TECHNOTRONIC WORLD TOUR 1991
FEATURING MELISSA & EINSTEIN

AVAILABLE SOON "TURN IT UP"
THE BRAND NEW SINGLE
PRODUCED BY JO BOGAERT

EXCLUSIVE REPRESENTATION

FROM THE ALBUM
TRIP ON THIS
THE REMIXES

PHIL COLLINS
SERIOUSLY LIVE
PHIL COLLINS

SERIOUS HITS... LIVE!

76 minutes, featuring 15 hit tracks including the new single 'Do You Remember'.

Something Happened On The Way To Heaven
Against All Odds - Who Said I Would
One More Night - Don't Lose My Number
Do You Remember - Another Day In Paradise
Separate Lives - The Air Tonight
You Can't Hurry Love - Two Hearts - Sussudio
A Groovy Kind Of Love - Easy Lover
Take Me Home

Limited edition luxury packaging for initial three months. CD and Cassette in slipcases containing 24-page full-colour booklet. LP in gatefold sleeve with two full-colour inner bags.

SERIOUSLY LIVE IN BERLIN

Over 160 minutes - the entire show available on one VHS video and soon on Laser Disc.

THE SERIOUS BOX

A Serious Christmas Gift... contains the 'Serious Hits... Live' CD and the 'Seriously Live In Berlin' VHS plus the 'Serious Tour' tour book. The box comes gift wrapped and tagged ready for the consumer.

SERIOUS ADVERTISING

TV and radio spots, magazine and newspaper adverts across Europe. Massive in-store campaign to back consumer advertising. Check details with your local Warner Music Company.

WARNER MUSIC INTERNATIONAL
The European Music & Broadcast Trade Magazine

PHIL COLLINS
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PHIL COLLINS
SERIOUS HITS... LIVE!

AmericanRadioHistory.com
The Radio Authority in the UK has confirmed that the country’s amended definition of pop music in the Broadcasting Bill now includes “other kinds of modern popular music”, specifically does not include rock.

The announcement comes from Radio Authority chairman Lord Chalfont speaking at a press conference held in London on October 30. "It is not confined to classical music. The station could include all kinds of formats, it could be light classical, easy listening, C&W or traditional jazz, or possibly even a combination.”

Pointing out that there was no shortage of pop music in UK radio at present, Chalfont said: "We felt we were enhancing listener's choice more than if we offered it to a pop station."

He added that a "non-pop" service would make good use of the high-quality stereo transmission facilities available to a ‘non-pop’ station.

But although the government’s amended definition of pop music in the Broadcasting Bill now includes "other kinds of modern popular music", it specifically does not include rock.

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The campaign was set up by CBS France and RTL. The album was promoted throughout November 5 on RTL, with the singer taking part in two five-hour programmes. This is the first time RTL has tied in a day devoted to a specific artist with their new album release. The station will air seven tracks from the Aber Haymond-produced album with the new single, "Can't Help Falling In Love", on heavy rotation.

Released on October 26, the LP is expected to get a further push in France from frequent airings of fgilers on both RTL and TV channel TF1, which broadcast a 90-minute Iglesias special on November 7. The campaign was set up by Patrick Decam, director of the CBS label, in cooperation with marketing services.

The decision came after EMI, on behalf of the BPI, sued a Danish company, Pata. That firm was reproducing Cliff Richard recordings in Denmark, where they were out of copyright, and exporting them to West Germany, where they were still subject to national copyright restrictions.

The BPI anti-piracy co-ordinator Tim Dabin says he believes this is the first time a court has been asked to consider the implications of the European Court judgment. He argues that local copyright law means that anybody releasing a live recording in the UK needs the permission of the artist and/or the record company to which they are contracted, and that the conviction of the artist and/or the record company to which they are contracted.

UK record companies are mounting the first test of how copyright laws have been affected by the European Court’s landmark "Patricia" case ruling of last year.

The British Phonographic Industry (BPI) is suing two UK distributors for copyright infringement over European concert recordings which feature artists signed to UK companies. These include the Rolling Stones, U2, Bruce Springsteen, Bob Dylan and the Beatles. The product is considered legal in the countries of origin, where mechanical royalties may have been paid, but the BPI believes it contravenes UK copyright laws.

The trade organisation’s action is against two distributors from the West of England. One has already agreed to pay £10,000 in damages and agreed not to handle the product in future. Legal proceedings against the other company will be heard in court later this month.

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Roadshow Seeks Radio Partners

The organisers of the "Swatch Euro Roadshow" are looking for local and national radio stations to partner two European tours next year. Dutch firm EEC Promotions says local or national stations can join in the travelling music shows in their own right.

MD Willem Thijssen says participation is free, in return for publicity and frequency amplification events. "Get a free radio programme live from the show," he says. "We’ve negotiated with them on stage and in our press releases. We are fully equipped to provide them with a superb programme that they can use in whatever way they want.

Costs, which Thijssen puts at over Dfl 3,000 (£1,000, approx. US$ 2,500) per show, are borne by the sponsors. Next year, in addition to the "Swatch Roadshow", which is also supported by MTV and other sponsors, the firm is providing a similar tour for Super Channel. Both runs from June to September.

The all-day shows are centered around a 150 square metre stage, which Thijssen says is the biggest in Europe, and an emphasis is put on live appearances, with both local and international talent. They are, he adds, dance parties keeping up with the latest club sounds.

"We try to stay trendy. Last year we concentrated on hiphop, with regular acts like Twanny 4, Monkey King and guests including Betty Boo, LooO Jack and Soan. Next time it could be hiphop again, but that is a new trend coming from London!"

The itineraries for next year’s shows have still to be fixed. This partly because of the new trend coming from London!

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Trans World Communications’ pre-tax loss of £1.16 million for the year was a £200,000 improvement on the £1.36 million it reported in the previous year. Trans World also reported that other stations in the group Trans World Losses Prompt annual basis!

The Radio Consultative Committee (VCRT), which is the advisory body under the Radio Authority, has recommended that Red Dragon Radio in Wales, which is currently leased to GWR Group, be allowed to grow again: ‘warns Julian Allitt will not confirm or deny reports that Red Dragon Radio will be sold by the end of the year.

In the UK & Ireland section, Peter Scholl-Latour, president of the newly-formed private radio outlet in the UK, predicts that Bavarian radio stations are increasing in popularity among both public and private listeners. The increase in the number of private radio stations is likely to lead to public broadcasters offering more in terms of music, and that Red Dragon Radio will be interested in acquiring Red Rose Gold in Lancashire.

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DIAMOND AWARDS festival

TV EVENT OF THE YEAR

Antwerp - Belgium
November 14-17

FRANCE

SNEP Tips Dramatic Drop
In Music Industry Growth

By Emmanuel Legrand

After two years of rapid expansion, the French music industry is now experiencing a slowdown in growth. Trade organisation SNEP predicts that total growth in 1990 will be below 18%, a dramatic fall from the 35% sale increase registered last year. SNEP reports an 8.4% rise during the first nine months of this year. While CD sales continue to grow at a good rate (31%), cassette sales were stable and single and LP sales continued to decrease.

Meanwhile, the percentage of sales for international product versus national have reversed. In 1989, sales of national product were higher than those for international (46.4% against 41.6%), but this year the situation is the opposite (45.8% against 43%). September proved to be a particularly poor month in terms of sales, with only a 4.6% increase. However, SNEP says it was “better than was expected” by some analysts. And, for the first time, the turnover resulting from CD sales accounted for more than 60% of total turnover during the month. If cassette sales are added, the two formats represented 90% of industry turnover in September.

SNEP statistical analyst Jean-Yves Mirsky: “The figures for September are representative of the market trend since the beginning of the year, with a decrease for all vinyl formats and a growth in cassette and CD sales. On the singles market, no sign of recovery has been witnessed. It is clear that there is now an urgent need to look for a new format, as the CD-single still does not appear to be an adequate substitute.”

Hachette Wins Approval
For La Cinq Takeover

France’s broadcasting authority, the CSA, has given publisher Hachette the go-ahead to take over the flagging private TV channel La Cinq. The move follows the retreat of the former operator, press mogul Robert Hersant, who this year has reduced his shareholding in France 2 and France 3 to below 50%. Hachette has committed itself to a potential audience of 12 million, to a point where the new channel would play an important role in the LP’s success. When it was released in France two years ago, German radio programmers came to me in Paris and asked for the record, and played it even though it wasn’t out in Germany. “As a result, when the album was released in Germany, Farmer was already known by programme managers, to a point where the new single Doux, was turned down by some stations because they played it two years ago.”

Due to the German success, Beau says Farmer’s new LP will have an international release.

French Industry Figures
First nine months of 1990

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BMG Opens Quebec Subsidiary

BMG Canada, in collaboration with BMG France and BMG International, has announced the opening of BMG Musique Quebec, a subsidiary company which will focus on French-speaking acts and will be distributed by local independent Select.

BMG Musique Quebec will be run by respected Quebec indie producer Jan Tremblay, who has worked in the past with French artists such as Patrick Kaas and Les Rita Mitsouko.

The company will have two goals: to sign and develop local acts in Quebec, and to develop in Quebec French acts from the BMG France catalogue. It has already announced that it will market and promote BMG France acts Patrick Bruel, En- dienne and Zook Machine.

Don Kollar, BMG Canada MD adds: “We are very excited about this joint contribution to French music worldwide. This company will develop a strong French roster and promote artists from Quebec internationally.”

Mylene Farmer Scores
German Radio Success

Radio stations have played a major role in launching Mylene Farmer in Germany, according to Marie-Agnes Beu, international promotion manager of Polydor France.

After her LP Sans Contrefacon sold more than one million units in France, Beu says Farmer continued to concentrate on the international market, especially Germany, where it has sold 36,000 copies. Beu: “There was an important marketing campaign in Germany and we realised that radio stations would play an important role in the LP’s success. When it was released in France two years ago, German radio programmers came to me in Paris and asked for the record, and played it even though it wasn’t out in Germany. “As a result, when the album was released in Germany, Farmer was already known by programme managers, to a point where the new single Doux, was turned down by some stations because they played it two years ago.”

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Radio Italia Solo Musica Promotion First

by David Stambler

In what is believed to be the first campaign of its kind, Radio Italia Solo Musica Italiana recently enlisted the help of 60 shops in Milan for a promotional exercise spotlighting national talent.

Station spokesman Filippo Bortolin explains: "Every shop displayed product by local acts in their window and played their music. The whole area was transformed into an exhibition of Italian music and our listeners, who could win station T-shirts and stickers, were invited to judge the best window display!"

The station, which only airs national music, worked with both major and independent record companies for the event.

Mallaz, radio promotions manager at Warner Music Italy: "This was a very special initiative. I don't remember anything like it before. The popularity of locally produced music is growing quickly and the involvement of Radio Italia Solo Musica Italiana helps a lot!"

Warner Music artists featured included Roni, Ligabue and Massimo Finzi.

The campaign was followed by a party on October 28 for artists, musicians, record company personnel and journalists. Artists Marco Masini, Pietrangelo Bertoli, Franco Fasano, Lijka, Lipstick, Enrico Ruggeri and Edoardo Bennato were all present.

New RTL 102.5 Execs Aim To Boost Profile

RTL 102.5 Hit Radio has appointed new executive traffic who aim to boost the station's profile as a national broadcaster and have announced publicity campaigns directed at both the advertising industry and the public.

Pino Ruggero, who has worked in record production, has been named GM and Guido Monti, formerly a DJ at Radio Peter Flowers and Rete 105, station director. They replace Claudio Astori who is now station director at Radio DeeJay.

Monti and Ruggero both admit that the Bergamo-based station needs to be better known to both advertisers and the public. As a result, a campaign targeting the advertising sector will be launched in mid-November and will run through until January, with advertisements in the specialist press. It will be followed by a campaign aimed at the public, which will include adverts in leading daily newspapers and spots on TV.

Ruggero comments: "RTL 102.5 is the only station in a real CHR format and it is in the unique position of broadcasting nationally by using only one frequency."

"The station has sacrificed itself by investing in its sole frequency policy and by only accepting national advertising. We aim to prove to advertisers that they can get their message across loud and clear without frequency interference, a problem that affects all our multi-frequency competitors."

He adds that the station will launch its own advertising agency in Milan, called Open Space, when its current contract with SPER expires on December 31.

Meanwhile, RTL 102.5, which targets 18-36 year-olds, is forming closer working relationships with record companies. The result is co-promotion, such as that with Polydor for the Police Greatest Hits compilation album which included the station's logo on all TV advertising spots.

The station has developed from being an inter-regional outlet to cover 80% of national territory. The latest Audiradio listening statistics gave it an average daily audience of 207,000 but Ruggeri points out that figures released by Datamedia for July-September gave the station an average of 374,000 daily listeners.

Political Party Promises Quality Pop

The League Of Lombardy, a political party which has bought and relaunched local station Radio Varese, promises to air "quality pop", instead of the type of music chosen by previous owners of the outlet.

Party spokesman Roberto Maroni says: "They will be human, not the type of people you hear on other stations in the region but more like those you hear in Milan, where they do not have to conform to political prejudice."

Maroni also says that the League is negotiating to purchase other stations in the region but not in Milan, where he says they have been confronted by political prejudice.

He adds that the station will broadcast 24 hours daily, with live transmissions from 07.00 to 12.00. The station intends to introduce DMs but Maroni says: "They will be human, not the type of people you hear on the commercial networks."

With an annual budget of L 50 million, the station claims that it will double its audience within a year.

The party bought the station for L 1.5 million (US$ 84,000) from a left-wing co-operative. This year's Audiradio statistics gave it an average daily audience of 14,000 and the League has applied for a licence to broadcast as a community station.

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Flemish Nostalgie Stations Sold

by Marc Maes

The last stage in the sale of Belgium's bankrupt Nostalgie radio network has been completed, with the new owners of the network's Flemish stations in Brussels and Antwerp, plus the franchise outlets, agreeing to continue operating the stations under the Nostalgie name.

The Flemish Nostalgie outlet in Brussels has been sold to NV Cristal, the company which operates French-language station Radio Cristal. The company's shareholders include Dirk Otte, head of advertising agency DOS, and Jacques Casier, a shareholder in Radio Cristal. After the deal was completed, Radio Cristal changed its name to Nostalgie on October 27.

Meanwhile, Nostalgie Antwerp has been sold to a new company called VRM, whose shareholders include Frank Leysen, MD of Radio Contact Antwerp.

Both companies refuse to reveal the sale price. However, France's Cherie FM recently paid US$ 1.38 million for four Nostalgie stations - in Brussels, Liege, Namur and Charleroi (M&M November 3).

Commenting on the Flemish deal, Dirk Otte says: "It is important to note that only the stations in Brussels and Antwerp were sold. The franchise stations in Flanders were not contracted to Propublic Benelux [the former owner] and are therefore not involved.'

However, the Flemish franchise stations are to be united by the formation of a new group, which has signed a deal with Nostalgie France for the outlets to continue using the Nostalgie name and logo.

Otte says: "In terms of the franchise stations, the group will take care of national promotions and programme consultancy, and will control the format. However, all the stations will remain independent.'

The group, which has not yet been given a name, includes NV Cristal, NV Immodos [Otte's company], SENB and a fourth party, which is likely to be a press group.

SENB was formed by Cristal NV, NV Immodos, Nostalgie France and press group Vers l'Avenir, and operates nine franchise stations in Wallonia. It plans to add two more the group, in Liege and Charleroi, where existing Nostalgie stations have been taken over by Cherie FM.

Boudisque Signs CBS Deal For King Bee LP

by Howard Shannon

Amsterdam-based independent Boudisque has signed a distribution and marketing deal for King Bee's Royal Jelly LP with CBS International, marking the first time that the label has secured a pan-European release with a major.

The deal was signed by Boudisque MD Ruud Jacobs and CBS International senior VP Jorgen Larsen at the beginning of October. Each European territory has an option on release within 30 days and marketing will centre on Germany, France and the UK. Boudisque keeps distribution in the Benelux, where Royal Jelly was issued on October 29.

Under the terms of the deal, Boudisque has drawn up guidelines for the marketing of the album, which reflects its "original" method of breaking dance acts.

Jacobs: "The November 5 release by CBS of Royal Jelly will follow this company's established marketing plan. CBS must allow at least two weeks between making promotional white label copies available and commercial distribution.'

He adds that he expects to see Benelux shipped figures to rise from 6,000 to 10,000 by November 2. No figures are yet available for CBS shipped units.

Under its Go Bang! label, Boudisque has had a series of European dance hits this year, particularly with D Shake, House Of Venus and GTO. At one point in August, Go Bang! held the top 3 positions in a chart compiled by UK black newspaper, Echoes.

"Since then, all of our output has attracted attention,' says Jacobs.

Last summer, King Bee scored a hit with Dope Demand, which was released in Germany by CBS after peaking at no. 5 in the Dutch singles chart.

BLUE & Masters Launch

November 9 will see the launch of IIC's BLUE & Masters label, when MTV Europe presenter Ray Cokes hosts an artist showcase to be held in Brussels.

Priority acts at the label include Blue Blot, whose forthcoming second album features the title track single Bridge To Your Heart, and BJ Scott, who will shortly release a follow-up single to C'Est Extra, entitled Hey Nana.

Whereas sister label Jill Records concentrates on French repertoire, BLUE & Masters handles all other-language product.

CBS MD Bert Cloeckaert says his company has recently completed distribution (Pierre Rapsat) and licensing deals (Pascal Douay, BJ Scott) with BLUE & Masters.

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Majors Back VTM Compilation

Dutch-based Dino Music has announced a collaboration deal with CBS, PolyGram and BMG in Belgium for the future release of the 'Tien Om Te Zien' compilation albums.

Based on a chart show of the same name which is screened by Flemish commercial TV station VTM, three compilations have already been released by Dino. Each has sold more than 100,000 units, with total sales exceeding 350,000.

Under the new deal, each company will take turns at releasing editions. Volume 4 will be handled by CBS, volume 5 by BMG and volume 6 by Dino/CNR.

Jan van Akooy, GM at Dino Music Benelux in Hilversum: 'Because of the level of success and the fact that a substantial part of the repertoire had to be licensed ed from other companies, we have now teamed up with the Belgian record industry. Many companies there, who invest in Flemish talent, were not pleased to see us topping the Belgian charts with a compilation album, even though we have an office in Belgium.'

Tien Om Te Zien Vol 4 was scheduled for release in October and will be accompanied by an ad campaign on VTM. Special marketing manager Linda Coopman: 'Volume 4 will be a Belgian premiere and will also be released on video, featuring footage supplied by VTM.'

Meanwhile, BMG Ariola plans to release a compilation based on '10 Qu'Oon Aime', the French-language television version of 'Tien Om Te Zien' which is screened by RTL-TVI. The album is expected out in January.

Blue Blot
WE AT I.I.C. FELT VERY BLUE 'TIL THE MASTERS CAME

B.J. SCOTT (licensed to C.B.S.)
BLUE BLOT (signed to B.M.G.)
DANIEL WILLEM (signed to C.B.S.)
PIERRE RAPSAT (distributed by C.B.S.)
PIERRE ROGER (producer - songwriter)
PASCAL DOUAY (licensed to C.B.S.)
JOEY CASS (licensed to C.B.S.)
OWEN CURTIZ

AND ALWAYS LOOKING FOR MORE . . .

PRODUCTION - PUBLISHING - MANAGEMENT
LABELS OWNED : B.L.U.E. & MASTERS / JILL RECORDS.

Contact: Cesar Boesten - Nathalie Mercenier - Valérie Dumont.
119 Avenue Molière, 1180 Brussels, Belgium.
Tel. 32-2-346 02 55  Fax. 32-2- 344 50 65.
NRK Ad Campaign Under Attack

Several commercial radio stations in Norway have slammed an advertising campaign undertaken by state-run NRK Radio, which was based on NRK's own music output.

The campaign, which was launched in September, aimed to attract more listeners to NRK's radio stations by highlighting the diversity of music available on them. The campaign was called "NRK: The Sound of Norway," and it featured short, two-minute segments that were broadcast throughout the day, featuring a variety of music genres.

However, the campaign has been criticized by some commercial radio stations, who argue that it is unfair to compete with them for listeners. They argue that NRK's advertising is giving them an unfair advantage, as it is using NRK's own resources to promote its own content.

The campaign has been poorly received by some listeners as well, who say that they feel it is an invasion of their personal space. Some have even gone so far as to ask NRK to stop advertising and to focus on providing quality programming instead.

NRK has defended its campaign, saying that it is simply giving listeners a wider choice of music to listen to and that it is not trying to take away their audience. They argue that the campaign is meant to highlight the diversity of music available on NRK's stations and to encourage listeners to explore new genres.

The issue remains a hot topic of discussion among listeners and industry insiders, with some calling for a more balanced approach to advertising while others argue that NRK's campaign is entirely justified and necessary to compete with commercial radio stations.
PREVIEWS

SINGLES

SINGLE OF THE WEEK
Happy Mondays

Tag the track: In Arcade

The band's first single, recorded
in an up-tempo, yet mellow
dance collaboration in the Snap
Another

The End - NYC

P Smurf

Singles

Bliss - Sweet

Moe Sky Mining album, this is a
lyrically produced by Pet Shop Boys
and Harold Faltermeyer, the
new single is again electro-pop,
with floating keyboards domi-
nating. But there are also con-
tributions from guitarist Johnny
Marc and from the Baladone's
String Quartet. Check out
To Face The Truth, Only The Wind
and The End Of The World.

Herman Brood & His Wild Romance
Freeze

Brood is a Dutch institution
privileged rocker and completely
ably produced by Pet Shop Boys
and Harold Faltermeyer, the
new single is again electro-pop,
with floating keyboards domi-
nating. But there are also con-
tributions from guitarist Johnny
Marc and from the Baladone's
String Quartet. Check out
To Face The Truth, Only The Wind
and The End Of The World.

Herman Brood & His Wild Romance
Freeze

Brood is a Dutch institution
capable of creating serious rock
who's on top. A great track from
these fanatics, taken from
Pet Shop Boys - She's So High

George Michael - Freedom

Living Colour - Love Rears Its Ugly Head

Janet Jackson - Love Will Never Die (Without You)

Robert Palmer & UB40 - I'll Be Your Baby Tonight

Kim Appleby - Don't Worry

SINGLES

Airplay Top 50

Righteous Brothers - Unchained Melody (40)

John Prine - Freedom (4)

Bapo - All I Am (44)

Kim Appleby - Don't Worry (46)

Jason Donovan - I'm Doin' Fine (47)

Hot 100 Singles

Kylie Minogue - Step Back In Time (34)

Mick Jagger - Wild Honey (Vogue)

Enigma - Sadeness Part 1 (56)

Top 100 Albums

Paul Simon - The Rhythm Of The Saints (35)

Harry Nilsson - One

Radio Active

Europe's Most Radio Active Hit Material

MASTERTAP

November 10, 1990

Blind radio

A gentle, psychedelic guitar
song with a dreamy melody. The
song features a keyboard guitar
solo, and that is not the only
feature. Quality indie pop.

Indigo Girls

Handwriting - And A Nail

This is a fine example of what
songwriting can accomplish.
Acoustic folk with spine-shiver-
ing guitar, wonderful vocals.

New Kids O'T Block

Let Me Be Your Lover

CBS

This song on both the double-
sided single lean heavily on
vintage soul music. The falsetto
vocals, strings and melodies on
these ballads are a well-per-
formed tribute to the memory
of the great Motown groups.

Bizz Nizz

Get Into This - Baja

This is the dance formula in
full effect: fierce grooves, adrena-
line-fueled raps and a catchy
pop chorus.

Western Block

Right Here Right Now

A throbbing bass, atmospheric
piano licks and strings form the
foundation for this soul/dance
track. The melodies and Torry
Symon's vocals are of excep-
tional quality.

P Smurf

The End - Baja

Another German / American
dance collaboration between the
Soap and Twenty 4 Seven vein.
A love rap in an up-tempo, yet mellow
setting.

George Michael

Freedom - Baja

A stirring 12 Diddley beat, a
gospel approach and a great
piano riff are the main features
of this addictive bit candidate.

Blair

She's So High - Baja

A gentle, psychedelic guitar
song with a dreamy melody. The
song features a keyboard guitar
solo, and that is not the only
feature. Quality indie pop.
## THE MOST PLAYED RECORDS IN EUROPE

### WHATEVER YOU ARE

<table>
<thead>
<tr>
<th>Country</th>
<th>Records Compiled On</th>
</tr>
</thead>
<tbody>
<tr>
<td>United Kingdom</td>
<td>BBC stations and the major private broadcasters. Compiled by Media Control, Baden-Baden.</td>
</tr>
<tr>
<td>Germany</td>
<td>The ARD stations and the major private broadcasters. Compiled by Media Control, Baden-Baden.</td>
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<tr>
<td>Austria</td>
<td>The ARD stations and the major private broadcasters. Compiled by Media Control, Baden-Baden.</td>
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<tr>
<td>Switzerland</td>
<td>The ARD stations and the major private broadcasters. Compiled by Media Control, Baden-Baden.</td>
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<tr>
<td>Italy</td>
<td>The ARD stations and the major private broadcasters. Compiled by Media Control, Baden-Baden.</td>
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<tr>
<td>Holland</td>
<td>The ARD stations and the major private broadcasters. Compiled by Media Control, Baden-Baden.</td>
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<tr>
<td>Spain</td>
<td>The ARD stations and the major private broadcasters. Compiled by Media Control, Baden-Baden.</td>
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<tr>
<td>Finland</td>
<td>The ARD stations and the major private broadcasters. Compiled by Media Control, Baden-Baden.</td>
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</tbody>
</table>

### MASTER CHART - NOVEMBER 10, 1990

#### TOP 50

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Original Label</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Whitney Houston</td>
<td>Arista</td>
<td>Arista</td>
</tr>
<tr>
<td>2</td>
<td>George Michael</td>
<td>Virgin</td>
<td>Virgin</td>
</tr>
<tr>
<td>3</td>
<td>Mariah Carey</td>
<td>Columbia</td>
<td>Columbia</td>
</tr>
<tr>
<td>4</td>
<td>Martina McCall</td>
<td>Virgin</td>
<td>Virgin</td>
</tr>
<tr>
<td>5</td>
<td>Vanilla Fudge</td>
<td>Atlantic</td>
<td>Atlantic</td>
</tr>
</tbody>
</table>

### MUSIC & MEDIA

#### UNITED KINGDOM

- The Beatles - "A Little Love"
- UB40 - "Baby Come Back"
- Duran Duran - "Wild Boy"
- The KLF - "The White Lions"
- Brian May - "Hammer"

#### GERMANY

- Hamburg - "The White Lions"
- Bonn - "Baby Come Back"
- Berlin - "Wild Boy"
- Cologne - "The White Lions"
- Dusseldorf - "Hammer"

#### AUSTRIA

- Vienna - "Baby Come Back"
- Linz - "Wild Boy"
- Salzburg - "The White Lions"
- Graz - "Hammer"
- Innsbruck - "Hammer"

### ITALY

- Rome - "Baby Come Back"
- Milan - "Wild Boy"
- Turin - "The White Lions"
- Naples - "Hammer"
- Florence - "Hammer"

### SPAIN

- Madrid - "Baby Come Back"
- Barcelona - "Wild Boy"
- Valencia - "The White Lions"
- Seville - "Hammer"
- Bilbao - "Hammer"

### HOLLAND

- Amsterdam - "Baby Come Back"
- Utrecht - "Wild Boy"
- Rotterdam - "The White Lions"
- The Hague - "Hammer"
- Arnhem - "Hammer"

### FINLAND

- Helsinki - "Baby Come Back"
- Tampere - "Wild Boy"
- Oulu - "The White Lions"
- Turku - "Hammer"
- Vaasa - "Hammer"

### MUSIC & AIRPLAY

#### EUROPE'S BABY NOW

- Whitney Houston - "Exhile in Love"
- George Michael - "Don't Let the Sun Go Down"
- Mariah Carey - "I Am... I Am... I Am"
- Vanilla Fudge - "Secrets"
- Brian May - "Hammer"

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**AmericanRadaristHistorian**
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>ORIGINAL LABEL</th>
<th>PUBLISHER</th>
<th>COUNTRIES CHARTED</th>
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<tr>
<td>1</td>
<td>I've Been Thinking About You</td>
<td>Bobbie Won and Various Artists</td>
<td>UA/Zomba</td>
<td>Warner-Chappell/Bust It</td>
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<td>I Can't Stand My Lover</td>
<td>Peter Gabriel</td>
<td>Elektra</td>
<td>MCA</td>
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<td>So Hard</td>
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<td>ABC/Dot</td>
<td>CBS/Musicland</td>
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**Watch out for Music & Media's Year-End Issue!**

Here’s what you get:

- New Larger Size
- Biggest Distribution Ever
- New Modern Design
- Must-read Issue

Make your advertising reservations today! Reserve your ad before November 27. Call Amsterdam, Ron Betist, at (20) 669 1961.
**Top 3 Singles in Europe**

<table>
<thead>
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<th>Country</th>
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<td>Take My Breath Away (Bryan Adams)</td>
<td>Unchained Melody (Paul Young)</td>
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<td>I've Been Thinking About You</td>
<td>The Power Of Love (Lambert &amp; Specials)</td>
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<td>World In My Eyes (Sting)</td>
<td>A Toutes Les Filles (La Fratrie)</td>
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<td>Have You Seen Her (Everly Bros.)</td>
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<td>Have You Seen Her (Everly Bros.)</td>
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<td>Keep Warm (Mettes)</td>
<td>Have You Seen Her (Everly Bros.)</td>
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<tr>
<td>PORTUGAL</td>
<td>Close To Me (Monge)</td>
<td>Slow Down (Nana Mouskouri)</td>
<td>Have You Seen Her (Everly Bros.)</td>
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**Top 3 Albums in Europe**

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<td>Pure Sine (Herman Brood)</td>
<td>Spook Patrol (Devil&quot;s Symphony)</td>
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<td>Image Of A Machine (Black Sabbath)</td>
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<td>Can't Get It Out Of My Head (Black Sabbath)</td>
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**Eurochart Hot 100 Albums**

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<td>Wham!</td>
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<td>Wham!</td>
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**Eurochart Top 100 Singles**

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**A Hot Hit?! This Could Be Your Own Hot Breakout!**

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**Music & Media**

**Master Chart - November 11, 1990**

**A-Z Index**

VI

**Music & Media**

**Master Chart - November 11, 1990**

**A-Z Index**

VII
Now on the Streets:

The Album

Street Moves

CD: 50247 / LP: 33247 / MC: 60247

Featuring the European Hit Singles

Are You Dreaming? / I Can't Stand It!

VIII

AmericanRadioHistory.com
Radio Jocks do it standing up? could now be a contender for those tidy car stickers you keep seeing everywhere. It's becoming increasingly fashionable to do your show in the vertical position, so my station therapist tells me it makes breathing easier and enables you to "let your body move to the music." Pat Sharp at Capital FM and Jakkie Brambles at BBC Radio 1 are two notable practitioners of the art, and now Most Recent, Radio Now has designed their studio so the DJ has to stand. But what about those of us on the floor?"...shift? Surely the whole...ing in eastern European countries...bigger networks, have yet to be felt by those increasing in number. As a result of the large number of listeners and 30 seconds are taken a share in the Bristol-based station's sales department is st...of listeners and 30 seconds are taken a share in the Bristol-based station's sales department is st...years. 

Paul Robinson, programme controller for Chiltern group: "We have four FM stations and one AM. This breaks down into...Fm on three frequen...s, but all music is commercial and only AM is under an overall...nings and jingles on computer hard...the Milk Marketing Board...s, the major of majority labels have had specific radio promotion departments. The expansion is PolyGram, which has a separate radio team for five years.

Developing strategies

BMRB is the first publication for record promotion and is annualy, using three vehicles. The official package for Gosteleradio in the USSR, for the number one FM Breakfast, and on November 15 it was followed by John and Yoko's final LP, Double Fantasy. The current jingle package for Greater Manchester Radio, pro...sume an American programme controller for Chiltern group: "We have four FM stations and one AM. This breaks down into...years. 

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Restructuring Radio To Finance TV

Public broadcasting in Flanders gets a total overhaul

A listener survey, carried out on mid-October (M&M October 13), organised by the revamp, concluded that 75% of the audience were interrupted. Ad spots are now limited to 90 seconds per hour and there are no programme breaks for commercials. The effect of this on the private sector has been immense. Lenders Deroost, is running at Bfr 75% of the audience had no problems accepting advertising, provided share of airtime was vigorous campaign against the middle of a total 30 million (app US$ 1 million) per year and is due to be completed in 1990 target had been reached by.

As part of the overhaul, the sales house VAR, (VlaamseAudiovisuele Region), was launched, with BRT, taking a 55% stake and press responsibility for negotiating all agreements for Radio 1, Radio 2 and sponsorship. The agency hopes to bring in Bfr 300 million (Bfr 10 million) in 1991. Meanwhile, VAR claims that sales so far have exceeded all expections and about 80% of the audience want to stay. We have developed a model which used to recover some 12,10 of its audience from the privates. Today, 75% to 80% of the potential audience to private radio. We started giving each channel a clear position and, finally, we have made a real effort to go out and meet our audience!

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Calling In The Consultants
A look at Europe's radio advisers

Does your programming back sparkle? Do all your DJs sound the same? Are your advertising revenues backsliding and your promotion campaigns falling flat? Do not panic. Help may be at hand in the shape of a radio consultant. Chris Fuller reports.

For years an established and thriving business in the US and Australia, radio consultancy is only now beginning to make significant inroads in Europe. In most territories this has coincided with the growing number of stations and increased market competition.

Taking the lead
Following the lead taken by Jeff Pollack, a Los Angeles-based programming and research specialist of Walters as acting CEO at Dublin's troubled Century Radio. Such a flurry of new consultant activity would appear to indicate plentiful new business opportunities, though Walters believes many may have arrived too soon. "In practice, I think a lot of them won't even get past the starting gate, let alone finish the race. In the UK, at least, the radio industry is still at a very early stage of development as far as justifying a range of consultancies which could be sustained by the stations themselves. I think some so-called 'consultants' will have to have an awful lot of stamina and/or deep pockets if they are going to survive!"

Defining the role
With the Manchester-based Laurel Benedict, Walters aims to fill gaps in all levels of management, from programming through to sales to chief executive level. Walters: "What we specialize in is having on tap at any given time, people in every branch, who can be wheeled into to solve a station's problem for a period of six to 12 months or just to help launch a station. Secondly, we'll help people trying forced into doing quality focus group research on public perception of their stations. Secondly, they will have to do audience-testing to make sure the music they are playing is right. Thirdly, they will have to do call-out research on the current playlist to make sure the stuff they are playing is full of verse and interest and giving pleasure."

"As competition increases, I'm sure more stations will feel the need for this kind of research, though our general aim at this time is to establish a basis for the future and our overheads are low."

A more programming-orientated venture, Bowen Sklar retains offices in Swindon and New York and will initially aim to build a UK base before looking into Ireland and then mainland Europe. Its first client is the Brazilian GWR group, with the initial brief to advise on Bournelmount station 2R's format change, from MOR to top 40.

Staff training
According to Bowen, a well-known figure in UK radio management with spells at Hereward, Radio Aire and GWR, the firm's central service is called 'Contract Programming'. This includes the compiling of weekly playlists tailored to individual stations' requirements, staff training and the necessary expertise in these areas and provide top talent for bottom dollar!"

Presenter-training will also be central to Bowen Sklar's operation: "Lack of good on-air talent is a big problem for UK radio. We can provide continuous training, providing regular airchecks and on-site instruction. It remains true in this country that an awful lot of presenters are unaware of their responsibilities to the audience, advertisers and the station as a whole. There are a lot of jocks who are broadcasting to themselves."

Walters agrees there is "a very severe lack of presenter talent. The industry has expanded quickly in recent years and it takes time for new people to come to the various channels and to develop ability. Also, a greater concern for the style of radio program which has developed in commercial radio does not lend itself to emergence of quality presenters. We have, by and large, one style which tends to be very current/hit oriented and with presenters prone to flippant jokes and schoolboy humour."

Mainland Europe
In mainland Europe, it is this lack of trained on-air talent that Dutch-based Ad Roland has tackled head-on, with notable success. Roland stages regular intensive training courses for presenters at his studio complexes in Beusichem, Holland, with a client roster of mainly West German stations because at that time private stations had an amateur image," he says. "There resulted a difficult situation whereby staff had to be recruited from a pool of totally inexperienced people. Many of them had the required talent, but few knew how to professionally communicate on radio or anything about consoles, microphones of programming."

"I take on only those commissions that I believe I will really enjoy," Ad Roland

"Ad Roland has been vital to the sound, shape, style and success of this radio station," says Hermann Stumpert, programme director and MD of RSH, one of the country's leading commercial. "There are very few radio people in Europe with his knowledge, and no one else with the ability to pass it on to others. A young industry such as commercial radio needs strong guidance. More European-based consultants like Roland are needed if this sector is to grow quickly."

Roland, a well-known Dutch radio personality, began his European Media Services consultancy on an informal basis six years ago, initially with RSH. Now his reputation has spiralled to the point where "I am in the happy position of taking on only those commissions that I believe I will really enjoy."

"When we started, RSH could not attract staff from the ARD"

"And we are proud to be a part of their"
RSH Radio F, people started looking upon me as consultant. Basically, I act as a mirror. People setting up new stations, who may not necessarily have any experience in commercial radio, appear to send the kind of feedback that we can provide. It's knowing about audience targeting, about record appeal and burnout, about how people will react to different records during different days/weeks. This may be commonplace in the US but in many European countries they still represent new concepts.

Format diversification
In its application of new formats, Bowen says it will judge each station according to its individual market: "Top 40 is, of course, very tempting to adopt because the majority of the research is done for you in the shape of the national chart. But, in a competitive market, there's a tendency for a top 40 format to be adopted in spite of the needs of the audience. Just look at the welcome that Jazz FM has got in London, for example, and it clearly demonstrates that non-top 40 formats can work if devised and executed properly!"

Along with Pollack, another American radio expert with a strong European reputation is John Catlett, a US broadcasting and marketing specialist who came to Europe in the mid-80's to run the influential pirate, Laser. As a consultant, over the past three years Catlett has been closely involved with the development of Irish long-wave station Atlantic 252, plus, earlier this year, London's Jazz FM.

"Stations will be forced into doing quality focus group research,"

Colin Walters

Catlett sees the growth in radio consultancies as a direct response to the increased number of stations: "In the UK, for example, commercial radio broadcasters felt that a monopoly was their God-given right in their marketing area. Now, of course, the introduction of the incremental stations is changing that." But he warns that those who simply "look to implant an American formula into what is a very different marketing situation are bound to fail!"

In Catlett's view, some consultants are tacticians doing specific tasks, such as "figuring out how to put a music computer into a station" while others are long-term strategists. "With Atlantic 252 in particular I was hired on the same day as the manager, on a long-term basis, to work on the overall direction that would make the station fit the mould that the board of directors had planned for, but that would meet the market needs of 1989 and 1990 when the station was finally launched. The original plans had been drawn up about five years before when the market was very different!"

Cost-effectiveness
Used properly, consultants can be extremely cost-effective, says Catlett: "When I talk to a station and they say 'well I could hire you but I really need to spend another £25,000 on advertising', I can tell them that any additional amount spent on advertising or staff or whatever can't compare to the additional benefit he gets out of having an outside professional with experience there, to give him the precise nature of conclusions and their duration. The US-based company, Cody Leach Broadcast Architecture (CLBA), is targeting market leaders in West Germany, France, Italy and the UK with research 'packages' ranging from US $15,000 for station performance audits to US$ 80,000 for six-month consultations on format design and development.

Whether a vital addition for the long-term prosperity of radio, or unjustified expense in an infant industry which must find its own way, opinions on the real value of consultants in Europe remain divided. In the view of Benny Brown, promoter of the European version of the 'American Top 40' and himself a former station manager: "If a station is in a competitive marketplace and is having a hard time and needs to do better, then expenses such as research and audience analysis become necessary. But if that radio station is doing just fine then it's hard to justify spending the extra money just to prove a point. "Consultants seem to me like the guys who know the way but

We see no limits to your music.
Are you sitting right now worrying about time schedules and other limitations that could impede your CD production?
Phone and send us the tape at once, and let us see if it. A competent programme controller will already have his own set of consultants anyway. I'm not demeaning them, they have a role and can be useful, but for a station to look to a consultant to pull it out of trouble is dangerous.

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Music Radio Consultant
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VIEW FROM THE DODO/Pigeon Media
RADIO FM Helsinki
Producer: Pentti Teraollane

Pet Shop Boys - So Hard
Sonia - End Of The World
PM Sampson - We Love To Love
Poison - Something To Believe
Christians - Greenhank Drive
Cliff -charte - From A Distance
Stevie Wonder - Keep Our Love
Marla Carey - Love Takes Time
Jonathan Perry - Can't Say
Mo. Love - It's A Shame
Jim Peterik - He's Holding Out For A Hero

STEINAR FIELD - Producer

TOM ADAMS
SKYNYRD - I Don't Have The
LITTLE FEAT - The Way
THE DUTCH - You Had It
THE OUTFIELD - Love In The Twenty-Third Century
THE KLF - What Time Is Love
MARCH ATLAS - The Fading Light
KALEY OLDY
TIM BURGESS - Better Days

TIPS & TRENDS

The TIPS & TRENDS section notes the musical preferences of European DJs. The types of music played by each DJ is indicated, and the DJs were asked to list the artists or songs that they enjoy playing. The information provided can be seen as a snapshot of the musical landscape at the time.
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PHIL COLLINS
SERIOUS HITS...
LIVE!
A Music & Media Special Supplement
Serious Hits - Live And On The Airwaves
Phil Collins, proof of the power of personal promotion

Phil Collins's '...But Seriously' European tour was a massive event taking in 11 countries and involving nearly 50 concerts. The album itself topped the LP charts in 14 European countries, and now, one year after its release, Phil Collins is at it again with the 'Serious Hits...Live' album. In this special supplement Music & Media salutes his success.

It has to be said that the undeniable success of...But Seriously was not entirely a one-man operation; and Phil would be the first to agree that behind every hit record there is a team of record company people, looking after the marketing, promotion and sales, and a management company whose contribution and workload should not be underestimated.

That the artist should get the plaudits (and deservedly so) is not at issue, particularly when, as is the case with Phil Collins, you make an album that captures the imagination of an entire Continent. The facts and figures relating to...But Seriously are well documented but that won't stop us running through them just one more time.

Sales in Europe since the album's release last November have exceeded eight million, testimony to the quality of Phil's work and the dedication of two record companies, Warner Music International, which represents Phil Collins for the world outside the UK, and Virgin Records, his UK record company. He has topped the album chart in six European countries and the record has gone platinum in Austria, Finland and Norway, double platinum in Belgium, Denmark, Holland and Portugal; triple platinum in Italy, Sweden and France; quadruple platinum in Germany and Switzerland, six times platinum in Spain, and seven times platinum in his native UK.

There have of course been four major hit singles from the album; 'Another Day In Paradise', 'I Wish It Would Rain', 'Something Happened On The Way To Heaven' and 'That's Just The Way It Is' - and a tour of immense international proportions, even in these days of world tours.

Planning the campaign
It had been five years since Phil Collins released his latest solo album, No Jacket Required, and it was not a time to be complacent even if the man had constantly been in the public eye with his tours and recordings with both Genesis and Eric Clapton and the film 'Buster'. So the campaign was a major test case for the new company, Warner Music Europe.

Co-ordinating the campaign
The personal touch
Phil Collins's personal contribution to the campaigns was a major part of the planning that took place prior to the release of...But Seriously, as Peter Ritchie recalls: 'Phil's availability and willingness to do promotion work gave us the chance to reaffirm the point that Phil Collins is one of the world's premier musicians. His co-operation, for an artist of his calibre, was quite amazing. He did an extraordinary amount of work but throughout the campaign the emphasis was for Phil to do quality promotion. He didn't do everything, that was never the intention; but he did a great deal more than many other artists have ever done...He is very co-operative and really understands the value of one-to-one interviews from the point of view of radio stations and newspapers. The whole exercise was decided in conjunction with Phil and his manager, Tony Smith...they were very active and very involved.'

Opposing Phil's promotional activities in Continental Europe was Jaquelyne Leduc-Vilain, director of European promotion Warner Music Europe: 'Without doubt Phil Collins is the hardest working of all the artists I have worked with in 17 years. He is someone who, when he decides to go out and do promotion, will dedicate himself to the task.'

CONTINUES ON PAGE 55

MUSIC & MEDIA - November 10, 1990

53
Congratulations
and best wishes
on your
latest release.

Phil Collins

Thanks for
letting us
help bring
the Phil Phenomenon
to the world in

radio vision

continued from page S3
when dealing with his releases. He
takes time to give a reasoned
response to any request that is
made to him... they are all care-
fully considered. But all the time
things have to be right and the
nice thing is that he does listen to
advice about what are the right
things to do. He has no precon-
cieved ideas about what he should
or shouldn't do!

A radio perspective
Dominique Duforest, programme
director for NRJ in Paris, has no
doubts about Phil’s commitment:
“Phil has visited us on many oc-
casions, he is one of our favourite
guests, and it seems to me that his
promotional work level is excep-
tional. It has certainly had an im-
 pact on his record sales in France
where he is incredibly popular.”
Across at Skyrock, programme
director Laurent Bouneau is
equally enthusiastic: “Phil’s visit
to us was incredible... he is un-
doubtedly the artist of the year as
far as Skyrock is concerned. A lot
of our progress and success over
the past couple of years has been
down to Phil Collins.
“This year for us has really
been Phil Collins versus Selec-
tor... we couldn’t get through a
programme even now without
programming a couple of Phil
Collins’s tracks, which is a deci-
sion we make... and the Selector
wouldn’t!”
Italy, too, is full of Phil Collins
fans and one of them is Bruno
Player, programme director for
Rome’s Radio Dimensione
Stazione: “We had a very good visit
from Phil. We played some album
tracks and the singles and talked
with Phil about his music for
about 30 minutes. He was very
sincere, very relaxed, very co-
 operative and very helpful!”
Rafael Revert, music manager
of SER Spain, squeezed a lot out
of Phil’s visit to his station. “He
visited us for a one-hour interview
special and he also did an inter-
view for our own magazine and
some special greeting messages
for the station. He really did
everything we could have asked,
was really very nice and even spent
time posing for photos with our
staff!”

Phil receives a special award for sales of over 6 million copies of But Seriously in
continental Europe from Barron Lapez, chairman and CEO Warner Music
International.

Utz Ackerman, head of
music at NDR 2 Hamburg, may
feel have got a personal visit from
Phil but they got the net best
thing: “Although Phil didn’t get
along to our studio we did gel to
an interview with him when one
of our people went to see him in
another part of Germany which
was very good for us.”

Interestingly, but perhaps not
surprisingly, even those stations
who didn’t get a visit from Phil in
person are also suitably impressed
and understanding. As Werner
Hoffmann, DJ and producer with
WDR in Cologne, says: “We
didn’t manage to get a visit from

Dear Phil,
In the 18 years that I have been promoting shows in Spain
no one has ever, ever sold tickets so fast......

...... But seriously,
congratulations,
Gay Mercader

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Lutz Ackermann, head of
music at NDR 2 Hamburg, may
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MUSIC & MEDIA - November 10, 1990

AmericanRadioHistory.Com
Instead of advertising on a full page we will donate the costs of a half page to ‘LES RESTAURANTS DU COEUR’ for the homeless

Phil, we thank you for combining work and pleasure in such a way! It was sheer delight.

Phils with Virgin Records’ team at the end of tour party. From l: Nick Godwyn, Jon Weisman, Lynx Griffin, Jeremy Lucas, Phil Collins, Tony Barker, Mark Williams and Mike Lawrence.

---------

SPECIAL SUPPLEMENT

In the UK the situation was very much the same. Phil Riley at Radio Air, a station that Phil Collins did not visit: “We did use the CD but, it has to be said, reluctantly. They are second best to getting access to the artist but we would only use them for major artists like Phil Collins, Springs or Michael Jackson.”

Ruth Ollin at BRMB takes a similar view. "The syndicated in interviews are something we would use very reluctantly and very sparingly. We do appreciate them and would never say no to them as they have value but I would rather take the time to send someone to London to do an interview if the artist wasn't coming to Birmingham.”

Paul Williams at BBC Radio 1 is another who would not use a syndicated interview: "Radio 1 would not use promo CD interviews... it is our policy to have the person in the studio or at least on air in person if we go out and do an interview. That accessibility is important for us in terms of promotion. But they are a brilliant idea for smaller stations and, let's face it, there are always going to be places where the artists cannot get to because of schedules." In Denmark, Bo Berg from The Voice of Copenhagen, made the best of not getting Phil and made do with the CD. "It was a good idea and we used it in a clever way. Normally you can see into our studios at street level through the windows but this time we pulled down the curtains and told people that Phil Collins was being interviewed in the studio. There were crowds outside just looking at the curtains and listening to the interview through the speakers we set up outside... everybody seemed to enjoy it."

Phil with Virgin Records' team at the New York end of tour party. From l: (front row) Tony Smith (Younger), Collins and Kick van Hengst; (middle row) Matthias Westmacher (Warner Music Sweden), Eva Daddi (Warner Music Spain), Kei Hayashida (Warner Music Japan), Peter Ritchie (Warner Music International), Elena Canning (Warner Music Italy), Jaqeline Lefevre (Warner Music Europe), Jean-Noel Gogus (Warner Music France), and Tim Claban (Warner Music Australia); (back row) Lars Bengtsson (Warner Music Denmark), Alexander Mauro (Warner Music Germany) and Dick Pater (Warner Music Holland).
SERIOUS
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ON YOUR CURRENT
SUCCESS,
GOOD LUCK WITH
THE LIVE ALBUM
FROM YOUR
EXTREMELY SERIOUS
PUBLISHING COMPANY

Virgin's Libby Griffin agrees
that the live album is very much a
greatest hits collection: "Not only
that, it is also a collection of
Phil's favourite tracks, as he had
to edit a two-and-a-half-hour
show into a double album, so he
has included the tracks he wanted.
The shows were fantastic and this
is a record of the shows. We are
looking at TV advertising using
live footage from the shows in
conjunction with the album
graphics!"

Warner Music Europe's Rainer
Focke will be co-ordinating
activities in Europe "The back-
bone of the campaign will be TV
advertising wherever possible
Again this will be humorous and
amusing. That will be the first
major push, then the various ter-
ritories will build and create their
own campaigns and plans... local ideas are important to add to
the material that is supplied cen-
trally!"

Airing the live LP
One of the problems that occa-
sionally faces a live album is that
of radio play. Focke is confident
"I don't see any problems with
airplay. The live album will con-
tain different versions of the
songs with all the atmosphere of
the shows. I believe radio stations
will play the live album... all his
work over the past year has built
up a lot of goodwill towards Phil
Collins in Europe and he is very
popular!"

And the men from the radio
stations across Europe seem to be
in agreement with Focke. As Fris:
Spits says: "Nowadays, live
albums are a much better quality
than they used to be... the pro-
duction is better and they have the
same power and quality as studio
albums. I will probably play Phil's
live album - if it's as good as the
show I saw then I'll be satisfied!"

Bruno Ployer adds: "As we are
hit -orientated we could play old
hits as well as new ones
but sometimes the length of a live
track is a problem. The quality,
length of the song and the
popularity of the artist are the
factors we would consider".

Laurent Bourreau has similar con-
cerns: "We do not usually play
live tracks although it does de-
pend on the quality of the recor-
ding and the artist!"

Rafael Resort does feature live
tracks but explains: "They are not
a problem for us although we
usually try to feature new tracks
or a different version of a hit song
rather than just a live version of
an old record." Lutz Ackermann
makes a similar point: "Live
tracks are not a problem so long
as they are not too long, of good
quality and if the audience noise
is not too loud. We would prefer
to play something new rather than
just a live version of an old song.
But we are happy to programme
live tracks!"

Bo Berg has no such reserva-
tions: "So long as the quality is
good then I have no problem with
playing live tracks and I will cer-
tainly play live tracks from Phil
Collins' album because he is a
major artist for our station!"

The fact is that Phil Collins is a
major artist by any standards.
...Phil Seriously has been in the
UK album chart every week since
its release a year ago and it topped
the European Top 100 for 16 con-
secutive weeks. Who said nice
guys don't win?"
THANKS FOR SOME SERIOUS MERCHANDISING

On Tour - 50 Dates In Four Months

Phil Collins's '... But Seriously' European tour was a massive event which visited 11 countries during a four-month period between April and July this year. Nearly 50 concerts took place at venues as far apart as Birmingham and Madrid, Stockholm and Dublin. There were 11 concerts in Germany and 16 in the UK, including five nights at London's Royal Albert Hall and Wembley Arena.

Overseeing the whole of this event was John Giddings of Solo Promotions. He had the dual role of promoter for all the UK dates and agent for the concerts in continental Europe. Even an experienced promoter and agent such as Giddings looks back on the Phil Collins tour as a very special event.

"Without doubt it was one of the most incredible tours I have ever been involved with. The ticket demand throughout the UK and Europe was extraordinary... there were at least 50 people applying for each ticket!

"I have never seen an artist work so hard as Phil Collins, not just performing for over two-and-a-half hours, but finding time to do press, radio and TV interviews as well... he would find time for everybody!

As he allocated the shows in Europe to individual promoters, it became clear to Giddings that they only wanted one thing: "They all called and wanted him to do open air concerts because the ticket demand in every country was so huge.

"But throughout the planning of the tour Phil said he did not want to do outdoor concerts, but to play more intimate indoor venues. In the end, the ticket demand was such that he did agree to do two open air concerts in Germany!

Peter Rieger Concert Promotion was in charge of the German leg of the tour and Peter Rieger recalls the story of the outdoor concerts: "I talked to Tony Smith and Phil about outdoor concerts but they refused me on more than one occasion. I even flew to New York and got refused again... I was very upset and left very quickly. Having got one outdoor show for Hanover, I still persevered and finally Phil told Tony that he would do a second outdoor concert in Hanover. He really only wanted to play indoor venues but I think he likes German audiences."

"There was no sponsorship at all," explains Giddings, "because Phil didn't want any. It was more important to him that we collected money for the homeless at every show we did... he was more concerned that this took place rather than taking money for himself from sponsors."

For Peter Rieger, one of Germany's leading promoters who has worked with many of the world's major artists, Phil Collins stands out as an extraordinary man. "He is a total professional... to be honest I don't know anyone else who works like he does. He is business-like but also a very nice guy. Perhaps because he had success for over 15 years he knows how to handle it better than some younger artists. He is not demanding at all - not in an unreasonable way - but you know you have to deliver a professional operation!"

John Giddings has similar thoughts: "The biggest pleasure was that everyone worked as a team, from Tony Smith and Phil downwards. They are in control of everything they do and the way in which it's done. They demand professionalism and their attitude and hard work encourages everybody else to be just as professional!"
A year after he began the promotion work for ‘...But Seriously’, and less than a month after finishing the worldwide ‘Serious’ tour, Phil Collins is at it again. This month (November) sees the release of his ‘Serious Hits... Live’ album and October meant yet more promotional work for the man dubbed “the hardest working superstar in the business”.

At Shepperton studios in England, Collins was spending a day ostensibly making a TV commercial for the new album. That in itself is a five or six hour job. Yet, in between takes and scene changes, Collins was busy doing both a syndicated radio and video interview (complete with pages and pages of station IDs), dealing with a separate video crew making a documentary... and talking to Music & Media. “It’s like doing Live Aid in one room” was how he summed up the day.

Grabbing a chance while the crews changed scene two into scene three of the TV commercial, Collins talked about European radio.

“I don’t listen to much radio while I’m on the road but some stations stick out in my mind as stations I usually visit. They are always so different as you go around Europe. Some of the French stations are quite chaotic and some of the German stations are very together in a sort of BBC way. I know there are an awful lot of radio stations out there and we did quite a lot of them that needed to be done.

“What we did varied from station to station; some wanted detailed information about the songs while others wanted to just play the songs while we talked about various things and the music played in the background.”

As he travelled around Europe visiting radio and TV stations and doing press interviews, Collins was aware of people’s surprise at seeing him: “It was weird, people kept saying ‘we don’t get artists of your calibre or status doing this sort of thing’. To me it was strange; I have an alternative. I can either let people in the media make up their own minds or I can go out there and tell them.

“I am not trying to attract attention or set standards for other artists; you have a choice of whether you’re going to do it. I chose to do it because there were questions that were going to be asked and conclusions which assume things about my album or songs and I don’t like assumptions. People will always make up their own minds but at least I would like to steer them in the right direction.”

The idea that Phil Collins is a man who will do “anything” to promote his albums is something Collins is at pains to correct: “There are things I certainly won’t do. I take advice from people on which stations to visit and which interviews to do and then we get on with it. For instance, on a day trip to France I will work all day quite happily... that is what I go there for.”

Collins has fond memories of his visits to radio stations in Italy and France, particularly: “You get the feeling that anything can happen on French and Italian radio. There’s always a dozen people in the control room. It’s sort of quite loose but still together in that inimitable Italian and French fashion.”

As another Phil Collins album campaign takes shape, Collins explains just why he gets so involved in every facet of the marketing and promotion of his albums: “I wanted to stand up and be counted.”

“If people saw things that they didn’t like in the ads or on the posters for my albums I wanted to say that was me, it was my idea, or, it was my fault. I didn’t want other people answering for me. Album covers, posters, the marketing... everything, it’s a representation of me and therefore everything relating to me should be something I’m proud of!”
On The Record - A Phil Collins Discography

Solo album releases

- Face Value (1981)
- Hello, I Must Be Going! (1982)
- No Jacket Required (1985)
- ...But Seriously (1990)
- Serious Hits...Live! (1990)

Releases with Brand X

- Ubiquitous Behaviour (1977)
- Live and...Live (1981)
- ...But Seriously (1990)
- Serious Hits...Live! (1990)

Music for films

- Take A Look At Me Now - Against All Odds (single) (1986)
- Separate Lives - Love Theme from "Who's That Girl" (single) (1985)
- Buster - the original motion picture soundtrack (1988)

Releases with Flaming Youth

- As producer
  - John Martyn: Gypsy Road (1982)
  - Phil Bailey: Chinese Wall (1987)
  - Eric Clapton: Behind The Sun (1987)

Releases with Genesis

- As producer
  - Mike Rutherford: Genesis Fear (1971)
  - Nights in White Satin: Genesis (1972)
  - Selling England By The Pound: Genesis (1973)
  - A Trick Of The Tail: Genesis (1976)
  - Wind & Wuthering: Genesis (1977)
  - Seconds Out: Genesis (1977)
  - And Then There Were Three: Genesis (1978)
  - Duke: Genesis (1979)

As sideman (partial listing)

- Brian Eno: Another Green World (1978)
- Thin Lizzy: Johnny The Fox (1976)
- Cat: Jacks: Round The Back (1977)
- John Coli: Guti (1981)

Releases with Brand X

- As producer
  - John Martyn: Gypsy Road (1982)
  - Phil Bailey: Chinese Wall (1987)
  - Eric Clapton: Behind The Sun (1987)

Various

- As producer
  - Mike Rutherford: Genesis Fear (1971)
  - Nights in White Satin: Genesis (1972)
  - Selling England By The Pound: Genesis (1973)
  - A Trick Of The Tail: Genesis (1976)
  - Wind & Wuthering: Genesis (1977)
  - Seconds Out: Genesis (1977)
  - And Then There Were Three: Genesis (1978)

Solo home videos

- Genesis Live (1983)
- Live At Pavis Palace (1983)
- Genesis Home Videos (1984)

Genesis home videos

- As producer
  - Mike Rutherford: Genesis Fear (1971)
  - Nights in White Satin: Genesis (1972)
  - Selling England By The Pound: Genesis (1973)
  - A Trick Of The Tail: Genesis (1976)
  - Wind & Wuthering: Genesis (1977)
  - Seconds Out: Genesis (1977)
  - And Then There Were Three: Genesis (1978)

The Invisibk Toad; Tour

- Genesis: T董事 The Rook Of The Rook Of The Rook Of The Rook (1987)

The Flying Dutchman team: Jan, Karen, Rick, Martin, Anneke and Theo

Rijnsburgstraat 11 1059 AT Amsterdam Tel: 31.20.669 1981 Fax: 31.20.170 856

10 years of serious promotion!

and we loved every minute of it.
Taken at face value, this man requires no jacket. But seriously, he must be going with...