The Sun Sets On CBS, Rises On Sony Music

CBS Records is changing its name to Sony Music Entertainment from January 1. Concurrently the CBS Records label identity is being phased out in favour of Whitney Houston album, *I'm Your Baby Tonight*. The LP will be launched at Munich on October 27, where European media and retailers will meet the artist. The launch will be hosted by BMG Ariola-chairman Monti Lueftner, and a press conference is entertainment doesn’t play back. Photo sessions and a press conference are address which will be followed by a six-track album playback. *Photo sessions* continue on page 7.

The UK could have a single set of audience figures covering BBC and IR stations by early 1992. The proposal stems from an October 12 meeting held by the Association of Independent Radio Contractors (AIRC) and BBC research sub-committee chairman Nigel Walmsley (also MD of London’s Capital Radio), Institute of Practitioners in Advertising (IPA) representative Richard Eyre, and BBC Audience Research head Peter Menner. Negotiations were described by Menner as “talks about holding talks” and centred on the need to change the current position, where the BBC and independent stations finance and issue separate, often contradictory research. “In addition to ratings consistency, the forthcoming emergence of Independent National Radio (INR) is without any doubt a strong motivation for merger,” says Menner. “I feel INR will match BBC national radio transmission areas, which is not always the case with BBC local radio and IR.”

“What we are concerned about principally is that if we don’t do something as an industry, in a year’s time we’ll spend the whole time quarrelling in public.” However, industry observers say the proposal is further motivated by hefty, across-the-board, cost-cutting measures at the state broadcaster. Meanwhile, IR itself looks set to benefit from an increased frequency in audience research. The BBC publishes figures monthly while IR has only two full sets of research a year. Both sides agree a compromise can be reached. However, the plan faces serious financial implications. For more details, see page 6.

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**BROADCASTERS AIM FOR CONSISTENT RESEARCH**

BBC/IR Plan ’92 Ratings Merger

By Howard Shannon

The Bavarian Authority, BLM, Bavaria’s private media authority, has applied to join the national Media Analyse (MA) radio ratings system. If accepted, BLM will script its own annual regional survey, Funkana-sy Bayern. The authority hopes to subscribe to MA on behalf of regional and local stations it licences. This would be the first time an entire state’s private radio system has joined MA - most members are large private and public broadcasters. Both Antenne Bayern, Bavaria’s only statewide private, and the public Bayerischer Rundfunk (BR) is required already subscribe to MA on an individual basis.

The national survey would also for the first time provide ratings for Bavarian local stations comparable with those for others throughout the country. Until now, the differing methodologies of the two systems have produced contradictory information on Germany’s highly developed radio market. According to BLM spokes-person Monika Fendt, the Bavarian state media commission for Bavaria now, the differing methods need an industry-wide solution.

“Talkback” Benny Brown

**The European Music & Broadcast Trade Magazine**

- The Columbia Records name, which was acquired for an undisclosed figure from EMI (Music & Media June 9), EMI had rights to the official name in each national. CBS UK will be called Sony Music UK but only until January 1991. The CBS Records International Division headed by Robert Sumner will be renamed Sony Music International. CBS UK will be called Sony Music UK but the names of the other foreign operating companies have not yet been finalised. “We will be registering the official name in each country as Sony Music Entertainment but the company will probably trade on the name Sony Music France or Sony Music Germany as the word ‘entertainment’ doesn’t apply to Join MA 9

Bavarian Authority Applies To Join MA

By Paul Andrews

Wolf Dietrich Ring, president of the Bavarian state commission for new media (BLAM), opening the organisation’s annual broadcasting congress, part of Munich Media Days. It was the first major meeting of German media figures since reunification. See page 13.

**The Next Single Miracle**

JON BON JOVI

BLAZE OF GLORY – YOUNG GUNS II

**Soviets Get Their MTV 7**

**Talkback-Benny Brown 8**

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**The Next Single Miracle**

JON BON JOVI

BLAZE OF GLORY – YOUNG GUNS II

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Double-Digit Radio Growth Projected For Europe

by Jeff Green

Major European countries can anticipate annual growth in revenue, exceeding 10% through 1994, according to figures compiled by the media analyst firm of Veronis, Suhler & Associates. For the first time, a World Music Conference will be held at Antwerp's Sponpaleis on October 27-29. The perfor-
ances from A World Music Awards Show will feature performances from artists including the Alan Parsons Project, Eelke Peeters, and various West Coast bands.

Highlights:

- European Airing Expected For Billboard Awards
- High Energy Women Meet In L.A.
- The Top 20 All Time
- A Touch Of Paradise
- Latest News
- Concerts
- Want To Know Who You Are?
- Post-Show Report
- Billboard Magazine, Inc.
- The Alan Parsons Project
-beam TV is set to be one of the major attractions at the fourth World Music Conference held in Berlin October 17-19.

For the first time, a World Music Conference will be held at Antwerp's Sponpaleis on October 27-29. The performances from A World Music Awards Show will feature performances from artists including the Alan Parsons Project, Eelke Peeters, and various West Coast bands.
Crucial to the hoped-for start in early 1992 of a single set of audience figures for the UK covering BBC and IR is a substantial change of heart by the British advertising industry, which it hopes will agree to shoulder part of the cost of radio research (see front page).

Both Association of Independent Radio Contractors (AIRC) research sub-committee chairman Nigel Walmsley and BBC Audience Research head Peter Meneer are out for discussions with the Institute of Practitioners in Advertising (IPA) representative Richard Eyre to try to get ideas of what the broadcasting industry funding part of the cost. The IPA already pays around 25% of the cost of television audience research.

IR spends £1 million annually on its JICRAR figures, while the BBC estimates it has to budget £750,000. Neither system is directly on its JICRAR figures, while the IPA figures around 25% of the cost of television research. Richard Eyre the idea of the larger department which includes "programme-led" and part of a system which would still make surveys because we feel that there is a lot more "in future meetings" and to play a larger game.

Neither Walmsley or Meneer was available for comment on the IPA's decision. Eyre claims to have "no idea" really of the amount of money the IPA is being asked to invest. He says that the discussion has not gone that far.

Meneer describes as "far too early" any agreement on how much a joint funded budget would be. But he expects substantial savings in his current expenditure. Eyre describes as a "half-way house and step in the right direction" any agreement which the IPA will present. This is given away free. This, says Eyre, would indicate around £35,000 for the IPA.

"But there are some smaller fry in places who have given me a terrible time even suffering in this £100 charge. What's even more worrying is that quite a lot of agencies are not even prepared to buy.

"Television is so much more important to the revenue of the companies. To say radio is not important is to put a slightly unfair gloss on what is essentially the truth.

"But there are agencies that believe unless we put some more serious money in radio research, then we have no right to try and influence and ultimately call on the way the research is done. It is a most elegant solution when there agencies pay for the amount of access they want. At the moment, there is an issue about the degree of access we are allowed to data.

As for plans to produce joint industry research, Eyre says: "I really very much hope they will. That's what is really in it that agencies a unique source piece of research. And I hope it leads to spending more money on radio research. As things stand, we are being asked to pay for something that at present we get for free."

Eyre says Meneer and Walmsley "look on the cheap" the simple fact that agencies were not at present prepared to pay for research. But he expects them to "more (in future meetings) and to play a longer game".

A letter sent by Walmsley to Meneer earlier in the year set the agenda for the October 12 expository meeting. It detailed the need for: "to bring in new money from advertisers and new national networks; create a proper current reporting system; digits, provide additional valuable [though unspecified] information to those who want it and pay for it; and reduce BBC and IRL cost."

Representatives of the three organisations have already agreed to adopt a seven-day diary system for audience research.

Meneer says the BBC conceives in "real method of random selection" that the Media house-to-house interviewers and viewers are simply asked "have you listened to such-and-such a station today?" so that they could not produce half-hour audience breakdowns.

AIRC spokesman James Galbraith describes as "the most comprehensive" the proposal leading questions which can often favour the state-run broadcasters.

As head of audience research at the BBC, Meneer was involved in a similar merger exercise in 1978, when he pooled resources with UK independent television. From there, he says, he is well placed to provide information to the BBC for "creditable to both parties: for instance the 'packages' of regional sales combinations.

The IPA's annual "Sun Sets On CBS" will be released weekly until 105. Also, TV advertising spots in Italy will advertise the album until the end of the year. The TV advertising profits will be used to support the station's activities.

The Funkalanayse Board provides a detailed breakdown of listening habits in Bavaria, district by district. Currently, MA publishes only state-wide figures.

Fendi: "The MA is good for large agencies, but if we join we will still make surveys because we will still need local information for the local marketplace."

The Sun Sets On CBS continued from page 3 translate easily in every language" says CBS Europe president Jorgen Larsen. The Columbia identity will be maintained in the foreign countries, and the CBS label and its design will be the same as the US Columbia label.

"But of course the CBS label will be used on a national level in those countries where there are no radio stations. But it will be harder to distinguish between our own home produced product and parallel imports."

In Spain, CBS product will appear on the CBS/Sony label because the Columbia trademark is owned by BMG Arista, which says it has no intention of selling the name. The label is used by local Spanish artists and Larsen foresees no problems over exports into the rest of Europe. "Our problem is that we shall need a special run at our CD plant in Madrid to manufacture CDs for Spain. But Spain has its own vinyl and cassette manufacturing facilities."

Larsen adds that CBS has the chance to buy the Columbia label in its own right now that Sony has sold it. But he says that the Columbia label is still booked on Italia 1, Rete 4 and Italia 105. Also, TV advertising spots in Italy will advertise the album until the end of the year. The TV advertising profits will be used to support the station's activities.
Benny Brown's UK-produced 'American Countdown' launched last week, shoring off US competition and is now aired on 22 stations across the UK, making it the country's most syndicated program. A former US army tank commander, Benny has been to Scotland, I have been a broadcaster of 18 years residence in the UK for the UK - I am a European daddy of my better students. I wish him well, he is a talented broadcaster. A: I think there is a shortage of talent. As more stations come on air, so do younger and younger jocks, in many cases too soon. This is where the role of program controller as coach, pro- fessor and big brother is crucial. They have to know how to bring this talent on and then nurture it. Good jocks are not born, they takes years of coaching. A program controller has got to be more than a guy who us-

Q: What are the most common DJ faults you have come across? A: Not knowing when to shut up. Some DJs think they are getting paid by the word and the more they talk the more money they earn. That's not the way it is. When you open your mouth you had better have something to say that is either informative or clever. In this sense preparation is vital. You can figure that in the course of a three hour radio pro-

program a presenter is going to open his or her mouth between 30 and 40 times. Now if you genuine-

ly have 30 or more valid things to say without any kind of show-prep or any kind of work prior to having to work for the local new-

spaper and perhaps did some amateur drama. He has got to be a broadcaster. He cannot be a sitt-

ing at a desk that a radio. He has got to have done it. In a perfect role, the programme controller

should be on air, daily. Q: What makes a good DJ? A: Good jocks are real people. They talk to people instead of at them. They are not stage per-

formers, nor are they employees of the Royal Shakespeare Com-

pany. They are the people at the filling station whose

wife is pregnant. Day to day con-

versations and observations can be adapted for great radio but they have to be written down. This week: what are

we playing in a minute cost thousands to produce. And you have to have something up as good as that report to say. You need more than time and money and it is as good as saying 'oh well, I will insult the news reader again'. How many times have you insulted the news reader?

What about the tendency for DJs to copy other DJs, prevalent in the UK? A: There is nothing wrong with copying, as long as you outrun it. I got guys copying me. I am complimented by it.

If you are copying at 01.00 in the morning, then that's cool, so long as it leads and inspires you into the development of your own-

on-air personality. If somebody wants to be just like Benny Brown, the best he is ever going to be is second best. Benny Brown.

Benny Brown is the Texan-

born host of the Unique Broad-
casting's weekly syndicated show 'The American Count-
down' which is broadcast across the UK. He also-

nominating for BPI to nominate PolyGram chairman and CEO Maurice Oberstein, MCA MD Tony Powell and Beggars Banquet.

London's Capital Radio is setting up a permanent panel of 10,000 Londoners for advertisers to evaluate their campaigns on the station's FM and AM services. The Capital Radio Campaign Evaluation Service will be manage-
d by Continental Research and the panel is representative of the station's marketing area. "This means we can provide fast, effec-
tive feedback from any particular target group the advertiser wants", says Continental Research MD Derek Chitty.

"It's the largest exclusive con-
sumer access panel available to advertisers in the UK. And the purpose it is to help advertisers make the best use of radio. We can offer full validation ranging from pre-campaign copy tests through to the campaign itself. "It will always be cheaper than commisioning research without using the panel and the cost-
effectiveness brings it within the reach of any company that wants full capital. Smaller companies may just want a qualitative assessment of one advertisement rather than a whole
campaign, while larger companies may wish to test the impact of radio in their advertising mix." Capital Radio Sales salesman David Lees says the service builds on Capital's experience in evaluating up against other media. "It underlines our desire to work closely with clients to validate the role of radio for their brands and services. We have already many fully generated a role in Capital. Smaller companies may be aware that with Capital's ex-

pertise of many more can capitalise on this highly defined research studies!"

Last year, Capital carried our 12 surveys to form clients such as British Airways, The Daily Telegraph, Bovril, Ducks and for the

record and retail industries have equal representation on Chart Information Network's (CIN) new chart service, which met for the first time last

weeks. The British Phonographic Indus-
ty (BPI) and CIN have not reached a formal agreement over the BPI's participation in the CIN chart, which was set up by UK radio magazine Music Week with BBC Radio 1 and compilers Gallup in July to replace the BPI chart.

But plans to establish a BPI/ CIN joint venture company to market the chart are far enough advanced for the BPI to nominate PolyGram chairman and CEO Maurice Oberstein, MCA MD Tony Powell and Beggars Banquet.

MD Martin Mills sits on the chair of British Radio's research company SuperGold which will run against the BPI/CIN syndicated chart. "We want to get on with help-

ing to make the chart work while the legal formalities are being completed," says a BPI spokes-

person.

The British Association of Record Dealers is represented by Our Price MD Richard Handover, Replay Records MD Brian Laird and Andy's Records chair-

man Andy Gray. They are joined by the BBC's head of radio recor-

dings Dave Price and chairman Adrian Wistreich, CIN's CEO.

The committee is separate from both CIN and the joint BPI/CIN company and the first meeting was due to include discussion of the BPI/CIN format and the BPI/CIN company.

"There is a great deal of sympathy between the two companies and there is some un-

sility. The range of services we're able to offer the radio broadcasters of the UK and the Continent is extensive!" Paragon and Beggars have been working together on a number of other campaigns, for both British and US companies, our service is to work in the European radio marketplace.

Paragon Research of Denver, Colorado, has grown over the past 10 years to become one of the largest radio research companies in the US with clients that include Nationwide Communications, SuperGold, Radio Express and Cos Broadcasting. Executive VP Chris Porter sees Paragon's move into Europe as a natural progression. "As a stu-

dent of international broad-

casting, I see Paragon's rel-

a: To contact Music & Media Tel: 31 20 669 1961 Fax: 31 20 669 1951
Forth Manages CentreSound

Edinburgh's Radio Forth is providing management services for neighbouring Stirling station CentreSound. This follows the dismissal last month of station manager Colin Lamont and his deputy Alistair Smith, after the station had been on air just three months.

Caretaker manager Sandy Wilkie from Radio Tay (which is owned by Forth) has handed over to Forth's marketing manager Brian Hawkins who has now taken over as station manager. He puts the station's problems down to poor management and programming expertise.

"CentreSound is the result of a romantic notion that well-meaning volunteers can take on the might of commercial radio and the BBC. Quite simply, they were not up to standard to compete and it says a lot about the station that it ran out of money after only 14 weeks on air!"

Hawkins says his job is to "stem the flow of blood" and restructure, refinance and relaunch the station which he believes can be turned around.

Radio 3 Starts Mixing It

BBC Radio 3 has launched a classical/adult rock crossover programme called Mixing It featuring music which is not usually played on other UK networks.

The fortnightly programme, which first aired on October 1, is presented by rock critic Robert Sandall and Mark Russell, a keyboard player who was previously in Tanita Tikaram's band.

The first programme included tracks from Peter Gabriel's Passion album, the soundtrack for Martin Scorsese's The Last Temptation Of Christ, The Kronos Quartet, Markus and Simon Stockhausen, and Jimi Hendrix.

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AmericanRadioHistory.Com
Munich Convention Predicts More Competitive Radio

by Paul Andrews

German radio will be characterised in the 1990s by increased technical diversification, into distribution means such as cable and satellite, and by more intense competition for listeners and advertising revenue. Consequently, the marketing and formatting of radio, and audience research, are set to take centre stage in the nation's industry.

There were major issues discussed when participants in the Munich Media Days turned their attention to radio. Although debate at this year's event, held from October 9-12, was dominated by TV issues, particularly regulation questions and those arising from Germany's recent reunification, radio did come to the fore during the second day of the Bavarian state media commission's radio congress (BLM-Rundfunkkongress) on Thursday, October 11.

Over four sessions, delegates considered radio trends in the 1990s, radio marketing ideas, listener analysis, and radio regulation. According to consultant Ad Roland, MD of European Media Services, addressing the workshop on radio trends, the advent of private stations has already made German radio more "listener-friendly." "Market competition will play an important role in the future," said Roland, "and determine the target groups for formats. Many stations need to become more clearly defined, because 'something for everyone' no longer works."

"In the 1990s, only diversification of programmes can be successful. If one station works with 'more music, less talk,' competitors should react with, for example, 'different music, less talk.'" But Manfred Buchwald, directo-general of Saarländischer Rundfunk (SRW) warned public service stations against format "pigion-holing programmes ever more narrowly is destructive, regressive and building. The future of ARD radio surely cannot lie in endlessly repeating programmes."

Meanwhile, another participant, Angela Strebe of Stories Unlimited Inc, New York predicted that to remain competitive over the decade, German stations will follow the US trend of becoming more oriented towards services to listeners. Dietrich Neuhans, MD of ad agency Neuhans Communications, also called for a better service to advertisers.

However, according to consultant Stan Lockwood, who is currently advising Bavaria's Vario group, few new ideas were tabled in the workshops. "Service was basically a new topic for German ears, and well received. But unanswerered were the vital questions of sales, DBA, automation - and how to make a profit with a radio station."

RTL Uses Call-Out Research For Playlist

by Howard Stanton

RTL Hoerfunk has become the first station in Germany to begin using an established US radio research programme to help compile its playlist. This coincides with major programming changes at the station.

The playlist research hinges on a five-second feedback line from 25 stations. Stations can play down a template to a random selection of 125 volunteers each week. A score is then awarded.

The polling in Europe is conducted by Pols, a Nuremberg based company. Either RTL or Pols will disclose financial details. Surprisingly, an early RTL casu-ality has been the DNA/ Suzanne Vega hit 'Tom's Dinner.' "Research tested it very low," says assistant head of music, Loric Girgenti. "We are continuing to play it, but not very much.

German radio consultant Kurt Hartel, at Hartel Consulting, Wellington, New Zealand, says he will recommend the idea to other stations. "Used in the right way, it can be very powerful.

"While yet to be proved and certainly quite new to Germany, I can imagine it's very convenient, though maybe 125 people are too few. You must also select them very carefully."

Pols MD Irid Kapolke says RTL is the company's fourth client, though the only one currently subscribing. Three other clients have previously tried out the idea and are currently evaluating the concept. Kapolke declined to name the station, although Antenne Bayern is known to have tested.

"The system is based on that used by US, I know over and talked to research firms. It runs an American computer programme "Call-Out Research for Playlists for social sciences")

To target 125 suitable listeners, Pols works closely with each contact station. Costs are based on the number of interviews, length of song book and the specifications of an audience profile. "We test new releases, oldies and recurrences," adds Kapolke.

Pols presently has no competition in Germany and has been aiming since the beginning of the year. Its main shareholders is Broadcast Consulting International and employs 33 telephone research staff.

"These staff are very carefully selected and trained, with continual monitoring of their perfor-

mance," says Kapolke.

American Broadcasting Consultant/ radio director at Rundfunk Berlin-Brandenburg, added: "The event gets a little bigger and better each year, but my hope is that the seminars will get more focused into basic things like programme management. There were no seminars which could be more useful to have a better connection with the panellists for two-and-a-half days. It is a very little time to ask questions." The BLM congress was one of at least 12 separate conventions taking place in Munich during the media days. Topics covered in other events ranged from satellite technology and public relations to sex on television. According to the co-ordinator, the city's "value commu- nication enterprise" (MGK), a total of about 1,800 delegates registered for this year's events, with about 30% coming from the radio industry.
Flemish commercial TV channel VTM has applied for permission to launch a commercial radio station which would serve Flanders and Brussels. The application was made on October 1 - the date that public broadcaster BRT began airing ads on its radio outlets (MA 1 October 1) - by VTM chairman Leo Neefs.

Like the television outlet, the radio station would be financed by newspaper groups. One of the first to have expressed interest is Roden, whose directors include Freddy Neys, chairman of the Radio Contact network.

While Neys claims that there are no plans for Radio Contact to collaborate with VTM on the new station, Francis Lemaitre, president of Radio Contact, says: "We are now discussing the possibility of collaborating, VTM may be interested in working with us, as we have shown the necessary know-how in the past. But initially, I think they will try to work alone." VTM's announcement comes just one week before the Flemish government is scheduled to discuss legislation which would severely restrict private radio networks in Flanders and, in particular, Radio Contact, which has 22 stations in the region.

Observers believe that, if approved, the legislation will act as a catalyst for co-operation between Contact and the proposed VTM radio station. Venora, a private lobby group representing 100 stations, has issued a statement which describes VTM's plans as "the closing piece in a Machiavellian game" with Eric van Rompaey as the star actor". Van Rompaey, who drafted the anti-network legislation, is a member of the ruling CVP (Catholic) party, which has no links with any of the networks in Flanders.

Meanwhile, Patrick Herremans, chairman of the Vlaamse Federatie Lokale Radios, which represents 189 private stations in Flanders, believes that VTM's plans are not feasible in the near future. Herremans: "The advertising cake has already been divided. The Flemish government has granted VTM permission for TV advertising, and BRT radio the right to air radio advertising, with the private stations having regional or local advertising. There isn't anything left. And legal protection is also a requirement for VTM to launch a commercial radio station which does not exist at the moment."

Piet Keizer, owner and MD of Radio Antigoon, says that if legislative changes are made to allow VTM to start a commercial radio outlet, they should also be made for his station. Keizer: "We want to have a similar permit to broadcast throughout Flanders. If the legislation is changed for VTM, they can do it for us as well."

At BRT, the head of the external affairs department and coordinator of radio advertising, Paul Dirven, says that VTM's announcement does not represent a threat to the Flemish state broadcaster. "We are not afraid at all. The current political situation does not allow VTM to launch a radio station, though this may change in the future."

He adds: "The application has to be viewed in the context of the go-going discussion over the anti-network legislation. Networks will suffer if it goes through and obviously people are looking for other possibilities."

If the legislation is approved, private stations will be restricted to a broadcasting radius of 800 kilometres and will not be allowed to share the same name, jingles, logos or IDs. Meanwhile, 80% of the stations will have to do something else, with 10% of the stations to be made in-house, while news and advertising must be based on the broadcast area (MM July 28).

B E N E L U X

VTM Applies To Launch Commercial Radio Station

by Paul Andrews

Dutch commercial station Radio 10 has confirmed that it plans to launch at least one new format, following its win over state broadcaster NOS in the protracted legal battle about access to Holland's cable network.

According to head of programming of the station, the decision to plan for new radio stations is "something that is a little bit less than a speed mark, but at least a little bit more than CHR. The idea is to put more radio stations on cable and satellite has been made. The only thing we don't know is whether we will tackle the market with one, two or three stations, and what form they will take."

Radio 10 already plans to relaunch its classical arm, known as Concert Radi, at the end of October, once a decision has been made over whether to use a digital or satellite feed.

Soer says the expansion plans can only now be framed up, following the Dutch state council (Raad van State) ruling that the gold-registered Radio 10 was a legitimate foreign broadcaster. "Running a company in this insecure period has been very difficult," he says. "Now only can we make the decisions that should have been made six months ago."

Although owned by an Italian company, RTO Rete Zero, Radio 10 is based in Amsterdam and broadcasts in Dutch. NOS originally took action against Amsterdam's last private broadcaster, carrying the service, claiming it was in fact a Dutch operation.

Dutch private commercial broadcasters are still banned from both terrestrial and cable systems in the country.

NOS appealed to the state council after the national media commission (Commissariaat voor de Media) ruled in favour of KTA. However, the council upheld the original decision, ruling that the commission had "justifiably" decided that Radio 10 was the broadcaster of the Radio 10 programme... Rete Zero can be considered as a foreign broadcaster."

However, Matthijs Linnemann, a member of the NOS legal department, has attacked the decision. "We are disappointed by the council's lack of motivation. It just looked at the media commission decision and said it was understandable."

"It did not examine the real character of Radio 10, that it is only a foreign broadcaster by appearance. All the material activities and people are Dutch, not at all foreign."

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Although owned by an Italian company, RTO Rete Zero, Radio 10 is based in Amsterdam and broadcasts in Dutch. NOS originally took action against Amsterdam's last private broadcaster, carrying the service, claiming it was in fact a Dutch operation. While Neys claims that there are no plans for Radio Contact to collaborate with VTM on the new station, Francis Lemaitre, president of Radio Contact, says: "We are now discussing the possibility of collaborating, VTM may be interested in working with us, as we have shown the necessary know-how in the past. But initially, I think they will try to work alone." VTM's announcement comes just one week before the Flemish government is scheduled to discuss legislation which would severely restrict private radio networks in Flanders and, in particular, Radio Contact, which has 22 stations in the region. Observers believe that, if approved, the legislation will act as a catalyst for co-operation between Contact and the proposed VTM radio station.

Venora, a private lobby group representing 100 stations, has issued a statement which describes VTM's plans as "the closing piece in a Machiavellian game" with Eric van Rompaey as the star actor". Van Rompaey, who drafted the anti-network legislation, is a member of the ruling CVP (Catholic) party, which has no links with any of the networks in Flanders.

Meanwhile, Patrick Herremans, chairman of the Vlaamse Federatie Lokale Radios, which represents 189 private stations in Flanders, believes that VTM's plans are not feasible in the near future. Herremans: "The advertising cake has already been divided. The Flemish government has granted VTM permission for TV advertising, and BRT radio the right to air radio advertising, with the private stations having regional or local advertising. There isn't anything left. And legal protection is also a requirement for VTM to launch a commercial radio station which does not exist at the moment."

Piet Keizer, owner and MD of Radio Antigoon, says that if legislative changes are made to allow VTM to start a commercial radio station, they should also be made for his station. Keizer: "We want to have a similar permit to broadcast throughout Flanders. If the legislation is changed for VTM, they can do it for us as well."

At BRT, the head of the external affairs department and coordinator of radio advertising, Paul Dirven, says that VTM's announcement does not represent a threat to the Flemish state broadcaster. "We are not afraid at all. The current political situation does not allow VTM to launch a radio station, though this may change in the future."

He adds: "The application has to be viewed in the context of the go-going discussion over the anti-network legislation. Networks will suffer if it goes through and obviously people are looking for other possibilities."

If the legislation is approved, private stations will be restricted to a broadcasting radius of 800 kilometres and will not be allowed to share the same name, jingles, logos or IDs. Meanwhile, 80% of the stations will have to do something else, with 10% of the stations to be made in-house, while news and advertising must be based on the broadcast area (MM July 28).
City 103 To Set Up Rock Station

Gothenburg's City 103 is to set up a new station in the city, called City Rock, probably by the end of the year.

The station will initially have no disc jockeys. The only talk will come from hourly three-minute-long news bulletins.

"It will be mostly automatic to start with," says Legefors, "but we aim to introduce disc jockeys at a later stage if it is successful.

"We really wanted to test out how the format would do. We've got the studios and the organisation and now we've got a frequency".

The introduction of the new station will also mean a shift in emphasis for City 103, says Legefors, to a tougher, more contemporary pop/rock format.

"Since we've been going we've operated as three stations - AC, top 40 and oldies. Now we can sharpen our profile. If we're going to have any competition in Gothenburg, it seems we have to come up with it ourselves.

"The time to try this type of experiment is before commercial radio is introduced. We can now try out the format without the risk of losing too much money."

SGA Bankrupt

SGA, Sweden's largest independent record distribution firm, has been declared bankrupt. The company, which distributed about 25 labels and had an annual turnover of SKr 60 million (app. US$ 10.5 million) last year, went into receivership on October 5, having ceased trading some three weeks previously.

Previously called Mariann Distribution, SGA specialised in distributing popular dance music from labels including Hawk Records, Planet, Scranta, Eagle Distribution, SGA specialised in records, and owner Kjell Jansen also bought into some of them. Two of these, Little Big Apple and VIP, have also gone into liquidation. With their stocks frozen, others are also reported to be facing difficulties. Larger companies such as MNW have also been hit, though less seriously, since SGA was also a main distributor of records to petrol stations, one of their main retail markets in Scandinavia.

Enrico Sopena, head of Spain's state-run Radio Nacional de España (RNE), says that RNE must stop being a "venerable relic" and regain its former prestige by competing for a wider audience.

Speaking in Valencia, where he has temporary put an end to the appointment of Jesus Montesinos as RNE's director for the region, Sopena added that the privatisation of RNE's six stations is not part of his plans, and explained that the restructuring of RNE needs time because "systematic" changes are not possible.

Sopena also admitted that many listeners cannot distinguish the stations from one another and that his priority to promote RNE's 3, which was begun in October, has led to calls for the stations to be turned off from his own staff. Sopena aims to reduce the age of the station's listeners and to raise cash from advertising.

Spanish Megastore Debuts

Spain's first purpose-designed megastore is due to open in Madrid in time for Christmas. Pepe Arnedo, owner of record distributors Discoz Arnedo and Madrid Rock record stores, says the three-floor 1,500 square metre outlet will be located on Madrid's central Gran Via.

The new store will sell Madrid Rock's activities expand into video and classical music. Arnedo, who declines to reveal the cost of the project, already has two other retail outlets - in central Madrid and Seville.

Meanwhile, Virgin is reported to have purchased a site in Madrid, where the department store Almacenes Arias is located before it was destroyed by fire. However, Virgin Retail's finance director Mike Burner refuses to confirm the reports, saying only that the company "has looked at some sites" in the capital.

Spain's leading record retailer, department store El Corte Inglés, has anticipated the changes in the market and increased the size of its central Madrid Disco Trends, which now stocks videos and musical instruments in addition to records, tapes, T-shirts and posters.

Private Network Launched

The Canary Islands' first private radio network has been launched. Called Canal 28 FM, the mixed format network includes seven stations, with four on the main island of Las Palmas de Gran Canaria and three on Tenerife.

MD Jose Manuel Gonzalez says Canal 28 FM has arranged programs with many of the island's foreign stations. They include Latin Radio's Spanish stations, the Voice of Germany and the state-run radio in Switzerland, Austria, Canada and Korea.

"We are being called Radio Netherlands' weekly hits programme and Source of the Radio's 'Musical Horizon', among others," says Gonzalez.

UN Radio's Spanish news service and Korean science reports will also broadcast. Gonzalo

"Some programmes are being presented by Spanish speaking presented, while we will have to edit others." In exchange, Canal 28 is offering its own locally produced programmes to the co-operating outlets.

Channel 28 FM is also collaborating with the local radio stations, including Spain's Radio Europa, which share programmes. Meanwhile, the network is producing its own "Top Hits" show and each of the seven stations are also making programmes. Gonzalo adds that the network's "Radio Canaria de Informacion y Radio, which is backed by local businesses and media professionals, has applied to launch a TV station.
Stereo Launches Gold Graffiti

Group Claim World Best

National act Elfo E Le Storie Tese are claiming a world record for playing the same song for 12 hours. The group chose the two-chorus song Ti amo for their latest stunt at Milan's Rolling Stone Club. Yet, despite the presence of a representative from the Guinness Book of Records, their world best claim remains unofficial. According to Claudio Buja, A&R director at the band's CBS Psycho label: "The group were scheduled to perform from 12.00 midnight but they infringed the rules by starting half-an-hour late. The record needs to be achieved within the same day and the Guinness Book of Records seems very strict about this." The band's self-titled debut album for the company has just gone gold after selling more than 100,000 units. This was achieved without any major promotion campaign by CBS. But they have toured extensively and have been championed by certain radio stations including Rete 105 and Radio Kiss Kiss.

Their music is a fusion of rock, humour and vulgarity. The lyrics to the record-breaking song were improvised and, while no live recording is envisaged, Buja hints the company may release a booklet devoted to the text.

Don Giovanni Leaves Radio For CBS

Luca Donndoni, PR manager and DJ at Radio Milan International, has quit the station suddenly to become marketing manager at CBS Italy.

Donndoni has been active in the private radio sector for 14 years and describes his sudden departure as a "career move".

Donndoni's position at Radio Milan International has not yet been filled.

Bấu chúa ngà какой-то здоровьё быть

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Donndoni's position at Radio Milan International has not yet been filled.
The new Pet Shop Boys album, 'Behaviour', is released throughout the world this week.
As Chris White reports, EMI Records hopes that European sales of the LP will top the 1.2 million copies reported for the duo's 1988 album, 'Introspective'.

The first single from Behaviour, So Hard, reached no. 10 in the Eurochart Hot 100 Singles after just two weeks, with chart positions in the UK, Germany, Belgium, Sweden, Denmark, Ireland, Norway and Finland. Neil Tennant, EMI Records International marketing manager for Europe, 'The album launch has got off to a great start with So Hard, which entered the UK chart at no. 4 and has been picking up heavy radio airplay elsewhere in Europe. "Neil Tennant and Chris Lowe's music is perfect for radio, because it is such cheap commercial music - they are very much a radio and video act.

And radio programmers across Europe seem to agree, with 77 stations adding So Hard to their playlists in recent weeks. They include BBC Radio 1, Capital, Metro, Virgin, GLR, RTI, RTL, Piccadilly (UK); SWR, SR, WDR, KLAS, Bayern 3 and RTV, Radio 1, Contact, BRT (Belgium); and RSH, Bayern 3, RIAS, Piccadilly (UK); SWF, SR, SAF, Tele 5 and M3.

MUSIC AND MEDIA - October 27, 1990

Pet Shop Boys

Queen Of Spades

Signed to Chrysalis through Big Bang productions
Publisher: Big Bang, administered by Warner-Chappell
Management: Kix, Cologne
Group members: Ina & Frank Lippmann
Current album: Make It Happen, released August 30
Production: Recorded at Hammerstein Studios in Dusseldorf and Pilot Studios in Munich. Produced by Henry Storie.
Siblings: Ina and Frank Lippmann were playing in separate local bands when ex-Chrysalis A&R manager Kreg Eiben convinced producer Henry Storie to attend a concert by Ina and her group. Storie decided on the spot to make some changes in the singer and then, during free studio time, asked Frank to mix a demo of his band. The demo was so good that a whole album idea was born. The group members were combined into the lineup of Sister Act, which is set to release a single early next year.

Black Cars

Signed to MCA Records International (worldwide)
Publisher: MCA Records International
Production: Recorded at Oceanway Studios, Los Angeles, and producer Bruce Dickinson.

Steelheart

Signed to MCA Records International (worldwide)
Publisher: MCA Records International
Production: Recorded at Power Station, Los Angeles, in 1986, and producer Bruce Dickinson.

Stereophonics

Signed to Chrysalis through Big Bang productions
Publisher: Big Bang, administered by Warner-Chappell
Management: Kix, Cologne
Group members: Ina & Frank Lippmann
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**IT'S NO 1!**

**EXPLOSIVE SONGS**

<table>
<thead>
<tr>
<th>SINGLES OF THE WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kim Wilde - World In Perfect Harmony</td>
</tr>
<tr>
<td>Tiffany - New Inside</td>
</tr>
<tr>
<td>Cheap Trick - Wherever I Should Be</td>
</tr>
<tr>
<td>John Hiatt - Stolen Moments</td>
</tr>
<tr>
<td>Xpansons - Elevation</td>
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<tr>
<td>Ruby Turner - We Don't Cryin' Shame</td>
</tr>
<tr>
<td>Iron Maiden - Holy Smoke</td>
</tr>
</tbody>
</table>

**SINGLES**

- A-Ha - East Of The Sun, West Of The Moon
- The Cure - Mixed Up
- Styx - Edge Of The Century
- Jimi Hendrix - Cornerstone 1967-1970

**ALBUMS OF THE WEEK**

- Paul Simon - Live In America
- Paul Simon - Many Places At Once
- Paul Simon - Famous Fiction
- Paul Simon - You're The One

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**RTS**

- Chat Busters a guide reference to the week's Hot 100 Single/Albums and the European Top 50 charts. Chart positions are indicated where appropriate.

**SINGLES**

- Whitney Houston - I'm Your Baby Tonight (49)
- Tina Turner - We Don't Need Another Hero (54)
- Madonna - Into The Groove (55)
- David Bowie & Mick Jagger - Dancing In The Street (56)
- Stevie Wonder - Part-Time Lover (41)

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**SINGLES OF THE WEEK**

<table>
<thead>
<tr>
<th>SINGLES OF THE WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fine Young Cannibals - It's OK (It's Alright)</td>
</tr>
<tr>
<td>P.I.L. - Don't Ask Me</td>
</tr>
<tr>
<td>Mica Paris - Contribution</td>
</tr>
<tr>
<td>Matt Bianco - Fire In The Blood</td>
</tr>
<tr>
<td>Beats International - Burundi Blues</td>
</tr>
<tr>
<td>Iron Maiden - Holy Smoke</td>
</tr>
<tr>
<td>Ruby Turner - We Don't Cryin' Shame</td>
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</tbody>
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**SINGLES**

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- The Cure - Mixed Up
- Jimi Hendrix - Cornerstone 1967-1970

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**SINGLES**

- Paul Simon - Many Places At Once
- Paul Simon - Famous Fiction
- Paul Simon - You're The One

---

**CHART ENTRIES**

- Airplay Top 50
  - Prefab Sprout - We Let The Stars Go (38)
  - Elton John - You've Got To Love Someone (40)
  - Belinda Carlisle - (We Want) The Same Thing (41)
  - The Soup Dragons - Mother Universe (42)
  - Cliff Richard - From A Distance (43)

**SINGLES**

- Whitney Houston - I'm Your Baby Tonight (49)
- Tina Turner - We Don't Need Another Hero (54)
- Madonna - Into The Groove (55)
- David Bowie & Mick Jagger - Dancing In The Street (56)
- Stevie Wonder - Part-Time Lover (41)
## The Playlist Report - The Most Played Records in Europe

### United Kingdom

Most played records compiled on BBC Radio 2 and Radio 3 as compiled by Sackler/Supported Top 100.

1. Ace Of Base: Primal Fear
2. UB40: Rat In The Kitchen
3. The Party Of The Century: Nutty Boys
4. Salt-n-Pepa: Let's Talk About Love
5. The Police: Roxanne
6. The Buggles: Video Kill The Radio Star
7. Fine Young Cannibals: My Oh My
8. The Smiths: There Is A Light That Never Goes Out
9. The Cars: Karma Chameleon
10. Siedow: I'm Yours

### Germany

Most played records on the ARD stations and the major private stations compiled by Media Control, Baden Baden.

1. Berlin - Bussi: Ich Will
2. Matthias Reim: - Ich Will
3. Michael Jackson: Thriller
4. Duran Duran: - A Sort Of Home
5. The Police: Roxanne
6. The Police: - Every Breath You Take
7. The Police: - Message In A Bottle
8. Queen: - Don't Stop Me Now
10. The Police: - Message In A Bottle

### Austria

Most played records on the national pop chart compiled by Media Control, Baden Baden.

1. David Bowie: - Life On Mars
2. The Police: - Message In A Bottle
3. Michael Jackson: Thriller
4. Queen: - Don't Stop Me Now
5. The Police: - Message In A Bottle
6. Duran Duran: - A Sort Of Home
7. Queen: - Don't Stop Me Now
8. The Police: - Message In A Bottle
9. Queen: - Don't Stop Me Now
10. The Police: - Message In A Bottle

### Switzerland

Most played records on the national channel 1 and the private stations, Radio Aktuell, Radio Flash, Radio 2 and Radio 3, compiled by Media Control, Basel.

1. Steve Miller Band: - The Joker
2. The Police: - Message In A Bottle
3. The Police: - Message In A Bottle
4. The Police: - Message In A Bottle
5. The Police: - Message In A Bottle
6. The Police: - Message In A Bottle
7. The Police: - Message In A Bottle
8. The Police: - Message In A Bottle
10. The Police: - Message In A Bottle

### France

Most played records on the AM and FM stations compiled by Media Control, Strasbourg.

1. Radio Peripheriques (AM Stations)
2. Radio Nova (FM stations)
3. Radio Nova (FM stations)
4. Radio Nova (FM stations)
5. Radio Nova (FM stations)
6. Radio Nova (FM stations)
7. Radio Nova (FM stations)
8. Radio Nova (FM stations)
9. Radio Nova (FM stations)
10. Radio Nova (FM stations)

### Italy

Most played records compiled from RAI stations.

1. Marco Mancino: - Con Fuoco
2. Ennio Morricone: - Peccato
3. Eros Ramazzotti: - Io Sono Un'Amore
4. Gianna Nannini: - Io Sono Un'Amore
5. Gianna Nannini: - Io Sono Un'Amore
6. Gianna Nannini: - Io Sono Un'Amore
7. Gianna Nannini: - Io Sono Un'Amore
8. Gianna Nannini: - Io Sono Un'Amore
9. Gianna Nannini: - Io Sono Un'Amore
10. Gianna Nannini: - Io Sono Un'Amore

### Holland

The 20 best played records in Spain from the national pop chart, covering the major Spanish stations.

1. Bosp: - Deze Man
2. Robert Miles: - Children
3. Koos van de Noort: - Wees Jung
4. George Michael: - Faith
5. Ottmar Liebert: - Gipsy Jazz
6. UB40: - Rat In The Kitchen
7. UB40: - Rat In The Kitchen
8. UB40: - Rat In The Kitchen
9. UB40: - Rat In The Kitchen
10. UB40: - Rat In The Kitchen

### Spain

Most played records on the AM and FM stations compiled by Media Control, Baden Baden.

1. UB40: Rat In The Kitchen
2. UB40: Rat In The Kitchen
3. UB40: Rat In The Kitchen
4. UB40: Rat In The Kitchen
5. UB40: Rat In The Kitchen
6. UB40: Rat In The Kitchen
7. UB40: Rat In The Kitchen
8. UB40: Rat In The Kitchen
9. UB40: Rat In The Kitchen
10. UB40: Rat In The Kitchen

### Finland

Most played records on the national pop chart compiled by Media Control, Baden Baden.

1. Eros Ramazzotti: - Io Sono Un'Amore
2. Gianna Nannini: - Io Sono Un'Amore
3. Gianna Nannini: - Io Sono Un'Amore
4. Gianna Nannini: - Io Sono Un'Amore
5. Gianna Nannini: - Io Sono Un'Amore
6. Gianna Nannini: - Io Sono Un'Amore
7. Gianna Nannini: - Io Sono Un'Amore
8. Gianna Nannini: - Io Sono Un'Amore
9. Gianna Nannini: - Io Sono Un'Amore
10. Gianna Nannini: - Io Sono Un'Amore

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**MUSIC & MEDIA**

**MASTER CHART** - October 27, 1990

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**MUSIC & MEDIA**

**MASTER CHART** - October 27, 1990

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<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
<th>ORIGINAL PUBLISHER</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I've Been Thinking About You</td>
<td>Lonnie Batts &amp; the Memphis Horns</td>
<td>(none)</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Show Me Heaven</td>
<td>Mary Nicholson</td>
<td>(none)</td>
<td>UK</td>
<td></td>
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<tr>
<td>3</td>
<td>Tom's Diner</td>
<td>Dhal post Sesame Seeds</td>
<td>(none)</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Cult Of Snap</td>
<td>Snag: Larry Page &amp; Dennis Chappell</td>
<td>(none)</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>So Hard</td>
<td>Pat Shop Boys: Anthony Capuano</td>
<td>(none)</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>La Jerk</td>
<td>Alex: All Everything (UK)</td>
<td>(none)</td>
<td>UK</td>
<td></td>
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<tr>
<td>7</td>
<td>A Toutes Les Filles</td>
<td>Felix Gray &amp; Didier Barbeville</td>
<td>(none)</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>The Anniversary Waltz - Part One</td>
<td>Sousa: The Wonders</td>
<td>(none)</td>
<td>UK</td>
<td></td>
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<tr>
<td>9</td>
<td>Kingston Town</td>
<td>UB40: Ring (Siren Music)</td>
<td>(none)</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Blue Velvet</td>
<td>Bobby Womack</td>
<td>(none)</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>U Can't Touch This</td>
<td>JT: Marv Johnson</td>
<td>(none)</td>
<td>UK</td>
<td></td>
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<tr>
<td>12</td>
<td>Verdammt, Ich Lieb' Dich</td>
<td>Matthias Reim</td>
<td>(Kangaroo Musik)</td>
<td>UK</td>
<td></td>
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<tr>
<td>13</td>
<td>Crying In The Rain</td>
<td>A-Ha: Her Private Box (Zee Music)</td>
<td>(none)</td>
<td>UK</td>
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<tr>
<td>14</td>
<td>Soda Dance</td>
<td>George Gers</td>
<td>(none)</td>
<td>UK</td>
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<tr>
<td>15</td>
<td>A Little Time</td>
<td>The Small Faces</td>
<td>(none)</td>
<td>UK</td>
<td></td>
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<tr>
<td>16</td>
<td>Have You Seen Her</td>
<td>HC: Hardwinter (Caroline Music)</td>
<td>(none)</td>
<td>UK</td>
<td></td>
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<tr>
<td>17</td>
<td>It Must Have Been Love</td>
<td>Roxette</td>
<td>(EMI Music)</td>
<td>UK</td>
<td></td>
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<tr>
<td>18</td>
<td>World In My Eyes</td>
<td>Depeche Mode</td>
<td>(Virgin Records)</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>It's On You</td>
<td>KC &amp; The Sunshine Band</td>
<td>(none)</td>
<td>UK</td>
<td></td>
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<tr>
<td>20</td>
<td>Praying For Time</td>
<td>George Michael</td>
<td>(Virgin Records)</td>
<td>UK</td>
<td></td>
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<tr>
<td>21</td>
<td>Suicide Blonde</td>
<td>Elvis Presley</td>
<td>(none)</td>
<td>UK</td>
<td></td>
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<tr>
<td>22</td>
<td>Blaze Of Glory</td>
<td>Jon Bon Jovi</td>
<td>(Warner Brothers)</td>
<td>UK</td>
<td></td>
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<tr>
<td>23</td>
<td>Maldon</td>
<td>Zadie Mal</td>
<td>(none)</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Icy Bim Tenny Tommy Yello Puka Poki Bini</td>
<td>Wizki (Kings of Comedy &amp; CS)</td>
<td>(none)</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Close To You</td>
<td>Marc Price</td>
<td>(RCA Records)</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Let's Try It Again/Didn't I</td>
<td>New Kids On The Block</td>
<td>(RCA Records)</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Osos Up</td>
<td>Juego: Los Pablo</td>
<td>(none)</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Groove Is In The Heart</td>
<td>Dee-Lite</td>
<td>(none)</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>The Party</td>
<td>Latin Party</td>
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<td>Naked In The Rain</td>
<td>Blue Pearl: Mario Mambo</td>
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<td>31</td>
<td>Vous Etes Fou</td>
<td>M. Persson</td>
<td>(Algo Music)</td>
<td>UK</td>
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<td>(Elektra)</td>
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<td>New Kids On The Block</td>
<td>(RCA Records)</td>
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<td>Cosa Cucita, Gi (Class No. 2)</td>
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<td>What's A Woman</td>
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<td>It's A Shame (My Sister)</td>
<td>Source Code feat. Jennifer (Winchester)</td>
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<td>Une Femme Avec Une Femme</td>
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<td>Hey Little Girl</td>
<td>Mark Boyle</td>
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<td>Playboys: Harder</td>
<td>(none)</td>
<td>(none)</td>
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<tr>
<td>51</td>
<td>I've Got You Under My Skin</td>
<td>Novel: Cherry (None)</td>
<td>(none)</td>
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<td>52</td>
<td>We Love To Love</td>
<td>FPampson &amp; Double De</td>
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<td>53</td>
<td>Rockin' Over The Beat</td>
<td>Technotronic feat. Ya Kid K</td>
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<td>54</td>
<td>Aimé Moi</td>
<td>Claudia Farinetti</td>
<td>(none)</td>
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<tr>
<td>55</td>
<td>Never Enough</td>
<td>The Crows</td>
<td>(none)</td>
<td>(none)</td>
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<td>56</td>
<td>Kinky Afro</td>
<td>Happy Mondays</td>
<td>(Factory Seven)</td>
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<td>57</td>
<td>Lily Was Here</td>
<td>David A. Stewart &amp; Candy Dulfer</td>
<td>(Atlantic)</td>
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<td>58</td>
<td>Se Basta Se Canzone</td>
<td>Ennio Ravazzoli</td>
<td>(Alco Records)</td>
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<td>Nah Neh Nah</td>
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<td>Groovy Train</td>
<td>The Fat Boys</td>
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<td>61</td>
<td>Vision Of Love</td>
<td>Marilyn Carey</td>
<td>(none)</td>
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<td>62</td>
<td>The Power</td>
<td>Snap: Larry Page</td>
<td>(none)</td>
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<td>63</td>
<td>Azary Regardez</td>
<td>Parric: Bjorn Asl (none)</td>
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<td>64</td>
<td>Black Cat</td>
<td>Jay &amp; Joker Jones</td>
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<td>65</td>
<td>The Space Jungle</td>
<td>Akio: Médie &amp; Han</td>
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<td>66</td>
<td>Ultimo Imperio</td>
<td>Addisabeta: Giger (Giger Music)</td>
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<td>The Cult Of Snap</td>
<td>MN Power</td>
<td>(Algo Music)</td>
<td>(none)</td>
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**Note:** The chart includes details of songs, artists, original labels, countries, and publishers.
# Master Chart - October 27, 1990

## Breakouts

**UK & Ireland**
- Morrissey: Piccadilly Parker (MHR)
- Happy Mondays: Kinky Afro (Parlophone)
- Paul McCartney: Birthday (Parlophone)
- The Soup Dragons: Master Universe (Big Life)

**Germany, Austria, Switzerland**
- Blue System: I Was just a Child (Glied/Muza)
- Blondie: Heart Of Glass (KLM/Parlophone)
- Marc Lavoine: Ne Tonnen (Belpare/Foca)
- Francoise Guccini: La Drene De Moderna (PolyGram)
- Bola: (Parlorilleare)
- Elvis: (BMG/RCA)
- Michel Sardou: Mar Jean Marie (BMG/RCA)

**France**
- The Soap Dragons: Bola (Parlorilleare)
- Paul McCartney: Kinky Afro (bairn')
- Piteadely Parlare: (BMG/RCA)
- Morrissey: No Me Sigas rSderi,
- Los 'kiwi. (RU)
- Complices: Ritmo De La Vida (sin)
- Lorca: Uhno Irreern
- Atawalpa: Atawalpa

## Singles in Europe

### United Kingdom
- **1.** Show Me Heaven - Madonna
- **2.** The Anniversary Waltz - Part One - Bryan Ferry
- **3.** Blue Velvet - Meat Loaf

### Germany
- **1.** Tom's Diner - The Soup Dragons
- **2.** A Toutes Les Filles - Hubert Blank
- **3.** I Can't Stand It - The Razor's Edge

### France
- **1.** Le Tresor De Moderna
- **2.** A Toutes Les Filles
- **3.** Le Tresor De Moderna

### Italy
- **1.** Ultimo Impero
- **2.** Scandal
- **3.** Grand Hotel (Bond)

### Spain
- **1.** Can't Stand It - The Razor's Edge
- **2.** Verdamme, Ich Liebe Dich
- **3.** I Can't Stand It - The Razor's Edge

### Holland
- **1.** Heil Alben - Chris Rea
- **2.** I Can't Stand It - The Razor's Edge
- **3.** nationsun

### Belgium
- **1.** I Can't Stand It - The Razor's Edge
- **2.** I Can't Stand It - The Razor's Edge
- **3.** nationsun

### Sweden
- **1.** I Can't Stand It - The Razor's Edge
- **2.** I Can't Stand It - The Razor's Edge
- **3.** nationsun

### Denmark
- **1.** Pretty Woman - Madonna
- **2.** Still Got The Blues
- **3.** Still Got The Blues

### Norway
- **1.** The Razor's Edge
- **2.** A Toutes Les Filles
- **3.** Still Got The Blues

### Finland
- **1.** Listen Without Prejudice
- **2.** I Can't Stand It - The Razor's Edge
- **3.** nationsun

### Portugal
- **1.** The Wall Live In Berlin
- **2.** Le Nuvole
- **3.** Passion

### Album Charts

**Top 3 Albums in Europe**

- **1.** Live - U2
- **2.** Greatest Hits - Elton John
- **3.** Greatest Hits - Elton John

**Top 100 Albums**

### United Kingdom
- **1.** Listen Without Prejudice
- **2.** I Can't Stand It - The Razor's Edge
- **3.** Pretty Woman - Madonna

### Germany
- **1.** Le Nuvole
- **2.** Listen Without Prejudice
- **3.** Le Nuvole

### France
- **1.** Listen Without Prejudice
- **2.** Le Nuvole
- **3.** Listen Without Prejudice

### Italy
- **1.** Le Nuvole
- **2.** Listen Without Prejudice
- **3.** Le Nuvole

### Spain
- **1.** Le Nuvole
- **2.** Listen Without Prejudice
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- **1.** Le Nuvole
- **2.** Listen Without Prejudice
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### Belgium
- **1.** Le Nuvole
- **2.** Listen Without Prejudice
- **3.** Le Nuvole

### Sweden
- **1.** Le Nuvole
- **2.** Listen Without Prejudice
- **3.** Le Nuvole

### Denmark
- **1.** Pretty Woman
- **2.** Listen Without Prejudice
- **3.** Pretty Woman

### Norway
- **1.** The Razor's Edge
- **2.** Listen Without Prejudice
- **3.** The Razor's Edge

### Finland
- **1.** Listen Without Prejudice
- **2.** Listen Without Prejudice
- **3.** Le Nuvole

### Portugal
- **1.** Listen Without Prejudice
- **2.** Listen Without Prejudice
- **3.** Listen Without Prejudice
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<td>M. O. M.</td>
<td>A New World</td>
<td>UK</td>
<td>36</td>
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</table>

**Why wait for 1992?**

**The music of the future is already here**

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**ANGELA BARALDI**

**VIVA**

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**AmericanRadioHistory.Com**
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Sophistication Or Silly Hats And Streamers?
A stylish approach to station promotion

The competition facing Italy's growing number of radio stations is intense. David Stamsfield looks at the way four major stations are battling it out in Milan.

It is a key city in Italy's broadcast sector. The latest listening statistics published by Audiradio show that 44 stations can be heard there, and although not all are city based, more than 40,000 listeners tune in to at least one of them each day.

National stations Rete 105, Radio Deelay, Radio Italia Solo Musica Italiana, Radio Milan International and Radio Monte Carlo all have their headquarters in the city. Most admit that the competition is hot, and promotion, inside and outside the studio, is vital.

Yet Milan is Italy's heeded style and all stations express horror at the notion of the "creen-up" paradigm where the celebrity DJ dishes out silly hats and streamers. The concept of "bella figura" (beautiful body) dominates everything, referring, not to vital statistics, but to sophistication and the keeping up of appearances.

"It is unlike the UK," says Umberto Labozzetta, promotions manager at Radio Deelay. "We like to be associated with all things beautiful. If our giveaways were awful they would give us a bad reputation.

"For example, if we are giving out sunglasses they are not stupid ones. We want our listeners to say to others "hey, where did you get those?, we have to create long-term interest. You would never see those, we have to create long-term interest. You would never see those?, we have to be associated with all things beautiful. If our giveaways were awful they would give us a bad reputation.

Radio Deelay is broadcast throughout national territory to an average daily audience of 1.42 million (Audiradio). Its target audience is 15-25 and, during the summer, concentrates its promotional efforts on the seaside resort of Riccione. By day the station is present at the city's amusement park and by night it promotes dance parties at the Walks Cup discotheque, sponsored by Coca-Cola.

Paolo Grandolini, promotions manager at Rete 105, says his 1989 expenditure for giveaways like T-shirts, stickers, bags, posters etc. amounted to L100 million (app. US$ 85,000). Rete 105, with an average 1.54 million listeners (Audiradio), also tries to benefit from the desire to dance. Its target audience is 16-25 and Grandolini rates the station's own disco parties as one of the best promotional vehicles.

"Our promotion is geared solely to our target audience," says Grandolini. "We are not interested in anything else."

Grandolini lists the T-shirt as a classic giveaway, but adds that this particular treasure is now seen by listeners as a mere consolation prize. "They will not wear it," he says. "Our competition prizes include trips to the US, cars, motorbikes and scooters. These are all provided by various sponsors for competitions, both in and out of the studio. These days our audiences expect the best!"

With more than 2.5 million cars on the Milan-Rome motorway each day, it is obvious that the Italians love to drive. Most competing stations try to cash in on this particular aspect of national culture. Luca Dondoni, PR manager at Radio Italian International, comments: "The annual Bologna Motor Show attracts about 4.5 million people in five days. It appeals to all ages. Most major stations are present and that includes us!"

Radio Italian International attracts an average 503,000 daily listeners (Audiradio) with its self-described black-oriented CHR format. Its target audience is 18-41. "The Bologna event is becoming more show than motor," explains Dondoni. "All the stations present are backed by sponsors who give them free space. Last year we were sponsored by Toshiba who manufactured motorbikes for young people!"

The station has its own line of stylish giveaways which include pens, T-shirts, shoulder bags and notepads. But it also hands out big prizes, both on air and on the road. Dondoni: "Sometimes travel agencies provide tickets to the US or Australia. We also give away hi-fi donated by companies like TDK or BASE!"

Other regulars at the Bologna Motor Show include Radio Deelay and Rete 105. Last year Rete 105 was sponsored by Dezzin after-the-fame. Grandolini: "We presented a show every afternoon and evening. National and international guests appeared and we also held dance competitions. We linked up with our Milan studio for live broadcasts each day."

Radio Deelay was sponsored by Phillips Italia. "We held video competitions where contestants had to put them in sequence," says Labozzetta. "Prizes included RUS car stereo systems, head-phones, Walkman and prize packs of video cassettes which featured football!"

Indeed, football in Italy is seen by many as the country's second religion. The strength of the sport is not ignored by the competing broadcasters. Radio Deelay boasts the presence of national team goalkeeper Walter Zenga conducting his own programme. Rete 105, meanwhile, has stickers printed in the colours of every First Division team.

Other major events where stations like to be present are the annual SIM hi-fi exhibition and the Monza Formula 1 race meetings. At this year's SIM in September, Radio Italian International had their articulated truck, complete with station logo, parked permanently outside the exhibition centre. Dondoni calls it the station's "billboard on wheels."

"For example, if we are giving out sunglasses they are not stupid ones. We want our listeners to say to others 'hey, where did you get those?' we have to create long-term interest. You would never see those? we have to be associated with all things beautiful. If our giveaways were awful they would give us a bad reputation.

"But in general we do not want to hand out gifts. We give our audience the chance to talk to their idols on air. If you ask somebody if they want to talk to Eros Ramazzotti on the telephone or receive a free pen they will choose Rathazzotti every time!"

Since being interviewed for this feature Luca Dondoni has left Radio Italian International.

Available on LP - MC - CD

A Production of

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PAOLO CONTE

THE ITALIAN SONGWRIGHTER

Who Is The Best

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THE ITALIAN SONGWRIGHTER

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Radio Deelay was sponsored by Phillips Italia. "We held video competitions where contestants had to put them in sequence," says Labozzetta. "Prizes included RUS car stereo systems, head-phones, Walkman and prize packs of video cassettes which featured football!"

Indeed, football in Italy is seen by many as the country's second religion. The strength of the sport is not ignored by the competing broadcasters. Radio Deelay boasts the presence of national team goalkeeper Walter Zenga conducting his own programme. Rete 105, meanwhile, has stickers printed in the colours of every First Division team.

Other major events where stations like to be present are the annual SIM hi-fi exhibition and the Monza Formula 1 race meetings. At this year's SIM in September, Radio Italian International had their articulated truck, complete with station logo, parked permanently outside the exhibition centre. Dondoni calls it the station's "billboard on wheels."

"But in general we do not want to hand out gifts. We give our audience the chance to talk to their idols on air. If you ask somebody if they want to talk to Eros Ramazzotti on the telephone or receive a free pen they will choose Rathazzotti every time!"

Since being interviewed for this feature Luca Dondoni has left Radio Italian International.
Cutting Up The Advertising Cake
Radio looks for a bigger share of revenue

Radio advertising has always fared badly in comparison to other sectors in the Italian mass media market, with a total annual spend of about L 17 billion.

A n annual income of L 17 billion means that radio takes a 3.5% slice of the total mass media advertising cake. On the other hand, accounts for 4.5%. Yet more people listen to the radio on a daily basis than watch TV.

Felice Loi, general director of the LPA advertising and advertisers' association: "26 million people listen to radio each day, that audience is bigger than that for TV but we are convinced that all advertising conclusions between companies is focused on TV.

But both the radio and TV sectors are set for a big shakeup when the new broadcast laws passed recently by parliament become effective. From the end of 1992 national stations will be limited to national advertising only, while local stations will be able to benefit from both national and local spots.

The current frequency chaos should also be improved. Each station that wishes to broadcast must comply with a series of stiff regulations and must have applied for a licence to operate by October 23.

Loi: "Frequency interference is common and state station RAI does not escape. About six or seven stations are professional but a large number are exactly the opposite. It is easy to listen to certain stations where the speech content is conducted in rough dialect. But, if an advertiser is image conscious, it is futile to invest into a sector where the language is coarse!"

The major advertising agencies in the radio sector are SPER Spa Publitalia, Radio e Reti and Nove Pubblicita. SPER Spa provides national advertising for about 300 stations on its own circuit and for about 150 on the Divisone Radio Italia local station circuit. It represents the national broadcast stations Radio Deejay and Radio Kiss and provides advertising for key regional or inter-regional stations which include RTL 102.5, Hit Radio, Radio Norba and Radio Bahabones.

SPER director-general, Guilliano Cotelli admits that there is a seam of unprofessionalism running through the radio sector. "The problem is that people only listen to the radio when they have nothing better to do!"

Radio Deejay also produces "Disco Club" a music programme which attracts an average of 100,000 listeners.

But the most important advertising target group is women according to Gelsi. He backs this argument up with the latest Audiodro listening statistics which state that women under 45 listen to private radio while older women listen to state radio RAI. The advertisers in this target group include most of the important companies dealing in mass marketing.

Newspapers are also important advertising sectors. They include national dailies La Repubblica, Corriere della Sera and La Stampa. Hi-Fi is becoming more important and the state station RAI 9 will be affected by the law. No station will be able to use the quality is reasonable"

The new broadcast laws: Thm we have 40 agents in Rome, Florence, Bologna, Padua and Como who work for national advertising. Then we have 40 agents working on local advertising. "Targeting is all important. The target audience for Rete 105 is 15-24 and the most popular advertising products are soft drinks, jeans and chewing gum!" Audiodro gives Rete 105 the lead with the 15-24 age group fan average 1,000 million listeners to the station each day. The Publitalia 80 stations have a joint audience of 240,000 and Radio Deejay has 30,000 listeners.

Nove Pubblicita also has its own research into the consumption habits of its target groups. Drinks such as Gatorade, sports shoes, rucksacks and hair products are the most popular advertising products. The makers of mass products such as Brooklyn chewing gum, Levis jeans, Gatorade, Adidas and Puma sports shoes and Coca-Cola are good advertisers.

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Audiradio Versus Datamedia

In Italy's fiercely competitive private radio sector, listening patterns are all important. But, as David Stansfield reports, there is also stiff competition between the two companies which carry out the research.

Audiradio was the first organisation to introduce a listener survey in 1988. One year later, the Datamedia research institute entered the market with its own Top Radar statistics. Since then the two companies have engaged in a war of methodology and words.

"Datamedia does not exist as a media because if they get good results they boast about them. If they don't, then they use our statistics," says Audiradio president Felix Lioy.

"Datamedia represents a trivial amount. Our survey costs about US$3 million a year. Some stations may pay full in Datamedia because they get good results they boast about them. If they don't, then they use our statistics," Datamedia president Luigi Crespi says in a sick of the current Audiradio/Datamedia argument but adds, "What is official?" This is not clear to my mind. Why in a country like Italy, where there is freedom of expression, should there be only one survey? A total of 799 stations subscribed to the latest Audiradio survey, including state radio Rai plus all the major private broadcasters. The research is backed by two major broadcasters' associations, UPA and AssAP.

The research, by the Abacus and Unicab institutes, was conducted in the cycles May-July 1989, November-December 1989, February-March 1990 and April-June 1990. The yearly statistics for each station are presented as an average of these different results. For the latest survey 122,044 people over the age of 11 were interviewed, 13,679 less than the previous year.

Lioy, who is also general director at UPA, "The statistics are provided for advertisers and advertising agencies. The primary function of Audiradio is media planning." Lioy claims that Datamedia is complete and "all the important stations subscribe to us without exception."

Crespi refuses to give the cost of the Top Radar survey but admits it is much less than Audiradio. In 1989, the research was offered free to stations and two surveys were carried out. This year a three-monthly survey was introduced, for which stations have to pay. For each survey 14,400 people over the age of 11 were interviewed. "Our technicians worked out the system," says Crespi. "The number of people interviewed may be quite low but it allows us to deliver quick results. A larger number would not allow us to do that at this moment!"

Audiradio's methodology has been in question. In April-May 1990, figures in millions.

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<tr>
<th>Station</th>
<th>Daily Audience</th>
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<tr>
<td>Radio 105 Network</td>
<td>1.94</td>
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<td>Radio 114 Network</td>
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<td>Radio Monte Carlo</td>
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<td>Gamma Radio</td>
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Datamedia's Top 10 Stations

A recent revelation about Audiradio must throw doubt on its dominant role in the future. Enclosed in their contract lies a clause which states that no subscriber can employ the services of any other research organisation.

Major stations refuse to comment on this situation but Astori says: "Many stations signed a document which gave exclusivity to Audiradio. Many subscribers without knowing what it was about. It is dangerous for democracy. There should be more than one ratings system. Stations should not subscribe to the future if Audiradio demand exclusive rights!"

Lioy admits that such an article exists in Audiradio's rules but defends the organisation's position. "I believe in pluralism but we have to avoid confusion. If I am an advertiser and I ask how many listeners a station has, it can only declare one result. I am not saying this about Datamedia but any institute can take money from a major broadcaster and give them the results they want. Every step of Audiradio's work is controlled by advertisers and agencies." But Lioy goes further by saying that stations which also subscribe to Datamedia will be expelled from Audiradio. Asked when this would happen be replied, "I am president. It could happen tomorrow!"

Astorri also believes that there should be separate surveys for state and private stations. The Top 10 Privates only represents about 100 local stations. "They've asked us to provide statistics for stations who are applying for a licence in compliance with the new broadcast legislation. This is a great step forward for us because we will be better known to the state!"

Crespi also claims that when the country's new broadcast laws have been a harsh critic of Audiradio: "I do not think any ratings should be divided into sections over a year. It means the results do not present a picture of yesterday or one month ago. It is the result of a sum of pictures over the last 12 months. The advantage of the Top Radar is that it gives you an immediate picture of where you stand."

Astorri says of Audiradio: "We ask ourselves who are the real listeners?" Small stations may want figures on an almost daily basis but the major broadcasters now believe that once a year is enough. Radio audiences do not change as quickly as TV viewers. "We are working towards it, but only for the sake of our clients. Official status is not that important for us, but it certainly is for them."

Datamedia chairman Felice Lioy.

ITALY

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THE BEST
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AFRO-POP

PHOTO: R. SALZER
Eros Ramazzotti's LP 'In Ogni Senso' has sold more than 1.5 million copies so far. Indeed, he is set to go down in history as one of the most successful Italian artists outside his native country. So what other acts are hoping to follow in his footsteps!

Massimo Priviero
One of the new breed of Italian rockers, WEA artist Priviero boasts the presence of Little Steven as producer of his second album Nessuna Resa Mai, released on October 1.

Angel, a single taken from the album, has Little Steven sharing the vocals. A video of the song has been released and is being rotated on the national music channel VideoMusic.

Sandor Mallassa, WEA radio promotion manager, says there was a great response to the single from stations like Unto 105, Radio Kiss Kiss and RTL 102.5 Hit Radio. About 40 stations in total made it their record of the week. Priviero has taken his tough, yet melodic, rock on the road this month but has favoured the heat of the small clubs rather than the bigger national venues.

Elio E Le Storie Tese
This CBS act not only make records, but break them. The band recently claimed a world record by playing the same song for 12 hours in a Milan club!

The group enjoyed a certain notoriety even before they signed to the CBS Psycho label. High school and university students would produce their own bootleg cassettes at various concerts in Milan.

Their self-titled debut contained a set of songs that ranged from humour and satire to a touch of plain vulgarity but that has not affected their chances of airplay too much. While some stations may have snubbed the album, national stations like Rete 105 and Radio Kiss Kiss played all the tracks.

The group's latest maxi single continues on page 32.
ITALY

MUSIC & MEDIA - October 27, 1990

ITALY

MUSIC & MEDIA - October 27, 1990

**SIAE, music and broadcasting**

SIAE, the “Società Italiana degli Autori ed Editori” (Italian Author and Publisher Company), is a membership association which was set up in 1882, and today, publishes, performs, and other (original or acquired) copyright holders are free to join at their will.

SIAE is also connected to other foreign Authors Associations across the world by means of contracts of mutual representation according to which, each company, in the framework of its specific territory, is also in charge of managing the repertoire of radio associations which it represents.

Such a function, exclusively attributed to SIAE by the law, meets not only the protection requirements of authors, publishers, and other copyright holders, but also the needs of the various categories of users which, in order to obtain the necessary authorizations in view of creating, spreading or reproducing a work, can turn to only one interlocutor instead of having to contact each single copyright holder involved.

As a matter of fact, it would be practically impossible - and this is heavily felt by the authors of musical pieces - to personally handle all the relations established by the single and different uses of one's works. For this reason, all the most important Italian composers and authors belong to SIAE; indeed, at the present moment, the Company comprises approximately 48,000 members.

The repertoire is managed by the Company through five Sections, and it covers a very wide range of original works, including musical pieces (Music Section), drama or theater productions (Drama Section), cinematographic works (Movie Section), literary works and figurative arts (Art Section). The Music Section, in particular, is in charge of managing the copyrights of the holders in regard to the various types of uses, such as public performance, reproduction and recording on sound, video and graphic supports, radio broadcasting.

This Section administers a heritage of great importance from the economic point of view, and it is not difficult to understand why it is so important, if one considers the ever-increasing use and supply to the public of so many different types of musical productions. Just reflect on the following figure: in 1988, the Music Section alone made a profit of over €363 billion lire, reporting a 12.20% increase as against 1988, which was way above the inflation rate. Furthermore, music drives the large market of radio broadcasting: over the past 15 years, next to public broadcasters, a host of private stations have burgeoned, ranging from major networks to small parish broadcasting stations. To the present day, there are approximately 3,200 Italian radio stations which make great use of the Music Section’s repertoire. At an estimated daily use of approximately 12 hours, 14 million hours of music are broadcast by radio stations in one year.

Surely, this situation is bound to change. Law 223 dated August 6, 1990, which finally regulates the public and private radio/television sector, envisages a national frequency allocation plan, fees and guarantees for the ministerial concession, and a complex set of requirements and formalities; such a law will surely lead to a drop in the number of broadcast, but music shall always remain at the basis of all radio/television broadcasting programs. Undoubtedly, a greater clarity and stability in the sector will make it possible for SIAE to meet the needs of its members more efficiently.

SIAE has already settled many agreements with the major Italian radio broadcasting associations. Such agreements are important because to those who pay for copyrights, SIAE grants the use of musical pieces of all the members of the 80 and more authors associations in the world - a good 1.3 million composers, authors and publishers. On the other hand, in order to guarantee the survival of authors and of music itself, it is absolutely necessary for those who use music, and make bigger and bigger economic profits from it, to pay appropriate fees.

**continued from page 30**

Katle & Carole

**From To Al Aloxnow recently reached no. 4 in the national charts. They have just finished a 46-date national tour where they played before an average 2,000 people each night. A new, perhaps double, album is expected in spring 1991.**

Nino Buonacore

This Naples-born artist scored one of the biggest single successes of the summer with his haunting ballad "Servizzem." The song was taken from his latest album "Sabrina, Domiziana & Lawell" which features backing musicians from Blood Sweat & Tears plus a snatch of trumpet from the late, great Chet Baker.

Buonacore records for EMI and marketing director Franco Gahini says the company started out with a strong 'Anglo-American' type marketing campaign, by first concentrating on the single. Now, EMI has turned its attention to the album with a press advertising campaign and radio ads on Radio Italia Solo Mucsica Italiana, Radio Dimensioni Suono and Rete 105.

Buonacore will tour nationally in November and release another, as yet untitled single, later in the year.

Katle & Carole

Katie and Carole singers recently signed to the Milan-based indie label New Music. Before they teamed up, Katie worked with 60 West and Art Of Noise while Carole did session work for Frankie Goes To Hollywood. They have both also worked with Curiosity Killed The Cat and Spandau Ballet.

Their first single for Pippo Landro's New Music label is "Say It To Your Brother." They have just released their debut album "Correct Understanding And Have Made Promotional Appearances on important national TV shows such as 'Festivale.' The dance-oriented radio stations are vying for the girls' services and the two are scheduled to do a special on the national Italian Network Station.

New Music is renowned for its dance music. Katie & Carole fit the bill but also throw in some extremely radio-friendly pop.

Angela Baraldi

Buonacore

Buonacore recently claimed a record by broadening non-stop on the national private station Rete 105 for 19 hours and eight minutes. And, to underline his success, he has just started a national tour complete with a walking piano.

Marcy Masini

Dischi Ricordi artist Masini won the newcomers award this year's San Remo Song Festival with the song "Grazie." Dischi Ricordi's self-titled debut album has sold 33,000 units so far. Dicesi Ricordi invested in radio promotions manager Luciano Ianni says that while some may not be suitable for radio airplay, others, like Our Hearts...
continuing from page 31...

adverts on Rete 105 when the album was released. The company's Maurizio Miretti says that it is now receiving enough airplay without the need for further spending.

Masini will perform his first live concert dates next year. He is likely to appear at the 1991 San Remo Song Festival. He will also record his second album next year and Dischi Ricordi will then focus some attention on the European market.

Marcio Maggini

TOTO CUTUGNO
#1 AT EUROFESTIVAL (EMI)

FLORIDA
#1 AT PRESTIGE (CBS)

LADRI DI BICICLETTE
& BACCINI
#1 AT FESTIVALBAR (CCD)

FRANCO FASANO
#1 AT CANTAGIRO (CBS)

FRANCESCO GUCCINI
#1 LP (EMI)

VASCO ROSSI
#1 LP (EMI)

ITALY

Sega of Mauritius, Azor's debut album, has just been released on national territory.

The 22-year-old artist, who sings in Creole, was responsible for writing all the lyrics and music. Sega is being described in Italy as the new Lambada. Ala Bianca's Tony Verona says that Atual CBS in France is excited by Azor and will be releasing both the single and LP.

Biagio Antonacci

Biagio Antonacci debuted for Phonogram two years ago with the album Sono Cos' Che Capitanale. The company stressed that this was no one-off project and Antonacci is being treated as a priority act.

The new Antonacci project was launched recently with the single Se Tu Fosse Come. His second album, Adagio Biagio, will be released early next year and was produced by Roberto Costa, noted for his work with artists like Lucio Dalla and Luca Carboni.

Antonacci is touring national and local radio stations to promote the single. Phonogram MD Biagio Antonacci

Bruno Tibaldi: “We have played it to some of the key people at leading stations in Milan and the reaction has been excellent!” He will tour nationally towards the end of the year as support act to an as yet unnamed major artist.

Compiled by David Stansfield

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Lucio Dalla

new album just released and already No1 In Italy

soon in all of Europe

H ow many starlings does it take to black out a radio show? I only ask because BBC's Radio Derby has fixed two plastic owls to its mast to scare off the starlings who otherwise gather there and leave their droppings all over the airwaves. And there's no truth in the rumours that staff at neighbouring commercial rival Radio Trent have been taking pot shots at the owls in order to bring the starlings back.

Nigel Sandford, from Rupert Murdoch's new label, Music In-International, has revealed that the media baron recently took time out to go to a Grateful Dead concert. A taste of things to come, Rupert?

Bizarre but true (so my spy tells me) North Sea Ferries have reacted to increasing drunkenness amongst their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by banning their UK ships heading to the continent by ban...
Fax your playlists and additions to: Peter Bartlema

fax (+31) 20 669 1951