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After the hit singles "Je voudrais voir New York" and "Ils s'aiment" here's "Qui sait?" Daniel Lavoie's first single of his latest album "Long Courrier", already N° 1 on the sales and Singles Charts in Canada.

MUSIC & MEDIA

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UK Sales House Moves Into France

UK sales house Independent Radio Sales (IRS) will shortly open a Paris office to handle ad sales for French radio network RFM. IRS's parent company Crown Communications has a 35% stake in the network. This week, the sales house also expects to announce a joint

deal with an advertiser covering both RFM and UK stations.

"It's the first stage in a bold plan to set up offices throughout Europe," says IRS MD Pat Falconer. "There are mutual areas of benefit between French and UK agencies, particularly

where multinational companies are concerned. "I'm a great believer in European advertising and our plan is to help companies target specific countries in a European campaign. We will also gain a great advantage in terms of market intelligence"

Falconer believes IRS can bring a more aggressive approach to selling in the French marketplace. And he will be looking to increase IRS's FM radio representation in France.

"French FM stations would benefit by grouping together in sales houses like we do in the UK. At present they get 50% of the au-

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CROSS-CHANNEL INVESTMENTS

Invicta To Boost French Connection

by Hugh Fielder

Invicta Radio, the UK Kent-based station, plans to increase its radio interest in northern France. It expects to conclude a management contract with a Dunkirk station shortly and MD Nigel Reeve says Invicta is looking at two more French stations which he believes could benefit from the company's programming, marketing and management skills.

The company's subsidiary, Continental Invicta, already has a 20% stake in

the Continental FM station, covering the Boulogne and Calais region. And earlier this year, it acquired the Nostalgie licence for the same area.

"The prospects for our French operations are particularly interesting in the longer term," says Reeve. "We lost money on Continental FM for the first four months, broke even in months five and six and started making a profit in the seventh month." Invicta

is believed to have invested a £ 100,000 into the project.

Reeve also says that he has had talks with a radio company which operates seven stations in the south of Belgium about a possible joint venture, but nothing has been agreed yet. Invicta is also interested in providing a cross-channel information service for rail and boat services, plus traffic information on both sides of the channel.

Invicta's expansion plans were outlined as the company announced a drop in half-year profits to March 31 to £ 96,000 compared with £ 420,000 for the six months to March 31 1989. The downturn was caused by poor advertising revenue

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An EMR publication in partnership with



Key players in the Knebworth project gather before the event. From l-r: Andrew Jenkins (senior director commercial affairs for Polydor), Derek Green and Andrew Miller from Nordoff Robbins Music Therapy, and David Humes (MD Polydor UK)

Collins Agrees To Join Knebworth Radio Line-Up

Phil Collins' performance at this weekend's Knebworth '90 all-star charity concert will be available for live radio broadcasts of the event after all.

European syndicator Rock Over London was told earlier this month that Collins's segment was "not part of the broadcast", leaving stations with 45 minutes dead airtime to fill.

But the Nordoff Robbins Music Therapy is now "delighted that Collins has agreed to his performance going out live both on BBC

Radio 1 in the UK and on radio throughout Europe."

Its delight is tempered by "anger and deep disappointment" over George Michael's withdrawal from the show. Officially, Michael is still completing his next album but there have been rumours of a billing dispute. Reports that Sinéad has also pulled out are inaccurate because he was never confirmed to appear.

The late addition of Robert Plant to the bill has sparked speculation about a

continues on page 5

MYLENE FARMER

She's breaking Germany

"SANS CONTREFAÇON"
FIRST SINGLE

"AINSI SOIT JE..."
CD/MC/LP



RTL Classeque Launch Delayed

by Chris Fuller

RTL Classeque, media group CLT's proposed classical satellite station for Europe, has been delayed pending negotiations with the 24-hour stations in the venture. The possible investor was expected to go on air this month (June) via the Astra satellite (M&M May 12), but CLT's head of international affairs Henri Roemer now predicts a September launch at the earliest.

Roemer: "We are talking to two major international companies about the possibility of them taking a shareholding in the station. When this is complete we will have the technical ability to launch the station within a month." Roemer declined to name the two companies involved in the discussions.

Initially, CLT plans to launch RTL Classeque into six to seven million cabled homes, most in the Benelux. The music/talk ratio on the station is understood to be around 9:1, with brief announcements in several languages. Roemer says it seeks to eventually attain sales in excess of 1-2% of the available European audience.

Meanwhile, Radio Luxemburg (UK) predicts a July launch for its Scandinavian service following the completion of talks with performance rights societies in Sweden, Norway, Denmark and Finland.

MD Maurice Vass: "Satellite radio is still very much a new and untried concept, so we intend to work hand-in-hand with the various societies and to establish

a way of working." The daytime English-language Scandinavian service will run from 06.00 to 20.00, when the British 208/1440 kHz medium-wave service takes over and runs through to 04.00. The signal will be carried on the back of the one used by parent company CLT for Dutch TV channel RTL Veronique and will initially be available in one million cabled homes across the region.

"Vass says the service will be 'new musical themes and its own identity, though the DIs will be familiar to 208 listeners'. A £100,000 promotion campaign across Scandinavia, likely to centre on press, is currently being developed in conjunction with cable operators.

UK Stations Win New York Awards

UK radio stations won 19 gold medals for programming at the International Radio Festival in New York recently, with the BBC being awarded 10.

The BBC winners include Simon Bates' 'Around The World Challenge' on Radio 1. Radio Scotland also picked up an award and Greater London Radio received a gold medal for DJ Chris Morris's poms.

Meanwhile, Capital FM won two golds for 'Capital Reports' and 'The Gold Game' sports coverage. Essex Radio's 'John

Leech Soul & Dance Show' won the black/soul format section, Merca FM won the mixed/ethnic format, and Invicta's 'Neil Taylor Breakfast Show' won the small market radio personality section.

In continental Europe, Radio France scored gold for its classical music programme 'Des Histoires de Musiques'. And Holland's NOS won a bronze medal for its music special 'Van Dijk Joins The Classics', which was made for Dutch public broadcaster TROS.

UK Franchises To Dominate Radio Academy Talks

by Hugh Fielder

The UK's three national commercial radio franchises, with the definition to be made by the Radio Authority and chairman Lord Chalfont will address the Radio Academy on July 4. In addition, Home Office minister David Mellor, who is responsible for the Broadcasting Bill and for introducing the phrase "music other than pop", will be speaking at the annual meetings of the Association of Independent Radio Contractors (AIRC) and the British Phonographic Industry (BPI) in the week before the Festival.

Radio Academy delegates will be looking at both speeches to see if Mellor expands on his own definition.

Scandinavian Chart Meeting Set

Virgin Denmark is expected to meet the national IFPI body on June 28 in an effort to gain support for a Scandinavian album and singles charts (M&M April 7).

Virgin Denmark MD Henric Blix, who initiated the idea, says discussions have been delayed "but now we are ready to give it our full commitment. We need to persuade IFPI Denmark of the benefits and then take it to the IFPI bodies in Sweden, Norway and Finland."

London-based syndicator Unique denies rumours that Benny Brown is to be replaced as the host of its 'American Countdown' and that Pepsi is poised to step in as the show's new sponsor. CEO Simon Cole says negotiations continue with "two or three people" regarding sponsorship but no deal has yet been signed. The show, which reaches 32 IR stations across the UK, was previously sponsored by Budweiser though this agreement expired in May. Pepsi already sponsors Unique's 'Live From LA' series.

Soviet state recording company Melodya and Poland's Polskie Radio have become members of worldwide record industry federation IFPI. In response to changes in the East, IFPI has also formed an Eastern Europe Committee which consists of major label representatives. It aims to recruit new members, establish IFPI national groups and improve copyright legislation.



International TV programming company Radio Vision plans to expand its radio interests and there are rumours that it intends to exploit big live events for radio syndication. At present, the company sells radio broadcast rights to other syndicators. At the company's California HQ, chairman Kevin Wall confirms changes are planned but would say nothing about its Scandinavian service at this time.

Madonna is threatening to sue sports firm Nike for US\$ 2.5 million. She alleges that the company has breached an endorsement contract but Nike claims no deal was ever signed and no contract exists.

Meanwhile, Pete Townshend has turned down a £2 million offer from Coca-Cola to do his songs in TV commercials. Townshend says the company initially asked for a song from his *Iron Man* album but then revealed that it really wanted *Pinball Wizard* and *My Generation*. "It felt great walking out of that meeting," remarked Townshend.

Nice to see Eros Ramazzotti's *Se Bastasse Una Canzone* getting good airplay on European radio. This is the single top of the European Airplay Top 50 - the first time that an Italian artist has achieved such a feat. In 1985, Eros had a top 10 hit with Eurochart Hot 100 Singles for eight consecutive weeks with the Euro-pop dittie *Tezeno Boy*.

The line-up includes Paul McCartney, Pink Floyd, Genesis, a supergroup featuring Eric Clapton, Mark Knopfler and Elton John, Cliff Richard, Tears For Fears and Status Quo.

Polycor has acquired the rights to a double live album of the Knedworth concert for a £1 million advance. The album, which will be recorded and mixed by Rolling Stones' producer Chris Kimsey, will be simultaneously released around the world on August 5.

"It's not often that you get a dozen of the world's biggest selling artists featured on one album," says Polycor UK's MD David Munns. "The sales potential of this album is enormous and each territory is planning an extensive marketing campaign around its release."

Castle Music Pictures has acquired the video rights outside the US and Japan for what MD Geoff Kempin describes as "a

BMG International and the executors of the Elvis Presley Estate recently met in Paris to discuss the further worldwide exploitation of the Presley catalogue. From left: Klaus Schmalbach, director BMG Ariola Strategic Marketing Europe; Jerry Schilling, director Graceland Creative Affairs; Ernie Jorgensen, MD BMG Ariola Denmark; Priscilla Beatty, executive Elvis estate; Jack Soden, executive director Graceland; Joe Hanks executive estate; Roger Semer divisional marketing director BMG/CA UK; Don Donald, national director catalogue RCA US; Anders Nelson MD BMG Hong Kong.

DT64 Seeks Commercial Future

by Chris Fuller

As doubts grow over the future of East Germany's nationwide youth channel, DT64, the station's staff are seeking foreign investment in order to break free of the public broadcast system and to become a commercial venture.

According to Ulf Drechsel, DT64 producer and music editor, the plan by Radio DDR, the East German public broadcaster, to set up five new regional networks across the country, each of which is likely to include a pop channel, sounds the death knell for DT64. The station has been in operation since 1986 and reaches an estimated audience of 500,000 with its music-based magazine format.

Drechsel: "The future appears very bleak. It's clear that the national Radio DDR channels operating out of Berlin will stop

in the next few months, but it is extremely difficult to get any kind of confirmation of this from Radio DDR management.

"The new regional stations are starting up in July - the directors have already been named - and this makes our position as a national broadcaster all the more ambiguous. Cuts have already been made to our budget and we believe these will go further. I think the government clearly wants to close DT64 down but it will not tell us this directly." At press time there are unconfirmed reports that DT64 programme director Diemar Ringel has been sacked.

An action committee formed from DT64's 150 staff is seeking discussions with potential foreign investors with a view to relaunching the station as a commercial

broadcaster, possibly as a satellite venture. Drechsel says it also intends to rally public support with on-air discussions and phone-ins.

"The run-up to reunification, the ARD, the West German public broadcasting body, has also made proposals to restructure East German radio into three new regional stations, believing there to be insufficient licence revenue to support any more.

Drechsel says talks have been going on with the West Berlin public channel, SFB, in a bid to fuse DT64 with SFB's Radio 4U music channel. But he adds: "It's very difficult to see how this would work. We sense opposition at SFB towards the political stance that DT64 has taken in the past."

Knobworth

continued from page 1

Led Zeppelin reunion, although the organisers steadfastly refuse to confirm this.

Radio will have the only live coverage of the concert. The potential European radio audience is over 150 million and stations airing the show include Europe 2 (France), Antenne Bayern (Germany), Rete 105 (Italy), Los 40 Principales (Spain) and ORF in Austria. An edited version of the event for TV will be available two weeks later.

The line-up includes Paul McCartney, Pink Floyd, Genesis, a supergroup featuring Eric Clapton, Mark Knopfler and Elton John, Cliff Richard, Tears For Fears and Status Quo.

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Castle Music Pictures has acquired the video rights outside the US and Japan for what MD Geoff Kempin describes as "a

very healthy six-figure advance". Castle plans to release two, possibly three, videos of the show simultaneously in August/September.

UK Sales House

continued from page 1

dience but only 30% of the advertising revenue."

The UK can also learn from France, says Falconer. "Their briefs to clients are much more sophisticated than ours."

France is the first step of IRS's European expansion plans and Falconer already has his eye on Spain and Germany as the next likely growth areas.

Invicta

continued from page 1

in the first two months of this year and an investment programme that involves a 20% stake in the new Essex station Tending - which will be launched in September as Mellow 1557 - as well as the French stations.

But turnover was up 11% to £1.197 million while advertising revenue has improved dramatically over the last two months, reaching a record of £420,000 in May.

"We have cut our administrative costs, which involved some redundancies, but we are more efficient as a result and currently running at around a £1,000,000 profit per month," says Reeve.

Christian Radio

continued from page 1

capital of Tallinn early next month (July), with others in Lithuania (Lituania) and Riga (Latvia) to follow.

The US entrepreneur is offering initial costs by selling airtime to various religious organisations across the republics. All stations will be presented in the local language, though each will broadcast Christian Contemporary music. The format is well established in many markets in the US and features country and soft rock with a Christian message.

Wodlinger says the stations will be set up in existing state-owned studios: "The way it works is that the governments provide the facilities and the staff, while I provide the programming and sales. Because the equipment is all there, the initial outlay involved is not considerable!" He declined to reveal the sum of his initial investment.

Wodlinger hopes the stations will grow into a "a network of self-supporting commercial outlets, though advertising will be slow to take off because there is no real market there. The products are simply not in the shops. It will be at least three years before the market becomes developed enough to make money".

In a separate venture, Wodlinger is talking to Lithuania's first commercial station, Radio MI in Vilnius (M&M March 17), about setting up a national FM network. In addition he has obtained several cable TV franchises across the Baltics and seeks to establish a 150-circuit earth station in Estonia designed to provide a direct global telephone service.

Wodlinger says he was attracted to the Baltics because "the people have a great history as traders and, parallel to the various movements towards independence from the Soviet Union, there is great potential there. Despite the political unions I am determined to move quickly."

Apart from Invicta, three other major UK radio groups have stakes in French radio. They are the Crown Communications Group (35% stake in the RFM network), Capital Radio (60%) in Monte Carlo's Radio Riviera and the Trans World Group with a major interest in Antibe's Sunshine Radio.

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De Bodinat On How To Succeed

CBS France and media investment

When Henri de Bodinat became president of CBS France in 1985, many wondered if this former GM of ad agency Saatchi & Saatchi, with no experience of the music business, could succeed. Today, de Bodinat, who has just turned 40, has taken CBS to second position in the French music business league with an annual turnover of US\$ 200 million.

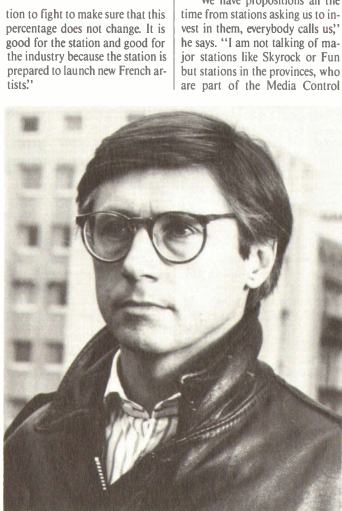
Over the past two years CBS has also made moves into a number of other areas, especially into broadcast media. It has taken shares in the music channel MCM/Euromusique, in the Lille-based radio station Metropolis, and is a partner with NRJ in the oldest station Cherie FM. The company has also been considering a similar investment in Paris station OUI FM, although that seems unlikely for the moment.

Other projects include the launching of an AOR radio station in Marseilles and the production of an album-oriented weekly TV programme. CBS also helps Skyrock, financing the listeners panel which the station uses to select the records for the playlist. In all, de Bodinat estimates that CBS total investment in media has been around Frf 20 million (app. US\$ 3.3 million).

"We have not moved into radio simply because we want to diversify," says de Bodinat. "And we are not there to control the radio either. We are there for two reasons. Firstly, to get better acquainted with the medium as radio is the key outlet to promote our products, so it is better if we know how it works. Secondly, we aim to contribute to the general development of this field."

A third reason is the desire to combat one of the most pressing problems facing French record companies today, the fact that the majority of French FM stations play up to 80% Anglo-American product. "Imagine that tomorrow there is only one FM radio in France playing French music," he says. "That would have serious consequences for all record companies who depend on local production and nobody would be able to stop this happening."

With this in mind, CBS invested in Metropolis, which recently merged with the Kiss network. "It is a station which plays more than 40% French music," de Bodinat explains. "We are now in a posi-



As a minority shareholder CBS takes an advisory role. "When I meet Metropolis management once every three or four weeks we discuss strategy, development and not which specific records to play," he says. "I do not have the time or interest for that. I also do not think it makes things easier for our promo team. They still have a difficult time."

De Bodinat believes CBS's investment in satellite music channel Euromusique follows the same kind of logic. "We wanted to help to create a music channel. Our main interest was not to make money but to give young French and international artists, but particularly French, a 100% music channel in this country."

CBS was one of the instigators

of airplay monitoring service Media Control and is still one of its strongest supporters. Indeed, de Bodinat supports a change in the way the French top 50 is compiled, by including airplay as well as sales.

"We have propositions all the time from stations asking us to invest in them, everybody calls us," he says. "I am not talking of major stations like Skyrock or Fun but stations in the provinces, who are part of the Media Control

about French albums," he says. "I have talked about this programme for about two years now and, although everybody says it is a good idea, nobody did anything. In the end I got fed up and proposed it myself. After all, if some colleagues want to join me the phone does exist."

"CBS has 22-25% of the French variety album market, so it would be normal to have this percentage of CBS artists featured in the programme, but there should be no more than this. We want someone neutral to decide what will be on the show so that CBS cannot be accused of manipulating it."

With a roster including some of France's biggest sellers, such as Francis Cabrel, Jean-Jacques Goldman, Patricia Kaas (recently won over from Polydor and Kassav), CBS France has a strong will to develop artists on the international market. Yet, as with its media investments, its biggest recording success has also run into controversy.

Kaoma's *Lambada* was a worldwide hit, yet its progress was dogged by dispute. De Bodinat is irritated by the way interest was focused on the legal case surrounding the song rather than the fact it was a worldwide hit, the biggest France has ever had. "The moral of the story was," he says, "a lesson that shows you have to be ingenious with every legal aspect, especially when you work with South American countries."

As far as the French market is concerned de Bodinat expects the overall growth, 35% last year, to slow a bit. "We have made all our forecasts for 1990 assuming a market growth of 15%. Next year we will have 10%." Nevertheless, he remains confident that CBS will continue to grow. In 1989 it was ranked the 16th most profitable company in France by economics magazine *L'Entreprise*, with a profit of US\$ 30 million.

On a personal level, de Bodinat is now aiming for another chart topper, not with a record or radio rating, but with a book. His 'Un Pave Dans Le Marketing', a "How to succeed" style book, has just been published. □

With prime time variety shows focusing on new hit singles and specialised programmes such as 'Rapido', TV does not say much

BPI/MCPS Gear Up For Tribunal Hearing

The British Phonographic Industry (BPI) and the Mechanical Copyright Protection Society (MCPS) are busy lining up support for their showdown at the Copyright Tribunal this week (June 26 & 28).

The MCPS, which has said that it intends to impose the European BIEM/IFPI licensing agreement from the beginning of July, already has the composers society BASCA and the Music Publishers Association on its side.

The RMA is concluded that its members will need to have a licence for every pressing order and for each format, making life "very difficult" according to Adrian Owlett of Adrenalin.

But the agreement, which only applies to labels who sign up by the beginning of July, received a sceptical reaction from Umbrella

members at their London seminar last week. Several delegates said that Umbrella was being "used" by the MCPS in its battle with the BPI and advised labels to await the ruling of the Copyright Tribunal.

The BPI has received support from the Record Manufacturers Association, representing UK pressing plants, for "free negotiations" with the MCPS that recognise the special position of the UK record industry.

The RMA is concluded that its members will need to have a licence for every pressing order and for each format, making life "very difficult" according to Adrian Owlett of Adrenalin.

The BPI maintains that there is no "harmonious" European agreement as claimed by the MCPS. "The reference to a single

market is a superficial one," argues director of legal affairs Sara John. "We are fully aware of the complex position in Europe and would seek to achieve an agreement based on market conditions in the UK, just as is the case, for example, in Italy and Germany."

Whatever the outcome of the tribunal, the UK record industry faces chaos if the MCPS goes ahead with its plan to impose the BIEM/IFPI agreement from July 1. Record companies will need licences under the new agreement for all new releases.

So far, the MCPS is refusing to extend the current moratorium for the second time in what is becoming an increasingly bitter dispute. □

Radio Radio Doubles Audience

by Paul Easton

Radio Radio, the satellite overnight service which introduced new programming at the beginning of this year, has doubled its audience according to JICRAR research for Manchester's Piccadilly Key 103, which takes the service and also provides studio facilities.

The number of adults under 35 listening to Radio Radio on Key 103 between 22.00-01.00 during January to March this year was 14,000, 133% up on the previous quarter. From 01.00-06.00 the increase was 250% to 7,000.

Radio Radio, which is carried by 24 commercial stations, now has an average of 24,000 adults listening via Key 103 to 01.00, and 10,000 up to 06.00, increases of 100% and 67% respectively.

Programme controller Dave Lincoln: "These figures have exceeded our best estimates. We have been targeting the 15-25s before midnight and the 25-45s after that. The music is now well selected, especially the oldies, and this has made it a lot more appealing."

Lincoln took over as programme controller after the service was acquired by OUN Oyston's Trans World Communications and the operation was moved to Manchester at the end of last year.

He believes the move has helped Radio Radio to focus more clearly on its audience. "In the

past I think it tried too much to appeal to a young audience, even though there are not many of them listening at 03.00! I also think there was too much emphasis on superstar presenters. That sort of thing might have appealed to a London audience but Radio Radio is not available in London.

"We have effectively reprogrammed the music from scratch and our on-air team has been together now for six months. None of them are particularly well known, although Ernie Hughes and Jeff Cooper have both worked on IR stations and Phil Kennedy spent a few months at BBC Radio 1. We also have Steve Davis presenting a Saturday night soul show for us."

Radio Radio has just signed a sponsorship deal with the Daily Mail newspaper for The Superstation Headlines, a nightly short-form series of historic news items interspersed with relevant oldies which will run at around 23.20. The Daily Mail is looking to target younger readers and has been running a number of music-related promotions. The Radio Radio deal is for three months with options extending up to a year.

Radio Radio is financed by the three minutes per hour of national advertising sold by Capital Radio's Media Sales & Marketing. Stations taking the service can

also opt out for a further six minutes of local advertising during three two-minute montages of oldies. But, at present, most do not because it requires a local operator to play in the commercials. □

Starsat To Launch Club Service

An exclusive closed-circuit satellite TV service for nightclub is being launched this week (June 26) by Starsat. It will broadcast weekly house, rap, hip-hop, funk and soul concerts to a network of clubs around the UK.

Guru Josh and 808 State will play the opening show at Preston's Park Nightstyle Club, which will be beamed direct to the 16 clubs which, at press time, had joined the Starsat network. Next week's concert will feature Rebel MC, Londsay D and The Outlaw Posse.

Each club joining the network is equipped with large video screens with stereo sound and satellite receiving equipment, which is also able to receive Astra programming.

Starsat is the result of two years research and development by creative director Steve Lawton and marketing director Audrey Yates. Recently appointed MD Jerry Turner was previously marketing director at CBS. □

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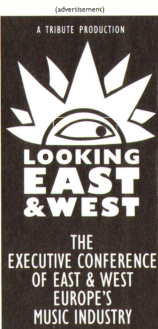
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AIRC Opposes PPL Sponsorship Plans

Plans by record industry licensing body Phonographic Performance Ltd (PPL) to add sponsorship revenue to a radio station's net advertising income when calculating royalty payments are being opposed by the Association of Independent Radio Contractors (AIRC).

PPL has already added clauses to its licensing agreement for new radio stations that has come on air since 1988, including sponsorship revenue as part of total advertising income and granting

PPL access to the station's audited accounts.

But the AIRC has reiterated its warning to new stations not to sign the latest PPL agreement, claiming that its terms are inferior to those already agreed by the AIRC on behalf of existing stations.

AIRC director Brian West says the new deal is being used as a bridgehead by PPL to extract similar terms from other stations when the current AIRC/PPL agreement runs out at the end of

September.

"We felt it was necessary to warn new stations not to accept and we have asked them to tell the PPL that they want the same terms as the AIRC agreement," says West. "We have also told them that if they want to go to the Copyright Tribunal then we will act on their behalf."

The PPL has already removed one clause from its new agreement which banned stations from taking advertisements from blank tape manufacturers after widespread complaints.

"The PPL is just being greedy," says West. "The rise in independent radio revenue over the past few years and the increase in the number of stations means that they have been making a lot of money from us, yet they still want more!"

PPL head of broadcasting Pete Rogers confirms that it is seeking to include sponsorship revenue in its new agreement with the AIRC. But he stresses that not all sponsorship monies would necessarily be included.

"I'm sure there are areas of sponsorship that we don't want to look at," he says. "We are primarily concerned about broadcast sponsorship which seems to have changed since the IBA's sponsorship rules two years ago. Certainly the way the rules are being interpreted appears to have changed."

Album Sales Fall 5.1%

Album sales in all formats were down 5.1% to 32 million units for the first quarter of this year compared with 1989, according to figures released by the British Phonographic Industry (BPI).

The figures represent manufacturers' shipments to the trade, at wholesale prices.

Although the value of album sales was up 10.8% to £ 124 million, the continuing decline in unit sales since June last year means that nearly three million fewer albums were sold for the 12 months up to March 31 1990 compared to the previous year.

CD sales for the first quarter of 1990 increased by 35.7%, with a similar rise in value, but vinyl slumped by 27.8% and cassettes by 12.8%. The value of cassettes sold still managed to increase by 4.5% but it is now clear that

cassette sales peaked last summer.

Singles were up 5.5% to 15.5 million units with an increase in value of 14% to £ 21.3 million. The 17% decline of 77" singles was more than compensated by spectacular increases for CD (23%), cassette (1,660%) and CD (71%).

The 7" still remains the most popular single format, accounting for half the total sales. But for the 12" market is more valuable (£ 9.9 million) despite selling more than 2 million fewer copies.

The BPI speaks of "continued steady market growth" and the value of trade shipments for the year ending March 31 was up 11.6% to a new record of £ 695.5 million. But the underlying fall in album sales is causing some concern among UK record companies.

BBC Radio Scotland Revamps Pop Shows

BBC Radio Scotland has revamped its evening pop shows to attract younger listeners. The new schedule includes a Scottish Top 30 chart show extracted from MRB's research for the "Network Chart Show", broadcast by commercial stations.

"The chart tends to be an urban sample as it's drawn from around 40-45 retail outlets in the cities," says executive producer of cultural programmes, Robert Noakes. "But it's noticeable that dance records frequently get into the Scottish chart faster than the national chart. And Scottish bands generally get higher placements!"

The chart show is aired every Friday at 22.30 following the 20-minute "Scoops Fan Club" featuring "lively gossip and competitions". The music schedule for the 22.00-24.00 slot during the rest of the week includes "Beat Patrol", which features demo tapes from unknown bands that in the past have included Wet Wet Wet and The Proclaimers. "Bite The Wax", a "campus rock" show, was introduced in April and, programme and "Nightlife" Scottish entertainments diary.

"The station's pop output used to be more mainstream with a looser structure," says Noakes. "I wanted a cohesive output across

the week so that younger listeners could feel their way around the intricacies of what we're doing."

"I'm not trying to compete with chart radio. That's not to say we aren't competitive, but I'm not interested in scrappy competition. We want to make good programmes that people will listen to, using the BBC's extensive resources and expertise."

The new programme schedule was introduced in April and, Noakes says the feedback is very encouraging although it is too early for any audience figures. Noakes's next aim is to increase the number of live sessions at the BBC Scotland studios.

Indie Acts Featured On Radio ffn/SPV LP

by Robert Lyng

Radio ffn, the statewide private radio broadcaster in Lower Saxony, has teamed up with The Hanover-based independent record company SPV to release a compilation album called *Radio ffn Powerstation*. SPV is financing the project and handled the production and distribution of the album, while ffn is promoting the release.



Bel Canto - one of the acts featured on 'Radio ffn Powerstation'.

The album is based on an idea by Uli Kniep, Ecki Stieg, Lutz Hanker, Frank Etchner and Gerd Kespohl, the team responsible for the "Powerstation", which is aired on weekdays from 19.00-22.00.

Kniep: "We wanted to create a different kind of sampler, not just a collection of the usual hits like other stations have done, but one that reflects our own editorial ideas."

The *Radio ffn Powerstation* LP features 12 titles by Taj Mahal, Cassandra Complex, Tommy de Film, Bel Canto, Sally Timms & Marc Almond, Der Straz, Roaring Jack, Goodbye Mr MacKenzie, Steppin' Razor, Paul Roland,

found in any German record shops. But although our listeners could not buy them, they could hear them on ffn."

Kniep says the first pressing of 5,000 is already in the stores and doing well. "Some dealers are already making follow-up orders. The success is encouraging and we are considering compiling a second LP for Christmas."

Interest in the compilation has also been registered in East Germany. Kniep: "Because CD players have not yet widely penetrated the East German market, SPV has also released a cassette which is identical to the CD for distribution in the GDR."



Michael Karnstedt, MD of Peer Musikverlag (left) signs a deal with Jonathan Simon, MD of the Really Useful Group (RUG) in London, for the establishment of RUG Germany. The new company will exploit the works of Andrew Lloyd Webber in Germany, Austria, Switzerland and Eastern Europe.

Star★Sat Aims For Larger GDR Audience

Star★Sat Radio has begun broadcasting via Astra 1A, the first private European satellite system, and says the move will allow it to reach more listeners in East Germany.

Co-MD Peter Pelunka: "One of the most significant aspects of broadcasting via ASTRA is the vastly improved reception in the GDR. East German listeners can now receive our programme using inexpensive ASTRA antennas, which are popular in the GDR!"

For the last three years, Star★Sat Radio, which is based in Munich, has been broadcasting its 24-hour programme to Europe via the Euтелast 1-F4 satellite. Through Euтелast it is available to almost 90% of German cable systems and is received in other European countries via cable and on terrestrial channels.

According to a 1989 survey by marketing research institute EM-DI, Star★Sat's programme of international pop and music information captured 11% of 14-39 year-old listeners in classed West German households. About one million East German listeners also receive the station's Euтелast signal via the country's 2,100 cable units.

Star★Sat's music format is made up of 50% current titles and 50% oldies. Head of marketing, Martin Schmitz: "The main criteria is that a song is melodic; acid or heavy metal is not have a chance!"

The titles are not named during the programmes. Schmitz: "Everybody knows the oldies already and listeners can pick up the titles of current hits by tuning into our weekly top 50 every Saturday from 17.00-20.00."

RTL To Launch Network Programming Service

RTL Hoerfunk Baden-Wuerttemberg, a subsidiary of Luxembourg-based CLT, is about to launch the RTL Radio Network, which will provide programming for local stations. CLT has a 70% stake in the company, with the remaining 30% being held by the six other investors including Stuttgart-based Buergerradio Studios-gesellschaft.

The network will consist of five broadcasting studios and will be based in Stuttgart. Spokeswoman Gabriele Jutz says there are no plans to establish a statewide chain of stations, as was feared by some observers.

The local stations which broadcast the mantle programme will retain their own name and local identity and will broadcast their own IDs and local advertising.

It is not yet known how many local stations will make use of the RTL Radio Network (RTL RN) programming. To gain approval from the state licensing authority, the programming must be in accordance with that for which the stations' licences were issued and

can be interrupted at any time, while the independence of the licence holders must be assured through short-term contracts.

Jutz says RTL RN aims to produce a high quality 24-hour programme that will allow the state's local private stations, many of which are in financial trouble, to compete with the public broadcasters; SWF in Baden and SDR in Stuttgart.

The local stations will be allowed to broadcast as much of the RTL RN programme as they wish at no cost. The network programme will include a maximum of two-and-a-half minutes of national advertising per hour, the revenue of which will go exclusively to RTL.

To help finance the network programming, RTL RN will rent Buergerradio's frequencies for channels 2, 3 and 4 to the regional stations in Muehlacker, Geislingen and Goppingen respectively. Likewise, Channel 5 will carry the Radio Resonanz programme for the regional stations in Stuttgart and Reutlingen.

Vinyl Single Sales Drop 23.1%

by Emmanuel Legrand

The vinyl single has taken another blow in France, with turnover for the format dropping dramatically in the first four months of this year. Turnover for the quarter was just FR 124.9 million (app. US\$ 22.6 million), down 23.1% on the same period in 1989.

Meanwhile, turnover from the CD single doubled, from FR 4.8 million to FR 9.8 million. However, this does not compensate for the decline in popularity of the vinyl single; in terms of units, sales dropped from 11.8 million in January-April 1989 to 8.9 million, down 24.7%.

The fall is illustrated by the fact that top singles could sell up to 50,000 units a day in 1985-1986, but the figure for a no. 1 single today is about 20,000.

Olivier Saury de Chalon, president of Cegedep - France, main wholesaler, says: "Singles now represent only 15% of Cegedep's turnover and we have 35% of the

French singles market. There are no substitutes for the moment and I'm worried by the current disinterest shown by the industry. "The format is very useful to the industry for promotional purposes, to consumers who can buy their favourite piece of music for about FR 20, and to retailers who can use the format to attract consumers. If nothing is done quickly, retailers will further reduce the space dedicated to singles."

As an experiment, Cegedep recently offered two supermarket chains, Monoprix and Coop, CD-3s in 7" blister packaging with a suggested retail price of FR 20 and a 100% return policy. According to Saury de Chalon, over 50% of the 100,000 CD-3s were sold within a few days.

And Cegedep lowered the price of the CD-3 for a trial period to allow consumers to buy it for the same amount as a vinyl single. Henri de Bodinat, presi-

dent of CBS France, says: "The trial was very successful, but even if we represent 22% or 23% of the market we can't change the situation alone." He adds: "The vinyl single does not interest consumers any more. It was up to me, I would stop selling the format next September and I would extend the measure to vinyl LPs. I wish that all the music industry would join me in this occasion."

BMG Arista marketing manager Philippe Deslandes comments: "CBS, because of its links with Sony, is trying to force the rest of the industry to push the CD-3. The reality is that the 5", with three or four songs, sells well while the 3" is not easy to use for consumers or retailers."

However, Françoise Caussou at retail chain Madison views the CBS trial as positive: "At least CBS is trying to do something. The rest of the industry will

follow if it takes off, but it's not yet part of the consumer habit."

Bruno Gerentes, marketing manager for records at retail chain FNAC, comments: "Retailers are ready to make an effort to establish new formats but we would like the record companies to propose a homogeneous format. We have differences of packaging, formats and prices."

But Caussou warns: "The CD has not yet reached a proper penetration in France, especially in rural areas. The industry should be very careful if it wants to suppress the vinyl LP. It still represents a significant part of the turnover in those regions." According to SNEP figures, LPs account for more than 5.9% of the total industry turnover, compared to 11.8% in 1989.

Meanwhile two studies are being made on the cassette, one by WEA and the other by CBS. The results are expected in September.

More Music & Less Talk, Says Castelli

by David Stanfield

More music and less talk is the current trend in Italian radio, according to Alberto Castelli, programme director at the Rome-based station Radio Centro Suono.

Castelli: "As an ex-DJ it saddens me, but it's a fact that jukebox (automated stations) are becoming more important and listening statistics will prove it."

He says that DJs at his station only speak in 20-30 second slots and never after advertisements or news. Castelli: "It seems that is too much for Italians at the moment. The public just seem to use radio as a source for background music."

Ployer, who is also programme director at the company's two fully-automated local stations (Radio Dimensione Suono 2 and Radio Dimensione Rock) says: "Commercial results prove that our stations are successful. But if you are not automated and broadcast music-only programmes for three or four hours each day, listeners may not know what type of station you are. And when you programme a music-only station you have to select records that are known to the public, you can never launch a new record!"

Castelli agrees that record companies do not like automated stations because they do not announce which artists perform the

records played. Stefano Zappalera, promotions manager at Polydor: "It is a big issue and a problem that affects everyone. I do not call automated stations jukeboxes, I call them fusion lines. It annoys me when I listen to records that I like, but don't know who they are by. I think it's wrong. If we're talking about less talk that's fine, but not talk at all may be dangerous for stations as well."

Bruno Ployer, programme director at the national private network Radio Dimensione Suono, argues that there is room for both staffed and automated stations.

Ployer, who is also programme director at the company's two fully-automated local stations (Radio Dimensione Suono 2 and Radio Dimensione Rock) says: "Commercial results prove that our stations are successful. But if you are not automated and broadcast music-only programmes for three or four hours each day, listeners may not know what type of station you are. And when you programme a music-only station you have to select records that are known to the public, you can never launch a new record!"

Promoters Agree To End Stones Dispute

The legal storm over the Italian leg of The Rolling Stones' European tour has ended. The group's July concerts are now being organised not by one promoter, but by three.

The troubles flared when promoter David Zard claimed to have a verbal agreement to stage the Italian dates. But rival promoter Fran Tomasi claimed he had an agreement to tour the group, after depositing a letter of credit. Zard then began legal proceedings against The Rolling Stones through Toronto-based BPL, who hold the world rights to the tour (M&M May 12).

But now Zard and Tomasi have agreed to join forces. Together with Tomasi's original partner,

Valerio Terenzi of Smemo Music, they will stage concerts in Rome (July 25-26) and Turin (July 28-29). Zard will handle press/promotion, Terenzi tickets and accounts and Tomasi concert production.

Zard was unavailable for comment at press time but Tomasi told M&M: "Zard claimed he had the contract and I didn't agree. He then told me he had a verbal agreement."

"Dealing with The Rolling Stones was difficult, even after payment. They changed the deal, merchandising, everything. Zard and I started talking to each other, then went to Germany to see the band. We did not renegotiate but stopped going round in circles!"

WEA Italy has signed Pino Daniele to a long-term recording deal. Daniele will record for CGD, which WEA bought out last year, and his first album for the label will be released late this year or early in 1991.

Marco Bignotti, newly appointed president at WEA International Italy. "The contract is for three albums, plus one. WEA is committed to developing Daniele throughout major European territories and maybe in the US."

Bignotti says Daniele's addition to the CGD roster is part of the company's strategy: "We aim to strengthen CGD, not only in terms of profits and turnover, but also in its image as a pure Italian label and as the leader in the domestic sector."

Daniele previously recorded for EMI. His last record for the label was *Mascalzo Latino*, which was released for last year's Christmas market.

Meanwhile, Bignotti has announced some top management appointments at WEA and CGD.

Italia Network & New Music Release LP

Private station Italia Network and independent dance label New Music are to launch their second joint compilation album, *Los Cuarenta Continuos Vol 2*, on July 1.

The *Los Cuarenta*'s is the station's daily afternoon dance music show and inspired the first joint album, *Los Cuarenta The Best Of Vol 1*, last year. New Music president Pippo Landro claims the album broke a national record for a compilation by selling 200,000 units.

Landro: "The major companies release compilations of old hits but young people don't really like them. Compilations usually sell 20,000-30,000 units and they are considered a success if they sell 60,000."

Landro says he chose to work with Italia Network because it is a young people's station and because its DJs listen to all new music releases. The logo of Italia Network appears on the compilation sleeve and the station

As well as being appointed president at WEA International Italy, he has also taken on the role of area manager for Greece. Reporting to Stephen Shrimpton at WEA Europe, he will supervise company activities and explore further opportunities in the region.

Roberto Magrini, formerly GM at CGD, is now MD. Bignotti: "Magrini is definitely the leading figure at CGD. I was sharing the leadership but he is now in full command."

Caccia Dominiotti is the new financial director at WEA Italy and Massimo Giuliano takes over as GM at the company's national division.

Bignotti says the restructuring underlines the fact that WEA and CGD are two companies. "We definitely need separate general managements, otherwise there would be a dichotomy between the two. I will take political and legal responsibilities but locally the two companies will compete by having two different managements at the top!"

is promoting the albums on air. There is also a joint advertising campaign on Silvio Berlusconi's private network channels.

"It is important for radio networks to work with independent labels like ours," says Landro. "We have the dance music market in our hands and Italian dance is very successful at the moment. Record companies in other territories are looking at our market."

"Unlike the first album, which only included a couple of hit singles, the latest features original hits by Twenty 4 Seven, Chicago Suci Project, Hitchcock, Double Dee, The Outchase and Katie & Carole. The album is being released in Italy only."

Italia Network broadcasts throughout 80% of Italy to an average daily audience of 72,000. With its format of 90% dance music and 10% international rock and pop, its target audience is the 15-34 age group.

Wit FM & Carrere Join Forces

Leading regional radio station Wit FM, which broadcasts from Bordeaux, has conducted its first TV promotion/album campaign in collaboration with Carrere Records. Held throughout June, it included 20 spots on TV channels TFI, Canal Plus and La Cinq for a total cost of FR 900,000.

Wit's promotion director, Alain Mayer, says the Wit FM logo on the *Surprise Party* compilation of classic dance hits is an important step in the station's development. "Up to now we have concentrated on developing an image in our own region. The deal with Carrere is a sign that we're now going beyond this local image". The project is likely to be followed by another deal with

Carrere later this year.

The move follows the example set by Lille's Radio Metropolis, which has put its name to a number of album TV promotions. Most recently, it took *Metrodance* compilation produced by CBS. However, this has not stopped Metropolis from also promoting Carrere's *Surprise Party* on its airwaves.

Like Metropolis, Wit FM is well established in its region and consistently beats fellow FM stations NRJ and Skyrock in the ratings. Launched in June 1988 by the Bordeaux Football Club, the station aims at a wide audience of 15-49 year-olds with French and Anglo-American pop and rock. □

GMF To Sell TFI Stake

Insurance and banking group GMF, owner of retail chain FNAC, has decided to sell its share in private TV channel TFI and to tighten its links with public channel Antenne 2. The move follows dissatisfaction with TFI's programming policy. GMF initially owned 25.5% of TFI's shares, when the channel was privatised in 1987, and later increased

the stake to 6.1%. The sale should bring GMF a profit of about FR 100 million. GMF does not plan to invest in any other major channel at the moment, but has taken a 10% share in Euromusic, the French music channel. GMF will also sponsor Antenne 2's cultural magazine show, to be launched in September. □

RMC/Nostalgie Back Voltage Campaign

by Jacqueline Ecoate

Paris station Radio Voltage has launched a three-week FR 1 billion (app. US\$ 180,000) advertising campaign, which is backed by Radio Monte Carlo (RMC) and Nostalgie, who handle ad sales for the station.

The campaign is part of the RMC/Nostalgie objective to achieve full market coverage. Olivier Zuffi, who is responsible for communication at Voltage, explains: "RMC, Nostalgie and Radio Voltage together cover listeners from 15 to 65 years old. RMC focuses on the 35-65 year group, Nostalgie on the 35-55 year-olds and Radio Voltage, the 15-34 bracket."

Radio Voltage specialises in 70s-80s American funk/dance music (core artists include Shaklamar and Earth, Wind & Fire), which complements Nostalgie's 80% French music programming and RMC's MOR balanced AM service.

"There are no plans to change this style of programming," says Olivier Allardet, Voltage's programme director. "It will become our trademark even more". Originally, the station broad-

casts only to the suburbs of Paris but in 1988 it was granted a Paris licence on 97.8. By the time it had gained fourth place in the Paris ratings (IPSSO), however it dropped to sixth place this year, below Nostalgie and Cherie FM. Zuffi: "It doesn't worry us too much because neither of these stations compete for our audience."

Radio Voltage's capital is held by station director Jean-Marc Cohen and several small businesses, but there is a strong possibility that RMC could take a major stake in the outlet before the end of the year. "If RMC does enter Voltage's capital it is likely to be to the order of 80%," suggests Zuffi. "But future projects depend on public reaction to the advertising campaign this summer."

The projects include taking over existing RMC and Nostalgie stations which are not doing well, "where the public is more suited to what Radio Voltage can offer, a younger sound". There are also plans to expand overseas, notably in the French-speaking islands of the West Indies, such as Martinique and Guadeloupe. □

Media Commission To Proceed With Charges Against Veronica

by Machiel Bakker

The likelihood of Dutch public broadcaster Veronica being fined and/or seeing its airtime cut has increased, following a decision by three experts who were requested by the Media Commission to make a recommendation on charges against the station.

The charges are based on allegations that Veronica helped launch Luxembourg-based commercial station RTL-Venouche and also offered know-how and human resources (M&M June 9).

The three experts recommended to the Commission that proceedings against Veronica should continue. They allege that the broadcaster granted a bank guarantee of Dfl 2.5 million (app. US\$ 1.36 million) to a company researching the feasibility of the commercial station. Under Dutch media law, such a payment is illegal.

They also claim that the board of Veronica approved the guarantee and permitted staff members to be involved in the project on a personal basis.

The Media Commission is expected to make a ruling on the issue shortly. If found guilty, Veronica faces a fine of up to Dfl 200,000 and/or a reduction in its broadcasting time. However, Veronica says that if that does happen it will appeal the decision, which could delay a final outcome for a year.

Meanwhile, Lex Harding, who launched Venouche last year, has officially returned to Veronica as director. He will also be involved in the station's merchandising and its TV music programmes. Veronica's current radio director, Hans van der Veen, will become deputy MD of radio. □

Candy Dulfer Signs Worldwide To BMG



From left: Hans Willems, finance & administration director at BMG Ariola; manager Inge Dulfer; BMG Ariola Holland's new MD Dorus Sturm; and Candy Dulfer.

Following the pan-European success of the single *Lily Has Here* on Anxious/RCA, Candy Dulfer has signed a long-term worldwide contract with BMG Ariola in Holland. Details of the deal have not been disclosed, while the worldwide publishing rights are represented by BMG Two P/Itelers Music.

Dulfer's new album *Saxuality* and the title-track single is climbing the Dutch charts (no. 4 and 5 respectively), with the LP heading

for gold status (50,000 copies). BMG Ariola expects the album to be released throughout Europe. Meanwhile, a Ben Liebrand mix of *Saxuality* has been released on CD-5.

After hitting platinum status in Holland (100,000 copies), *Lily Was Here* crossed over to most European territories - excluding Italy and France - selling 500,000 copies abroad. It peaked at no. 10 in the Eurochart Hot 100 Singles in April. □

Lois Lane To Tour With Prince

Dutch Polyrad act Lois Lane will be the support artists for Prince on his remaining European dates. The first showcase will be in Basel (July 15) and will be followed by



Lead singers of Lois Lane, Monique and Susanne Kleemann, with MTV VJ Ray Cokes after the band's IMBMC appearance at the Escape in Amsterdam.

three weeks of concerts in Italy, Spain, Germany and Belgium. A further three weeks, including dates at London's Wembley Arena, are optional.

At press time, the band's new

album, *Fortune Favourites*, is approaching gold status (50,000 copies). Their previous self-titled mini-album is heading for platinum (100,000).

According to manager Gerry van der Zwaard, Prince saw Lois Lane on MTV and after his concert in Berlin (July 12) and was impressed by the band's sound and visuals. □

BUMA/STEMRA Income Up

Holland's copyright society BUMA/STEMRA has reported a solid increase in income. Its report for 1989 says performance rights rose by almost 7% over the 1988 figure, to Dfl 71.8 million (app. US\$ 39 million), while mechanical rights jumped by 50% to Dfl 181.4 million.

According to Ger Willems, MD of BUMA/STEMRA, the increase in mechanical rights is mainly due to the company granting licences to record companies on a pan-European scale.

Willems: "With the central licensing deals that STEMRA made with CBS and, more recently, PolyGram, accounting practices have changed drastically, giving STEMRA more funds. The continued success of the CD also contributed to the rise."

Of the BUMA figure of Dfl 71.8 million, radio paid Dfl 8.3 million in copyrights during 1989

(Dfl 7.3 million in 1988). The increase is due to the continued success of cable stations like Sky Radio and Radio 10 and the increase in regional radio outlets.

TV paid Dfl 8.4 million (1988: Dfl 8.2 million); cable & satellite TV Dfl 12.9 million (11.1); film music Dfl 2.2 million (2.1) and 'mechanical music' (background music, concerts, fanfares etc) Dfl 34 million (32.5).

The increased BUMA figure can also be attributed in part to a TV campaign launched in October of last year. In it, BUMA was promoted as the primary organisation for music composers. This year, six radio commercials will be used to further cement that image.

BUMA will distribute Dfl 62.4 million (up 8%) to composers and music publishers in 1990. For STEMRA, this figure amounts to Dfl 167 million (up 51%). □



Belgian band Vaya Con Dios are presented with a silver award by Milos Karadas, MD of BMG Ariola Greece (right), for domestic sales (30,000) of their self-titled album. Their new LP, *Night Owls*, debuted in the Greek charts at no. 1 and is currently no. 3.

Radio 80 To Expand National Coverage

by James Bourne

Radio 80, Spain's oldesties music FM network, is to expand its national coverage and go digital by October, according to head of music programming Emiliano Alaz.

The network, which has built up an audience of almost 500,000 since it was launched six years ago, currently has 19 broadcasting centres throughout Spain. It plans to have another seven open by October, which would enable the sta-

tion to be available in most of Spain's major towns and cities, plus the Canary Islands.

Radio 80 also wants to install a DAT system at the end of September. If it does so, it will be the first fully-digital network in Spain. Alaz, who is also head of music programming at Antena 3, says: "We are starting with Radio 80 because it is a music-only channel."

The station is also transferring

some of its 2,000 classic oldies from CD to DAT. "We are being very strict," adds Alaz. "You can hear cracks on some of the digitally remastered CDs." Only some special favourites will slip through the net, he says, but he expects many of the 2,000 to be dropped from the library as a result of the changeover.

Radio 80 splits tracks into four types in hour-long blocks and no songs is heard more than once

every four days. Although the blocks are taped and the service is automated from Madrid from 03.00-07.00, local presenters are needed to give time and weather reports, explains Alaz. The station mainly carries local advertising.

The expansion plan will be backed by an advertising campaign in 15 national non-specialist magazines from July to September. □

New-Look 'Videomix'

'Videomix', a fast moving video clip programme on state-run TVE 2, is being extended and several new features are being introduced to the show.

Producer Jaan Ramon Matam-

"It will continue to be a 100% music programme without presenters, but there will be some changes. One is that on Fridays we will show whole videos." The Monday edition will show highlights of current videos, Tuesdays and Thursdays will be dedicated to one act or style, and every Wednesday golden oldies will be featured. A two-hour

repeat show will be aired on Saturdays.

The changes are being introduced on July 6, when the programme, broadcast at 19.00, is extended by 15 minutes.

'Videomix', which is produced in TVE's Barcelona studios and is similar in style to the UK's 'Chart Show', began as an experiment last Christmas and has been broadcast daily throughout Spain since April 2. It is now Spain's second most watched music programme after TVE 1's long running 'Rockpop', according to Ecotel figures. □

Antena 3's Summer Music

Two pop music shows are included in the summer line-up of private TV channel Antena 3. 'Lista de Exitos de la MTV' is aired on weekends and is in addition to the MTV-supplied 'Oh Videos', which has been shown daily since March. Antena 3 will air MTV's US countdown every Sunday from 11.30-12.30 and the European Top 20 from 17.30-18.15.

The same time slots will be filled on Saturday by MTV's 'Music News' programme. Meanwhile, 'Absolutamente Grandes', which is broadcast every Friday at

24.00-01.00, returns after a three-month absence and features concerts.

Head of music Jose Ramon Pardo: "We will be following this schedule until September when some changes may be made"

Antena 3 signed a syndication deal with both MTV Europe and MTV USA after some false starts earlier this year. MTV stopped supplying the channel with videos after discovering that it had not signed a contract with AGEEDI, Spain's performing rights association. "Everything is going smoothly now," says Pardo. □

Radiomafia To Launch New Finnish Top 40?

by Kari Helopää

Radiomafia, the new national youth channel launched earlier this month by Finnish radio broadcaster Yleisradio (YLE), is considering launching its own top 40 chart show reflecting over the counter sales.

Pentti Kemppainen, the station's head of programming, says that Finland's 50 main commercial stations run a variety of chart shows, though their validity is doubtful and "there is room for an accurate and trusted national chart. It is one of the things we are planning but if we go ahead with it we must ensure it is the best chart around."

At present, the record industry body AKTI/IFPI backs a chart compiled by Helsinki's private station Radio Etan, though this is not widely used by other stations. Meanwhile, a survey which will reveal Radiomafia's popularity

among young audiences is expected to be published by the national statistics office. YLE is a public-based venture, targeted at the under-30s. It broadcasts 18 hours a day, with two thirds made up of a broad mix of music programming.

Record Concert

A free rock concert held recently in Helsinki attracted nearly 50,000 people, the highest audience ever for a one-day rock concert in Finland.

Concert sponsors for the event, which featured Bob Geldof and Finnish acts Pave Maijanen, Pepe Ahlqvist and Pimpinle & The Defifiers, included Koff beer and Valio ice cream.

Helsinki commercial station Radio Etan broadcast the event live and television coverage was provided by Channel 3 TV. □

New Swedish TV Developments

While Sweden's music and media industries await the government's autumn decision on whether to legalise commercial TV, plans for a new terrestrial channel are already in motion. Kinnevik, owners of the London-based Scandinavian satellite channel Scansat TV3, says it is involved in discussions with "six leading multimedia companies" to set up

a terrestrial channel for a proposed autumn launch.

The set-up costs of such a channel are estimated at around US\$ 650 million. If it goes ahead, the channel would compete directly with Nordisk TV (TV4), a new satellite TV venture set to launch on Swedish and Norwegian cable systems on September 15. □



Tina Turner receives a Danish double-platinum award for 200,000 sales of 'Simply Deep' prior to her new show at Copenhagen's Genetec Stadium. With Turner, from left: Roger Davies (manager) and EMI personnel Anne-Marie Buch, Thomas Hoehne, H.P.Hansen, Sven-Aage Juncker and Susanne Top.

UPCOMING SPECIALS

Issue 30

SUPERGIGS II
Publication date
28 - 7 - 1990

Advertising deadline
3 - 7 - 1990

Issue 31

RADIO COMPUTER PROGRAMMERS

RETAIL 4
Publication date
4 - 8 - 1990

Advertising deadline
10 - 7 - 1990

Issue 32

RADIO & STUDIO EQUIPMENT PUBLISHERS INDIES

Publication date
11 - 8 - 1990

Advertising deadline
17 - 7 - 1990

Issue 33

SPANISH RADIO SCENE

Publication date
18 - 8 - 1990

Advertising deadline
24 - 7 - 1990

Issue 34

GERMAN RADIO SCENE

Publication date
25 - 8 - 1990

Advertising deadline
31 - 7 - 1990

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MUSIC & MEDIA



Zurich

Crazy This Year (Visual Music/USA). Contact: EBM/Annette Luderstel: 212 4897095/fax: 2655726
Electro-driven pop music by the US trio who actually recorded their album *Incommunicado* in Zurich. They usually come up with pretty strong melodies and *Crazy This Year* is no exception. A certain underlying tension makes this song worth noting. Licence and sub-publishing free for Europe.

Soul Patrol

Heart Of Gold-Soul Of Ice (CBR records/Sweden). Contact: CBR/tel: 46 8 708 95 00/fax: 708 90 60

Very talented Swedish group that play an original and powerful brand of hard rock. Already popular in their native country they have recently released a debut album *Use...* Their energetic sound touches on metal but also has some hard funk elements to it. Licence and publishing free except Scandinavia.

Bongwater

Talent Is A Vampire (Shimmy Disc/Europe/Holland). Contact: SD/ste: 31 2240 15045/fax: 16001
Very weird but wonderful music by this bizarre US duo. This track is taken from their album *Too Much Sleep*. A harsh guitar riff and a very catchy chorus make up this highly original track. The rest of the album is intriguing and deserves an airing. Licence and sub-publishing free for some territories.

Ne Zhaldi

Bossa III/The Melody (ADM-Disc/Holland). Contact: Semaphore/johan Vasser/tel: 31.2240.15045/fax: 16001
A beautiful and simple melody by this group from the Soviet Union. Their album *Rhinoceros And Other Forms Of Life* was recorded in Amsterdam. A relaxing tune that is not really representative for the album that occasionally touches on avant-garde. Some licence and sub-publishing available.

Fifa

House Of World Cup (Retor Records/England). Contact: WP/Sebastian Wocker/tel: 44.71.4355562/fax: 4357695
This record was bound to be made. A sort of Paul McCartney's *19* but then applied to the current World Cup competition in Italy. It is done in a fun way with lots of commentators' voices. Licence and sub-publishing free except UK.

Records mentioned on this page are by promising acts which have potential for breaking into the non-European market. The editorial team of Music & Media Radio & TV programmers wanting to play the material mentioned here should be aware that not all records are necessarily released in every territory. International A&R managers and music publishers on the look out for new deals should contact the original artists or their publishers. Country names and contact numbers are listed as known. Those wishing to submit material to this section should send their records, biographies and photos to Music & Media, Gary Smith, PO Box 9027, 1006 AA Amsterdam, Holland.

Talent Tracks

PROMISING ACTS

Clement Masdongkar

Anastasia (Wanted/France). Contact: Wanted/Alain Laurens/tel: 33.1.49530458/fax: 445610409

A gentle soul with a largely acoustic backing. Masdongkar has a fine voice, similar to other African singers such as Sali Keta, with a harsh tone and lots of power. Masdongkar has had a long career both on the stage and in the French music scene. Licence and sub-publishing available where affiliates refuse option.

Jivi Honk

When I Dance The Samba (COP/Austria). Contact: JHP/Jwi Honk/tel: 43.1.4562573/fax: 4272159

This is taken from this Vienna-based artist's debut *LP Got My Style*. He plays regularly around Austria and is also doing some European festivals. He has already charted in Austria and his blend of mellow funk seems to have some crossover potential. Licence and sub-publishing free except Austria.

J B M C

Hold Your Power (White/UK). Contact: Power Promotions/Cheryl Flynn/tel: 44.81.7461210/fax: 7461209

J B M C has the original mouth-mouth, a truly inspired rap from this UK-based artist complete with a cool house backing that features a jazz-favoured vibes break. The record has already started picking-up attention in the UK and could well be a monster smash.

G & D

Move Your Tetras (Funitaly). Contact: Energy/Alvaro Ugolin/tel: 39.6.384886/fax: 381058
Nobody seems to know exactly what a tetra is but anyway this record's lyrics consist of 'Move Your Tetras' and nothing else. The music is house-based with a distinct Latin flavour, a fine trumpet break and some funky piano make for a strong instrumental dance record. Some licence and sub-publishing still available.

Tracks

WORTH WATCHING

UPDATE

by Gary Smith

The Dutch Dance scene goes on and on proving to be one of the more innovative and productive in Europe right now. D-Shake's *Yaaaaaataaaaah!* is still going up the UK singles chart, presently it is at no. 20. The record is also no. 2 in the Record Mirror Dance chart. Last week it entered the Dutch top 40 at no. 38 and it is also no. 34 in the Belgian charts. The record has also now been picked-up by RCA/BMG for the US.

From the same label, Go Bang, comes another excellent release that was, like the above track, included on the Talent Tracks cassette. *Back By Dope Demand* backed with the double *A-Side Feel The Flow* by King Bee is at no. 24 in the Record Mirror chart and last week was the highest new entry in the Dutch top 40 at no. 26.

Switzerland's finest singing cowboy, John Brock, will be out and about touring in Europe this summer. So if you happen to be in Aarau or Basel in June or in Holland at the Florida Festival on August 11, dust-off those cowboy boots, do a bit of lasso practice and give it a whirl.

Here's the hot tip of the week, well there are actually two of them. *Jam On It* by Black Tuff featuring Wendell A. Morrison has now been out for nearly two months and is really picking-up in Benelux and Germany. About

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1,000 copies have also just been exported to the US and now as a killing remix, by Paul 'off the wall' Scott and Tyrone Payton, who previously worked on the Turntable Orchestra's singles.

BACK BY DOPE DEMAND FEEL THE FLOW

King Bee - highest new entry in the Dutch top 40
The other tip is a Danish DJ by the name of Dr. Illington. He works out of Copenhagen and is on the new dance label COMA, alongside the equally impressive Dr. Baker.

Brian Kennedy, (cassette no.46), the golden voiced Irish singer, is currently on tour with Suzanne Vega and by all accounts appealing to audiences all over the continent.

And finally, one of the hottest post-house dance tracks to come this way in ages, *Shelter Me*, by Circuit featuring Joffey, Harris & Jolley and was re-released June 4 on Cooltempo. Last time it was a dancefloor hit but only this time it should see some serious chart action.

(advertisement)

BONGWATER

"Too Much Sleep"

"Too Much Sleep" shows the "gentler, kinder" side of this ground-breaking combo. A montage of sleep, a parade of alpha waves, a nightmare trip, an adventure in the dark side of cursed psychedelic pop. Not available for licensing and subpublishing in Germany.

(advertisement)

G & D

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TOP 20 UK Independent Charts

Singles		
THE LAST WEEK	LAST WEEK	
1	World In Motion	English/Nine Order (Parlo)
2	Only One I Know	Charltons (Gosion Two)
3	Shut Me Take A Dip	North Sea (Parlo)
4	Leahrie	Nepp/Tonks & K&F
5	Yester	Shirley Bassey (Mercury)
6	Don't We	Cal (Mercury)
7	Don't Do It	Stacy Cole (Phyten Eng)
8	A Different Dance	Cher (Mercury)
9	Star	Erasure (Cap)
10	Step On	Happy Mondays (Mer)
11	Polky Of Truth	Opelika Flow (Par)
12	1976	Mel's Atomic Dancer (Chaper 12)
13	Only Love Can Break	Bar Heart
14	Older	Sant Ocean (Mercury)
15	Acid Rock	Rhythm Devco (RCL)
16	It's Not The Way	Sandwich Tunes (Gosion)
17	Shopping Spree	Farm (Parlo)
18	Leaving You	Plasma Inc. Tracy (Dulac)
19	Everything Flies	Things Fall Club (Openhouse)

LPs		
THE LAST WEEK	LAST WEEK	
1	And	Shedvis (H&D)
2	Passion And Warbur	Shedvis (Food For Thought)
3	Life	Ingrit Carsons (Gosion Two)
4	5 Come Down	The Hypocots (Mer)
5	Some Bore	Shedvis (Food For Thought)
6	Between The Lines	John Dossano (PWL)
7	The American Way	Scare Back (Rawrock)
8	Be Singsome	Lanzetta 8 (PWL)
9	Joy 1982/1990	Ultra Soul Scene (H&D)
10	The Incomparable	Silly Bragg (Mer)
11	Screen Of Memories	Neighbours (All Starred)
12	Goldstar	Happy Mondays (Parlo)
13	Barmed	Happy Mondays (Parlo)
14	She Hangs Brightly	Mazy Star (Play It Again Sam)
15	Walkabout	Happy Mondays (Sound Of Spain)
16	Alive Live In London	Vinoc (Mer)
17	Allegiance	Page (Dulac)
18	Strick Spoke	Book Strick (Empire Music)
19	The Good Son	Nick Cave & The Bad Seeds (Mer)
20	Paul Simon's Album	Ruth (Gosion Two)

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radio active

EUROPE'S MOST RADIO ACTIVE HIT MATERIAL

SINGLES



SINGLE OF THE WEEK

Wendy & Lisa
Strung Out - Virgin
With a crucial mix by the rock producer of the moment, Bob Clearmountain, this song is yet more mood. If any was needed, that this duo are producing some of the higher quality charted material right now. A mid-tempo effort with a thumping dance beat, topped off with a constant stream of melody, sang most of the time as a duet. The basic, *Stones And Birth*, is more complex but attractive jazz-fused song in the vein of Jimi Mitchell around the time of *Mingus*.

Clark Datchler

Crown Of Thorns - Virgin
A well-arranged song sadly let down by some awkward lyrics in the verses. Tortured artists do not make great pop music.

Candy Dulfer

Saxuality - BMG Ariola



Probably the best way to describe this song is 'cute'. A funky semi-instrumental with a definite hint of Prince in the production. Good stuff.

Beats 4 U

It's Not Over - EMI
Atmospheric house material that is neither as new age as The Beloved nor as hard as Orbital. A good rap and a strong bassline hold the number together while various squeals and scratches keep up the interest.

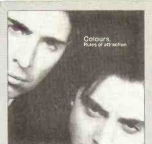
EC 2

You're My Man - Mercury
A female duo who sound rather like early Bananarama. Attractive in a lazy kind of way with a basic, unpretentious production. Summary and sensual.

Bonnie Raitt

Thing Called Love - Capitol
More first-class country rock from one of that genre's leading exponents. Written by John Hiatt and produced by Don Was, this is one of the best tracks from her last LP, *Nick Of Time*.

ALBUMS



ALBUM OF THE WEEK

Rules Of Attraction - East West
The debut LP from this new duo is made up of blue-eyed soul and funky dance material. Up-to-date and with a clever use of samples, the record is above average as proved by the sheer soulfulness of the singing and playing. The production, by Geoff Hilton and Benedict, more than makes up for the duo's more than a passing similarity to early Blondie. Every song dwells on the boy meets girl theme but, as with Joe Jackson around the time of *Look Sharp*, the way in which it is done is refreshingly different. To be fair the LP is not as unremittingly trashy as Blondie were and some of the numbers like *Hollow Inside Tuesday* and *On Down*. *Alimony* have texture and depth - and some stirring vocal harmonies. A great summer record.

Mikael Arneot

Every Hour - CBS
Shamelessly slick pop that at its best is reminiscent of Wham! but, on the evidence of this LP, less powerful. Musically the songs rely on synthesizers with breathy, sentimental vocals layered over the top. Less than spectacular but still *You Make It Right, Find A Way* and *I Gotta Know* are worth a listen.

Hanne Boel

Dark Passion - Medley

Aztec Camera

Stray - WEA
Overall, this is a less than brilliant LP but it does have a few fine, if somewhat straightforward, rock songs on it. They are nothing particularly new, just Frane doing what he does best over a good groove. An interesting duet with Mick Jones of Big Audio Dynamite on *Good Morning Britain* and some impact from *How It Is, The Gentle Kind* and *The Crying Scene*.

The Hummingbirds

Lovebuzz - rooART
Basic guitar-driven pop with more than a passing similarity to early Blondie. Every song dwells on the boy meets girl theme but, as with Joe Jackson around the time of *Look Sharp*, the way in which it is done is refreshingly different. To be fair the LP is not as unremittingly trashy as Blondie were and some of the numbers like *Hollow Inside Tuesday* and *On Down*. *Alimony* have texture and depth - and some stirring vocal harmonies. A great summer record.

Miss B Haven

Nobody's Angel - East West
A strong major label debut from this all-female Danish group. They make jingly guitar-based pop and singer/song-writer Lisa Cabbie really has a way with a tune. The basic songs are strengthened by multi-layered harmonies a la Bangles and backed-up by an excellent, fresh production courtesy of Jeff Lynne and Duncan Brimman. Try *You're Wrong, Gimme What I Want* and the title track.

The Jeff Healey Band

Hell To Pay - Arista/BMG
Following up their million-selling debut *See The Light*, the band's sound has changed; this is a slightly harder edged album. Healey's singing is better and his playing is as impressive and controlled as ever, balanced by an unusually acute melodic sensitivity. Produced by Ed Stasium, the LP features Mark Knopfler on *I Think I Love You Too Much* and George Harrison and Jeff Lynne on the former's classic *White My Guitar Gently Weeps*.

Slide

Why Is It A Crime - Mercury

Slide

Why Is It A Crime - Mercury
Why is it a crime?

Slide

Why is it a crime?

Editor Gary Smith
Contributors Peter de Bruyn
Kops and Michiel Bakker

IT'S NO !!

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

SINGLES OF THE WEEK

Wendy & Lisa - Strung Out (Virgin)
Candy Dulfer - Saxuality (BMG Ariola)
Slide - Why Is It A Crime (Mercury)

SURE HITS

Clark Datchler - Crown Of Thorns (Virgin)
EC 2 - You're My Man (Mercury)
Fuzzbox - Your Loss My Gain (WEA)
Zenya Hamilton - Going Through The Motions (Mercury)
The Mission - Into The Blue (Gig)
Phill Edwards - Don't Look Any Further (East West)
Bonnie Raitt - Thing Called Love (Capitol)
The Neville Brothers - Bird On A Wire (A&M)

EURO-CROSSOVERS

Beats 4 U - It's Not Over (Electrola)
Clement Massadon - Anastasia (Wanted/EMI)
Stan - Je N'Aime Pas Cette Filles (Wanted/EMI)
Smicess - Springtime Girl (RCA/BMG)
Hanne Boel - I Wanna Make Love To You (Medley)

EMERGING TALENT

Horse - Sweet Thing (Capitol)

ENCORE

Marina van-Rooij - Sly One (de/Construccion)
Leo Sayer - Cool Touch (Electrola)
His Latest Flame - America Blue (London)
Wee Papa Girl Rappers - Get In The Groove (Jive)

ALBUMS OF THE WEEK

Colours - Rules Of Attraction (East West)
Mikael Arneot - Every Hour (CBS)
Hanne Boel - Dark Passion (Medley)
Miss B Haven - Nobody's Angel (East West)
The Jeff Healey Band - Hell To Pay (Arista/BMG)
Aztec Camera - Stray (WEA)
The Hummingbirds - Lovebuzz (rooART)
Bad Company - Holy Water (East West)

YESTER HITS

Singles
Opus - Live Is Life (OK)
U.S.A. Africa - We Are The World (CBS)
Duran Duran - A View To A Kill (Parlophone)
Paul Hardcastle - LP (Chrysalis)
Depeche Mode - Shake The Disease (Mer)

SINGLES

Eros Ramazzotti - Airplay
Elton John - Sales

ALBUMS

Jeff Lynne - Airplay
Madonna - Sales

Chart Busters is a quick reference to this week's Hot 100 Singles/Albums and the European Top 50 charts. Chart positions are indicated where appropriate.

CHART ENTRIES

Airplay Top 50

Joelle Ursull - White & Black Blues (31) (CBS)
Bruce Dickinson - All The Young Dudes (41) (EMI)
Gloria Estefan - Cuts Both Ways (42) (Epic)
Bob Geldof - The Great Song Of Indifference (43) (Mercury)
Kime Wilde - Time (44) (MCA)
M.C. Hammer - U Can't Touch This (45) (Capitol)

Hot 100 Singles

Big Fun & Sonia - You've Got A Friend (53) (Jive)
Craig McLachlan & Check 1-2 - Mona (55) (Epic)
Red Hot Chili Peppers - Taste The Pain (71) (EMI USA)
Yazz - Treat Me Good (72) (Big Life)
Bruce Dickinson - All The Young Dudes (79) (EMI)

Top 100 Albums

Beach Boys - Summer Dreams (13) (Capitol)
Jean Michel Jarre - Waiting For Cousteau (47) (Polydor)

FAST MOVERS

Airplay Top 50

Eros Ramazzotti - Se Bastasse Una Canzone (1-4) (DDD)
Mastiks Reim - Verdammt, ich Lieh Dich (7-14) (Polydor)
Dusty Springfield - Reputation (11-27) (Parlophone)
Roxette - It Must Have Been Love (12-32) (EMI)
Yazz - Treat Me Good (33-46) (Big Life)

Hot 100 Singles

Luciano Pavarotti - Nessun Dorma (6-57) (Decca)
Snap - Goops LP (12-27) (Decca)
Zouk Machine - Maldon (18-50) (Logos/BMG Ariola)
Felix Gray & Didier Barbelivien - Les Only Les Filles (22-41) (Talent)
M.C. Times Versus 808 State - The Only Rhythme That Bites (37-51) (ZTT)

Top 100 Albums

Luciano Pavarotti - The Essential Pavarotti (9-31) (Decca)
The Jeff Healey Band - Hell To Pay (19-44) (Arista/BMG)

HOT ADDS

Breaking Out On European Radio
Michael McDonald - Tear It Up (Reprise)
Wendy & Lisa - Strung Out (Virgin)

the Eurochart top five from five years ago. **JUNE 30 1985**

Albums

Dire Straits - Brothers In Arms (Vertigo)
Phil Collins - No Jacket Required (Virgin/WEA)
Bruce Springsteen - Born In The U.S.A. (CBS)
Supertramp - Brother Where You Bound (A&M)
Paul Young - The Secret Of Association (CBS)

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PUBLISHING & TALENT

Music Publishing In The 90s

As the 21st century draws closer, preceded by the development of a single European market, music publishing continues to assume new significance and meaning. Nigel Hunter looks at changes in the industry and the tips for its future development.

The role of music publishers has changed dramatically in recent years and today they fulfil more of an A&R function. They discover new talent - by attending gigs, listening to demo tapes or through personal recommendations - and deliver a package to record companies for consideration. Usually the package includes a tape, often recorded and mixed to master standard, plus details and photographs of the act who wrote the songs and made the demo.

Another new development is the self-contained nature of the packages. Acts write their own songs and have their own publishers, as well as managers, lawyers and, in many cases, accountants. Consequently, few are interested in songs from other writers and publishers.

Only publishers with large and well-known back catalogues can hope to place songs individually with any regularity. Ironically, for many of these back catalogues are now part of huge international publishing conglomerates, which seldom have the time or the staff to exploit their resources to their best advantage.

Here, a cross section of European music publishers discuss the ways they are coping with the new problems and challenges facing them: how they find talent, to what degree they are willing to invest money in their discoveries, how the smaller operators compete with the conglomerates, and what new opportunities are expected in the next decade.

France

Frederic Pascal, MD Island Music. Current acts: Les Freres, Pierre Jaccoulli.

"We do not seek merely pop stars, we want legends," declares Pascal. "In each kind of music there are legends and this is the people we want to sign. I work by

listening to people I know, and respect, and by visiting and listening to potential acts."

On the issue of subsidising acts, Pascal says: "It is not the publisher's job to be a bank. Our function is to provide the opportunity for writers to create songs and then to make them happen. The only request we make to our writers is to write, write, write! The more words and music on paper or cassettes, the more experience they gain. We have a demo studio which they can use when they want."

Pascal says that operating alongside the conglomerates is like "having a mountain in front of you. You do what you can to climb the mountain".

Hali Uman, MD Rondor Music. Current acts: Lapassenkoff, Cheb Tati, Antoine Esserier.

"If people are just looking for lots of money they must go elsewhere," says Uman. "If they want help, enthusiasm and guidance on a 24-hour basis they can come to us."

Uman's search for new talent concentrates on Paris. He adds: "There is also a network of four promoters and studio owners who recommend acts to contact us. You have to get involved at a very early stage."

Rondor does offer financial support to promising talent. For example, Uman and his colleagues have been working with a band called Lapassenkoff for two years,



Hali Uman

paying for some equipment and demos. And a studio provided a week's free recording time for the band, on the condition that their album will be recorded there. Meanwhile, Uman is discussing touring possibilities with promoters.

Uman says that French law aids publishers in protecting their interests after signing an act. "We

sign the main members of the band and any advance paid is against all rights. The writers, share is registered at SACEM, which means that our outlay is recouped before royalties are paid to them."

Jean Davoust, MD Warner Chappell Music. Current acts: Nilda Fernandez, Babylon Fighters.

"There are no particular rules," says Davoust on the subject of finding new talent. "We go to gigs not only in Paris, but also in Lyon, Montpellier and Rennes. We also rely on word of mouth recommendations and press reports."

Davoust says Warner Chappell and most of its competitors always subsidise new talent. The company usually signs deals on a three-year basis, which is often unrecouped at the end of the term.

"We cannot afford a long-term publishing deal because of the lawyers," Davoust remarks. "More often it depends on the relationship with the artist or else we could change to an administration deal or sell back the unrecouped balance."

Davoust sees the solo singer/writer as a potent force and adds that Warner Chappell is prepared to back writers who cannot perform, and does so every day. However, he says that it finds it harder to place material with self-contained acts and is doubtful whether the latter will admit to needing better material from elsewhere.

Without specifying Warner Chappell's policy, Davoust estimates the average advance most French acts can expect from a publishing deal for ranges between FFr 200,000 and FFr 500,000 (app. US\$ 36,000-90,500).

Germany

Josef Bamberger, president BMG UFA Music. Current acts: Gunter Illi, Peter Maffay, Michael Fitz.

BMG UFA handles its own legal activities concerning contracts. Bamberger says its talent acquiring policy is based on finding singer/songwriters, soloists or bands, and co-operation with the smaller production and publishing operations. He says the company invests in equipment to enable it the new talent to record quality demos.

Bamberger believes that while it

is difficult for songwriters who cannot perform their own mate-



Peter Maffay

rial, their prospects are improved if they can also become producers.

Walter Puetz, president Chlodwig Music. Current acts: Wolf Maahn, Purple Schulz.

Puetz says he attends as many gigs as possible in the main music centres and finds word of mouth recommendations and incoming demo tapes are also useful. He adds: "The chances of an unknown who cannot perform are unfortunately limited. I would love to find a songwriter whose only interest is placing his material!"

On the issue of subsidies he says: "Only the biggies like Warner Chappell, Intersong and EMI can afford that. We can only offer guidance, consultation and minor financial support."

Chlodwig's publishing deals are for three year periods and the company rarely uses lawyers. "With some record companies it is better to have the occasional help of an experienced lawyer," says Puetz.

On the conglomerate issue, Puetz believes there is no difference between major publishers and major record companies. "Both tend to become inflexible and impersonal as they grow. Specialising, personal attention and concentration on local repertoire will always secure the life of small publishing units."

Peter Kirsten, president Global Music. Current acts: After Hours, Christopher Ellis.

In addition to attending gigs and receiving recommendations about promising new acts, Kirsten also checks press reports and reviews. In terms of subsidies, he says Global is financing a new band from the UK, called After Hours, by contributing to accom-

modation, equipment and living expenses and is letting them use Global's Arco Studios in Munich for demos.

Kirsten believes the potential of singer/songwriters has never waned: "There is and always has been a market for them." He adds that Global has some self-contained units of its own and can still place songs outside, although it has become more difficult.

Kirsten also advocates specialising and personal service as an antidote to the conglomerates. "If the smaller but established independent publishers make a commitment, the writer or licensee can be pretty sure that they will be talking to the same people for years to come, whereas in the conglomerates mergers and changes in management are constantly possible."

Global, aided by the existence of its sister record label, signs long-term publishing and record agreements with options on an album by album basis. Kirsten:

"We sometimes use lawyers to prepare agreements but we do the actual negotiations ourselves. However, we always insist that the artists and/or writers seek independent legal advice." Kirsten sees cable and satellite TV and radio as a solid source of future revenue once proper accounting has been secured.

Michael Karnstedt, MD Peer Music. Current acts: Robert Redly, Mario Lavezzi, Frank Ryan.

Karnstedt says personal tips are often a fruitful means of finding new talent and is eager to find acts

success of Stock, Aitken & Waterman."

Peer operates its own studios in Hamburg, Milan, Stockholm and London. "A US\$4 million investment in state-of-the-art recording facilities for our creative people," says Karnstedt.

Karnstedt is adamant that there will always be a place in the market for small publishers: "Songwriters and artists will always want personal assistance, which they can find in the smaller publishing operations. Traditional publishing is over. It is now music production, administration and artist/writer management."

Looking to the future, Karnstedt believes that the soundcarrier will disappear in about 12 years. "There will be no record shops. People will buy record cards and punch in their choice at home which they will receive in digital stereo. A real partnership between the publishers and record companies will have to be established."

Holland

Peter Schoonhoven, director BMG Two P1eters Music. Current acts: Candy Dulfer & Ulco Bed, Urban Dancer, Ben Liebrand.

Schoonhoven identifies promising new talent by attending gigs, word of mouth recommendations and press reports. He says the



Peter Schoonhoven

company is prepared to subsidise a new act on a large scale, and for a long time, if it considers the potential warrants it. "We safeguard our investment by tying in recoupment clauses," he adds.

Schoonhoven says the company is prepared to back promising songwriters who are unable to perform their own material. He says it is still possible to place their songs, but adds that it is getting harder all the time.

"Bands and artists will accept songs from other sources as well as writing their own, if the latter

stop being successful," he adds. "If they don't, their record company or manager will make them aware of the necessity. For big record sales you need the best songs."



Candy Dulfer

Schoonhoven says the company is actively marketing its back catalogue, for use on compilations and also for advertising. He sees the expansion of cable and satellite broadcasting as a positive and profitable development for publishers.

Sweden

Leif Kaek, GM Sweden Music. Current act: Orup

For finding new talent, Sweden Music relies on attending gigs and listening to cassettes submitted for consideration, as well as word of mouth recommendations.

"We might finance a new act in conjunction with the record company," says Kaek, "but not on our own and only if the band has international potential."

He points out that solo singer/songwriters are the most successful acts in Sweden and consequently the company is concentrating on them. Kaek says he does support songwriters unable to perform their own songs, but only if they have international potential.

Kaek says it is still possible to sell songs elsewhere, but adds: "It is not as easy as before, but I think it will get easier because many acts need songs on outside."

He mentions Swedish songwriter and performer Orup as a typical protege of the company and an example of its policy. "We started working with him in 1980. We did demos and we had put down 15 songs when we signed him to WEA. The first single in 1987 was a radio hit and the second went to no. 3. The debut

album in 1988 was no. 1 for 12 weeks and sold 200,000 copies. The second album in 1989 has sold 250,000 so far.

"We were involved from the beginning and I think that is how a publisher should work. You start with demos, get a record deal and you plan the career with the artist, the producer and the record



Orup

company. If you can manage them as the publisher you do not have to pay high advances."

UK

Stuart Slater, MD Chrysalis Music. Current acts: Simon Climie, Wet Wet Wet, Brian Kennedy, Inspiral Carpets, The Almighty.



Stuart Slater

Chrysalis Music employs two talent scouts who travel throughout the UK, listening to local bands and visiting demo studios. They report to the company's weekly A&R meeting.

"If I am interested, then I go to

gigs, wherever they may be in the UK, and occasionally to Europe as well," says Slater. "As well as this, I often get good tips from personal contacts and press reviews are also important."

Slater sees the publisher's role today as finding new talent at an early stage and developing it in the hope of interesting A&R men. He admits it is high risk and cannot be sustained financially for longer than two years if a recording deal is not signed.

It is still possible to fix a five-year deal, if the advances and royalties escalate fairly and substantially in the later years of the term, according to Slater. He says he would always ensure that a three-year deal runs from the time of obtaining a record contract.

Slater says the solo singer/songwriter is as important as ever and cites Tracy Chapman, Tanita Tikaram, Suzanne Vega and Chrysalis protege Brian Kennedy. He adds that a non-performing writer must be able to deliver hits on a regular basis and believes there are only about 12 in the world who can.

"However, I am old fashioned



Inspiral Carpets

enough to believe that it is what publishers are supposed to do. Fortunately there is still a very good market in the US for great songs to be covered by major artists. Chrysalis has got covers of UK songs with George Michael and Aretha Franklin, Milli Vanilli, Cher and Rod Stewart, among others."

Slater says many self-contained bands need outside songs if they are to consistently come up with creative material but finds it difficult to convince artists of this. "It is a general weakness in UK A&R that so many albums are released without hits on them, because artists are not prepared to

do outside songs. The listening public don't care who writes the songs."

Performance income will play a bigger role in the publishing business, says Slater. However, he is worried that the public may eventually obtain their music via widespread TV via a remote control, and that collectables like the CD will become what the hard-back book is today, for connoisseurs only.

"We have to make sure that we protect our performance income, rights and royalties as much as we can." Dennis Collopy, MD EG Music. Current acts: Gary Benson, Paul Inder, Steve Glen.

Collopy signs new talent mostly on word of mouth recommendations and has regular contacts in Liverpool, Manchester and Leeds, as well as in Nashville and Austin in the US.

Because of its modest size, Collopy says that EG Music is unlikely to pay for accommodation or living expenses, preferring to pay a monthly wage and to invest in demos and equipment.

"I appreciate, I am willing to subsidise working trips to the US," he adds, "I believe that by reducing the initial sum paid out in the first two years we are able to support a new band for a longer period than one would expect from a major company."

Collopy believes it is still possible to obtain a reasonable long-term publishing deal and also emphasises the importance of a writer taking expert independent legal advice. If the extension provisions in the contract are not too restrictive, he says it is possible to sustain a link of four years while developing the writer. He adds that EG uses lawyers to draft contracts less frequently now that it has an in-house business affairs department.

Songwriters who do not perform are the greatest challenge for any publisher, according to Collopy. He says he seeks to tie them up with a producer or studio, and adds that a publisher stands to make more money from placing non-performing writers' work with other artists than by just publishing a band's own material.

He also identifies a growing need for outside songs for the so-called self-contained bands, whose creativity and writing quality tend to falter by the second or third album.

Looking to the future, Collopy

foresees a possible windfall in increased income but is concerned that new radio stations and satellite TV will wander to traditional tastes.

Peter Reichardt, MD EMI Music Publishing. Current acts: 5.30, Everyday People.

"Acts come to us via many routes," says Reichardt. "There is no pattern to it. You get the right



Peter Reichardt (right) with the band 5.30 and EMI Music Publishing's Sally Peryman.

people doing the right jobs for you and I give them enough rope to stand or fall on their own signings. I would like to think I can spot winners too!"

Reichardt says EMI Music Publishing has invested heavily in two demo studios, which its writers can use free of charge. "You have to protect yourself and a development deal locks an act into a contract with you," comments Reichardt. "Otherwise they could use your demo studios and then take their tapes to another publisher. Acts have lawyers to advise them on all aspects of their contracts."

EMI Music Publishing has its own business affairs department and Reichardt stresses the value of such expertise in-house because,

"where there's a hit, there is a writ".

The potency of the solo singer/songwriter is proved by acts such as Enya, Richard Marx and Sinead O'Connor, says Reichardt. He adds that he believes the market for non-performing songwriters is diminishing. EMI Music Publishing represents some of the very successful, like Diane Warren, but

Reichardt says they are exceptions to the rule.

"It is easier in the US to place songs with other artists and rarely does an album sleeve say all the songs were written by just one writer. That is where the good publisher can step in with the right song for a particular artist."

He adds: "A band delivers an album and thinks it is marvellous, but the record company wants a hit single. The single is still the best marketing tool, as in the case of Sinead O'Connor. An outside song can do a lot for an artist!"

Reichardt says EMI Music Publishing's commercial department concentrates solely on placing the company's material in TV and radio commercials. □

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I was watching the UK's longest running soap, 'Coronation Street', the other day - it helps me unwind from a hectic driver time show - when a radio reporter turned up on screen to cover a story. I almost choked on my beer as I recognised the sharp, thrusting dynamic features of Mike Shaft, the boss of Manchester's Sunset Radio! He was obviously keeping his acting union card up to date with a cameo role.

So how many of the never ending stream of Superstar European tours have you rodd to go and see so far this summer? The new lady in Prince's line-up seems to be Australian singer Jenny Morris, who joined him on his Dutch and Danish dates and has now been invited on to Germany.

Another Australian, Andrew Farris keyboard player and songwriter from INXS is also joining Prince on some of the German dates. Obviously its time for Antipodean Rock to take Europe by storm.

And so to the anniversaries for the UK's top regulations to the Italian promoter Barley Arts, which is celebrating its 10th year. Deborah Harry is 45 on July 1, Huey Lewis is 40 on July 5 and Ringo Starr is 50 on July 7! On July 3 it will be 21 years since Brian Jones died, 19 years since Jim Morrison died and, coincidentally, 19 years since the Doors' *Riders On The Storm* was released. Actually, its about time for a Doors' revival isn't it? Sorry, I promised I wouldn't mention revivals any more.

Old eagle ears himself, my dear friend Tony Burton at the Hit Factory, is spotting sound-alikes again. He suggests that someone play track 1 side 2 of Jason Donovan's new Stock Aitken and Waterman album *Between The Lines* to Paul McCartney. The intro of *I'm Doing Fine* is, he says, remarkably similar to the Beatles'

I Feel Fine and the chorus is rather like *The Night Before*.....

Now, I'm sure you are all sick (as parrots) of football by now, but as the big day approaches, I really must have a look at the latest scores when it comes to World (Cup) Music. Football while the Roger Waters extravaganza is with MCM Networking. And reflecting on Phil Collins' initial refusal to allow European radio to carry his Knebworth slot, what would YOU do to cover an unexpected 45-minute gap in an all-day live event? "Thankfully the stations' attitudes have been very much 'well, that's rock'n'roll!" says a philosophical Saltzman. "The best quote I heard was 'well, if we can't have Phil, well fill!'". A commendable attitude, but in radio terms it would have broken the continuity and destroyed the atmosphere of the event. Thankfully, Phil's change of heart means there is no chart to fill....□

The gloves appear to be off among Europe's syndicators in the fight for the main radio event of the summer. Will it be Knebworth or Berlin's staging of *The Wall*? Fast-talking Steve Saltzman of Rock Over London makes the first parody: "I think that Kneb-

worth far exceeds the value of *The Wall* in terms of pure music. *The Wall* is more a theatrical event. With the line-up of acts that are gonna be there I don't think Knebworth can be topped as an event." ROL, as if you didn't know, is syndicating Knebworth while the Roger Waters extravaganza is with MCM Networking.

And reflecting on Phil Collins' initial refusal to allow European radio to carry his Knebworth slot, what would YOU do to cover an unexpected 45-minute gap in an all-day live event? "Thankfully the stations' attitudes have been very much 'well, that's rock'n'roll!" says a philosophical Saltzman. "The best quote I heard was 'well, if we can't have Phil, well fill!'". A commendable attitude, but in radio terms it would have broken the continuity and destroyed the atmosphere of the event. Thankfully, Phil's change of heart means there is no chart to fill....□

Ray Dio

MAKING WAVES

Tuning In To The Voice

- Format: 'Free-form' DJ selection on main Copenhagen frequencies, mixing top 40 and album tracks, soul, pop and rock; 50/50 free-form and playlisting at Horsholm, Naestved frequencies.
- Core artistic current: airplay chart includes Dodo & The Dodos, Ronette, Kylie Minogue, Gary Moore, Richard Marx, Wilson Phillips.
- Top show: 'Voice Airplay Chart Show', Sunday afternoon, all frequencies, 15.00.
- Target audience: 16-29 year-olds in and around Copenhagen.
- Audience: 126,000 (10%) for

three frequencies (Gallup), though station claims 225,000 daily audience on all seven frequencies.

■ Address: The Voice, Vesterbrogade 2 E, 1620 Copenhagen V, Denmark.

■ Tel: 45-33-320807; fax: 45-33-930807.

■ Frequencies (PM): Copenhagen (102.9), Frederiksberg (92.9), Horsholm (98.6), Birkerød (104.1), Naestved (90.4, 106.5), Odense (87.9).

■ Founded: June, 1984.

■ Owners: Otto Reedtz-Thott and Klaus Riskaer Pedersen.

Head of music Bo Berg: "The strength of the Voice is founded in the music we play which is not dictated by a rigid format. Within Copenhagen we prefer DJ-selection ['free-form'], with the aim of hitting a big audience with a genuine variety of music. "In the early morning show for example, I will play everything from rap to rock & roll to romantic ballads, while from 9.00 to noon there will be an emphasis on album tracks and

black music. In the early afternoon we concentrate on dance music and in the late afternoon chart stuff.

"The music choice varies and will depend on the DJ in the chair. Our DJs - myself, Dennis Johansson, Dan Rachlin, Lars Kjaer, Frank Rasmussen, Philip Lundsgaard - are well tuned-in to music tastes in the city. Outside of the station, Voice DJs regularly work the main clubs like Axel, Daddys, Pribe and Fellini.

"We believe that the Danish audience, which grew up on national radio, is not ready for strictly-targeted formats. All- jazz or all-dance ventures might get a small following but would not make money here, though a gold format certainly would.

"This said, we do use a 50/50 playlist/free-form system on several frequencies including Horsholm and Naestved. The playlist is revised weekly in-house and features 40-tracks (heavy, medium, light rotation) and five powerplays (two per hour). In April, we also launched our own top 20 singles chart based on Voice airplay, which runs across all channels on Sunday and has proven to be our most popular show.

"National media laws do not allow us to syndicate the show across our network from a single source, so it is put onto DAT tape and distributed to each channel, then they air it at the same time. It's a lot of extra work but we have to do it.



"The Voice stages two big parties each year at Easter and Christmas. We're cutting down on outside events this year because of an overcrowded concert schedule, but we run regular air promotions, competitions and ticket giveaways. We advertise in both the pop press and national papers, sometimes alongside a station sponsor.

"Within Copenhagen at present there are five frequencies shared by some 36 stations, far too many for the market. In a year or two I hope that will be down to just four or five well-programmed, strong and competitive organisations. Time will tell." □

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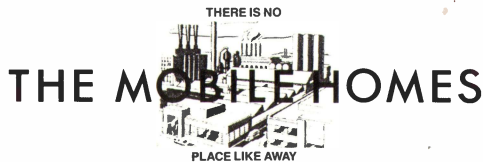
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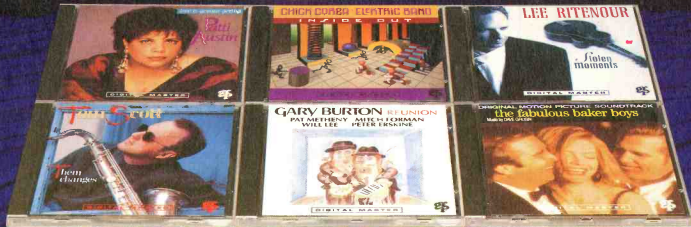
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ALL THAT JAZZ

MUSIC
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MEDIA

This week *Music & Media* takes a look at jazz. We talk to jazz radio programmers and profile this year's North Sea Jazz festival, as well give a round-up of some of the festivals taking place in Europe this summer. But firstly, to get you in the mood, we present a CD sampler featuring some of the hottest jazz acts on the circuit.

CBS

Branford Marsalis

- Signed to CBS
- Publisher: Steptone Music
- Managed by Ann-Marie Wilkins
- Album: *Crazy People Music*
- Producer: Delleayo Marsalis
- Released throughout Europe on June 25



Marsalis has had every accolade possible heaped upon him since his first break, playing with Art Blakey at the age of 20. He is now, along with his brother Winton, one of the most significant artists in contemporary jazz.

VERVE / POLYDOR

Steve Williamson

- Signed to Verve/Polydor worldwide
- Publisher: Steve Williamson Music
- Manager: Vanya Hackel of Favored Nation
- L.P.: *A Waltz For Grace*
- Produced by Steve Coleman at Systems 2 in New York and by Glen Skinner and Steve Williamson at Westside Studios in London
- Released in the UK on March 12, in other territories under negotiation

the LP, was one of the first to spot him and last year Williamson was



invited to play with Art Blakey's Jazz Messengers on their European tour.

Williamson is highly thought of by Winton Marsalis, with whom he has played in the US and he has also collaborated on several occasions with the UK's Courtney Pine. New York sax player Steve Coleman, who produced part of

GRP

Lee Ritenour

- Signed to GRP worldwide
- Publisher: Rit Of Habes
- Manager: Self-managed
- New LP: *Stolen Moments*
- Recorded live at Sunset Sound, Hollywood
- Produced by Dave Grusin and Larry Rosen
- Released worldwide on April 25



jazz/rock fusion artists. The music described by some as post-

On this LP, Ritenour has moved away from the style that has made him one of the world's leading

pop or real jazz was recorded live straight onto two-track tape.

EMI USA

Dianne Reeves

- Signed to EMI USA
- Publisher: Duncane Hille Publishing/BMI
- Managed by Linda Goldstein of Original Artists
- L.P.: *Never Too Far*
- Produced by George Duke and engineered by Erik Zobler
- Released in the UK and US in January

released in early 1991. *Never Too Far* features producer Duke on some tracks plus a host of big



names such as Stanley Clarke, Patrice Rushent, Take 6 and Abraham Laboriel.

One of several EMI acts on the CD, Reeves has signed to both Blue Note Jazz and EMI USA for a split jazz/pop deal. Her self-titled LP for Blue Note was released in 1988 and there will be a follow-up Blue Note album

CD Sampler Tracklisting

1. Chick Corea Elektric Band - Inside Out (GRP) 5:10
2. Gary Burton - Reunion (GRP) 5:15
3. Patti Austin - Through The Test Of Time (GRP) 4:07
4. Dave Grusin - Main Title (Jack's Theme) (GRP) 6:39
5. Lee Ritenour - Liptown (GRP) 6:40
6. Harry Connick - Recipe For Love (CBS) 2:33
7. Branford Marsalis - Spartacus (CBS) 8:36
8. Michel Camelo - On The Other Hand (Epic) 4:05
9. Steve Williamson - A Waltz For Grace (Verve/Polydor) 6:15
10. Michel Petrucciani - Looking Up (Capitol) 5:45
11. Dianne Reeves - Never Too Far (EMI USA) 5:19
12. Tommy Smith - Merry Go Round (EMI) 6:12
13. Maynard Ferguson - Chevrolet (minima) 4:27

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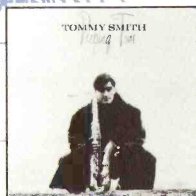
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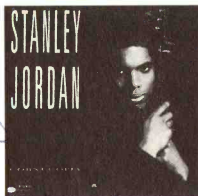
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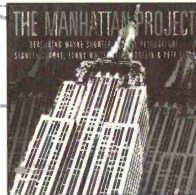
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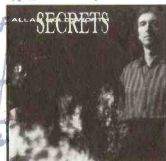
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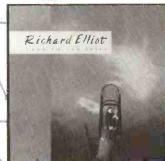
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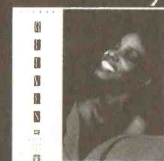


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In The Interest Of The Minority

Jazz programmers and the battle for airtime

by Gary Smith

In the words of Paul van Schaik, director of jazz programming at AVRO radio in Holland, "I am constantly fighting for my slot and always having to justify the existence of the show to generally indifferent station directors." Indeed, apart from the UK's Jazz FM, most jazz programming is relegated to late night and weekend slots.

On state-funded stations that only programme one or two hours of jazz per week, the financial pressure is less acute. Commercial stations, with one eye on the ratings and the other on advertising revenue, may tend towards the lowest common denominator in programming, but DJs on public stations are also under constant threat from nervous station controllers.

Torsten Muller is head of the jazz department at Radio Bremen

Jazz programming is regarded as a minority interest, yet with initial audience figures of over 1.1 million, London's Jazz FM seems likely to become a force to be reckoned with. Programme controller Ron Onions puts the initial success of the station down to

wouldn't have a clue who to programme'

He does however see a positive aspect in all this doom and gloom: "Pop music is becoming Rosen, agrees: "The whole situation with jazz programming is feeble because the people in charge

"The whole situation with jazz programming is feeble,"

Kurt Weill

sheer hard work. "When we got the franchise, we did a lot of research to establish the likes and dislikes of a broad-based audience in the various categories of jazz."

On non-specialist stations most DJs, too short to really put on the map with listeners. If given more airtime, they could introduce more interviews and add more documentary features. As Torsten Muller says: "It's educa-

of the stations tailor their programme uniform, which gives jazz a chance. This is already happening to a degree in London where acid jazz is popular as an alternative

"If my show is not helping them in the ratings war with the private stations, they will drop it,"

Torsten Muller



Paul van Schaik - director of jazz programming at AVRO radio.

"I am constantly having to justify the existence of the show to generally indifferent station directors,"

Paul van Schaik

in West Germany and presents the weekly show "RadioLa". "The station directors are utterly disinterested and the moment they think my show is not helping them in the ratings war with the private stations, they will drop it." Van Schaik agrees: "If my programme 'Jazz Spectrum' is stopped, then there will be no jazz programming on the AVRO"

tive. If you can give background information on an artist it puts them into a historical perspective and often makes them relevant to today."

Kurt Weill, marketing director of GRP, the label set-up by musicians Dave Grusin and Larry Greening almost exclusively to the taste of the day. They are scared to deviate and anyway they

form of dance music. Jazz FM has confirmed my belief, and my company's that jazz can be programmed successfully."

Onions believes careful research holds the key: "We took a demographically selected audience, not one that was made up of jazz fans, and played them 160 tracks in various styles and got them to write down their reactions. What we found was that blues and soul were the most popular jazz-related forms across the whole age range. In second place was traditional swing and dixie, for the older audience, and jazzrock fusion for the young.

"Therefore we have a bias

songs played in that period. The rest is traditional and mainstream swing. With such a mixture we can hopefully reach beyond existing jazz fans."

Jazz programmers are caught in a 'catch 22': to get more airtime they need more listeners, yet to get more listeners they need the airtime to do jazz justice. As more territories deregulate their airwaves and more stations serve specialist needs to find a niche in the market, perhaps jazz will be given more exposure. As Onions says: "We have to establish ourselves as a financial success otherwise the future of jazz radio is in doubt!"

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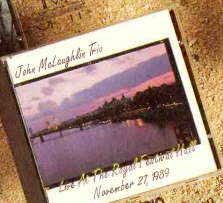
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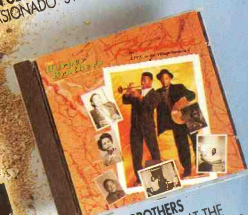
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175 Bands In Four Days

The 15th North Sea Jazz Festival

by Deborah Tunnan

The North Sea Jazz Festival was recently voted the best foreign jazz festival by the US magazine Jazz Times and this year's edition, to be held in The Hague on July 12-15, is set to boost its reputation further.

Some 175 groups will perform a wide range of styles, from dixie to blues and avant-garde, and the line-up includes George Benson, Dizzy Gillespie, Ray Charles, Dave Brubeck, Dr John and Booker T & The MGs.

The North Sea Jazz Festival has been extended by one day this year and will kick off with a 'Gala For Ella' on July 11, featuring a performance by Ella Fitzgerald and the Mike Wolford trio and Joe Pass. It will be followed by the Jazz Dance Party with the Count Basie Orchestra, led by Frank Foster, and the salsa orchestra Manteca, from Canada.



Rud Brink

During the four-day event, artists will perform on 14 different stages with various styles being

spotlighted, including boogie woogie, gypsy jazz and traditional jazz. New artists, Dutch acts and women in jazz, R&B will also be featured. East European jazz groups will perform too, along with five orchestras from Indonesia and a jazz formation from Malaysia.

And the BIRD awards, in honour of Charles 'Yardbird' Parker, will be presented at the festival. The winners are Stan Getz (US jazz), Ruud Brink (Dutch jazz) and Philip Catherine (rest of the world).



Philip Catherine

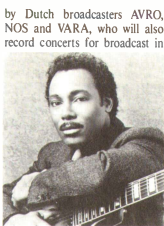
Paul Acket, who launched the festival 15 years ago and who is still the driving force behind the event, hopes last year's attendance figure of 55,000 will increase to 60,000-65,000. He says the main draws include Stan Getz and Al Jarreau with Randy Crawford.

Acket stresses that the public's comfort is not being compromised by the need for ticket sales, the festival's main source of revenue. He says only 17,000-18,000 tickets are being sold for each day, instead of the 22,000 officially allowed at the Congresgebouw, the venue for the event.

Tickets cost Dfl 75 per day (app. US\$40.75), or Dfl 275 for all

four. Acket: "It is the cheapest festival in Europe, perhaps the world, considering what people get for their money. If a band are having a bad day, then people can go and watch another group on a different stage. It is possible for them to see 10 bands on one day if they want to."

Acket says the cost of staging this year's festival is Dfl 5 million and he is optimistic that it will make a profit - in 1989 it lost Dfl 200,000. "It varies from year to year. Sometimes we make a profit, sometimes we don't."



George Benson

the coming months, along with the new London station Jazz FM. Acket says television will not be represented at the festival. "AVRO has done it for many years, but it seems they are not interested now. It has new management and I guess that there aren't any jazz fans among them!"

When asked his views on the new competition presented by The Drum International Jazz Festival, which is being held for the first time in Amsterdam on July 5-10, Acket laughs and says: "What

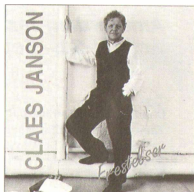


Randy Crawford

festival? Yes, of course they are capitalising on our success but it is always nice to have competition, isn't it?" □

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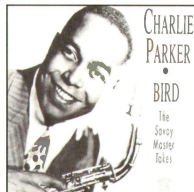


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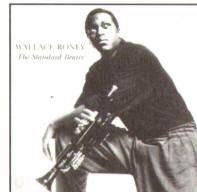


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