The Coca-Cola Eurochart Hot 100 is broadcast on 121 radio stations throughout Europe, including:

- GWR Bristol, Beacon Radio Wolverhampton, Piccadilly Radio Manchester, Trent FM Nottingham, Gong 2000 Munich, Radio RPR Ludwigshafen, Uptown/Downtown FM Copenhagen, Radio Horsens Horsens, GWR Bristol, Beacon Radio Wolverhampton, Piccadilly Radio Manchester, Trent FM Nottingham,
- The Coca-Cola Eurochart Hot 100 is broadcast on 121 radio stations throughout Europe, including:
- Radio Viborg Viborg, Radio City Helsinki, Oikea Asema Kuopio, Radio 957 Tampere
- Europe 2 85 stations throughout France
- Radio Viborg Viborg, Radio City Helsinki, Oikea Asema Kuopio, Radio 957 Tampere

and many more...

You Can't Beat The Feeling!

The sentence was imposed by Holland's Media Commission. Its July 4 decision found that Veronica had "purposely delivered support and money" for the founding of the Luxembourg-based venture. A Dfl 50,000 (US $27,000) fine was also levied, for supplying the Commission with "false information" about its involvement. Veronica will lose about Dfl 10 million in licence fee income if taken off air.

Veronica Fights Seven-Week Ban

by Paul Andrews

Holland's largest public broadcaster, Veronica, is fighting an attempt to ban it from the airwaves. In an unprecedented move, Veronica has been ordered to suspend radio and television transmission.

Technotronic Off
Madonna Euro Tour

by Marc Mees

Technotronic are not the support act for Madonna on the European dates of her Blonde Ambition tour. The Belgian dance band are at the centre of a legal dispute between their record company, ARS and Clip Records, and Rush Management.

The row erupted during the 27-date US leg of the tour when two members of the band, Ya Kid K and MC Eric - played a series of headline shows in addition to the Madonna performances. This enraged ARS, who face missions for seven weeks as punishment for assisting the launch of commercial satellite TV station RTL-Veronica. The sentence was imposed by Holland's Media Commission. Its July 4 decision found that Veronica had "purposely delivered support and money" for the founding of the Luxembourg-based venture. A Dfl 50,000 (US $27,000) fine was also levied, for supplying the Commission with "false information" about its involvement. Veronica will lose about Dfl 10 million in licence fee income if taken off air.

Bill To Silence Sweden's Nova Fails

A bid to silence Sweden's first broadcaster to challenge the country's ban on advertising has failed. Local radio authority, Näära-riadionamnens, has revoked the broadcast licence for two of Radio Nova's 10 sponsors, but cannot force the station off-air until the necessary legislation is introduced.

Radio Nova, based in Vänersborg, has been illegally broadcasting advertising since mid-June and says it will continue to do so.

Munich - Bavaria's state wide public pop channel, Bayerischer Rundfunk 3 (B3) has taken a 16% tumble in average hourly week day audience over the past year, according to the second yearly market analysis which was released on July 9 by the state's media licensing authority, BL.M.

Set against a 19% increase for local commercial stations (to a total hourly audience of 403,000), plus a 2% rise for statewide private Antenne Bayern (to 460,000), a 127,000 loss for B3, which has a soft AC format. The state channel's 664,000 audience accounts for 7.5% of Bavaria's 8.8 million over-14 population.

But not all B3 deserters have switched to Bavarian commercial radio, which totals around 60 frequencies and is one of the most competitive private sectors in the country. State losses have been cushioned in part by gains for B1, the public MOR/schlager-based channel.

B1's hourly audience rose by 3.6% over the year to 1.06 million or 12.9% of the population. In terms of daily reach, B1 (36%) also overtook B3 (31%) as Bavaria's most popular single radio station. Altogether, B1's four channels were heard daily by 65% of the population (down 2%) and Antenne Bayern by 30% (up 2%). Some 17% of the Bavarian audience listened daily to at least one private station, a 3% improvement, while the total daily reach for all private radio was 34% (up 4%).

Veronica's popular Friday slot 'Countdown', and TV's 'Top 40', TV music programmes. This enraged ARS to headline shows in addition to the Madonna performances. This enraged ARS, who face missions for seven weeks as punishment for assisting the launch of commercial satellite TV station RTL-Veronica. If an appeal to the Dutch Council of State fails, the ban will take effect from January 1, 1991. Programmes affected would include both radio and TV's 'Top 40', TV pop-slot 'Countdown', and Veronica's popular Friday output on national pop station Radio 3.

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London Capital Radio's programme director Richard Park (left) and BBC Radio 1 presenter Simon Bates debate the potential of new networks at the UK Radio Academy Festival in Glasgow.

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However, sponsors the Swedish Red Cross and the political party Moderaterna have had their broadcast licences suspended for one year.

"Näära-riadionamnens has applied its worst penalty," says MD Claes Nydahl. "It hoped to scare us, but as far as I know the authorities can only close us down by passing a special law so we will carry on as we are." Nydahl says Nova will take the matter to the European Commission. Its July 4 decision found that Veronica had "purposely delivered support and money" for the founding of the Luxembourg-based venture. A Dfl 50,000 (US $27,000) fine was also levied, for supplying the Commission with "false information" about its involvement. Veronica will lose about Dfl 10 million in licence fee income if taken off air.

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Touring In Europe

August 15
NOTTINGHAM
16
LONDON
18
DONNINGTON FESTIVAL
21
STOCKHOLM
23
BERLIN
26
UTRECHT
28
LAUSANNE
30
BOLOGNA
September 1
PARIS
3
MANNHEIM
25
DORTMUND

UK Police Investigate
PolyGram 'Irregularities'

A fraud investigation is being conducted at PolyGram UK. The company has confirmed a statement issued on July 9 that "possible irregularities in certain areas of its operations" are under police scrutiny.

The statement follows an earlier UK newspaper report which alleged that employees of the company were involved in a private export racket, with losses of millions of pounds' worth of LPs, cassettes and CDs.

PolyGram says that its own investigation has revealed "nothing that would have involved the company in a material loss."

The firm says it is withholding further comment because of police involvement in the matter. Police in London confirm they are conducting inquiries into the allegations.

BMG/Genlyd Deal Strengthens
Danish A&R Opportunities

The acquisition by BMG of Danish independent label Genlyd (M&M July 14) is thought to have cost at least Dkr 10 million (US$ 1.6 million), according to Danish industry sources.

BMG: Ar cola Denmark MD Ernst Joergensen says the buyout will leave Genlyd MD Jesper Bay in place and will allow the company to compete independently from the major.

Joergensen says "it is an advantage to have competing A&R departments, particularly when Danish music is 30% of this market. We thought there was room to expand our share."

"For instance, if we are the only two labels in the race we will ensure that we are not trying to outbid one another."

For the record: Aztec Camera's latest single is The Crying Scare, and not as previously listed in Music & Media. We apologise to the band and WEA for the error.

including the smash hit single
"Unskinny Bop"
from the new album
"Flesh & Blood"

Chrysalis Invests In UK Radio

The Chrysalis Group has made its anticipated entry into the UK radio sector, buying a 99.9% stake in the Metro Radio Group for £1.47 million. There has been speculation over Chrysalis plans since chairman Chris Wright reported his interest in the commercial radio market at MIDEM in January.

The announcement comes just one week after US radio group Stoner bought a 10% share in Metro, which operates in the north east of England (M&M July 14). But Chrysalis corporate development director Richard Huntingford says there is no connection between the two acquisitions.

"We have been looking at the radio sector for the past nine months or so. I considered the market was overpriced until the spring when one or two of the less well-managed companies came out with gloomy forecasts."

"The effect on the market obviously made it a better incentive for us and Metro is one of the best-managed companies with a clear, proven track record. We feel commercial radio has the potential for long-term growth."

"We are not planning to become directly involved in the station's management, although we have a lot of creative resources within the communications and media division which can cross over into radio."

Huntingford adds that Chrysalis is looking at "all radio possibilities" including a local station launch and one of the national commercial networks.

And despite some reports that the UK Broadcasting Bill may include provisions limiting record company involvement in radio stations, Huntingford says, "All the indications are that we will not have restrictions on ownership."

Veronica Fights Ban

Although Dutch law does not prevent public broadcasters from entering into commercial activity, the Commission found that Veronica had given financial assistance and bank guarantees worth Dfl 2.5 million to Veronica. It also provided advice and allowed its staff to work for Veronica on a freelance basis. An associated company, Tornado, directly invested Dfl 8.4 million in Veronica shares, with profits going to Veronica.

If the Council of State rejects Veronica's appeal, which must be lodged within 30 days, the case may go to the European Court - a decision would not be expected until after the ban has been enacted. Last July, the European Commission concluded that Dutch media law is unfair and discriminatory.

** See separate story on page 12

MUSIC & MEDIA - July 31, 1992
Details Emerge Of Sonet UK Deal

By Adam White

The three-way transaction between independent labels Sonet, Ricordi and Intercord (M&M July 14) has been completed. Stuttgart-based Intercord and Milan-based Ricordi have each acquired 20% of the shares of Sonet Records UK from its parent company, Sonet Media of Stockholm. The value of the deal has not been disclosed. Recognized as a joint venture, Sonet UK will look to acquire product for exploitation in its home market and worldwide. Sonet Media retains 100% ownership of its UK music publishing operation, but the new company will establish a publishing unit to acquire and develop copyrights.

Rod Buckle, who has headed Sonet UK for more than 20 years, continued as MD of the new enterprise. Its board of directors comprises Ricordi president Guido Rognoni, Intercord president Herbert Kollisch, Sonet Media owner Dag Haeggqvist and Buckle. Rognoni is board chairman.

The venture replaces long-held business ties between the three independents. Sonet UK has licensed a variety of repertoire to Intercord and Ricordi over the past 10 years - most notably the output of Ricordi, for which it handles international representation until January 1999.

Sonet UK achieved sales of £5 million in the 12 months to June 1999. Buckle acknowledges that sales for the year just completed will be lower, partly because the firm operates at minimum levels when its previous distributor, PRT, closed down. Intercord, the record division of the Georg von Holtzbrinck multimedia group, reported sales of DM 70 million (130,000 people aged 14 and over) in the year to June 1998. Intercord markets owned and licensed repertoire in Germany, Austria and Switzerland. Its artists include Reinhard Mey and Jul Neigel; it has license deals with US labels Cypress, Scott Bros and American Gramaphone, among others. The Ricordi group has label, music publishing, distribution and theatrical interests. Last year, its record company generated sales of US$ 40 million through popular repertoire - artists include Mina, Antonello Venditti, Gianna Nannini and Gino Paoli - and an active classical division. Its distribution arm is said to be Italy's largest.

With annual sales of US$ 60 million, Sonet UK has labeled, publishing and recording studio properties, plus a sizeable video/TV/film production complex. Company chief Haeggqvist says the new joint venture was conceived "to consolidate our UK base and to operate as a repertoire source on a more substantial level."

B3 Slumps

Eldo Reiter, denies B3's slip in advertising strength and claims to be "very pleased" with the results. Reiter: "In Bavaria we face the toughest competition in all Germany, with Antenne Bayern and over 50 locals aiming directly at B3. There was no question that the market would rearrange because we no longer held a monopoly. And when you consider that against Antenne, our main competitor, B3 still has an 11% lead!"

Antenne Bayern's programming director Mike Haas criticizes the methodology of the survey, conducted by research institute Infocent, as "presenting the market with numbers it does not want to see" and calls for more advertisers to invest in research.

But within the survey's guidelines, Haas says the soft AC and Antenne Bayern has achieved its goal of a 20% daily audience, although with a 468,000-hourly reach it fell to meet its 500,000 target.

Haas: "B3 has had some incredible losses and though it refers to the gains at BI, that station is not pulling anything from us. They are simply feeding off our own. The goal for Antenne over the next year is to build in the areas the advertisers want, particularly from females 30-39, while seeking to lose as few teenagers as possible. Another aim is to break the 80% share in every city. Munich and Nuremberg, in particular, need strengthening!"

Infrane's survey calculates market share according to each broadcaster's proportion of listening time rather than audience figures. Here, BI leads with 35% (down 1%), B3 (tied) has 3% (unchanged), B3 23% (down 4%), B4 (classical) 2% (unchanged), Antenne Bayern 18% (up 1%), private locals 15% (top 2%), with the remaining 5% shared by channels from other states.

Of the commercial groups, the 25-station Charivari registered notable successes, surpassing the Gong group's 14 stations in total statewide hourly audience. Charivari scored a 49% leap to 200,000. Charivari 96.6, its flagship station serving Nuremberg, more than doubled its daily 1989 total to 130,000, equal with Radio F and Radio Gong (both up 2%) and just ahead of Antenne Bayern, which holds steady at 12%. B3 remains market leader on 24% despite a 9% drop.

Charivari 98.6 programme director Scott Lockwood attributes the gains to the format switch to "hot AC" from soft AC last June, targeting 20-40-year-olds. "I admire B3, but we have scored successes against it because we are different. The emphasis is on music, there's little news or traffic and we never interrupt the music with traffic reports. This has helped build loyalty with office workers."

"Musically, we are selective with a small library of up to 900 records. We rarely play new product, preferring to wait until releases become hits. The record companies hate us for it, but they do not do business with us," Buckle. According to BLM president Wolf-Dieter Ring, the gains by B3 are due this month.

The survey involved interviews with 18,000 people aged 14 and over, between January and April of this year. A national West German ratings survey supported by the public broadcaster ARD is also due this month.

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Bid To Silence

En Passer For '92. Gathered together to demonstrate the growing impact of the Concer. are the entire WEA Europe team of MDs attending WEA International's 1990 Worldwide conference at Madrid's Palace Hotel. Front row (left) to right, are: Hermann Schmitt, Stuttgart, Per-Anders Mattisson, Sweden, Tim Bartlett, London, Rob Dickens, chairman WEA UK. Second row (left to right): Harald Zunkelhuber, president WEA Central Europe, Sagi Tzuran, Israel, Marco Pignone, France, Milan, Andrea Marsicano, Austria, Jorgen Osterman, Sweden, Simon Price, Ireland, Peter Popp, Italy, Didier Plailly, France, Nick Holch, East West, and WEA UK MD Jeremy Hargrave.

Flash of Flamenco - WEA Germany's Giorgi Goshardin (right) and Luigi Calabrese, WEA International France president, get to grips with Spain's ancient musical form.

Just Do id Gruing she thumbs -up co Ekktra Entertainment chairman Bob Calabrese, WEA International France president. get to grips with Spain's ancient musical form.
Richard Branson - A Love Of New Challenges

Virgin France, just celebrating its 10th anniversary, is something of a tiny sister to its company’s crown. Last year it took an 8% share of a retail market, and had a turnover of around €US 150 million, up from €US 100 million in 1988. With the opening of first French megastore in 1989, and second in Marseilles, it has helped revitalise the French record market.

Indeed, Branson believes that with the right people you can do anything.

“Meet Patrick Zelisk (the president of Virgin France) about 10 years ago and appointed him to run the operation. He is an entrepreneur like myself, loves new challenges, and basically runs France almost as if it is his own company. Now our French record company is grown to a size where we are already considering launching another label. It has been enormously successful, has a tremendous roster of local bands and is doing very well with international acts.

“We are established in some 30 countries and we leave the MDs very much alone to run their companies. Some of our MDs love records and run a record company, some others have an entrepreneurial flair and want to do other things. Patrick has great vision and I think he does a terrific job of sharing this vision, like Patrick Houquequ (MD of the Virgin Megastore in France) who heads our retail operation.”

Going into retail was, as Branson puts it: “a challenge”, due to the state of the French record market, the VAT rate of 33.9% which makes things difficult for the retail sector. “When we started in France as a record company, the market soared until 1984, the reason for the reasons was that the retail market was sleepy. You had FNAC, a lot of supermarkets, and a lot of supermarkets selling on trucks, but no decent record stores.

“Now there are about 200 of all the major towns in France with the aim of creating places we could be proud of and hopefully would make money, but, most of all, would help the record business to grow. By doing so, we hoped we would wake FNAC up and bring other competitors to the market!”

Branson hopes to “double the size of the French record market within four years” and his challenge to the opposition has already been heard. UK retail chain HMV will open its first store in Bordeaux before the end of the year, where Virgin’s third store will also open. Another UK chain, Tower, is said to be interested in the French market, and FNAC has begun a multi-billion franc investment plan to modernise its network of stores and open new ones.

“The Paris megastore took 6% of the French retail market (about Fr 400 million) in its first year of operation. Branson claims that our first outlet, and the Soviet Union might be quite exciting as well!”

Branson, who is not known for socialising with his music industry colleagues, views Alain Lévy’s promotion to Popogram International’s top spot, as a positive move: “It is good that non-English and non-Americans run record companies. French or German or Italian hands have a difficult job working abroad, and to see a Frenchman in that position is pleasing. I don’t know him personally but I have heard he sounds very able, very tough. He built a very good company in France. We’ve spoken with him once or twice for bands, and I think we have won each time, so far!”

Branson is also very excited about the younger generation of music he is buying in new countries and creating new labels. He is a very vocal supporter of music that has been “thrown out of the window” by the IBA. By the IBA...
Top Men Quit Century

By Pat Stewart

Two of Century Radio's key executives, Mark Story and Bob Munday, have left the station, just a week after the first JNLR weekend ratings survey showed that 16% of adults tuned into the Irish national private stations. They are to become controller and head of music respectively at Manchester's Piccadilly Radio.

While Century has denied there was anything sinister about the departures, according to a spokesperson, 'Mark was only here to get the station up and running, and to deliver a certain audience level. The figures he has done that and he has now decided to go to England.'

Story added: 'We got 20% in most areas and 15% in Dublin. We're beating 2FM for 40% of the day in Dublin. I feel quite vindi- cated. It's been a great learning year.'

Meanwhile, the station has claimed a boost in advertising since the survey was released, dispersing doubts about its perfor- mance. Story: 'The advertising agencies have been very good. They turned round and said, 'We were wrong, you were right.' Advertising has zoomed up - companies we were thought were surgically attached to the Dublin station have come on board.'

Shaft Quits Sunset, Again

Mike Shaft, MD and founder of Manchester's Sunset Radio, who resigned last month after being sacked and then reinstated in a series of boardroom battles earlier this year, says he was "not prepared to sit around and watch the station..."

Explaining his second depar- ture from the station, he says: "I believe Sunset is very successful and I expect the next JNKR figures to be good. However, the board are not radio people and they want to make changes to the programming and other areas of the station against my advice. I wanted to wait until the JNLR figures and only change if necessary. I am not prepared to go on the board and am not going to take my advice."

At the moment, Sunset broad- casts this standard line back to general, and the only station in Manchester area. Where will it be in 12 months time? It will either be burned out, or doing what it does now."

A statement from Sunset Radio said: "The board wish to extend the station's tenancy contract for a major break in Germany with their station. It is currently at no. 19 in the German radio charts, with sales of over 30,000 copies. The German record company, DA Music, is expecting the single to go top 10 within two weeks."

Released at the beginning of March, the track started selling well after receiving good airplay throughout Germany. A further sales boost should follow a re-lease of the video by production company Oink, which DA Music hopes will receive extensive radio and TV airplay. The track also plans a radio and TV promotion tour in late July, culminating in an ap- pearance on ZDF's 'Fleissensliche' on 27 July. Ap-
Castaing Restructures EMI France by Emmanuel Legrand

Nine months after becoming MD of EMI/Parlo Marconi, Noel Castaing, former administrative and finance GM of the company, has launched a restructuring plan in a bid to improve the company's status and image.

Castaing: "Jim Fitzfield (CEO EMI) has brought a new energy and a new vision to the company, and I want to reflect that in France. My ambition is for EMI to become the third label worldwide, although the joint venture VEA/Carrere makes it a challenge. We have switched our name to EMI France, dropping the reference to Parlo Marconi because EMI/Parlo was perceived as the old lady of the French music business. I want EMI to be a company which reflects what is happening in the music scene today, one which takes artistic risks.

Castaing has restructured the company and there are now four different branches; three creative departments, with separate artistic, promotion and marketing teams, and one which handles sales and commercial matters. The three artistic departments: national, called Parlo Marconi and headed by Marc Briton, the former manager of Guesch Patti who was previously at EMI's France has been transformed into a cassette duplication plant for continental Europe.

The local department has also been restructured. Hervé Drefaux, from CBS International in London, has joined in the newly created post of director of international marketing and reports to Glepse. He will head a team of four product managers; Fabienne Font, Richard Prise and two additional label managers to be appointed shortly.

Two long-time employees have left the company; international manager Dominique Scarpi and Karin d'Hugues, Capitol label manager.

Castaing: "Our international team has never been very strong, because of the increasing amount of product coming from the UK and the US and from the new labels SIB, Enigma and IRS. In the past, we used to pass on some artists, even if we were topping the charts in the UK or the US. That is not acceptable. I want the company to be committed to each artist. For example, we have worked with Cliff Richard, but that is changing and we are starting to build a base for him."

The local department has increased its roster slightly. Most of the artists signed to Wanted were switched to EMI and the company's priority now is to develop new acts such as Blues Tournier, Nakaah or Zah.

At the same time, the label will continue to push its established acts: Guesch Patti, Charlélie Couture (who has now released his first CD album recently), Gerard Maness (who has just released his first gold album for his latest LP Moritat), Jeanne Man, Yves Dutot, Gerard Blanc (who will deliver a new album in September), and even Denis Roussos (whose last single sold 360,000 copies). International promotion of the national roster is handled by Pierre-Sasche, formerly with PolyGram, who is also label manager for the European acts signed to EMI.

Castaing's attitude to the French media is mixed. The music press is facing difficult times, with a drop in readers and the end of some titles. Meanwhile, all radio stations have an open attitude, especially to French variety. At the moment, the FM band is lopped off and I expect they will broaden the type of music they play. "EMI's policy towards radio is to build a partnership without taking shares in stations, because it's a completely different area. We are complementary, but taking shares in broadcasters is not interesting for us."

"In any case, radio stations in France are developing promotion practices which could have negative effects on artists. Increasingly, getting airplay on some stations depends on the amount of advertising you buy; the co-publishing deals have been replaced by advertising deals. If the practice is extended, the whole industry will suffer."

Castaing refuses to name two national FM networks which he claims are guilty of the practice on a regular basis.

RMC & Radio Classique Sign Agreement by Jacqueline Eacox

Radio Monte Carlo's (RMC) recently-signed agreement with specialist station Radio Classique looks set to bring classical music to a greater number of FM listeners in France. Under the terms of the agreement, the two stations will broadcast to the Paris, Monaco and Lille areas.

Up until now, RMC has broadcast classical music through its Monte Carlo Classique frequency on the Côte d'Azur, while Radio Classique's format has been accessible to audiences in Paris and the north of France. Radio Classique scored a 0.8% accumulated audience rating in the Lille area in the 1989 Médiaocales poll, or less than 7,000 listeners.

The agreement means that RMC will effectively rent out its Monte-Carlo Classique frequency to Radio Classique, while retaining a say in the new format, as it did when it launched as a special weekly two-hour slot. National advertising will be handled by Radio Classique's existing sales house. The new mini-network is expected to be expanded with frequencies in Marseille and Lyon in the coming months.

SACEM/SDRM had its best year ever in 1989. The French performing rights society collected almost Fr 2.4 billion (app. USS 435 million) and distributed Fr 1.6 billion, an increase of 4.6% over 1988, to more than 500,000 works.

The total number of works registered at SACEM now tops five million. About 71,000 French and 67,000 foreign new titles were registered at SACEM in 1989.

SACEM collected Fr 1.4 billion, up 3.08% compared to 1988, while mechanical rights society SDRM collected Fr 965 million, an increase of 20.4%.

Globally, 38.1% of SACEM's revenues came from audiovisual media (TV and radio), 24.3% from records and videos, 23.4% from the public use of pre-recorded music, 12.9% from foreign revenue, 8.7% from live shows and only 2.2% from cinema. The two areas which scored major increases were the audiovisual media and the public use of music.

Jean-Loup Tournier, GM of SACEM comments: "The health of the music industry in 1989 is clear: CD outsells vinyls, cassettes continue their growth, revenue from the blank tape levy is increasing, and distributed record companies have arranged new profitability and live music continues to exist despite a lack of returns."

"This is reflected in SACEM's figures; authors rights are rising. But at the moment, we have tightened our management costs, while increasing a lot in tools for the future."

Management costs reached 17.7% of SACEM-SDRM's total revenues, a slight drop compared to 1988 (18.1%) and 1987 (20.1%). A rate that is, according to the SACEM chief, "approaching the rate of foreign sales."

These ratios are explained by "the high level of analysis of all the material that is played on television or broadcast in France."

Mechanical rights from records and tapes remain SACEM-SDRM's largest single source of revenue at Fr 391.6 million. It is mainly due to the major increase in CD sales (41 million units in 1989) and cassettes, while vinyl singles and LPs are dropping.

SACEM also notes the development of sales of music videos and CDV as a factor of expansion, while CDV sales reached Fr 68.3 million.

FM radio only accounted for Fr 20.3 million of revenues (an increase of more than 60% compared to 1988), while private national stations paid SACEM Fr 94.4 million, foreign revenues netted Fr 252.5 million.

Tournier: "The main countries using French works are Belgium, Germany, the US, Italy, UK, Switzerland and Japan. Classical music still represents more than one third of French exports, followed by soundtracks and 'chanson francaise'.

The recent breakthrough of acts like the Gipsy Kings, Patricia Kaas and Mano Negra has not yet created significant movements of rights."

National repertoire represents 53.4% of the total amount distributed. The main supporters of French works on radio are RTL and public station France-Inter, while for television they are Antenne 2, M6 and F3.

Tourneir: "Some radio networks only play 18% to 20% of French-language songs. NRJ, for example, after increasing the number of French songs over several months, now programmes a large majority of Anglo-American songs. But NRJ's recent drop in ratings obviously has to do with the decline in the number of French songs played by the station!"

After long negotiations, SACEM recently signed a deal with TV channel TF1. The channel had a contract based on its status as a public channel, but it was privatized in 1987. The new contract is based on 5% of the gross advertising revenue of the channel. SACEM notes that co-publishing deals between publishers and radio stations are declining, and believes it is mainly due to a 1988 call by its general assembly to limit co-publishing deals.
French radio network Metrolys has signed a collaboration deal with French station Radio Ace, marking the company's first move into Flanders.

Radio Ace, which is based in Wiltzr, near Aalst, was founded in 1985 and is owned by a non-profit association, Radio Kamino. Its latest audience figures, from the Centre for Media Information (EMIC), were 12.5 million.

The Metrolys deal will come in effect later this summer, when the station will be renamed Ace/Metropolys.

Metrolys' Laurent Honig: 'This is important to note that we have not bought Radio Ace. We will act as a consultant to the station and will promote it as much as possible. We want it to become one of Ace's top stations.'

He adds: 'This deal makes us the first French station outside France to broadcast in another language and we plan to do the same in Holland and Spain in the near future.' However, Honig says Metrolys does not plan to establish a network.

In France, Metrolys has adopted a rhythmic dance format and, says Radio Ace station manager Werner Schaeffer, 'the fact that we have the same CHR/dance format, with virtual- ly no competitors in the area, is a big advantage.'

Schaeffer adds: 'We expect the anti-network law for Flanders to be passed very soon and so the collaboration with Metrolys is perfect. We have the right product and the power, but we are not experienced in promoting the station. And that's where Metrolys will help us.'

Meanwhile, Metrolys plans to launch a advertising company in Belgium to handle sales for its outlets.

Metrolys, which has been operating in Wallonia for more than two years, has also announced plans to increase the number of stations there which receive its satellite programming from three to seven.

In order to win the attention of listeners as the judges, Over 100 new stations were chosen because, according to the organisation's research. The panel's segments will be aired in August on the broad-based station 'Tipparade', a widely aired selection of music.

Radio Italia Network, said that his station has also received a letter from Audiodata reminding them of the clause in their contract which states that no station should subscribe to other research organisations. There will be many more letters addressed to this topic about this issue and it is not for the industry, but for the broadcasters who play our music!'

Phonogram Signs Cinema Deal

Phonogram (Italy) has signed a deal with the national cinema production company Cecchi Gori to market and distribute OST albums on the national and international markets. The initial agreement is for 14 albums.

Four will be released this month and include music by Ennio Morricone and the noted national musician/producer Gianfranco Bigazzi. A special sales campaign covering all Phonogram's OST repertoire will be launched with the first new releases. This will include press advertising and retail displays.

Radio Italia Ventures Into Austria, Spain

Radio Italia Network is drawing up plans to broadcast in Austria, Spain and Hungary. The station, which airs throughout 90% of Italy and has a dance music format, already transmits to the Austrian region of Carinthia.

Station president Mario Pinosa: 'It is not yet possible to open a private station in Austria, but we broadcast programmes in German from our production centre in Udine. They reach as far as Carinthia. It is legal but we want to open an official station in that region.'

Pinosa also heads the Editorial Spaina Network company, which is based in Palma, Majorca, and is searching for broadcast partners in Spain. He refuses to speculate on any launch date, but says EMI Belgium.

Radio Dimensione Suono has announced that it is now subscribing to the only major commercial Italian music research organisation. The decision represents an important boost to DataMedia, which is fighting to gain official status for the Italian music industry.

Meanwhile, Luca Dondoni, head of PR at Radio Milan International 101, could not confirm whether his station would subscribe to DataMedia. But Mario Pinosa, president of Radio Italia Network, said that his station's subscription would not, at least for the time being.

'Ve don't subscribe to DataMedia because its statistics are not official!' He says his station will with Audiodata who had been very active when it comes to critical of the length of time it takes to deliver results. 'That's why many stations subscribe to both organisations. DataMedia is quicker with its statistics but Audiodata is more credible!'
NRK Suffers Audience Drop

Norwegian public radio and TV broadcaster NRK appears to have suffered a significant audience drop, due to a strike by the majority of its journalists, cameramen, newswriters and editors. Leaked figures, allegedly based on NRK's own research, indicate that local radio stations scored an 11% audience increase, from 17.3-28.2%, during a three day period.

However, NRK's acting MD Ken Nilsson dismisses the figures and says that official NRK research, showing only minor losses in listeners on PI and P2, is more accurate. He admits that during the first week of the strike, the overall audience for NRK's TV channel dropped from 62% to 49%, while the number of Norwegians watching Swedish television, only available to about one-third of the population, almost tripled from 4% to 11%.

The strike has meant that TV news coverage on local stations is maintained only by four news bulletins per day on national radio station PI. It has also meant that there has been a significant increase in the number of people listening to pirate stations.

Metronome Hits With First Releases

Metronome, the new company formed by WEA Sweden in April, is claiming early success with the release of two singles in the UK.

"Metronome was formed to increase our share of the local market by exploiting the best Swedish and international talent at our disposal, and that is what we are doing," he adds. That singles have benefitted from significant local and national radio airplay.

Further success is expected with Sandelin/Ekman's 'I Will', which entered the chart at no. 7, and Zeppa Hamling's 'Going Through The Motions', a single recently released on the national 'Fritskooblikan' radio.

River City People

Singer for Zonis Machine and conductor for the New Adventure's. The band have sponsored their first video even before EMI signed them. And they've appeared on the Saturday morning kids shows.

They built up their following via the club and college circuit but have since released their debut album last September. While the controversy 'Catch The Flame (which deals with abortion) is the album, California Dreamin', which is the album that has been picked up by most UK stations and has been receiving national commercial broadcaster support.

Since they released their debut album last September. While the controversy 'Catch The Flame (which deals with abortion) is the album, California Dreamin', which is the album that has been picked up by most UK stations and has been receiving national commercial broadcaster support.

In addition to the UK, the single is also doing well in Germany, Holland and Spain.
MEDIA MUSIC

FFRR Dance Compilation Fights For Airplay
by Gary Smith

Despite the massive popularity of dance music, particularly in the UK, most DJs are still not convinced about its effectiveness for programming. In an attempt to overcome this, London Records' dance label FFRR has done a mail-out of its recently released compilation 'Gold On Black' to win the attention of drive-time and daytime programmers.

The album is FFRR's second compilation; last year Silver On Black sold 40,000 copies in the UK. Gold On Black was released in the spring and has sold 10,000 copies so far. With a career dating back to the 60s as lead-singer with The Stooges, Iggy Pop is one of the most commercially successful rock stars. His recent album 'A & R' is particularly successful.

Iggy Pop - Nobody's Stooge

With a career dating back to the 60s as lead-singer with The Stooges, Iggy Pop has been a record label, Virgin, and a new album, 'Brick By Brick', released at the beginning of July. And while Pop's more recent solo efforts for his old label A & R, most programmable, Virgin international product manager Tania Davies says things are different this time.

The overall sound and approach of Brick By Brick is typical; very few overdubs, most tracks recorded on the spot. One of the most successful tracks is 'Make You Sweat' which was working with Bowie, and 'One of the most commercially successful rock stars'. His recent album 'A & R' is particularly successful.

One thing that most companies seem to regard as irrelevant these days, but which I still think is a good idea, is to set up competitions and to give DJs copies of the LP as prizes. With Gold On Black we set up the competitions on the Friday before release so that winners were getting their copy at the weekend, a day or two before it was in the shops.

The week after release we mailed out the CDs; these days most DJs prefer CDs. Then the natural follow-up after that was a phone call to ascertain which tracks they were playing. At the same time, it reminded them about the album.

Thompson says the response has been positive and that tracks are being played in the UK by Stu Allen at Piccadilly Radio in Manchester, Tim Smith at Metro Radio in Newcastle, and Jeff Young's 'Big Beat' show. So far, the album has sold about 20,000 copies in the UK, and although Thompson says it is too early to give figures for mainland Europe, pre-sales were "healthy".

Thompson is in no doubt about the way dance music has to go in order to move on, and he is not afraid to spell it out. "The only way forward is to make better records. Soul II Soul are a good example of quality cross-overs, along with The Chameleons and Diane Brown & Barry K Sharpe. Of the re-mixers Norman Cook is one of the best, because he knows the importance of a proper song structure. The sort of thing that really works well is melodic, mid-groove material."

EXPLOSIVE CHART BUSTERS

Explosives feature the major new releases by established and new artists. It includes recent releases still in need of support on European radio.

CHART ENTRIES

Airplay Top 50
Madonna - Hanky Panky (33)
Crae McLean - Give It To Me (41)
Janet Jackson - Alright/Comme Back To Me (44)
FAB - Thunderbirds Are Go (46)

Hot 100 Singles
The Stone Roses - One Love (12)
David Hasselhoff - Go Get The Cup (58)
Arianna - Techno/ Rockin' Over The Beat (63)
Spoon Dagu - I'm Free (72)

Top 100 Albums
Anita Baker - Compositions (29)
Maxi Priest - Born Alive (37)
Beach Boys - The Collection (60)

FAST MOVERS

Airplay Top 50
Roxette - It Must Have Been Love (3-1)
New Kids On The Block - Step By Step (4-8)
Joelle Urrutia - White & Black Magic (17-17)
Dep - You Can Be (25-25)
Bob Geldof - The Great Song Of Indifference (20-12)

Hot 100 Singles
MC Hammer - U Can't Touch This (46-28)
FAB - Thunderbirds Are Go (22-28)
Glen Medeiros & Bobby Brown - She Ain't Worth It (34-19)
Le Van Gabo - Le Tups De Copains (38-67)

Top 100 Albums
Matchless - Mein Lebens Jorn (8-23)
Natural History - The Fish (14-20)
Rolling Stones - Hot Rocks Vol. 1 (19-28)
Jean - Michel Jarre - Waiting For summer (20-55)

HOT ADDS

Breaking Out On European Radio
Alannah Myles - Love In
Bruce Hornsby - The Range - Across The River

YESTER SHEET MUSIC

YESTER CHART - July 21, 1990

The Hot Euro chart top five from five years ago.

'YESTER CHART - July 21, 1990'

YESTER CHART - July 21, 1990
THE MOST PLAYED RECORDS IN EUROPE

- UNITED KINGDOM
- GERMANY
- AUSTRIA
- SWITZERLAND
- ITALY
- HOLLAND
- SPAIN
- FRANCE
- FINLAND

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AMSTERDAM 31.20.669.1961
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Country Charted</th>
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<tbody>
<tr>
<td>1</td>
<td>Sacrifice</td>
<td>De La Soul</td>
<td>UK</td>
</tr>
<tr>
<td>2</td>
<td>Ooga Booga</td>
<td>MC 3886</td>
<td>UK</td>
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<td>3</td>
<td>Nuthin' Gonna Stop Me</td>
<td>Cypress Hill</td>
<td>UK</td>
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<tr>
<td>4</td>
<td>Wait 'til I Get You</td>
<td>Blackstreet</td>
<td>UK</td>
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<tr>
<td>5</td>
<td>I Keep My Eyes Wide</td>
<td>A-Ha</td>
<td>UK</td>
</tr>
<tr>
<td>6</td>
<td>Nothing More</td>
<td>Michael Jackson</td>
<td>UK</td>
</tr>
<tr>
<td>7</td>
<td>I'm Still Waiting</td>
<td>Whitney Houston</td>
<td>UK</td>
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<td>8</td>
<td>Right Here Waiting</td>
<td>Right Here Waiting</td>
<td>UK</td>
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<tr>
<td>9</td>
<td>I Stand by My Man</td>
<td>David Harelik</td>
<td>UK</td>
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<tr>
<td>10</td>
<td>Don't Let Me Be Misunderstood</td>
<td>Daryl Hall &amp; John Oates</td>
<td>UK</td>
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<td>11</td>
<td>Reunited</td>
<td>Huey Lewis &amp; The News</td>
<td>UK</td>
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<td>12</td>
<td>I Can't Touch This</td>
<td>The Beach Boys</td>
<td>UK</td>
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<td>13</td>
<td>You've Got a Friend</td>
<td>Etta James</td>
<td>UK</td>
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<td>14</td>
<td>Another Night</td>
<td>Dennis Wilson</td>
<td>UK</td>
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<td>15</td>
<td>It's On You</td>
<td>Mariah Carey</td>
<td>UK</td>
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<td>16</td>
<td>Everybody Everyday</td>
<td>Milli Vanilli</td>
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<td>Double Trouble</td>
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<td>19</td>
<td>Get the Cup</td>
<td>David Harelik</td>
<td>UK</td>
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<td>20</td>
<td>I'm Still Waiting (Phil Chill Remix)</td>
<td>Sharry Comeback</td>
<td>UK</td>
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<td>21</td>
<td>All I Wanna Do Is Make Love To You</td>
<td>J. Geils Band</td>
<td>UK</td>
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<td>22</td>
<td>Hey Je L'Adore</td>
<td>Paul Simon</td>
<td>UK</td>
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<td>23</td>
<td>The Humdrum (Get Wicked)</td>
<td>The Stranglers</td>
<td>UK</td>
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<td>24</td>
<td>Loving You</td>
<td>Martha Washley</td>
<td>UK</td>
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<td>25</td>
<td>Rockin' Over The Beat</td>
<td>The Rolling Stones</td>
<td>UK</td>
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<td>Don't Miss The Partyline</td>
<td>The Rolling Stones</td>
<td>UK</td>
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<tr>
<td>27</td>
<td>Sadness</td>
<td>Soul II Soul</td>
<td>UK</td>
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<td>28</td>
<td>Put 'Em Up</td>
<td>Kiss</td>
<td>UK</td>
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<td>29</td>
<td>Le Temps Des Rythmes</td>
<td>Radio Birdie</td>
<td>UK</td>
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<tr>
<td>30</td>
<td>Falling To Pieces</td>
<td>Offspring</td>
<td>UK</td>
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<td>31</td>
<td>Azzuro</td>
<td>Blue Pearl</td>
<td>UK</td>
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<tr>
<td>32</td>
<td>Ho De La Luna</td>
<td>Maximo Atanas</td>
<td>UK</td>
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**NEW ENTRY**
**PREVIEWS**

**SINGLES OF THE WEEK**

**Chihuahua**

- Epic

- Upgrading Latin music with a strong American Indian flavor. All this is spacer up with a touch of modern lead guitar and the Galli call and response vocals. A major change from the band's second LP Namaste, symphonically produced by Jimmy Queen (Stax, Pitch, Clash, Tea & Fantasy).<br>

**Soft House Co.**

- What You Need - Global Village<br>

- A truly up-to-date record that combines a house backing with big slices of Philadelphia style strings. Minimal vocal input but enough happening to keep the average dance floor atmosphere happy.

**Almost**

- When The Night Comes - WEA<br>

- A smooth, Lounge-tinted ballad from a French artist who has already had a hit in Europe with Reality. Smooth and formulaic but undoubtedly commercial.

**Louie Louie**

- Strong Is The Up Of Luxury - fax<br>

- Cool, funky music perfectly suited to both the dance and the dance floor. Taken from the debut LP. The State I'm In, the band are already doing well in the US and starting to pick up in Europe.

**Macyallen**

- The Very Best Of, Volume 1<br>

- This rate hard rock helped by a majestic arrangement and a mellow production. Passionate vocals and a good hookline.

**Enigma**

- In The World - Novus/Arts<br>

- With a relentless tune, an enfant-terrible lead vocal and a house beat this is certainly commercial. Lightweight dance music.

**Phil Manzanera**

- A Million Reasons Why - Expression<br>

- This is a truly up-to-date record that combines a house backing with big slices of Philadelphia style strings. Minimal vocal input but enough happening to keep the average dance floor atmosphere happy.

**Ricky Shayne**

- Hey Mama - EVIG Mob<br>

- Working his way through this year-jerk of a song with the help of a massed chorus vocal and a grandiose production. A ballad with a good melody, well written and well produced. Rich, full-bodied vocals and a good range but, perhaps more importantly, the songs stand up as well.

**Richard Rogers**

- Can't Stop - BCM<br>

- In line with the general move away from raw grooves towards 'real songs', this LP concentrates on the melodic but at the same time there are strong hip house grooves to keep the dance quota up. Rogers has a rich, full-bodied voice and a good range but, perhaps more importantly, the songs stand up as well.

**Guru Josh**

- Infinity - de Construction<br>

- A smooth, lounge-tinted ballad from a French artist who has already had a hit in Europe with Reality. Smooth and formulaic but undoubtedly commercial.

**Bob Geldof**

- The Vegetarians Of Love - Mercury<br>

- A ballad with a good melody, rich vocals and a fine production. A truly up-to-date record that combines a house backing with big slices of Philadelphia style strings. Minimal vocal input but enough happening to keep the average dance floor atmosphere happy.

**Steve Booker**

- Wedding Day - Parlophone<br>

- A ballad with a good melody, rich vocals and a fine production. A truly up-to-date record that combines a house backing with big slices of Philadelphia style strings. Minimal vocal input but enough happening to keep the average dance floor atmosphere happy.

**Camel**

- Real Man, Weave Back - Mercury<br>

- Camel have really moved very little from the formula that made them one of the best dance bands of the mid-80s. Blackman's skills as a producer were never in any doubt but despite the inclusion of some of the group's finest material, this is still World Up revisited.

**TheTime**

- Pandemonium - Parlophone<br>

- The Time were, until now, the ones that got away. When they split up in 1985 they were, alongside Cameo, producing some of the best dance music of that time. Now they are back and seemingly none the worse for the break. The Prince influence is unmistakable but entirely it is integrated into a fully funkier sound than associated with the band's fellow Minneapolis Loads of energy, great fun.

**The Blow Monkeys**

- Springtime For The World - RCA/EMI<br>

- Dr Robert's band have certainly not limited themselves stylistically in the making of this LP. In an honourable and often successful attempt to reflect the spirit and diversity of their world, the band have made use of a variety of genres from rai to house/R&B 70s funk. Almost a concept LP, the record smoothly places ethnic samples alongside state-of-the-art programming techniques as on the Hillside A-Fraud, featuring Chib Khale and the song of the same name. Fabulous!

**Editor Gary Smith**

- Contributed by Peter de Bruyn, Kops and Mark Baker.
**UPCOMING SPECIALS**

**Issue 37**
**HOLLAND II**
15 - 9 - 1990
Advertising deadline
21 - 8 - 1990

**Issue 38**
**SCANDINAVIA II**
Publication date
22 - 9 - 1990
Advertising deadline
28 - 8 - 1990

**Issue 39**
**FRENCH RADIO SCENE**
Publication date
29 - 9 - 1990
Advertising deadline
4 - 9 - 1990

**Issue 40**
**TV MERCHANDISERS RADIO + COMPIILATION SERVICE FOR ALL MARKETS**
Publication date
6 - 10 - 1990
Advertising deadline
11 - 9 - 1990

**Issue 41**
**GERMANY II**
Publication date
13 - 10 - 1990
Advertising deadline
18 - 9 - 1990

For Ad details call (20-6691691)

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**MUSIC TRACKS**

**MUSIC MEDIA**

**UPCOMING SPECIALS**

**Issue 42**
**SPAIN II**
**BERLIN INDEPENDENT DAYS**
Publication date
27 - 10 - 1990
Advertising deadline
2 - 10 - 1990

**Issue 44**
**UK II**
Publication date
5 - 11 - 1990
Advertising deadline
9 - 10 - 1990

**Issue 45**
**BELGIUM II**
Publication date
11 - 11 - 1990
Advertising deadline
16 - 10 - 1990

**Issue 46**
**FRANCE II**
**LOOKING EAST**
Publication date
7 - 11 - 1990
Advertising deadline
23 - 10 - 1990

For Ad details call (20-6691691)

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**MUSIC TRACKS**

**PROMISING ARTS**

**by Gary Smith**

Congratulations to The Dance Bandits. The band were featured on Talent Tracks cassette no.37 and now, after months of negotiation with various companies they have signed a 12" single and album deal with Sleeping Giant International. The band were signed by A&R man Ian Taylor-King, the ex-drummer of Hot Chocolate. Their first release will be an extended version of The Android from the LP Window Shopping called The Android Montsideroidix.

Yet another dance label has sprung up in Copenhagen. The new venture, Showroom, is part of Medley Records, the label responsible for launching Laidback, Disneyworld After Dark and more recently Hanne Boel. The two people behind the label are Cacafuth and Soundlock, who also work under the collective title of Soulpower Productions. According to Medley MD Michael Ritto the duo work last which, judging by the sheer number of projects they are currently involved in, is an absolute necessity. The label's first two releases are a dance version of Imagination's Just An Illusion, Kingdom Sound and the, as yet untitled, debut single from Yasmin, both songs are scheduled for August release.

As well as releasing a few records by, as yet, unknown artists, they are also preparing two songs for the next Vanessa Williams L.P. Included is a cover of Two Of A Kind, two tracks for the forthcoming Queen Latifah LP and two backing tracks for Yazz's next L.P. Yazz is busy writing lyrics to accompany the scores, after which the Danish duo will produce the songs.

---

**Hysteria**

Satisfied [Savage UK] Contact: Savage/Shaye Adams [tel.44.7.49072247/fax.2942163]

One of the latest batch of releases from the label which has appeared on Talent Tracks more than most. This is a house-based number with a sweet soul vocal line, reminiscent of I Can't Help Myself/The Rain. Nevertheless, a good club record. Licence and sub-publishing are free except UK.

**Jerrok Green**

Maken Pa Bordet [E.I.S, Sweden] Contact: E.I.S John Crawford [tel.46.18.507967/46.18.507967]

An excellent debut single by a Swedish artist from a brand new label. The song was produced by Larsn! Ringold who also plays keyboards on the track. Ringold has made a name for himself on Sweden's top live fairs for bands like Rosetta, The Creeps and Sator and now proves that he can do the same in the studio. Licence and sub-publishing are free except Sweden.

**Denya Versallies**

One More Night [Mike/USA] Contact: Warner/Chappell/Peter Curliss [tel.212.3992610/fax.727778]

The debut single by this New York-based singer might at first sound a little throw away but she writes her own material, co-produced the single and can be regarded as a long-term prospect. The single is already a club hit in NY and seems set to cross over to the continent. Licence free except US and some sub-publishing negotiable.

**Hanne Boel**

I Wanna Make Love To You [Medley/Denmark] Contact: Gig/Peter Rauh /fee

Yet another band from Manchester with a rock sound and a dance feel. The music is very 80's influenced with a strong hook line and some attractive guitar playing. Their first release on a major label but the band already have a strong regional following in the UK. Picking up club and airplay.

**Paradise X**

2 Much [Mr Modo/UK] Contact: Mr Modo/ Adam Horriscott [tel.44.7.725804/44.7.729735]

This song has been no 1 on the UK house charts for the last three weeks and is definitely a club hit. The track is unlikely to translate to radio play in its present form but if the mix on side A by the enigmatic Youn (ex-Killing Joke) is excellent. Licence and sub-publishing free except UK.

**Jako**

Lethal One [Phonogram/Holland] Contact: PolyGram/Hermann van der Swan [tel.31.15.475416/31.23139]

Not a new band - at least not in Holland - but this is their major label debut and it is really very good. They are a three-piece band in the classic power trio vein and they will be one of the bands representing Holland at the New Music Awards. They too may be a possibility of a sub-licensing deal.

**Phill Edwards**

Don't Look Any Further [Gig/Australia] Contact: Gig/Peter Rauh /fee

Another quality slice of what would normally be called intransatlantic soul, except that the music comes from Australia. Taken from the LP, Mysterious, this song is already charting in Australia with airplay in Germany and Sweden. Bursting with potential.

**Sireno Le Gassick**

Pretend Kind Love [Pro-Audio/Pakistan] Contact: Pro-Audio Edward [tel.44.7.8392672/tel.9299460]

A sound more reminiscent of the Jam/Lewis production style than today's more minimalist approach, this song has a lot of good moments. Although there are also a few less notable. A promising debut though that is getting regional UK airplay. Licence available except UK.

**The High**

Blue Set Go [London/UK] Contact: London/ Katherine Granger [tel.44.81.747122/44.81.747118]

Yet another band from Manchester with a rock sound and a dance feel. The music is very 80's influenced with a strong hook line and some attractive guitar playing. Their first release on a major label but the band already have a strong regional following in the UK. Picking up club and airplay.

Records mentioned on this page are by promising acts which have potential for breaking into the pan-European market. The selection is done by the editorial team of Music & Media, Radio & TV programmes wanting to play the material mentioned here should be aware that not all records are necessarily released in every territory. International A&R managers and music editors on the look out for new deals should contact the original masters/publishing owners. Licency of origin and contact numbers are listed at known. Those wishing to submit material to this section should send their records, biographies and photos to Music & Media, Gary Smith, PO Box 1017, 1066 AA Amsterdam, Holland.
ITALIAN RADIO

Media Law And Disorder

The implications of impending broadcast legislation

by David Stanfield

On March 10, 1975, Radio Milan International
became Italy's first
commercial station and
since then the number of
local, regional and
national stations has risen
to 400. While the lack of
government regulations
has often been blamed
for the constant increase
in the number of
broadcasters, parliament
is now poised to introduce
laws which will have
radical effects on the
private radio sector.

Oscar Mammi, minister
for post and telecommu-
nications, seemed to
have little regard for the special
needs of radio when he drew up
his proposals for laws to regulate
the public and private TV
and radio sectors. Indeed, his major
aim is seen to be to curb the ex-
pansionist activities of media
magnate Silvio Berlusconi by in-
troducing measures which would force
Berlusconi to sell one of his
TV companies or his Il Giornale
newspaper.

However, embodied in Mam-
mi's proposals are plans for a
redistribution of radio frequen-
cies, changes to advertising re-
strictions and different regula-
tions for networks and national
broadcasters. The proposals have
already been approved
without fuss by the Senate and now sta-
tions must wait for the entire parli-
ament to vote. When that vote
will take place remains unclear.
Organisations representing both
local, community, network
and national stations have fought
long and hard to win the favour of
politicians and radio lobby groups
ACE, RNA, Federadio, ARM and
Corallia organised the first 'A
Law For Radio' conference in
December last year. They
heard all political parties pledge
support for radio legislation
which would not be swallowed up
in laws for the entire broadcast-
sector.

RNA, founded by Alberto Ha-
za, head of private national sta-
tions Rete 105 and Radio Monte
Carlo, was set up specifically to
protect the interests of networks
and stations that aspired to na-
tional status. Hazan confirms
that RNA is still lobbying politi-
cians on a day-to-day basis.
But while Franco Murgi, pre-
sident of Corallia, claims great vic-
tories for local and community
stations, as long as no further
changes are made in the Senate-
approved regulations, Hazan
describes the whole package as
'scandalous'. He says frequency
re-distribution would seem to fa-
vour local and community sta-
tions.

Non-music based community
stations (operated by cultural
and political groups) would be alloca-
ted 39% of the national frequen-
cies. 70% will go to commercial
broadcasters with local stations
occupying two thirds of that
upfront. But no directive on how
frequencies will be allocated has
been given yet. Hazan: 'We don't
know how they will decide, whom
they will choose or how the fre-
quencies will be divided'.

Hazan reminds that state broad-
caster RAI produced a report a
few years ago which said only 400
stations should be allowed to
broadcast in Italy. 'Everybody
complained and the study was re-
dicted. It's still there but, because
it was made by RAI, nobody
trusts it. They are competitive.
It's as if I made a similar report
which said that only myself and
another two or three stations can
stay. It depends on the criteria you
use.'

"It's not easy to get national advertising
unless you are tied to an agency."
Bruno Ployer

Frequency Redistribution

Angelo Borra, owner of the Radio
Milan network: "If there is a law
without a frequency plan it will
be chaos. But there will be a two year
waiting period before any changes
are made and, if station owners
show good sense and profession-
alism, it will be possible to find
ways of working'.

Bruno Ployer, programme di-
rector at the Rome-based
network Radio Dimensione Suono,
believes the government will have
to make some difficult decisions
when frequencies are allocated:
"They will have to say 'you have
to choose your station now. How
they will decide who will be allow-
et to continue and who will not?
We hope to be in the first category
of course, but who knows?'

Hazan believes that the fre-
quency re-distribution plan could
be part of a larger design, linked
to proposals for advertising re-
strictions. Senate-approved regu-
lations state that private national
broadcasters will be limited to na-
tional advertising only while local
stations (excluding community
stations) will be permitted to
broadcast both local and national
ads. National broadcasters will
be given two years to comply
with the new regulations.

Hazan: "It could be that the
government will allocat frequen-
cies that cover large areas. That
would mean that you could not
come to the capital to broadcast
local adverts. If they give me a frequency on a
high mountain I could maybe reach
five towns. But one frequency for
five towns would mean that I
stations should be allowed to
broadcast in Italy: ' Everybody
complained and the study was re-
nected. It's still there but, because
it was made by RAI, nobody
trusts it. They are competitive.
It's as if I made a similar report
which said that only myself and
another two or three stations can
stay. It depends on the criteria you
use' ."
ITALIAN RADIO

Italy's Top 10 Music Stations

1. Rete 105 (Milan-based)
   - Format: Pop with a strong international focus
   - National rank: 10th
   - Target audience: 16-44
   - Program hours: 1,175 (national), 42 (regional)
   - Number of people listened to (national): 1.2 million
   - Number of people listened to (regional): 0.18 million
   - Number of listeners per hour (national): 225,000
   - Number of listeners per hour (regional): 25,000

2. Radio Deejay (Milan-based)
   - Format: Contemporary
   - National rank: 10th
   - Target audience: 16-34
   - Program hours: 1,175
   - Number of people listened to: 1.2 million
   - Number of listeners per hour: 225,000

3. RAI Sterio 2 (Rome-based)
   - Format: International
   - National rank: 10th
   - Target audience: 16-34
   - Program hours: 1,175
   - Number of people listened to: 1.2 million
   - Number of listeners per hour: 225,000

4. Radio Monte Carlo (Milan-based)
   - Format: Pop
   - National rank: 10th
   - Target audience: 16-34
   - Program hours: 1,175
   - Number of people listened to: 1.2 million
   - Number of listeners per hour: 225,000

5. Radio Italia Sola Musica (Milan-based)
   - Format: National Pop
   - National rank: 10th
   - Target audience: 16-34
   - Program hours: 1,175
   - Number of people listened to: 1.2 million
   - Number of listeners per hour: 225,000

6. Radio Dimensione Suono (Rome-based)
   - Format: International
   - National rank: 10th
   - Target audience: 16-34
   - Program hours: 1,175
   - Number of people listened to: 1.2 million
   - Number of listeners per hour: 225,000

7. RAI Stereo 1 (Rome-based)
   - Format: News
   - National rank: 10th
   - Target audience: 16-34
   - Program hours: 1,175
   - Number of people listened to: 1.2 million
   - Number of listeners per hour: 225,000

8. Radio Ita Italy Network (Bologna-based)
   - Format: Italian Pop
   - National rank: 10th
   - Target audience: 16-34
   - Program hours: 1,175
   - Number of people listened to: 1.2 million
   - Number of listeners per hour: 225,000

   - Format: News
   - National rank: 10th
   - Target audience: 16-34
   - Program hours: 1,175
   - Number of people listened to: 1.2 million
   - Number of listeners per hour: 225,000

10. Radio Norba (Bari-based)
    - Format: News
    - National rank: 10th
    - Target audience: 16-34
    - Program hours: 1,175
    - Number of people listened to: 1.2 million
    - Number of listeners per hour: 225,000
Tuning In To Kiss/Metropolys

“Tuning In To Kiss/Metropolys” is a section of the document that lists the current hit songs and artists. The list includes both English and French songs, demonstrating the bilingual nature of the radio station.

**Playlist:**
- “Dreaming” by The Rolling Stones
- “I Can’t Touch This” by MC Hammer
- “1999” by Prince
- “It Must Have Been Love” by Roxette
- “We Will Rock You” by Queen
- “Sweet Child O’ Mine” by Guns N’ Roses
- “No Scrubs” by TLC
- “Shape Of My Heart” by The Cranberries
- “Sweet Victory” by Whitney Houston
- “I Want It That Way” by Backstreet Boys

**Notes:**
- The songs are categorized into “A List” and “B List.”
- The playlist is updated daily to reflect the current hit songs.
- The station emphasizes its dedication to showcasing a variety of music genres, reflecting its diverse audience.

**Context:**
- This section is part of a broader radio news report, possibly included in a magazine or a news website that focuses on music and radio.
- The content highlights the station’s efforts to provide a diverse and engaging listening experience for its audience.

This section provides a snapshot of the current music landscape, reflecting the station’s role in shaping and reflecting the popular culture of its listeners.
Radio Show: JN
Date: 11/11/90
Time: 10a-12a
Station: Radio Verona
City: Verona
Country: Italy
Format: Pop

**Personal Notes:**

I like the variation in today's music. There is a wider spectrum of styles than ever before. My top pick for the summer is: *Mr. Mister* - *Broken Bread*. Little Back's new single again lives up to the band's reputation. The lyrics and a very distinctive rhythm can be found on their new album. My favorite albums of Hal's latest: every track is different and has great potential.

1. **Vittorio D'Anna**
   - Song: *Back's new single*
   - Album: *Broken Bread*
   - Notes: Lively and catchy, different and has great potential.

2. **Boney M.**
   - Song: *
   - Album: *
   - Notes: Catchy and danceable.

3. **Phil Collins**
   - Song: *
   - Album: *
   - Notes: Classic rock with a modern twist.

4. **Whitesnake**
   - Song: *
   - Album: *
   - Notes: Heavy metal with a modern sound.

5. **The Police**
   - Song: *
   - Album: *
   - Notes: British punk with a new edge.

6. **David Bowie**
   - Song: *
   - Album: *
   - Notes: Experimental and avant-garde.

7. **Neil Young**
   - Song: *
   - Album: *
   - Notes: Folk rock with a political message.

8. **Elton John**
   - Song: *
   - Album: *
   - Notes: Piano-based with a modern twist.

9. **Robert Plant**
   - Song: *
   - Album: *
   - Notes: Hard rock with a blues influence.

10. **The Rolling Stones**
    - Song: *
    - Album: *
    - Notes: Classic rock with a modern sound.

**TIPS & TRENDS:**

- **Weather:**
  - Forecast: Mostly sunny with a high of 75°F.
  - Advice: Wear light clothing and stay hydrated.

- **Sports:**
  - Match: World Cup Qualifier vs. Germany
  - Result: 2-1
  - Notes: A hard-fought victory for our team.

- **Technology:**
  - Device: New smartphone
  - Features: AI-assisted voice recognition
  - Notes: A breakthrough in mobile technology.

- **Music:**
  - Album: *The Greatest Hits*
  - Artists: *The Beatles*
  - Notes: A timeless collection of classic songs.

**STATION REPORTS:**

- **Europe:**
  - **Italy:**
    - Radio: **Radio Verona**
    - City: Verona
    - Format: Pop
    - Notes: A mix of Italian and international hits.

- **Greece:**
  - **Athens:**
    - Radio: **Euro FM**
    - City: Athens
    - Format: Pop
    - Notes: A popular station in the capital city.

- **Poland:**
  - **Warsaw:**
    - Radio: **Radio Warszawa**
    - City: Warsaw
    - Format: News
    - Notes: A trusted source for local news and events.

**WORLDWIDE:**

- **USA:**
  - **New York:**
    - Station: **WHY-AM**
    - Format: News
    - Notes: A local station with a strong community focus.

- **UK:**
  - **London:**
    - Station: **BBC Radio 2**
    - Format: Pop
    - Notes: A popular national station with a wide audience.

**OTHER:**

- **Contact:**
  - Email: info@myradiostation.com
  - Phone: 123-456-7890
  - Address: 123 Main St, Anytown USA

**ADVERTISMENT:**

- **Advertisement:**
  - Image: A colorful graphic
  - Text: A special offer for listeners.

**FOOTER:**

- **Company Logo:**
  - Image: A stylized logo
  - Text: A tagline or slogan for the station.

**OTHER:**

- **Social Media:**
  - Twitter: @myradiostation
  - Facebook: myradiostation

**LEGAL:**

- **Copyright:**
  - Text: All rights reserved.
  - Image: A copyright symbol

**STATION INFORMATION:**

- **Station:**
  - Name: Radio Verona
  - Format: Pop
  - City: Verona
  - Country: Italy

**SCHEDULE:**

- **Monday:**
  - Time: 10a-12a
  - Host: JN
  - Genre: Pop

**PLAYLIST:**

- **Top Songs:**
  - Artist: *Mr. Mister*
  - Song: *Broken Bread*
  - Notes: Catchy and danceable.

- **Upcoming:**
  - Artist: *Phil Collins*
  - Song: *
  - Notes: Classic rock with a modern twist.

- **Future:**
  - Artist: *David Bowie*
  - Song: *
  - Notes: Experimental and avant-garde.

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  - Artist: *David Bowie*
  - Song: *
  - Notes: Experimental and avant-garde.
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