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**TOP 10  
CHART ALBUM  
IN GERMANY**



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# MUSIC & MEDIA

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Music &  
Broadcast  
Trade Magazine

## Nova Challenges Swedish Ad Laws

by Chris Fuller

Swedish local station Radio Nova has challenged the national laws prohibiting commercial radio and TV by becoming the first station in

Sweden to broadcast advertisements. Nova is boldly declaring that it will fight its case in the European Court of Human Rights in Strasbourg if the authorities attempt to close down the station.

## Espana Staff Jailed In Stones Row

by James Bourne

Three employees from Radio Espana Top 97.2, a Madrid FM rock station, spent a night in the cells after being arrested at Madrid's Vicente Calderon football stadium on June 16. The two DJs and a technician were accused of attempting to transmit the Rolling Stones concert live by tour promoters Creative Entertainment Group (CEG), a charge the station denies.

Fino Sloggioco, head of CEG, claims that by the time the three were discovered, Radio Espana had illegally broadcast almost all of the concert live

continues on page 3

has a weekly audience of up to 250,000 (Radio Sweden survey) within an 80 kilometre radius of Vagnahrad, a town 80 km south of Stockholm, began to broadcast ads two weeks ago, all from local businesses.

Nova MD Claes Nydahl says the move was due to economic necessity: "We have not made any secret of it and so far there's been no reaction at all from the authorities, who are always very slow to act. We think it is ridiculous that a country such as Sweden still has no commercial radio or TV. Eastern Europe has already overtaken us on this.

"Our action is aimed to test the current legislation

continues on page 4

## BPI Holds Back Support For New UK Sales Chart

by Hugh Fielder

chart which was set up following last December's decision by the BPI to terminate contracts relating to its chart with Gallup, Music Week and BBC Radio 1 at the end of June.

It is withdrawing its 670 Epson data gathering machines from retailers around the country and ending the code of conduct by which it

controlled and regulated its own chart.

"The BPI does not feel it can take part in a chart in which it does not have an equal partnership. So far we have not been offered such a role," said a spokesperson.

Music Week, which announced its intention to establish a chart in conjunction with Gallup and BBC Radio 1 back in March, has set up a company called Chart Information Network (CIN) to commission the new chart from Gallup and handle its syndication and commercial exploitation.

CIN has already made arrangements with the BBC for the chart to be broadcast

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George Burns - addressing delegates in Heidelberg

## Radio Express Delegates Hear Talk Of Change

by Deborah Turman

A lack of new and exciting music, coupled with technological developments, may lead to the eventual demise of music radio, according to US media consultant George Burns. Speaking at a two-day seminar held in Heidelberg, Germany last week by Los-Angeles based syndicator Radio Express, Burns predicted an increase in talk and information formats in the long term.

He told delegates: "Be alert to the fact that music radio may be on the decline. People are getting their music from other sources, they can listen to CDs in their cars and will soon be able to subscribe directly to

digital audio systems. As a result radio may have to cast around for something else, such as information programming."

Burns, who is president of Burns Media Consultants, added: "Even when radio exploded in the US in the 50s and 60s, the music being played provided information. In that case it was about sociological changes; the peace movement and the use of drugs. With exciting acts like the Beatles and The Rolling Stones, these issues spurred on the success of music radio!"

He later told Music & continues on page 4

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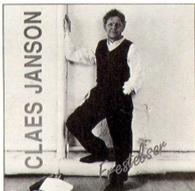


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N E W S

# Capitol Takes To US Airways

by Susan Nunziata

Capitol Records in the US has formed a digital cable radio channel to give its artists airplay exposure beyond what they now receive over the airwaves.

The commercial-free Capitol Records Channel will debut this summer on Digital Planet, a 91-channel transmission service created by Digital Radio Laboratories Inc (DRL). The new channel will transmit the label's music via satellite through cable TV systems to a special tuner in consumers' homes.

Current and catalogue music from Capitol will be programmed on its channel in genre-specific segments such as black, pop, rock and jazz. The names of songs and artists will be front and back announced.

"The idea was to give an opportunity to further promote our artists in a new and unique manner," says Art Jaeger executive VP of Capitol Records. "We believe that in years to come there is going to be a lot of different methods of delivering our music to consumers."

Nevertheless, Jaeger is not worried about the home tap of the Capitol Channel's broadcasts. He says that it should not be any more extensive than current home taping of radio programmes. Capitol will compile a digital audiotape in its internal recording studio with one or two hour segments and the tape will be supplied to Digital Planet for transmission.

Bill DeLany, president of DRL, notes that discussions are ongoing with other record companies. Capitol Records, as part of its agreement with DRL, will play a part in attracting other labels to the service, he says.

According to Jaeger, Capitol will inform other labels of its involvement with the project. He notes that at this point EMI is not involved in the project and Capitol has not spoken with any other

labels. "This is in the trust sense a test," he says.

The Digital Planet service, previously known as Digital Radio Channel, planned to launch its artists in test markets this month but there has been a delay in coordinating the various elements involved, says Delany.

Digital Planet's decoders are available to cable operators for US\$ 85 per unit including remote control or can be leased for a monthly fee of US\$ 2-2.50 per unit.

In the test cities a 25 to 30 channel version of Digital Planet's services will be offered to subscribers for US\$ 8, a price that includes the tuner and remote. The final price of the service will range between US\$ 6 - US\$ 10.

In addition to the Capitol Records Channel, Digital Planet's test run will offer three Los Angeles radio stations - KNAC, KUSC and KLON - as well as music programming with and without back announcing. □

Susan Nunziata is an editor with *Billboard* magazine in New York, from which this report was adapted.

# BMG Enters Video Magazine Market

BMG is launching three bi-monthly international music video magazines this month specifically targeted at the dance, rap and Blackly metal markets. Dance International, Slammin' Rap and Metalhead are being produced and marketed by BMG Video International and Los Angeles-based Video Publications Industries (VPI) in a joint venture.

The 60-minute video magazines will initially be distributed in 15 countries and French, German, Spanish, Italian and Japanese subtitled versions will be available. They will sell for around £10 in record and video outlets.

VPI head Stuart Shapiro says the emphasis will be on journalistic credibility. "The integrity of our approach is vital. Kids want more than MTV video clips and we'll keep those to a minimum. Our job is to make the concerts and interview footage as interesting as possible by using an informed and entertaining approach. Every interview and feature is filmed exclusively for us you won't see it anywhere else!"

The first issue of Dance International features a profile of Lisa Stansfield, footage from the recent London NRK rave with Snap, Blacky, Ben and Gurr, Josh, plus a feature on the latest New York dance craze, the Bus Stop, which Shapiro believes could crossover to Europe via the magazine.

Slammin' Rap has major features on Tone Loc, Big Daddy Kane and Ice T plus Kid & Prince discussing the new House Party movie. Metalhead has interviews with Kiss and Alice Cooper, footage of Aerosmith in the studio and Anthrax live plus Lita Ford modelling lingerie from Fredericks of Hollywood.

BMG Video International VP Adrian Workman regards the magazines as a long-term project. "We will be adding new titles to encompass other musical styles. Our deal with VPI enables us to produce video magazines of the highest calibre and our aim is to bring this concept to the mass market by making the magazines available at the right price!" □

## España Staff

continued from page 1

from a mobile milk in the crowd. The three accused, Grego, Roberto Carrera Gonzalez, Mariano Garcia Moreno and Juan Manuel Cogolludo Fernandez were not charged and were released at 14.00 the next day.

Sagliocco, who signed an exclusive contract with Los 40 Principales to re-broadcast the concert on June 24, comments: "Radio Espana has been found out this time. It's a matter of principle for the Rolling Stones. It makes me, as the promoter, look bad. It even looks like I let them do it!" Los 40's Rafael Revert claims Radio Espana "has done this before, at Michael Jackson's concert. It's shameful. You can imagine the sound quality!"

Radio Espana, meanwhile, claims that like the state-run broadcaster RNE, it was merely broadcasting 'comments' from the studio. Music director Raul Marchant denies the station was attempting to broadcast or pirate the concert. □



Entrepreneurial UK-based radio fund Radiotrust is close to tying up investments for two new East European commercial stations, one in Budapest and another in Prague. Alastair Shaw, Radiotrust chairman, says both ventures are aiming to launch in the autumn but would reveal no further details. Radiotrust recently put £ 200,000 into a new Warsaw-based station, Radio Solidaris.

However, Ramon Lopez, chairman/CE WEA International, is more cautious about business prospects in Eastern Europe. Advertising the company's recent 1990 worldwide MD meeting in Madrid, Lopez said: "Piracy, rental and trans-shipment are all big problems which we used to face from very distant places like the Far East. These problems are now the doornut of Western Europe and we have to be on guard and protect ourselves from the possibilities of legislative inadequacies and damaging commercial practices in Eastern Europe!"

Swedish promotions company Future Wave is seeking record company finance for the launch of a weekly Swedish dance chart show which it hopes to syndicate to some 40 stations across the country. A pilot show has already been made, presented by SAF Stockholm DJ Bjorn Mohr. Future Wave's Ken Neptune says record industry backing is necessary for a six-month trial period.

MTV has disclosed that its 'Club MTV' and 'Video Music Awards' are among the first properties the company intends to adapt for a radio format for syndication across Europe (M&M, June 16). Harriet Seidler, MTV's New York-based senior VP marketing and promotions, says negotiations are continuing with several syndicators: "I hope to see something up on Club MTV before year end and some Video Music Awards activity this summer!"

The Knebworth June 30 concert witnessed the most extensive co-operation yet between West German commercial stations. The show was broadcast live in four states, Hamburg (Radio Hamburg), Lower Saxony (HR), Hesse (FFH) plus Antenne Bayern in Bavaria, which initiated the network.

Radio Nostalgie has earned FF 65 million during the first three months of 1990, an increase of 22% compared to the same period last year.

edited by Machel Bakker

MUSIC & MEDIA

NEW S

# Westinghouse Ups Jazz FM Stake To 10%

by Chris Fuller

US broadcasting company Westinghouse has upped its stake in London's Jazz FM to around 10% with an estimated £1 million further investment in the three-month old commercial station.

According to Dick Harris, chairman of Westinghouse's radio subsidiary Group W, the increased commitment takes its holding of Jazz FM ordinary shares to 360, which "gives us about a 10% interest in the station as a whole". Harris, who will assume a place on the Jazz FM board, declined to reveal the value of the extra investment though industry sources believe it to be in excess of £1 million.

Harris: "Our initial interest was speculative but Jazz FM's first results show that it is well on course. The station knows exactly where it is going and that makes it extremely attractive to us".

Controversial May research by Audience Selection gave Jazz FM a 14% weekly reach (1.1 million listeners), making it London's third most popular station behind Capital FM and Capital Gold.

The change in shareholding has been cleared by the Independent Broadcasting Authority (IBA), whose approval is required for increased investment by non-EC companies holding more than a 5% stake in UK stations. Westinghouse's 10% makes it the biggest institutional shareholder at Jazz FM, which is registered as

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London Jazz Radio. Around 75% of the company is owned by chairman Jasper Grinling, music director Dave Linn and deputy chairman David Heimann. The remaining 15% is held mainly by station staff.

Grinling says the new investment cements the relationship with Westinghouse: "Over the past few months, we have visited each other's stations and now enjoy a close business relationship. This will strengthen our financial position and increase the expertise available to us at boardroom level. Additionally, the US is one of the prime sources of jazz music".

Westinghouse, which initiated US all-news radio, owns 10 AM and 10 PM slots in the US, just short of national time limits (12 on each frequency). The company established the country's first commercial station in Pitts-

### Radio Express

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Media: "This seminar indicates that there is a high degree of technical expertise and programming knowledge in Europe, but it remains to be seen if music can be pegged to important events, such as the reunification of Germany, and to changing lifestyles and attitudes. That is what is needed if European radio is going to explode. No one here seems excited about new music, they're more interested in new technology".

Burns, who also noted a reluctance among European stations to undertake audience and programming research, stressed the importance of localised programming and said that traffic reports are one of the main areas of broadcast information.

On the issue of narrowcasting, he said: "There's definitely a need for more narrowcasting in

### Nova Challenge

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and we hope it will goad the Government into allowing commercials more quickly".

Nydhall does not believe the Narradonamnden, a government body overseeing Sweden's local radio stations, can close the station down: "The Swedish constitution supposedly protects free speech and forbids censorship of radio programmes. If they attempt to close us then that's cen-

burgh (KDKA, still in operation) in the 1920s and its current major stations include WINS New York (radio), WHEW FM New York (AOR), KTWV Los Angeles (The Wave) and WBZ Boston (Personal).

Dick Harris says it is natural that Westinghouse's gaze should shift to Europe: "With deregulation, Europe's radio markets are becoming more competitive and a company such as ours, which has 70 years of expertise in radio, is interested in capitalising swiftly on new opportunities".

Westinghouse is looking at other stations in the UK, France, Germany and Eastern Europe and confirms that discussions have been held with national Irish stations. Harris says "nothing has been agreed". □

Europe, but not to the same extent as in the US. Many stations here seem to mix various music styles so much that there is little difference between individual outlets. If narrowcasting is applied appropriately, radio's share of advertising will increase".

Other topics discussed at the seminar, titled "The Future is Here", ranged from winning audience loyalty and audience measurement to construction of the broadcast hour and market research.

Attendance was restricted to 40 delegates who represented various stations including Antenne Bayern, Bayerischer Rundfunk, RIAS Berlin, Radio Regenbogen, Radio NRW and Radio FFH in West Germany, Ireland's Capital and Danmarks Radio ORF Austria and Dutch broadcasters TROS, NOB and NCRV. □

ship and we are prepared to go to the Strasbourg Court to fight it. Under the new legal advisor Conne Wallin says no decision will be taken on action against Nova until July 5.

Sweden's ruling Social Democrats are expected to approve some form of national commercial TV at their September convention. It is believed such a decision will also herald the start of commercial radio. □

### BPI Hold

continued from page 1

first on Radio 1 and on BBC TV's "Top Of The Pops" each week. Radio 1 programme controller Johnny Beirling: "We are delighted that the BBC will continue to broadcast the most accurate and widely respected chart information available".

CIN is setting up a supervisory committee which will also include representatives from the BBC and the British Association of Record Dealers (BAR).

The BPI has been invited to join the committee and a spokesperson says: "We are continuing to talk to the BPI on areas of mutual interest".

Chart compiler Gallup is replacing about half the Epon data gathering machines removed by the BPI in time for the new chart and expects to replace the remainder shortly. The BPI-owned machines were mainly in independent stores as many of the multiple chains have their own data machines which also act as a computerised stock control.

The chart is initially based on a sample of just over 500 shops which CIN points out is more than were used when Gallup first started compiling the BPI chart two years ago. The intention is to return to the full sample of 900 shops as soon as possible.

Gallup is maintaining the BPI's code of conduct for the charts.

Pinder says that Gallup is incorporating a weighting bias into the broadcast chart to overcome the temporary loss of data from independent stores. And he remains hopeful that problems over the BPI's involvement can be resolved.

But there is a considerable divergence of opinion among BPI members over what to do about the record industry's loss of control over the chart. Privately, some believe that record companies should refuse to co-operate with a new chart over which they have no control, while others are relieved that they no longer have to subsidise a chart which was costing the BPI over £500,000 a year.

More significantly, the compilation of the chart yields a wealth of valuable statistical information which has until now been available to record companies for an additional payment. If they want to continue receiving the same information they will have to deal with the CIN. □

# Patience, Partnership And The American Way

Steve Crane is President of the Emmis Broadcasting Corporation and has been with the company since its inception in 1981. Based in Indianapolis, Emmis owns 10 stations in the US including Los Angeles market leader KPWR and the dance-based WQHT in New York City. The company also has interests in magazines and a 50% share in a major league baseball team, the Seattle Mariners.

that there's not going to be someone on a co-channel who is going to splutter your signal. Or, a direct competitor might arrive on a new frequency that you never anticipated. It's no regulation as opposed to too much. There has to be a happy medium where you have a variety of formats, major signals, but not too much else going on.

Q: Prior to the Maximum deal, your relationship with the station went back two years...  
A: Our ability is to advise music FM stations on programming, marketing, selling and so on. We

know that we are not going to do anything to compete with them without getting their OK and vice versa.

Q: What is Emmis's day-to-day influence at Maximum?

A: It's operated by experienced RTL radio broadcasters who do a fabulous job. That's one thing I want to emphasise. When an American company comes to Europe they have to accept that at best it will be with a minority advisory investment. You shouldn't expect to have a dominant position. You can hook your wagon to the engine that you want and you

rate is because they have not had the availability. There haven't been the stations here people can really relate to. But that will get more and more common as the market develops and more narrowcasting is introduced.

Q: Will narrowcasting become as defined in Europe as in the US?

A: In the US the list of optional formats available to capture a small, specific audience goes on and on. Traditional country, contemporary country, rock, classic album rock, top 40, dance top 40, black, adult contemporary, new wave, oldies, EZ listening jazz and so on. In major markets in the US there might be two of each of these formats surviving quite nicely because each station appeals to a certain core audience and serves that audience virtually to the exclusion of all others.

The concept is relatively new in Europe, but I think narrowcasting will cut across cultural lines and be wholly applicable here. There may not be quite so many formats but there is a variety of musical tastes, so it's fairly safe to say there will be four or five different music stations in most markets, set against the 12 or 13 you find in the States.

Q: What would be your advice to other US investors wanting to follow you into Europe?

A: Get over here and start to talk to people. There's no other way to find out about it or get a feel for it. Some US investors have been led down a rosey path by some media brokers and have been told they may possibly get a control position on a European station. As far as any significant franchise is concerned I just don't think that's possible. Maybe it is in a small market situation but nowhere where there's a lot at stake. In France the non-EC ownership limit is 25%.

Q: Does Europe now offer more growth for your company than the US?

A: In a way, although it represents a relatively small investment from our standpoint. It's important strategically because we believe there will be very rapid growth in radio here and, relevant to investment, it's potentially staggering.



worked with CLT/RTL on getting the Maximum format ready and getting it on air. Rick Cummings (Emmis executive VP) was primarily responsible. After a year of working with them we became fascinated with the prospect of French radio and when we enquired whether there was a possibility of participating on an equity basis we were told that, yes, from CLT's standpoint, it was a good move. I understand now how European companies view these partnerships because they are really strategic alliances.

Now that we have this strong relationship with CLT it can only be mutually beneficial. There's a trust factor there which has evolved over a long period of time and which would be difficult to establish out of nothing. They

get pulled along. You don't have that much influence.

We make suggestions and, because of the experience that we have, our suggestions are taken seriously. They are not always followed, for very good reason, as CLT has a tremendous depth of experience here in Europe and therefore they really know best. That's why we chose them. We trust their judgement. And, any American investor has to approach it with that attitude otherwise they are in for a big disappointment.

Q: How do you perceive the way people listen to the radio in Europe as opposed to the US?

A: People don't listen to the radio as much here, but not by a wide margin, and the lower listening



Colin Southgate, chairman and chief executive of Thorn EMI, and Jim Ffield, chairman and chief executive of EMI Music Worldwide, recently visited EMI Hispano in Madrid. From r to l: JA Pindado, GM Central Services; Javier del Moral, GM Hispano; Southgate; Ffield; Alexis Roselli, MD continental Europe; Rafael Gil, regional MD Iberia; Carlos Sanmartin, GM EMI; and Pizai Aranzatz, director central sales.



Let's shake - Jean Davoust (left) shakes hands with Phil Manzanaera after the artist signed a contract with Warner Chappell Music France. Standing in between is Claude Imhoff, international A&R director Vogue. The label has just released the single 'A l'homme, international A&R EMI; and Pizai Aranzatz, director central sales.



Two revolutionaries meet - The giant of jazz, Dizzy Gillespie recently met Czechoslovakia's president Vaclav Havel in Prague, where Gillespie gave a concert as part of a mini-tour of Eastern Europe.



Congratulations - Ganni Marandi (left) receives a platinum award from Franco Roselli, MD of BMG Ariola Italy, for sales of more than 250,000 copies of his album 'Vorrei'. Also pictured is music journalist and entertainer Red Roarie.



CBS West Germany MD Jochen Leuschner with Liza Minelli. The company has just started marketing its artist roster in East Germany and reports sales of 150,000 copies of LPs by local acts Rio Reiser and Mueschenbrecht.



Going gold - Candy Dufer presents a gold disc to Van Morrison for 50,000 sales in Holland of 'Avon Sun'. Dufer played a couple of tracks with 'Van The Man' during the Pinkpop festival.

## Protests Prompt Changes To Irish Bill

by Ken Stewart

Protests from broadcasters, politicians and the public have forced Ireland's communications minister, Ray Burke, to make radical changes to the Broadcasting Bill.

He originally intended to transform RTE's national pop station, 2FM, into a public and information service channel with a few specialist music shows.

He also wanted to divert 25% of RTE's annual licence fee funds of IRE 47 million (app. US\$ 76 million) to the private radio sector in a bid to help independent stations meet their 20% current affairs programming obligations. The successful campaign means that 2FM will remain a pop sta-

tion and RTE will retain its licence fee revenue.

In a new move, the government is now seeking a statutory time limit on advertising on RTE's radio and TV services of 7.5% of total daily transmission time. The current system allows for 10%.

RTE claims this caping of its revenue will cost IRE 10-12 million a year and it is estimated that 400 jobs at the station could be lost.

Opposition parties are challenging the Bill in Ireland's parliament, the Dail. Some 500 RTE staff recently held a protest meeting outside the Dail in an effort to "kill the bill".

## Spectrum On Air After Costly Delay

London international music station Spectrum Radio finally launched on June 25, more than three weeks behind schedule.

The delay was caused by interference from pirate station Radio Caroline which broadcasts on the same 558 AM frequency as allocated to Spectrum by the Independent Broadcasting Authority (IBA).

Spectrum has now been allocated an additional temporary frequency of 990 AM which it is using in its advertising campaign. But the station is seeking compensation from the IBA over the

delayed launch and the costs incurred by advertising the additional frequency.

Sales director Dick Seabright says the delay has cost the station advertising contracts. "In some cases we've missed out on campaigns but the advertising picture is still healthy."

Amendments being incorporated into the Broadcasting Bill now before parliament will give the government greater power to prevent Caroline from interfering with "the legitimate interests of British broadcasters".

## PPL Threatens IR Station Over Licence

Kettering commercial station KCBC in the East Midlands has been threatened with legal action by Phonographic Performance Ltd over the terms of its licence.

The move comes as the Association of Independent Radio Contractors (AIRC) is warring new stations not to accept terms and conditions in the PPL licence that are different from existing stations' licences. The AIRC claims that while the royalty rate is the same, certain "unacceptable" conditions have been added to the licence being offered to new stations (M&M issue 26).

PPL wrote to KCBC on May 31 stating: "Failing your acceptance of the licence on the terms offered... within the next seven days we shall place the matter in the hands of our legal advisers with a view to restraining further in-

fringement of our rights."

KCBC programme controller Howard Rosey says he replied to the PPL on June 5. "We have still not consented to the licence and we have had no further contact from PPL. I don't know why they picked on us. Perhaps it was to see how we'd react. We are members of AIRC and we are letting them take up the fight. I'm sure this can be resolved in a gentlemanly fashion."

Under the 1988 Copyright Act PPL can legally restrain a station from broadcasting records under its control, although it has never yet done so. But this right will be abolished under the upcoming Broadcasting Bill and broadcasters who cannot agree terms with PPL will be able to claim a statutory licence and refer the matter to the Copyright Tribunal. □

## GLR Faces Uncertainty

### With Fresh Revamp

BBC's Greater London Radio (GLR), the capital's "grown-up music station" which faces an uncertain future under the latest round of BBC economy cuts, has revamped its schedule to compete within the growing London radio market.

The changes include a new two-hour rock programme on Sundays at 18.00 called 'The Bloody Good Music Show'. It is presented by David Hepworth who is a director of publishers EMAP and a co-founder of Q magazine.

Former LBC presenter Peter Deley takes over the 22.00-24.00 show at weekends which is shared by other stations in the BBC's South & East regions.

GLR is also running another round of its highly successful Classic Collection Competition,

offering listeners a chance to win a set of 60 CDs. Two tracks from the selection are being played each hour during the day.

To coincide with the first Rolling Stones London concert on their Urban Jungle European tour, GLR is making July 4 Rolling Stones Day. Stones tracks will be played throughout the day and contestants to win merchandise and a poster signed by the band will be held.

Meanwhile producer John Myer has returned to the station as music manager. A spokesperson says he will give the music output more cohesion. And because the BBC, unlike commercial radio, is still bound by needletime restrictions, Myer will be helping GLR to make the best use of its non-needletime records. □

## Virgin Funds New Dance Label

by Hugh Fielder

Virgin is funding the newly-launched New York dance label Cardiac Records, set up by Cathy Jacobson, a former Island VP who masterminded the success of 4th & Broadway.

Virgin has first option in Europe on Cardiac product and is releasing the label's debut single this month. That single will be Soul Rebellion's *Simple Rhythm*, produced by Arthur Baker and remixed by Jazzy M.

In the US, however, the label is being independently distributed.

"Virgin is providing the money and that is it," says Jacobson, who has brought her long-time colleague and 4th & Broadway's A&R director Bob Ghossein to Cardiac as A&R VP. "It's important that people know that we have Virgin finance behind us, but the rest is up to Bob and I!"

Virgin approached Jacobson on the strength of her success with Tone Loc, Eric B & Rakim and Young MC at Island. Virgin boss Richard Branson says: "Cathy's track record speaks for itself. With her knowledge of the street she'll add greatly to our creative team in the US!"

Cardiac has also signed "politico rap" act Queen Mother Ragee and R&B combo 3 In 1, but Jacobson insists that the label will not release lots of singles in the hope that one or two make it.

"Every release has to be a priority and we'll organise them so that we can work on each one. I want everyone at the label to be involved in every aspect of the company. Indie labels allow you that freedom and it's more fun to work that way?" □

## TOP 10 UK MUSIC VIDEOS

1. Hangin' Tough Live	New Kids On The Block (CMTV)
2. Verona	Simple Minds (Virgin)
3. Eleven Apalling Promos	Cherise (SPP)
4. Greatest Hits	The Bangles (CMTV)
5. Hulmerist	Morrissey (PHI-IMP)
6. Evolution	Gloria Estefan (CMTV)
7. Pawarotti	Luciano Pavarotti (Music Club)
8. Kylie On The Go	Kylie Minogue (Video Collection)
9. Singles Collection	Phil Collins (Virgin)
10. Only Yesterday	The Carpenters (A&M)

(P/IMP: Compiled by Gallup for BPI, BBC and Music Week. Based on sales.

## NDR 2 Tops Regional Ratings

by Robert Lyng

A radio survey for northern Germany has revealed that public broadcaster NDR 2 is attracting a 30% audience share, up 3% on last year's poll. This corresponds to a 2.1% growth in another recent survey.

Paid for by the area's private broadcasters, Radio Survey North (RSN) 1990 was carried out by Infratest and is the second major analysis to be published in the last 10 days, following the AGMA report.

Covering a week of broadcasting during May, RSN 1990

asked listeners aged more than 14 years old "which radio stations did you hear yesterday?"

Radio Hamburg led the way for the privates with a 21% share, down 2% on 1989, running second overall to NDR 2. Radio Schleswig-Holstein (RSH) scored 12%, a dip of 1% on last year.

However, in Schleswig-Holstein RSH scored a 40% rating, the same result as last year. In this area NDR 2 dropped 2% on last year to 16% and 8% lower than the rating scored in the recent AGMA survey. □

## Schlager Station Claims Most Listeners

by Peter Woerle

Cologne -WDR 4, with its programme of schlager folk music and listener request shows, claims to be the most popular radio channel in the region. A survey by the station says that 66% of listeners tune in daily to at least one of the four WDR channels but that only 25% prefer the public service variety of the second channel.

The study involved interviews with 4,000 listeners in North-Rhine-Westphalia. The state has a population of 13.2 million. Following took place in two waves between October 1989 and March of this year.

The results show that 38% of

the area's population listened to WDR 4, 25% to WDR 2, WDR 1 attracted 8% and the overall programming of WDR 3 registered 3%.

According to network radio director Manfred Jenke, WDR plans to make WDR 2 more attractive "by tightening up the contributions of staff and by programming more widely accepted music".

The youth channel, WDR 1, which until now has broadcast a morning regional magazine, will be dedicated to rock and pop music when all regional programming is transferred to a fifth WDR channel later this year. □

## Phil Collins Tops Half-Year Chart Shares

West German fortnightly trade magazine *Der Musikmarkt* has published details of the 1990 half-year ('89 '89 - May '90) chart shares for singles and albums.

The distribution arm of BMG Ariola retains its lead in the singles ratings with 29.8%, down 2.4% on the same period last year. The company also topped the album listings with a 25% share from 58 titles.

Warner distribution's 35 titles in the album charts helped it into second place with 21.6% with CBS third scoring 16%. Runner-up in the singles poll was PolyGram's distribution arm with 16.5% followed by Warner with 14.7%.

### Most Successful Artists (Singles)

- |                             |                        |
|-----------------------------|------------------------|
| 1. <b>Phil Collins</b>      | 6. <b>Billy Joel</b>   |
| 2. <b>Sinead O'Connor</b>   | 7. <b>Depeche Mode</b> |
| 3. <b>Technocrone</b>       | 8. <b>Kaoma</b>        |
| 4. <b>Liza Stansfield</b>   | 9. <b>Ice MC</b>       |
| 5. <b>Sydney Youngblood</b> | 10. <b>Snap</b>        |

### Most Successful Singles

- |                                   |                   |                        |
|-----------------------------------|-------------------|------------------------|
| 1. <b>Nothing Compares 2 U</b>    | Sinead O'Connor   | (Chrysalis/BMG Ariola) |
| 2. <b>Another Day In Paradise</b> | Phil Collins      | (WEA)                  |
| 3. <b>The Power</b>               | Snap              | (Logo/BMG Ariola)      |
| 4. <b>All Around The World</b>    | Liza Stansfield   | (Atlantic/BMG Ariola)  |
| 5. <b>Enjoy The Silence</b>       | Depeche Mode      | (Mercury/Conc)         |
| 6. <b>In Private</b>              | Dusty Springfield | (Polyphone/EMI)        |
| 7. <b>Girl I'm Gonna Miss You</b> | Hill Vavoula      | (Hansa/BMG Ariola)     |
| 8. <b>No More Boleros</b>         | Kaoma             | (Polygram/Conc)        |
| 9. <b>Lambada</b>                 | Corrado Jajko     | (CBS)                  |
| 10. <b>Easy</b>                   | Ice MC            | (Zyxx/Wabbe)           |

### Most Successful Artists (Albums)

- |                           |                          |
|---------------------------|--------------------------|
| 1. <b>Phil Collins</b>    | 6. <b>Tina Turner</b>    |
| 2. <b>Liza Stansfield</b> | 7. <b>Chris Rea</b>      |
| 3. <b>Tracy Chapman</b>   | 8. <b>Westendhagen</b>   |
| 4. <b>Sinead O'Connor</b> | 9. <b>Chris de Burgh</b> |
| 5. <b>Billy Joel</b>      | 10. <b>Hilli Vanilli</b> |

### Most Successful Albums

- |                             |                 |                        |
|-----------------------------|-----------------|------------------------|
| 1. <b>But Seriously</b>     | Phil Collins    | (WEA)                  |
| 2. <b>Affection</b>         | Liza Stansfield | (Atlantic/BMG)         |
| 3. <b>Kaschrock III</b>     | Various         | (CBS)                  |
| 4. <b>I Do Not Want</b>     | Sinead O'Connor | (Chrysalis/BMG Ariola) |
| 5. <b>Crossroad</b>         | Tracy Chapman   | (Elektra/WEA)          |
| 6. <b>Storm Front</b>       | Billy Joel      | (CBS)                  |
| 7. <b>Foreign Affair</b>    | Tina Turner     | (Capitol/EMI)          |
| 8. <b>Road To Hell</b>      | Chris Rea       | (Polygram/WEA)         |
| 9. <b>Halleluja</b>         | Westendhagen    | (Polygram)             |
| 10. <b>Spark To A Flame</b> | Chris de Burgh  | (A&M/PolyGram)         |

## Blue Flame Enjoys US Airplay

German indie label Blue Flame is currently enjoying considerable radio success with instrumental music in the US.

According to the most recent report from Miami-based Hotline Promotions, Blue Flame artist Klaus Schoningh's LP *Artic Light* is in rotation on 124 stations nationwide. Danish-born Schoningh is currently showing up in the Radio & Records New Age Chart, Gavin Jazz, Mac Report and

FMQB New Horizon lists. Blue Flame has also placed well with Rolf Kuhn's LP *Rolf Kuhn* which is currently being played by 36 stations with activity in the R&R Conventional Jazz chart, Gavin Jazz, Gavin Adult Album, Mac Report and FMQB New Horizon. □

For the record, MCA Music/Inferno Music are publishers for German band Rockhaus and not as previously stated.

## Kaas Scores International Success

Patricia Kaas is on the verge of becoming one of France's best selling artists in the international market. Annick Geisler, head of international promotion at CBS France, says that one month after its release, her new LP *Scene De Vie* has sold more than 100,000 copies outside France, in just four territories.

Geisler says that the album, which has gone platinum in France with 300,000 units sold, has been particularly well received in West Germany and in Switzerland, where the album went gold (25,000 units).

Geisler: "Kaas is our top prio-

riety in Europe. CBS Germany, which shares the contract with CBS France, has launched a huge marketing campaign to promote the LP with TV and radio advertising spots, in-store displays and contests. They have just released the second single from the LP, *Les Hommes Qui Passent*, and it is starting to get radio airplay.

"However, the problem is that to establish the artist we need some prime-time TV shows and they are rare on German TV. The situation is more difficult though than we are looking for ways to get through. Maybe a duet with a

local artist is the answer!"

Kaas is currently in the Soviet Union where she is scheduled to perform four gigs in Moscow and four in Leningrad. And at the end of July she will fly to Tokyo for a media presentation in front of 300 people. While in Japan, Kaas will be part of a marketing campaign launched by Epic/Sony for top female European artists. A tour of Japan is planned for the end of the year.

Geisler: "Kaas is very enthusiastic about her international career. Despite the fact that she has not stopped touring for months, she is always available for promotion, even when she has a day off!" □

## Jarre Plans Paris Ffr 45 M Spectacular

by Jacqueline Excoff

After Houston, Lyon and the London Docklands, Jean Michel Jarre is planning another spectacular show in his 'Cities In Concert' series. This time it will be staged in Paris, on July 14, with a budget of Fr 45 million.

Jarre will perform in a pyramid structure installed in the Grand Arch. Three giant screens, 170 metres high and 70 metres wide, will be attached to three skyscrapers to enable laser images to be relayed to the expected audience of one million plus. The show will run for about one hour and 45 minutes.

The pre performance will be broadcast live by radio station Europe 2 and will be filmed by Antenne 2 for transmission in

September. A documentary on the event, which will be directed by Mike Mansfield who was sponsored for last year's Destination Docklands film, is being negotiated with FR 3. It is expected to be on TV screens in September.

Financial aid for the spectacle is being supplied by the French ministry of culture, Marie de Paris Hauts-de-Seine regional council, the La Defense organisation EPAD and the group Sari-Seeri. The individual contributions have not been revealed.

"Paris-La-Defense: A town in concert" coincides with the release of Jarre's 12th album, *En Attendant Cousteau* (Waiting For Cousteau), on the Breil Disques and distributed by Polydor. □

## Antenne 2 Deal Announced

The Victoires de la Musique, the French music awards, will be held for the sixth time in February 1991, according to organiser Claude Fleuter. The exact date for the event has not been confirmed but Fleuter says public TV channel Antenne 2 will be the official broadcaster.

Fleuter: "Antenne 2 and I have signed a three-year agreement. We started working together last year and I think we improved the quality of the company, but we want to make further improvements. I renewed the deal with Antenne 2 because I have a good relationship with Jean-Michel Gaillard (MD of the

channel) and Marie-France Briere (head of variety programmes)".

Like the last edition, RTL will handle radio coverage. Ella Fitzgerald and violin player Isaac Stern are already confirmed to attend the event, which will again take place in Paris' Zenith Hall.

The Victoires de la Musique is organised jointly by the association of the same name, which includes record industry representatives, and TeleScope Audiovisuel, Fleuter's production company which produces the show. Some 2,000 industry people vote for the best artists of the year in 15 categories, including classical music and comedy. □

## Fete De La Musique

Kassay, Mory Kanté, Zouk Machine and Negresses Vertes were among the acts who performed before 20,000 people at the Place de la Bastille in Paris as part of Fete De La Musique, which was held on June 21.

The festival, which was launched in 1982 by Jack Lang, the minister of culture, is free of charge to the public and is designed to promote music. Other acts to take part included The Cure, who played before some 10,000 people.

This year's festival had a stronger international flavour than in the past. Events were staged in more than 80 countries, from Peru to Russia. Performing rights society SACEM did not collect rights for the concert. □

## RTL Axes Long Running 'Live!'

RTL's long running show 'Live!', which has been hosted by Dominique Farran on Saturday nights for the past 12 years, has been dropped by programme director Monique Le Maris. It is to be replaced during the summer by 'Class' Rock', presented by Georges Lang, however its long term replacement is yet to be revealed.

'Live!', which recently celebrated its 60th edition, featured recorded concerts of French and international artists. Most of the concerts were taped in France with a small percentage supplied by syndicators such as Westwood One.

Farran: "It is not a question of ratings, because the show has contributed to RTL's increased weekend ratings. However RTL's management has decided that it wants something a little different."

According to Farran the decision is not linked to RTL's sponsorship policy to avoid live concerts. However he says it is indicative of a general move towards the style of FM radio programming, which pays more attention to track rotation and computer programming. Monique Le Maris was not available to comment on the decision at press time.

Farran, who was production involved in concert promotion and production, is currently working on a number of projects, including the singing career of TV personality Alexandra Kazan. His



Dominique Farran

are 'Plutot Des Fois Ou'une' (week nights 18.30-21.00) and 'Futur Hit' (Sundays 13.15-14.30). Rock and dance are covered in new additions 'Rock N'Rock' (week nights 21.00-22.00) and 'Dance Music' (Saturdays 22.10-24.00). They are hosted by RTL long serving DJs Francis Zegut and Billie respectively. A summer show, 'Les Challenges de l'Eté' is scheduled daily at 15.00-16.00 and will be presented by newcomer Lionel Cassan. □

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I T A L Y

## Prince Offers US\$ 350,000 To Settle Tour Dispute

by David Stanfield

Prince has offered to pay US\$ 350,000 to Franco Mamone's In-Talent Arts agency in a bid to settle the long-running legal dispute between the artist and the tour promoters (M&M June 23).

Last month, a Milan court ruled that Prince should compensate Mamone for cancelled tour dates in 1987 and 1988 by paying US\$ 800,000. Influent Arts successfully won a court order confiscating all funds from the US performer's Italian leg of his current world tour. This ruling has sparked off a separate row between Mamone

US\$ 350,000 has been made but I do not know whether that includes ticket refunds for the cancelled concerts or for my losses after the cancelled TV show. I am owed US\$ 800,000, but that amount is nothing compared with what I have spent and lost in the last two years, both in terms of finance and image. My lawyers and Prince's lawyers are talking about a settlement but I do not know of any press conference.”

Sanavio has been declaring that no court could confiscate the box office receipts of concerts orga-



Prince - still at the center of a dispute

and Francesco Sanavio's Avantgarde agency, promoters of the year's concerts.

Sanavio: “Prince, his management and lawyers do not want to have any shadows from the past. They want a clean image for the future. They do not want a lawsuit that will go on forever and which presents problems affecting third parties like me. I have paid in advance for shows and want to do them!”

Sanavio says he is to hold a press conference in the very near future. “At that conference Mamone will issue a written release in which he will say I am now satisfied that everything regarding this matter is OK.”

But Mamone refutes this: “Nothing is settled. An offer of

nised by him. He says he paid Prince US\$ 1.04 million dollars for three July concerts and has recently added a fourth near Naples. But now he says: “I cannot tell you where the money will come from right now. I will tell you everything after the tour. I can only tell you that Prince is going to give Mamone US\$ 350,000. I just want this transaction to go through so I can put my tickets on sale. I am stuck here with 420,000 tickets.”

Asked if he was convinced that Prince would tour in July, Sanavio replied: “I hope so, but anything can happen in 24 hours. I cannot tell you anything at the moment. I just want the money back which I paid in January for the shows.” □

## Rete 105 Airs Knebworth Concert

Private national station Rete 105 claimed a territorial exclusive by broadcasting the Knebworth 1990 concert live by satellite on June 30.

Rete DIs Alex Peroni and Grant Benson were at Knebworth to send back live reports to listeners. Station executive Edoardo Hazan: “They were there to capture the atmosphere of the day and transmit their emotions to our audience.”

Hazan says it is unusual for Rete 105 to broadcast live events. “We began airing concerts four years ago but then it became a trend as it was picked up by other stations and we stopped. It did not assist our audience figures.

“Knebworth is not us suddenly reverting back to our old policy. The event was a historical occa-



Alex Peroni - live at Knebworth

sion and one we were happy to cover. Perhaps we will cover similar events in future but they tend to come along only about once in every two years.”

The station's normal format was disrupted from 12.00-23.00 on June 30 to allow for the special broadcast. □

## Dimensione Suono Seeks Euro Contacts

Radio Dimensione Suono, the Rome-based private network, and Germany's Antenne Bayern are poised to begin a music exchange deal. “Nothing has been finalised yet,” insists Dimensione Suono programme director Bruno Ployer, “but it takes time to co-operate in a clear and continuous way.”

Ployer confirms that after talks between the two broadcasters, a common interest was shown not only in exchanging records but also in information and release updates. Ployer: “Antenne Bayern already has a programme which features our national product. But we would only give German music more airplay if it fell into the status of European hit music just

as we do with French and Spanish hits!”

Radio Dimensione Suono is already in contact with Spain's SER and is keen to develop associations in other European countries. But not in terms of national language programme exchanges. “In Italy, language is a barrier,” says Ployer. “A very well produced programme in a foreign language would not work here. They may be some appeal to young, or trendy, listeners but they do not work for a mass audience.

“In commercial terms we are interested in investigating a system of sponsorship for touring international acts. It is only an idea but why not?” □

## RMC Sponsors Jazz Festival

Radio Monte Carlo (RMC) is the official broadcast sponsor for Rome's 14th annual jazz festival.

Running from July 10-25, the event features Montgomery, Plant & Stitch, George Benson, Dr John, Charles Davis, Ray Charles, Dizzy Gillespie Big Band, John Coliani, BB King, Pat Metheny, Tommy Flanagan and Etta James.

Novella Hazan, programme controller at RMC: “We are very selective about what we put our name to but a festival such as this

suits the image of the station.” Hazan describes RMC as soft rock for young adults.

No money is changing hands for the sponsorship deal. Hazan again: “We simply promote each concert date on air in return for our logo on all publicity material. We also have the right to interview the artists of our choice.”

RMC broadcasts throughout 100% of national territory to an average 1.17 million daily listeners. □



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## B E N E L U X

# Dutch Broadcaster TROS Implements Playlist

by Mischel Bakker

Dutch public broadcaster TROS has installed a playlist in its programming on the nation's second (R2) and third (R3) channels.



Jaap de Groot - programming for a wide audience.

Commencing on Thursday (June 28) (TROS's broadcasting day on R3) last week, it consists of 10 records chosen by the station's music department, headed by Ferry Maat.

According to Maat, the changes were necessary to "make the musical programming more consistent. A part of the new additions should also fit R2's [light music] programming. Additionally, we will try to support domestic releases as much as possible."

Apart from the new playlist ("Paradeplaat"), the playlist includes the previous week's playlist plus eight records, mainly based on new entries in "De Nationale Top 100" as compiled by the foundation of the same name (and endorsed by Dutch copyright body BUMA/STEMRA).

Four records from the playlist are mandatory while the rest of the programme is filled with recurrent, golden oldies and one free choice by the DJs. The "Paradeplaat" is played 11 times on R3 and if applicable to R2's format, played an extra three to four times. The Top 100 entries will be supported for a minimum of three weeks.

## Belgian's Pay Cup Premium

Owners of bars, pubs and other public places showing BRT's coverage of the World Cup football competition will have to pay for the privilege after the completion of a deal between authors' rights association SABAM and the Belgian SABAR.

SABAM will demand a payment of 15% of total revenues

Artists featured in TROS's first playlist included Clark Datchler (powerplay), New Kids On The Block, Michael McDonald, Dusty Springfield, Shooting Party and Anita Baker.

Meanwhile, "Christian" broadcaster NCRV has also introduced a playlist. The list - consisting of 80 records - is not made public but is meant as a guideline to the seven DJs that make up NCRV's music department.

Also, the station has introduced a 'CD of the day'. Between 10.00-16.00 one track of that new

day is a further move towards narrowcasting. "Although we have to programme for a wide audience and can never adopt a real format, our Saturday programming between 10.00-14.00 is strictly organised with each programme containing the new play, at least two golden oldies, one national record, one international and a track from the CD of the day."

The powerplay is played 12 times on R3 on Saturdays. Recent picks include The Black Crowes and The Shooting Party.



Michael McDonald - featured on TROS's first playlist

release is played every hour. Recent choices include new CDs by Jeff Lynne and Toto. According to DJ/producer Jaap de Groot, the move signifies the growing importance of album sales over that of singles. De Groot presents a 2-hour Saturday show, "Popstation", based on M&M's Eurochart Hot 100.

De Groot says the CD of the

## BRT To Air Summer Shows

'Festivalitis', a new series of reports on this summer's festivals, will be broadcast on BRT's first TV channel throughout July and August. The shows will be produced by the BRT in a joint venture with Dutch public broadcaster VARA.

'Festivalitis' will air on Sundays at 21.50 and will be hosted by the B-Tunes, the new EMI act (formerly Bart Peeters Radio), who will play the last festival in the series, Marktrack in Leuven. □

## SCANDINAVIA

# Voice To Access Cable Network

The Danish government has granted the Voice, Copenhagen's most listened to station, permission for a satellite link-up enabling it to gain access to the country's cable system.

The Voice's owner Otto Reetz-Thott says the decision will mean the outlet will be able to reach about 350,000 of 450,000 cabled households (30% of national total) almost immediately.

The station, which currently attracts 142,000 daily listeners, was granted permission for the link-up on the basis that it is not perceived

as a purely Danish broadcaster. This means the programmes run from those broadcast on its five greater Copenhagen frequencies.

Reetz-Thott says to comply with these guidelines some programmes broadcast late at night will have English or Swedish talk. "We are putting our fiscal planning together now. Our cable deals are basically worked out."

He says he anticipates the new service, which will effectively be Denmark's first national commercial radio broadcaster,

will be ready to begin in a month or so. Although the decision technically gives the Voice the possibility for Scandinavian broadcasting, Reetz-Thott is wary of trying to do too much too soon.

"First and foremost we are working to be a national operator. We are eventually looking to bring local stations to a network but it is not yet legal to do something of this kind. We are required by law to broadcast a little in English and Swedish and I am sure people in Sweden or Norway are able to pick it up."

"But I do not think Swedish people particularly want to hear Danish radio at the moment and if we broadcast in English we immediately put ourselves into competition with the big operators like Sky Radio and Luxembourg. We are not clever enough to do that. We will stick to our niche here but one day, perhaps, we may then be able to look at the Swedish market. □

## Norwegian Soccer Fans Hit By Media Strike

Oslo - Norway's football fans are feeling the brunt of a national journalists' strike which has robbed public broadcaster Norsk Rikskringkasting (NRK) of much of its World Cup coverage.

Around 700 members of the national journalists' union walked out of NRK on indefinite strike last week (June 19), leaving the single public TV channel without news or current affairs programmes and public radio NRK PI with only four three-minute bulletins per day. The music channel, NRK P2, was carrying no news at press time.

The dispute, initiated by journalists, newswriters, editors and cameramen in support of a 9.9% pay claim, also means NRK's World Cup coverage has been severely cut. On TV, movies will replace matches, while the few games that are aired will not carry Norwegian commentary. At press time, it was unclear whether they would carry commentary in another language. □



Pia Larz Ross (right) receives a gold disc from PolyGram Sweden MD Lennart Beckman for 50,000 national sales of the album 'Cocktailguld'.

## SPAIN & PORTUGAL

# Telecinco Wins Stones Rights

Private TV Telecinco has secured the exclusive filming and distribution rights of the Rolling Stones Urban Jungle tour. It will be the only film of the European tour to be marketed worldwide. The TV station's footage of the band's Barcelona concert will also include scenes shot in the cities of Madrid and Barcelona.

Aside from this a documentary video has been made. It features

scenes in the dressing rooms, the setting up of the stage and other concert related activities.

Other TV stations were allowed to send their news teams to film segments of the concerts. Among those present were state-run TVE, Basque station ETV, Barcelona's TV3, Valencia's Canal 9 and private TV Antenna 3. The news agency EFE also sent a crew. □

# RNE Catalonia Secures Premises

State-owned RNE Catalonia has announced the end of an exhaustive search for a building site in Barcelona to house its headquarters. The new main office will function as the nerve centre, which will unify all the different services presently scattered in five different areas of the Catalan capital.

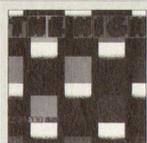
According to the station's director, Antoni Traveria, the new seven floor building, with a total surface area of 3,700 square metres will "possess the most advanced technical infrastructure in all of Barcelona".

RNE has invested a total of Pts 1.5 million towards the project and predicts completion within 15 months. Traveria: "We hope that by January 1992 our staff of 250 professionals and our mobile units will be firmly installed in the new centre".

Meanwhile, RNE Catalonia programming head, Enrique Frigola, says the local station's (Radio 4) summer programming will focus heavily on music. "We will be airing a variety of music, ranging from classical to rock, with some time slots dedicated to playing only the latest hits." □

# PREVIEWS

## SINGLES



### SINGLE OF THE WEEK

**The High**  
Box Set Go - *FFRR*  
Despite the fact that The High are yet another band from Manchester, and their debut single sounds like something The Byrds or Arthur Lee's Love wrote, it is still a great song. The dreamy harmonies and a jangly cyclic guitar riff make for an almost perfect summer sound. All splendidly complemented by a most subtle of keyboard parts and a clear warm production by John Williams and Martin Hanen.

### The Mission

Into The Blue - *Mercury*  
A good single from one of the current pop scene's most underrated bands. A melodramatic, guitar driven song with a majestic production.

### The Neville Brothers

Bird On A Wire - *A&M*  
A lively and characteristically soulful version of the Leonard Cohen classic. Produced by Dave Stewart of The Eurythmics.

### San

Je N'Aime Pas Cette File - *Wounded/EMI*  
A semi-acoustic ballad with an emotional delivery. Sultry and atmospheric.

### F.A.B. feat. MC Parker

Thunderbirds Are Go - *Brothers Organization*



Although this record will probably appeal most to people who know Thunderbirds from their childhood it is a catchy house-based number that makes good use of the theme tune from the TV series - along with dialogue edited into semi-rap.

### Monie Love

A Monie In The Middle - *Cooltempo*  
Another rap number with plenty of melody and an R&B chorus. Harder than *Grandpa's Parry* but still plenty of hip potential.

## ALBUMS



### ALBUM OF THE WEEK

**Bel Div Devo**  
Poison - *MCA*  
A fine debut LP from these three former members of New Edition. Their music is a winning combination of street-level rap and sweet soul singing, tough grooves and catchy choruses, as typified by their recent hit, *Poison*. On the strength of this LP there will be more successes with production styles, ranging from the smooth work of Gatling and Stewart to the street-wise style of Hank and Keith Shocklee (Public Enemy), are included.

### Bad Company

Holy Water - *East West*  
After their last, rather weak effort, the new album confirms that the band are back on form and doing what they do best. From the title track to the simple ballad *100 Miles*, there is something here for everyone. A refreshing lack of technoflash playing, just solid blues-based rock with plenty of feel, sung and played with emotion.

### Jamie J Morgan



The debut album from this English singer/songwriter is best-described as the male equivalent of Nene Cherry's first LP *Buffalo Stance*. Morgan has already made someone of a mark on the UK charts with his inventive cover-version of *Walk On The Wild Side* and now the follow-up, *Rock Steady*, is also picking-up airplay there. A good album that in its best moments fuses rap and house with a commercial sensibility.

### Jude Cole

A View From 3rd Street - *Raprise*  
Commercial FM rock with a touch of C&W. The arrangement and production are definitively Transatlantic and reminiscent of Genesis. Cole has a particularly wacky female three-piece. A good hook-line and a fine production by Nicky Graham.

tracks include *Hallowed Ground*, *Get Me Through The Night* and *Stranger To Myself*.

### The Pleasure Principle

Trip To My Soul - *Electrola*  
Dark and moody rock from this new German band. They specialise in melodramatic and suspense-filled soundscapes but they also write fairly orthodox songs. A cult-ish group with a good chance of attracting a larger audience. Try *Trip To My Soul*, *Wishing I Could Go and Gone*.

### Hijivini'

Various - *Kijira*  
A selection of songs from bands in the townships of South Africa. The material is Jive or hi-life and although there is a huge amount of dance music of various kinds around at the moment, this is different. Try *Akabarang* by The Soul Brothers, *Ha Ke Bathle Mo-houle*, a mesmerising, accordion-driven song and *Hi Congo*, an instrumental track by Phillip Taban and Malombo. Uplifting material.

### Tony Cercola

Tony Cercola - *Cheyne*  
Cheerful dance music with a distinctive percussive emphasis from this Italian artist. A variety of influences in the material make it a potpourri of world music which, backed-up by a strong production, makes for an interesting record. *Casbah, Baluba, Onda Latina* and *Ale Ale* are particularly good.

Editor Gary Smith  
Contributors Pieter de Bruyn  
Kops and Machgiel Bakker

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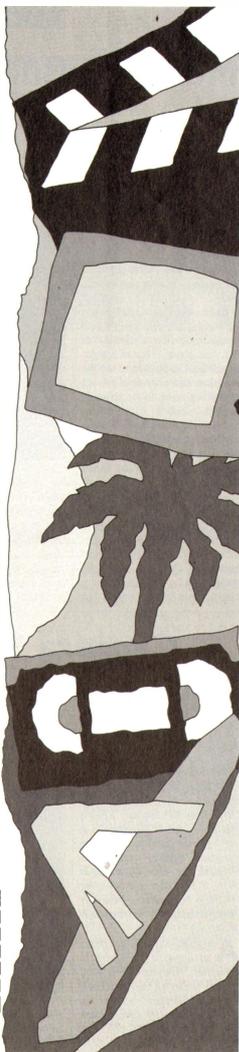
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### AFTER:

the MIPCOM Guide, used extensively at the market is kept as the industry reference directory throughout the year.

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# Mecano - Building It Up Piece By Piece

by Gary Smith

**Mecano have been Spain's best-selling group for the last five years. Such home popularity suggested that at some point their individual brand of Spanish traditional music and modern pop would break out beyond the predictable markets like Portugal and South America.**

The campaign started nearly two years ago when BMG Ariola Spain flew a selection of European journalists and company affiliates to Madrid to see the band live and only now are the results beginning to be reflected on the playlists of northern Europe. The band have become firmly established in Italy and France and the single *Hijo De La Luna* is now climbing the Dutch charts.

According to the group's manager, Rosa Lagarrigue of RLM (which also handles La Union, R.S.P. and Carlos Berlanga), both she and the record company were determined to break the band internationally: "It was always a joint decision between myself and

Jose Maria Camara, the chairman of BMG Ariola Spain. We always felt the band had international potential but we wanted to take it slowly. It's pointless breaking a market and then not being able to promote properly.



"The point we concentrated on when we started to formulate the international campaign was, first and foremost, sales. Their previous LP *Entre El Cielo Y El Suelo* sold 500,000 copies and now the follow-up *Descanso Dominical* has sold 1.2 million copies in Spain."

The version of *Descanso Dominical* that was first released in Italy, and which is now out in France and Holland, has two extra tracks from previous LPs. One is the current single and the other, also scheduled for single

around Europe over their existing material.

At the beginning of June *Une Femme Avec Une Femme/Mujer Contra Mujer* was released in France to see if French versions of their songs would sell. The lyrics were translated by Pierre Groz who writes for Elsa among others, and the video was made by Francis Camus. There is also a single, *El Blues Del Esclavo*, which has just been released in Japan.

The next LP is expected to be out in the spring of 1991 and then the marketing process will start again. Japan probably will not see the band live until 1992 and although worldwide plans for the promotion schedule are only in their infancy, Lagarrigue is in no doubt about the size of the difficulties that lie ahead.

"It will take 18 months after the release of the next record just to promote it in Europe and South America. But for the next eight months I will be looking for ways to follow up the development of the newer markets in France, Italy, Japan and the Benelux," she says.

release, is *Cruz De Navajas*.

It is now more than two years since the original version was released and the group's two writers, brothers Jose Maria and Ignacio Cano, are currently preparing the next LP. In the meantime, Lagarrigue will be coordinating the band's progress

# Camera Shy But Radio Friendly

Despite a three year absence by the band and campaign by WEA that concentrated on retailers, programmers across the continent have been playing both the Aztec Camera single 'Camera Shy' and other tracks from the new LP 'Spray'. There is a degree of loyalty to a group that have made some quality pop in the past but, that in itself, is not the reason why the record has been so enthusiastically embraced.

Kniep again: "Aztec Camera are one of the bands that we would like to make more popular. People like Tina Turner don't really need our airplay because



Aztec Camera's Roddy Frame

everyone plays that sort of artist automatically."

Radio fm recently released a sampler LP with German inde-

pendent record company SPV and says Kniep: "It was an extension of our policy of introducing worthwhile bands and if we do another LP we would want to introduce a record company SPV and says Kniep: "It was an extension of our policy of introducing worthwhile bands and if we do another LP we would want to introduce a record company SPV and says Kniep: "It was an extension of our policy of introducing worthwhile bands and if we do another LP we would want to introduce a record company SPV and says Kniep: "It was an extension of our policy of introducing worthwhile bands and if we do another LP we would want to introduce a record company SPV and says Kniep: "It was an extension of our policy of introducing worthwhile bands and if we do another LP we would want to introduce a record company SPV and says Kniep: "It was an extension of our policy of introducing worthwhile bands and if we do another LP we would want to introduce a record company SPV and says Kniep: "It was an extension of our policy of introducing worthwhile bands and if we do another LP we would want to introduce a record company SPV and says Kniep: "It was an extension of our policy of introducing worthwhile bands and if we do another LP we would want to introduce a record company SPV and says Kniep: "It was an extension of our policy of introducing worthwhile bands and if we do another LP we would want to introduce a record company SPV and says Kniep: "It was an extension of our policy of introducing worthwhile bands and if we do another LP we would want to introduce a record company SPV and says Kniep: "It was an extension of our policy of introducing worthwhile bands and if we do another LP we would want to introduce a record company SPV and says Kniep: "It was an extension of our policy of introducing worthwhile bands and if we do another LP we would want to introduce a record company SPV and says Kniep: "It was an extension of our policy of introducing worthwhile bands and if we do another LP we would want to introduce a record company SPV and says Kniep: "It was an extension of our policy of introducing worthwhile bands and if we do another LP we would want to introduce a record company SPV and says Kniep: "It was an extension of our policy of introducing worthwhile bands and if we do another LP we would want to introduce a record company SPV and says Kniep: "It was an extension of our policy of introducing worthwhile bands and if we do another LP we would want to introduce a record company SPV and says Kniep: "It was an extension of our policy of introducing worthwhile bands and if we do another LP we would want to include a track by Aztec Camera."

Res Hassenstein, head of music at Bern-based Radio Forder Band, has more practical reasons

for playing the record: "Apart from the success they had with the previous LP, *Love*, it's quite handy for our format. But, also in this area there's a high percentage of people with cable TV and the video was featured heavily on Super Channel, so that gave us more reason to play it.

"I would never programme a song just because the video is getting rotation, but what I see does have an effect. At this time of year I also check what is being played in France and Italy so, as the first holidaymakers come back, you can grab their attention by reflecting what they heard abroad.

Kenn Jones head of music at Red Radio in the UK is also playing Aztec Camera: "There is so much mellow dance stuff around at the moment and I wanted a rock song or two on the playlist." □

F R A N C E

## Michel Berger

- Signed: Apache Disques/WEA.
- Publisher: CMBM.
- Management: Apache, Paris.
- New album: *Ca Ne Tient Pas Debut*.
- New single: *Ca Ne Tient Pas Debut*.
- Recorded at the Power Station in New York, Studio Gang in Paris and at Puk Studios in Denmark.
- Euro release: France, Belgium and Switzerland.
- Marketing: Appearances on French TV.

Berger wrote and composed all the tracks on the album. He is joined by musicians Ira Siegel,



The title track single is a good introduction to the work of Michel Berger. As one of France's long-standing singer songwriters, Berger, along with partner France Gall, has stayed faithful to French-language chanson while updating it with a lighter pop approach.

Eddie Martinex, Christian Leroux and Michael Thompson (guitars), Jannick Top (bass), Michel Brecker (saxophone), Robbie Buchanan, Serge Perathoner and Jeff Bova (synthesizers), Claude Salmieri and Jimmy Bralower (drums programming). □

G E R M A N Y

## Toten Hosen

- Signed to Totenkopt Records and under licence to Virgin Germany.
- Publisher: Chrome Musikverlag and Totenkopt Musikverlag.
- Management: Totenkopt.
- New album: *12 Jahre - Die Toten Hosen - Auf Dem Kreuzweg Ins Glueck*.
- New single: *Alles Wird Gut*.

Wedged somewhere in between a punk group and a rock and roll band, Toten Hosen have developed legendary status for their versatility. Whether country music, schlager, rock or neo-folk, Toten Hosen have used it to their advantage.

Founded in 1982, one of the highlights of their new album is the 15-minute *Willi - Ein Verlie-*



- Recorded at Dierks Studio in Cologne and Klangwerkstatt in Dusseldorf.
- Marketing: The group will tour Germany in August and September. They have also developed an extensive line of products for merchandising.

er which was recorded with actor/writer Gerhard Polt and the folk horn section, the Biermoesl Blas. The group were also assisted by 'The Boys' guitarist Honest John Plain for the cover version of the punk classic *First Time*.

S W E D E N

## Electric Boys

- Signed to Atco for the US and Phonogram for the rest of the world.
- Publisher: Electric Noise.
- Management: Shelly Herber, Los Angeles.



■ Album: *Funk-O-Metal Carpet Ride*.

- Single: *All Lips 'N' Hips*, released June 1.
- Produced by Bob Rock.
- Promotion: The band will tour the UK in the last two weeks of July.

The band were described by heavy metal magazine Kerrang as Led Zeppelin, Aerosmith, the Rolling Stones and The Beatles all rolled

into one. The LP, which has just been re-released, was originally recorded and produced by the band on a small budget in 1988. It was only released then in Sweden, where it made the top 5, but such was the public's enthusiasm for

the group that it was selling on import around Europe. Atco signed them for the US and asked them to write some new material and to re-record the best of the debut LP with Bob Rock (The Cult, Aerosmith, Kingdom Come etc). The re-released version contains five new tracks, including *Rags To Riches* and *Captain Of My Soul* plus *Electricized* and *Psychelic Eyes* from the original version. □

I T A L Y

## Angela Baraldi

- Signed to RCA.
- Publisher: BMG Ariola.
- Management: Smemo Music, Rome.
- New album: *Viva*.
- Recorded at the Cielo Studio in Bologna.
- Producer: Lucio Dalla.
- Release dates: The album has been released in Italy and Germany.
- Marketing: Baraldi appeared in 'English Pub' type clubs for 10-day stints in Rome, Bologna and Milan to promote the album prior to its release. 30-second radio spots have been broadcast on national stations Rete 105 and Radio Dimensione Suono, plus local stations throughout Italy. TV advertising on the 24-hour music channel VideoMusic will be taken out to coincide with the July release of videos for *Viva* and *Preghiera*.



■ Tour: Baraldi will play selected concerts in Italy in the summer.

The Bologna-born Baraldi first gained attention as a back-up

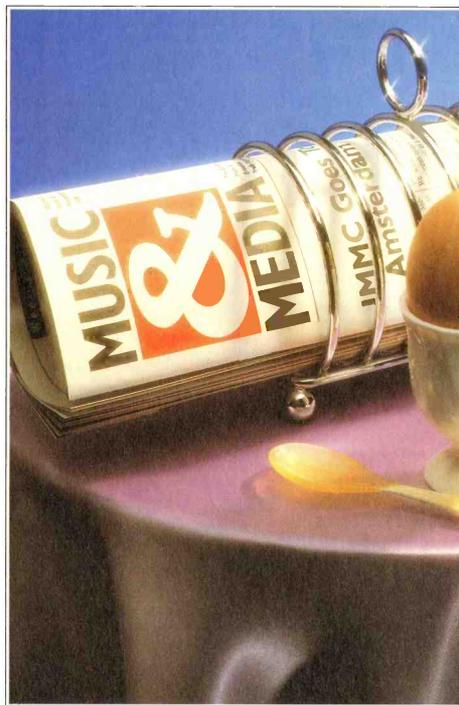
singer for big name artists Ron, Lucio Dalla and Gianni Morandi. She was involved in writing seven of the eight songs on her debut album. The other was written by Luca Carboni.

Michele Mondella, advertising and promotions director at BMG, says Baraldi is the most exciting female artist that the company has signed for some time. Mondella: "She is not a product of the recording studio. Her stage presence is extraordinary; she has a great power to communicate in public!"

Mondella is also optimistic about Baraldi's international potential. "With some artists we may wait for years, but we will be pushing Baraldi straight away, even if *Viva* is only her debut album." □

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**MUSIC & MEDIA**

WEEK 27

**MASTER CHART**  
YOUR WEEKLY PROGRAMMING GUIDE

July 7, 1990



## radio active

EUROPE'S MOST RADIO ACTIVE HIT MATERIAL

### IT'S NO !!

**SINGLES**  
Wilson Phillips Airplay  
Elton John Sales

**ALBUMS**  
Jeff Lynne Airplay  
New Kids On The Block Sales

### EXPLOSIVES CHART BUSTERS

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

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

#### SINGLES OF THE WEEK

The High - Box Set Go (FFRR)  
 F.A.B. feat. MC Parker - Thunderbirds Are Go (Bros. Organisation)  
 Mariah Carey - Vision Of Love (CBS)

#### SURE HITS

The Mission - Into The Blue (Mercury)  
 The Neville Brothers - Bird On A Wire (A&M)  
 Stan - Je N'aimé Pas Cette File (Wanted/EMI)  
 Monie Love - A Monie In The Middle (Cooltempo)  
 Light Of The World - One Destination (Cooltempo)  
 Everyday People - Guess It Doesn't Matter (SBK)  
 Faith, Hope & Charity - Battle Of The Sexes (WEA)

#### EURO-CROSSOVERS

Die Wikinger - Hey, Wickie (Gig)  
 Thomas Helmig - Giv Mig Din Mund (Gevily)  
 Clement Masdongari - Anastasia (Wanted/EMI)  
 Sinness - Springtime Girl (BMG/RCA)  
 Hanne Boel - I Wanna Make Love (Medley)

#### EMERGING TALENT

Horse - Sweet Thing (Capitol)  
 Slide - Why Is It A Crime (Mercury)

#### ENCORE

Fuzzbox - Your Loss My Gain (WEA)  
 Phill Edwards - Don't Look Any Further (Gig)  
 Zenya Hamilton - Going Through The Motions (WEA)  
 Beats 4 - It's Not Over (Electrola)  
 The Beloved - Time After Time (East West)

#### ALBUMS OF THE WEEK

Bel Biv Devoe - Poison (MCA)  
 Bad Company - Holy Water (East West)  
 Jamie J Morgan - Shotgun (Tabu/CBS)  
 Jude Cole - A View From 3rd Street (Reprise)  
 The Pleasure Principle - Trip To My Soul (Electrola)  
 Hi - Jivin' - Various (Kama)  
 Tony Cercola - Tony Cercola (Cheyenne)  
 Colours - Rules Of Attraction (East West)  
 Hanne Boel - Dark Passion (Medley)  
 The Hummingbirds - LoveBuz (roadArt)  
 Miss B Haven - Nobody's Angel (East West)

#### YESTER HITS

**Singles**  
 Opus - Live Is Life (OK/Polygram)  
 U.S.A. For Africa - We Are The World (CBS)  
 Duran Duran - A View To A Kill (Parlophone)  
 Paul Hardcastle - 10 (Chrysalis)  
 Bruce Springsteen - I'm On Fire/Born In The U.S.A. (CBS)

#### CHART ENTRIES

**Airplay Top 50**  
 Maxi Priest - Close To You (23) (10 Records)  
 Jeff Lynne - Every Little Thing (27) (Rings)  
 Snap - Ooops Up (31) (Logic/BMG Anala)  
 Rolling Stones - Almost Hear You Sigh (40) (Rolling Stones)

#### Hot 100 Singles

Jason Donovan - Another Night (57) (PWL)  
 Poison - Unkanny Bop (62) (Epic)  
 Bob Geldof - The Great Song Of Indifference (63) (Mercury)  
 Double Trouble - Love Don't Live Here Anymore (76) (Decca)

#### Top 100 Albums

Matthias Reim - Matthias Reim (25) (Polydor)  
 Barry Manilow - The Songs 1975-1990 (43) (Arista/BMG)

#### FAST MOVERS

#### Airplay Top 50

Roxette - It Must Have Been Love (5-12) (EMI)  
 Gary Moore - Still Got The Blues (For You) (14-27) (Virgin)  
 New Kids On The Block - Step By Step (15-48) (CBS)  
 Tina Turner - Foreign Affair (19-32) (Capitol)  
 Joelle Ursull - White & Black Blues (21-31) (CBS)  
 Yazz - Treat Me Good (22-33) (Big Life)  
 Zouk Machine - Maldon (-26/49) (BMG Anala)

#### Hot 100 Singles

Snap - Ooops Up (2-12) (Logic/BMG Anala)  
 Zouk Machine - Maldon (6-18) (BMG Anala)  
 Patrick Sebastian - Le Gambardo (15-32) (EMI)  
 Craig McLachlan & Check 1-2 - Mona (24-55) (Epic)  
 Joelle Ursull - White & Black Blues (28-43) (CBS)  
 Maxi Priest - Close To You (29-42) (10 Records)

#### Top 100 Albums

New Kids On The Block - Step By Step (1-21) (CBS)  
 Wilson Phillips - Wilson Phillips (17-61) (SBK)

#### HOT ADDS

#### Breaking Out On European Radio

Tony! Toni! Toné! - Oakland Stroke (Wing Records)  
 Aztec Camera - The Crying Sin (WEA)

the Eurochart top five from five years ago.

**JULY 7 - 1985**

## THE MOST PLAYED RECORDS IN EUROPE

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MUSIC & MEDIA

### united kingdom

Most played records compiled on BBC stations and the major independents.

1. **New Order** - *Egoist* - *Foxtrot* / *Work In Progress*
2. **Admiral** - *Star*
3. **Ennaceur** - *Sar*
4. **Elton John** - *Sacred*
5. **Wilson Phillips** - *Heart On*
6. **Dusty Springfield** - *Apricots*
7. **Betty Boop** - *Good 'n' Beautiful*
8. **Was (Not Was)** - *Papa Was A Rollin' Stone*
9. **Charlatans** - *The Only One*
10. **Rykie Mings** - *Learn To Be A Kid*
11. **Kaz** - *True Me Good*
12. **The Adventurers** - *Oh Service V* - *Devi Cal*
13. **Rozette** - *It Has Been Love*
14. **Bob Geldof** - *The Great Song Of Innocence*
15. **Kim Wilde** - *Time*
16. **Bruce Dickinson** - *All The Young Dudes*
17. **Gloria Estefan** - *Can't Help Myself*
18. **M.C. Hammer** - *My Car* - *Travis*
19. **Chad Jackson** - *Heart The Drummer*
20. **An Emotional Fish** - *Conquer*

### switzerland

Most played records on the national channel DRS 3 and the private stations, Radio Akceval, Baseline, Radio Pilatus, Radio Z and Radio 24. Compiled by Media Control, Basel.

1. **Alanah Myles** - *Back Veil*
2. **Vaya Con Dios** - *Who's A Woman*
3. **Eros Ramazzotti** - *Si Baccan Le Cane*
4. **Mathias Reim** - *Yvonne* - *La La La*
5. **Foto Cutugno** - *Insieme 1992*
6. **Madonna** - *Vogue*
7. **Wilson Phillips** - *Heart On*
8. **Sinead O'Connor** - *Nothing Compares 2 U*
9. **The Chimes** - *Who's A Woman*
10. **Rozette** - *It Has Been Love*
11. **E. Benetton/G. Nannini** - *La Estate Italiana*
12. **The Arhoolies** - *It's Goin' To Rain*
13. **Nick Agency** - *I Wanna Dance*
14. **Jon Cockner** - *Who's A Woman*
15. **Frank Zander** - *Who's A Woman*
16. **Phil Collins** - *Something Happened On The Way To Heaven*
17. **The Power** - *Snap*
18. **The Pretenders** - *Love In The Street*
19. **Kim Wilde** - *It's Hers*

### holland

Most played records compiled on the national stations Radio 2 and Radio 3 as compiled by Stichting Nederlandse Top 40.

1. **Mecano** - *Hip De Lijn*
2. **Gloria Estefan** - *Get On Your Feet*
3. **Gary Moore** - *Who's A Woman*
4. **Midland** - *Don't You Know*
5. **Marco Bonacci** - *Ensemble*
6. **Candy Dulfer** - *Saxuality*
7. **Shocking Party** - *Let's Hear 'Em*
8. **Luis Lame** - *I Wanna Be*
9. **The Adventurers** - *Oh Service V* - *Devi Cal*
10. **Tom Petty** - *Ain't No Love In The Street*
11. **Michael McDonald** - *Tequila*
12. **Heart** - *Who's A Woman*
13. **Vaya Con Dios** - *Who's A Woman*
14. **Jill Sobule** - *Living On*
15. **The Chimes** - *Who's A Woman*
16. **Rolling Stones** - *Angie*
17. **Wendy & Lisa** - *Strong Dog*
18. **Jill Laine** - *Every Little Thing*
19. **Elton John** - *Who's A Woman*
20. **World Party** - *Who's A Woman*

### germany

Most played records on the ARD stations and the major privates. Compiled by Media Control, Baden Baden.

1. **Mathias Reim** - *Yvonne* - *La La La*
2. **Eros Ramazzotti** - *Si Baccan Le Cane*
3. **Nick Kamen** - *I Wanna Dance*
4. **Wilson Phillips** - *Heart On*
5. **Elton John** - *Who's A Woman*
6. **Alanah Myles** - *Back Veil*
7. **Madonna** - *Vogue*
8. **Tina Turner** - *Foreign Affair*
9. **UB40** - *Signs*
10. **Kim Wilde** - *It's Hers*
11. **Foto Cutugno** - *Insieme 1992*
12. **Rykie Mings** - *Learn To Be A Kid*
13. **Phil Collins** - *Something Happened On The Way To Heaven*
14. **New Kids On The Block** - *Step By Step*
15. **Lisa Stansfield** - *Who's A Woman*
16. **Eros Ramazzotti** - *Si Baccan Le Cane*
17. **Propaganda** - *Heaven Gets Her Heart*
18. **Rox** - *True Me Good*
19. **Fleetwood Mac** - *Love Me*
20. **Rozette** - *It Has Been Love*

### austria

Most played records on the national pop channel ORF 3. Compiled by Media Control, Baden Baden.

1. **Mathias Reim** - *Yvonne* - *La La La*
2. **Nick Kamen** - *I Wanna Dance*
3. **Vaya Con Dios** - *Who's A Woman*
4. **Eros Ramazzotti** - *Si Baccan Le Cane*
5. **Frank Zander** - *Who's A Woman*
6. **E. Benetton/G. Nannini** - *La Estate Italiana*
7. **Frank Zander** - *Who's A Woman*
8. **Stefan Waggener/Konrad** - *Who's A Woman*

### france

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

1. **Joelle Ursull** - *Who's A Woman*
2. **Madonna** - *Vogue*
3. **Michel Berger** - *Ça Te Va D'Être*
4. **Alain Chamfort** - *Sous Pluie Ça Gout*
5. **Vanessa Paradis** - *Tout Va Bien*
6. **Michel Polonsky** - *Who's A Woman*
7. **Johnny Halliday** - *Herzès*
8. **Patrick Kluwe** - *Who's A Woman*
9. **Philippe Laro** - *Sous Pluie Ça Gout*
10. **Jean Michel Jarre** - *Copy*
11. **Patrick Bruel** - *Je Te Dis Que Non*
12. **Rox** - *Signs*
13. **P. D'Orville** - *Parlons En Français*
14. **Art Mimoz** - *On T'aurait Vu Venir*
15. **Zouk Machine** - *Who's A Woman*
16. **François Feldman** - *C'est Toi Qui M'a Fait*
17. **Rolling Stones** - *Tequila*
18. **Pauline Ester** - *Who's A Woman*
19. **Claudia Phillips** - *Who's A Woman*
20. **Patrick Sabatier** - *Le Gendarme*

### radio FM

1. **Madonna** - *Vogue*
2. **Zouk Machine** - *Who's A Woman*
3. **Sinead O'Connor** - *Nothing Compares 2 U*
4. **Teas For Tears** - *Who's A Woman*
5. **Meredith Brooks** - *Who's A Woman*
6. **Beats International** - *Who's A Woman*
7. **Shocking Party** - *Let's Hear 'Em*
8. **Nick Kamen** - *I Wanna Dance*
9. **Snop** - *The Power*
10. **Paula Abdul** - *Cosplay Artist*
11. **Benny B** - *Who's A Woman*
12. **Vanessa Paradis** - *Tout Va Bien*
13. **François Feldman** - *C'est Toi Qui M'a Fait*
14. **Patrick Bruel** - *Je Te Dis Que Non*
15. **Rykie Mings** - *Learn To Be A Kid*
16. **Jimmy Somerville** - *Real Me*
17. **Depeche Mode** - *Who's A Woman*
18. **Joelle Ursull** - *Who's A Woman*
19. **Alain Chamfort** - *Sous Pluie Ça Gout*
20. **Elton John** - *Sacred*

### finland

Most played records on 25 private stations as compiled by Discopress Tampere.

1. **Pave Maijanen** - *Agus*
2. **Taru Sorri** - *Agus* - *Agus*
3. **Rapcity** - *O'Bea*
4. **Eppu Normaali** - *Ushakko*
5. **Peetu Kattamies** - *Ushakko*
6. **Vaya Con Dios** - *Who's A Woman*
7. **Troll** - *Iron Man*
8. **Peetu Kattamies** - *Ushakko*
9. **Sinead O'Connor** - *Nothing Compares 2 U*
10. **Chris Rea** - *The Road To Nowhere*

# MUSIC EUROPEAN & airplay MEDIA TOP 50

# WILSON PHILLIPS HOLDING ON TO NO. 1!

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	ORIGINAL LABEL	(PUBLISHER)
1	3	7	<b>Hold On</b> Wilson Phillips - SBK (Various)			
2	2	12	<b>Vogue</b> Madonna - Sire (WB Music/BMG Disque/Web-Girl)			
3	4	13	<b>I Promised Myself</b> Nick Kamen - HEA (EMI Music)			
4	1	11	<b>Se Bastasse Una Canzone</b> Eros Ramazzotti - DDD (DDU/Una Lira/Scorribanda)			
5	12	3	<b>It Must Have Been Love</b> Rozette - EMI (Jimmy Fun Music)			
6	6	6	<b>Club At The End Of The Street</b> Elton John - Rocket (Big Pig Music)			
7	7	8	<b>Verdammst, Ich Lieb' Dich</b> Matthias Reim - Polydor (Kangaroo Musikverlag)			
8	5	14	<b>Black Velvet</b> Alanah Myles - Atlantic (EMI/Bluebeat/Waltes)			
9	8	8	<b>Better The Devil You Know</b> Kylie Minogue - PWL (All Boys Music)			
10	16	5	<b>Insieme 1992</b> Foto Cutugno - EMI (Edison No. 2)			
11	10	10	<b>Something Happened On The Way To Heaven</b> Phil Collins - Atlantic (PWL Collins/EMI And Ray)			
12	10	8	<b>Who's A Woman</b> Vaya Con Dios - BMG Arista (Vaya Con Dios/BMG)			
13	9	23	<b>Nothing Compares 2 U</b> Sinead O'Connor - Ensign/Caprysis (Controversy Music)			
14	27	5	<b>Still Got The Blues (For You)</b> Gary Moore - Virgin (10 Music)			
15	48	2	<b>Step By Step</b> New Kids On The Block - CBS (Harcour Starr Music)			
16	15	4	<b>Sacrifice</b> Elton John - Rocket (Big Pig Music)			
17	19	14	<b>Kingston Town</b> UB40 - Virgin (Sparta Florida)			
18	17	7	<b>I Still Haven't Found What I'm Looking For</b> The Chimes - CBS (Blue Mountain Music)			
19	32	5	<b>Foreign Affair</b> Tina Turner - Capitol (Screen Gems/EMI Music)			
20	26	6	<b>World In Motion</b> New Order/Depeche Mode/Cap-Sad - Factory/MCA (Ginnel/Warner Chappell/EMI)			
21	31	2	<b>White &amp; Black Blues</b> Joelle Ursull - CBS (Warner Chappell)			
22	33	3	<b>Treat Me Good</b> Tazzy - Big Life (Big Life Music)			
23	NE		<b>Close To You</b> Mia Farrow - 10 Records (Various)			
24	29	4	<b>The Only One I Know</b> Charlatans - Situation Two (Warner Chappell)			
25	40	2	<b>Tandem</b> Vanessa Paradis - Polydor (Melodie Nelson)			
26	49	2	<b>Maldon</b> Zouk Machine - BMG Arista (Virgin Music)			
27	NE		<b>Every Little Thing</b> Jill Lynne - Reprise (EMI/Asylum)			
28	20	11	<b>Ding Dong</b> Erste Allgemeine Verunsicherung - EMI (Blanco Music/Warner Music)			
29	17	12	<b>All I Wanna Do Is Make Love To You</b> Heart - Capitol (Zomba Music)			
30	14	9	<b>Dirty Cash</b> Adventures Of Stevie V - Mercury (Copyright Control)			
31	NE		<b>Ooops Up</b> Snap - Logic/BMG Arista (Merider/Warner Chappell/Zomba)			
32	34	9	<b>C'Est Toi Qui M'a Fait</b> Francois Feldman - Polydor (Phonogram/Maria/Carole)			
33	41	2	<b>All The Young Dudes</b> Bruce Dickinson - EMI (EMI/Capitol/Oblivion)			
34	46	2	<b>Souris Puisse C'Est Grave</b> Alain Chamfort - CBS (Rock & Rose Music)			
35	45	2	<b>U Can't Touch This</b> M.C. Hammer - Capitol (Jive/Bars/101)			
36	42	3	<b>The Power</b> Snap - Logic/BMG Arista (HarcourStellar)			
37	25	12	<b>It's Here</b> Kim Wilde - MCA (Rickim Music)			
38	43	2	<b>The Great Song Of Indifference</b> Bob Geldof - Virgin (Nob Music/Intersong)			
39	22	8	<b>Killer</b> Adamcki - MCA (MCA/Beethoven S. Music)			
40	NE		<b>Almost Hear You Sigh</b> Rolling Stones - Rolling Stones/CBS (Promopack BV)			
41	28	13	<b>Das Erste Mal Tat's Noch Weh</b> Stefan Waggener/Konrad - Polydor (Mia Music)			
42	11	5	<b>Reputation</b> Dusty Springfield - Parlophone (Columbia Music)			
43	NE		<b>You've Got A Friend</b> Big Fun & Sonia - Jive (Zomba Music)			
44	36	13	<b>Save Me</b> Fleetwood Mac - Warner Brothers (Fleetwood/Warner/Tameline)			
45	23	5	<b>Star</b> Erasure - Mute (Musical Moments/Atlantic Boli)			
46	37	4	<b>Saxuality</b> Candy Dulfer - BMG Arista (BMG Two P/Intersong Music)			
47	24	6	<b>Papa Was A Rolling Stone</b> Was (Not Was) - Fontana (PolyGram Music)			
48	NE		<b>Strung Out</b> Wendy & Lisa - Virgin (Gib Brothers/Virgin Music)			
49	26	5	<b>Do In' The Do</b> Betty Boo - Rhythm King (Rhythm King/Inquary/Carlin)			
50	NE		<b>Another Night</b> Jason Donovan - PWL (All Boys Music)			

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# hot 100



## SINGLES

THIS WEEK	LAST WEEK	WKS on CHARTS	TITLE	ARTIST	ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED
1	1	19	<b>Sacrifice</b>	Elton John - Rocket (Big Pig Music)		UK,FB,Ir
2	12	3	<b>Ooops Up</b>	Snap - Logic/BMG Ariola (Minder/Warner Chappell/Zomba)		UK,G,B,H,A,Ch,D,Ir,N,Fi
3	8	5	<b>It Must Have Been Love</b>	Roxette - EMI (Jimmy Fun Music)		UK,G,B,H,Ch,D,Ir,N,Fi
4	6	3	<b>Nessun Dorma</b>	Luciano Pavarotti - Decca (Copyright Control)		UK,Ir
5	3	13	<b>I Promised Myself</b>	Nick Kamen - WEA (EMI Music)		FG,B,H,A,Ch,Sw
6	18	3	<b>Maldon</b>	Zouk Machine - BMG Ariola (Virgin Music)		FB
7	4	13	<b>Vogue</b>	Madonna - Sire (WB Music/Bleu Disque/WeboGirl)		UK,FG,B,Sp,A,Ch,Sw,Po,DN,Fr,Gr,I
8	2	5	<b>World In Motion</b>	New Order/England World Cup Squad - Factory/MCA (Gainwest/Warner Chappell/EMI)		UK,G,Fr,Fi,Gr
9	5	12	<b>Killer</b>	Adamski - MCA (MCA/Beethoven St. Music)		UK,G,B,Ir,Gr
10	16	6	<b>Hold On</b>	Wilson Phillips - SBK (Various)		UK,G,H,Ir
11	14	10	<b>Verdammt, Ich Lieb' Dich</b>	Matthias Reim - Polydor (Kangaroo Musikverlag)		G,A,Ch
12	7	11	<b>Bo Le Lavabo</b>	Lagaf - Flarensch (Editions Carrere)		F
13	15	24	<b>Nothing Compares 2 U</b>	Sinead O'Connor - Ensign/Chrysalis (Controversy Music)		FG,Sp,A,Ch,Po,DI
14	9	14	<b>Black Velvet</b>	Alannah Myles - Atlantic (EMI/Bluebear Waltes)		UK,G,B,H,A,Ch,Sw,DN,Fi
15	32	4	<b>Le Gambadou</b>	Patrick Sebastian - EMI (Francis Vacher)		FB
16	17	19	<b>Infinity (1990's Time For The Guru)</b>	Guru Josh - de/Construction/RCA/BMG (Copyright Control)		G,B,Sp,A,Ch,DN,Gr
17	10	7	<b>I Can't Stand It</b>	Twenty 4 Seven - Frezky Records (Sire/Cat-Talk Siegf)		G,A,Ch,DI
18	19	18	<b>The Power</b>	Snap - Logic/BMG Ariola (Hanseatic/Fellow)		UK,FG,B,Sp,A,Ch,Sw,DN,Fr,Gr,I
19	11	3	<b>Step By Step</b>	New Kids On The Block - CBS (Maurice Starr Music)		UK,G,H,Ch,Fr,N,Fi
20	22	5	<b>A Toutes Les Filles</b>	Felix Gray & Didier Barbevilien - Talar (Zone Musique)		FB
21	21	7	<b>Policy Of Truth</b>	Depeche Mode - Mute (Grabbing Hands/Sonet)		UK,FG,B,Sp,Ch,Sw,DN,Fr,Gr,I
22	27	8	<b>Better The Devil You Know</b>	Kylie Minogue - PWL (All Boys Music)		UK,FG,B,H,Sp,A,Ch,Sw,Fr,Gr
23	20	5	<b>Insieme 1992</b>	Toto Cutugno - EMI (Edizioni No. 2)		G,B,H,A,Ch,Po,DI
24	55	2	<b>Mona</b>	Craig McLachlan & Check 1-2 - Epic (Jewel Music)		UK,Fr
25	25	11	<b>Dirty Cash</b>	Adventures Of Stevie V - Mercury (Copyright Control)		UK,G,B,H
26	26	14	<b>Kingston Town</b>	UB40 - Virgin (Sparta Florida)		UK,G,B,H,A,Sw,D
27	38	21	<b>Un 'Estate Italiana</b>	Gianna Nannini & Edoardo Bennato - Virgin (Sugar/Warner Chappell)		G,A,Ch,Sw,I
28	43	4	<b>White &amp; Black Blues</b>	Joelle Ursull - CBS (Warner Chappell)		FB,A,Sw
29	42	3	<b>Close To You</b>	Maxi Priest - 10 Records (Various)		UK
30	28	7	<b>What's A Woman</b>	Vaya Con Dios - BMG Ariola (Vaya Con Dios/BMG)		B,H,A,Ch,Po,Gr
31	29	6	<b>Doin' The Do</b>	Betty Boo - Rhythm King (Rhythm King/Inquiry/Carlin)		UK,Fr
32	23	5	<b>Hear The Drummer (Get Wicked)</b>	Chad Jackson - Big Wave (Marybone Music)		UK
33	13	11	<b>C'Est Toi Qui M'a Fait</b>	Francois Feldman - Philips/Phonogram (Manitu/Carole)		FB
34	37	4	<b>The Only Rhyme That Bites</b>	MC Tunes Versus 808 State - ZTT (Perfect/Warner Chappell/EMI)		UK,Fr
35	31	6	<b>Still Got The Blues (For You)</b>	Gary Moore - Virgin (10 Music)		UK,G,B,H,Sw
36	63	3	<b>U Can't Touch This</b>	M.C. Hammer - Capitol (Jobete/Bust-It)		UK
37	53	2	<b>You've Got A Friend</b>	Big Fun & Sonia - Jive (Zomba Music)		UK
38	36	8	<b>Se Bastasse Una Canzone</b>	Eros Ramazzotti - DDD (DDD/Una Lira/Scorribanda)		G,B,H,A,Ch
39	24	22	<b>Le Temps Des Yeyes</b>	Les Vagabonds - Carrere (Editions Orlando)		FB
40	68	3	<b>Vous Etes Vous</b>	Benny B. - Vie Privee (Copyright Control)		FB
41	30	5	<b>The Only One I Know</b>	Charlatans - Situation Two (Warner Chappell)		UK,Fr
42	41	9	<b>Les Hommes Qui Passent</b>	Patricia Kaas - CBS (Zone Music/Back To Paris)		FB
43	46	7	<b>I Still Haven't Found What I'm Looking For</b>	The Chimes - CBS (Blue Mountain Music)		UK,G,H,A,N
44	33	15	<b>All I Wanna Do Is Make Love To You</b>	Heart - Capitol (Zomba Music)		G,B,H,Ch,Sw,DN
45	35	10	<b>Ding Dong</b>	Erste Allgemeine Verunsicherung - EMI (Blanko Musik/Wintrup Musik)		G,A,Ch
46	44	5	<b>Star</b>	Erasure - Mute (Musical Moment/Andy Bell)		UK,G,Fr
47	39	16	<b>Words</b>	The Christians - Island (10 Music)		FB,Po
48	56	6	<b>Papa Was A Rolling Stone</b>	Was (Not Was) - Fontana (PolyGram Music)		UK,G,Fr
49	34	7	<b>Venus</b>	Don Pablo's Animals - Rumour (Island Music)		UK,G
50	50	3	<b>Thinking Of You</b>	Maureen - Urban (Warner Chappell)		UK
51	67	9	<b>Melodie D'Amour</b>	Kaoma - CBS (HMLC/BVBM Productions)		FB,Po
52	40	4	<b>The Free Style Megamix</b>	Bobby Brown - MCA (Cal-Gene/Virgin/MCA)		UK
53	59	14	<b>Don't Miss The Partyline</b>	Bizz Nizz - Cooltempo (MCA Music)		G,B
54	62	10	<b>Je Te Le Dis Quand Meme</b>	Patrick Bruel - RCA/BMG (Scarlet O'Laura Music)		FB
55	72	2	<b>Treat Me Good</b>	YaZZ - Big Life (Big Life Music)		UK
56	45	9	<b>A Dream's A Dream</b>	Soul II Soul - 10 Records (Various)		UK,G,H,A,Ch,D,Gr,I
57	NE		<b>Another Night</b>	Jason Donovan - PWL (All Boys Music)		UK,Fr
58	49	18	<b>Opposites Attract</b>	Paula Abdul - Virgin (Virgin/Ollie Leiber)		UK,FG,D,Gr
59	66	3	<b>Whose Law (Is It Anyway?)</b>	Guru Josh - de/Construction/RCA/BMG (Virgin/Copyright Control)		UK,G,Fr,Fi
60	79	2	<b>All The Young Dudes</b>	Bruce Dickinson - EMI (EMI/Chrysalis/Oblique)		UK,Fr
61	75	21	<b>Dub Be Good To Me</b>	Beats International - Go! Discs (Go! Discs/EMI Songs)		FG,Sp,A,Ch,Gr
62	NE		<b>Unskinny Bop</b>	Poison - Erigma/Capitol (Sweet Cyande/Zomba Music)		UK
63	NE		<b>The Great Song Of Indifference</b>	Bob Geldof - Mercury (Nob Music/Intersong)		UK
64	54	7	<b>Oui Je L'Adore</b>	Pauline Ester - Polydor (Ducomet/PolyGram)		FB
65	51	12	<b>Pourtant</b>	Roch Voisine - GM/BMG Ariola (Ed. Georges Mary)		F
66	86	2	<b>Rockin' Chair</b>	Magnum - Polydor (Various)		UK
67	65	13	<b>This Beat Is Technotronic</b>	Technotronic - ARS (Bogam/BMC Publishing)		FG,B
68	57	6	<b>It's My Life</b>	Talk Talk - Parlophone (Island Music/Zomba Music)		UK
69	90	2	<b>Loving You</b>	Massivo feat. Tracy - Debut (MCA Music)		UK
70	60	8	<b>Won't Talk About It</b>	Beats International - Go! Discs (Go! Discs/Warner Chappell)		UK,G,Ch
71	47	16	<b>Version "90"</b>	Les Forbans - Vogue (Various)		F
72	81	4	<b>Sans Un Remords</b>	Pacifique - Vogue (Xylla)		FB
73	52	7	<b>Paint It Black</b>	Rolling Stones - Decca (ABCKO/Westminster)		UK,B,H
74	74	5	<b>Everybody Everybody</b>	Black Box - Groove Groove Melody (Warner Chappell)		UK,G,I
75	76	19	<b>On Ecrit Sur Les Murs</b>	Demis Roussos - EMI (Materia/Sidecar)		F
76	NE		<b>Love Don't Live Here Anymore</b>	Double Trouble - Desire (Warner Chappell)		UK
77	64	4	<b>Reputation</b>	Dusty Springfield - Parlophone (Clermiston Music)		UK,G,B
78	61	9	<b>Hold On</b>	En Vogue - Atlantic (2 Tuff-E-Nuff Songs)		UK,Gr
79	97	23	<b>I Wish It Would Rain Down</b>	Phil Collins - Virgin/WEA (Phil Collins/Hit & Run)		FB,Po
80	58	5	<b>Yaaah!</b>	D-Shake - Go Bang (Frontdyk Music)		UK,B,H
81	NE		<b>Le Temps De Copains</b>	Les Vagabonds - Carrere (Editions Orlando)		FB
82	NE		<b>The Future</b>	Prince - Warner Brothers (Controversy Music)		G,H,Ch
83	82	3	<b>Nothing Compares 2 U</b>	Chyp - Notic - Coconut/BMG Ariola (Controversy Music)		G,B,Fi
84	NE		<b>Almost Hear You Sigh</b>	Rolling Stones - Rolling Stones/CBS (Promopub BV)		UK,H
85	99	6	<b>You Got It</b>	New Kids On The Block - CBS (SBK Songs)		F
86	RE		<b>In Private</b>	Dusty Springfield - Parlophone (Cage Music/10 Music)		FG
87	NE		<b>Aime Moi</b>	Claude Barzotti - Zone Music (Zone/Barzo Music)		FB
88	NE		<b>She Ain't Worth It</b>	Glenn Medeiros & Bobby Brown - London (EMI/Chrysalis)		UK
89	87	2	<b>Om</b>	Niklas Stroemstedt - WEA (Niksongs/Sweden Music)		Sw
90	NE		<b>Risky</b>	FPI Project - Rumour (Musicola)		UK,G
91	89	2	<b>Victims Of Success</b>	Dogs D'Amour - China/Polydor (Empire Music)		UK
92	77	8	<b>Right Here Waiting</b>	Richard Marx - EMI USA (Various)		F
93	71	2	<b>Taste The Pain</b>	Red Hot Chili Peppers - EMI USA (Screen Gems EMI)		UK
94	100	2	<b>It's On You</b>	M.C. Sar & The Real McCoy - Zyx/Mikuksi (Wintrup Musik)		G,Sp
95	NE		<b>Move Away Jimmy Blue</b>	del Amitri - A&M (PolyGram Music)		UK
96	NE		<b>She Comes In The Fall</b>	Ispiral Carpets - Cowi/Mute (Chrysalis)		UK
97	70	7	<b>Soledad</b>	Roe - Barclay (St. Anne/EMI Music)		F
98	RE		<b>C'Est La Meme Chanson</b>	Francois Valery - WEA (Jobete Music)		F
99	83	22	<b>Get Up!</b>	Technotronic - ARS (Bogam/BMC Publishing)		FB,Gr
100	NE		<b>Emozione/At This Moment</b>	Marco Borsato - Polydor (PolyGram Music)		H

UK = United Kingdom, G = Germany, F = France, Ch = Switzerland, A = Austria, I = Italy, Sp = Spain, H = Holland, B = Belgium, Ir = Ireland, Sw = Sweden, D = Denmark, N = Norway, Fi = Finland, Po = Portugal, Gr = Greece.  
 NE = NEW ENTRY  
 RE = RE-ENTRY  
 ○ = FAST MOVERS

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# hot BREAKOUTS

NATIONAL HITS READY TO EXPLODE!

uk & ireland	germany, austria switzerland	france	italy
<b>Craig McLachlan</b> Horn (Epic/UK)	<b>Snap</b> Cotton Lip (Capitol/BMG Artists/Garland/Scott)	<b>Joelle Ursull</b> White & Black Blues (CBS)	<b>Baccini &amp; Ladri Di Biciclette</b> Sotto Questo Sole (CGD)
<b>Jason Donovan</b> Another Night (Poly/UK)	<b>M.C. Sar &amp; The Real McCoy</b> It's On You (Zydeco/Wildcat/Ger)	<b>Les Yagobonds</b> Le Temps Des Copains (Carrere)	<b>Nino Buonocore</b> Serenita (Coca Ent/EMI)
<b>Bob Geldof</b> The Great Song Of Inheritance (Mercury/UK)	<b>Der Schreckliche Sven</b> Hey Wickie (CBS/USA)	<b>Francois Valery</b> C'Est La Meme Chanson (WEA)	<b>Enrico Ruggeri</b> Ti Amo (CGD)
<b>Double Trouble</b> Love Don't Live Here Anymore (Deutsche/UK)	<b>Toten Hosen</b> Azzuro (Virgin/Ger)	<b>Frederic Francois</b> C'Est Toi Qui Pars... (Phonogram)	<b>Steve Rogers Band</b> Hey Man (CBS)

spain	scandinavia	benelux
<b>Los Roneos</b> Plumetene (Arista/Sp)	<b>Roxette</b> I Must Have Seen Love (EMI/Sire/Den/Norfin)	<b>King Bee</b> Back By Dope Demand (Go Bang/Ho)
<b>The Refrescos</b> Todo O Nada (Poly/Gran)	<b>Niklas Stromstedt</b> Om (WEA/Swe)	<b>Lois Lane</b> I Wanna Be (Flydirt/Ho)
<b>Siniestro Total</b> Camino De La Cama (DRO)	<b>Eppu Normaali</b> Sydan Tyhja Lyy (Fokofin)	<b>Erik Van Heygen</b> Veel Te Mooi (Assemblam/Bel)
<b>Complices</b> Es Por Ti (ACB/BMG)	<b>Rapitori</b> O Bello (CBS/Fin)	<b>Jo Vally</b> Ik Kan Niet Zonder Jou (Indus/Bel)

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**MUSIC & MEDIA**

EUROPEAN top 100 ALBUMS	
Almanac Myles	8
Arno	9
Baccini & Ladri Di Biciclette	10
Barry Manilow	11
Beats International	12
Billie Holiday	13
Black Velvet	14
Bob Dylan	15
Bob Dylan	16
Bob Dylan	17
Bob Dylan	18
Bob Dylan	19
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# MUSIC & MEDIA top 3 SINGLES IN EUROPE

Country	1	2	3
UNITED KINGDOM	Sacrifice (Epic/UK)	Nessus Dorna (Sire/UK)	It Must Have Been Love (Sire/UK)
GERMANY	Verdammt, Ich Lieb' Dich (Poly/UK)	Ooops Up (Sire/UK)	Killer (Adams/WEA)
FRANCE	Maldon (Zydeco/Wildcat/Ger)	Bo Le Lavabo (Sire/UK)	Le Gambidou (Sire/UK)
ITALY	Un'Estate Italiana (Sire/UK)	Sotto Questo Sole (Sire/UK)	Vattene Amore (Sire/UK)
SPAIN	Infinity (1995's Time For The Gun) (Sire/UK)	MI Abuelo (Sire/UK)	The Power (Sire/UK)
HOLLAND	What's A Woman (Sire/UK)	Still Got The Blues (For You) (Sire/UK)	Dirty Cash (Sire/UK)
BELGIUM	What's A Woman (Sire/UK)	A Toutes Les Filles (Sire/UK)	Insieme 1992 (Sire/UK)
SWEDEN	Om (Sire/UK)	Black Velvet (Sire/UK)	All I Wanna Do Is Make Love To You (Sire/UK)
DENMARK	Hogensen Mix (Sire/UK)	Bubbers Baderak (Sire/UK)	Black Velvet (Sire/UK)
NORWAY	Black Velvet (Sire/UK)	I Still Haven't Found What I'm Looking For (Sire/UK)	All I Wanna Do Is Make Love To You (Sire/UK)
FINLAND	Sydan Tyhja Lyy (Sire/UK)	Oi Bello (Sire/UK)	She Must...Mau Mau (Sire/UK)
IRELAND	Put 'Em Under Pressure (Sire/UK)	Give It A Lash Jack (Sire/UK)	The Game (Sire/UK)
SWITZERLAND	Black Velvet (Sire/UK)	Un'Estate Italiana (Sire/UK)	Insieme 1992 (Sire/UK)
AUSTRIA	I Promised Myself (Sire/UK)	I Can't Stand It (Sire/UK)	Hey Wickie (Sire/UK)
GREECE	The Power (Sire/UK)	Vogue (Sire/UK)	World In Motion (Sire/UK)
PORTUGAL	Pump Up The Jam (Sire/UK)	Nothing Compares 2 U (Sire/UK)	I Can See Clearly Now (Remix) (Sire/UK)

# MUSIC & MEDIA top 3 ALBUMS IN EUROPE

Country	1	2	3
UNITED KINGDOM	Step By Step (Sire/UK)	The Essential Pavlovski (Sire/UK)	Summer Dreams (Sire/UK)
GERMANY	Auf Dem Kreuzzug Ins Glueck (Sire/UK)	Step By Step (Sire/UK)	In Ogni Senso (Sire/UK)
FRANCE	Scene De Vie (Sire/UK)	Sleeping With The Past (Sire/UK)	But Seriously (Sire/UK)
ITALY	In Ogni Senso (Sire/UK)	I'm Breathless (Sire/UK)	Bees Goes Tour (Sire/UK)
SPAIN	Nuevo Programa Catalogo De... (Sire/UK)	Todo Pancho (Sire/UK)	Bolero Es (Sire/UK)
HOLLAND	Still Got The Blues (Sire/UK)	In Ogni Senso (Sire/UK)	Labour Of Love II (Sire/UK)
BELGIUM	Night Owls (Sire/UK)	In Ogni Senso (Sire/UK)	I'm Breathless (Sire/UK)
SWEDEN	Still Got The Blues (Sire/UK)	Alannah Myles (Sire/UK)	Bridegroom (Sire/UK)
DENMARK	Dark Passion (Sire/UK)	Lovans Herie (Sire/UK)	Still Got The Blues (Sire/UK)
NORWAY	Alannah Myles (Sire/UK)	Tusen Bitar (Sire/UK)	Still Got The Blues (Sire/UK)
FINLAND	Historian Suurmiehia (Sire/UK)	Rock! (Sire/UK)	Sina (Sire/UK)
IRELAND	Home (Sire/UK)	Only Yesterday - Greatest Hits (Sire/UK)	Step By Step (Sire/UK)
SWITZERLAND	Alannah Myles (Sire/UK)	In Ogni Senso (Sire/UK)	Neppomuk's Rache (Sire/UK)
AUSTRIA	Neppomuk's Rache (Sire/UK)	Live (Sire/UK)	Alannah Myles (Sire/UK)
GREECE	Volume II (1990 A New Decade) (Sire/UK)	Hangin' Tough (Sire/UK)	Black Velvet (Sire/UK)
PORTUGAL	The Very Best Of Cat Stevens (Sire/UK)	I'm Breathless (Sire/UK)	But Seriously (Sire/UK)

THIS WEEK	LAST WEEK	ARTIST	TITLE	ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	ARTIST	TITLE	ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	ARTIST	TITLE	ORIGINAL LABEL	COUNTRIES CHARTED
1	3	New Kids On The Block	Step By Step	CE	UK,GERMANY,NED	35	31	Heart	Bridge	Capitol	UK,GERMANY,NED	69	78	Roxette	Look Sharp	Amigo	UK,GERMANY,NED
2	1	Madonna	Im Breathless	CE	UK,GERMANY,NED,FRANCE,SPAIN	36	29	Billy Joel	Storm Front	CE	UK,GERMANY,NED	70	71	Westernhagen	Hilfslos - New Release	CE	GERMANY,NED
3	2	Phil Collins	But Seriously	WEA	UK,GERMANY,NED,FRANCE,SPAIN	37	34	Doro	Doro	WEA	GERMANY,NED	71	56	Dio	Lock Up The Wolves	WEA	GERMANY,NED
4	3	Eros Ramazzotti	In Ogni Senso	CE	GERMANY,NED	38	36	Kim Wilde	Love Moves	WEA	UK,GERMANY,NED	72	75	Vasco Rossi	Franco Del Palco	WEA	FRANCE
5	5	Soul II Soul	Volume II (1990 A New Decade)	WEA	UK,GERMANY,NED,FRANCE,SPAIN	39	26	Big Country	Through A Big Country	Greatest Hits - New Release	UK,GERMANY,NED	73	42	Roch Yoisine	Histoires	CE	FRANCE
6	4	Sinead O'Connor	Do Not Wait For Me	CE	UK,GERMANY,NED,FRANCE,SPAIN	40	35	David Bowie	Changes	WEA	UK,GERMANY,NED	74	80	Antonio Veniditi	Gi Amò '80	WEA	FRANCE
7	8	Toten Hosen	Auf Dem Kreuzweg Ins Glück	WEA	GERMANY,NED	41	43	Mike Oldfield	Amorica	WEA	UK,GERMANY,NED	75	18	Beats International	Let Them Eat Beans - New Release	WEA	UK,GERMANY,NED
8	12	Alanah Myles	Alanah Myles	WEA	UK,GERMANY,NED	42	41	8-S'z	Cosmic Thing	WEA	UK,GERMANY,NED	76	74	Cat Stevens	The Very Best Of Cat Stevens	WEA	GERMANY,NED
9	7	Gary Moore	Sail Got The Blues	WEA	UK,GERMANY,NED,FRANCE,SPAIN	43	NEW	Barry Manilow	The Songs 1975-1990	WEA	UK,GERMANY,NED	77	NEW	Zouk Machine	Maldon	WEA	FRANCE
10	11	Luciano Pavarotti	The Essential Pavarotti	WEA	UK,GERMANY,NED	44	37	Technobionic	Pump Up The Jam	WEA	UK,GERMANY,NED	78	77	Gipsy Kings	Maldon	WEA	FRANCE
11	14	Depeche Mode	Violator	WEA	UK,GERMANY,NED	45	NEW	Vanessa Paradis	Variations Sur Le Meme Theme	WEA	FRANCE	79	79	Chris Dickson	Tattooed Millionaire	WEA	FRANCE
12	14	Erste Allgemeine Verunsicherung	Nepomuk's Rache	WEA	GERMANY,NED	46	7	Ultimo De La Fila	Unos Popers Gallego De...	WEA	FRANCE	80	12	Chris Rea	The Road To Hell	WEA	UK,GERMANY,NED
13	10	Beach Boys	Summer Dreams	WEA	UK,GERMANY,NED	47	47	Jean Michel Jarre	Waiting For Coucou	WEA	UK,GERMANY,NED	81	65	Big Fun	A Flock Of Dreams	WEA	UK,GERMANY,NED
14	13	Bangles	Greatest Hits	WEA	UK,GERMANY,NED	48	51	Lisa Stansfield	Affection	WEA	UK,GERMANY,NED	82	85	Jule Neigel Band	Wide Welt	WEA	GERMANY,NED
15	16	Talk Talk	Natural History	WEA	UK,GERMANY,NED	49	60	Bea Gees	Bea Gees Story	WEA	FRANCE	83	93	Michel Berger	Ch Ne Tait Du Diable	WEA	FRANCE
16	17	Wilson Phillips	Wilson Phillips	WEA	UK,GERMANY,NED	50	87	Los Panchos	Todo Panchos	CE	UK,GERMANY,NED	84	76	Lou Reed & John Cale	Songs For Drella	WEA	GERMANY,NED
17	18	UB40	Labour Of Love II	WEA	UK,GERMANY,NED	51	38	Nigel Kennedy/Eco	Vivaldi Four Seasons	WEA	UK,GERMANY,NED	85	94	Fabio Concato	Gianinni	WEA	FRANCE
18	19	Jason Donovan	Between The Lines	WEA	UK,GERMANY,NED	52	52	Gloria Estefan	Cuts Both Ways	WEA	UK,GERMANY,NED	86	82	Radio Futura	Vamos En La Piel	WEA	FRANCE
19	20	The Jeff Healey Band	Hard As Fry	WEA	UK,GERMANY,NED	53	57	The Pretenders	Packed	WEA	FRANCE	87	88	Nicki	Immer Mehr	WEA	GERMANY,NED
20	21	Tina Turner	Foreign Affair	WEA	UK,GERMANY,NED	54	43	Francois Feldman	Use Presence	WEA	FRANCE	88	84	Cher	Heart Of Stone	WEA	UK,GERMANY,NED
21	22	Patricia Kaas	Scene De Vie	WEA	FRANCE	55	38	Rod Stewart	The Best Of Rod Stewart	WEA	UK,GERMANY,NED	89	18	Public Enemy	Fear Of A Black Planet	WEA	UK,GERMANY,NED
22	23	Elton John	Days Of Open Hand	WEA	UK,GERMANY,NED	56	41	The Chimes	The Chimes	CE	UK,GERMANY,NED	90	75	Steve Vai	Passion And Warfare	WEA	FRANCE
23	24	Soundtrack	Pretty Woman	WEA	UK,GERMANY,NED	57	53	Suzanne Vega	Days Of Open Hand	WEA	UK,GERMANY,NED	91	NEW	Bruce Hornsby & The Range	A Night On The Town	WEA	UK,GERMANY,NED
24	25	Matthias Reim	Matthias Reim	WEA	GERMANY,NED	58	59	Kastelruther Spatzen	Feder Im Ewigen Eis	WEA	GERMANY,NED	92	87	Joaquin Sabina	Mentras Pasaos	WEA	FRANCE
25	26	Snap	World Power	WEA	UK,GERMANY,NED	59	51	Black Box	Dreamland	WEA	UK,GERMANY,NED	93	NEW	Extrabreit	Zurück Aus Der Zukunft	WEA	GERMANY,NED
26	27	Fleetwood Mac	Behind The Mask	WEA	UK,GERMANY,NED	60	49	Hothouse Flowers	Home	WEA	UK,GERMANY,NED	94	91	Kaoma	World Beat	WEA	FRANCE
27	28	Yaya Con Dios	Night Owl	WEA	UK,GERMANY,NED	61	40	Paul Young	Other Voices	CE	UK,GERMANY,NED	95	49	John Lee Hooker	The Healer	WEA	GERMANY,NED
28	29	The Carpenters	Only Yesterday	WEA	UK,GERMANY,NED	62	46	Paula Abdul	Forever Your Girl	WEA	UK,GERMANY,NED	96	100	John Lee Hooker	The Healer	WEA	GERMANY,NED
29	30	The Notting Hillbillies	Messing	WEA	UK,GERMANY,NED	63	45	Sandra	Paintings In Yellow	WEA	UK,GERMANY,NED	97	90	Paula Abdul	Shug Up And Dance	WEA	GERMANY,NED
30	31	New Kids On The Block	Hangin' Tough	WEA	UK,GERMANY,NED	64	55	Lucho Gatica	Boleto Es	WEA	FRANCE	98	NEW	Gianni Morandi	Varieta	WEA	FRANCE
31	32	Midnight Oil	Blue Sky Mining	WEA	UK,GERMANY,NED	65	54	The Christians	Colour	WEA	FRANCE	99	84	Eric Clapton	From My Heart	WEA	UK,GERMANY,NED
32	33	Michael Bolton	Soul Provider	WEA	UK,GERMANY,NED	66	72	Florent Pagny	Merci	WEA	FRANCE	100	NEW	Patricia Kaas	Mademoiselle Chante	WEA	FRANCE
33	34	Billy Idol	Charmed Life	WEA	UK,GERMANY,NED	67	8	Wilderker Herzubun	Herzleben	WEA	GERMANY,NED						
34	35	Patrick Bruel	Alors Regarde	WEA	FRANCE	68	69	Patrick Bruel	Alors Regarde	WEA	FRANCE						



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

- GWR Bristol, Beacon Radio Wolverhampton, Piccadilly Radio Manchester, Trent FM Nottingham, Gong 2000 Munich, Radio RPR Ludwigshafen, Uptown/Downtown FM Copenhagen, Radio Horsens Horsens, Radio Viborg Viborg, Radio City Helsinki, Oikea Asema Kuopio, Radio 957 Tampere
- Europe 2 85 stations throughout France

and many more...

You Can't Beat The Feeling!



NEW ENTRY  
FAST MOVERS  
RE-ENTRY

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# UPCOMING SPECIALS

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**Issue 35**  
**ALTERNATIVE RADIO FORMATS**

Publication date  
 1 - 9 - 1990

Advertising deadline  
 14 - 8 - 1990

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

## Issue 36

### DANCE II

Publication date  
 8 - 9 - 1990

Advertising deadline  
 21 - 8 - 1990

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

## Issue 37

### HOLLAND II

Publication date  
 15 - 9 - 1990

Advertising deadline  
 28 - 8 - 1990

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

## Issue 38

### SCANDINAVIA II

Publication date  
 22 - 9 - 1990

Advertising deadline  
 4 - 9 - 1990

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

## Issue 39

### FRENCH RADIO SCENE

Publication date  
 29 - 9 - 1990

Advertising deadline  
 11 - 9 - 1990

For Ad details  
 call (20-6691961)

# MUSIC & MEDIA

# Talent Tracks

PROMISING ACTS

WORTH WATCHING



**Chad Jackson**  
**Hear The Drummer** (Big Wave UK). Contact: Big Wave/Darrin Evans/  
 tel:41.84.94471/ fax:9440097

Chad Jackson is currently one of the hottest removers around and this record came about by accident when he was doing some work for Queen Latifah's DJ, Mark the 45' King. He was remixing the track 'The 900 Number' and the results were so different that he was encouraged to release the track as a solo effort. The record has already charted in the UK and looks set to do the same elsewhere. Some rights still available.

### Mass

**We Like** (Plastic Head/UK). Contact: Plastic  
 Head/Steve Davies/tel:44.491.25029/fax:26320

A grungy hard rock number from this new thrash band. The track was recorded in the UK and then remixed in Boston US by Steve Ahlmi. The band have only existed for six months and they are already making an impression on the UK record industry. Licence and sub-publishing free for the world.

### Ballard

**Standing In The Shadows** (Air Music/  
 Sweden). Contact: Air/Lars Wiggman/  
 tel:46.8.6630720/fax:6639235

The band were, for a while, working with Stock, Aitken & Waterman on some light rock material but now they have returned to using their own song-writing talents. The group are on the way up in Scandinavia and have undoubtedly crossover potential. Licence and sub-publishing free except Scandinavia.

### Jivi Honk

**When I Dance The Samba** (COPAustria). Contact:  
 JHP/Jivi Honk/tel:1.4562573/fax:427259

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

### Over 2 U

**What's It All Mean** (Abyss/Holland). Contact:  
 Wesside/Sabrina Branstjes/tel:31.1718.25716/fax:32639

These two brothers have worked with Level 42, Paul Weller, Lomnie Lison Smith and Rod Temperton and as members of Second Image they were regularly in the club and dance charts in the UK. Now, after more session work with Womack & Womack and Wham! (among others), they are making their own records again. Licence and sub-publishing available for some territories.

Records mentioned on this page are by promising acts which have potential for breaking into the pan-European market. The selection is done by the editorial team of Music & Media, Radio & TV programmers wanting to play the material mentioned here should be aware that not all records are necessarily released in every territory. International A&R managers and music publishers on the look out for new details should contact the original master/publishing owners. Country of origin and contact numbers are listed as known. Those wishing to submit material to this section should send their records, biographies and photos to Music & Media, Gary Smith, PO Box 927, 1006 AA Amsterdam, Holland.

### Kirka

**The Sadness In Your Eyes** (Flamingo/Finland).  
 Contact: Flamingo/Kristian Jernstrom/  
 tel:358.0.853277/fax:8532023

The first release in English by one of the best-selling Finnish artists. His last two albums have gone double platinum and he was voted 'Most Popular Male Singer' in 1989. Here he sounds very MOR but the song has a certain charm and is without doubt well arranged. Licence and sub-publishing free except Finland.

### JB MC

**Work Your Space** (Rhyne & Reason/UK).  
 Contact: Power Promotions/Chevy Flynn/  
 tel:44.81.7461210/fax:7461209 or Edward  
 Christie/tel:44.81.9694018/fax:9600410

JB MC has the original motor-mouth, a truly inspired rap from this UK-based artist complete with a cool (if that is the right word) house backing that features a jazz-flavoured vixen break. The record has already started to pick up attention in the UK and could well be a monstrous hit. Some licences and sub-publishing still available.

### Anders Wyller

**Same Feelin'** (Origin/Norway). Contact:  
 Anders Wyller/tel:47.2.701050/fax:701050

This new and interesting Scandinavian artist is getting airplay in his home country and now his video is being played on MTV. He is receiving major record company interest and his original approach and style are indeed refreshing. Licence and sub-publishing free except Norway.

### Honger

**I'm In Love With You** (White/Holland). Contact:  
 Jim Klingers/tel:31.23.326978

Crude but effective is the best way to describe this band. They obviously have a softspot for the New York Dolls. Their music is trashy/metal/pop delivered with unabashed enthusiasm, its other main strength is the quality of the melodies. Licence and sub-publishing free for the world.

# UPDATE

by Gary Smith

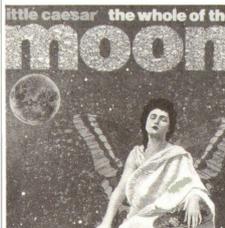
Jam Society's version of the old Supremes hit *Reflections* (Latter Tracks cassette no. 47) has now been licensed to Beaver Records for Japan and Southeast Asia, Yaba Records in the UK, New Music in Italy, Iceberg for Scandinavia and K-Tel in Finland (where it is included on a hip hop/rap compilation LP). The song has been getting good airplay in the Benelux and is expected to be making a showing in the Dutch charts very soon.

Thomas Helmig, a regular in *Talent Tracks* over the last two years, is touring Denmark this July with label mates Gnags and Onetwo, from one of Denmark's other major independent labels, Medley. It is called the "Green Tour" and because of sponsors Tuborg, all the profits go to handicapped children. The groups will play in seven different cities over 10 days to approximately 500,000 people. The tour starts in Blokhus on July 13 and goes on until July 22 when it ends up in Copenhagen.

Scandinavia has long been recognised as a breeding ground for some of the better European hard-rock bands and the latest of these is *Talismán*. The band feature Jeff Scott-Soto, who used to sing with *Yngwie Malmsteen*, and multi-instrumentalist Marcel Jacob, who previously played with Europe. Their self-titled debut LP is certainly worth a listen.

A NEW MUSIC & MEDIA INFO SERVICE FOR ACTIVE TALENT SCOUTS. 28 HOT TIPS EVERY 2 WEEKS ON CASSETTE. CALL GARY SMITH FOR ALL INFO. AMSTERDAM (020 - 669196)

*The Whole Of The Moon*, by Little Caesar, has now been licensed in the whole of Europe, except Scandinavia. Carriere has the rights for France and Benelux, Bellaphon in GAS, Possum in Australia, BMG in Japan, Hed Arzi in Israel and Blanco Y Negro in Spain. Meanwhile, the record continues to climb the UK singles chart - watch this space.



Little Caesar - a big pan-European hit on the way

Between July 16-22 the Mossa/Gitanes festival will be held in the Bulting in Nimes, France. The event is organised by Chico of the Gipsy Kings. They will of course, be playing (on July 19th at 23.00) and there will be Gipsy musicians from all over Europe appearing. □

# T O P 2 0 U K I n d e p e n d e n t C h a r t s

## Singles

THIS WEEK	LAST WEEK	Artist	Record	(Factory)
1	1	World In Motion	England/Neil Order	(Factory)
2	2	Only One I Know	Quarshon	(Factory)
3	3	Just What I Need	Harold Falicki	(Factory)
4	4	She Comes In The Fall	Inspired Carpenters	(Factory)
5	7	Don't Tell Me	Betty Boo	(Rhythm King)
6	14	Only Love Can Save Your Heart	Sant Esposes	(Polygram)
7	4	Layla	Philly Flonkey & Karl	(Factory)
8	10	Rubbish	Carer	(Big Cat)
9	5	Fear The Good	Front	(Big Life)
10	9	Star	Enzo	(Pine)
11	6	Goal	Depth Charge	(New Selection)
12	8	Waves	Die Pablos	(Rhythm King)
13	8	A Different Drum	Lombardo	(Rhythm King)
14	11	Living On	Happy Trax	(Pine)
15	20	Emeralds Only	Chaper 27	(Pine)
16	13	Angels	Nicki Atomic Dub	(Chaper 27)
17	12	Happy Of Bush	Chaper 27	(Pine)
18	6	Happy Wins	Chaper 27	(Pine)
19	11	Rag Rag Rag	Professor Grill	(Pine)
20	11	Star On	Happy Honey	(Factory)

compiled by MIBS

## LPs

THIS WEEK	LAST WEEK	Artist	Record	(Factory)
1	1	Broders	Broders	(M&S)
2	2	Temple Cloud	Varcoe	(M&S)
3	3	Life	Inspired Carpenters	(Cov)
4	2	Position After Warbur	Sine	(Foot)
5	5	One Place	Vanessa	(Thought)
6	14	She Plays Brightly	Mazy Star	(Rough Trade)
7	8	Springtime	Lennox 5	(Rough Trade)
8	11	Seven Of Nines	HighNotes	(Alto Notes)
9	5	Someones	Joe Bull	(Shannon)
10	6	Ed	Someones	(Shannon)
11	7	Ethio Belts	Cut	(Ingram)
12	11	Love And Faith	Escorted	(Escorted)
13	4	Come Down Heavy	Ultra-Hed Scene	(M&S)
14	4	Can't Dance Heavy	The Hypocots	(Scanton Two)
15	4	A Catholic Education	Temple For Club	(Factory)
16	15	Hallelujah	Happy Honey	(Play It Again! Sani)
17	16	Alive Live In Leeds	Varcoe	(Sound Of Silence)
18	12	The Innomination	Billy Hogg	(Jolly)
19	13	Remember	Happy Honey	(Factory)
20	12	Hubard	Depeche Mode	(Factory)
21	12	RE 100	Carer	(Factory)

RE = re-issued

(advertisement)  
**JIVI HONK**  
 "When I Dance The Samba"  
  
 One of Austria's hottest live acts, contact: Jivi Honk Production tel: 00431/222/45 62 53 fax: 00431/222/42 72 59

(advertisement)  
**Album available for all territories!**  
  
 Contact: Origin, PO. Box 19, N-1470 Lørenskog, Norway. Tel/Fax: +47.2.70 1050

(advertisement)  
**BALLAD**  
 Standing in the Shadows  
  
 From the album "Standing In The Shadows"  
 AIR Music Scandinavia AB  
 tel: 08/663 07 20 fax: 08/663 92 35

# Jazz And The Video Age

by Chris White

As the music video market continues to expand, and labels look for ever more material to exploit, there is a growing interest in jazz on video. While sales are still relatively modest, many are exploring the potential for both archive footage and contemporary artists in the sell-through market. There is even a specialist jazz video label.

PolyGram Music Video launched the first six jazz titles on its Verve Video label in February via UK distributor Channel 5. Artists featured include Carmen McRae, Nat King Cole, Count Basie and Keith Jarrett, along with a tribute to Charlie Parker.

Channel 5 sales and marketing director Kim Hawson: "The marketing campaign was targeted at specialist jazz publications, and we also did promotions with well-known jazz venues like Pizza Express and Ronnie Scott's in London. We provided specialist retailers with point-of-sale material to encourage them to stock the Verve titles."

Verve Video was launched prior to the new London radio Jazz FM, and Hawson says the station has given considerable coverage to the label: "We certainly plan to do a joint promotion with Jazz FM at a later stage. In addition, we have also done promotions with various regional commercial stations, including organising competitions.



Kim Hawson

"All the titles available are cross-advised, and leaflets have been sent out to the mailing lists of jazz venues. The plan is to develop the Verve label over the next year and there will be releases in the UK and throughout Europe via PMV. The point with this kind of product is it has a long shelf-life, so it is important to follow up the right promotional avenues."

Gordon MacKenzie, marketing manager at Picture Music International says jazz is a very small part of the sell-through market: "We

have released various titles including Bobby McFerrin, Dianne Reeves and Stanley Jordan, plus a couple featuring Blue Note acts.

"The bulk of the income comes from TV sales rather than video, and it is very difficult to sustain the market for software. However, PMV has recently done a co-production with Pioneer in the US which will see more jazz artists released on video. The problem with releasing archive footage is there isn't really that much about, so we concentrate on contemporary signings."



Andy Frain

Island Visual Arts MD Andy Frain agrees: "It's really more a TV market than video, in fact it is the only way to recoup costs. And Shepherd would have to sell more videos than albums to make the project anywhere near profitable."

"At the moment it is the only jazz music programme that IVA has released, but there will probably be a Courtney Pine video later in the year." IVA's jazz title, *Soft On The Inside* from Andy Shepherd has been nominated for several jazz video awards. "It works very well on video and is good, repeatable material," says Frain.

There are several video labels which specialise in archive material, among them Castle Hendring, Parkfield and Charly, all of which have recently released jazz titles. Charly Records has released the 21-volume *Swing Time* series, featuring US originated archive film footage of such names as Lionel Hampton, Duke Ellington, Mel Tormé and Sarah Vaughan. In the autumn it will be launching 10 titles in the new *Soundies* series using material from the 40s and 50s forerunner of today's video jukebox.

Charly MD Joop Visser: "Jazz is a specialist market, but our strength lies in the fact that there isn't that much vintage jazz film footage from the swing era around, so we have a clear field of operation. Specialist advertising is important but the beauty of this kind of video product is its long shelf-life. The market is very consistent." □

PMV France is releasing a unique box presentation for William Sheller's collaboration with cartoonist/designer Philippe Drulllet. The box contains a CDV of the song *Excubitor*, story by Drulllet in 3D (with the help of state video facility INA), the 116-page story book and a 60-minute video covering the shoot. A limited edition of the box will also have a Drulllet original drawing.

**NEW RELEASES**  
From Virgin Video, Poreelain from Julia Footman, 12 songs filmed during her 1989 performance at the Hammerstein Odeon in London • *Eleven Appalling Videos*, the Wonder Stuff's promos, through Channel 5 • Also through Channel 5: *The Rolling Stones Live 1964*, archive footage from the US TV appearance; *They And Now*, a documentary in words and music about Tokyo Orca; *The Other Side Of Nashville*, country music clips with Johnny Cash and Carl Perkins among many; *The Essential*

**NEW RELEASES**  
Parovoz and Waking Hours, Del Ammiri presents • Warnerworld releases In It II, like the Neville Brothers, recorded live in New Orleans last year, featuring John Allan, Daniel Lanois, Bonnie Raitt, Dixie Cups and Herbie Hancock among many; *Unforgettable*, BMG's 1994 Through Parkfield, Wisconsin • Also releasing four of the original 1940s Dick Tracy movies including *Dick Tracy Meets Gruesome* with Boris Karloff •

# FAST FORWARD

German record company BCM is starting a video label, due for launch in the early autumn. BCM Video will concentrate on dance titles, and will mirror the record labels' own signings and licence deals. The series will include both promo collections and various artist compilations.

Deca is launching into the video sell-through marketplace as well with the release of *The Electric*, the visual version of Thomas Wilbrand's LP of last year. The video, subtitled 'Four Seasons Variations' is an electronic and orchestral recording based on Vivaldi's original with some of his own composition and arrangements. PMV Video *Nigel Plays Viv!*, violinist Nigel Kennedy's interpretation of the Vivaldi classic, won a Golden Rose at this year's Montreux festival.

BMG Video International has entered the classical video market with the launch of its Toscanini Collection. There are nine videos in the group, all recorded for TV between 1948 and 1952, featuring Toscanini conducting the NBC Symphony Orchestra. The first two releases are Beethoven's *Symphony No. 9* and Verdi's *Aida*.

Warner Home Video in France has signed an agreement with department store chain Nouvelles Galeries, to set up a series of video-shops within shops. They will carry around 500 titles, and as well as sell-through, a rental service will also be on offer.

The *Video Collection* is re-releasing its 100 minute video of Frank Sinatra, Liza Minnelli and Sammy Davis Junior in concert at the Royal Albert Hall in London last year. *Frank, Liza and Sammy - The Ultimate Event* sold more than 100,000 first time.

Virgin Video product is to be distributed in Italy by BMG Ariola. The first title to be covered by the new arrangement is *Simple Minds Live In Verona*, the only long form featuring the band. BMG Ariola Italy MD Franco Reali says the development of the video market segment is a high priority in the company's strategy.

Channel 5 is distributing *The Tapestry Series*, produced by Dann Moss of new age label Wyndham Hill Records, featuring landscape photography backed by atmospheric music. *Portrait Of Africa* is set to music from Vangelis, Ladysmith Black Mambazo and Miriam Makeba while *Portrait Of Ireland* features James Galway, Eivars and The Chieftains.

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# To Format Or Not To Format?

by Edwin Riddell

**It is widely assumed that format radio will provide the model for European radio's next age. However, moves in the European radio industry towards a greater reliance on US-style formats have thrown up a sharp division between those who question its cultural values, and radio programmers for whom formatting appears to offer a ready-made solution to their problems.**

**T**his week, the UK radio industry gathers in Glasgow for the annual Radio Academy Festival. Researcher Richard Barbrook is part of a panel which is taking an analytical look at how format radio is created, the moves towards formatting, especially in the UK.

Barbrook notes that in the present-day US, up to 16 types of music and seven speech formats have been identified. With between 30-50 stations operating within the larger American cities, he says, the radio audience has become a highly segmented market.

The UK, at least, looks set to follow suit. Barbrook, himself a bidder for a dance station, analysed the services proposed by the 32 applicants for London FM incremental stations. The applications nearly all fell into one of six categories: classical, easy listening, country, jazz, AOR and dance. Nearly all used US designations such as "urban contemporary" or "adult oriented rock".

The examination, says Barbrook, "shows how British commercial radio is moving towards the American system of format radio." One effect of this will be to exaggerate social differences. "As more licences are given out, so stations will be able to aim at only one section of the radio audience. The social divisions within the radio audience will become clearer. At one end, the classical stations will attract the richest and wealthiest audience while at the other end, the dance stations will have the poorest and youngest listeners."

On the practical level, format-

ting is often identified with automated radio systems. For a man who sells computerised systems to radio stations, Andrew Economos is surprisingly frank on their limitations in creating successful radio stations.

"I don't think it's the way of the future," says Economos, president of Radio Computing Services US. Commenting on many years of US experience of automated music stations, he says: "The bottom line in America was that a good local station could beat the hell out of an operation system." In other words, systems such as Selector are not a magic wand, but a tool. And, as Economos points out, in Italy, where automation was slavishly adopted by many stations, only one out of the top 10 stations there is still automated.

If a format cannot be produced by a machine, what is it? To Mike Haas, programme director of Antenne Bayern in Germany: "Where structure meets content equals format. Or, put another way, format is where your sound comes from." Haas is another highly respected programmer who believes that pure formatting has severe limitations. His first hand experience in bringing US-style format radio to Europe with the American Forces Network is enlightening. At AFN in the late 70s, Haas introduced a contemporary music format.

AFN gained a sizeable following in a German market devoid of competition. But when the state-run radio adopted a similar style, AFN lost audience. The AM service of AFN could not compete



Andrew Economos

technically with the state station's FM transmissions. Nor could its English language service compete

with German programming which offered the same format.

The lesson, says Haas, is that a new format in a market will establish market share, but lose it if the format is not upgraded. At Radio Charivari in Nuremberg, Haas introduced a soft AC format. This was successful and the owners decided to franchise the format to other stations. "At the same time I couldn't convince them to become involved in local events or to invest in promotion or advertising. And they were totally against training and developing station personalities."

The result: Charivari's market share dropped from 26% in 1987 to 16% in 1989 as stations such as Gong and Radio F came along with competitive music formats and more local feel. The new stations' success was in taking "80% of what was already in the market, repackaged as production." Haas notes how few of the German private stations have any kind of production department. This makes them vulnerable to the same kind of attack on their market share. "The key to retaining market share established by new formats is promotion and production," concludes Haas.

Richard Park, who has created two successful production-based formats in London, Capital Gold and Capital FM, agrees: "Promotion is increasingly important if you are a major radio station interested in maintaining your share."

Capital has set up a large a national budget for its services this year, as new stations are launched into the London market.

Formatting also comes under attack from a different perspective. Ulf Drechsel, music editor of Radio DT64 in East Berlin, makes a plea against "the levelling out of cultural values" represented by uncritical adoption of Western or US radio formats.

Armen Oganessian, editor-in-chief of the English-language service of Radio Moscow's World Service, puts it more strongly. Radio Moscow has just announced a co-operative venture with a major US broadcaster. "We'll be well to blend English programming," is not the answer, says Oganessian. "I don't have to say what we are doing to our children's minds if this is all radio is doing!" □

Ken Garner, another panellist at the Festival session on formats, is highly critical of the styles adopted by commercial stations in the UK. "ILR has been completely unimaginative in music programming," he says, "axing specialist music programmes and going for predictable top 40 or folk formats."

Garner also warns against "officially approved formats" be-



Ulf Drechsel

licensed. He cites the experience in Canada, where music formats available to commercial radio-

licensees are specified in great detail: Rock (Soft), Rock (Adult), Rock (Youthful), etc. "All stations have to do is apply for a licence in a particular town where none of those formats is currently in use. This application ultimately bears no relevance to what they choose to broadcast. By institutionalising formatted services, you can lead yourself to a bureaucratic nightmare!"

Garner denies that he and his panel colleagues are merely attacking commercial radio formats per se. "My thesis is that they are designed to be wholly utilitarian. I could draw you a universal breakfast format on a clock which would fit what 90% of commercial local radio stations are doing at the moment. The point is that it's an easy way to manage your music and other elements. They should be aware that, yes, they are doing it for business reasons, but have they thought it through in programming terms?" □

# Ready To Air Programming

In the UK, one of the fastest-developing commercial radio industries in Europe is matched by the busiest syndication sector. London-based companies like **Unique Broadcasting, MCM Networking and Rock Over London** plus American counterparts **Westwood One and Radio Express** are all seeking to capitalise on the opportunities presented by an expanding market. **Chris Fuller** talks to the key syndicators and their customers about the challenges to the industry, programming trends and prospects for Europe.

There are now around 85 different UK commercial radio services, as opposed to just 45 two years ago. Over the next five years, the shadow Radio Authority predicts there will probably be around 160 local commercial stations, plus the two to three national commercial stations, due to be opened in 1991. It is against this background of rapid growth and deregulation, mirrored across most of the Continent, that syndicated programming is steadily building its presence on the European airwaves. In the UK, the syndication market will be worth an estimated £ 2 million in 1990, with an expected growth rate of 25% in 1991. As Simon Cole, CEO of Unique, sees it: "The UK market has opened up and Europe is the next step".

Syndicators say they adhere to the principle of providing stations with highly marketable, listenable programmes which individual stations cannot produce themselves, aimed at boosting audiences and advertising income. Additionally, they seek to devise concepts and campaigns which will attract show sponsors.

The current crop of UK-based syndicators include Unique, MCM Networking and Rock Over London (ROL) plus commercial stations themselves, like Newcastle-based Metro Radio ('Jimmy Savile Show', 'Rick Dees Top 40') and London's Capital Radio ('Network Chart Show' and 'Masters Of Rock'). One recent casualty was PPM Radiowaves, closed in May by parent company Trans World Communications, a victim of cost-cutting in a climate of poor radio sales revenues. Former PPM programmer Linda Skates last month (June) set up a new company, Real, and other new ventures are rumoured to be waiting in the wings.

PPM's driving forces, Simon Cole and Tim Blackmore, left that company last autumn to set up Unique and in just nine months have steered it to become comfortably the most prominent home-market syndicator, having already placed shows on some 75 of the current 85 different commercial services. Alongside Cole and Blackmore (who is programme director), Unique is also parntered by TV and radio personality Noel Edmonds, former BBC TV controller Michael Peacock plus, with a 24% stake, Capital Radio (which has an option to increase its holding to 35%).

Unique, whose portfolio in-



Tim Blackmore (l) and Simon Cole

cludes the Pepsi-sponsored 'Live From LA', 'Nat West Live Action' concert series and, recently bought from the dying PPM, 'American Countdown', has made many friends on the commercial network, though detractors feel Capital's stake compromises the company's professed independence. Blackmore hotly refutes the charge: "Capital have a sizeable investment but it's not Capital's company. And I don't perceive it would be in Capital's interest to exert any kind of power over Unique because it could only be counter-productive. As long as

we continue to maintain a relationship of mutual respect between the broadcasters and ourselves then we will continue to have a successful business. I think if we were ever to demonstrate that we were anybody's lackeys then we have a problem!"

Capital's programme director Richard Park also denies Unique is the station's 'syndication house': "It's just a company that we have taken an investment in. Our knowledge and respect of the directors make it an excellent investment opportunity". He also claims the Unique stake "does not mean Capital will be taking on more syndication. My abiding feeling is that we don't need that much because we already have the best people, and many of our DJs are being invited to front these syndicated programmes. So only in the case of something like 'Live From LA', which we couldn't do ourselves, are we really that interested".

The Capital-produced 'Network Chart Show', now in its seventh year with its original

presented to private radio as a whole. "It's a legacy of the fact that commercial radio came after commercial TV. Ad agencies are used to being able to buy TV commercials and cannot yet fully see the advantages of radio because they still see it to some extent as



Richard Park

'Not without the pictures'

Advertisers must get attuned to setting aside specific budgets for national and perhaps pan-European radio spends, he says. "I hope we will get to the point in three or four years where any serious advertiser automatically has radio on the schedule".

On the station's part, Simon Cole comments: "I don't think radio is particularly well sold in this country, there's still much to be done in the area of targeted selling. We are still the 2.5% medium when in reality we ought to be up to 7-10%". A key element in radio's armoury is its ability to target strictly-defined audiences, an obvious advantage over TV that needs to be more fully exploited. Blackmore: "Commercial radio offers great advantages to those advertisers who don't work on the principle of throwing mud against the wall and hoping that some sticks. As the number of stations increases, each formatted to attract a more carefully targeted section of the listening public, so the advertiser can pick precisely the specific market for their product".

One controversial aspect of syndication, particularly in the UK, is the widely disparate methods of transaction. MCM Networking, the Australian mar-

ket leaders who established a London office at the end of 1987, claim to be the European pioneers of barter - direct exchange of programme for a proportion of stations' advertising time - a method long established in the US. MCM's flagship show, the 'Coca-



Doug Adamson

Cola Eurochart', is currently syndicated on a barter basis to 122 stations in five territories (17 in the UK) and the company aims to have it running in five more by the end of the year.

In other syndication deals, stations receive both the programme and a share of the syndicator's sponsorship fee split with other stations and, in some cases, allegedly a straight cash payment to air the show. MCM's European director Doug Adamson claims non-barter methods are ultimately damaging to the syndication industry: "The way deals have been done in the past has left a few sour tastes in mouths. Certain stations have had a monopoly audience and there's been an amount of abuse of that power, to the point where if a syndicator wants to get programme on air on those stations, he has to do more than bend over backwards. Now I don't mind bending over backwards, but I won't pull my pants down!"

In addition, Adamson contends short-sighted business practices adds to the problems in persuading stations "that a good syndicated programme can win them audience. Having that audience will be essential in two years, three years, four years' time when they may have a national commercial channel and two or three other local competitors to contend with.

"To receive the Eurochart show the only thing stations have to give up is one minute per hour of advertising time, which still leaves them another six to 10 minutes per hour they can sell locally. If

they have a good sales operation working properly they will use the youth and music environment of the Eurochart as bait to attract more local advertising from record stores, nightclubs, fashion shops etc."

Blackmore predicts barter will become more widespread though, at this early stage of market development, "different deals must apply to different projects. In some cases we do share sponsors with the stations. If the media value of these stations to the sponsor is X, the programme value is Y and there is a difference, each station will get a percentage of that sponsorship fee given to them.

"But if, for example, it's a very expensive programme to make, then chances are there won't be any of the sponsor fee left for allocation out to the participating stations. Then we'd argue that the stations are getting full value for the time given to the sponsor in the value of the programme they receive!"

Phil Riley, MD of Leeds-based Radio Aire, cites potential blackmail on the part of the advertiser: "I have experienced instances where advertisers threaten to withdraw all advertising if the station does not accept a show they have sponsored. It's unfortunate that some sponsors view syndicated shows as a means of getting cheap airtime. Our criterion on whether to accept a programme is on its merits and nothing else."

Another of MCM's abiding principles, says Adamson, is "never to take money from an advertiser's existing radio budget to fund a new programme. The belief is that if individual stations' revenues may be affected as a result, Adamson: "There's no way in the world we want the industry to sit back and accuse us of stealing their business. What we try and do is to get the sponsor more in love with radio so he actually spends more money on the medium."

MCM's Eurochart has broken fresh ground in terms of pan-European distribution, though Doug Adamson says syndication remains far from the 'gravy train' some imagine. Good opportunities exist, though a hindrance on development is the fact that "very few advertisers can make a coordinated Europe-wide decision. TV is seen as the sexy medium - Super Channel, MTV and Music Box have all done great work in

promoting that on a pan-European scale - and, with the majority of agencies and advertisers, pan-Euro radio is pretty low on the agenda."

The success of the Eurochart is based on its being geared to the specific needs of each territory, says Adamson: "With the Eurochart, what we have done is establish a network of co-producers and agents in all the countries we work with, in some cases individuals with studios, in others a broadcaster. We have trained all our co-producers in the style and requirements of the show so despite the use of local language what we have is a unified programme in terms of sound.

"Every week we write the



Phil Riley

script, supply the interviews, most of the music, stabs and bits and pieces and produce a schedule of how the whole thing should go together, with the co-producers translating the script into their own language. Within each show there's also a local music segment."

Adamson says that "tailoring" is something "the Americans are only just cottoning onto now. It's not just one big market like the US. The Germans like doing things in a particular way, the Spanish are different again and the Italians are all on their own."

Though Unique has not yet attempted to sell to Europe, the company is planning several pro-

jects, including a live concert series for Eastern Europe. Cole: "Our attitude to programming does not involve language barriers. We don't believe there is a market in creating programmes and then just accepting individual territories to which they extend. What we aim to do is create programme concepts, formats and material, working with broadcasters in individual countries and production houses, hopefully with one overall sponsor. In that way the concept is geared to the needs of the individual station or country."

Looking to general development of radio sponsorship across Europe, Steve Saltzman, of Rock Over London, a London-based service supplying radio shows, interviews and music news to customer stations in the US, Europe, Australia and the Far East, predicts that "major advertising agencies will start to do a pan-European budget so that the local available advertising spends are not taxed". Secondly, groups of stations, possibly the strong networks in Italy, Spain and France, will join together to take 5-7% of their inventory and offer it to multimedia, multinational companies, giving "exact time placement and the efficiency of a five-city buyout".

According to Saltzman, "MTV is the only pan-European radio station and the idea of pan-European radio, I'm afraid, is a utopia, possibly in the minds of people like Westwood One. I don't think it can exist."

In the US, syndicated and bartered radio programmes have been a multi-million dollar business since the early 70s, pioneered by the likes of Westwood One, the world's largest producer and distributor of programming. A long with other US-based operations such as Radio Express, DIR and MJ1, Westwood has been present in Europe for several years and, with the changing radio land-

scapes, continues on page 26

(advertisements)

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continued from page 25  
scape, has noticeably raised its profile over the past 12 months. The launch of three new shows onto the Soviet Gosteleradio networks this year preceded, according to international manager Richard Rene, a series of programmes "specifically geared to Europe."

Rene denies that Westwood One is about to open a European office, though the company is "looking for a compatible partner to work within each territory, either a full joint venture or a fully exclusive contracting agreement."

Westwood One has been building relationships and providing programming services in Europe since 1985. Rene says, and plans on being a "major contributor" to the industry in the future: "Our job as a full service radio syndication company is to try, to the best of our ability, to understand the purpose and execution of the programming of each station and then determine if and how we can provide a service to that station which it cannot provide for itself."

To the common charge that US radio companies appear insensitive to the structure and needs of the European market, Rene says "any US company which believes it will be able to introduce itself to the market, turn a quick profit and still be in business in Europe five years hence is badly informed!"

In the US, Westwood One has branched from its syndication base into the purchase of radio stations, including the NBC radio network and the Mutual Broadcast System news and sport network. However, these commitments, plus settlement costs on legal suits, are thought to have helped to plunge the company into a crisis earlier this year when its stock tumbled on an all-time low.

Cole says Unique has no similar desire to buy-in to stations: "I think syndicators should stick to syndication. We occupy high ground above and beyond radio stations and unless we stick to that ground there's a real danger of taking your eye off the core business. Norman Pattiz (Westwood One head) is finding it his best that running a radio network and a syndication company can be more trouble than it's worth."

The big live event came a significant way in this summer. The bigger acquisitions have included Unique's John Lennon Liverpool

tribute, Westwood One's distribution of David Bowie's August 5 show in Milton Keynes, MCM's two Berlin Concerts (Phil Collins July 15, "The Wall" July 21) and ROL's Knebworth radio syndication on June 30, followed by the Rome Domingo/Pavarotti/Carreeras concert on July 7.

While public radio has always been interested in major music events, now commercial companies are approaching a position to offer event organisers better deals than the state broadcasters, though BBC Radio 1 remains dominant in the UK. As a form of programming, the live event is likely to prove a syndication staple.

Tim Blackmore sees live shows as obvious contenders for European application: "If you are talking about programming largely based on records, by and large those same records are available across Europe and stations can include them on their own local programme with a local presenter. But a live, individual performance is something which stations in all countries cannot go into a shopping bag and so therefore share a common interest in. I don't believe we will all be listening to the same presenters but we might be sharing across barriers the same concert performances."



In radio terms, Blackmore says "A major event is best covered as a live event. Knebworth is a classic example. There will be an atmosphere because of the build-up to it, and the radio station will be associated with that buzz event. If Unique were to take on similar events, I would be saying to radio that the day's programming should reflect this atmosphere with shows that relate to it. In that way we would build on it. You have to choose the events that can stand that kind of promotion and can support that kind of concentration."

Roger Waters' restaging of 'The

Wall' in East Berlin will be taken by most European stations in simulcast with TV. MCM's Doug Adamson: "It's much more of a visual event, and to have that great stereo sound will really add something. Because it is essentially live music, there's not as much of a need to tailor it to separate language versions. I'm sure that each particular territory will be topping and tailing it as necessary."

But for Simon Cole, simulcasts



Richard Rene

"seem simply a way for radio to advertise for TV." The Eurhythmic's show, syndicated by Unique to 27 UK stations last October, proved that "radio is capable of staging great concerts", says Cole, who intends Unique to become the European leader in acquiring live concert rights for radio. Cole: "About 50% of the concerts in the current 'Nat West Live Action' series are home-grown with the rest provided by Westwood One. I think that with the 13-week concert series under our belts we are in a position where we can say we are leading the field."

Not all are fans of the live event, however. Capital Radio's programme director Richard Park: "I'm not that crazy about them, I actually prefer well-edited and mixed recorded highlights to live, live shows. I think they come over a lot better. There's many a slip-up that comes over in live shows. You only need the lead guitarist to break a string and you've got three or four minutes of dead air. It might make great TV but it's very moderate radio."

And can live concerts really significantly boost a station's listening figures? Not according to Phil Riley, Radio Aire MD: "A big-name evening show might put up an audience by 5,000 or so, but certainly not enough to show up on JCRAR. But what live shows are capable of is adding to a station's overall feel by adding a trailing ability. We might, for example, trail the Eurhythmic's concert on the breakfast show con-

take us sound more hip and happening, sexier."

Syndication appears to be taking off, but do stations want the programmes for the right reasons? Neil Taylor, programme controller at Kent-based Invicta FM, is set to be convinced: "They are OK for the average station which can't be bothered to make their own high quality programmes. For a station like ours which has won awards for its innovation, almost all that I've heard has been a let-down. There are people here who could do much better. Syndicated shows lose the personal and local flavour of regular programming and seem like a cheap cut-out. In addition, they come laden with deals and sub-deals and very rarely do we actually get the show we've been promised."

Other attacks are directed at "basing themselves in London, out of touch with what's happening in other parts of the country and of the needs of much of the network. They also tend to think they have to use Capital DJs but out of London they simply die a death. They really ought to cast a wider net and look around the country for presenting talent!"

Travis Baxter, programming controller at Irish-based LW station Atlantic 252, has not yet used a syndicated show but is "looking for the right one to appear. It will need to achieve benefits on all fronts - a strong programme we would be unable to do ourselves, to boost audience and improve the marketability of the station in terms of attracting advertisers. Preferably, the airing of the show will directly bring money into the station, too."

Riley, who uses around six or seven hours of syndicated material on the FM channel, believes such programming is fine if used sparingly and intelligently: "The criterion is that these are programmes that we could either not afford to do or do not have the time to do, and they feature presenters that we would not normally have in the Pat Sharps and Benny Browns of this world, which can really give the station a lift. The disadvantage is an obvious loss in station identity and localness, which can be balanced to a certain extent with IDs, but there obviously should not be too much of it. I'd say eight hours maximum per week for any station."



Well, it seems congratulations are in order for Chris Morris, Greater London Radio's renegade DJ for winning an International Radio Festival Of New York Award, not for his programme but for its acerbic, risqué trailers. Just one question Chris: were these the promos that the listeners get to hear or the ones that GLR's management occasionally bin for fear of upsetting the BBC hierarchy?

Congratulations are also due to my drinking partner Simon Davies from BRMB who has just got married. The stage night (sic) was amazing!

And so to the anniversaries for this week....25 years ago on July

10 Satisfaction became the Rolling Stones' first no. 1 in the US. Suzanne Vega will be 31 on July 11, and Minnie Riperton died 11 years ago on July 12, aged 31 (nice little segue there perhaps?). On July 13 (which is a Friday for all you superstitious people out there) it will be 6 years since Live Aid and 17 years since the Everly Brothers split up.

Now, new developments on the environmental front. The Pollack Group, who send me a newsletter from the US every week, are now pricing up on recycled paper. Very nice price it is as well. They also inform me that Australian rockers Midnight Oil have just played a protest concert outside the Exxon building in New York, broadcast live by WNEF FM. The group had hung up a huge banner saying "Midnight Oil Makes You Dance, Exxon Oil Makes Us Sick!"

Lucky Prince Charles and Princess Di have a fine line-up for this year's Prince's Trust charity concert in London. Adele, And Why Not, Sam Brown, Lena Krawitz, Roachford, Lisa Stansfield, Wet Wet Wet, Yaz and

Sidney Youngblood will all be on stage with other names still to be added. The show usually includes more than from the traditional rock establishment but many of these played the Knebworth 90 charity show on June 30. And talking of Knebworth, it was great to (nearly) see you again, Egli Houeland. Busy day wasn't it?

Revival of the decade: the surviving members of the Velvet Underground, that is Lou Reed, John Cale, Maureen Tucker and Sterling Morrison played on stage together during the opening of the Andy Warhol exhibition in Paris a couple of weeks ago. And I missed it!

Remember Smokie, the ones who were *Living Next Door To Alice*? Well, apparently they have a new album out, which will have its world premiere courtesy of my good friend Ed Siskin at Edd NRK.

Last week I mentioned that we are running out of names for radio stations (I notice we have a new Capital in Italy now). However, one place where this does not seem to be a problem is Germany, where they are setting records for the longest station

names ever, my favourite being Rhineland-Pfalzerischer Radio. I'm glad it's not me doing the name-checks.

Mind you, from now on I'm listening to all those carts the management dump on me for my show very carefully. It's the best way of finding out what's going on at the station. London Talk-back Radio DJ Ed Boyle recently found out he was being replaced when he played a cart plugging his successor.

On a similar subject, several of you have written asking if you can have a tape of the show. Natural modesty forbids me from blowing my own trumpet, (after all, I'm paid to write about you, not about me), but I can tell you I work the graveyard shift, with an extremely loyal audience of long-distance lorry drivers. However, if any of you would like to send me tapes of your shows I would love to hear them. I promise I won't pinch any of your ideas...

Ray Dio

## MAKING WAVES

### Tuning In To Radio Unost

- Format: youth-oriented music/speech mix.
- Top shows: 'Molodionji Canal', 'Courier', 'Galaxy'.
- Frequency: Various AM and LW across the USSR.
- Address: Radio Youth,

Gosteleradio, Koreleva Street 19, 127427 Moscow, USSR.

■ Tel: (7) 095.215.7738.

■ Ownership: State owned, part of Gosteleradio network.

Senior music producer Natalia Badilovskaya and Andrej Zubkov, music editor: "We are a department of the state broadcaster Gosteleradio and produce youth-oriented music and speech programmes for the national first and third networks. Most of our music-based programmes are on the third network which broadcasts 24 hours.

"Our main show is 'Molodionji Canal' (Youth Channel), which is broadcast between 06.00-09.00 each morning. This is a mix of music and information and it has been running for four years. Our late night show

'Courier' is a similar mix of music and speech although there is more speech.

"On Sunday night we have 'Galaxy'. This is a fast moving show with a DJ playing current hits. We have our own chart which is used on this programme. It is not based on sales but is compiled from the requests we get and, therefore, features artists rather than actual tracks.

"There is also a specialist first top Western acts to play in Moscow he is not so popular here, although we do play his records occasionally. One of the top Soviet groups is Caress who are popular with young teenagers.

other countries. We currently have the 'USA Top 20' from Westwood One and we will shortly be signing a contract for the 'Hollywood Nights' programme. All of our programmes have to be repeated five times because of our country's different time zones.

"There are 35 journalists and seven music editors who produce the programmes. Each of the music editors can decide what music they will play and they have a regular weekly programming meeting. We play Soviet and Western rock and pop although we have only been able to play rock music since 1985 because it was banned until then. Acts that are currently popular include the Pet Shop Boys, Modern Talking, Metallica and Ozzy Osbourne.

"Although Elton John was one of the first top Western acts to play in Moscow he is not so popular here, although we do play his records occasionally. One of the top Soviet groups is Caress who are popular with young teenagers.



They are the current no. 1 band in Russia.

"It is sometimes difficult for us to get Western rock and pop records although many are now being released through Melodiya, the state record company. We are beginning to use jingles in our programmes and, although we do not have many at the moment, we are starting to write and produce them ourselves.

"In the future we hope to be able to improve our technical facilities. We have no CD player in our studios and the standard of cassettes is very poor. We hope that with better technical facilities we will be able to make better programmes!"

Updated reports and playlists additions from the major radio & tv stations.

PP: Powerplay
AD: Additions to the playlist
LP: Loss of the week
CL: Crossover
IN: Inactive

UNITED KINGDOM

BBC Radio 1 - London
Chris Lyckett - Sen. Prod.
A List:
Craig McLachlan - Mona
B List:
Annie Lennox - Cryin' Shame

CAPITAL Radio - London
Richard Park - Prog. Contr.
A List:
AD Candy Flip - Oh Be Real

METRO FM - Newcastle
Giles Squire - Prog. Dir.
A List:
Clay Aiken - The Cup

PICCADILLY RADIO - Manchester
David Dwyne - Head Of Music
A List:
AD Joana Lave - First Time

GREATER LONDON RADIO - London
Paul Weston - Head Of Music
A List:
AD Tiding In - Oh Girl

BRMB - Birmingham
Radio 1 - Head Of Music
A List:
AD The Charlatans - The Only One

AD Everybody People - I Guess
Neville Brothers - Bird On A

Eric Clapton - Preaching
Last Few Days - You Love It
Craig McLachlan - Mona

RADIO CLIX - Glasgow
Alex Dickson - Prog. Dir.
A List:
AD Rich Ryan - Children Of The

RADIO CITY - Liverpool
Tony McKenna - Head Of Music
A List:
AD The Prodigy - Calling

ROCK DEPT - Nottingham
Len Grant - Deputy Prog. Dir.
A List:
AD Rick Ross - Close To You

DOWNTOWN RADIO - Belfast
John Robinson - Head Of Prog.
A List:
AD Richard Marx - Children Of The

CHELTEN RAMS - Northants Radio
Paul Weston - Prog. Contr.
A List:
AD Moch Turtles - Lay Me Down

AD Moch Turtles - Lay Me Down
The Guy Named Goo - She's On

AD Moch Turtles - Lay Me Down
The Guy Named Goo - She's On

AD Moch Turtles - Lay Me Down
The Guy Named Goo - She's On

ATEX CAMERA - Cryin' Scene
Paul Young - Oh Girl
Craig McLachlan - Mona

RADIO FORTH - Edinburgh
Colin Semmler - Head Of Music
A List:
AD HC Hammer - Can't Touch This

AD HC Hammer - Can't Touch This
The Last Name - America's Top

AD HC Hammer - Can't Touch This
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SonicBibb - You've Got A
Rouette - It Must Have Been

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The Pretenders: Never Do That  
 Bonanza: I Wish Have Been  
 Marc Almond: The Desperate  
 Aromatics: What Is Taking  
 Jaki: Cradle Of Love  
 Fleetwood Mac: Save Me  
 Alanah Miles: Love Is  
 Gary Moore: Still Got The  
 Cook Book: Straighter Line  
 The Roots: Love, Stone Cold  
 Slide... No Wrong Way  
 Jay Collins: Do You Remember  
 Soul Jaz: Have You Ever Seen  
 Suzanne Vega: Book Of Dreams

**Active Rotation:**  
 CL 1 Wilson Pickett: Hold On  
 Was Not You - Papa Wts A  
 The Chimes I Still Hear  
 Chad Jackson: Love  
 The World Party: I Can't Touch This  
 HC Hammer: U Can't Touch This  
 Azzaz Camera: Crazy Scene

**VERONIQUE**

**COUNTDOWN OVER EUROPE**  
 Red de Boer - Prod.  
 CL Medeiros/Brown: She Ain't  
 John Lee Hooker: I'm In The  
 The Future - Future  
 The Chimes I Still Hear  
 The Passionless: Love Thing  
 Eric Holland: I Don't  
 New Kids OT: Block-Step By  
 Wee Papa Girl Rappers: Get In  
 Love Lane I Wanna Be

**PolSKie Radio 3 - 2 - Warsaw**  
 Jagdion Fabalski - DJ/Prod.  
 PP Maxi Priest: Close To You  
 Midnight Star: Do It  
 HC Hammer: U Can't Touch This  
 J.T. Company: Don't Die With  
 Wee Papa Girl Rappers: Get In  
 Snap: Ooops Up  
 New Kids OT: Block-Step By  
 PPR Projects: Riky  
 Jean Michel Jarre: Calypso  
 Guru: Just-Whose Law

**Top 5:**  
 Twinkie Brothers: Right Here  
 Bonanza: To Be Sided  
 Twenty Seven: I Can't Stand  
 Tina Turner: Foreign Affair  
 George Duke: World Is My  
 LP Santana  
 Off  
 Jean Michel Jarre

**PolSKie Radio 3 - 3 - Warsaw**  
 Marek Niedzwiedz - Prod.  
 PP Bruce Hornsby: Nobody's  
 AD Suzanne Vega: Tired Of  
 Fossil Flowers: Both Ends  
 Daniel Lanois: The Maker  
 Of Amani: Kari This Thing  
 Here: Hugs - Mamba On The  
 Bangles: Everything I Wanted  
 HC Kane

**EUROPE**  
 Yoda - Europe  
 Jason Brown: Director  
 Playlist: Top 10  
 Bonanza: I Must Have Been  
 Bill Bruford: Poison  
 New Kids OT: Block-Step By  
 Wilson Pickett: Hold On  
 Madonna: Vogue  
 The Collins: Do You Remember  
 After 7: Ready Or Not  
 N1: You Are The Boy  
 Hange Carver: Vision Of Love  
 AD Nikka: None-How

**UNITED KINGDOM**  
 Playlist: Top 10  
 Bonanza: I Must Have Been  
 Bill Bruford: Poison  
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 Madonna: Vogue  
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**WEST GERMANY**  
 Playlist: Top 10  
 Bonanza: I Must Have Been  
 Bill Bruford: Poison  
 New Kids OT: Block-Step By  
 Wilson Pickett: Hold On  
 Madonna: Vogue  
 The Collins: Do You Remember  
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**FRANCE**  
 Gilbert Foucault - Music Co-Ord.  
 Disc Ops: Clips:  
 CL JP Cadovalde: Vis Sur Cuir  
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 Julien Clerc: Filles Du Feu  
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**EUROCLIPS**  
 The most aired music video clips  
 throughout Europe in the week prior  
 to publication.

**VIDEO FAVOURITE**  
 ★ New Kids On The Block  
 Stop By Stop  
 Culture Productions

**VIDEO HITS**  
 Adami  
 Kiler: vcs  
 World Party  
 Message In The Box: No Lead City  
 Erik Ramazzotti  
 S: I'm In Love  
 Eric Burdon: In The Boat  
 Soul II Soul  
 A Dreamer A Dream: v  
 Kylie Minogue  
 Better The Devil You Know: City Fies  
 John Lee Hooker & Bonnie Raitt  
 I'll Be There: Mark Ferrel  
 Snap  
 Ooops Up: Ten Bros Productions  
 Alanah Miles  
 Girl's: v  
 Paul Young  
 Softly Whispering Love: Two: Salsita Film  
 John Lee Hooker: I'm In The  
 John Lee Hooker: I'm In The  
 The Adami: Kiler  
 ST BB Queen: Blackhouse  
 Coochie: v  
 IN New Kids On The Block

**HOLLAND**  
 Veronica  
 Rob de Boer - Prod.  
 CL Wendy & Lisa: Strung Out  
 John Lee Hooker: I'm In The  
 The Adami: Kiler  
 ST BB Queen: Blackhouse  
 Coochie: v  
 IN New Kids On The Block

**HOLLAND**  
 Veronica  
 Rob de Boer - Prod.  
 CL Wendy & Lisa: Strung Out  
 John Lee Hooker: I'm In The  
 The Adami: Kiler  
 ST BB Queen: Blackhouse  
 Coochie: v  
 IN New Kids On The Block

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**Personally...**  
 I firmly believe that after 1992, Danish bands like  
 West'n Eastmen will make their mark in a united  
 Europe. Another local band with great potential  
 is Floplastz, whose delightful Danish rap version  
 of Saturday Night Fever is my personal pick for  
 this week. In 70s Danish product was a bit too  
 plastic. But now on Eros Ramazzotti's CD, we  
 hear what Italian music sound like: it is  
 melodious and Mediterranean.

Frankie Fever  
 Aarhus Naerradio  
 Aarhus Naerradio is the leading station in East Jutland and  
 has a top-40/pop-format.

**MARGARETA ANDERBERG Sw**  
 Radio City 101  
 TP Medeiros/Brown: She Ain't  
 Miracle: Say That I'm The  
 Sound Mirrors: Something Wild  
 LP I's Immaterial  
 Dominio

**MATHS BROBORG Sw**  
 Radio Sweden/Stockholm  
 TP Wendy & Lisa: Strung Out  
 David Basevard: All For You  
 Zemya Hammon: Going Thru  
 LP The Little Lament  
 Lita Ford

**MICK BROWN UK**  
 Capital Radio  
 TP Everything's B/T Girl: Take Me  
 The Pasadena: Reeling  
 Danny Mandel: Facts Of Life  
 LP The Beach Boys  
 John Johnson

**BRIM DAVIES UK**  
 Simon Harrison: Don't Stop  
 Mick Rogers: Can't Stop  
 Paul Young: On My Own  
 LP Into Paradise  
 Revenge

**KLAUS DITTRICH G**  
 Radio Sali  
 TP Roxette: It Must Have Been  
 Simon Harrison: Don't Stop  
 Die Toten Hosen: Azzuro  
 LP Doro Doro  
 New Kids On The Block

**DOMINIQUE DUFOREST F**  
 Radio 102  
 TP Jeff Lynne: Every Little  
 Marc Laviole: Rue Fontaine  
 Benny B.: Yves Etes Fous  
 LP House Flowers

**FRITZ EGNER G**  
 Bayerischer Rundfunk  
 TP Keith Sweat: Make You Sweat  
 Carl Anderson: How Deep Does  
 Chad Jackson: Hear The  
 LP Die Toten Hosen  
 The Black Flames

**BOGDAN FABIANSKI PL**  
 Radio Poland  
 TP Maxi Priest: Close To You  
 Jean Michel Jarre: Calypso  
 HC Hammer: U Can't Touch This  
 LP Jean Michel Jarre  
 Santana

**FRANKIE FEVER D**  
 Aarhus Naerradio  
 TP Floplastz: Floplastz  
 West'n Eastmen: When The  
 Simon Harrison: Regga House  
 LP New Kids On The Block  
 Eros Ramazzotti

**HAAKAN JANSSON Sw**  
 HiM FM  
 TP Delicious: If I've Been  
 Owe Spjeldom: Om Du  
 Suzanne Hamilton: Going Thru  
 LP Max Hitz Que Nunc'a It  
 Just D

**NEIL FRANCIS UK**  
 Invited Radio  
 TP Jeff Lynne: Every Little  
 River City People: California  
 Anita Baker: Talk To Me  
 LP Tony Toni Tone  
 Steve Earl & The Dukes

**GIUSEPPE GIOVINI I**  
 Radio Sound International  
 TP The Chimes: I Still Haven't  
 Said Goodbye: Love Is Gone Call  
 Westbam: The Roof Is On Fire  
 LP Paul Young  
 New Kids On The Block

**SERGE VAN GISTEREN UK**  
 Radio Antigon  
 TP Everything's B/T Girl: Take Me  
 Jeff Lynne: Every Little  
 Tony Toni Toni: In The Crowd  
 LP Lettury  
 Lettury

**RUNE HAGEN Sw**  
 Sveriges Radio Tromso  
 TP Dance W/Strangers: Invisible  
 Black Eyed Susans: Some Births  
 Kid Young: In The Heart Of The  
 LP Into Paradise  
 Dance With A Stranger

**MIKKO HIRONEN FI**  
 Radio Oikea Aivon  
 TP Traveling Wilburys: Nobody's  
 David Grant: Keep It Together  
 Soundgarden: Hands All Over  
 LP Circles Of Power  
 That Petrol Emotion

**EGIL HOULAND N**  
 Radio 102  
 TP Niklas Strömstedt: Om  
 Bob Geldof: The Great Song  
 Benny B.: Yves Etes Fous  
 LP Alza Camera  
 House Flowers

**ULRIK HYLDEGAARD D**  
 Radio 102  
 TP New Order: World In Motion  
 The Bangles: Everything I  
 The B-3: Love Shack  
 LP Cher  
 Paula Abdul

**KENNI JAMES UK**  
 Red Rose Radio  
 LP Aerosmith: The Other Side  
 Michael Thomas: When Back On  
 Massimo: Loving You  
 LP Bruce Hornsby  
 The Railway Children

**JOAO VAZ D**  
 Radio Correto Da Manha  
 TP Public Enemy: Brothers' Gonna  
 Cameo: I Want It Now  
 Eric Burdon: In The Boat  
 LP The Soul II Soul  
 The Chimes

**FRANK STAENGLE G**  
 Radio Xanadu  
 TP Position: Undislikey Bop  
 MSG: This Is My Heart  
 With Phillips: Release Me  
 LP David Basevard  
 Lita Ford

**JOAO VAZ D**  
 Radio Correto Da Manha  
 TP Public Enemy: Brothers' Gonna  
 Cameo: I Want It Now  
 Eric Burdon: In The Boat  
 LP The Soul II Soul  
 The Chimes

**META DE VRIES H**  
 AVRO  
 TP Sons Of Angels: Cowgirl  
 Michael Thomas: When Back On  
 Massimo: Loving You  
 LP Bruce Hornsby  
 The Railway Children

**GUENTER LESJAK G**  
 TP Michael Bokon-Bock On My  
 Medeiros/Brown: She Ain't  
 LP Lynne: Every Little  
 Wolf World  
 Spyro Gyra

**NAAGUI TTL**  
 TP Wet Wet Wet: I Can't Stand  
 Tanita Tikaram: Thursday's  
 Benny B.: Yves Etes Fous  
 LP Jeff Lynne  
 Paul Young

**GARETH O'CALLAGHAN Ir**  
 RTE Radio 2FM  
 TP River City People: California  
 Beverly Craven: Promise Me  
 LP Michael Monkeys: Springtime For  
 LP Ennio Morricone  
 Paul Young

**KAI ROGER OTTENSEN D**  
 Radio Ost  
 TP Twenty 4 Seven: I Can't Stand  
 David Basevard: All For You  
 Wendy & Lisa: Strung Out  
 LP Paul Young  
 Bruce Hornsby

**BURGHARD RAUSCH G**  
 Radio Bremen 4  
 TP Jeff Lynne: Every Little  
 Inspiral Carpenters: She Comes  
 World Party: Message In The  
 LP Shadowland  
 John Johnson

**LOU ROWLAND H**  
 CFM  
 TP Cowboy Junkies: Cause Cause  
 TOTO: Love Has The Power  
 Lita Ford: Hungry  
 LP Bruce Hornsby  
 John Hattie

**JANUS SANDBERG FI**  
 SFS Radio  
 TP Patz La Sabelle: I Can't Explain  
 David Grant: Keep It Together  
 LP Bruce Hornsby  
 John Hattie

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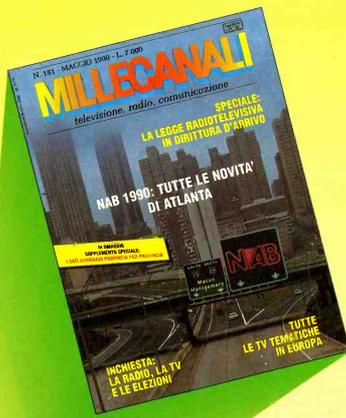
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