK</td>
</tr>
<tr>
<td>44</td>
<td>That Sounds Good To Me</td>
<td>John Norum</td>
<td>Sire</td>
<td>UK</td>
</tr>
<tr>
<td>45</td>
<td>Pump Ab Ds Bier</td>
<td>Warner Bros</td>
<td>Sire</td>
<td>UK</td>
</tr>
<tr>
<td>46</td>
<td>On Eniram Sur Les Murs</td>
<td>Various</td>
<td>Columbia/Universal/ARISTA</td>
<td>UK</td>
</tr>
<tr>
<td>47</td>
<td>Kommt Herr</td>
<td>Frank Zander</td>
<td>Parlophone</td>
<td>UK</td>
</tr>
<tr>
<td>48</td>
<td>You Don't Love Me</td>
<td>Various</td>
<td>Columbia/Universal/ARISTA</td>
<td>UK</td>
</tr>
<tr>
<td>49</td>
<td>De Nous Deux</td>
<td>Various</td>
<td>Columbia/Universal/ARISTA</td>
<td>UK</td>
</tr>
<tr>
<td>50</td>
<td>Words</td>
<td>Various</td>
<td>Columbia/Universal/ARISTA</td>
<td>UK</td>
</tr>
<tr>
<td>51</td>
<td>Il A Neige Sur Les Lacs</td>
<td>Various</td>
<td>Columbia/Universal/ARISTA</td>
<td>UK</td>
</tr>
<tr>
<td>52</td>
<td>Better World</td>
<td>Robin G</td>
<td>RCA</td>
<td>UK</td>
</tr>
<tr>
<td>53</td>
<td>How Is It Feel</td>
<td>Janet Jackson</td>
<td>Sire</td>
<td>UK</td>
</tr>
<tr>
<td>54</td>
<td>Das Erste Mal T'nach Weh</td>
<td>Thomas Gruber</td>
<td>Sire</td>
<td>UK</td>
</tr>
<tr>
<td>55</td>
<td>Rok The Nation</td>
<td>Robin &amp; Rats</td>
<td>BMG</td>
<td>UK</td>
</tr>
<tr>
<td>56</td>
<td>Bakermak</td>
<td>Various</td>
<td>Columbia/Universal/ARISTA</td>
<td>UK</td>
</tr>
<tr>
<td>57</td>
<td>Blue Sky Mine</td>
<td>Various</td>
<td>Columbia/Universal/ARISTA</td>
<td>UK</td>
</tr>
<tr>
<td>58</td>
<td>Everything Starts With An 'E'</td>
<td>Various</td>
<td>Columbia/Universal/ARISTA</td>
<td>UK</td>
</tr>
<tr>
<td>59</td>
<td>E'anza Italiana</td>
<td>Various</td>
<td>Columbia/Universal/ARISTA</td>
<td>UK</td>
</tr>
<tr>
<td>60</td>
<td>This Beat Is Technorotic</td>
<td>Various</td>
<td>Columbia/Universal/ARISTA</td>
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<td>Questions Of Dreams</td>
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**MAKER DAYS OF OPEN HAND THE MAGNIFICANT NEW ALBUM FROM SUZANNE VEGA**

**RECOMMENDED READING**
**NATIONAL HITS READY TO EXPLODE!**

**UK & IRELAND**
- Jason Donovan - Hang On To Your Love (Parlophone)
- Happy Mondays - Step On (Polydor)
- Jamiroquai - Real Red Rain (Foot) UK
- Mick Lally - The Byronic To Greece (#14)

**GERMANY, AUSTRIA, SWITZERLAND**
- Frank Zander - Her Kernen Kurt (WarmerGott)
- Stefan Waggershausen - Da Ehe Mal Schick Mal Hot (Polydor)
- Snap - The Power (YMC America/VC)
- Lena - Da Buie Lander (CGB/Ger)

**FRANCE**
- Dorothee - Michele & It Happened (Polydor)
- Claude Francois - Maitrise (Polydor)
- Les Muscles - On Va Vous Faire Le Coeur Sur (Polydor)
- Koama - Mobile D'Amour (CIB)

**ITALY**
- Anna Oxa - Don Al Ciao (CIB)
- Marco Masini - Ripetimi (Reps)
- Toto Cutugno - Gli Anni (RCA/RFG Argo)
- Riccardo Fogli - Ma Que Amore (CIB)

**SPAIN**
- Mina - Mama Wane,
- Sergio Dalma - Que Mama (Horus)
- Loco Mia - KFI (Hugues)
- Los Secretos - No Va Yendo Nena (Reps)

**SCANDINAVIA**
- Raptori - Tukenan Sane Ma (CB/FRN)
- The Creeps - Out Like 1 (REK/Swe)
- Carola - Mi E' Ecco Amanity (Viva/Sea)
- Mahreau - Misendo For The Call (CIB/Swe)

**BENELUX**
- Technostatic - This Bus & Technostatic (ASL/shafr)
- Petra & Co - 3 Din (MPM/FRN)
- Plaza, Yoyo - Fol Bulac (Hes)
- De Dijk - Bobberbans (Lou/swe)

---

**EUROCHART HOT 100 SINGLES**

1. Le Bateau - Des Capiteaux
2. Let The Days Be Hours - NYME
3. U Take Me Home - The Midnight
4. I'm Not The One - New Order
5. A Hug For The Sun - The Energy
6. On The Radio - The Black Box
7. A Feeling For You - The Power
8. A Piece Of The Action - The 86
9. The Power Of Love - The Power
10. A Golden Day - The 86

---

**EUROPEAN TOP 100 ALBUMS**

1. The Power - The Power
2. Love Shack - Love Shack
3. Strawberry Fields Forever - Strawberry Fields Forever

---

**MUSIC & MEDIA TOP 3 SINGLES IN EUROPE**

**UNITED KINGDOM**
- The Power - Love Shack (Parlophone)
- Nothing Compares 2 U - Nothing Compares 2 U
- Happy Mondays - Enjoy the Silence (Polydor)

**GERMANY**
- Nothing Compares 2 U - Nothing Compares 2 U
- The Power - Enjoy the Silence
- Enjoy the Silence - Get Up

**FRANCE**
- Les Muscles - Everything I Know (Warner)
- The Beat Is Technotronic - Get Up
- Enjoy the Silence - Everything I Know

**ITALY**
- Vattene Amore - Here Come The Blues (CBS)
- Get Up! - Here Come The Blues
- The Beat Is Technotronic - Get Up

**SPAIN**
- Toto Cutugno - No Va Yendo Nena (RCA/RFG Argo)
- Nothing Compares 2 U - Nothing Compares 2 U
- Technotronic - Get Up

**HOLLAND**
- Nothing Compares 2 U - Nothing Compares 2 U
- The Beat Is Technotronic - Get Up
- The Power - Enjoy the Silence

**BELGIUM**
- Nothing Compares 2 U - Nothing Compares 2 U
- Don't领先 Senses - Get Up!
- Nothing Compares 2 U - Nothing Compares 2 U

**SWEDEN**
- Nothing Compares 2 U - Nothing Compares 2 U
- Nothing Compares 2 U - Nothing Compares 2 U
- Nothing Compares 2 U - Nothing Compares 2 U

**DENMARK**
- Nothing Compares 2 U - Nothing Compares 2 U
- Nothing Compares 2 U - Nothing Compares 2 U
- Nothing Compares 2 U - Nothing Compares 2 U

**NORWAY**
- Nothing Compares 2 U - Nothing Compares 2 U
- Nothing Compares 2 U - Nothing Compares 2 U
- Nothing Compares 2 U - Nothing Compares 2 U

**FRANCE**
- The Beat Is Technotronic - Get Up
- Nothing Compares 2 U - Nothing Compares 2 U
- Nothing Compares 2 U - Nothing Compares 2 U

**GREECE**
- Nothing Compares 2 U - Nothing Compares 2 U
- Greece - Nothing Compares 2 U
- Greece - Nothing Compares 2 U

**PORTUGAL**
- Nothing Compares 2 U - Nothing Compares 2 U
- Greece - Nothing Compares 2 U
- Greece - Nothing Compares 2 U
### European Top 100 Albums

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<td>Steve O'Connor</td>
<td>Do Not Want What I Haven't Got Yet!</td>
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<td>Doobie Brothers</td>
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<td>David Bowie</td>
<td>Changes On</td>
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<td>The Notting Hillbillies</td>
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<td>Midge Ure &amp; The Box of Sky Mining</td>
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<td>Liza Stenfeld</td>
<td>Without Knowledge</td>
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<td>The Carpenters</td>
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<td>Mr. Robert Plant</td>
<td>They Might Be Giants</td>
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<td>Rod Stewart</td>
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<td>Gary Moore</td>
<td>Gonna See The Blues Again</td>
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<td>Van Morrison</td>
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<td>New Rich On The Block</td>
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<td>Cat Stevens</td>
<td>The Year Of Cat Stevens</td>
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<td>Tina Tiharam</td>
<td>Never Can Say Goodbye</td>
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<td>Billy Joel</td>
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<td>Johnny Cash &amp; Sonrisa</td>
<td>Chief Crazy Beautiful World</td>
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<td>Nigel Kennedy/Eric Woolf</td>
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<td>Tears For Fears</td>
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<td>B.B. King</td>
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<td>Francois Feldman</td>
<td>Use Frenzaiz</td>
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<td>Back On The Boulevard</td>
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<td>Sandra</td>
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<td>Roseanne</td>
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<td>Gloria Estefan</td>
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### Eurofile Recipe Book

Eurofile is a complete European database for the music and media industries in one user-friendly directory. Published yearly, Eurofile offers you an easy access to thousands of business contacts in all relevant areas of the industry. Decision makers in the record industry, publishing, radio, television, touring, studios and more. In short, everybody you need to reach when you're cooking something special. The completely revised 1990 edition of Eurofile also contains sections on retail, venues and Eastern European countries. Complete addresses, expanded staff listings and statistics on each country make Eurofile even easier to use, giving you the complete picture of the European market. To order your personal copy, complete and return the coupon today.

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**Signature**

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Send to: Music & Media, Rinazorstraat 31, P.O. Box 9027, 1006 AM, Amsterdam, the Netherlands.
Reunification Sparks A Radio Revolution

In recent months the co-operation between East and West German broadcasters has intensified as the social changes affecting both territories continue at an ever increasing rate. The potential implications for the media, with the opening up of new advertising opportunities, is already being exploited by some West German radio stations. The future of East German broadcasting will inevitably be determined by the political climate. Here, Volker Schnurbusch charts the course of the German radio revolution.

The opening of the border between East and West Germany in November marked the beginning of the reunification process. But long before millions of people breached the Berlin Wall, broadcasting signals were crossing the borders that divided East and West. Many living in East Germany listened to West German radio and watched its television channels, although programmes originating in the East rarely attracted the attention of people in the West. Once both sides agreed on the course of the German radio revolution, radio broadcasters began to cross the barriers that divided East and West. Millions of people breached the Berlin Wall, broadcasting signals were carried on both sides of the border. The role of the Deutschlander (East) has to be redefined in the same way as that of Deutschlandfunk (West). The former propaganda station RIAS, which is financed by the West German government and controlled by Americans, will lose its function altogether.

Radio DDR broadcasts 24 hours a day, its sister channel, DDR 2, airs cultural and educational programming, spiced with classical music, from 13.00-04.00. At 04.00, DDR 2 comes off the air to make way for 11 regional stations which broadcast local news, light classical and MOR music and service information around the clock. The format also includes slots for chart shows, music specials, contributions from DDR's foreign service in German.

The counterpart to West Germany's Deutsche Welle, which presents its own foreign service in German, is Germany Meeting, an abbreviation for Deutschlandfunk Treffen 1964 (Germany Meeting), a familiar and youth organisation of the former ruling party. DT 64 was launched in 1986. Initially, it was on the air for just 13 hours a day, but this was later increased to 20 hours (06.00-24.00). Programming is based on a non-stop magazine format, with Western pop and rock music. Talk contributions are rarely longer than three minutes and records are usually played without interruption. To cater for its music hungry audience, DT 64 launched 'Don't'. It is 50-minutes of tracks from entire albums or concert recordings, and custom-made for home taping.

The format also includes slots for chart shows, music specials, phone-ins and disco nights. It is not surprising therefore that West Berlin's RIAS 2 and SFB 2, which both target a young audience, regard DT 64 as serious competition.

This model for a nationwide youth channel could be one of the few elements of the current system to survive the unification of the two German states. Interestingly, DT 64, which has successfully evolved from an experimental format to a fully fledged channel, is about to lose its innovative team to a somewhat cloudy future.

Despite various unsolicited suggestions, nobody in either the East or West has come up with a feasible method for restructuring East Germany's broadcasting system. In any case, the evolutionary steps in East Germany will certainly have an impact on stations on both sides of the current border. The role of the Deutschlander (East) has to be redefined in the same way as that of Deutschlandfunk (West). The former propaganda station RIAS, which is financed by the West German government and controlled by Americans, will lose its function altogether.

Berlin, as always, will play a pivotal role. It currently has a dozen channels, including the West German SFB 1-4, RIAS 1 & 2 and private stations Radio 100 and Radio 1000, as well as the East German Berliner Rundfunk, Radio DDR 1 and DDR 2 and DT 64. Until now, politics and social differences have hindered the development of real competition between these stations, but whether West German broadcasters have it so easy in the future remains to be seen.
Networking—Is It The Key To Survival For Small Stations?

by Peter Vierendeel

The idea of networking leaves a bad taste in the mouths of many of West Germany’s radio managers and politicians. The politicians fear the power of networks, while radio people fear the loss of their autonomy and identity. However, for many of the small local and regional stations in Bavaria, Baden-Wurttemberg and North Rhine-Westphalia, networking may be the key to survival.

The arguments for networking are based on the need to reduce production costs and the opportunity to provide advertisers with a larger market audience. The spin-offs are particularly attractive to stations with small audiences.

Bavaria, Baden-Wurttemberg and North Rhine-Westphalia are the only three non-city states to have broadcasting systems which include local and regional private stations. It is these stations which are waging the networking flag; their listenership is limited and, as a result, so is their advertising income. However, ‘networking’ is currently illegal in some states, while ‘mantel’ programming is allowed, currently illegal in some states, while ‘mantel’ programming is allowed, although they both have the ‘mantel’ programming system. However, ‘networking’ is currently illegal in some states, while ‘mantel’ programming is allowed, although they both have the

The small local stations were not allowed to broadcast any centred ETV produced mantle programme containing advertising. Following a recent court decision, this is now possible between 20.00 and 05.00, but few are listening to these programmes.

Peter Niederer, programme director for the Radio 7 chain of stations in Baden-Wurttemberg, says rural regional stations were put at a great disadvantage when public broadcasters were allowed to develop regional networks.

Nieder: “Once that was decided, the small privates had no choice but to think about how they could reduce costs by co-operating with other. But they still have to offer as many regional and local contributions as possible, to satisfy their audiences. ‘I think the statewide private stations and regional networks will form working groups, especially for sports reporting and foreign news. Co-operation will develop step by step. I don’t think we will have to form a nationwide network, while the private media law in Baden-Wurttemberg prohibits statewide broadcasting, but a statewide daily programme has a chance if stations can get in through the backdoor by networking.’

The eight mantle programme (05.00-06.00) in the Rhineland-Palatinate is produced by the local stations in Munich, Nuremberg, Rosenheim, Regensburg and Wurzburg only co-operate on an irregular basis. They have already agreed that networks could emerge, and there are already four different viable concepts on offer.

SAT 2000, offered by an organization of West German stations, will only gain revenue from it if it takes a stake in the company. They would then be able to share in the profits. Sabisch says advertising agencies are also interested in networks, which would provide complete market coverage for advertising booked on private stations.

Peter Pelulka says the Munich-based stations which are broadcast via satellite, are currently negotiating with about 40 organisations for the broadcast of their programming. However, stations broadcasting on the ‘mantel’ system must be broadcasting on the ETV network.

Pelulka: “We are afraid of the licensing authorities. They test all kinds of programmes, but accept none of them. Some even buy into radio stations just to push their own programmes on to the ETV network. At least we have a chance to get in through the backdoor by networking.”

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Peter Pelulka says the Munich-based stations which are broadcast via satellite, are currently negotiating with about 40 organisations for the broadcast of their programming. However, stations broadcasting on the ‘mantel’ system must be broadcasting on the ETV network. At least we have a chance to get in through the backdoor by networking.”
Supporters of live music on West German TV are critical of poor scheduling which leaves many with little time to catch their favorite acts. Music & Media looks at the difficulties of pop programming on the country’s public TV channels.

First West German TV channel, ARD, broadcasts the weekly videoclip chart countdown called 'ZDF Hitparade', as well as SWF's 'Deutsche Schlagerparade' and 'Folk Music Hit Parade'. The second national TV channel, ZDF, has its own monthly music shows 'ZDF Hitparade' and 'Hit List'. But while selected programmes from NDR's 'Fullhouse' and SWF's 'Ohne Filter' are occasionally programmed in the re-run slot on ARD the majority are relegated to the regional third channels.

The potential of music TV programming is not helped by its scheduling. It is inevitably broadcast last late at night, resulting in minimal ratings. 'Fullhouse', for example, had a peak of 13.4%, giving critics yet another reason to drop such programmes altogether. But the producers of these live music programmes are also fighting on other fronts.

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"From our experience, even if we were to get a prime-time slot, we would only achieve about 10% ratings," says . "That is not enough for prime time!"

Viewer ratings are less of a concern to 'Ohne Filter' producer and . But both shows pride themselves in providing plenty of opportunities for unsigned talent. "We want to give up-and-coming artists a chance," says , whose show was on at 8.30 pm on a Wednesday. However, both shows are not interested in providing less known musical trends into account. "We cannot afford to have viewers get bored if they are not offered variety," he warns.

"In my experience, an unknown artist is more readily accepted than the big star. Radio sticks pretty much to the established hits, and is running the risk of totally missing the target in terms of what the audience's true taste is like." ZDF's 'Bernd Gabel Brokamp has also noticed the trend, primarily among TV viewers aged under 15. Brokamp's programmes have grown bored with purely music shows. To improve this, he is planning a new programme called 'ZDF Hipparade'. This includes viewer voting and competitions, Koch has now added interviews, news and an oldies

Anke Lechbach

"Pop And Rock's Low TV Profile" by Peter Moenke

Tina Talram, Sabrina and the Police were on the show before they broke. "We have to discover new trends before they happen, and that requires thinking outside the artist's music, and we have to learn to understand it!" says . "It is poor judgement's goal to prove them ahead of the charts. Anybody can make a chart show, it's the easiest thing to do."

There is also a growing demand for German-language music on TV. But late to the party is the monthly 'Musikladen D' for the Northern regional public channels at the beginning of the year and SWF's Michael von , responsible for 'Rock Filter' and the schlagertparade, agrees there is a growing hunger for German hits.

"Following years of international pop domination, numerous viewers are writing letters calling for German schlager artists to be included in the big Saturday evening entertainment shows," he says. In response, both the 'Deutschen Schlagerparade', produced by Detlef Throch and his production company DITO, and the 'Folk Music Hitparade', broadcast on ARD every year on all of the ARD members' regional third channels.

Each of the programmes presents six new titles picked by a jury of editors. Viewers then pick the top three by sending their choices on a postcard. However, because of the high number of applications, viewers get bored if they are not offered variety," he warns.

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With the first half of the show to be a live concert recorded at a venue where the audience is invited to vote for the best song. The second half of the show is a live concert with an orchestra and the programme will also include concert news. "The main accent will be on new musical developments in rock and on rock groups," says Ruedel who stresses that there is no place for pop in the show."

Wolfram Brechbühl

"Ohne Filter" for ZDF. "Ohne Filter" is recorded live in Baden-Baden over three nights, with six artists. The tapes are then cut into a 90-minute show, with two to three numbers from each act and broadcast nationwide on ARD. Three such programmes are scheduled for 1990.

The 18-hour long individual concerts are also broadcast separately on various regional third channels under the title 'Ohne Filter Extra'. Of these are then repeated on ARD in the autumn. "We are not satisfied with the low ratings (5-6%) with a new format," says . "It is inevitably broad\

Hatem Abouelmagd

"Charting Success With Frank Farfan"

A look at one of Europe's most successful pop producers

Pricing Wilson, Boney M and Milli Vanilli are only a few of the artists helped to international acclaim by producer . But while the show 'Rocklife' is produced by WDR's , the programme is 'Rockpalast', and the best-known of the 'CLI-TR' producer at RTL Plus, under the direction of programme director .

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Programmers Versus Promoters
The record companies have their say
by Robert Lyng

Airplay is a vital element in marketing music, but the relationship between programmers and record company promoters is sometimes a difficult one. Stories of arrogance among programmers, especially at some of the larger public broadcasters, are common, while the misuse of samples and a lack of communication are among the more serious accusations. Music & Media talks to radio promoters about these problems and what can be done to overcome them.

There is hardly a more efficient way of introducing new records or new artists to potential record buyers than airplay. And last August its significance was boosted when, as a result of declining singles sales, the National Association of Phonogram Producers (BPW) decided to include airplay in its calculations for the bottom half of the recently expanded top 100 singles chart.

However, this move seems to have had a greater effect on how radio promoters work within their own companies, rather than improving their relationship with programmers.

Polydor promoter Sven Sturm: "In principle, our work with programmers has not changed. The decision to include a title on a playlist is still basically dependent on such factors as the style of music and how well known the artist is."

Inka Isser, head of radio promotion at Cologne-based Phonogram, adds: "There is more pressure on us in-house. Timing and co-ordination with other marketing activities have become more critical."

But the increased importance of airplay has fuelled record company criticisms of programmers, though some do acknowledge that there are problems on both sides. Bernd Weiss, head of radio promotions at CBS in Frankfurt: "The problems depend on how receptive and co-operative is being the promoter and the programmer. It has a somewhat negative implication. Of course we need the radio programmers to air our repertoire but they need us as well, and most of them recognise this."

At WEA, which is currently at the heart of the popular "hit parade with 20 titles, head of promotion Axel Krause says: "Radio promoters have an important advisory function. They must be able to quickly provide programmers with accurate and extensive information about artists, tours and everything else of interest to the radio scene. How successful a promoter is depends a lot on his or her personality and credibility."

RCA/BMG's Beate Ehlert agrees: "It is the relationship between the promoter and the programmer that determines the quality of the collaboration."

However, while Bayerischer Rundfunk allows promoters to visit the station one day per week, just getting an appointment with some programmers is a problem faced by many promoters.

Ehlert: "Some programmers could certainly take 10 minutes now and then to at least listen to our products. In the end, giving an appointment is nothing more than the sensible organisation of your work schedule!"

But the increased importance of airplay has fuelled record company criticisms of programmers, especially at some of the larger public broadcasters. "At NRD, for example, just because a title is on the official playlist does not necessarily mean it will get played. You have to convince each presenter to air it. At the privates, if a title is put on the computerised playlist you can be automatic and automatically played, at a given time."

However, Sven Sturm says the programmers have a reputation for being more receptive and co-operative: "It is easier working with the privates because there are less decision makers. You can talk to two or three people instead of the myriad of public broadcasters. "In general, my experience is that the programmers at the private stations tend to be more helpful and co-operative."

It's Deiter Lauschke, who is responsible for northern Germany and Berlin, comments: "It is easier working with the privates because there are less decision makers. You can talk to two or three people instead of the myriad of public broadcasters. "In general, my experience is that the programmers at the private stations tend to be more helpful and co-operative."

"It is not uncommon that samples disappear without even being heard. This is reason enough for me to restrict LP samples to those who request them," Markus Mueller.

"As a rule, I try to avoid the word programmer. The programmer is there to support me, not the other way around," Markus Mueller.

In the end, giving an appointment is nothing more than the sensible organisation of your work schedule!"
Programmers Versus Promoters continued from page 31

commercial stations, whose success has led to arrogance in their relationship with promoters.

Meanwhile, the trend toward the MOR format, heavily laden with oldies and as a result of increased competition, also presents problems for promoters pushing new talent.

Intercord's Oliver Reimer: "The trend has been evident for quite a while. Some time ago SDR in Stuttgart asked its listeners to send in their personal all-time top 10. They came up with a list of some 1,500 titles which they played day and night for one week. This gave them a powerful insight into their listeners' average taste and they have been airing more oldies ever since."

On a more positive note, both Krauser and Reimer report an increased acceptance of German-language product at the private stations. Reimer: "The private stations tend to include German-language product in their normal broadcasts, which is in contrast to the public broadcasters who are inclined to restrict German-language repertoire to one of their four channels."

Another problem facing promoters is the misuse of sample records sent to programmers and presenters. While all of the ARD public stations, and the vast majority of the country's 120 or so private stations, have single subscriptions with all the major record companies, many programmers receive samples as well. Unfortunately, they are sometimes given away unheard or even sold for private gain.

Although the sale of such records is prohibited by the Record Delivery Contract between the BPI, representing the record companies, and the public stations, the record companies can only hope that programmers stick to the rules.

As a result most record companies have stopped sending sample LPs automatically. Metronome's Markus Mueller notes: "It is not uncommon that samples disappear without even being heard. This is reason enough for me to restrict LP samples to those who request them, based on the information received with the singles samples."

This view is shared by most promoters. Detlev Lauschke comments: "Every copy you send is one less reason for the programmer to enter into dialogue. The most productive discussions have always been with people who don't yet have the record."

TUNED IN TO OUR GERMAN CLIENTS

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AND WE ARE PROUD TO BE A PART OF THEIR SUCCESS
Tuning In To Radio Centraal

In the 1980s, the situation on a weekly basis. After a three-month trial period, the general assembly has the last word on deciding whether a programme should stay on air. We have a chart, 'De Hitparade', but it hasn't been suspended for a while. However, it will be back on again in the near future. Radio Centraal is a 90% amateur station and the only record company which really fits our wide spread of musical styles in Antwerp from whom we regularly receive samples. We play anything from reggae to house and get substantial support from Brabo and Monroo. Antwerp's most important retailers, who give us free material and sponsor certain programmes. "We would like to set up similar arrangements with other sponsors as well because we do not have the sort of advertisers you would normally expect to hear. Theatres and other cultural organisations take ads. It is not so lucrative but it is close to our initial aim. "Apart from our close collaboration with the Dutch broadcaster VPRO, we timeshare all the programmes, we also have regular contacts with stations like Radio 100 in West Berlin, Onda Rossa in Milan as well as with program in Australia and on US university stations. Some of our programme exchange material on an individual basis. Provided we can raise enough money we will survive, thanks to our political independence and the unique blend of individual tastes in our programming."

M A K I N G W A V E S

Peter Tiernan, secretary at Radio Centraal: "We were launched exactly 10 years ago by non-profit organisation STIJK and our first broadcast followed in November 1980. The initial aim of the station was to offer a wide range of programmes as well as music information, complementing both the public and private broadcasters. Our door is always open to experiments like radio plays, series, alternative sounds and we offer a platform for people making their own instruments."

"This means our programming is of primary importance and we have Stelt's Ghent money left out to carry out market research."

But from the feedback and interaction we get from the listeners, we believe we have a very loyal following among people with slightly higher levels of education."

"Our democratic and open management structure is something that hard to work with. Every single programme is judged on its individual merits. All the projects being developed are presented at a monthly meeting attended by the 100 or so people who work with the station."

"The day-to-day management team is elected and this body, plus programming and promotion staff, assess the station's situation on a weekly basis."

United Kingdom

"We're going to try to give a balance to our programme."

Tuning In To Radio Centraal

Media

"I think the situation in the UK is a bit different. Here, we have a lot of small stations that are independent and are under no time pressure to get their message across."

"We aim to offer a wide range of music, including classical, jazz and world music. We also have a lot of talk and interviews."

"We have a very active audience who are involved in the decision-making process."
The Document contains a list of music tracks across several pages, with brief notes and credits. The tracks include artists such as Billy Joel, Fleetwood Mac, Dusty Springfield, and Madonna, among others. The text is not easily readable due to the image quality and layout, but it appears to be a list of songs possibly for radio or music programming.
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STATION REPORTS

ST The Crooks- Ooh Like It
The Chris- I Found Out
Andrew Ridgeley- Shake
Amiga- Kees
Marc Almond

UNITED KINGDOM

Paul Ciani - Prod.
CL Happy Mondays- Step On
Madonna- Vogue
Maxi-Morra B- bis
Queen Latifah- Mama Gave Energy Gun
A Little Love Back
UB40, Kingston Town
John Osborne- Hang On To
Snap: The Power
Rod Stewart- Downtown Train
The Jackson- Fadin
Bears International- Dub
Madonna- Vogue
Kiss- Forever
The Cure- Pictures Of You
Billy Idol- I Go To Extremes
Big Fun- Handful Of Promises
Andrew Ridgeley- Shake
Phase Three- You’ve Gonna

Helge Sasse- Head Of Music
History Rotation:
CL Westmin- Hold Me Back
Snap: The Power
 Beats International- Dub
Men In Black- Sensational Me
Michalee- No More Lies
Medium Rotation:
CL Eros- Blue Savannah
John Lee Hooker- The Healer
Baby Ford- Reach For
Insomnia- Natural thing
Gary Moore- Oh Pretty Woman

ITALY

Giancarlo Trembetti - Prod.
CL Andrew Ridgeley- Shake
Robbie Rand- Hurting Kind
Bonnie Raitt- Love Letter
Natalie Cole- Wild Woman Do
PFC-I’m Not Satisfied
Nothing Mills- Your Own
Company Of Wolves- Call Of
Inspire Carpet- This Is How
Larry Krans- My Cal Driver
Julia Fordham- Manhattan

Claudio Caccetta - Prod.
CL Madonna- Vogue
Aerosmith- What Is Take
Hilli James- Baby
Beloved- Your Love Takes Me
Duran Duran- Cold
Bang Bang- Everything B
Girl- Driving
David Bowie- Fame ‘90
Beats International- Dub
Jerry Maata- She Has To Be
Bro- Madly In Love

HOLLAND

Eurorouguistic
Annie Amstelboer - Prod.
CL Paula Emer- Daal I Kunde
Veronique Riviero- Tout Court
Jan- Local
Julian Clerc- Fat Mis
The Christian- World
Philippe Lalanne- Alexis
Art Mangio- Ou Trouver
Indochine- Le Baiser
Years For Pears- Woman
Frances Pippy- I’m June
Karen- Jaune Un Pays

GERMANY

Andreas Thiesmeyer - Prod.
CL Muenchen Treffen- Ich Will

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