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INTRODUCTION

Welcome to my e-Book „Zeljko Vujkovic's The world of Italo-Disco Interviews – The collection of the finest Italo Disco interviews“.

Exactly 4 years ago (in June 2000) i thought how would be nice if i could contact some italo disco artists and ask them for the interview. I don't know the reason but my first choice fall on Roberto „Savage“ Zanetti. Maybe because the fact that afternoon, when i was thinking about that idea, i was surfing through his site?! I really don't know.... Anyway that day changed the way of my italo disco life and one of things i dreamed about when i was teenager come true.

In the meantime i was collaborating with famous artist Anfrando „Koto“ Maiola and for the needs of his site he asked me if i can make some interviews for particular site and i agreed so i made a few non italo disco interviews.

All interviews i made so far are closely connected to music, italo/disco/dance. I believe many of you who will read this book are familiar with my italo disco interviews already but for the 4th anniversary i decided to put all my interviews in one place, in my e-book. You can find my interviews all around the Internet on various sites.

I had chance to share my italo love and my work with few friends and with many other italo fans. I still share that love and work with my great pleasure.

I trully believe this is not the end of italo disco interviews i will make so i believe soon i will be forced to make update of this e-book ☺

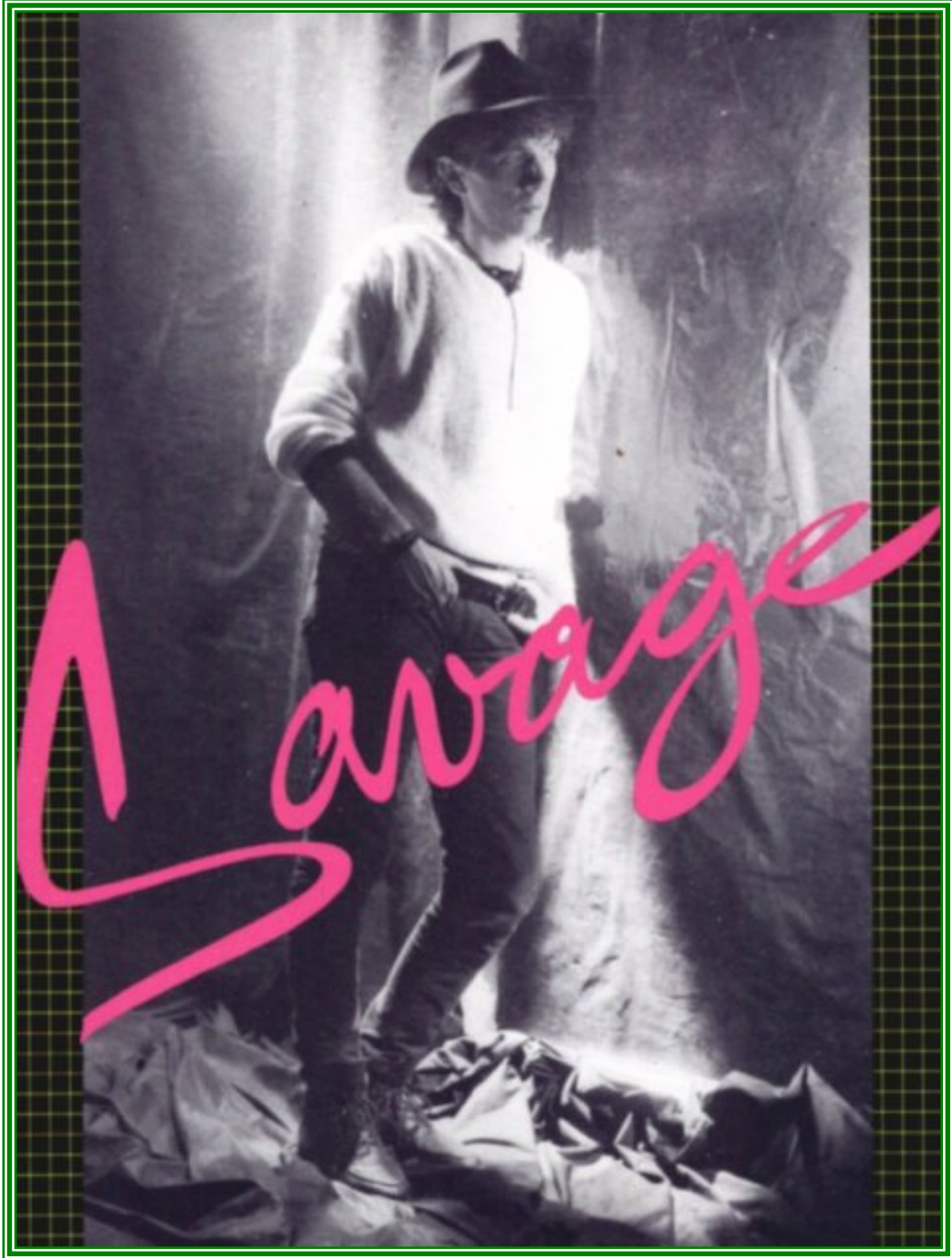
Thanx to all who wrote me, who told me nice things about my work!

CHAPTER ONE

ITALO-DISCO INTERVIEWS

SAVAGE *first interview*

(June 2000)



Dear Mr. Zanetti. My name is Zeljko, I'm from Croatia and I am a writer for the music magazine Final Impact. It is my most greatest pleasure and honor to make an interview with the music genie you are !!! I have a lot of questions for you. First of all I would like to thank you for this opportunity. It means a lot to me because I've been your fan since 1985 (since I started to listen Italo disco) and from then I am watching your work. This interview is something like a dream come true for me. Really ! I would like to start with next. Could you tell me who is Roberto Zanetti ? Tell me about your childhood, how old were you when you decided to play music ? Something about you in general before you started with the music ?

I was born in Massa, Italy. music was just a hobby for me until I began studying the piano at the age of fourteen. Shortly afterwards I got together with small musical groups, such as L'Inchiesta, Fathima E I Pronipoti, I Sangriñ, playing the keyboards. My first professional experience arrived with the group Santarosa and, together with them, I recorded a single, Souvenir, that sold 200.000 copies in Italy. the record was produced by Zuccherò "Sugar" Fornaciari who was my great friend at the time. After this experience, I continued playing keyboards with other groups, among which I Vicini Di Casa and Taxi. It was with Taxi that collaboration with Zuccherò grew stronger and we played together for a couple of years. In 1983 I produced a dance single entitled Don't Cry Tonight suitable for my voice, and I chose the stage name of Savage. Note that, throughout my career, I have used two different professional names : Robyx as a producer, and Savage as an artist.

I suppose you didn't start your musical career playing Italo disco?

No, as I said above, I started with Italian music.

Were you inspired by some artists to make Italo disco? For example, High-energy music existed before Italo-disco, one could say that Italo is the child of High-energy in some way (a logical continuation of disco music). You know who Bobby Orlando and Patrick Cowley are. Did they have some influence on you ?

Of course they influenced me. as you state Italo disco is an evolution of High-energy. I think our style is a medley between the High-energy's sound and the Italian melodies.

The year 1983 is far away from us now. Your first single was *Don't Cry Tonight*. How did you compose this song ?

I was in a blue, sad moment of my life. the melody went out from the deep of my soul. It was written in five minutes.

By the way, you have chosen the name of Savage for yourself. Why Savage ?

I took inspiration from a very famous comic : Doc Savage.

Italo disco is a very nice and strong music. Your song *Don't Cry Tonight* in an example of a beautiful, soft song, a very good song for our heart and soul, for our thoughts. Italo disco in general is the most beautiful music in the world, don't you think so?

Yes, I agree. Many thanks for you compliments.



Please Roberto, could you tell me if you had any special feeling when you made your Italo songs? I could bet you did since all your songs sound incredibly beautiful, strong, and harmonical. When I listen to your songs released in the 80's such as *Radio, Only You, Love Is Death, A Love Again* etc. I could cry of happiness ! Your songs makes me incredibly happy and I know they have positive influence on all my friends who listen Italo disco as well.

My songs are made to make people have fun and to enjoy themselves, however there's always an autobiographical side to the song with a message I like to transmit.

I talo disco doesn't exist anymore, unfortunately, in the way of 80's. Before I ask you about your work in the 90's, I would like to stay a little bit longer in the 80's. As a producer or a songwriter, you did make songs for many other artists, etc. Tell me something about this side of your work. I remember a song entitled Magic Carillon by Rose, in the 1983. Am I right ? This song was simply great. There was also Kamillo and *Buenas Noches* etc.

In 1983 I made the first single for my group Taxi, entitled To Miami. The record became a local success (it was released only in central Italy) and it paved the way for another piece : Angelica by Joey Moon. After these first experiences, I was contacted by two DJs and, together with them, I produced Incantation by Gang. This record, a cover of a Mike Oldfield song, worked out well in Italy and it was the beginning of a collaboration with Discomagic, which distributed it and was to become my partner in the future. In October-November 1983, I produced four other records : Buenas Noches by Kamillo, Starman by Claudio Mingardi, Magic Carillon by Rose and, finally, my turning point: the song Don't Cry Tonight by Savage. Since 1990, after Savage, I have been dedicating most of my time to my career as a producer and, under the name Robyx, I have signed the successes by Ice MC, Pianonegro, Double You, Corona and actually Alexia.

Did you have some contact with other Italo composers and producers ? For example Mauro Farina or Giancarlo Pasquini (alias Aleph), or Fred Ventura ? Please, tell me something more ?

I know Mauro Farina very well. He is a great professional person. Also Fred Ventura is a friend. We did several tours together in Poland and USSR.



You used to work together with the great Ivana Spagna. What do you think of her as a disco star in the 80's ? By the way, I saw her performance at the San Remo 2000 Festival. Her song was great, but don't you think her position on the final results was unfairly bad ? I think she sang the best song of this festival !

Ivana Spagna is a great singer and also a good songwriter. She co-wrote some text of the Corona's songs that I co-produced. The first time I met her, she was the singer of a local dance band (around 1980/81) and I was the keyboard player of a group called Taxi. I was on stage in a club here in Italy and she was there to listen to me and my band.

I know you like all your songs in the beautiful career you had in the 80's, but is there any special one for you and why ?

I'm a romantic person. I always feel a little bit nostalgic thinking back on everything that happened. I love all of them in the same way. Of course, if I have to choose one, it's Don't Cry Tonight.

So, now we could talk about the 90's and your fantastic work in the last decade. I clearly remember 1994. when I first heard your song *Don't You Want Me*. (You know Roberto, in 1994 the war was in my city and all over Croatia. But your songs, previously and during that period,

represented a big help for me. While I was listening to your songs, I thought less about the war. When rockets were falling on the city, I put my walkman's headphones on my ears with Italo disco and I was listening and listening... This was a terrible experience but I survived with the big help of you and the other Italo-disco songs. Thank you for that, really). This song was huge success in many European countries, wasn't it? At that time, many "old" Italo artists had released their own new songs, for example Miko Mission with *I Can Fly*, Tom Hooker with *Runaway*, Ken Laszlo with *Tonight Remix*, or Den Harrow with *You And The Sunshine...*)

You are right : war is a very bad experience and I'm very sad that it happened here in Europe, in your country. I'm very proud to know that I gave you a little help with my music and your words make me feel more important as human been.

In your opinion, what are the differences between Italo-disco music in the 80's and the one released in the 90's?

Italo disco was done with the heart, the music of 90's was done for business.

Your musical career in the 90's is characterized by production for the other artists. The most popular of them is Alexia. Please tell me more about your work in the 90's?

In 1990 I met Double You by chance, and a fruitful collaboration began. It led to the single Please Don't Go. Also on this occasion, my intuition proved right when I launched a style : "Covermania", later followed by many others in Europe. Following its release, Please Don't Go became an instant hit, being one of those songs that climbs charts without the help of any particular promotion. In 1993 I inaugurated an unending series of successes, such as those by Ice MC and Corona. The first hit was The Rhythm Of The Night by Corona. In this piece I confined myself to giving some suggestions to the producer Francesco Bontempi, and it was only from the second single (Baby Baby) onwards that I became a very important part of the project, making mixes and cooperating actively in the creation of all the songs. With other new records by Ice MC, Think About The Way and It's A Rainy Day, I worked on finding new sounds. The famous sounds of the kick drum and the movement of bass, that were to characterize Eurodance, were used for the first time in these songs. In a few years, I saw myself catapulted among the most important producers, selling more than six million singles and two million albums all over the world, with Ice MC and Corona.

What are the plans for the future as far as your artists are concerned?

I already terminated to work with Ice MC, Corona, Double You. The artists are always the same : everytime they have success they start to create problems and at that stage I prefer to stop and start to work with a new name. No plans for Alexia ... Just wait and see !

Why did you decide to produce for other artists exclusively, with no more production just for yourself, for Savage?

So many songs in my head... Too much ideas for one artist only !

Roberto, in your opinion, and according to your experience, what does a song need to be good and successful?

A catchy melody, easy to remember.

What kind of commitment and dedication does a producer need to make a record which has the feeling it will become a big hit?

Lots ! For example, the recording of the new album by Alexia began in September 1998 and went on until July 1999: that's nearly a year ! After that, there are: photo shoots, videos dance steps for the shows, interviews, promotion with radios, televisions and so on ...

Now, could you tell me something about the studio equipment you use for creating your great songs ? I know, many readers of my magazine would like to know.

The mixer is a Soundcraft 3200 (36 x 32). I record vocals and guitars on Protools and I sequence the keyboards with Logic Platinum. My computer is a Mac 9600. All samples comes through various Akai but I also use Roland JV, modules by EMU and KORG. I like to use vintage analogic keyboards, like Roland Juno 106 or Super Jupiter and also drum machines like Roland 909 and 808.

Something about your studios ?

My studio is located in the ground floor of the house where also my offices are located. I have a big room for the main studio plus a medium one for the vocals. The studio is located in Massa, near the centre, four kilometers from the sea.

Could you describe a typical working day for you ?

Jogging in the morning (I did New York Marathon last year), then a couple of hours in the office. Studio time in the afternoon and sometimes during the night. I never work on Saturday and Sunday.

Do you have enough spare time?

Yes, especially right now. I'll be travelling a lot in the next period.

Roberto, two years ago many European artists came back, realeasing their old songs again in new versions : the Germans Modern Talking and Bad Boys Blue for example, or as well the great Italian Radiorama with *Aliens 2000* or Miko Mission with *How Old Are You 2000*. But nothing from Savage ! Please, tell me why ?

To be honest I should like to do a new record, instead of remixing old things. we'll see in the future.

By the way, what do you think about German disco scene, back in the 80's and today ?

I think the Germans have a lot of things in common with the Italian producers. They did a similar music during the 80's and 90's. I remember a group called Maxx that copied me and my Ice MC.

The same question about the Italian disco scene. Are you interested in Mauro Farina's work for the SAI FAM Publishing Group ? What do you think about his work ?

It's a good and professional producer. I don't remember to have never copied him in any way.

OK Roberto, it was a great pleasure for me to write these questions for you. Can we expect something from Savage in the near future?

I really don't know, but I would like. Just wait and see!



SAVAGE second interview

(December 2001)

Roberto, I'm very glad we can talk again. It's past one and a half year since our previous interview. Today I would like to hear from you about present days and the situation in your music life. Month ago many of us could hear Alexia's new single. Surprise was more bigger when we found out that you are not her producer anymore so could you tell me more about this? What happened? (was it something similar with Ice MC, Corona, ...).

Last year I released my last song for Alexia, untitled Ti Amo Ti Amo. In this period there was conflict with her, due to the fact she said she wanted to change her style (exactly like Ice MC, Corona and Double You), so I was forced to break off all relations with her. She signed a deal directly with Sony, but I claimed damages. It is always the same story: you pick up an unknown singer from the street, you take him by the end the lead the way... then he says "Goodbye!". The curious thing is that Alexia said she wanted to change her style, she wanted to render herself in more of a melodic style, that could let her singing voice be heard, bla bla bla but her new song is in the same style of Robyx productions: same commercial chorus, same dance arrangement. Anyway she had no success anymore!

Your new project is Gazosa? Tell me more about this band who, by the way, won famous Italian San Remo festival? *Last year I was watching the San Remo Festival and I said: "Hey, this band is really cool, they show grit and the young singer has a beautiful voice!". So I realised that the creative moment was arrived and I was really inspired. I had a song on my desk that I composed for Alexia, just before our conflict. This song was very nice and I thought it was suitable for this young band. So I called Caterina Caselli (their manager) and I told her about my idea. She liked the song very much and she said: "OK: www.mipiacitu will be the new single by Gazosa, but I want you to produce the song!". Afterwards, I was in Rome to register the song and I was really impressed about the skill of the young band. The song became one of the most popular songs of this summer.*



The next surprise from you is Zucchero. What can you tell me about your co-work with him on his two very popular songs (*Baila* and *Ahum*) these days? *Zucchero is an old friend of mine. We started our artistic career together, playing with a pop cover band touring discos, dancing music hall, but also village festivals. We live not far one another and we often meet each other at friendly dinners. During one of them, we decided to cooperate to create some songs for his new album. We have a mutual characteristic. I think that Zucchero and I, we still have our feet quite firmly on the ground and the only thing we want to do is to just be able to create something new, some "new" sounds. I'm very proud for the work we have done together.*

Anything new for Savage maybe ? In our previous interview on my question "... can we expect something from Savage in the near future ?", you answered "I really don't know but I would like. Just wait and see."What is your answer today ? Oh I would like so much to see and hear new song from Savage. And I think many Savage's fans would like the same. *Today my answer is the same.*

Roberto, I think the last period was very good, productive and successful for you. Your thoughts about that period ? Are you satisfied, in music way ? *I like very much to work like I did this year: a lot of satisfaction !*

Your plans for coming days and months ?

I would like to write songs for some famous artists and produce them. I'm also considering to find a new young talent.

And for the end Roberto, did you have time for travel, you sad you will try to travel a lot. Also, New York Marathon, after WTC attacks ?

I took part in NY Marathon two years ago and it was a great experience. Last year and this one I didn't go because I was out of training (and not for other reasons, like fear). Anyway I travelled a lot in Europe for holidays and I'm not really scared about war.

Any message to your fans and to other people ?

Music is in my blood. I think of myself as being extremely lucky to be able to do what I've done with music. In the past, when I worked hard, it often happened that I had so many different things to do that in the end I didn't have any more time to concentrate on new projects and this made me a bit stressful. In fact, it was the negative side of my job that I found difficult to accept. I've often been irritable. Now I can work in a new way. It's so peaceful... and I'm still able to get emotional even hearing some Savage's old songs.

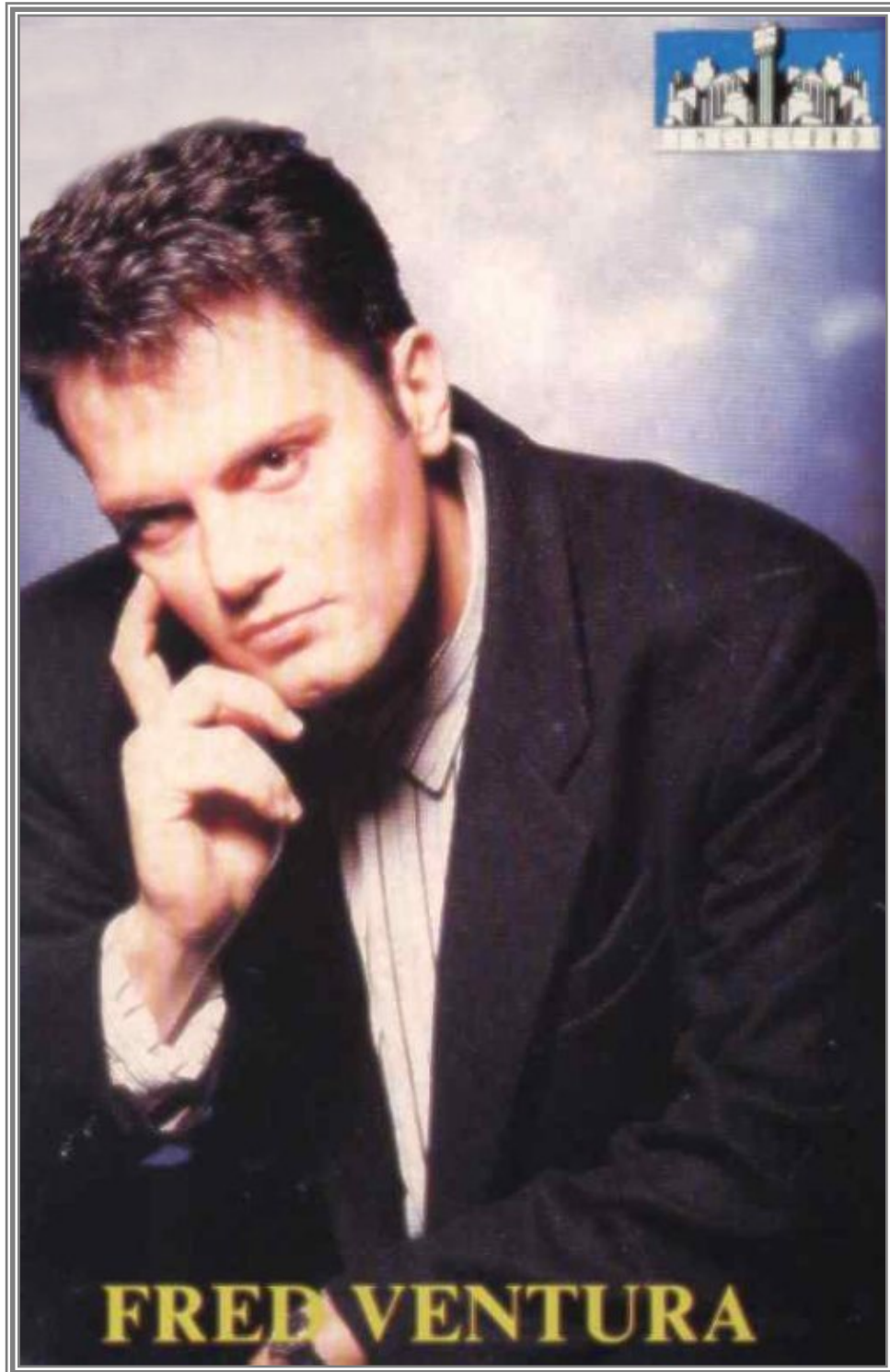
Ciao Zeljko.

Roberto Zanetti



FRED VENTURA

(July 2001)



Fred Ventura started his Italo disco career in the beginning of the 80's. His first project was Flexx with the song *Flexxyball* (1983, Hole Records 20202). He turned out to be a very talented and productive musician who wrote and composed a hundred of high quality songs for himself and for many other artists. Just to mention a few : Albert One - *Turbo Diesel* (Baby Records, 1984), Paul Paul - *Burn On The Flames* (Music Market, 1985), Aleph - *Big Brother* (Time, 1988), Alan Barry - *Tell Me The Reason* (Disco Magic, 1988), Rose - *Perfect Time* (Time, 1989), Nilla Backman - *New Day* (Downtown, 1989) etc. For himself he wrote songs like *Wind Of Change*, *Leave Me Alone*, *Night And Day*, *Imagine*, *Heartbeat*, *Lost In Paris*, *The Years* etc. He had very productive co-work with other genius of italo disco of the 80's such as Mauro Farina, Giuliano Crivellente, Roberto Zanetti, Giancarlo Pasquini. Later in the 90's he worked with Laurent Gelmetti, and Giacomo Maiolini (the chairman of Time Records).



He published his songs under many labels : Time Records, Macho Records, Italian Style Records and his very own Evolution Records. This label was a special label just for himself, releasing some kind of house music, nothing similar to Italo disco. Among the artists featured were : Vision Factory, Vodja - *Everything For Love*, PDL - *Electronica* etc. To my opinion he 80's and 90's were his best years, I should rather say the Italo disco years. He made some great songs in the 90's as well, for example: Lisa - *Love* (Time, 1991), Virgin - *No More Love* (Time, 1991), Gipsy And Queen - *Black Bird* (Time, 1991), Maio & Co. - *Feel The Groove* (Time, 1991) etc. Nowadays Fred is doing some great stuff for many famous Italian stars, for example Jovanotti. He is also a very well-known deejay.

And for the end, Fred considers himself as a very very ordinary guy, he feels like a 20 year old guy, he is GREAT !!! I felt that thru my conversation with him on the telephone. FRED VENTURA IS ONE OF THE GENIUS OF ITALO DISCO

Ciao Fred ! How are you ?

I am very well, thank you, especially now because I am here. It past some time since I was here, with my friends and fans.

How was on the last night concert ?

Oh, it was great, so nice that I can sing again with my great Italo audience. I saw how excited the people were and I am really happy

Fred, what is your occupation now in Milan ?

You know Zeljko, I am working hard on the production for the other artists. Jovanotti for example. I said goodbye to Italo disco songs a long time ago, but I will be always ready to make concert like this and sing only for my Italo friends. Anyway I have a lot of work to do, and to not forget I am very active as a deejay. This is a very interesting period for me.



What is your plan for now, in The Hague ?

Well, I came here last Friday, the same day I had concert and I will be staying here for one week. We will have a live radio show today, I think it will be interesting. Next weekend, on Friday, another concert will be held, this time together with Aleph and Domino. It will be a great I talo party !!!

Denis told me that whole Hague is undersiege of your posters. Unusual to see posters with name of yours and ITALO in such a huge European city ?!

Yes indeed. Marcello did a great job and it's very nice to see how much he loves I talo.

OK Fred, I know you are very busy, thank you very much for this conversation, my dream come true, that's definitely.

(laugh) Thank you Zeljko and maybe we will see each other one day on my concert.

I would like that very much !!!

Ciao Zeljko



EDDY HUNTINGTON

(May 2001)



Who is Eddy Huntington ?

Eddy is the artist who had the fortune to meet good producers and work with some exciting people. I was born Edward Huntington, in the UK, but Eddy is what friends call me and is a common short version of Edward. The only difference is, in the UK it is more usual to spell it Eddie!

Something about your start in singing career ?

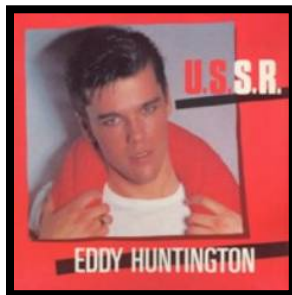
I had a kind of telephone and video audition with Baby records and was then played the music to USSR over the phone. I flew to Milano to record it and then everything started to happen. The record was released without a contract and so, I very quickly agreed a contract with Esquire (Baby) for further work.

Who was your producer ? How you meet him ?

Turatti and Chiericato were the producers of all of the early stuff, and I was introduced to them in the recording studio at the time of recording USSR. The lyrics of most of the songs were written by Tom Hooker, who of course was the original American in Milan. All of them are fantastic people and I still have a great deal of regard for Roberto Turatti!

Where did you record your songs ? In which studio ?

The songs were recorded in Milano initially at Baby Studio, but then at Hole Studios (Turatti's own studio).



Eddy, can you describe me how you made your first song USSR?

I was extremely lucky to have USSR as my first song. It was a dream come true. I loved Italo music and other Eurobeat sounds (Disco, HI NRG, Modern Talking etc.). USSR was, as I explained played in demo form over the phone to me. I loved it instantly and recorded it within the week. The next I knew, it was in the Italian charts and I never even knew it had been released !!

The song USSR was a mega success in whole Europe. Many people who don't follow Italo disco music know for Eddy Huntington and USSR. What is the reason of this great success in your opinion ?

The song is a classic piece of Italo Disco and probably the truest to this style. The money was also spent on making a video and ensuring massive promotion. I appeared on TV in Italy, Portugal, France, Spain, Belgium, Germany and on video in many others, I flowed the Festival Bar trail in Italy and toured Italy and Portugal with some shows in Germany. If anything I spent too much time on this one song and never got around to promoting UP and Down, as I was still promoting USSR.

You made one album ? Something about it please ?

The album was made due to pressure from the Japanese market. Meet my Friend was a big success in the far east and incidentally my only UK release. It was also a big Dance hit in the USA. Anyway the album was made with a fantastic combination of Italo and Eurobeat styles. I like both, but I know that some people prefer one style or the other. I think that all the songs had potential, but the one which I feel crosses both styles is MayDay, and proved to be the biggest allround success. The track God is Love was originally Inshallah, but it was felt that it may offend some people, so we made it more general and open to all Gods.

You have great songs Eddy. What is your favorite ? Is it maybe *USSR* or *Hey Senorita* or maybe *Physical Attraction* ? For me personally all your songs are great and you have a marvellous voice ! By the way *USSR* for me has something very special inside it. It's more deeply.
My favourite changes constantly, but I have to say there are probably 3, USSR because it was and is a classic, Hey Senorita because I like singing it live and MayDay, because I remember working hard in the studio with the team on this one.

A little bit more about *USSR*. I remember year when you released it and one very favorite German magazine published song words with your picture. We didn't have lots of chance to see photos of our dearest italo disco artists.
Bravo magazine were very kind to me at the time and we had lots of interviews and photos including a time when they came to London to photograph me at home. This was excellent because Bravo is so well distributed and allows fans all over the world to see I talo and other artists. I loved reading it too to find out about Den and all of my friends in Italy as well as some of the artists in Germany that I had worked with.

Eddy do you have any video spot released ?
USSR was on video, but not available to buy now. I was also on a video called Highway to Freedom, by Fahrenheit 104. After that there was a video made for Formel Eins in Germany for UP and Down (but this was horrible) the rest are just TV appearances (including one rare one for the I talo Boot Mix with JD Jaber, Joe Yellow etc).

Can you tell me more about I talo disco music in the 80's ? That period was so great for me as fan, I guess you, as an artist, had also great time ? Please describe me a bit more that time ?
Working on Festival Bar brought me close to many I talo stars and I worked with Den Harrow and Tom Hooker every week. I also got to meet Tracey Spencer, Spagna, Sandy Marton, Righera, Baltimora and many many others. Most of them were really friendly and we often ate or drank together before or after the shows. I also worked with lots of Brits and German stars too who were very nice, including Erasure, Sam Fox, OFF.

You had lots of concerts and performances I guess ? Did you travel a lot ? Only in Europe or ... ? Recently you had concert in The Hague with George Aaron ? Tell me please more about that concert?
I have performed in many countries and have loved nothing more than live shows. The feeling is electric. The Hague was the first for many years and I was very nervous. The crowd were fantastic and I met some great people and made some good friends. The fans of I talo are a dedicated bunch, who really know their stuff, I remain very impressed!

Eddy do you have any more contact with others italo disco artists ?
I have an extremely busy life, as I teach full time and DJ and perform again. They too are usually very busy. This makes it nearly impossible to maintain quality friendships, though I do still have numbers to call as and when I or they get the time.

Who is your favourite I talo disco artist and what is your favourite I talo song ?
Again I have lots. Here goes

Den Harrow : Future Brain and Mad Desire (original version)
Lou Sern : Swiss Boy (Tom Hooker)
JD Jaber : Don't wake me up



Ken Laszlo : Tonight
 Spagna : Easy Lady
 (all classics and all still very good)



Did you wish to work with someone else in that time ? I once asked Turatti to write a song like *Boys Boys Boys* (musically) and he was not impressed, but no I was always very happy with my production team.

Eddy, in your opinion differences between italo music in the 80's and 90's ? For example Mauro Farina & Factory Team works today very hard for European market mostly, Giancarlo Pasquini (Aleph) is still very good producer for Asian market (Japan especially) but songs today are much more faster (more bpm's) than in the 80's. Roberto Zanetti (Savage) said to me next: "I italo disco was done with the heart, the music of 90s was done for business" What do you think as artist not producer ?

Things change and evolve. I think there is a very good new crop of songs, but they will never recapture the full I talo feel because it is not the 80's and we are all a little bit older. Memories can make things even bigger and better than they were. I feel that we should be true to our ears and give these new tunes a good listen to, they still have more to offer me than the other Dance music around (Trance, Techno and worse still rap!). Keep the balance but don't shut out the new or the music may just dry up.

Did you watch work of others I talo artists then and today ?

In the UK it is harder to hear the sounds of I talo music, but with the advent of the internet it has become possible again. I am eternally grateful and enjoy all of the I talo stuff again! The artists I work with are always charming and I love to watch them perform too !

You have your very own web page. Many others artists has web pages also but made by professional web designers. You made your own by yourself so i guess you like computers and Internet ? You are very often guest on I Venti D'Azzurro's message board so it's very nice you have time for all fans of italo music. I think this is great and I wish others italo artists could be like you ?

I mustn't take full credit for this. It was friends who told me that sites existed and nagged me to make one of my own. I don't want to make a professional site as this is not personal enough and I enjoy the personal touch. The I venti board has been a great source of fun and information and I check it regularly.

Music from Germany was very similiar to italo music, we all have the same name for that both music, no metter is music coming from I taly or Germany ? Did you follow Germany's disco scene and what is your opinon about it ?

I 'm pleased you said so. I agree totally and have loved both ! ZYX in particular has been a very good label for both countries and has embraced it all under the name of I talo.

What are you doing today ? Did you have thoughts about your comeback ?

As I said, I am teaching in a primary school (my class are aged 9 and 10) and I DJ in small clubs and I have taken some bookings for shows. I have made some initial contacts with producers about re recording, but will wait to see if I can find time to fit it all in. I like all of it and don't want to give any of it up !

Am I right if I say you were a model ? Are you still modelling ?

I modelled when I was 18 and 19 and then again briefly with my son when he was born for Dad and child publicity. I am now too old and not really interested as I prefer my other hobbies.

Eddy please say some words for me, for all of us who loves I talo from the bottom of our hearts, we are living for I talo, I talo helps me and helps others to feel so great on this world, the world of I talo disco ?

The fans of I talo are the best. They have been and still are true to the music and feel deeply about it. I hope I have played some small part in your appreciation of it and am proud to have been a part of a great worldwide music scene. Thanks to everyone who has ever bought or listened to and enjoyed an Eddy Huntington song. I hope to be recording again soon. Keep music live and spread the word that I talo is alive and well!

OK Eddy, I want to say you big thanx for this interview, you are a great I talo star. Your music and songs are so great, and I am so happy I had the chance to speak with you on this way. I can't describe you how happy I am because this interview and it will be in my collection of interview's

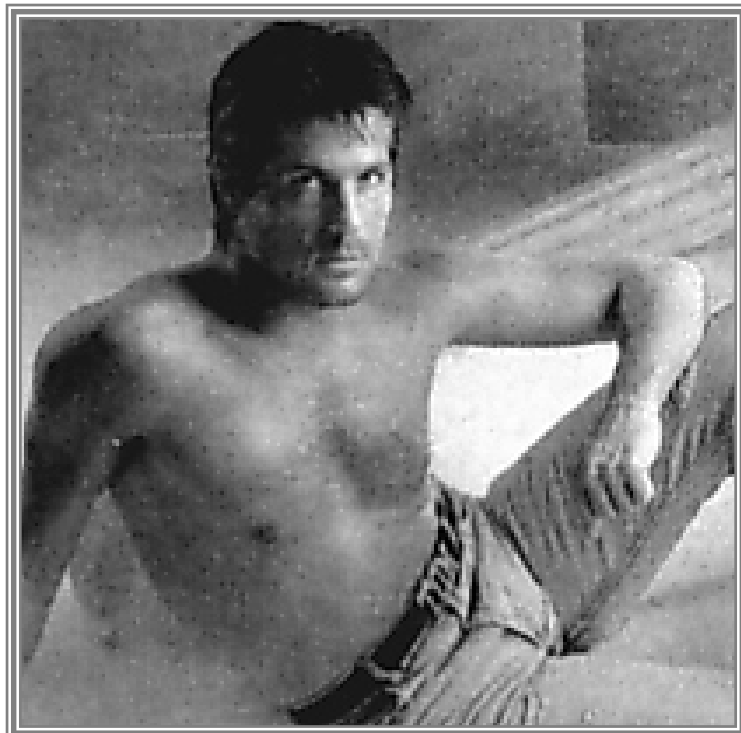
Thank you for allowing me this opportunity!!

Eddy Huntington



TOM HOOKER

(July 2001)



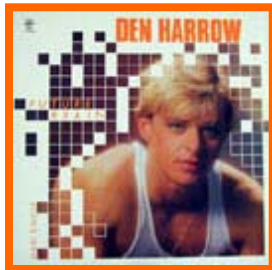
Dear Tom, thank you very much for this opportunity you gave me. Can you tell me who is Tom Hooker ? *I was born in the U.S. was brought to Europe when I was 6 months old. I lived in Milan, Dusseldorf and for the most part Geneva and Santa Barbara. I speak fluent French, Italian and English.*

Where and when did you have your first music experience ?

I started playing the drums at 10. My first band was at 13. My first concert as a drummer/singer was at 15.

Please Tom tell me in more details your start in Italo music ? Who helped you to start your great career ? Tell me the names?

The first guy was Gianni Naso. He was president of the Association Italiana of Disc Jockeys. He liked Flip Over and I got signed in 1980 because of him, but I didn't even know him. A cassette was sent to him through a publisher in Milan. I was in recording studios a lot as a drummer and produced my own record as a singer/songwriter.

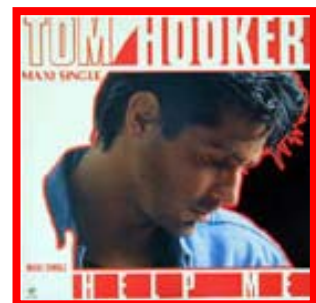


Your first song was Looking For Love, released for Baby Records. Your impressions please ?

Looking for Love was my first song as Tom Hooker with the Turatti/Chieriegato team. I had previously done Future Brain and a whole album for Den Harrow the previous year. Looking For Love was huge in Italy because Claudio Cecchetto liked it. He had a very important TV show at that time.

You had great songs, Looking For Love, Feeling Okay., Atlantis, Help Me, ... to mention a few. Also you were not only a singer but also a songwriter and producer. Tell me about this side of your work? Which song is your favorite ?

I always liked USSR for Eddie Huntington. We wrote it, Miki and I in one afternoon. Most of the songwriting was with Miki Chieriegato. Turatti was more of a public relations guy. He would then "sell" the song to Freddy, the Head of the company. No matter how good a song was, if Freddy didn't like it, it would never be released. Therefore, Turatti was very important for the team, even though he didn't know how to play any instrument. I wrote so many songs with so many people under different names. I also wrote with Novecento. Dora Carofiglio/Nicolosi has a beautiful voice. I've written over a 100 songs that came out. My favorite songs are songs you probably wouldn't know. I liked Talk With Your Body. I released it with Full Time in 1981. I liked Love is Life with Elastic Band in 1995.



As I know you have one album behind you, it's Bad Reputation, tell me a little bit about that album ? *I've done quite a few albums you don't know of. Plus two albums under the name Den Harrow. Bad Reputation was an album that came out too late. Nearly a year after Looking For Love. This was ridiculous ! The album had some good songs. No More Heaven was a ballad. I don't remember all the songs. I don't even have a copy ! I did another rock album in L.A. in 1995 with a band called Chameleon. Two, with Elastic Band. And two other pop albums under the name Tom Hooker.*



Tom could you describe for me and for others fans of I talo disco music that time, the gold era of I talo disco in the mid 80's through your eyes ?

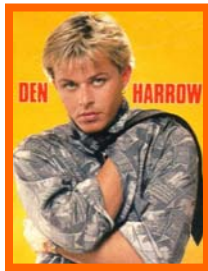
It was a lot of fun, I made money, I had cars and girls. I knew all the famous people in Italy at the time. I am so much happier now, though. I am married and incognito in California. I finally understand the value of "true" things in life. I really love my wife today. Then, like many people who don't even admit it, I was in love with myself. Like many famous people, I had a huge ego.

Your publishing label was Baby Records. For the same label worked Eddy Huntington, Den Harrow, Albert One and Gazebo. Are you were happy with the work for that label ?

Freddy Naggiar the head of Baby Records, was a clever millionaire who always respected me as a good lyricist. He was a business man. Albert One was a nice Italian guy who understood good dance songs because he was a DJ but unfortunately had a heavy accent when he sang in English. It didn't bother any Europeans but it bothered me because I am American. He was limited to the European and Japanese markets because of this. Gazebo spoke good English and Giombini wrote beautiful melodies.

Did you have wish to work with someone else and you didn't have chance?

Yes. Trevor Horn maybe.



Tom, I have one information, which came from one famous Italian female singer. I don't know is it true or just a rumor but I heard that Den Harrow actually doesn't exist as singer. Den Harrow is you! Please can you tell me what is the truth?

Saying that Den Harrow doesn't exist as a singer is incorrect. He was very popular amongst the very young girls. From 12 to 15. Den Harrow became a brand name like Coca Cola. This is was the music business. There was a small problem. He couldn't sing. So the solution was to never let him sing, or to put his voice so low in the mix that it was non existant. He started as an image. He would work on his costumes and clothes and someone else would sing on the records. The truth is, vision is a more developed sense in humans than hearing. People tend to buy and listen what they like to see. I have never officially told this to anyone but this is the exact truth in chronological order: To Meet Me and a Taste Of Love was Chuck Rolando's voice. He had a contract with Durium and had to stop. Then came Silvio Pozzuoli from Dream. He sang Mad Desire the single's version. Although a very talented singer, his English wasn't very good. I remember in Mad Desire. He sang "Ear I Ham" instead of "Here I am". Freddy bought my contract from Merak at the time and bought the whole Den Harrow project with his money, and I sang Future Brain. I don't think Den (his real name is Stefano Zandri) ever came to the studio. Future Brain was a huge hit in 1985. We had to do the album. I re-sang Mad Desire for the album. It wasn't any better than Silvio's but we wanted some continuity. It couldn't go from fluent English to an Italian accent. Too many people in Germany and Scandinavia can speak English. Then came Bad Boy and all the rest of the hits.

After two Albums of good hits, and making money, I wanted Don't Break My Heart to be a Tom Hooker song because I felt close to it. I also felt, Freddy was not pushing me because of the money machine of Den Harrow in Germany and France. We got another singer from England who had a much higher voice than mine. I can't remember his name. I still co-wrote the songs. The Album was Lies. I think, this was the end of Den Harrow's run. It was not at all what it used to be. Maybe it was the songs, maybe it was the different voice. Who really knows...

After Den Harrow left Baby Records, the records sales were small numbers. I think he sang on Ocean. He continues to make records that don't really sell to do his live shows because it's easy money. Basically, he still has a name. It's human, he wants a nice car and all that stuff. It's a

shame he can't really sing, because he makes a good star. Everybody wants to make money. When I had the success of Looking For Love, my old record company called Full Time, released an unauthorised album with demos and tried to pass it as the new Tom Hooker album. This album was called Only One. This really ruined my career at that time. The distributors who bought it after the success of Looking For Love were taken aback with this crappy album that came out way before Bad Reputation. It sold crap but was easy money and ruined it for the real one, of course. But hey, you see it as music Zeljko. As a professional, I saw it as a business.

Did you have a good time in the studios while you were recording your great songs ?
We would sometimes work until 5 in the morning. Finally, we would say, OK, let's go home now. Going into the studio was like walking into an office for me.

Tom I guess you had concerts ? Describe me please atmosphere on it.
This was a very easy thing for me. After years and years of performing, I really perfected my craft. I became an entertainer. Sometimes people would go crazy. Italy doesn't have enough live concerts for dance music. I was one of the rare exceptions with a handful of people who could sing live at the time. Dora of Novecento, Ivana Spagna, the voice of The Creatures (Bruno Kassar)" Maybe one day. There was an Irish guy called Malcolm who could sing. Also Linda Westley and Glenn White of Kano. We would always meet in the studio for backing vocals in English. We were the "respected" singers. Most of the rest were images or phonies. I always did shows and the agents liked me because they would always get paid because I was real. I sang live. Many other artists were in playback.



G Tom which italo disco song is your favorite and which artist ?

A *I always liked Gazebo for the melody and the piano. I also*
Z *liked the earlier Kano but it sounded more American than*
E *Italy. To be honest, I never really was a great fan of*
B *Italian Dance Music. I was working and living in Italy and I*
O *liked all the music that wasn't Italian. I liked Pino Daniele*
because he sounded American. I really don't like the 90's
house made in Italy. I always liked to sing ballads in my
shows. You have to know how to sing a slow song.

Italy disco fans have not chance so often to see their favorite artists in the newspaper, magazines because italo was never so successful in Europe except in the mid of the 80's. I remember that I saw your photo in German magazine Bravo. This was really great. In your opinion why italo never made huge success as today house music doing ?

I did another album called Elastic Band in the 90's it was covers made dance style. A song is important. The house stuff is a bit hard to listen to. It's for the energy and to dance to. I don't go dancing anymore. I listen to different music. I think as long as people are enjoying it, it has it's purpose. I don't listen to Heavy Metal or Rap, but I'm sure there is some good stuff out there.

Many italo fans and I personal thinks about italo music and about they creators as one community. Did you, creators of Italy music, have chance to meet each other ?

Yes. I met most of them at shows. We came from different teams from all over the country. I think there was a bit of a rivalry more than a community. The plan was to get in the charts and sell records. There was only one number one spot and we would fight for it. It was like a sport.

On the beginning of listening Italo music I thought that Italo is popular only in a few countries in Europe but today I know that Italo was and still is very popular in whole world - South America, Australia, Asia, USA, Europe of course. What do you think about it ?

That's great. I don't listen to it. My whole life I've been listening to different music at different times. If there was a radio station in L.A. that played Italo Dance, I would listen to it for memories and enjoy it more now than I did then. I would probably get nostalgic.

As I know your last song was Runaway from year 1994. Am I right ? How you made this song ?

I'm not proud of that song. I don't like it at all. It was done very quickly with no record company. I did a song that I liked very much. It's called Love Is Life and it was called "Elastic Band". It was a good song with not much push. It's very melodic and catchy. Try and check it out.

What was going on after that song and that year ?

Elastic Band. I released an album with Baby Records.

Do you wish to contact and to see someone who was working with you in the 80's ? You told me in your first mail that you disappeared from music scene. Why ? Is any special reason for that ?

I'm retired and I'm rich. I know it may sound strange to you but I was also doing it for the money. It was just a job. A very fun one at times. I don't need to sing or release albums for a personal gratification. I play tennis and golf and sell my art. However I would like to contact Turatti and Chiericato to know how they are doing.

Do you surf today on the web and watch other italo people work ?

No. Sorry.

Tom, Italo concerts still exists and recently was one big concert in The Hague, Netherlands (with Eddy, Albert One, P. Lion, and Fred Ventura). Are you ready and have wished to have concert after so many years here in Europe ? I am 100% sure many people would like to ask you to be their guest on concert ?

I live kind of far away and I don't really need the money. Why are they doing it ? What are you doing today?



You have very interesting job as I could see on your web site. Tell me more about it please?

I'm retired. I do my baby art. I am going to do a Calendar and I'm selling posters and showing in art galleries.

What kind of music you are listening today?

I listen to New Age, Classical, Oldies, Jazz, pretty much everything except, Italo, Metal and Rap.

Do you watch new Italian disco production ? For example work of Mauro Farina (Orlando, Morgana, Radiorama...) ?

Nope.

Italo disco music making me so "sunny" and I have the feeling that every time and that is non-stop, when I am listening Italo is summer. What is the feeling listening Italo in sunny and warm Santa Monica in California ?

Santa Monica is warm and sunny and I listen to Sarah Brightman and Emma Shaplin. Life is interesting because there are so many different things. Some people like green, others like blue. I listen to Classical music, too.

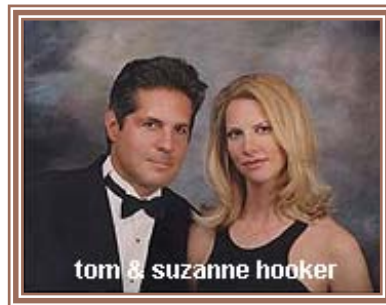
Do you have any message for Italo fans all around the world that admire and respect and love your work with the same passion then and today ?

The best thing in life is love and the secret to happiness is wanting what you already have.

At the end I want to thank you so much Tom you contacted me and you gave me chance to speak with you on this way. I wish you all the best further. Your fan Zeljko

Thanks for being a fan.

Tom Hooker



Recently (March 2004) i had chance to talk with Gabriele Baldazzi who was the drummer of Tom Hooker. He was very kind to me and agreed to tell me a bit about his work with Tom Hooker, how he met him and some other interesting stuff. What he told me you can read below.

I met Tom in 1983. Our tour manager, Bruno Gaggiotti, had a pretty good reputation at that time and he was in charge to put together couple of successful shows with well-known names in the industry, to go around the Italian peninsula and islands. I saw Tom in Italian TV couple of time before but I had never paid attention to his songs honestly, especially because he used to arrive on TV stages and perform his song with his roller skates (that was his business card !).

In the band we had a good structure with drums, keyboards, guitar, bass and sax. We had two background voices plus two more background voices/dancers for Tom's number. Beside the concerts we used to find each other on the road or for dinners after shows, Tom was always pretty noisy and full of energy even after the shows. We loved to work with Tom because he used to perform live, no playback what so ever. During the show he used to play guitar and percussion also. A part his most famous hits and part of the new coming album, he performed also some cover from other artists.

I remember we loved to perform a particular song that was Music by Joe Walsh (Eagles). After that experience with Tom we moved with another manager, and we didn't have opportunity to work with other Italo Disco artists. However in the same show where Tom was part of, there was another big name at that time, actually he was the big star of the shows and his name is Sterling Saint Jacques, do you remember him ? The black guy with "blue eyes". But at difference from Tom he couldn't sing so we faked playing while he was going in playback. His hit at that time was Mamalou.

I still like the Italo disco and as for Tom, if I listen to some of those tunes it brings me immediately back in time and I have to say "what a time !!!"

To these days in L.A. where I live now, I have the XM radio in my car that would be the satellite radio and I get most of the disco tunes from Europe every day, I recognize the Italian "touch" all the time and I love it. I can tell you that we had a lot of fun going around the beautiful Italian territory doing what we loved most and meet people and eat incredible food.»

P. LION

(October 2001)





Paolo, thank you for this interview. In your mail you have written me "... my strange and lucky musical adventure...". This sentence of yours was really interesting for me, so would you be so kind and explain to me what exactly did you mean ?

Simply because Happy Children was my first record. I don't realize that thinking to sold millions of record.

Unfortunately, I don't have much information about P. Lion like I have for some other Italo disco stars. Could you tell me who is P. Lion ?

P. Lion is Paolo Pelandi. I was born in June, 29 1959. I started to play piano and write my own music very early. I think to be very romantic and sometimes too "dreamer", but I feel the music as a great way to communicate.

How did you get your name, P. Lion ?

P because my full name is Pietro Paolo Pelandi and the lion is the symbol of my family.

First song I have heard from you was Happy Children. This song was definitely huge success in whole Europe at that time?

Happy Children was in the top charts in Europe during 84 and 85, the most in France with Dream too.

How did everything start in your career and who worked with you?

The producer of Happy Children was Davide Zambelli, the same of Scotch, Finzy Contini, etc. After the producer of the first album Springtime was the label Discomagic, then I was a self producer for some single as Believe Me and Under The Moon with Durium. In 1995 I realize the album A Step In The Right Way with FMA and the publisher Allione. Now I'm working at new songs and music but I don't know if for me or other artis. I like the most write and arrange. I'm not a real singer.



Your label and few words about it ?

No label at this time. I've some proposal from a publisher for a project with Sony, but I haven't decided yet.

I remember that at the beginning of the 90's I saw on satellite music TV, MCM, your video spot for song Dream. Did you have more video spots ? Tell me something about making videos. I am asking you this because Italo disco spots are very rare, to my knowledge. Maybe I am wrong ?

You're not wrong. I realized the video for Happy Children and Dream in Paris 1984. Very professional, director, film and then digital effects, but all remain in France. Today, after 17 years. I'm searching to get a copy. I've never seen that finish...!

Your first album was Springtime. Unfortunately I didn't have chance to buy this album so I don't know anything about it. Something more about it?

I collaborate with some musicians as Paolo Costa, Max Costa, Marco Gotti etc. Great musicians here in Italy.

I am going to ask you what I am asking other Italo stars, who is your favorite Italo disco artist and which Italo song ?

I think the best was Gazebo. He is the only friends of that age.

Paolo, what kind of music do you like and listen to ?

I like music from 70's and 80's, not necessarily Italo disco. I listen to all the music that give me sensation.

Do you have any Italo artist friend(s) ?

I meet Gazebo, Den Harrow, Scotch, Righeira, ecc during little concert in discotheque.

What are you doing today ? Any new song ?!

Actually I work as consultant for 2 or 3 days a week, the rest in my studio composing and working on multimedia project audio, video, internet. I love to work with Macintosh since 1984, great machines !

Last year I heard one remake of your song Happy Children, by Mack. What do you think about the fact that in the last years we can hear lots of remakes, there is small number of original hits? It seems that today producers lost their inspiration ?

I think the speed of marketing don't leave space to feel the music. You have to produce faster than before and the easy way to do that is to record remake or "copy" musical phrase from the old hits. I listen lot of old music in the "new" hits.

Recently you had concert in The Hague, together with Fred Ventura, Albert One, Scotch. Your impressions and feelings ?

I was very surprised to meet young people that loves music from 80's. Probably for the answer of the previous question !

Italo disco music of the 80's is still very much alive. What is your opinion about this ?

It was "song" with rhythm. Today dance music is only rhythm.



Have you had enough free time in the 80's to see other people work in Italo disco music ?

Not too much. I was for about 4 years in France, Germany, North Europe etc.

Paolo can you tell me your general thoughts about Italo disco music ?

Was a nice way to experiments something different from San Remo music and Napoli and pizza.

Do you have time to follow other people work in Italian disco production today ?

No time and no curiosity... I don't like to work with DJ's...

Are you nostalgic even little bit about Italo music in the mid 80's ?

I feel that age as a part of my life. I don't think to be nostalgic. I hope to have the time to make the Thousands of things I want to do ! No time for to be nostalgic ! :-)))

Paolo, do you have Italo songs under any different name? As we know many artists were singing under few different names.

I collaborate as arranger on some productions. De Nuevo Tu, Betty Villani. The album of Tony Sheridan, do you remember Beatles In Hamburg ?

If you could change your music past, would you change something and why ?

Nothing to change, only some more time in studio for the album Springtime. Only 20 days.

Can you tell me something about P. Lion private ?

I divorced in 1990 after 14 years. Now I live with Loredana, her son Massimiliano of 12 and our son Edoardo of 7, my true love !

What are your musical plans further ?

Sony wants a new P.Lion project. I want to write new Paolo Pelandi music, not necessarily for songs, my dream is to write for movies.

Are you willing to share with us something I didn't ask you and it is important ?

I think is important to find the courage to try new musical ways, not only for money

OK Paolo, thank you very much again for your time for me. I wish you all the best further with lots of success. Your fan Zeljko.

Many thanks to you and for your patience.



KOTO

(November 2001)





Koto is one of the synonymous for instrumental Italo disco music !
In your songs there is more music, less voices as we can hear.
Why is it so ?

I'm specialized in instrumental music and voices are not the most important part of my music, it's more for commercial reasons that we put them into the music. I began as a drummer at 18 years than i learned also piano and synths, made some concerts and piano bar, in the '82 I began to make records, the rest you know.

Who is Koto ? And where did you take your name ?

Koto is me. We took this name from a sound of the keyboards. Each synthesizer has a special sound called KOTO and we liked it.

The voice we can hear, for example in Jabdah, is it yours or ...?

The voice of Jabdah was recorded in studio, by a speaker and then elaborated with effects.

Is there any person who has influence on you and your music (maybe Jean Michele Jarre :-) ?

FUNKY and JAZZ-ROCK were my preferred sounds, and I learned very much from Stanley Clarke, and Billy Cobham. And I was influenced from all good music of the '80s.

Anfrando, I have one, I should say, delicate question for you. As first on your web site we can see you have 6 songs but we all knows for many others, under your name and with Michel Van Der Kuy production. In your other web interview I noticed you were refusing, in some way, to answer questions about your music and Van Der Kuy. Please, can you explain to me and to others what happend in past ?

Dear Zeljko, at the moment I prefer not explain particular facts of this story maybe in future when it will be the right moment, you and each other will be informed.

You are great virtuous man on the synthisizer. Tell me something about your machines ?

My instruments were TR 808-BASS LINE-SEQUENCER MC 500 ROLAND, OBERHEIM-KORG LAMBDA and today i'm using VIRUS-NORDLEAD-SUPERNOVA (drums-sampler akay 3200-air base 99).

Also something about your Studio. Your Studio probaly looks like "pure space" :-) ?

Now, my studio is not so "pure space" as you could believe, it's professional as I need it for my work, and all the "space" touch comes from my head.

If you can tell me something about your co-operation with some other artists ?

I didn't co-operate with other artists, I made re-makes of Vangelis ex. Pulstar '83 published with Hipnosis and also this title, M.v.d.Kuy released it under Koto with my arrangements he only copy it.

My standard question for all artists is, who is your best italo artist and which song? This question has point only if you listen italo disco music, some artists like Tom Hooker said to me that he doesn't like italo !

In the past I surely listened to italo disco music and I really like the voice of Tom Hooker, I also like Self Control and Dolce Vita but my preferred italian artist is Vasco Rossi with Vita Spericolata.

Visitors, Chinese Revenage, Jabdah etc. Each song is real masterpiece, but Visitors made so big success. Your favorite song(s) and what do you think why Visitors was the most popular ?
My favourite is of course Visitors because it was the most popular song and the most catchy.

How many hours do you need to make good song ? Can you recognize in start which song will be success ?
It's impossible to fix a certain time it always take very long time, some days I'm more creative some others less, this is normal. But I always felt immediately when I had a very good idea, even if this is not a guarantee for success.

What musician need to make successful song ?
If we know this we all make successful music, unfortunately the music world is like a lottery sometimes you'll win other not.

Today we barely hear instrumental songs. Why is that so ?
Because, unfortunately they have lower sales, and last but not least they are more difficult to produce.

Did you have concerts ? Would you like to have more and are you ready to have more ?
I did certainly many concerts in Europe, but not recently, but I i would be really happy to make new concerts in future.

Also something about video clip(s) you have ? I think it's really pitty we, italo disco fans, couldn't enjoy in many italo disco clips.
You must know that video clip's is made when a song is already in the charts, and so my video was produced in Munich for Formel Eins in 1986 for Jabdah, but anyway we're working on something at present it'll be a surprise.

Something about italo disco music from your perspectives, what do you think about it etc. ?
Unfortunately I'm not really informed on the recent italo dance music scene, and so I won't give some opinion. I only think that italo dance of the '80's was a mile stone for the music scene of these years and therefore I think some song will return.

New Koto is almost here. Can you tell me more about it especially when you decided to make new Koto the original. Was it sunny or rainy day, were you happy in that moment :-)
 and what is your plans for today and in close future and beyond ?

It was a stormy day and I was not very happy in this period, no, I was really very angry when I decided STOP..... KOTO IS STILL ALIVE and so I worked hardly, I met the guys of TMMC and we decided to co-operate for the new KOTO release. In their studio I work with Beppe Barilli - Alex Nocera - Gigi Montanini and their team. We hope to make many good productions together. At the moment i'm not able to give you more infos.



I have read you will keep italo disco sound in some of your new songs. Is that possible ? I am asking you this because it seems to me that many producers promised old sound in new songs but then nothing. I have feeling that new technology is responsible in some way for that. You can't make old sound with new technology. Am I wrong or right ? What do you think about this ?
You're 100% right it's really very difficult making old sounds with the technology of today, this is also the reason why someone promise but at the end they don't succeed. The problem is that the artist must be creative but he must be also commercial and satisfy request from the record companies. But I try to make music as I always made but I'm convinced that artists, market and audience must accept that everything has going on also sounds and technologies.

What do you think about today's disco scene in Europe (Eurodance) ? Do you have time to see what other italo disco producers making ?

I repeat I'm not really up to date for what regards the today's disco scene, also because I'm very busy with the KOTO STILL ALIVE project.

Can you tell me something personal about you, if you have something interesting to share with us?

Maybe you could be interested in some info about myself : I was born in 1954 in Parma (Italy) Aquarius, married with Martina a German, unfortunately without children but with a dog named Jessi. OK I think this is everything I can tell you.

Internet for me is great thing. For you ? Will be expanding of your web site ?

Certainly, Internet is at the moment my greatest way to promote the KOTO project and my web site is supposed to be re-created very new and interesting.

OK Anfrando, I can't tell you how happy I am because this interview. I wish you all the best with your music, I know one thing, I and many others enjoyed a lot in your music, still enjoying and will enjoy till the end of our lives :-). Thank you very much you gave such a great happy to me and to many people and for the end your message to italo disco fans ?

Well, Zeljko, many thanks for your interest, you made very true and interesting questions, and I tried to answer as well as I can. a great C I A O TO ALL ITALO DISCO FANS and thanks for your fidelity to the real KOTO, I hope to satisfy you all.

ANFRANDO MAIOLA

MAURO FARINA

(November 2001)

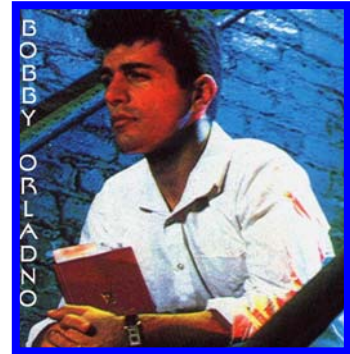


Hi Mauro, I have been your huge fan since 1986, the year when I started listening to the best music on the world, Italo Disco. This interview is something like a dream come true to me. Thank you very much Mauro for taking your precious time for me, it means a lot to me. During all these years I was reading and reading about you, but it was very hard to find out something about you more before internet. After all, your music was telling much about you. For start, please tell me who is Mauro Farina ?

I like to tell, my friends, that Mauro Farina is a simple guy that loved, is loving and will always love the music !!!

Mauro, who or what is your inspiration ?

I have been strongly influenced by artists like The Beatles during the end of '60's, then during '70's I loved the melodic rock of Queen and later, when I discovered dance music, during the beginning of 80's, I loved Pet Shop Boys, Bobby O and Moroder productions.



I have read that you played rock music before you discovered italo music. I wonder, many geniuses of disco music played rock before they started with disco, you, Bobby Orlando, Patrick Cowley, the fathers of High Energy. Isn't that interesting and why is that so, in your opinion ?

I started to play with my band during early 70's... At that time rock music was very popular and the most important radio stations all over the world played music of artists like Queen, Pink Floyd, Led Zeppelin etc. etc. All the young guys dreamt a day to become a rock star... That was my dream as well...



In the middle 70's Disco music came on the scene and became very popular. After Disco "died" in the late 70's, High Energy became popular at the beginning of the 80's with many fantastic artists, and then came Italo Disco music. Mauro, tell me through your eyes about that time, your early beginning in italo disco music, your experiences then, how you met Giuliano Crivellente etc. etc.?



I would have a lot of time to explain the feelings and experiences of that time, by the way I can tell you that at the beginning of the 80's a big "movement" was born in Italy, especially in the North... Many clubs were opened and people started going to the discotheques to listen and dance that "new kind of music" that people like me, Crivellente and others, was producing... I like to call that period "The golden age"... it has been a "huge and unforgettable" period... With artists like Den Harrow, Radiorama, Albert One, Aleph, Fred Ventura, Joe Yellow... We really loved to write so many songs...

Your first label ? Am I wrong if I say that was I I Discotto production or ... if you can tell me in more details ?

Right, it was our first label that produced our tracks !!!



What is the first italo disco song you made ?

You And Me by Caravan (it was my band during the 70's).

About your work at Time Records and with Giacomo Maiolini ? How did you meet him, when did you decide to work together ?

Me, Giuliano and Giacomo decided to established "Time Records" in 1983... Giacomo was influenced by Fa-cri music and he showed a strong interest to start working in the music business with me and Giuliano. He was very young (20 years) but with a deep knowledge of dance music... It was something like a "love at first sight", so we decided to build a new label and a new society called "Time"... That's all.



The first song you made (together with great Guiliano Crivellente of course) for Time was Atrium - Funny Dancer. Then followed by Danny Keith, Ricky Maltese, Aleph, Fred Ventura, Albert One etc. etc. Please tell me more about that days when your first song for Time saw the daylight?

At that time me and Giuliano used to play our ideas on a old piano (Giuliano) and guitar (me)...we really loved to spend many hours composing new refrains, verses etc... During the 80's me and Giuliano owned Asia and SAI FAM as well, so we needed to compose many tracks to satisfy all the requests we were receiving from the market. Giacomo wished to listen to all the demos and then all together decided which artist could fit them... obviously artists like aleph, or Fred Ventura or Albert One cooperated with me and Giuliano, sometimes me and Giuliano worked on demos of Fred or Giancarlo as well... There was a great team with a lot of cooperation and harmony...

During your Time era you and Giuliano made many many fantastic italo songs as well as before Time. What was the feelings ?

As I previously told you, that great harmony gave me and Giuliano a strong help to compose so many lovely tracks... We really had fun and happiness working with friends like Ken Laszlo, Fred Ventura, Ricky Maltese...

What was the reason why you left Time Records?

During 1987 me and Giuliano had an incredible success in Japan (Asia Records). We sold so many millions of albums there that our work had to be concentrated on Japanese market... We asked Giacomo to continue time records without our help due to the circumstances... He really understood what was happening and we always remained friends !



Mauro, I guess new song can't be made very quickly, so could you tell me how much time you need to make a song ?

This is a "difficult" question... Sometime I can write a nice melody in few seconds... Sometimes I stay many hours in front of my piano or playing my guitar without writing any "decent" verse... I need to listen to my heart and my soul, and if they are in "the right way" everything born in a easy way... I don't know why... But that's it !

Can you recognize already at the beginning what song could be possible success ? For example Boom Boom Dollar by King Kong in the 80's or DJ Miko with What's Up in the 90's. Have you had any idea that these song will reach such a great success ? Not to mention many, many others.

To be honest and frankly, it is quite difficult to recognize a hit in advance... But surely we can often understand the potentiality of a track compared to others !



DJ MIKO during the interview at CASTADIVA restaurant in VERONA

What does a producer need to make a good and successful song ?

There are no simple rules... Professionalism is the first and main quality to have a success, then he needs a good production with a good sound and a good melody, a good arrangement, good artists and vocalists... But sometimes all of the above qualities are not enough !

You are a very fantastic and good producer as well as a singer. You have a marvellous voice Mauro. The combination of your music and your voice is something really fantastic, equal to divine :-). Of course you are enjoying music but, could you tell me, do you rather make music or singing ?

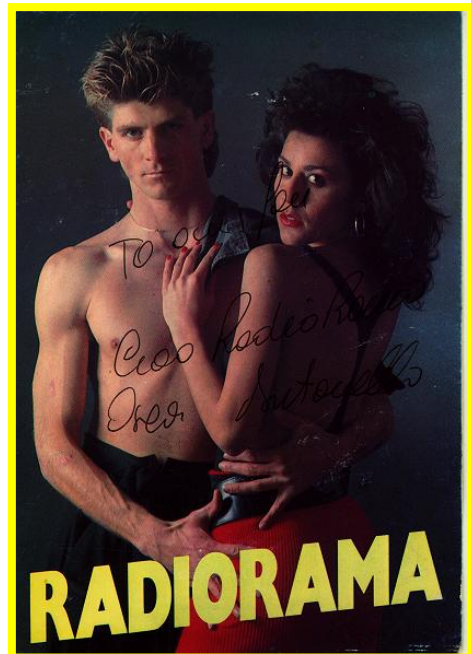
Thanks for your kind words... Mainly I like to be a producer, even if, like vocalist and artist I performed a lot of records !



And now Mauro about my dearest project of you - Radiorama. I want to know everything about Radiorama ! :-). Your first song for Radiorama was ... ? Please tell me much much more about Radiorama.

Radiorama surely has been one of my most sold projects. I started to produce them , with Giuliano, Paolo Gemma & Marco Bresciani , around 1985. The first released song has been Desire, a strong hit all over Europe, after that we produced Hey Hey, Vampires, Aliens, Yeti... All these songs have been realized in a couple of months ! All of them sold hundred thousands copies all over the world : Canada, Japan, Korea, Germany, Austria, Poland, Russia, Switzerland, Italy, Scandinavian, Mexico, Australia and New Zealand !

And then, other hits came... Fire, ABCD, Bad World... Sometimes it can happen to listen to some old Radiorama's tracks played by radios all over the world... In Japan, last year , I heard many Radiorama's tracks played by a radio station in Tokyo !



Radiatorama is for sure your legendary project. It is very well known worldwide, and many people who are not so 'in' italo music knows for Radiorama. What's the secret, the reason of such a great success in your opinion ?

Very difficult to understand the real reasons of this success... Probably we have been able to "catch" the taste of a lot of people all around the world !

Simona Zaninni is the part of Radiorama project from early beginning. When you two decided to work together ? Where and when you met each other?

Simona performed the first 3 tracks... Martinelli, the producer of the first single of radiorama , Chance To Desire, released in 1984 , introduced Simona to me... She wrote the lyrics of Desire as well !

Simona is not only a very fantastic singer (she has best female voice in Italo disco music in my opinion) but also a textwriter. What is your opinion about her and would you like to work with her again if you could since she is out of business today ?

Simona is a very nice person but I think she stopped working on music business since a long time. In my opinion another great female singer is Clara Moroni.

You know, I clearly remember the year 1988 when I have received a letter from Radiorama. In the envelope I found photo plus biography and discography and stickers ! Then I didn't know about some things, that she and he on the photo were only models but anyway that day was my happiest day in my life. I love Radiorama so much and when I hear Aliens, Desire, Hey Hey, Flight Of Fantasy, my eyes are full of tears, happy tears because I can't describe that happiness and love to Radiorama and your music. I am enjoying a lot. Sorry Mauro for these emotional things. :-)
I perfectly understand your state of mind.

Mauro, from where you are taking ideas for your songs ?

From my dreams, my experiences, my desires... Every part of my life can influence my songs, everytime !

Aliens by Radiorama you made in 1987 and some 10 years later you made Aliens 2 (The Nightmare). It was a brilliant move from you ! How did you decide to make the second part of that song ?
Me and Giuliano wanted to give a "second act" to a song (Aliens) that sold more than 500 000 copies... I think Aliens has been the most sold track of Radiorama.

After many many names you produced you decided to make Mark Farina. How come and your feelings, thoughts about that ?

With my band I was the main vocalist and I played the bass guitar. During 70's I strongly exercised my voice performing many shows, that's why I decided to try a solo career.

I think that 80's Italo disco music was so fantastic. Can you tell me about that period because you were and still you are one of the geniuses of that age, the king of Italo disco ?

80's age has been a great time for the dance music scene... It will be difficult to see another creative era as it has been "the golden age" ! Many people loved the dance music, started to go to the discos to meet each other... Dancing and having fun together... People were "hungry" of music, music was a vital part of young people... Now young people has a lot of different interests, probably music is a secondary one...

In your opinion the differences between italo disco music in the 80's and 90's and today ?
The main difference is the sound: it definitively changed because of the help of new technologies. Some instruments influenced the creativity of producers (like the samplers machines). Even if the sound changed a lot, the arrangements remained the same: strong sequencers, hard kick together with melodic parts are always used into 2000 productions (I'm talking about I talo dance obviously) !

In your music life you co-operate with some very quality artists. For example Fred Ventura. Also with Giancarlo "Aleph" Pasquini. Can you tell me something about them ?

All of them are "genuine I talo artists" with their own creativity and all of them helped I talo dance scene to become so popular during 80's. Fred has been a great composer, Giancarlo is still a great producer for high energy music. Both of them cooperated with me and Giuliano for so many years and together we worked in strictly connection with a great harmony and feeling !

Mauro, what is your favorite I talo disco song in your production and in others as well as your favorite I talo disco artist ?

There are so many tracks that is difficult to tell you only two titles... Lets' say To My Heart by Mark Farina and Radiorama !

FANCY

**SILENT
CIRCLE**

Mike Mareen

Mauro, I wonder what do you think about German's I talo music, for example Fancy, Silent Circle, Modern Talking, Mike Mareen etc. etc. ?

Great acts ! Lately I worked on a remix of Silent Circle... My favourite ones was Fancy, he wrote great "I talo" tracks indeed !

Recently I have read your letter on your site where you explained some things and your view about your love to music to italo disco music. It was really nice to read such a letter so if you can tell me once more what are your feelings about music you are making (especially the point is on I talo music, not trance, house) ?

My feeling for music has been deeply expressed into my letter, music has totally stolen my life... Obviously firstly I love dance but also trance, house or other styles are fine if they keep lovely melodies !

Mauro, I had an interview with Tom Hooker and he was very honest to me, I really appreciate this (if you can read this interview on <http://www.italoworld.com> or

<http://karine.sanche.free.fr/>). He is not in bussines anymore so he can be honest to me and tell me the truth, no any lies etc (those were his words).



But we all, I talo fans, were shocked with his answers. He told me about his music and the point is on money and only money. He doesn't like I talo music but he made some of the best I talo disco songs. I don't know how is possible for someone to make such a great songs when, at the same time, he doesn't like the style of the songs ?

I knew Tom and I worked with him many years ago with a track that was produced by Turatti titled Runaway. He is a quite nice guy but I don't think he has a "dance mentality"... To be frankly, I consider him only a good vocalist and author of lyrics (a very lucky guy 'cause he was in the "right place" at the "right time") but not a producer... I think that people like Turatti-Chierigato or Martinelli or others artists/producers had much more influenced the I talo dance scene during the 80's.

I know your job is to make songs, selling them and get money for your work but I am sure 100% you don't have minds only on money when you are creating songs ?

Be sure... If I thought only about money I wouldn't be here to write about my feelings to a friend !

When I see how Italo fans are very deeply in love with italo music I feel sorrow and betrayed from people like Tom Hooker is. The question is, maybe I live in some unreal world, where I am seeing Italo in some different way, different light so maybe something is wrong with me not with Tom Hooker for example. Maybe I am too emotional so I can't accept the reality. Maybe the Italo disco music is only business ?

I think that for a "creative man" the most important thing is to see "his creativity" shared with much more people as possible, independently from the money. Some 80's artists lived a very huge era at that time, the music gave them a strong push to their ego... They did a lot of money and they were the "shining face of the business", maybe for those people music was only a business for their own... Now they lost that way and they are missed somewhere... Instead of people like me, Turatti, Pasquini, Maiolini, Crivellente etc. Etc. Are still having fun with music and even if the business is important because of money, we all are trying to keep alive the "flame of Italo dance" even if the business for this kind of music is not so "shining" like in the past... But, you and other guys are still loving and feeding this "flame" !

OK Mauro, in my mind, I came till the end of the 80's and we could all have seen the beginning of something different in Italo music : the beginning of the end of Italo disco music of the 80's, when Italo was the most popular. In your opinion, were those changes better or worst ? I think, like many others I believe, Italo lost its own identity. Your thoughts about it please ?

As I previously told in many interviews, I like to define 80's like a "golden age"... And obviously like all the "phenomenons" also the golden age came to an end. Now it doesn't make sense to say that 80's was a better age compares to 90's and 00's... All the musical periods have their own character and identity... Let's say that during 80's the most evident quality was the "melody", during '90's and 00's, thanks to new technologies, the sounds of grooves, drums, keyboards etc. Etc. Sometimes have been more important than the melody.

The only label who was keeping good italo sound in a bit different modern way but still very good was Asia Records?

I think you are right, we tried to continue to write good and typical 80's melodies but using all the new technologies. Thanks to this we have been able to keep in the international charts many Italo tracks !



BOOM BOOM BEAT

At the same time Japan market started to ask for more italo music made in Italy. The only request was "speed". BPM's gone with speedlight :-). 3B (Boom Boom Beat) Records was your label for Japanese market and for those speedy songs ? Your impressions about that time please ?

Japanese taste is totally different from all the musical world... They have a "unique mentality", that's why the Boom Boom Beat must keep a kind of distinctive like a fast BPM, but we are always trying to write good melodies and I think that some of those tracks can be loved by Italo dance lovers !

Ohh, not to forget F.C.F. project. Florian Fadingar was one of your co-workers. I think that period is also very important for you, F.C.F. became very well known in I talo world so if you can tell me something about your working with Florian etc.?

Florian is firstly a big friend of mine and is still working with me and SAI FAM (together we established SAI FAM Germany in Munich). During 80's, me, Giuliano and Florian have been a big team where me and Giuliano was mainly working on musical aspects (writing and producing in studio the tracks), Florian mainly was working on commercial aspects (printing records, taking care about the distribution of our material and the management of our business). Obviously all together decided the musical and commercial strategies !



Can we talk now more about SAI FAM Group ? When you decided to start with SAI FAM Publishing Group ? This Group includes many labels. Can you say some general informations about SAI FAM group? I guess it takes lots of your working and free time ?

The SAI FAM group is the "natural" development of all the investments that me and my partners had put into musical activities. SAI FAM is a strong structure with around 30 guys that are taking care about marketing, commercial and financial matters together with several producers that are taking care about "artistic". In the structure there are some "key people" like Tiziana Fracasso, Cristina Zoccatelli, Factory Team and Paolino Nobile that are helping the group to keep an "high and stable" reputation into the international music business.



The part of the SAI FAM is 21st Century Records. In my opinion this label has songs which are the closest to the original I talo disco music (in its own modern way) in the 80's ?

I think that the most loved SAI FAM'S labels for I talo lovers are surely 21st Century and one way... But I would like to suggest another label that includes many lovely melodies : Urban Zoo !

Radiatorama, Ken Laszlo, Morgana are onyl a few names of 21 Century Records and reminds us all on the golden era of I talo disco music. Did you have intension to do excatly that because they could reminds us on I talo from the 80's ?

Surely SAI FAM will carry on all those artists for a long time !

In the 21st Century Records we could hear lots of remakes. Some people and producers prefer to listen and doing new songs only. What is your opinion of remaking old songs ?

I like to produce both (covers and originals)... Sometime can be very funny to re-arrange some hits of the present or past... Sometimes we had a big success with covers like What's Up by DJ Miko (700.000 copies sold).

What is going on with 21st Century Records today ?

We decided to reduce the releases to concentrate the production only on few artists like Radiorama, Ken Laszlo, Mark Farina, Morgana etc. etc. Our goal is to create only high standard quality tracks, that's why we are taking a lot of time in selecting new tracks. In this way we think to be in the right line !

If you can tell me plans for future with SAIFAM ?

The group will continue to work with success on music business following all the musical styles like dance, trance, techno etc. etc. SAIFAM has an important share into the international dance scene and we wish to keep it still for a long time !

During live chat we had with you recently you mentioned Anthology of Dance compilation, also from Radiorama, Ken Laszlo and new album from you finally. If you can give me more details ?
Me and Factory Team are working on new projects... I wish to talk about those projects during our next chat conversation... Oki ?!!!!

I guess we can't expect anything new with good old 80's sound ?
It never knows my friend !

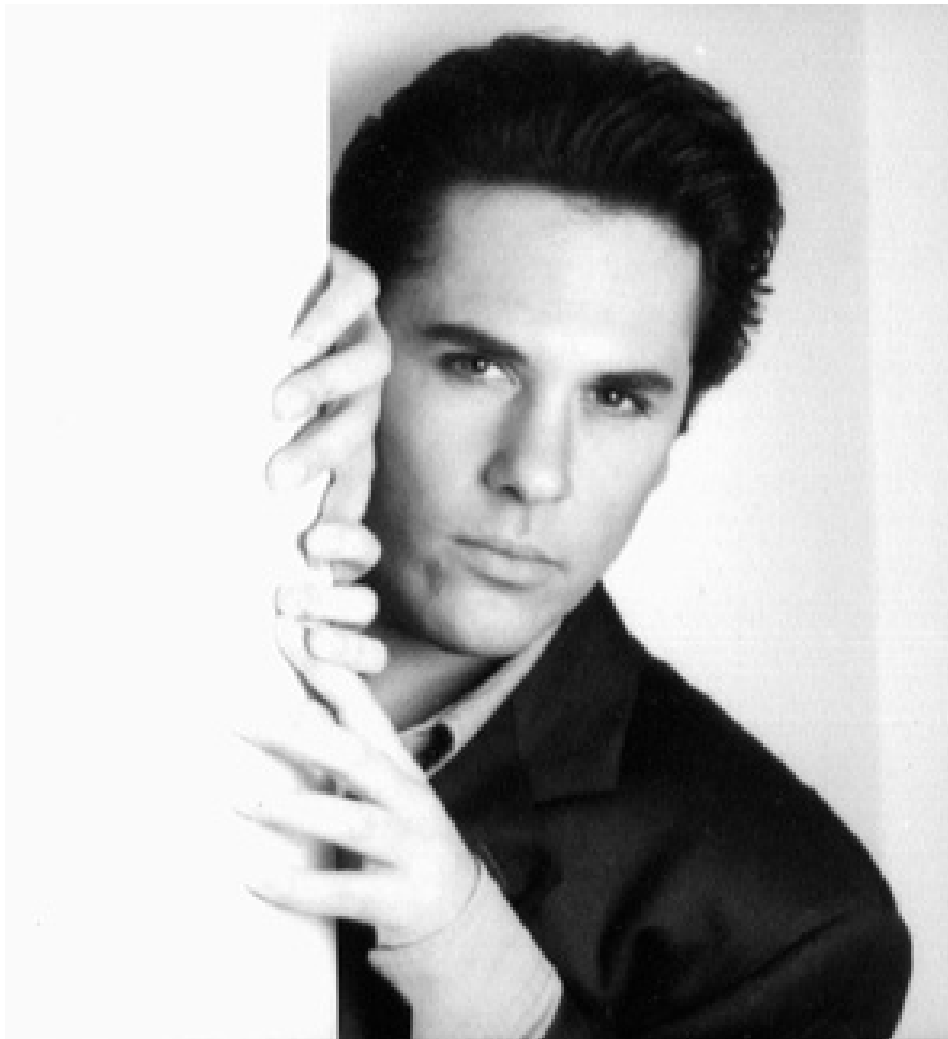
OK Mauro, I could ask you much much more :-)) but I asked you till now many questions. I want to thank you for your time for me. This interview means a lot to me. Thank you once again. If you have any message for your fans? All the best !!! Ciao from your huge fan Zeljko !
It has been lovely for me as well !!! I thank you and all the Italo dance lovers... You filled up my life !

Ciao - Mauro



GAZEBO

(March 2004)



Hello Gazebo! What an honor for me to ask you questions about your music life ! Thank you very much for that !!!

Zeljko, it's a pleasure for me...



I would like to start from the very beginning of your life, but first: "Used to say I Like Chopin, Love me again and again, Rainy days, Never say goodbye to desire, When we are together, Rainy days, Growing in your eyes, Tell me where's my way..." These are words of historical and one of the everlasting songs on this planet :-). I don't know any man or woman who doesn't know that song, no matter if they were listened or still listen Italian disco music or any other kind of music. Please Gazebo tell me how you wrote that song ?

Well, at the time I teamed up with Pierluigi Giombini with whom I've done most of my musical experience in my teenagehood. We've had several bands and we were a good writing duo. I Like Chopin was in a tape we demoed and which turned up to be 90% of the material on my first album Gazebo. It was a good ballad but I didn't think or believe it was THE major hit it turned out to be. I owe credit to Freddy Naggiar (the owner of Baby Records) who immediately fell in love with this song and turned it in what it is.

How did get the idea to compose such a fantastic melody on the piano we can hear in the song ? This piano melody is so universal, easily catches the ear. Did you maybe use piano melody from any original Chopin masterpiece or does it has nothing to do with Chopin ?

No, it has nothing from Chopin actually. The name of the song came from an idea I had about this weird and suffered relationship Chopin had with George Sand, a very strong woman but a weak writer (his exact opposite!)

Did you have any thoughts about I Like Chopin becoming such a huge hit, selling more than 10 million copies?

As I said... At the time my only worry was to find a good follow up to Masterpiece. A good hit in the dance scene. The success of this song is unbelievable. The other day I was in Kazakhstan and the audience sang it accappella from the first word to the last!!

After introduction with I Like Chopin, i would like to start talking about your beginning. Your biography is very interesting, so please tell me about your childehood, where you were born and some other data, to know you better ?

I was born in Beyrouth (Lebanon) as my father was working at the Italian Embassy at the time (he was a diplomat). That was in 1960. Then we moved to Jordany and then after the 6 days war we went to Copenhagen in Denmark (a much safer place !) That's where I spent my best time in an American school, learning my first Bob Dylan and Simon and Garfunkel things on guitar. After that, we moved to France (and my studies got more academic) and then, finally, in 1975, back to Rome.

In Rome I started my first experiments with bands and songwriting while going to highschool. After school I went to London (on and off), working as a guitarist in Italian restaurants, and trying to find my way in the music scene. I met a lot of interesting musicians amongst which Denis Haines (at the time with Gary Numan's Tubeway Army) with whom I worked later on. In the meantime as I said when I was in Rome I'd meet Pierluigi either at his place or mine (we both had 4 track recording machines) to write songs. The idea was to put up a band but it was hard to find someone willing to invest So we gave up at a certain point and he went to the army while I started knocking at record companies' doors trying to get signed.

Paolo Micioni had produced a couple of projects of ours (China Express and Range) and wanted to do something with me. We decided to start with Masterpiece, called Pierluigi in and did it. It was first released as a "white label" but the feedback was great and we released it with a wholesaler in Milan called DiscOtto. One day Freddy was on the highway and heard the song on the radio. He called his secretary and said " I want this artist !! at any cost !" The rest is .. Well you probably know it :-)) !!

Did you choose your name Gazebo, or someone else did, and how ?

At the time DJs in Italy (we never dreamt of selling outside of Italy) were quite provincial and would have snobbed the record if we released it with my real name (hopefully that has changed now !) so I chose gazebo from the lyrics of Masterpiece ("Talking of cinema in the gazebo..") and that I kept :-))

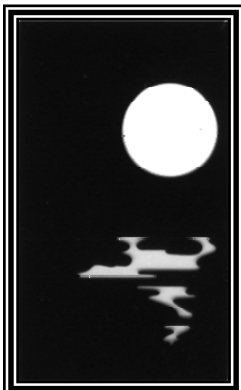


I think 1981 was crucial for your music career, when you met Paolo Micioni. He produced your first hit Masterpiece. How did you meet him, and tell me about your first steps with him ? Did you work with him only till year 1983 ? I must admit he was the first (and only at the time) producer who believed in me. He liked my music (even the one I did alone) and so I gave him credit. But then he did a couple of mistakes (so called) and that deteriorated our relationship. After Masterpiece we did some demoing together with another couple of musicians from his entourage but the material was not strong in my opinion so I asked Freddy if I could call in Pierluigi and that's how it all went.

In the same year, 1983., you signed for Baby Records. Would you tell me about your work with them ? I am also interested in the way how you, or they, contacted you, I mean how all began ? *As I said Freddy wanted to sign me, and at the time Baby Records was the most dynamic record company in Italy, and I knew that I couldn't sign with a wholesaler. I needed a good record company who would invest on promotion and on a video. Baby was my first choice. I went to Milan, Freddy asked me "Can you dance ?" I said "No". He frowned. Then said "What will you do in front of the TV camera ?". I said : " I won't" move a muscle. I want the camera to look in my eyes" He started sweating. Then he said:"You're crazy..." I left the building with my first record deal an hour later !! Hehehe....*

Did you met other Baby records artists, like Joe Yellow, La Bionda...? I am trying to gather as many information as I can about other italo disco artists so I hope you can understand why I am asking you this ?!

No, sorry. I met La Bionda but much later .. The other artists I met at Baby Records were people like Pupo, Toto Cutugno and Ricchi e Poveri...



When did you leave Baby Records and why ? I guess that's happened in 1985 when you set up your own company Lunatic?

After the army, I realized that Freddy was not interested in me as an artist with perspective... Basically as soon as I'd flop a record I'd be put in the back. So even if it was the hard way, I chose my independence. Also Freddy didn't want to work with Pierluigi and offered me to cooperate with Chierogatto and Turatti whom I didn't know at the time except from a demo of what was going to be USSR sung by Eddy Huntington. The song was not bad, but it was not in my musical direction.

I wonder, Lunatic is your song released for Baby Records in 1983 and you set up Lunatic S. r. l. in 1985, two years later. Did Baby Records allow you to use the name of the song you released under their label ? What I wanna ask, it's about copyrights, how things going in that filed ? Did you "own" rights on all your songs (names, lyrics, production etc.) and later you can use it in a way you want ?



Well... Lunatic was my intellectual property. No one could have stopped me from using the name for the company unless there already was another company with the same name.

You co-wrote song Dolce Vita for Ryan Paris. This song became huge hit as well as I Like Chopin and still today we can here this song play on various radio stations around the world ?



Yeah! It was supposed to be in my first album (actually I thought it was a good follow up to Masterpiece because they talked about the movie scenes. Hollywood and Cinecittà) but Freddy didn't like it. Nobody's perfect he he he... It was a good idea and it came to me while I was reading a gossip magazine. I called Pierluigi and he had this cool bass line. And there you go :-)

Could you tell me about you co-operation with Ryan Paris ? Who is Ryan Paris ? I know so little about him, so if you could tell me in a few words something about him ?

Ryan Paris (Fabio Roscioli) was a friend of ours. When Baby turned the song down we looked around He was tall, good looking, blue eyes (I talian girls love blue eyes) and could sing. His accent wasn't perfect but that didn't prevent Dolce Vita to reach n°1 in UK !! He's a nice chap and as far as I know lives in Germany now.

Could you tell me more about your co-work, if there was, with some other italo disco artists from the 80's ? Here I particularly mean on Roberto "Savage" Zanetti (I and other people think that you both have many things in common, in musical way of course, we could say that you are good friends, melancholic melodies, similiar in a very nice way). Also I mean on P. Lion?

P. Lion is a very good friend and I think he's a really nice person. We worked together in 2000 on a Happy Children remix and have always planned on doing something together (a Blues Brothers band with Albert One !) I know Roberto from the 80'. But have never worked with him. He's had a very busy period with his successful productions.

In some of mine previous interviews with Tom Hooker, P. Lion, Eddy Huntington, they all said how great and very professional producer/artist you are ! Do you like when you get great critics from your professional colleagues ?

Who doesn't ! It's very nice to meet these guys and talk about each others adventures. Someone should write a book !! As far as professionalism. I can't judge. I know I've made mistakes in my career but I always tried to be sincere and honest towards myself and the others. Maybe that paid off.

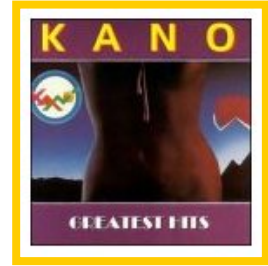
As I like to say that italian disco music of the 80's is part of my soul and style of my living, I would like to know what do you think about that period ? You don't have to tell me nice things if you don't think about that period nice !?

The 80' have been quite peculiar. People are nostalgic because the world (at least the occidental world) had fewer major problems, people were making money, were enjoying life. Maybe a bit superficially. Then came the 90' with Saddam and the war in ex Jugoslavia (of which you know

much better unfortunately) and the financial situation shaking. And one tries to remember the good times. The 80' were definitely the era of "plastic".

In every interview I ask artist about his favorite italo disco song and artist. So, could you tell me who were your best ?

I'm embarrassed because I very rarely listen to Italo disco and I feel very ignorant compared to specialists like you ! I was more into English new wave at the time. Amongst the Italians I've always liked Another Life by Kano and of course Happy Children by P.Lion.



You were going on various concerts around Italy and Europe in those years and you met other italo disco artists. I guess you had great and funny time or it was just strictly business?
Fun time only ! Except for one that I won't name who turned to be a real idiot. I discovered in the studio that he didn't originally even sing his own songs !!

I am pretty sure on which name you mean ! I can ask you to read my interview with Tom Hooker. Tom Hooker was straightforward and said the name. Although I think we, fans, always knew what was going on. Yes, very disappointing for many fans. To cover something like that, studios needed some sort of "skills", I suppose. Also, maybe in the 80s, it was easier to cover up from any negative publicity, or hide some secrets, because media were not so "big". Nowadays it has become practically impossible, or maybe it is still possible ? What do you think ?

Well .. I'm sure there are still a lot of "fakes" around. Nowadays digital technology can do miracles, believe me :-)) It's harder to find. But there are still many mediocre singers who sound great on their records.



Italo Disco videos were rare, and lots of artists didn't make videos. In one way it's understandable, because of the style of italo disco, here I mean on fact that one "voice" had lots of pseudonyms. Did you like to make videos ?

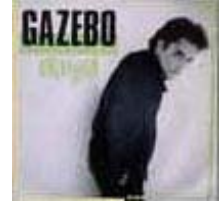


Well, I enjoyed it. We went to London and worked like if it was a movie set. It was cool, the video is in my opinion (I Like Chopin by director David Rose) very, very nice and still many fans ask me if the love affair was between the two girls or between me and each of them. Very intriguing :-)) I think the real reason for which many Italo artists didn't make videos is because it was very expensive at the time and the wholesalers (who produced 90% of italo dance) didn't think in terms of promotion and marketing. It was a new thing at the time and you had to go to London if you wanted something decent.

Very intriguing indeed :-)) So, what was your answer regarding fan's question? :-))

I can't answer for two reasons :

- 1. I don't know! (it's a free interpretation), in real life I can tell you I was with the brunette (Sheryl Stevens - she is on the cover of the first album too) and the blonde on the set was very interesting. And very interested too :-)) Real is more than fantasy sometimes.*
- 2. Even if I did know. I can't spoil my fan's curiosity they must remain with this doubt!*



Today, nine albums are behind you ! Also, a nice number of songs. I believe you are very satisfied!? Also, could you tell me which songs are your favourites ? :-)

Nine? I thought they were 8 (6 plus the double compilation) ! Hmm maybe someone used my name and my pictures but used someone else's voice ! Well...My favourites are : Masterpiece, Lotus Girl, Alice In Wonderland, Waterland, 14th Of July and Fire.

Ooops. My mistake, Gazebo. Sorry. But it wouldn't be nothing strange if something like that happend. For instance Anfradno "Koto" Maiola had that experience with the Dutch producer Michele van der Kuy. Did you know about that ? :-)

No, sorry as I said. I'm not an Italo specialist. I never heard of either.

It takes a lots of energy to work on every album and song, so please tell me how you look on your work in past and today ?

In the past it was different, there was a team, every decision was taken together, there were many arguings (too many in the end) but at least in the beginning we had good results. After Univision I decided to change the team because it wasn't creative and productive anymore. Now I do nearly everything by myself, from writing the song to the final mix. It's very heavy but I need to make sure I'm happy with the result.

Do you accept critics and do critics have influence on your work ?

I used to be very careful about people's feedback but I soon learned that sometimes I was just losing time as we would normally end up using the first solutions. I like to call in DJs for additional versions but MY version has to remain as such.

Could you tell me someting about names you are producing ?

I just finished Ardit Gjebrea's new album. He is a very fine artist from Albania and I've worked with him since 1991.

When you are producing someone, do you allow the singer to be involved in the process of creation of song or you just want his or her vocal ?

It depends on the song, on the singer and on the situation. Ardit for example writes his own songs and does that very well indeed.

How would you call the style of music you are producing today and do you miss 80's sound ?

Well... I think I can call what I do now Pop Music. I like the 80's sound and I noticed there's a certain comeback to that sound :-)

Apart from Lunatic, you built up Cresus Enterprises company. Why ?

Lunatic was a production company and a studio. With Cresus I wanted to build a publishing catalog. Now they're reunited under Softworks.

Gazebo, as I know you worked with one band from Bosnia and Herzegovina ? I know it sounds strange but if we know you worked with one singer, Ardit Gjebrea, from Albania, it shouldn't sounds strange. How come you worked with them?

Well, Plavi Orkestar (that was the band) was doing very well at the time and I met them one day at the Jugoton offices in Zagreb. Jugoton was releasing Univision and so they asked me if I would help the guys on a song. I did. And I enjoyed the experience I wonder what happened to the members of the band. Now Jugoton is Croatia Records I think. Ardit, as I said before, is a very talented musician from Albania, I met him one day in my studio as he came along an Albanian violinist who came for a session. He asked me if I would arrange a song for him as he wanted to perform at the Tirana Song contest Festival. He had no money. But was so funny I decided to help him out. Now he is by far the best well known singer and performer in his country. For me it is like if I did another I Like Chopin ! I always liked experimenting and I learned so much from these experiences.

I can tell you about the guys from Plavi Orkestar, I don't know much, but the singer Sasha moved to Ljubljana in Slovenia where he continued his musical career (I don't know how much successful he is). I think that Ante, the blond guy, is in Canada now. As for the other two guys, the brothers, I think they stayed in Sarajevo. That's all what I know about them. And yes, Jugoton is Croatia Records now :-)

I hope they're OK.

I don't know how many years past but you have been in Croatia. Am I right ? :-)

Well my father worked at the Italian consulate in Zagreb and my mother has Croatian origins. I used to come to Croatia during my summer holidays and I even went to the "radna akcija" during the Tito era and worked and sweated :-)) I think one of my first romantic affairs was with a beautiful croatian girl in a corn field. Back in the seventies...

Wow! It is so interesting what you said. I am glad your mother has Croatian origins. You know, I have to say, recently I have read book about Divine, an actor and HiNRG singer, his mother was named Vukovic, very similiar name as mine (Vujkovic) so I was suprised and I guessed her origins are from here as well. Interesting! :-)) Can you tell me do you remember the name of that young girl, from corn fild? :-)) Maybe she will read this interiew ?! You never know.

Jeez... I was only 16 at the time. And that was long ago. I really don't remember her name. It was Vesna maybe but I'm not sure. In any case I used to be nicknamed "Yuppy Du" from a Celentano t-shirt I used to wear all the time. Maybe she could remember. I have a photo somewhere (with the Jugoslavian flag) if I find it I will scan it and send it to you :-))

I believe you are very satisfied with your career because you have achieved huge success. However is there anything that you would like to change or what is your goal in the coming future?

Well, of course looking back you can always judge better. Considering my temperament I think I can consider myself quite lucky. I managed not to harm myself as much as I could have!! I have worked with outstanding people without whom I would have never achieved these results. I would like to finally come back with a mature album with songs that don't have to fit in any stereotype and to be able to tour with real musicians...

On which project you working these days ?

I'm working on some new songs. I feel I could make my fans a nice surprise this year :-))

Do you wish to work with someone you didn't work before with ?

I tried hard to convince Freddy to work with Trevor Horn but the man was booked years ahead ! I'd love to be able to produce a record calling in my favourite musicians (too many to mention) but it would involve a huge budget!

Can you tell me something about your personal life ? What can you share with me and other fans?

As I said I'm a lucky man, I've had many things in life, a great career and a beautiful family.. I can't ask for more. I am the breakfast boy in our house and I wake everybody up, make sure they are ok and then I go downstairs in my studio where I stay normally all day long (except for the coffee breaks) I still need that "trance" status I get in when I write a song. I close my eyes and let the music flow in my brain cells. It's my drug :-))

Do you have any message for your fans ?

I would really love to meet them ALL. I did a concert in Finland recently and the fans were so passionate I though they were my family. It's such a strong relationship. I hope this dream comes true sometime !

Gazebo, thank you very much for this interview. It means a lot to me personally ! I wish you great success ahead and joyful life !

It's my pleasure Zeljko, all the best to you too. Bok druze!! :-))

Paul Mazzolini MD

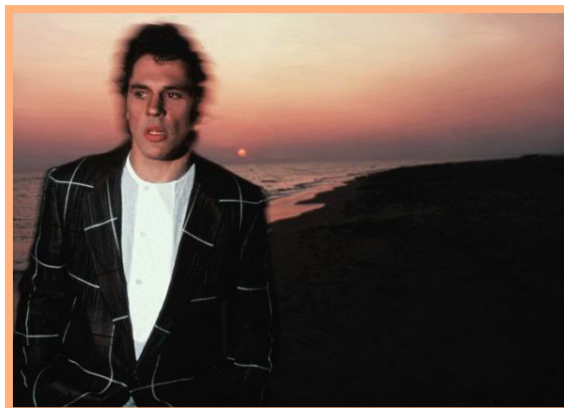
As additional information, what other italo artists said about Gazebo on my request:

Eddy Huntington:

"Gazebo and I were on the same label, we never met at Baby. Gazebo was before me in the musical timeline and had moved from Baby before I got there. I did meet him however in concert somewhere in Italy once. He seemed like a really nice guy and was still buzzing with excitement about his music and ideas for the future. The song I like Chopin is phenomenal and is still played around the world today, except for the UK, which seemed to be the only country to turn its back on some fantastic Italo tunes. There loss !!"

Tom Hooker:

...I always liked Gazebo for the melody and the piano...



FEDERICO RIMONTI & CLAUDIO ACCATINO

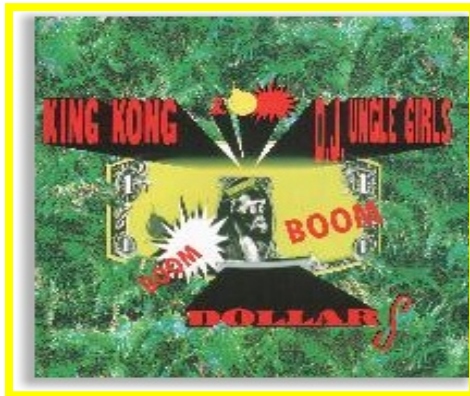
(December 2002)



Recently I had chance for brief talk with fantastic Italian producers Federico Rimonti and Claudio Accatino, about their work and about Eurobeat and Para Para music. For those who don't know Accatino/Rimonti, they have been "in" music since the beginning of the 80's. They worked with the most important italo names such as Mauro Farina or Giacomo Maiolini. Nowadays, they put all their energy into Eurobeat and Para Para music. Below will can read some of their answers. I know it's not enough to find out more in only few answers but they promised me that a longer interview would soon follow.



First of all, thank you very much for this opportunity. Welcome to my «World of Italo Disco Interviews» ! Who are Federico Rimonti and Claudio Accatino ?
We are Accatino & Rimonti began in 1987. Already working together before (since 1982) in the music field, we put our heads together in order to create something special : this label. We had been lucky since the beginning : first record, first hit. Later, Nick 'TURBO' Festari and Andrea Girbaudo joined our team with a good dose of talent in the composing field.



Boom Boom Dollars almost blowed up our mind ? At least mine ! In your opinion what is the success of this song, what is the secret ?

Boom Boom Dollars written by Accatino was one of the most popular hi-energy songs in Japan of all times. And it still is nowadays. The secret? Maybe because of precise features which can be found in every production still today.

How did you careers begin in Japan ?

Good tracks meet the best partners by themselves. And vice versa. This drives us working with optimism and enthusiasm. However such success, in our opinion, must be directly attributed to the strong leadership of the Japanese Record Company.

Many Japanese artists were and are still making remakes of your songs?

Japanese artists are clever and talented, this provide us the needed inputs to try to do always better and with pride. So that they may choose further titles for their repertoire from our songs.

I cannot mention names of your Eurobeat artists. They sound pretty funny and sweet ! Franz Tornado, Joe Banana, Billy The Butcher etc. Who is deciding about artists names ? Also the "funny"situation is with songs titles - Suck A Bazooka, Bandolero Comanchero, Dum Dum Pistol... And... The Royal Eurobeat Orchestra of Bazookistan that lately joined our roster. Do you like it ? There's a sort of magnetism that attracts artists names to "funny" situations, reciprocally.

What is Para Para?

Parapara music is a typical Italian made music that is reminiscent of the '80 Italo Dance style, and represents its logical continuation. If you today compare the 2000's eurobeat with the 80's eurobeat, you wouldn't believe they come from the same roots. However, those who are following Parapara music since the beginning, know well how smooth such progression was. I'd say this development is due to the Japanese listener's change of taste and therefore demand, rather than just other Japanese music influence. In turn, the Japanese listener's change of taste, is probably due to the progressive change of the offered Parapara music, fruit of development of the ideas, the production tools and new ways to put ideas into practice and the heart to propose new themes and schemes. There's a lot of research, work and soul behind what you listen. Japanese dance Parapara in a fantastic way, they are very clever. However everybody could become a good Parapara dancer, with the time, the training and the experience.

How many times you were been in Japan?

Usually we go in summer when there's an Eurobeat event that calls an audience of thousand and thousands young people to dance all together during the live show. You have to see it to believe it. In late winter we usually attend the Velfarre birthday party with a live show. Also there are some special events in Japan, like the international car fair or else, that attract thousand and thousands of visitors. Well, most of the time it also includes a Parapara italian artist show.

OK, thank you very much for this fantastic chat! Ciao.

Thank you for your time and consideration in this interview with you. We appreciate having had the opportunity to talk with you about Parapara/Eurobeat. Ciao.

CHAPTER TWO

NON ITALO-DISCO INTERVIEWS

DENIS CURMAN

(November 2003)



Denis Curman is a well known Croatian producer.... His story began long time before 1990, but in that period he became popular, first in homeland Croatia, and then in the rest of the world. Known as Italo/Eurodance/Eurobeat producer all these years he made lots of great songs. Hey Hey by Vanessa, Music by Sophie, Power Of Love by Casanova, Pretty Woman by Lolita etc. etc. All these songs have founded tops of the Hit Lists particularly in Japan. In Croatia he made great album for domestic female singer Nina. Today Denis is pretty still active with others projects. Read below what he told me about his career and about (to me the most interesting) his work for Time Records and other interesting things...
Farina, Curman and Crivellente

Denis, could you introduce yourself in few words ?

Croatian composer & producer born in Zagreb, promoting Italian and German dance music.

I would like to start talk about your career in chronological way. When you started with music and with what kind of music ?

I've started in the age of 14, playing guitar and singing' in my rock band named "Ad acta". Beside our own songs we used to play songs from Dire Straits, U2, Simple Minds, Queen, Bon Jovi, Satriani, etc... I have to admit these bands had a lot of influence on my work, not only in my beginnings but they even have now. Let's face it that New Order with New Monday started to change my way of thinking and perception of music. Stuff like : Koto-Visitors, Laser Dance-Exitation, Dead or Alive-You spin me around like a record, Ken Laszlo-Tonight, Radiorama, Modern Talking, showed me the way I should go. It's been confusing' for me the first time I've heard these stuff, you know excellent sound, nice vocals, good arrangements with powerful melodies, and at that time sound pumps like hell. Few years after I've left my band, and started making music with this new approach and astonishing sound.

What or who is your inspiration Denis ?

Well don't ask me, I simple converting my energy into my songs.

Energy SS ! This project was the first I have heard from you. The first song was Lili Marlen A few words about this project ?

Lili Marlen is a beautiful song, long time ago I've had idea to make a cover with this old song. During 1989 we've finally cut new version of this song, made with Nina as a vocal. Since that war was just about to begin, with too many political tensions they have decided to forbid public performance and broadcasting of the song. I'm sorry but at the moment, this song had nothing to do with politic or whatever, it's just a love song and that's it. Concerning the name of "Energy SS", it's just had to be something with Hi Nrg music in the title, and the "SS" was simple an extension since the first version was made on SSL.

After Lili Marlen few other great songs you made : Love And Desire, Tokyo-LA, Wild West... were awesome for me. What can you tell me about these songs ?

They were logical proceed after Lili Marlen, and trying to achieve this famous Italian sound.

With Love And Desire you had concert in The Hague, on I Venti D'Azzurro party. Was this your first international concert or...?

Yes it was, thanks to my dear friends Marcell Van der Belt & Eduard Pipp.

At the same time, the concert has Fred Ventura as well. I guess it's privilege to be on the stage together with the one of the genius of italo disco music ?

I t was not only a privilege; well let's say it was a miracle. Fred is great man, big composer and nice friend, always willing' to help people. You know there is a God, but you just got to have faith.

Denis, could you describe me what's going on in your head when you composing ?

I am sorry, but I don't think that I can explain what happening, but somehow you always know what and how to play it. We all know what we should do to make a good song, but how we receive this energy it is hard to explain.

I would like to talk now about song Hey Hey by Vanessa (Time Records). This song was your first real international success. But first, could you tell me how you made this song as demo version and the vocal was Croatian female singer Anamarija ?

Since that we've split with Nina soon after the concert in The Hague, cause' she wanted to sing quasi pop music in Croatia and even Fred Ventura couldn't make to change her mind, offering' us promotion in Europe we were forced to find a new vocal. In the recording studio owned by my friend Senna M, artist and producer of Anna Maria, there was no other solution than hire Anna Maria to sing on this track.

How did you get in contact with Time Records ?

I have to say : what a story ! I've arranged a meeting with Giacomo Maiolini in Milan at Discomagic (at least I thought so). I come to Milan, step in Discomagic and wait for Giacomo to show up. There are some producer moving' around, asking questions and he told me : "You know there is no Giacomo Maiolini in this company but you can wait". After some 20 minutes same guy approaching' me, says: "Hi, I am Giacomo Maiolini. We don't make any italo songs, but if you want you can work on House music right now in our studio". Do you know what 600 km to drive is, and then someone tell you something like this? I decide it to make a phone call with Time rec. in Brescia, from the other line there is a guy telling' me Giacomo is in Milan but he is a co-producer and he will wait for me in the studio.

Once again the same story like in Discomagic, we don't make I talo or Hi Nrg songs what we do is house music. You know I see I talo records all over the floor, but not only house. I'm looking' at that lunatic and I'm not sure what to think. So finally he gave me some records to listen and learn about the stuff they don't produce. As soon I got back from I taly, I've made a phone call to my friend Marcell Van der Belt in The Hague to tell him what happened, and he says "Don't worry I am sure it was misunderstanding and I'll arrange new meeting for you". A year after I coming to Time rec. once again, bringing a copy of Hey Hey, now Marcello arranged the meeting but anyway I'm not feeling very well still remember meeting a year before. And guess what! There he is the same producer I saw a year ago. His name is Laurent Gelmetti the producer of Hey Hey, one of the finest producers on the world. That very same producer made me to start thinking about the music in the best possible way, to listen and learn how to make a real Hi Nrg song. Laurent Gelmetti thank you and God bless you.

I can not to ask you about Mauro Farina (my favourite producer). I had chance to see photos (still have them) from your visit there. Denis please tells me some impressions about him and about his work !

Well, Mauro Farina & Giuliano Crivelente ! Whether you like them or not, you have to be impressed anyway. Can you imagine I talian music industry without them? Mauro is the one who gave me the first relevant information's about record companies in I taly, and how to start at all. At the moment they were running' only 2 or 3 labels, but today they became huge real huge company.

Why didn't you have any cooperation with him ?

We intended to, but somehow we couldn't managed for several reasons. One of them I wasn't member of any European writer's society, and Mauro obviously knew what happened in such a cases with royalties. After some time I've went to Time rec. and A.B.C. rec., started my own project in Croatia - and you know time simple goes by.

Also, very important is your cooperation with Giancarlo Pasquini ! Could you tell me more about your work with him ?

Giancarlo Pasquini, Alberto Contini & Andrea Leonardi: excellent and powerful producers from Mantova. They really work hard to get the right sound, and to make everything perfect. Just listen to Dave Rodgers tracks, so you'll know what I'm talking about. You can make the most beautiful composition on the world, but with the wrong producer you'll get nothing. They really like what they do, and you can hear it yourself everyday.

Success in Japan ! How that happened ?

It is not so easy to make a good record, but with the right producers you can make a miracle. They are the one who pick's the right song, arrangements and vocals for the record. Basically, it's up to one person decision what is good and what is wrong to make a good track. Keep on mind that you have to learn and work a lot, if you want to get at least close to their knowledge from the ground up. That is the secret of ours success in Japan. Dedication...

Japanese market is a very strong market, do you think so ?

Japan is big country with more than 130 000 000 inhabitants, urban culture and high-tech approach of living. Now you know why they like Hi Nrg music.

Denis, do you still make Eurobeat songs for Japanese market ?

Eurobeat no, but eurodance for Asian market yes indeed.

Now I have to ask you something what I am asking every artist, your favourite's producer(s)/artist(s) in Italo disco ?

Laurent Gelmetti, Fred Ventura, Giancarlo Pasquini, Alberto Contini, Andrea Leonardi, Mauro Farina, Roberto Zanetti, Accatino & Rimontti, Bobby Orlando, Dieter Bohlen & Luis Rodriques, David Brandes, Enrico & Jurgen-Masterboy, Anzziloti & Munzig, etc...

Please be honest, is music all about money or pleasure, or both ? I guess both but the point is on - money !? Unfortunately :-((

The music has to be your first love if you want to do this for a living. Making' music is something you have to do from your heart not from your wallet. You can't buy feelings, at least if you don't ask my wife the very same question. You know, selling records is something different and it has nothing to do with making' music. You can sell 500 copies, but on the other hand you can sell 1 000 000 copies. You never know what is gonna be.

For techno freaks, could you tell me about your equipment you are working on ?

ExtraLogicus studio goes digitally. Hear it to believe it. I love to use stuff like: Nord Lead, Roland 303, JV 1080, Novation.

What's your opinion about today's dance music? Italian dance music particularly.

They are awaking up a bit, but slowly. They are obviously to shy to show all their power and happiness of living.

Denis, what can you tell me about your Eurodance work these days? For example, aLien Show Me How To Love is one great song !

aLien is just one of our's 10 artists we are running at the moment. We have brand new projects you'll definatly like it, plus Xmas release's Xmas trance & Xmas soft. Eurodance, Trance and Pop, that's the stuff we produce now.

At the beginning of the 90's, here in Croatia, you made, among others, one great album, Godine Nestvarne by Nina. This album became the best dance album of the 90's in Croatia. For me personally still is the best !

I like the album, not the project. Listen to the new stuff and enjoy.

Soon after that album you and Nina split from each other. Savage in his interview told me this : "The artists always the same, every time they have success they start to create problems and at that stage I prefer to stop and start to work with a new name." Did something similar happened with Nina ?

Well Roberto knows what we all know: Brain surgery would definitely fix our problems. We are not shrinks for God sake, we are producers.

Do you allow singer to be involved in creating of songs or you are doing all by yourself ?

If they are so smart they should be producers, not singers. Making' composition or lyrics, arrangement or production it has nothing to do with singers. Singers usually sing, and butchers butchering the meat instead of fixing problems on your car.

In the same time when you have produced Nina, you had another project, a band called Roxy ! Music was great in every single song, no doubt, but voices were problems in my opinion. Too young, too childish. What do you think ?

Yes I do, but I've just had to do it anyhow.

Do you accept critics? :-)

Well of course, if you know your job.

You are married ! Your wife is lyricists. In short, could you tell me how you make songs, from the beginning to the end ?

Yes I am with the most beautiful woman on the earth, Renata. We have two beautiful daughters, Vanessa & Antonella. Composing melody comes at first place, writing lyrics and adapting it to match to the music is a second step. Arrangement and recording get you closer to the final step, production.

In your opinion what part of song is the most important ?

Chorus...I'm not saying the other parts are irrelevant, and they are not. But what you really need is a powerful chorus, good riff and great sound. You see how it's easy...It is not a big deal.

Denis, your domestic work today. Could you tell me something about it and please could you tell me something about your new projects, for example MB Exciter ?

Impressione, mB exciter, Enrico, Goldie T. & aLien represents our eurodance projects, Marina & Ellena pop projects, Night riders, am Beat, Dragon & HercegBoys represents our trance projects.

Are you satisfied with your work today and what are your plans for near future ?

Yes I am, we got good fresh projects and we are ready for overtaking the positions on the charts in Croatia.

If you could, would you change anything in your career ? Any regrets ?

No I wouldn't, God has his own ways he's taking us through the life.

Thank you very much Denis for this interview !

You are welcome

JOY PETERS

(April 2001)



Joy Peters is German Italo Disco star from mid 80's. His incredible good voice combined with the fantastic sounds by Axel Breitung from Silent Circle made him great star. Joy released only two songs, One Night In Love and Don't Lose Your Heart, but these songs are so great that there is no italo fan on the world who doesn't have both songs in his collection. Joy has a true and real voice, typical in some way for German production. Joy is also one of the synonymous for German Italo disco scene (arm to arm with Fancy, Modern Talking, Bad Boys Blue,...) and he is for sure one of Germany's italo icon of the 80's.

Can you tell me who is Joy Peters ?

I was born in Vienna (Austria) and since more than 20 years I've been living in Berlin. I am a studied Opera Singer and Actor. In 1985 I was discovered by Axel Breitung (from Silent Circle) in Hannover while I was singing in a Disco doing my night club act, (singing and stand-up comedy).

How old were you when you started to sing for the first time ?

I was 16 years old when I started my singing career, and I wanted to become a singer so much that I had quite a big fight with my father, but I was successful, and so my singing and acting career could begin.

Did you choose your name Joy Peters by yourself or someone gave you that artist name ?

The name Joy Peters was given to me by a very popular singer from England, because she said it is such a Joy to sing with me and she thought this was the right name for me.

I noticed in your songs some similiar 'musical elements' with some other German italo disco artists, for example with Silent Circle and Michael Bedford. I guess you have one man in common and that is Axel Breitung. Am I right?

Axel Breitung was indeed a very important man in my professional life. He gave me the first chance to become well-known in the business. Unfortunately our time together was quite short, only 5 Years and we did only 3 singles together, and one unreleased Album.

Tell me more about these songs ?

The two best known songs Don't Lose and One Night were written by Axel Breitung and he is also the background voice on both tracks, the third song Starchild is a co-production with the Greek singer Stina Papadopulu who unfortunately stopped singing after a very short career.

I guess, or better to say, I am sure you had great time in the studios while you were recording your songs. Atmosphere was so good, am I right ? You know Joy, good music, great voice, around you great musicians as you are.... can you tell me a bit more about days in Studios ?

You are right we had a very good time recording this songs, after all the time was quite stressy, most of the time I was on tour and had to come to the studio in a hurry to record the songs in very short times, most of the work was than already done and I just sang my parts and a few weeks later I was invited to listen to the complete song. We recorded the Album of 10 songs in one night. But it was never released, because there was trouble between my Manager and producer and the Record Company

Joy, why only two songs ? Can you tell me the reason why is that so ?

The reason why there are only two (3) songs is the problems between my producer and the Record Company. But I kept on working and singing and since then I released 5 CD Albums, beisdes you can hear my voice on very many musical productions.

You watched at italo disco scene in the 80's (you were part of it), so what do you think about it, then and from today's perspectives ?

Looking back on the Italo disco scene, where I was doubtless a part of I can only say that I was too young to understand what was going on with me and my career. And I was to depending on other people. But It was a great time and I had very many great and interesting experiances and I met a lot of very interesting people.

Did you know and had any contact with other german disco artists like Fancy, Modern Talking, Silent Circle etc. ?

Of course I had contact with many other italo disco artists and Fancy is one of my best friends. But you know in showbusiness people meet and say goodbye. Friendships are very rare. Silent Circle was the group of Axel and most of the songs I sang where originally written for Silent Circle. You can find information about them on many net pages.

When you relased your two hits you had concerts or some performances i guess. Please tell me more about it ?

Yes I had a lot of public performances with my songs and I still do. In 1987 I was invited to sing at the Singapoore Song festival and I also won a golden disco star for best Newcomer in 1985.

I have to go back on Axel Breitung again. A few weeks ago Modern Talking released their new album and on this album Axel is co-producer in four songs. Do you have any contact with him today ? Is there any chance for your comeback ? I think many many people would like that !

Unfortunately I am in the same position like you, because all the Information I get, about what Axel does today, do I get from reading CD Covers. I know that he has a brand new Studio in Hamburg now and he is the Main producer of DJ Bobo. I would like to talk about my comeback, so please send a million E-mails to Axel and make him remember me.

What do you do today Joy ? I saw mail which you sent to my friend Alen and you said you still singing, on cruise ships. Please Joy, tell me more about this side of your work ?

Nowadays I am singing most of the time in night clubs all over the world and on cruise ships. I worked as an actor in a few stage productions in Germany and Switzerland and I'm still recording right now I'm recording every night on an live Album. Funny enough again in Hannover were it all began.

What do you think about today's disco scene in Europe ? Some artists made comeback like Bad Boys Blue, Modern Talking, Fancy also etc.

All in all I can say that music today is coming up again with good melodies and dancable tracks. But It is a pity that the most important thing today in Music Business is to have enough money to promote the artist no matter if he or she is a good singer as long as he or she is good looking. But maybe there is chance.

Thank you Joy for this great interview for me, i am sending you one big italo disco love from very big italo fan. Your music will never be forgotten, your songs will live in mine and in others heart and soul 'till the end of our lives and further :-) Bye and wish you everything best.

I would like to say many thanx to my great friend Alen Milkovic (<http://www.listen.to/italodisco>) who gave me chance to speak with fantastic Italo disco star from Germany – Joy Peters !!! Thank you Alen so much !!!

ALEXIA

(May 2000)



Hi Alexia. My name is Zeljko, I'm from Croatia and I am a writer for the music magazine Final Impact. You are a great, young and beautiful singer and this is a very big pleasure to make an interview with you. Please, could you introduce yourself ? Tell me something about you as a kid, how did you start singing, did you have some musicians who inspired you etc. ?

I was born in La Spezia (Italy). As a small child I began singing in various places of my hometown. during this time I entered and won more than fifty competitions, achieving the title of "little wonder". At the age of seven, I began studying piano and voice at school. at the age of twelve, I studied dance and, in the meantime, I carried on doing shows, becoming familiar with the stage and live crowds. After school I sang with some professional groups, performing in numerous discos.

At school, what kind of music did you listen to ?

Every kind, but in particular rhythm and blues (Aretha Franklin).

I read in your interview on the web that you knew that Roberto Zanetti, before you met him, was making disco songs. It is Italo-disco style of music. Have you watched other italo disco artists, Radiorama, Ken Laszlo, Den Harrow, Fred Ventura for example ? You know, I am a very big fan of Savage and Italo disco.

I was a big fan of Savage and Italo-disco !

What do you think about the Italian disco production (Italo-disco) in the 80's ?

It was a very good period with very talented artists. I like very much that style, it's like a father of my music.

How did you meet Roberto Zanetti ?

His sister Viviana had heard me by chance singing in a disco with my group and told him about me. The following evening he came to hear me and asked if I would like to go into the studio to do some demos.

You know, when I heard for the first time song Take Away The Colour by Ice MC, I stayed 'puff' because of the great, harmonical, breezy voice of the female singer. At the beginning I didn't know the great voice I heard was your voice. You have a marvelous voice, Alexia. In what way you exercise your voice ?

My secret is : exercising daily and keeping it as a habit.

Do you like working with other artists ?

Yes. I work alongside artists who take their work very seriously and that's fundamental.

Do you have a wish to make a duo with some singers, and if you do, with whom ?

Oh Dear, yes : Luciano Pavarotti !

Alexia, how looks your working day ?

A day in the studio starts late and ends late ! I go to the studio at about 14.00 in the afternoon. It's best to go in at that time as a singing voice is much more relaxed, warmer and easier to work with compared to the morning. Try outs of new songs are sung accompanied by Roberto Zanetti on piano. It is here that songs are born. Remember : a good song "sounds good" simply being sung accompanied on piano. A studio schedule would look something like this :

14.00 : I arrive at the casablanca studios. I sing in the afternoon accompanied by Roberto Zanetti on piano.

18.00 : coffee break in a nearby bar.

18.30 : lyrics are put together with the music. This is a very long process because the lyrics have to ring well with the music.

22.00 : there's a pizza break and afterwards an extremely tired Alexia, finally leaves to go home to bed ! This probably doesn't seem much, but a day in the studio can be exhausting ! Time flies ! There is no set working time, so when you have finished you can go home.

Do you have enough spare time ? What is your occupation during spare time ?

Spare time... Such bliss !! Can I admit to it? I love shopping. I love food and clothes shopping. Usually with being so busy, I never find the time to do the food shopping the way I'd really like to and so I end up asking my family for a helping hand. I really prefer to do it all on my own because recipes come to mind when I'm walking through the aisles of the supermarket ! As for clothes, I love to rumage through the new arrivals as I'm a bit of a spendthrift, but even so, I'm very careful about what I buy.

Do you like to go on tour ?

I love to travel, so I'm always on tour in different parts of the world. It's so emotional to step foot in a country where you have never been before. I remember my first ever concerts in America and Australia so well. In Finland it was very special to sing at midnight with the sun still high in the sky.

I read you like San Remo Festival and you would like to be on it as a guest. Don't you wanna be on that festival as a competitor ?

No, because I don't want to sing in Italian language : to be a competitor you have to sing in that way.

I saw San Remo 2000, and for me the best one was Spagna with her very beautiful song, also Alice, Matia Bazar were pretty good. How did you like San Remo 2000 ?

I loved all of the singers, but in particular Jenny B. she has a really strong and soul voice.

Alexia, what is your plans for the near future ? And further, of course.

To sing. Always.

Do you plan to visit your fans in Croatia ? You have a lot of fans here, you know ?

Why not ? Maybe next future. I'd like to take the advantage of thanking each and every one of them for all of the affection they give me.

I noticed you have a lot of fans outside Europe. I saw on the web that many people from Brasil admire you. By the way, the great singer and producer Fred Ventura, who worked with Roberto Zanetti on his song Don't You Want Me (1994), had a very big concert in Mexico as I know. I don't know, but do you think that many people in South America loves italian dance production ?

Yes, it's true. Italians are very famous in America for two genres of music: lyrical (Pavarotti /Bocelli) and dance (Eiffel 65 and many others).

Alexia, I know you love all your songs but is there any special song for you and why ?

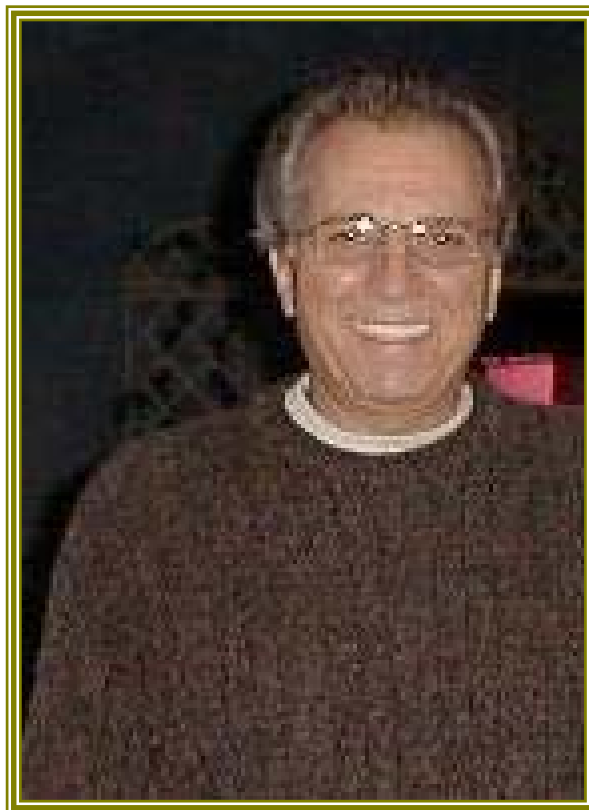
I really don't know.

Do you have, for the end of this interview, something special to say ? Something exclusively maybe ?

I would like to thank all my croatian friends who welcomed me and make me feel a special one. I'll never forget it !

MARTY ANGELO

(May 2002)



Please introduce yourself?

I am 55 years old, semi-retired, and live in south Florida. I've loved music from the very first note I ever heard.

DISCO is really magic word for me! Please, tell me what that word means to you?

Disco means a lot to me too. I will always remember when the music trend changed from Rhythm and Blues to Disco. It was a slow transition but once it came to fruition it was and still is powerful. It encompasses more than just music... but clubs, sound, lights, clothes, hair styles, etc.

Could you explain what is «Disco Step-By-Step»?

It is the first television show in the world dedicated to disco music, dance instruction, and hustle dancing. Each program consisted of four segments: Disco Profile - special guests, Disco Dance Instruction - professionals teaching the latest dance styles, Disco Spotlight - featured dance couples, and Make It or Break It - introduction and judgment of new songs. The latest disco dance music played in between each segment as experienced dancers danced the New York Hustle, the Latin Hustle, or the Salsa. When I first thought of doing an all disco television show I wanted to make it different than American Bandstand (which was still on the air at the time) and Soul Train. Most of the dance styles displayed on those two shows and in the clubs were just free style type dancing. I really saw disco as the hustle! But you really had to know what you were doing to dance the hustle... so right from the beginning I decided to make dance instruction a segment on the television show. I had professional instructors come on and teach people how to dance the hustle right in the privacy of their own home: "Step-by-Step".

How did you manage to get this show on television?

I approached a couple of different local broadcast television stations in the Buffalo New York area but they were not interested.. so ... I talked to a friend of mine who worked for cable television -- which, at the time, cable was just getting started. They were looking to put cable in the hotel where I wanted to tape my show. The hotel had a disco called the Club 747 (which was the actual interior of a Boeing 747 jumbo airliner). The owner of the hotel did not want cable because he wanted people out of their rooms and spending money into his disco, restaurants, and night clubs ... not watching HBO movies! So the cable company jumped at the chance to begin a relationship with the hotel owner and decided to give me all the necessary equipment, crew, and air-time to properly produce my show. The show first aired in black and white and later the cable company purchased color equipment.

Today it seems (only seems because i was born in 1970) that period between 1970 and 1980 was the the most important music period in history. Late in that decade Disco music was born but you were very active from early 1970 and earlier. Marty, please describe the 70's to me. I know it's not easy to tell much of your thoughts about that big period, but maybe if you could tell me your most important thoughts?

I think people my age back in the 70s were very thankful just to be alive. We had just come out of the Woodstock era .. and most of us feared the end of the world was right around the corner. We were at war ... and the college campuses around the U.S. were in turmoil. We thought for sure we would wind up blowing ourselves off the face of the earth ... so turning the corner into the 70s bought us a big sigh of relief. I think that is why a lot of people accepted disco. It felt good to dance, clean up our hippy images, and learn how to live without the fear of dying from some nuclear disaster.

Marty, you are witness of something what was going on before Disco music came on the scene, did you have feelings that «phenomenon» will happen?

Yes I did. When I saw a dj spinning records in a night club back in the late '60s I had a feeling it would become popular. It would take some work ... but I remember after a band would perform, the dj would get the people in the nightclub more excited and out on the dance floor than some of the live bands. This really stuck with me .. and I used the same concept in Buffalo a couple of years later. When I read in Billboard Magazine a year after starting up the first nightclub dj sound system in Buffalo... I really learned that disco would grab hold and stay. Billboard reported that from just playing records in the local discos people were running out to their local record stores looking to buy them. Some songs were selling over 100,000 copies without any radio station airplay. This was un-heard of at the time. Usually record companies had to pay a small fortune to get their records aired on radio. That is why the record companies jumped at the chance to get involved in the local dj record pools. It was a very cheap way to bring their product to the consumer.

According to your biography on the Internet you are producer, writer, deejay, creator so the most reliable person to tell me about Disco music and its quality?

Disco music made people dance. And once it really caught on everybody and their brother started to release disco records. Most of them were not bad at all.. even Ethel Merman and Frank Sinatra's disco records had people on the dance floor. But .. along with the good came the bad .. like any other genre ... record companies have a tendency to release hundreds of records and it is like throwing them at a wall .. whichever one stuck to the wall they would go with. And the record pools were overrun with listening to the hundreds of records that came their way each month. It was hard enough to listen to them yet alone play them. It was overkill ... big time!

Please tell me what is the meaning of each of your following jobs:

producer - *responsible for everything related to my tv show.*

writer - *I wrote the script for each show .. right down to timing it out for commercials to be added while it was broadcast .*

deejay - *I spun records in many local discos. I was the first club dj in Buffalo NewYork back in 1970.*

creator and concert promoter - *I created my TV show. A creator is a separate title the industry gives to those who actually comes up with the idea. A Concert promoter is just that. I promoted concerts in various venues through out the Buffalo area... I booked many top acts at these shows..such as BB King, Santana, Rod Stewart, etc.*

host of tv show - *That title was one I never really enjoyed. I liked being behind the scenes and even as a dj I did not like to talk much. So when I produced the tv show ... someone had to host it ... and it turned out to be me. I could never remember what to say .. so I wrote everything down on cue cards and had my floor director hold them up next to the camera anytime I had to talk in front of it. Most of the times I never looked into the camera at all I just stared at the cue card .. and read it vebatim. It was hilarious to watch .. but very embarrassing at the same time. When the show moved to a broadcast station they supplied a professional host and it made life much easier for me. I still came on each show and did a segment called Make it or Break it ... but the host helped me get through it. He was great ... his name is Kevin O'Connell .. a former radio dj and local tv weatherman. A real pro!*

I don't want to talk with you just about Disco music but also about your work, your shows, Buffalo New York Record Pool etc. etc. To be honest I don't know where to start actually :-)
 Could you give me some chronological events in your professional life with some explanation about each? I think this will be a long answer but please, I really want to learn about you more and other readers want the same.

What a question! I have to go back to when I was a teenager. I loved listening to music and I was lucky to be born in a city where the music being played on the radio was rhythm and blues. It evolved into rock and roll. I would run out and buy the R&B records being played on the air and would bring them to parties with me. I also booked bands at some of the parties .. and in high school and college I did the same thing. If someone needed a band for an event they knew to get a hold of me. I also played the piano while growing up so I joined a blues band in the early 60s. I never practiced much so I really was not a very good piano player. When we opened the show one night for a popular local band ..once I heard their piano and organ player I quit playing then and there. I became that group's manager and took them out of Buffalo to New York City. I sent out tapes to many different record companies but the band did not catch on until Beatle, George Harrison sent me a telegram saying he was interested in producing the band for the newly formed, Apple Records. I had sent Harrison the same tape I sent to all the other companies but once the other ones found out the Beatles wanted the band my telephone would not stop ringing. We had our choice of deals. Even when I tried to book the band in NYC I was up against a brick wall. One club owner said to me: "Whatever good came out of Buffalo New York?" He threw me out of his club and told me not to waste his time. I refused to accept his decision not to book the band .. because they were great and knew if other musicians would hear them they would love them too. This club, the Scene .. was a musicians club..meaning ... the patrons were mostly musicians... big stars too! Every big rock star of the day hung out at the Scene when they came to NY. That is why I wanted my band to play there. Rock legend, Jimi Hendrix was there that night so I boldly walked up to him and asked: "Would you like to hear a good band?" I was lugging a reel to reel tape recorder around with me. No cassettes or CDs back then. He said: "Sure .. let's go back into the owner's office." I told Jimi that I did not think that was a very good idea because the owner already told me he was not interested in my band. Jimi said: "What does he know? The guy is just a club owner. I am a musician!" He loved the band and when the club owner walked into his office there we all were sitting. He asked me: "What the hell are you doing in my office? I thought I threw you out of here?" Hendrix spoke right up and informed him that he loved the group, which by the way was called the Raven. And proceeded to talk the owner into booking them into his club. That is the same club where I first saw the dj playing records using two turntables.

Marty, what does it mean when you say are «Disco Sound System Developer»? Your own sound system was...?

I developed the first sound system used as a disco setup when I took my own system out of my house and brought it to a friend of mine's night club. He was using a juke box then and was not convinced a sound system would help enhance his club. I told him I already saw it work in NYC and at least try it. I did him a big favor by bringing my own system .. and setting it up in the back of his club. I used my band's speaker equipments... two Voice of the Theatre A-7s, and two Altec Falancia's (which are the in home version of the A-7) ... a Dynaco amp., two AR turntables, and a mixer I had the guitar player from my band .. make for me. It was the size of a pack of cigarettes. I used all of my own records too. The place went absolutely nuts from the moment I spun the first record. The rest is history. Every Buffalo club owner came in the week I was there (each night my friend asked me to stay another night) and wound up buying their own systems and hiring djs.

New York City is great city today with lots of night clubs, discoteques, recording studios... Back in the 70's, what was the situation then?

There were lots of clubs all over NYC. Every time you turned around a new one was opening and another one closing. You really had a big choice. Most, if not all .. played the same music supplied from the area dj record pools.

You became very successful, what is your secret?

Get a vision and go for it!

As a child did you have any idea that you would be doing all of this stuff in your life?

I think so... now that I look back at it. I always loved music and television. I did not go to school for it but I learned the business end of it by the skin of my teeth.

I think we must not miss Studio 54? Please some details if you have them?

There is a lot written about Studio 54 ... I think the best book is: "The Last Party ... Studio 54, Disco, and the Culture of the Night" by Anthony Haden-Guest. I suggest you and your readers get a copy of that one and you will be surprised what actually went on in that club. I never hung out there at all. I did attend a couple of their wild parties but I was busy doing other things to become a regular patron.

Which is your favorite artist and song?

You have got to be kidding asking me that question! There are way too many to name. If you check out my discography on my website you will find I worked on many songs back in the disco era. I would not play a song if I did not like it. That is the freedom all club djs have. So ... to ask which one I liked best is next to impossible to answer. I liked them all.

With which artists you had cooperation? (Raven and for example Silver Convention maybe?)

Could you give me more details about each and others?

I already touched base with you about Raven. They were a great band but they decided to split up before they actually made it into the big time. They did not sign with George Harrison and Apple Records but instead with Columbia Records. We were advised the Beatles were splitting up and Apple Records would be no more. It turned out that information was exactly right. But the Raven members could not get along personally musically they were geniuses. When I first stated my tv show I was really fed up with live entertainers. I managed the Top 40 group, the Grass Roots after the Raven split up and enjoyed working with real pros who had actual hit records but that got old too. So when I started my tv show I just had artists come on and talk instead of having them perform. It was very interesting. I wanted them to share with the audience about what it was like working in show business. It was not until after the show moved from cable to broadcast did I start having the different guests perform. We even had disco diva high fashion model, Grace Jones on the show and did not have her sing. The host just talked to her and we later played a couple of her records and she watched the dancers dance to them. Looking back on that segment realize I should have had her perform. She was wild back then and I am sure she would have done a terrific job. As far as Silver Convention ... I remixed Romona Wolf's song: "Step-by-Step" and used it as a theme song about nine of my tv shows. Romona was a member of Silver Convention. Wally McDonald, one of Canada's top disco djs at the time also remixed that song with me.

Marty, you have enjoyed a lot in playing music in your shows no matter if it is on TV or disco clubs etc.? Could you describe for me please one night in disco club and your show there?

Typical night in a club for me was lugging at least four milk crates of records in... checking with the club owner, having a cocktail .. playing slow tempo music to get things going slowly .. and moving into faster stuff after the club got warmed up. I only played hustle type songs. I did throw in a few funk tunes but I had a hustle dancer following and that is all they wanted to hear and I wanted to play. The TV show was the same except preparing for it was much different. I had to write the scripts, pick the music, contact the dancers, call the tv station .. talk to the director, arrange for the hair and fashion people, book hotel rooms as dressing rooms, .. you name it .. I did it! Then we taped three .. one hour shows ... from about 10 a.m. till 4 p.m. We never taped at night until much later in the production. I had more control taping in the day. The dancers would bring three changes of clothing. They loved it! If they came for one taping they and their families could watch them for three straight weeks.

Are you satisfied with all you done in your professional life till today? Would you change something if you could?

Yes .. I am satisfied with my professional life. And no .. I would not change a thing. What happened back in the 70s is now history and even if I wanted to change something I couldn't and wouldn't.

Could you tell me about the most special moment(s) in your pro life during your great career?

There were many special moments ... I think meeting the different famous artists along the way is something I will always cherish.

What kind of music do you you listen to today?

I still listen to '70s disco hustle songs. I am thrilled to see and hear artists bringing back that style. I think more and more will come in the future. Many techno songs .. I understand... are just samples of what we spun back in the '70s.

This interview will be released on Anfranod «Koto» Maiola's site and I wonder if you ever heard of Italo Disco Music before this, the style of disco music produced in Italy?

No. I am not familiar with it at all. Yes.. I have seen the words written on various websites but am not quite sure what the music is all about. But I bet it is good.

Koto is one of the greatest italo artist among the others so what do you think about his music?

I honestly have never heard his music.

In USA at the beginning of 1980's appeared some great men, like Patrick Cowley, Bobby Orlando and they made lots of great songs. They called that style of music High Energy. Are you familiar with that style?

Not really. I was out of the music business after disco faded in the early '80s. I refused to play anything that wasn't hustle music. When the records companies started to push punk music to us through the record pools I knew my disco music business days were over.

Marty, what are you doing today?

I am semi-retired and I look after the medical care for my mother who is quite ill. I did the same for my father until he passed away five years ago. I got involved in the stock market a long time ago .. before the internet stocks even were around .. so I saw them coming and got involved early and got out before they sank.

Internet is here, and thanks to it, we can now talk about various people and we can talk about you. Thank to the Internet we can meet and learn about great guys like you are who deserve many nice thoughts about contribution to Disco music. What do you think about Internet and his role in music life?

In the beginning I thought the Internet would be an exciting place for music... but like everything else those days have to come to an end. The major lawsuits have stifled the Internet music innovators and I do not see it getting any better down the road. In fact, I think new laws are right around the corner and pretty soon all the music internet sites will be treated just like radio stations ... and will have to pay big time. I guess I can not blame the artists for making the government protect them. It is their only source of personal income.

Can you tell me your plans for near future?

Sure ... stay retired ... finish writing my book, see the Disco Hall of Fame (tm) come to life, and maybe do some public speaking. I even thought about doing a new dance tv show ... based on the same principles as the last one. The jury is still out on that idea. I would only produce the show as I saw it .. and would not be too excited about including many of the dance music songs out there today. But I think there is a need for another dance television show.. I just am not sure it is me who is suppose to produce, write, and create it. I maybe...as they say: "over the hill." I also want to complete a video documentary.

GIOSUE IMPELLIZZERI aka DJ Gio MC 503

(June 2002)

My first thought about you was your name. Giosue', for me personally very difficult to pronounce it! :-) Also I thought about Giorgio Armani, his nickname Gio :-) Who is Giosue Impellizzeri?
First of all, ciao Zeljko and ciao to all friends that read this interview. Giosuè is my real name and also in Italy isn't very easy to pronounce. Giosuè was a bible character and was also a very famous Italian writer born in 1835: Giosuè Carducci. He wins also Nobel for literature in 1906. Giosuè Impellizzeri instead, is Italian DJ-producer and journalist. I like very much figurative arts...infact I'm also student at University-arts.

How you began with music and when?

When I was 7 years old, I play piano. I study this instruments for 11 years but now I concentrate my energy to electronic music and journalist-work. The first sound that I was like is Lorenzo Cherubini alias Jovanotti...his first productions in English languages was magic for me.

I have read somewhere - techno journalist! Is that correct? Could you tell me please more details?

Eh eh eh...it's correct: many people call me «techno-journalist» because I prepare every week article, review, interview, charts of techno sound for TDW and other Italian magazine. In Italy techno music is not very appreciated but I think that techno sound is the future and for this reason I believe totally in this kind of music. For me electronic music is a new form of communications. Probably in Italy there aren't many techno-journalist because the really techno is not understanding but I hope that the people appreciate my work!! :-)

Tell me about "Commodore Generation"? Explain to me and to others the meaning of these words.
It's a very cool question: "Commodore Generation" is my first track, released few months ago (on April) on GAS Records, Italian techno label. "Commodore Generation" is very appreciated from many DJ's of Gigolo (the German label of DJ Hell) as Tampopo, Capri, Vitalic, David Carretta, Zombie Nation ... besides, "Commodore Generation" is remixed by my heroes from Finland, Ural 13 Diktators: the version of Lauri's is very superbe. "Commodore Generation" (taken from "Android's Society E.p.") is a special track, that follow electro-astral style. "Commodore Generation" catapult u in the world of videogames born 20 years ago thanks to very particular sound and singular acclimatizations. Why "Commodore Generation" ?? I love 80's sound and 80's game...when I was child I play (with my friends) with Commodore 64, Amiga, Atari ... ehehe...very old games. I like very much the games from 80's and one day I listened the melody of old soundtrack for C64: with this inspiration I prepare my track. "Commodore Generation" is dedicated to all Commodore boys and all players of old games ... I'm a first members of Commodore generation !! :-)

You are deejay, journalist, artist, web designer, have I forget to mention something more or I said too much?

I'm DJ (from 1992) and journalist from 1996 but I'm not web-designer...unfortunately I don't know very well the technology of web-site and I prefer collaborate with web-master... :-)

Your most cool occupation in your life?

At the moment, I'm journalist for TDW and for other Italian magazine as Jocks Mag, Cubase, Trend Wave. Few days ago start the new collaboration with Molto Records (the home of Stik) about reviews of his productions. I prepare also new productions: on next September, will be release on Gas Records, my second single that will contain one surprise: the new remixes of

"Commodore Generation", by Psychodelia Alpha, a magic duo from Belarus. In the e.p. will be also "Commodore Generation" (Press Button Mix) and other unreleased tracks as "Humanoid", a mix of acid and big-beat. On next autumn will be release also my new-single: 80's sounds with strange acclimatizations !!

Your favourite music style and the influence on you?

My favourite kind of music is electronic techno but I like all music style. I think that the music is a think for living better. At the first time (when I was 13 years old) I listened commercial sound but, from 1994, I prefere electronic music. On 1995 I play «Maquina Style», a special techno from Spain, on 1996 I play progressive-acid, on 1997 I play hardcore...on 1998 I discover electro-beat with Gigolo records and Disko B. In my tracks I put my emotions and my sensations ... My style taken a little inspiration from Kraftwerk, the band from Düsseldorf born in the 70's.

Hi NRG and italo disco. For me personally 2 magic and the most beautiful and best music styles on this planet. For you?

Unfortunately I don't know personally the age of hi-nrg and italo disco because in the 80's I was very little child....but in the last years I listen many tracks from 80's and I think that on the 80's the music is very cool because the producers make more experiments than now.

Your first record you bought?

Eh eh eh...I don't remember very well but I remember this episode: when I was 12 years old (1992) I bought with my friend Marco a package of 20 old records for few money....it was a special price! :-) I think that the first record that I play was "Move Your Feet To The Rhythm Of The Beat" by Hit House. I remember also "Your Love Is Crazy" by Albertino feat. David Syon, "Everybody" by Cappella, "No Way Out" by Zappalà, "Carico Carico Carico" by Do It!, "Gipsy Woman" by Crystal Waters and "We Gonna Get It", the first production of Mauro Picotto.

Your first record you made?

I compose music from 1995: in the beginning I haven't instruments and made only bootleg with my turntables. On 1998 my parents bought (for Christmas) the groovebox Roland Mc-505 and with this machine I compose my first demo. I send many package to record-label with my demo-tape but the first records release is "Android's Society E.p." on GAS Records. About the remix, I make acid-version for "Heartattack" by Mike Nero (german dj-producer) and this version probably will be release also in Italy on the next month.

Are you familiar with Koto music?

I know Anfrando and I think that he is a very cool producer. I like very much his style but unfortunately I don't know very well all his productions. I hope that one day we meet face to face after many e-mails !!

Your site www.thedanceweb.com is completely in Italian language, as I know. Is there any chance for English version?

TDW (www.thedanceweb.com) is a most important italian web site dedicated to music (dance, house, techno, electro..), nightlife (dj's charts, interview, discotec) and hi tech (hardware, software, recording studio). The update is everyday. Everyday there are more of 2000 visitors !! From 1 january 2002 TDW is also on radio and television. I work for TDW from 1 september 2000. Unfortunately only house review and house interview is translate into english languages but I hope that from next september will be on-line also english version of TDW. International communications is important...

I saw on your site interviews with great Italian musicians, Koto, Prezioso, Carolina Marquez to mention a few. Could you tell me more about this side of your work? (Unfortunately, I don't understand a word of many interviews on your site because I simply don't know Italian language and this is pity!)

TDW have 3 sections: Music, Nightlife and Hi-Tech. I prepare review, article and interviews. My interviews is about techno-electronic dj and producers and appears only in Nightlife area. From september 2000 I make many interviews with famous producers as Dj Arne L I I e Mirko Milano, Trance Generators, Massimo Cominotto, Paolo Kighine, Mario Più, Lange, Mijk Van Dijk, Joy Kitikonti, Francesco Zappalà, Y.O.M.C., Ural 13 Diktators, Emmanuel Top, Koto, M.I.K.E., Tony H, Tankis & Savietto, Nebula, Warp Brothers, Cosmic Gate, Gianni Parrotta, Al Ferox, Rimini Peter, The Horrorist, Rexanthony, Zombie Nation, Vitalic, David Carretta, Thomas Schumacher, Chris Liebing, Massimo Vivona, Monika Kruse and so on...I like very much discover new-talent and for this reason I make interview also for new artist as Capri (from Argentina), Energun 22 (from Belarus) and Ural 13 Diktators (from Finland). I'm the first italian journalist that spread the sound of U13 in Italy and for this reason I'm good friend with Lauri Virtanen and Lauri Pitkänen. I hope that very soon my interviews will be on-line also in english language.

I rather say dance music then techno (to be honest I don't like techno music) but I have noticed that many Italian deejays were guest in disco clubs in Croatian part of Istria. Have you been in Croatia maybe?

Unfortunately I never play in Croatia but I hope that in the future, the croatian disco-clubs call me for electro/techno dj-set. I'm not famous but I hope that my work in the music-section will be appreciate.

Next is question what I am asking everyone – your favourite artists and songs? And if you can explain me what is the reason you like them the most?

It's another good question: for me there are very very many cool artists...in the last period I appreciate very much the sound of Lab Insect, Kiko, Bybo, Polaaroid, Japanese Telecom, Dr. Shingo, Codec & Flexor ... my favourite artist ?? Mmm ... David Carretta, Terence Fixmer, Vitalic, Ural 13 Diktators, Westbam, Savas Pascalidis, Michael Baur, Dj Hell, Johannes Heil, Christian Morgenstern and many others. About songs, I remember the magic moments were I played "You Gotta Say Yes To Another Excess" by Great Mission (a project of Yello and Jam & Spoon), "Oasis" by Paragliders (Oliver Lieb & Thorsten Stenzel), "Suicide Commando" by Dj Hell, all "E.p." by Junk Project, the first productions of Storm, "Lizard" by Mauro Picotto, "Hypno Fly" by Mr. Bruno Togni I like this tracks because for me it was very experimental. I love new sound and new-groove and I consider excellent the experimental-sound from France and Japan: Oxia, Kiko, The Hacker, Tampopo, Endrik Schroeder, Bastien Grine, David Carretta, Paul Nazca, Terence Fixmer, Kagami, Takkyu Ishino, Tobi Izui, Ray Kajoka and so on. I like very much synth pop from United States as Fischerspooner and Crossover, and experimental electro by Japanese Telecom and Dopplereffekt from Intuit Solar Records.

I am 100% sure I didn't ask you something what is very important for your professional life so please tell me by yourself?

My «music-life» was born about 12 years ago: when I was child, I play at the birthday party of my school-friends. I dislike dance and my objective was play the records for enjoy my friends. I remember when I buy the records for play it with my friends on saturday night ...

Your professional goal is...?

I hope that one day I can open my personal label where I can produce new-artists and new music. I would become A&R....

Your private goal is...?

I study yet at University for become a final-year student...I hope that also the study-way will be ok as the music-way.

Your music dream is...?

Eh eh eh...my music dream is become a good dj and producer but I love the art of journalist. If one day I gain many money, I would create a music-magazine.

Do you like Internet? :-) What are the good sides and what are the bad sides of the Internet for you?

I use internet every day (for my works) and I think that internet is very important way for me because with it I can entry in the music world. With e-mails, all is more easy than 5-6 years ago, when I prepare review with tapewriter and send it via post-office....but everything had good faces and bad faces. Internet is bad for pornography sites and home-page dedicated to violence....and I hate really the virus !!!!! Another bad thing is a free-mp3....if I like one track I buy the record and not make download from the web.

How do you see your music future?

I try to make experimental music for the new-generation of people. The future is now and the electronic music is a good way for understand it.

Is there any person on this planet you would like to meet in future?

On april 2001 I went to Mannheim (Germany) for Time Warp 12, very important rave. I make interview with many dj-producers as Chris Liebing, Talla 2XLC, Toni Rios, Pascal F.E.O.S., Kai Tracid, Mauro Picotto, Sven Väth, Monika Kruse and so on but one day I hope that meet my big friend Ural 13 Diktators, Dj Hell and all Gigolo team, my friends Psychodelia Alpha and Energun 22 from Belarus, Capri from Argentina ...and many other friends!! :-)

Do you have any message for readers at the end?

If u like become dj-producer-journalist, believe totally in your quality and in your work. Unfortunately in the first time the things aren't very good but with time and energy the dreams come true. Music make my dreams come true.

Thank you very much for your time Giosue!

Thanks very much my friend Zeljko !! I hope that interview is ok! :-)

DJ VERONICA

(July 2002)

Hello Veronica. It's great feeling to talk with you, with female deejay, so please tell me about yourself? Who is Veronica?

I immigrated to Canada from England when I was 4 with my parents, who had only \$800, so I think that is what makes me a hard worker since my parents had to work so hard. I like to think that I inspire other DJs, and I have always been a music-lover.

I love to travel and play out of town as often as possible. I also run a few nights in Vancouver, Canada (where I live now) and I try to get new DJs out playing their first gigs.

I also do other things too! I love to snowboard, I used to be a florist (I ran my own Flower company), I am politically active and I like the outdoors: hiking, boating, etc.)

Being a female deejay, how it looks like?

Being a female Dj, well, I can't compare it to being a male DJ really...I guess it's the same. In past interviews I have been asked if I think that men play differently than women, and my answer to that was that I think everyone plays differently from one another, so it's hard to say.

Do you think that «deejay world» is men's world? In your opinion is it harder for girl to become famous deejay?

Sometimes. I think it's funny how when I show up at a club and the bouncer will let in the guy who is carrying my records and ask "are you with him?" and I will say, "no, he is with me". I usually think it's funny. I think the world is predominantly a man's world (thinking about the world as a whole, not just the 'western' world).

Is it harder? Well, I am not sure, in some ways it may be easier as people like the concept of a female DJ, but in some ways it is harder as the expectations can be greater at times. To become a successful DJ, one must give it 110% effort, regardless of gender.

Tell me please how you begin with music and deejaying?

One night I was driving down the street & I heard music on the radio...it was "Blue Six: Sweeter Love", and I was amazed, so I telephoned the radio station (there were no house music shows in Vancouver at all back then that I knew of (not even hip hop, just top 40 and country!) so I just had to go & see what was going on. I telephoned & said, "I must come to see you, where are you?" and they gave me the address. It was a co-op radio station, and there were two guys there DJing-I thought that there was a party going on there, but there wasn't. It was their first week doing the show. The next week, they received so many telephone calls (as I had told everyone about it) that they asked me to be their producer! Not knowing exactly what that entailed, I agreed, as I just wanted to be apart of this music that had so moved me.

From that point, the rest is history. I produced the show, hired DJs, and then one particular Dj I met through doing this show, DJ Kelvin "Monk" Noel, taught me to spin. After that, I was on my own and I would ask other DJs if I could watch them, and many were kind enough to let me.

Could you tell me in chronological way your «music way»?

I started off liking Madonna as a young child, and grew up on her music, and have always loved her music. (I flew to Las Vegas to see her in concert last year.) Then I got into rap and hip hop while I was about 10 years old, starting with Beastie Boys, Run DMC, Africa Bambaata, Public Enemy, Grandmaster Flash & the Furious Five, Cameo, among others. I also really enjoyed black gospel music, the kind you would hear down south in churches, though I never heard it live. Then I got into Little Louie Vega, and then house music in general, as well as Bjork.

As I have noticed you are travelling a lot?

I am travelling as much as possible as I love to travel. I have DJ'd in Hong Kong, Spain, Australia, New York, Seattle, and all over British Columbia (the province I am from in Canada). I have also lived in Fiji, and I was born in England. I have also travelled to Hawaii, France, Monaco, Los Angeles, San Francisco, Montreal, Quebec City, South Africa, Oregon, Mexico, and probably more places I can't think of right now!

Your coolest place where you worked?

Australia & Hong Kong are tied for first!

Describe me your feelings when you play music?

I am not sure how I feel when I play, I kind of 'zone out' in a way and I am in my own world, with the people dancing. When I DJ, I have no cares in the world. It is truly an emotional experience that I love. Sometimes when I finish playing I feel so high, in a way that no drug could ever compare with.

What style of music you are playing?

I am playing all styles of house...I cannot commit to a particular genre of house music, as my music is venue-dependant. But...the music that I like the most right now is tek-house, a little on the dark & sexy side, with a driving marching beat. Does that make sense? It's so hard to categorise music sometimes as everyone has their own definitions.

Veronica, one very big problem today in nightclubs and discotheques is using drugs by very young people. Tell me about it, please? How to solve this problem?

I have a degree in criminology & sociology, so you may think that I have some sort of solution to drugs in clubs. In a way, I guess I do, but I doubt that it would happen any time soon...I believe that if drugs were legalised & regulated, they would be safer. At least people would know what they were doing. Because drugs are legal, they are also lethal sometimes as they are mixed with substances such as various poisons. Throughout history, humans have sought to alter their states of consciousness, so I think that this is a part of human nature. Some runners seek 'runners highs', some natives seek spiritual awakenings through 'peyote', some use alcohol, which is a drug as well, it's legalised because the government makes money in taxes on it, nit because it is safe. There are more deaths as a result of alcohol than most all other drugs combined!

Yours favourite musicians and songs?

Oh my, so many, I will give you some of my favourite artists: Terry Francis, Jay-J, Chris Lum, Trevor Walker, Prophets of Sound, Bjork, Madonna, Little Louie Vega, Public Enemy, and SO MANY MORE!!! Too many to name!

I have heard only for one female deejay here in my country Croatia, it's DJ Virgin Helena who plays electronic music. But you have mentioned to Anfradno do I know DJ Sunshine, unfortunately I don't so if you can tell me a bit about her and are you familiar with deejays from Croatia?

*I would like to meet DJ Virgin Helena. Please pass my contact info on to her! All I know about Sunshine is that she seems to be doing quite well and I wouldn't want to speak for her, but I can give you a link to her: <http://www.divadjs.com/DJs/MissSunshine/misssunshine.htm>
I am not very familiar with many Croatian Djs... but I am sure I will be soon after this interview is on your website! :)*

Have you ever being in Croatia in past? Or you maybe have planned to come?

I have never been but I plan to come one day! My grandmother used to go to Croatia for summer holidays & I have seen pictures & it seems lovely.

One more question about Croatia's parties. Have you ever heard for parties under names: Future Shock, Valcana Beach party (this party is under sponsorship of MTV). Also every New Year's eve we have big party in our beautiful city on the coast, in Dubrovnik, and I think this New Year's party is under MTV's sponsorship as well but I am not sure?

Sounds amazing, but I have not heard of them...I guess I am too far away!

What is the music situation in Vancouver, in Canada generally? In disco clubs etc.?

The music situation in Vancouver is great: there are loads of great DJs and artists, like Tracey D (<http://www.chicksmix.com>) and DJ Tomek (<http://www.breakthatbeat.com>) as well as many others (listed on my website <http://www.djveronica.com>). It is a small city though, and therefore there are not too many clubs to choose from compared to many other cities I have visited. Also, the clubs close at 2am, which is so lame! But afterhours clubs open afterwards, so that is a lot of fun, but they get shut down a lot by the police so they are constantly opening & closing & moving elsewhere. In the summer, the outdoor parties are amazing. I did a review on a party I played at recently. It is here:

<http://www.12am.com.au/newmusic/columns/veronicasvibes/090702.html> and I also did a review of one of my new nights which is here:

<http://www.12am.com.au/newmusic/columns/veronicasvibes/170702.html> with Tracey D which included drummers (Guinness book record holder drummer!), vocalists, sax players & DJs, including Little Miss Large (UK), and DJ Rhiannon with an all female DJ line-up, so I really do love the Vancouver scene, as that's where I got started!

Veronica, do you see yourself as famous deejay?

Not really famous, but getting to be known, yes. :-) I mean, I haven't been in Mix Mag magazine or anything, but maybe one day!

The most quality music comes from which country? Is it maybe USA or UK or Italy or Germany...? I think this is tough question and not easy to answer or impossible?

Tough question indeed! Maybe USA, UK, Asia, Australia, Germany, Sweden...oh I just can't answer this question, sorry!!!

Could you tell me a bit about your work on MTV Canada?

I have been on the show Select (MTV Canada) 8 times now. I have met many celebrities from being on the show, and I have had several interviews, which will be on my website soon! I love being on TV as it's so much fun! I used to get a little nervous, but now I really look forward to it and I am not nervous at all. I have also gotten quite a few out-of-town DJs on the show too and they have all thoroughly enjoyed themselves!

Penny for your thoughts now, in this moment? :-)

How many more questions??? Just kidding! :)

What is your goal Veronica?

So many: producing tracks, DJing in 5 continents, so far I have done 4! I want to DJ in Africa along side steel drums! I also want to travel as much as possible.

*Veronica, is the future now, at this moment, and how do you see yourself in future?
I see myself being happy, no matter what I am doing.*

I saw on your web site many events to come where you have performance?
Oh my goodness, all over the place...one of the nicest places in Vancouver where I will be playing is at a place called Heaven On Earth.

Have you anything to say more what is important and I haven't asked you and I am sure I missed many things?
Well, I wanted to say to anyone who wants to be a DJ that it is very possible! If you like music, can count a beat, and are determined, you can do it! Some DJs make it look complicated & confusing, but it is not!

Do you have for me and for readers any exclusive news at this moment?
I will be Djing at the AIDSWALK for Vancouver again this year. I don't know if you have something like that in Croatia, but if you do, please support it!

OK Veronica, I think this would be all for this time. I want to say you big thanx for your time and I wish you further many nice moments in your music and in private life with lots of success. Bye. Thanks very much! I wish you luck with your website & wish you all positive vibes & good things to come! Thank-you for the interview & the thoughtful questions!

TONY CURRIE

(March 2002)

It seems from my point of view, that Tony Currie is one of the important persons of British radio and TV?

Kind of you to say so, but I'm just a cog in the wheels! Over the years I've been to many places and done all sorts of things – some at quite a senior level, others less so. But I've worked just about everywhere and know a lot of people so perhaps I'm not so much important as notorious?

Your biography I have read is very interesting so please Tony let's start from the early beginning. Who is Tony Currie?

Born in 1951 (the year the radio jingle was invented) in the seaside town of Ardrrossan on Scotland's Ayrshire coast. From the age of 4 I was interested in radio and television, and learned to read using the pages of the RADIO TIMES, which is the BBC's weekly programme guide.

One of my wishes was being radio deejay. You were only eleven years old boy when you obviously knew what you want in your life. This is very mature for 11-year old boy. Tell me how everything begins?

A schoolfriend had an old ex-army microphone which he gave me. We plugged it in to the back of the old (valve!) wireless and found we could speak through it into the radio. A few twisted wires and the addition of a clockwork (wind-up) gramophone and RADIO SIX was born.

My schoolfriends would come to the house and present programmes after school ended for the day. We had programmes about stamp collecting, travel, things like that. But I was happiest playing records and hosted shows with names like "Disc-Jockey's Roundup".

As I got older the equipment got more sophisticated and by the time I left school, I had a semi-professional studio complete with its own (illegal) FM transmitter. We also broadcast a weekly programme to an old People's Home next door, and then I got involved in the creation of the first Hospital radio service in the city of Glasgow.

How hard is to set up radio station and did you have lots of problems in that process? Especially because you didn't have experience. Your first radio was Radio Six International. Please could you give me more details how you decided to "open" radio station.

Well, after the home-made studio in the attic of my parent's home in Ardrrossan, I started to record a weekly programme for radio station KPFK in Los Angeles. The "Captain Midnight" show aired on Saturday night. Then I got a job as the very first presenter on Scotland's first landbased commercial radio station – Radio Clyde – and made the opening announcement and presented the very first show on December 31st 1973.

After a couple of years I moved in to television as a newsreader and station host, and built a proper broadcast-standard radio studio in the basement of my home in Glasgow. Then cable TV started in the UK, and we turned Radio Six into Europe's first commercial cable radio station. It was carried on FM on cable systems in Glasgow and Aberdeen.

My wife and I ran that for a year, but lost rather a lot of money on it – it was the early days of cable and we didn't have enough subscribers to make it viable.

I then got a job as Controller of Programmes at the brand-new Cable Authority, which was the government body regulating all cable TV and radio in the UK. I was responsible for 56 TV channels and 20 radio!

When I left that job six years later to run an Asian cable TV station, I set up a company ("Radio Six") to apply for a commercial radio licence in Scotland. But we didn't get the licence, sadly.

What is the secret of your success?

Enthusiasm. And optimism.

What was the feeling then?

Well I've always felt enthusiastic. When I was a kid, I believed anything was possible. By the time I was 40, I'd achieved all of the crazy ambitions I had as a teenager, so then I had to start discovering new things I wanted to do. But I've always been excited by what I did - whether in TV, radio or print. I've never worked in anything I didn't find absorbing.

Tony was and still is moving force of many radio and TV stations?

Well, perhaps. In the 70s I was certainly a pioneer of commercial radio, not only Radio Clyde but many other stations like Westsound. And I was instrumental in the 1980s in getting cable television launched in the UK, and I helped many stations to get started, including MTV Europe, Superchannel and others.

Since then I have been behind AsiaVision (the first Asian cable TV station in Europe); I was launch Programme Director for TARA TV (Ireland's first satellite station), and I helped Perekhid Media launch its radio stations in the Ukraine.

What are the feelings when you do good job, when auditorium and TV watchers are satisfied?

Please, describe me your feelings.

Hmm. Makes me happy, I guess.

The hardest event in your professional life?

Closing down radio Six as a cable station when we knew it wasn't a financial success. It was like killing one's own child.

May i ask you something about your personal life?

Sure

Was it hard to make professional and private life to go together?

They're inextricably linked. My wife is a well-known broadcaster and producer; my daughter is an actress, director and broadcaster; my elder son is running a student radio station....

I guess you had good co-operators around you? How important is to have good co-operators around? Or is it maybe better if you can do all work by yourself? Then you don't depend of any help from others.

One-man bands rarely work efficiently. Few people have ALL the skills necessary to go it alone. It's crucial to develop an instinct for hiring the right people. When I set up TARA TV we had a fantastic team, who all worked together wonderfully. I hand-picked them. It took time but it was worth it.

Tony do you think you could have done something better in your professional life and if you could have chance now would you change it? With this question, may I ask you do you regret about anything?

No, no regrets. No desire to change anything I did. Sure some things didn't work, but that's how you learn - from past mistakes.

Tony, do you consider your work only as work or you have reached the state of mind when you consider your work as hobby? If so, when is the moment when work stop become work and goes as hobby?

I've always considered work as a hobby. I'd hate to have to get a "real" job. As long as you are positively itching to get to work, then it's probably a hobby!

What style of music you have preferred in your radio shows and what kind of music do you listen today?

I've hosted shows featuring every possible kind of music. I'm particularly fond of big pop orchestras - like Herb Alpert, Horst Jankowski, Sounds Orchestral, Tony Hatch - and produced compilation albums by the latter two for Castle Communications here in the UK.

I listen to all sorts of things - right now the CDs scattered around the office include Petula Clark, Nirvana (the original 60s group), Cypher (described as 'the new Moby'), Dido, Nancy Sinatra, Sounds Orchestral, and two new albums due out on my Recur label, one by Siegfried Merath and the other a single I recently produced by the Lucy Reeve Big Band.

Your favourite artists and songs?

Sounds Orchestral, Tony Hatch, Petula Clark, Herb Alpert, Percy Faith, Jackie Trent, Laurie Johnson.

Songs - too many to name just one. But if I had to, it would be Lee Hazelwood's song "This Town" as sung by Nancy Sinatra.

On the Internet we all can here Radio Six broadcasting. With the Internet some limits disappeared and what do you think about Internet and chance for all of us to find out more, much more about various topics?

It's a wonderful invention but like everything else open to all sorts of abuse. And I think the current copyright situation is a mess. But it will sort itself out eventually.

Since you are a public person I have to ask you what do you think about positive and negative influences of Internet on people, especially on young people?

I worry about the hideous quantity of cheap nasty pornography that seems to dominate the Net. And there are some seriously weird people ready to take advantage of youngsters with their crazy ideas.

But on the other hand nothing before has ever managed to get so many people from different cultures and countries talking to each other - like we're doing now! And that surely must be a good thing for mankind.

What do you think about today's music and could you put some parallels between music when you were teenager and today?

I'm not wild about much of the current dance music and I really don't like the aggressive, expletive-filled rap records. But then my Dad constantly complained that the Beatles couldn't sing!

Do you think music has age? Maybe this is strange question but i think music doesn't have age, music is timeless!

Cheaply-made music that's designed to make quick money for the record companies has age. Music that comes from the heart and from the soul is ageless.

This interview will be published on Koto's site. What do you think about his music and are you maybe familiar with Italian disco production from mid 80's? If so or not, please more words about this :-)))

I like Koto's music (otherwise I wouldn't be here, would I?) and I find the Italian disco style (or Eurobeat) very engaging, happy music. It's also well made and much more effort goes into it than some of the cheap stuff coming out of England. I loved Scatman John, by the way and was very sad when John Larkin died.

Tony, you are journalist as well. Could you tell me more about this side of your work? Your work for magazines for example?

I used to write the radio column for BROADCAST magazine, and have had my own column in various trade papers. For a while I reviewed educational TV programmes for the TIMES EDUCATIONAL SUPPLEMENT. I still write often for the RADIO Magazine. I enjoy writing, it comes easily to me.

I wonder is it hard to write good book? I've tried to write book under name "History of disco music" but it's not easy and also you need lots of time for writing, not to mention knowledge and experience.

Always best to write about something you know and are passionate about. Writing a good book, however, requires a good grasp of language and grammar as well. Spelling helps, too!

What do you think about critics?

I used to be one. So I think they're very useful!

Will you tell me about any funny moment in your professional life, no matter is it from radio, TV or magazines?

Once I was painting the living room and ran out of paint. I hopped on a bus into town to get some more. I was wearing my old painting clothes – yellow cords, a yellow woolly jumper and a horrid red and blue woolly hat my mother had given me.

As I got on to the bus, a very big woman at the back beckoned to me to come over to her. "Hey, you" Come here!" The bus started up and with difficulty I lurched to the back of the bus.

When I got face-to-face with her she looked at me with disdain. "Are you the wee lad on the telly?" (translates to – Are you the small guy on TV?) I nodded. "Aye, I thought so. Away and sit down!"

That put me in my place!

Tony, are fans important for you? Do you answer all e-mails you've got from various people?

Fans are important. Without them you're nobody. And I always reply to emails and letters. Only if they become persistent and annoying do I stop.

Tell me more about your books?

First book is a short one – The Concise History of British TV. Originally commissioned by the Royal Television Society for their monthly magazine "Television" it was designed as a very quick and easily-digested romp through TV history for students and newcomers to the business.

The second book is much bigger (350 pages) and is the complete and hitherto untold story of the BBC's programme magazine. The RADIO TIMES was the world's first listings magazine and holds the record for the biggest circulation of a weekly paper. It's a great story. I started collecting RADIO TIMES when I was four and I always wanted to write the book. It was a labour of love.

I've completed a history of the early days of Radio Clyde - that's waiting to be published. I'm now writing a history of Alexandra Palace - the London building that housed the world's first television station - and a short book about the early years of British commercial television.

OK Tony and for the end some thoughts about your future, about your next "projects" and similar stuff? I wish to thank you for this interview.

Oh, who knows what's around the corner!! Thanks for the chat - I enjoyed it.

CREDITS & THANK

My life wouldn't be so nice and good without two of my friends who deserves my gratefull till the end of my life and they are Prof. Alen Milkovic (<http://www.italo-disco.net>) and Dr. Denis Music. Thank you guys for being such a great friends to me!

Also i have to thank at the begining to Karine Sanche, great young French woman and eurodance fan, for publishing my interviews on her great site <http://karine.sanche.free.fr/>

Big thanx to Alex „Euroflash“ who published my interviews as well <http://www.ld-sign.com/italo/>

I wish to thank also to:

Mark Knight
 Darjan Smolar
 Ivana Vicic <http://scroll.to/ivana>
 Paul Ridley <http://kodakexpresscamden.hostinguk.com/index.htm>
 Tanya Papec Ridley
 Mirko „mB xciter“ Barbir
 Renato Barlesi
 Piero Aresti <http://www.piero-aresti.com/home.htm>
 Marcello D'Azzurro <http://www.ivalenti.net/>
 Max Robin <http://www.geocities.com/max90765/>
 Andy MacLennan
 Darko Ban
 Robert Manestar
 Vedran Vujcic
 Mauro Farina
 Thomas „Tom Hooker“ Barbey
 Eddy Huntington
 Roberto „Savage“ Zanetti
 Paolo „P. Lion“ Pelandi
 Federico „Fred Ventura“ Di Bonaventura
 Paul „Gazebo“ Mazzollini
 Anfrando „Koto“ Maiola
 Giancarlo „Aleph“ Pasquini
 Fabio „Ryan Paris“ Roscioli
 DJ Veronica
 Giosue Impellizzeri
 Tony Currie
 Marty Angelo
 Denis Curman
 Claudio Accatino & Federico Rimonti
 Tiziana Fraccaso
 Joy Peters

... And many other that i forgot!