THE THIRD ALBUM

LOVE IS STRONGER THAN PRIDE THE SINGLE ON 7/12'/3'CD

Radio Nova International Launch

by Clancy Inglis

London - Radio Nova International which claims to be the UK's first ever commercial radio station to broadcast via satellite is to be launched throughout Europe on May 1.

The man behind the venture is Chris Cary, who was previously owner of the Dublin-based pirate, Radio Nova, which was bought by Q002 a few months ago.

Cary told M&M that although he appreciates that cabling in the UK is minimal, he is optimistic that the radio will be picked up by cable networks on the Continent and in Ireland.

"We have sent out more than 700 contracts to every cable address we could, and I just don't believe that people will turn it down," Cary said.

Radio Nova will broadcast current hits 24 hours a day, keeping talking to a minimum, and is targeted at 15-39 year olds.

Around £500,000 has been spent on the project so far - most of it going on a high-tech studio complex in Surrey. Cary expects running costs to reach another £250,000 in the next six months but is confident he will attract the advertisers.

The whole venture is being financed by Cary's manufacturing company, Cary Wood.

Tony Blackburn (who will present a soul show and a Top 40 countdown), Paul Burnett and Timmy Mallet are some of the well-known UK names already confirmed as Radio Nova DJs.

The station will transmit via the Inmarsat VSat satellite on transponder 63 on sub-carrier frequencies 7.38 and 7.56mhz.

Sting & Eurythmics Go To Montreux

London - According to Michael Hurll, producer of the Montreux Rock television show, the Eurythmics and Sting have been confirmed to play at Montreux on May 12 and 13 respectively.

The addition of these two superstar acts make the Montreux rock nights all the more prestigious and both are expected to perform live. Other major acts playing live at Montreux include Steve Winwood, who will perform three live songs solo, and Robert Palmer & band.

Radio Hardware

Dis as mere button-pushers!

New Releases

Going For Gold - Athlete Carl Lewis not only breaks records on the sports tracks - he has also just received a gold award for sales of 25,000 copies of his debut single 'Break It Up' in Sweden. From 1 to 34 Joe Dassin (Mas.), Lewis, Bootsy Collins (Mega Records) and James Garner (fastest)

Do We Still Need The DP Pages 55-71

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An EPM publication in partnership with Billboard

Devil Inside INXS FROM THE ALBUM KICK

AmericanRadioHistory.Com
Some 350 FM radios in France, Spain, Portugal and Italy received the first broadcast of Eurodata TV, a 30-minute European news programme on April 16. The subject of the first programme was cinema and television, the next show, on April 30, will feature news on rock music.

The project was initiated and co-ordinated by the French radio programme production and syndication company Offidia, in partnership with the news and syndication company Area in Rome, TSP-O Journal in Lisbon and Orion Associates (a subsidiary of the El Pais newspaper), in Madrid.

The programme is offered to the stations free, thanks to a FFr 1 million grant from the French Ministry Of Foreign Affairs which should cover production and distribution for 18 programmes this year.

Jean-Michel Brousseau, General Manager of Offidia, "We have started with the most difficult of all programmes, the news, but we have some music projects planned for the future."

**Delays On Cross-Frontier Agreement**

Vienna - European broadcasting ministers from 21 countries met in Vienna last week to discuss the controversial Council of Europe draft on trans-frontier broadcasting. Among the proposals discussed were moves to restrict the timing and content of advertising in line with current practice in the more public service orientated systems, such as West Germany, and measures such as a fixed percentage of European production as well as the standards for taste and decency to be applied. Leading up to both the advertising proposals and the production quota is the UK, supported by countries such as Luxembourg, because of the Astra project, and the Republic of Ireland. The UK feel they have succeeded in getting the production quota dropped in favour of a commitment to 'a substantial proportion' of EEC-made programmes.

**Euro Show On Air**

Chris Cary certainly has the enthusiasm needed for the difficult task of launching a European satellite radio from the UK. Finance seems to be no object for Radio New Wave (first page):

"As the owner of the station is to be a super station. That is our main aim - to make money."

But judging by his Dutch contemporaries (Cable 1 and Radio 10), listeners and advertisers will not arrive overnight. And looking at the relative popularity of these two Dutch stations, the Dutch audience would much rather listen to a station in their own language than in English. BBC Radio 1 presenter Steve Wright has won the Triple-Traxion & Radio Industries Club prize of the year, one of nine awards which went to the BBC.

Former BBC Radio 2 presenter, David Hamilton ('Oldie') Davey, who is reported to have labled Radio 2's music policy as pretentious, is shortly to host a new network quiz game on ITV, in addition to his current five-day-a-week morning show on Radio 2XFM.

Dutch TV station is planning a 'Radio Frequency Day' to raise money for Radio Free Europe. The station, broadcasting into South Africa from across borders, is to sell broadcast time to the highest bidder for the pleasure of hearing Duncan Lillevoll and Tom Mulder singing a duet. It will also be interesting to see how much DJ time is offered to the stations on these two themes.

**Radio Scandinavia Project**

Stockholm - Bengt Karing, the man behind Scandinavia's satellite channel, TV Scandinavia (formerly People TV), is planning to launch a cable radio station, Radio Scandinavia. The new service will go out on Eutelsat F1's transponder used by Filmmet. Sweden is expected to be the main language of the music station, though the other Scandinavian languages and English will also be used.

**Polish Spirit**

Stan Soyka, an award-winning Polish singer who debuted on the Western market in 1986, has recorded a new single with top German pop composer Harold Faltermeyer. Written by Faltermeyer and Keith Posty, 7" and 12" versions of Spirit Of The West are scheduled for release on RCA next month.

The song will also be used by a well-known brand of cigarettes for their new advertising campaign, a first for an East European artist.

This is, however, not the first precedent to be set by the 24-year-old vocalist in his 11-year recording career, he was the first Polish artist to sing in English on Polish radio and his first RCA album, produced in England by Wally Briff, was also released in Poland. Soyka also became the first Polish artist to enter the Polish chart with an English version of his own composition Rule Away, which was also featured on German TV's 'Star Ecke' show in 1987.

In Paris, the drive to increase ratings could take an interesting turn if a major ailing radio station is successful in its bid to buy one of the top posts from another, even bigger, station.

Still in Paris, there's going to be something of a surprise traffic jam this summer with the Continental tour of Bruce Springsteen now more or less certain. Tickets for the Pink Floyd (June 21 and 22) and Michael Jackson (June 27, 28 and 29) shows are doing fine but there is some doubt whether Springsteen, booked at the Vienne stadium for June 19, will manage to attract the 60 000 hoped for by the promoters. Dross.

Over in the UK, BBC TV and Radio 1 have rejected criticism from some Conservative MPs that their coverage of the 40th birthday concert in honour of Nelson Mandela is 'an abuse of licence payers' money' and a breach of the BBC charter on political impartiality. But the BBC has pointed out that with names like Dire Straits, Whitney Houston and Simple Minds, the 10-hour Wembley concert on June 11 is worthy of coverage in its own right as a major musical event.

Talking of charity concerts, the line-up for the June 3 and 4 Prince's Trust shows in London's Royal Albert Hall has just been announced. So far it includes Eric Clapton & band, George Harrison & Ringo Starr, The Faces, The Who, Phil Collins, The Tube, Wet Wet Wet, Pat Boomer, Joe Cocker and the Midge Ure All Stars.

Two major radio stations in Spain have proposed to pull out of the EGM (General Media Study) which publishes audience figures. The public network, Radio Nacional De Espana, and one of the country's largest private networks, Cadena Cope, say they "don't believe in the validity of the figures". Both have shown a drop in listeners in recent EGM reports.

The Dutch government has announced in 1988 allocation details for the DFI 750 million raised by licence fees and the non-profit making advertising broadcaster SITER. Subscribers must get DFI 109,000 for every TV broadcast hour while the private organisations will get DFI 87,000. NOB radio will get DFI 58,000 per broadcast hour and the private DFI 6,000.

A.D.
UK Interest In Benelux TV

by Cathy Ingle

Hilversum - Yorkshire Television (YTV) has expressed an interest in securing a stake in the Dutch commercial cable TV project, Benelux TV (also known as Kanaal 4). YTV hopes to buy 20-25% of the channel.

YTV’s Commercial Director, Allan Hardy, stresses that the arrangements with Benelux TV are “of a conditional nature”. Only when the right investors raise sufficient capital is YTV likely to sign on the dotted line. The other investors so far are the Gilde Ventures Fund in Holland and the Netherlands Merchant Bank. YTV was originally planning to take a stake in Metecasol, the weather channel which was to have been on the EDS Fi transmitter but has been postponed and its time share has now been secured by Willem van Korsten and Ad OoS chặn’s Benelux’s Benelux TV.

Yorkshire TV already has investments in several international ventures, including Super Channel, Music Box, and the Lifestyle Channel.

Changes In Euro Clip Market

Kate Bush and Duran Duran are among the artists spearheading a music video breakthrough in Scandinavia and Germany, according to distributors Castle Communications.

Until recently, major artist titles were only available for rental in these countries, says Castle, who will be launching PMI and PolyGram music videos as sell through titles in Scandinavia.

They will be released at prices of between £10 and £15 for small customers, rather than going for rental. AAR is nice to have such a quality catalogue to launch sell-through with”, said a Castle spokesman. The initiative follows similar developments in the UK market, where major movies are often going out for rental just six months after cinema release.

BTI Denies SES Split

Reports of major disagreements between the Luxembourg Astra consortium SES and partners British Telecom International (BTI), who are supplying the satellite channels for Astra, have been denied by BTI.

"There is no ‘rift’ or ‘major row’ between the two companies.”

BTI also go on to say that "As the provider of satellite links in the UK, BTI considers it has an important role to exploit the resources and expertise of the two companies.”

On May 14, 1988, Madison Square Garden will play host to the most spectacular single music event in this world’s history.

The popular Italian tenor Luciano Pavarotti and the American tenor James perform a duet in-person. Other artists include some of the most spectacular names in the world of music.

Performers: Mick Jagger, Phil Collins, Crosby, Still, Nash & Young, Dan Ackroyd, Roger Daltrey, Foreigner, Genesis, LaVern Baker, Bee Gees, Laura Branigan, Rachelle Cappelli, The Coasters, Debbie Gibson, Michael Hutchence and Andrew Farriss (of INXS), Iron Butterfly, John, Ben E. King, LeVert, the Manhattan Transfer, Herbie Mann, Nu Shooz, Robert Plant, The Rascals, Spinners, Stacy Q, Pete Townshend, Vanilla Fudge, Yes and many, many more!

Scheduled also are tributes to the late Bobby Darin and Otis Redding.

Proceeds will go to the Atlantic Records Foundation, an umbrella organization created to distribute funds to several charities, some of whom are chosen by artists appearing in the show.

On the Polling Board, the American Radio History Awards will be held in recognition of the outstanding contributions of the music industry to the American public.

Media: William Rees-Mogg, former Editor of The Times and most recently Deputy Chairman of the BBC, is expected to take up the post of Chairman of the government’s new media watchdog, the Broadcasting Standards Council.

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Radio Companies Move Into TV
by Edwin Kaiste

London - Two of Britain's leading independent radio groups announced moves this week that they will broaden their activities into television production as well as strengthening their corporate base for future acquisitions.

The UK's biggest ILR station, London's Capital Radio, has appointed independent radio group Chalford Communications to develop programmes from the large number of music events with which it has been associated in its annual Music Festival and conference by Capital's in-house orchestras. The Wembley Arena is the former music programme editor at Channel 4. His appointment of Mr. Chalford's top DC, Mr. Haskett's £5.4 million buy-out of the UK radio interests of the Australian Railways Group. Almost simultaneously, another Australian-owned group, Chalford Communications, announced it will merge with Crown Television Productions, a London-based film and production company. Crown is already partly owned by Darling Down TV, the parent company of Darling Downs Communications. Chalford is the leading shareholder in London news station LBC, classified as an EEC Emis- sary. This will be an important factor in making future acquisitions in the expanding UK radio sector, which Crown says will be its principal target. However, it is clear that both the enlarged Capital group and the new Crown Communications group will also be well placed to take advantage of the growing opportunities in the television sector.

New Sponsored Radio Shows
by Cathy Ingha

The two most active producers and distributors of syndicated radio programmes in the UK, Piccadilly Productions (PMP) and The Marches, have launched a coalition to acquire and develop their programmes. Both will start in the first week of June.

PMP are offering 13-hour concerts of top UK and international acts in conjunction with London's Capital Radio to the stations which are sponsored by the National Westminster Bank.

The Marches is also presenting a 13-week series of hour-long radio programmes, showcasing three new bands and four artists working for RCA. The concerts have been recorded at Elton John, Genesis, David Bowie, and Terence Trent D'Arby, and Billy Joel are currently in session and further concerts are to be secured during the year.

Several stations, including Manchester's Piccadilly Radio, Capital Radio, Birmingham's BRMB and the Yorkshire network, have already committed to programmes which are sponsored by the National Westminster Bank.

Major Breaks to UK Cable

In a significant effort to sell the cable property in the UK, the Cable Authority (CA) is advertising six new franchisces. The new areas range in size from H5000 to 300000 homes. In the order in which they will be advertised, they are: Thames Estuary North, Thames Estuary South, North-West London, Avon (Bristol), Greater London East, and Thames Valley.

Commemoring on the new franchisces, CA Director General Jon Davey said this week's advertisements covered 641 franchise areas that had six franchisees had been announced together and represented an acceleration of the cable programming in the programme arising out of increased interest by investors.

Davey: "We expect all these Manchester's Piccadilly Radio, Capital Radio, Birmingham's BRMB and the Yorkshire network, have already committed to programmes which are sponsored by the National Westminster Bank.

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Davey: "We expect all these
Direct Copyright Collection Leads To Injunction

by Wolfgang Spaher

From 90% To 92% And Get It Twice As Fast!
The brochure first surfaced this year at Midem when it caused a considerable stir. Free media will say it will collect mechan- ical royalties directly from record companies and pay out 85% within just three months.

According to Freebird, the current German system means that when works from a UK catalogue are released in Germany, the label concerns pays royalties to collecting society GEMA, who then remit them for six months, deduct 15%, and then pass them on to the original publishers. They, in turn, keep the money another six months, deduct a fur- ther percentage, and eventually release a net payment of about 58% of the original royalty fee. Freebird maintains that rights can be split up and freely as- signed while the DVM insists the EEC position entitles GEMA to insist on exclusive rights for an author’s present and future works once he has transferred any of his rights to them.

The injunction prevents Free- bird Managing Director Mark Chung from continuing to ad- vertise the company’s claims. If he refuses he may face heavy civil penalties, and eventually lose his business.

Private TV More Popular

Private TV in Germany has in- creased its popularity, with Sat Eins (39) and RTL Plus (77) in second place. In marked contrast, the public broadcaster, Swiss Radio & TV (SRG), lost 5.4% and ARD 14.3%.

Nearly 10.000 people were in- terviewed for the survey which found that the average listener now tunes in for 381 minutes per day, compared to 172 minutes in 1986, and 77% of the population listen daily. SRG accounts for 12.1% of the 181 minutes (67%) and their German language channel DRS 1 is still most popular. But in the commercially im- portant city of Zurich, Radio 24, is in second place with DRS 3, the official pop channel, in third position. Private TV is in the top three ratings. The brochure first surfaced this year at Midem when it caused a considerable stir. Free media will say it will collect mechanical royalties directly from record companies and pay out 85% within just three months.

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Private TV More Popular

Private TV in Germany has increased in popularity, with Sat Eins achieving the most spectacular rise in viewer figures. According to research by an independent consumer body in Nuremberg, Sat Eins now reaches 21.5% of households with cable and satellite connections compared with 8.8% last year. RTL Plus has also seen a slight increase; its reach has gone up from 7.4% to 9.2%.

In marked contrast, the public broadcasters have lost viewers; ZDF has dropped from 29% to 22.8% and ARD from 34.3% to 26%. ARD is however still the most watched channel with 47 minutes viewing time daily. This is followed by ZDF (41 minutes), Sat Eins (39) and RTL Plus (37).

Gold Galore

During the first three months of 1988, France’s music industry body, the SNEP, has awarded two platinum albums (sales over 300,000 copies), 18 gold LPs (600,000 copies), seven gold singles (500,000 copies) and 13 silver singles (250,000 copies).

Suzanne Vega, Gipsy Kings, Kassav, Eurythmics, and Samana Fox are among the gold album winners, as well as two jazz LPs: ‘Miles Davis’ ’Ran’ and the soundtrack of ‘Around Midnight.’ Last year, the figures were 18 two platinum LPs, 25 golden LPs, one platinum single (1,000,000 copies), six gold singles and 16 silver singles.

Major & Indies Deal

The performing rights societies of the major companies (SCPP) and the independents (SPPF) have decided to resume their talks, after breaking off negotia- tions last month (see M&I issue 15). A meeting between the two parties, called by the French Ministry Of Culture, was held April 11 at which the two parties agreed to implement a deal that was signed in February 1987 but was blocked for various reasons. According to this deal, the SCPP and the SPF would create a joint society, which each group will have an equal number of members on the board.

Clegg’s French Triumph

South African artist Johnny Clegg and his band Savuka are achieving tremendous success in France - more than anywhere else in the world. The World Child, their first album for EMI released last year, has sold over 450,000, reaching No. 1 in March. Two singles from the album, Scourings Of Africa and Azimut, have been remixed and entered the charts. Clegg’s 30 concerts in May and June, including six in Paris, have sold out.

Dominique Scarp, International Manager EMI Path Mar- ches, France: “Clegg’s tour is the major media event of this season. Clegg has become an exceptional phenomenon. It’s a great pleasure for us in France to be the first to break an artist like him, who is so unknown, so obvious to a mass audience.”

This ‘love affair’ between Europe and Clegg shows no sign of weakening as Clegg & Sawu- ka’s new LP, Shadow Man, is set for release in May, together with a first single, I Call Your Name.

First Paris Record Fair

More than 100,000 people are expected to attend a 10-day record fair in Paris this summer.

The purpose is to bring all the different aspects of the music business to one place and give the public the opportunity to meet with artists, buy records, and be part of TV and radio shows,” says Andre Hadjer, organiser of the fair. Major companies such as CBS, WEA, Virgin, BMG, Poly- Gram and EMI, as well as the inde- pendent, distributors and wholesalers will take part.

During the opening evening of the fair on June II, TV channel TF1 will broadcast a show live from the Record Fair, presenting international and national artists. The event is the first of its kind held in Paris.
**MUSIC & MEDIA** April 30, 1988

**SCANDINAVIA**

**YLE TV Delay Swedish TV**

Finland's public broadcaster, Yleisradio Ab, will start relaying TV programmes from Swedish state broadcaster Sveriges TV to bilingual areas of southern Finland as from December. This coverage will be done via a newly installed transmitter in Espoo, near Helsinki.

Three additional UHF transmitters will be installed for Turku, Lovisa and Tammisaari between 1990 and 1992 when the service will cover around 550,000 households.

Programme output will feature material from Sweden's TV1 and TV2, excluding foreign entertainment and serials where copyright laws are most complicated.

**Fazer Stays on Top**

Fazer Music has retained its place as Finland's number one record company, according to IFPI sales figures for 1987.

Fazer's share of total IFPI sales was 27.9% (volume) and 25.7% (value) with number one place in both domestic and international repertoires.

Fazer's catalogue includes a wide range of music, from classical to pop, and features artists such as Turun Sinfonietta, Sibelius, and the Finnish National Symphony Orchestra.

**New Swedish Radios**


These stations are part of the new local radio service launched in Stockholm, Gothenburg, Orebro and Uppsala which started on the same day. The new channel will broadcast continually but with occasional programmes from the national radio.

**Cancer Benefit Gig**

Stockholm - Mireille Mathieu will headline a big TV show in Stockholm on May 2 to draw attention to "European Cancer Week." The week's show will follow a similar cancer campaign in 1986 which raised SEK 36 million and attracted a record TV audience penetration of 75%. Other artists include British band Fairground Attraction, Swedish singer Tommy Nilsson and best-selling Norwegian singer Sissel Kyrkjebo.

The show will be hosted by actor Thomas Hellberg.

**AFI Dispute Settled**

Milano - Roberto Galanti, Vice President of AFI (Italian Association Of Record Companies), has confirmed that the conflict with Silvio Berlusconi's Fininvest, over payment for music tapes, has been settled.

The agreement specifies that Berlusconi's three commercial TV channels (Canale Cinque, Rete and Italia Uno), will pay 20% more than state broadcaster RAI, but will not guarantee an annual minimum number of plays for a music tape.

RAI has agreed to pay 1.2 million, 2.5 million or 3.1 million per play, depending on what time of the day the tape is aired, with a guaranteed minimum of 1.400 plays per year. However, it looks like the agreement has come too late to save Italy Uno's traditional music show "Television," and an agreement, planned for May 15 in Bari, southern Italy.

Both RAI and Fininvest have agreed to pay Lire 350000 each for music, but to restrict their use on the air to Italian music, a condition that the Ministry of Culture will continue to enforce.

**Indie Sells Shares**

Servingador Caballar, Director and founder of Spain's top independent record label DRO, has sold 20% of his shares to independent label GASA, giving it a majority shareholding.

Mr. Caballar, who wants to start a record production business, says DRO has grown too much and he wants to concentrate on production work and not business management.

GASA has enjoyed considerable success in the last two years with their selling trio Duncan Dhu who recently earned a double platinum album for their third LP.

**COMMUNARD BREAK ALL RECORDS IN SPAIN**

Valencia - Nowhere on the Continent does British duo The Communards enjoy more popularity than in Spain. Figures compiled by Music & Media on the penetration of British product in Europe (see next issue) turned out to be the highest in Spain, mainly due to one act, The Communards. Their co-chairman comprises PolyGram Spain, in cooperation with Radio Valencia

**SOUTHERN EUROPE**

**New Greek Private Gives Music Mix**

By Abi Durvala

Greece's state-owned Greek Broadcasting Corporation (ERT) is being challenged by a private enterprise, the new channel is called DRO.

The new channel will be a mixture of music and news, and will be broadcast at 1.00-2.00 hours on weekdays, and at 23.00-24.00 hours at the weekend.

The new channel will also include a music and news programme at 03.00-04.00 hours, and a music and news programme at 05.30-06.30 hours.

**AFI**

Italian record label AFI has been growing too much, according to DRO's managing director, Joe Code.

The Commune, the label's new band, has sold over 150,000 copies of their debut album "Love Is" in Spain, and has been performing at sold-out concerts across the country.

The label has also signed a number of new artists, including the up-and-coming band "The Upper Room," who have a hit single "Love Is."
THE 3RD INTERNATIONAL MUSIC & MEDIA CONFERENCE
Montreux, Switzerland May 11-15 1988

ARTISTS & ENTERTAINMENT

More than 50 of today's hottest acts will perform at the Golden Rose Montreux Rock Gala, May 12-14 at the Montreux Casino. The show will be produced for worldwide telecast by Michael Hurl! for Swiss Television and the BBC. Confirmed names include Steve Winwood, Robert Palmer, Chris Rea, Bananarama, Jellybean, Azzaw, Clivie Fisher, Johnny Hates Jazz, Box Scoggs, The Communards, Wet Wet Wet and many others.

In conjunction with international companies, IMMC will be organising intimate parties and press conferences at the convention centre.

Unique live showcases will also be staged at the Hazyland nightclub. Already appearing will be Trance Dance, Gringos Locos and Bardeux.

THE MUSIC-IN-MEDIA MARKETPLACE

The Music-In-Media Marketplace at the Montreux Convention Centre with exhibition areas and viewing facilities, will be the ultimate meeting place for music, media and marketing professionals. It is the perfect platform for the international presentation of products, artists and services.

LOOK WHO'S COMING:


...and many more to come! Shouldn't you be there as well???
A automation is no fun if you are a DJ, great if you run a station. The new technology offers automatic music timing, accurate copyright information, sure-fire commercial delivery - on time and error-free.

But there are drawbacks. The equipment is very expensive. Costs still have to take the noise drive that, for example, video equipment did once it was mass-produced. As the largest market will be in lightly-budgeted local radio the revolution will not even start until the price is right. Computer-driven broadcast hardware also works differently. Radio staff have to become computer literate and the equipment has to become user-friendly.

Quentin Howard, Chief Engineer at the GWR station in the UK: "Within two years we could have equipment that is keenly priced and will behave in a way that helps, rather than confuses or restricts, on-air staff." Dave Wood, Chief Engineer at BRMB in Birmingham echoes his view: "When a practical application is proven in daily on-air use, not necessarily by the manufacturers themselves, then I think we will see a more concerted effort in one direction. At present there are simply too many untested options open to us."

Cost, capacity and flexibility are the three key factors. Digital storage will allow cheaper and more effective use of libraries in programming and production but only if a fast, steady and simple access system is used.

Australian hi-tech company Southern Broadcasting see their DAMS (Digital Audio Memory System) as the answer. It can store nine hours of music, jingles, adverts etc in stereo and deliver the required information in short replay units. Such a system can service several studios at once. A typical application would have four replay units, be computer controlled and operated locally through touch screen video units. DAMS' advantage is that it effectively allows simultaneous use of different areas of its memory by "downloading" on command into the replay units. However the cost of DAMS (up to $80,000 without building in, programming and database costs) puts it out of reach for many stations.

Sony Broadcast and Philips Pro have been available for three years and offer excellent CD systems. Century 21 in Dallas market such discs, £21 for a 15-track CD, tailored to US rather than European chart success.

Soniturn's DJs - Data Jockeys

### Automation could reduce the DJ to a mere button-pusher.

"There are simply too many untested options open to us."

### The revolution will not even start until the price is right.

#### RCS\'s Series 9 - High speed access, but costly

- Denon offer simplified CD players that can be adapted to mimic cartridge units. But the Denon CD holder is incompatible with existing CD racks and CD mastering for exclusive material is expensive.

- So while so much is still under development the picture remains confused. Radio is the last major medium to go 'hi-tech' as its budgets and needs differ so much from those of the TV or recording studio and the ideal integrated system has yet to arrive. The DAMS system, massive storage with local uploading and downloading, could evolve into a nationally-linked network.

- Then local radio could access new records directly from record company, memory banks with national advertising material distributed the same way. So the disc jockey may become the data jockey but not until cost and compatibility problems have been overcome.


Computerised Broadcasting - Mindless Or Faultless?

by Edwin Raddel

"Computerisation on a radio station is simply an aid that takes the chores out of broadcasting."

Machine. This was all in the pre-chip era and he said "wait until the new micro come out!"

Bond later persuaded the BBC to run an experiment on one of their local radio stations using available software rather than developing their own. This led her to Selector, a system designed from the music producer's point of view. "It was user-friendly for a start," recalls Bond. "It also had the flexability to allow you to design your programme creatively."

Bond left the BBC and joined Selector.

"There is nothing soulless about using the Selector because the software has been made by producers, programmers and disc jockeys," he insists.

Ocean Sound and the US are developing computer software systems that take the drudgery out of programming while still allowing creative effort to be channeled into the DJ's presentation.

David Lucas is Managing Director of Ocean Sound, one of the UK's most up-to-date radio stations, and a pioneer of new technology. "Our feeling is that computerisation on a radio station is simply an aid that takes the chores out of broadcasting."

Ocean Sound uses the Selecto music scheduling system. "We use the system to schedule all the music we play on the station except for the request programmes," says Lucas, identifying three areas where computerisation scores heavily. "It helps us avoid repeating high rotation singles in a short time even with a multi-station operation where there are common and split services. Secondly, it enables us to define, very precisely, the sort of music we play. Thirdly the system is enormously helpful in administration because of its ability to record essential information on individual music items and copyright payments and use."

Selector is used by private stations in the UK, France, Italy and Switzerland. Clients include France's Fun and Kiss FM networks, based in Paris, Radio Milan International in Italy, and Radio F in Nuremberg, West Germany. The alternative Cumbine music software system is used by Chairvart in Nuremberg and Radio Media in Stuttgart, as well as RFM in Paris, Invicta in Maidstone and GWK in Brussels, UK.

Selector was developed 11 years ago in America by Andrew Economos and Lou Pacho. Angela Bond, a former BBC music producer, is Selector's UK representative. "When I was at the BBC my husband was a director of a computer firm. One day I took a running order home and said surely I can put all this onto a machine. This was all in the pre-chip era and he said "wait until the new micro come out!"

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"There is nothing soulless about using the Selector because the software has been made by producers, programmers and disc jockeys," he insists. The key features of the Format function are its flexiblity and ease of use.

Stations can:
- Create up to 1200 different format clocks or flow sheets.
- Define up to 1200 daily flows using the format clocks.
- Force matching or avoiding of song attributes in certain places.
- Set rules to control the music flow.

MUSIC SCHEDULING HIGHLIGHTS

Music Log Scheduling uses the inventory, format and rules for rotation to create a schedule of songs. The User can:
- Restric songs from playing in combination of hours, day parts or days.
- Force matching or avoiding of song attributes in certain places.
- Easily handle separations for songs by the same artist, duets, trios, and in-
deed operations. Also, the system can interface with those controll
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Tune In To Soul Singers & Funky Stuff
by Macghil Bakker

Music & Media presents its second New Releases feature, a monthly service for our readers and a vital guide for radio programmers. Although the real superstars releases are somewhat thin on the ground in the major record companies' schedules, radio-makers will still find enough interesting material to stay tuned in with.

For fans of Brothers Johnson, who scored hits at the end of the '70s with songs like Strawberry Letter 23 and Stomp, have returned with a new self-produced LP for A&M, entitled Kickin'. James Jester Osterhout, alias Iggy Pop, releases a new LP on I.O.W. called Distinct. And John Hiatt, who enjoyed his best year ever with the '87 LP Bring The Family, will be out with a new album.

Lovers of instrumental music should be aware of the Windham Hill release by noted session player Philippe Slaisse, entitled Visions. Slaisse produced last year's Nougaret by veteran musician Claude Nougaret, a best seller in France. CBS has lined up an extensive LP release schedule including the new Julio Iglesias, Non-Stop, featuring a duet with Stevie Wonder called My Love. Others are: Herbivorous Hare's Perfect Machine, the second LP by Gregory Abbott, the soul singer whose Shake You Down was such a huge success at the beginning of last year; the eagerly anticipated Love Is Stronger Than Pride by Sadie, and a return for Box 'Silk De- grees' Scoggs with a June LP called Other Roads.

Old hits from Steve Harley & Cockney Rebel, tracks like Judy Teen, Mr Soft and Make Me Smile, are compiled into a greatest hits package to be released by EMI on May 9. The CD version was already out last year in October and sold so well that EMI is now bringing out other configurations as well. Interest in the '90 duo comes from the fact that Mr Soft was used in a Timber Soft advertisements movement on UK television. Also on EMI, the long-awaited fourth LP from Talk Talk, Spirit Of Eden, their last one was two years ago.

Remember the Stray Cats? The rockabilly group's frontman, Brian Setzer, is releasing his second solo album, Love Nude Guitars, a straight rock & roll effort featuring productions by Chris Thomas and Dave Stewart, the latter also co-wrote three of the album's tracks.

Black oak rappler Run DMC bring out their fourth LP via London Records entitled Tougher Than Leather, produced by (group member) Joseph Simmons and Dave Stewart. Levine, known for his work with Culture Club, produced the new album, Sophisticated Street, for pop soul/rock veteran Mr. Anderson. Also interesting London release is the debut from the promising act Voice Of The Beehive, scheduled for May 30 and produced by Pete Collins, Hugh Jones and Marvin Edizioni. The debut LP by Irish pride, Hot House Flowers (see Spotlight issue 15). People, is produced by Clive Langer & Alain Winstanley of Madness and Costello fame. On Vertigo, the 2nd LP from Irish bar rockers Status Quo will be out, called Ain't Complainin', also the title of their current European hit single.

Preceded by the single Hey You, awaited fourth LP from George Pettus, the Minne- polis-based singer, who is currently supporting Whitney Houston on her European tour. PolyGram has compiled two interesting albums from the God- Father Of Soul's vast repertoire as an artist and as a producer; In The Jungle Groove and James Brown's Funky People. The first features tracks like Talkin' Loud And Sayin' Nothing, Get Up, Get Into Is And Get Involved, Hot Pants And Soul Power, original James Brown sessions produced for re-issue by Tim Rogers and Cliff White.

The second LP presents funky stuff produced by Brown for artists like The J.B.'s, Lynn Collins (The Female Preacher) and Maceo & The Macks, all groups that featured Brown in one form or another. Also on the PolyGram-distributed urban label, a compilation called Urban Classics Vol. 1, with recordings from Brown, Bobby Byrd, Johnny Bristol, Gloria Gaynor and Fred Wesley.

Other LPs of interest include the debut from the French Lolita Vroom, Dyania, Debbie Harry's Make Me... and the return of the Moody Blues with Sur La Mer.

Virgin has some interesting new albums planned from Steve Winwood, Scritti Politti (Provision - June), Rick James (TM - May), The Moody Blues - Sur La Mer, the debut from the promising act Machine; the second LP by Gregory Abbott, the soul singer whose Shake You Down was such a huge success at the beginning of last year; the eagerly anticipated Love Is Stronger Than Pride by Sadie, and a return for Box 'Silk Degrees' Scoggs with a June LP called Other Roads.

Nostalgia fans can purchase a new LP from George Pettus, the Minneapolis-based singer, who will be supporting Whitney Houston on her European tour. PolyGram has compiled two interesting albums from the Godfather Of Soul's vast repertoire as an artist and as a producer; In The Jungle Groove and James Brown's Funky People. The first features tracks like Talkin' Loud And Sayin' Nothing, Get Up, Get Into Is And Get Involved, Hot Pants And Soul Power, original James Brown sessions produced for re-issue by Tim Rogers and Cliff White.

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SINGLES

SINGLE OF THE WEEK

Guess Patti
Let Be Must The Queen - EMI

The eagerly awaited second single from someone who can already be hailed as the French queen of rock. With its irresistible beat, the driving, echoing guitars and Patti's raucous, rebellious voice, this is another utterly commercial track. It proves that she is not a one-hit-wonder and we think it is about time the UK should start turning into this phenomenon as well.

Curacao
Yasmine - Enclav/Koch

Austria's best-selling single at the moment features a harmless poppy melody over a standard disco beat with additional sound effects. The Benelux and Spain might love it.

Prince
Alphabet Sc - Paisley Park

Proceeding the prophet's new LP Lowsery, another weird slice of sound with echoes of George Clinton's P-Funk.

Kim Wilde
Hey Mr Hearnsach - MCA

Taken from the forthcoming LP Closer, this sophisticated but equally raw pop/disco effort with heavy use of the Fairlight, aims straight at the American market.

Yello
The Race - Fontana

The Swiss duo's knack for writing haunting and evocative thematic songs is further exemplified on this odd and spacy pop single.

Tony Halliday
Weekday - Anxious

A winning combination of sultry, husky voice and a devilishly catchy backing in a soul/rock mould. Sophisticated crossover rock with a strong hook.

Aztec Camera
Somewhere In My Heart - WEA

When will Roddy Frame's talents as a writer of plain and pop songs finally be recognised? Check this one out, plenty of good drives and hooks.

Al B Sure
Nite And Day - Warner Brothers

Teasingly slow and cool late night smoother. French version is on the B side.

The Wee Papa Girl Rappers
Fash - Jwe

A poppy rap song underpinned by a light-hearted, bubbling bass rhythm. Full of additional sound effects, this is a promising debut from this North London female rap duo.

The Weather Girls
Land Of The Believer - CBS

Continuing in the same vein as It's A Running Man of gospel-tinged soul with a seriously danceable beat. Good song, good to hear them again.

Times Two
Strange But True - Reprise

Another utterly crucial track, echoing guitars and Patti's magnificent voice, this is the follow-up to the original version which was over, then this is his revenge. Ten Men Working: This Note's For You, Twilight, Married Man and Can't Believe Your Lyin' are the LP's essential tracks.

Eddie Grant
Yes Under Rock - The Wurzelpop

The title says it all: truly: a rock-based LP with an infusion of reggae, not dissimilar to the Police at times. The songs are largely commercial but tough and, as one might expect, quite diverse in their style. Best tracks include Don't Talk To Strangers, Another Riot and Chuck.

Iron Maiden
Yiasou - Exclusiv/Koch

Austria's best-selling single at the moment features a harmless pop/disco sound. The inspiration for this version is Sixty-Five Thousand, an instrumental where Go-Go meets poppy and melodic synthesisers on their seventh LP, without sacrificing their genuine, widely imitated, but probably imitable sound. Dazzling guitars, Bruce Dickinson's inconstant voice and Nici McBrain's beefed-up drumming work are all more than present.

Camouflage
Voices & Images - Metronome

The world's stereotype and top heavy metal band now add for the first time keyboards and synthesizers on their seventh LP, without sacrificing their genuine, widely imitated, but probably imitable sound. Try Steppin' On The TIps Of Your Toes, as as anything their heroes have produced, combining pop with more sophisticated atmospheric material. Try Neighbours, Stranger's Thoughts and From A to B.

ALBUM OF THE WEEK

Neil Young & The Bluenotes

This Note's For You - Reprise

Stirring love songs, burning blues, intriguing style-mixtures, straight-forward R&R, it is all there. But it is primarily that unmistakeable Young guitar that gives each track its splendour and depth. If people have ever thought that Young's time was over, then this is his revenge. Ten Men Working, This Note's For You, Twilight, Married Man and Can't Believe Your Lyin' are the LP's essential tracks.

Martin Stephenson & The Daintees

Guadame, House And Bus - London

An album of genial, thoughtful semi-acoustic rock in much the same vein as Joan Armatrading's Show Some Emotion. Chapman's voice is a cross between the latter and Joni Mitchell. She writes some fine songs that were sensitively produced by David Kershenbaum.

The Primitives

Lovely - Lazy/RCA

An album of unerringly light-hearted trash/pop in the same mould as Crash. Although there are not that many songs in quite the same class as the single this is the same vein as Joan Armatrading's Show Some Emotion. Chapman's voice is a cross between the latter and Joni Mitchell. She writes some fine songs that were sensitively produced by David Kershenbaum.

Erasur

The Innocents - Mute

The third album of British duo Clarke & Bell continues the musical direction of the previous LP with poppy and melodic synthesizers on their seventh LP, without sacrificing their genuine, widely imitated, but probably imitable sound. Try Steppin' On The Tips Of Your Toes, as as anything their heroes have produced, combining pop with more sophisticated atmospheric material. Try Neighbours, Stranger's Thoughts and From A to B.

Golden Earring

The Very Best Of - Arcade

Dutch veteran rockers with an overview of 23 years of recording. Double album includes essential classics like Radar Love, Twilight Zone and When The Lady Smiles.
### The Eurochart Hot 100

**Their Second No. 1 In Europe!**

<table>
<thead>
<tr>
<th>#1</th>
<th>Title</th>
<th>Artist</th>
<th>Original Label</th>
<th>Country Charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>I Want You Back</td>
<td>Michael Jackson/Yakko 56 Music</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>Boys And Girls</td>
<td>Charlie Puth/Younger Scrolls</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>Whenever You Need Somebody</td>
<td>Bad Azz As A Lift</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>Sign Your Name</td>
<td>You &amp; Me</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>Slave</td>
<td>Frankie Paul/Leslie Roy/Chrysalis Music</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>I’m Not Scared</td>
<td>Eighty Wonder</td>
<td>CCI</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>One More Try</td>
<td>George Michael</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>You Need Tonight</td>
<td>I’m Not Scared</td>
<td>CCI</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>Asimbonanga</td>
<td>Johnny Clegg &amp; Savuka</td>
<td>UK</td>
<td></td>
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<tr>
<td>44</td>
<td>My Baby Just Cares For Me</td>
<td>Nelly Sensible</td>
<td>CCI</td>
<td></td>
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<tr>
<td>45</td>
<td>Don’t Turn Around</td>
<td>A-ha As A Lift</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>Just A Mirage</td>
<td>Johnny Johnson &amp; Ishmael Brown</td>
<td>CCI</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>Ship Of Fools</td>
<td>Ezel’s Last Days</td>
<td>CCI</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>Just A Friend Of Mine</td>
<td>Siedentopf &amp; Save The Children</td>
<td>CCI</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>I Think We’re Alone Now</td>
<td>Tiffany</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>Mary’s Prayer</td>
<td>Danny</td>
<td>CCI</td>
<td></td>
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<tr>
<td>51</td>
<td>Yoke Yole</td>
<td>Mary Kaye</td>
<td>UK</td>
<td></td>
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<tr>
<td>52</td>
<td>Gimme Hope Jo’Anna</td>
<td>Baby Bax/Treehouse</td>
<td>CCI</td>
<td></td>
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<tr>
<td>53</td>
<td>Evidence</td>
<td>Growth/Decca</td>
<td>CCI</td>
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<tr>
<td>54</td>
<td>House Arrest</td>
<td>Bronco/RCA Music</td>
<td>CCI</td>
<td></td>
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<tr>
<td>55</td>
<td>I Need You</td>
<td>B.B. M &amp; J</td>
<td>UK</td>
<td></td>
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<tr>
<td>56</td>
<td>An Der Copacabana</td>
<td>Eros</td>
<td>CCI</td>
<td></td>
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<tr>
<td>57</td>
<td>Dreaming</td>
<td>Magic</td>
<td>CCI</td>
<td></td>
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<tr>
<td>58</td>
<td>Velomoteur</td>
<td>Los Calientes</td>
<td>CCI</td>
<td></td>
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<tr>
<td>59</td>
<td>Bioman</td>
<td>MTV/MTV Music</td>
<td>CCI</td>
<td></td>
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<tr>
<td>60</td>
<td>Get Lucky</td>
<td>Jennifer Saves</td>
<td>CCI</td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>Doctorin’ The House</td>
<td>Cold/Soft &amp; Black People Ahead Of Time (The Reel People)</td>
<td>CCI</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>Bis Wir Uns Wiedersehen</td>
<td>Manfred Mann’s Trammps</td>
<td>CCI</td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>Etienne</td>
<td>Irene</td>
<td>CCI</td>
<td></td>
</tr>
<tr>
<td>64</td>
<td>Can I Play With Madness</td>
<td>Tony Platt</td>
<td>CCI</td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>La Guitare</td>
<td>Nino</td>
<td>CCI</td>
<td></td>
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<td>Quelque Chose Dans Mon Coeur</td>
<td>Carla Lucinarian</td>
<td>CCI</td>
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<tr>
<td>67</td>
<td>Always On My Mind</td>
<td>Joe Cocker</td>
<td>CCI</td>
<td></td>
</tr>
<tr>
<td>68</td>
<td>Could’ve Been</td>
<td>Tiffany</td>
<td>CCI</td>
<td></td>
</tr>
<tr>
<td>69</td>
<td>Cross My Broken Heart</td>
<td>X Factor</td>
<td>CCI</td>
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**Editors Note:**

The Eurochart Hot 100 is compiled by EMI in cooperation with BumaStemra. The chart is supported by the European Committee of CISAC. © EMI/BumaStemra. All rights reserved.

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from the album in Europe!
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<thead>
<tr>
<th>Country</th>
<th>1</th>
<th>2</th>
<th>3</th>
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</thead>
<tbody>
<tr>
<td>UNITED KINGDOM</td>
<td>Love Changes (Everytime)</td>
<td>I Should Be So Lucky</td>
<td>Theme From S-Express (Rhythm King/Chrysalis)</td>
</tr>
<tr>
<td>GERMANY</td>
<td>I Was A Fool (Aretha Franklin)</td>
<td>What's Going On (John Lennon)</td>
<td>Never Gonna Get It (Girton)</td>
</tr>
<tr>
<td>FRANCE</td>
<td>Wonderful Life</td>
<td>Perfection (Lena)</td>
<td>Once Upon A Long Ago</td>
</tr>
<tr>
<td>ITALY</td>
<td>I'm Not Afraid (John Travolta)</td>
<td>Walk Away (Tina Turner)</td>
<td>Bye (Sharon, Lois &amp; Bram)</td>
</tr>
<tr>
<td>SPAIN</td>
<td>Together Forever</td>
<td>You're Gonna Get It</td>
<td>Maybe We're About To Fall In Love With You</td>
</tr>
<tr>
<td>HOLLAND</td>
<td>Gimme Hope Jo'Anna</td>
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<tr>
<td>SWEDEN</td>
<td>All Som Jag Kan</td>
<td>You're Gonna Get It</td>
<td>Maybe We're About To Fall In Love With You</td>
</tr>
<tr>
<td>DENMARK</td>
<td>Stay On These Roads</td>
<td>You're Gonna Get It</td>
<td>Maybe We're About To Fall In Love With You</td>
</tr>
<tr>
<td>NORWAY</td>
<td>A Long Time</td>
<td>You're Gonna Get It</td>
<td>Maybe We're About To Fall In Love With You</td>
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<tr>
<td>FINLAND</td>
<td>On The Road With Your Lover</td>
<td>You're Gonna Get It</td>
<td>Maybe We're About To Fall In Love With You</td>
</tr>
<tr>
<td>IRELAND</td>
<td>Heart</td>
<td>You're Gonna Get It</td>
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**EUROCHART Hot 100 SINGLES**

1. **Stay On These Roads**
2. **Get Outta My Dreams, Get Into My Car**
3. **Heart**
4. **Don't Turn Around**
5. **Tell It To My Heart**
6. **Everywhere**
7. **I Should Be So Lucky**
8. **Sign Your Name**
9. **Prove Your Love**
10. **Heart Of Gold**

**EUROCHART Hot 100 ALBUMS**

1. **Stop Loving You**
2. **Man In The Mirror**
3. **Bed's Al' Being Burnin'**
4. **Love Changes (Everything)**
5. **Was So Ill**
6. **I'm Not Scared**
7. **She's Like The Wind**
8. **Ain't Complainin'**
9. **Come Into My Life**
10. **One More Try**

**EUROPEAN Airplay Top 50**

1. **Stay On These Roads**
2. **Get Outta My Dreams, Get Into My Car**
3. **Heart**
4. **Don't Turn Around**
5. **Tell It To My Heart**

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### PROMISING ARTISTS WORTH WATCHING

**NEW TALENT**

Records mentioned on this page are by new artists and have been specially selected by M&M for the pan-European market. Radio/TV programmers who want to programme these records should note that they are not always released in all territories. International A&R experts and music publishers on the lookout for new acts should contact the original master/publishing owners. Country of origin and contact numbers are published in M&M as known. Those wishing to submit material to this sector should send them press kits, biographies and photos to Music & Media, PO Box 50558, 1007 OE Amsterdam Holland.

### New Talent Selections from earlier issues

For information on a particular record please check the corresponding magazine.

#### B.E.W.A.R.E. featuring Toni Scott

**Pick Up The Pieces** (Rhythm Holland). For all info contact Peter Duikerheist on 20-222867; de 15409 (issue 16)

#### Nize Guys

I Know (Dust) Germany. For all info contact Hoffmann on 89-318008; de 523591 (issue 16)

#### The Hepburns

The Magic Of The Hepburns (LP) (Cherry Red) UK. For all info contact James Kylo on 1-2718820; de 823530 (issue 15)

#### Zap Shaker

Panique Au Dancing (Black Scorpio) France. For all info contact Martin Levy on 1-4467586; de 494763 (issue 16)

#### Malachi

Under Your Spell (2MU) USA. For all info contact 6653 Sunset Boulevard, Suite 419, CA 90028 (issue 15)

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### PROMISING ACTS WORTH WATCHING

**NEw Talent**

A hard-hitting rock-pop, in the mould of Robert Palmer’s Addicted To Love, complete with sharp lyrics, crunching beat and laid-back chuma. Sounds a bit strange but one to watch; the chorus really gets under your skin.

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### Visitors

#### Visitors One Way Ticket

**MALACHI**

NOT FOR SALE

MALACHI

NEW SINGLE

Fax: 213-462-0879
Tel: 4992481 CONSULTPETER.

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### MUSIC EUROCHART Hot 100 ALBUMS

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**MUSIC & MEDIA**

**April 30, 1988**

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**Promising Acts Worth Watching**

**New Talent**

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What Is The Secret Of Innovative Radio?

Richard Park, Capital Radio

What is the secret of good, innovative radio?

Park: You have to be in touch with what is happening if you want to run a modern station. You have to have the ability to look ahead, allied with an awareness of what has gone before. Some records die out of the charts long before people are fed up with them. The majority of London probably still wants to hear Whitney Houston singing I Wanna Dance With Somebody, but it is out of the charts.

How important is the personality of the DJ? Many people are currently very negative about the lack of good DJs. Would you agree that there is not much talent around?

Park: I wouldn't agree. We have a tremendous amount of diverse talent, everything from a very entertaining Chris Tarrant breakfast show, to Mick Brown and Pat Sharp doing the double act which was made into a record and is in the charts at the moment (Let's All Chase). That is going to be hot on the Continent this summer, when everybody goes down to Mallorca and so on.

Egner: DJ-wise, there is a lot of talent around in Germany, but not much experienced talent. Personality is vital and plays an important role in radio. The UK, Holland, and especially the US have a much longer history in personality radio, so kids can learn from Wolfman Jack and Casey Kasem, from Scott Shannon and Kid Jensen. But in Germany there was no personality radio until a couple of years ago-until Thomas Gotschalk started his daily show. Before that, there was nobody in Germany with a daily radio show.

Do you think that it is necessary to train DJs or can they just learn on the job?

Egner: They definitely need to be trained to learn the basic rules which have to be followed otherwise we get sick and tired of them. But in Germany it is a big problem, a lot of DJs think they can speak on the radio just as they do in the disco and that, of course, is a mistake.

Park: I agree with Fritz. Here at Capital, we are going to make a policy of getting DJs to broadcast in the Capital style. This includes Pat Sharp, Neil Fox - who has worked at Radio Luxembourg - and the new DJ we took on recently, Jackie Brown.

Who trains them?

Park: I do - together with the senior producers.

So would you say that there is a Capital DJ sound?

Park: It is not so much a sound as a style. It is something that is highly professional, but still has a certain amount of warmth, which does not get lost in the rapid pace that we are trying to get across. The modern world doesn't want to hang around while the DJ egotrips about the girl he was chasing last night.

Egner: I agree 100% with Richard. That is the main problem with a lot of DJs. By talking about a new record and saying it is not exactly to their taste, or discussing their personal whims, or dedicating songs to somebody, the listener feels excluded from the programme. Ego-tripping is what needs to be avoided but goes on constantly here on German radio.

Do you think that DJs should avoid all personal opinions on the tracks they play?

Park: It doesn't seem fair to be playing records on the air and then for the voice playing those records to come across saying he didn't particularly like that one.

But doesn't voicing opinions make the show more interesting?

Park: Broadcasting is about enthusiasm. Whether you are commenting on a football match or introducing pop records, you should not come into this game if you are not a basic enthusiast.

What do you think about the responsibility of radio on issues such as sex and violence, or politics and racism?

Park: We certainly have a responsibility.

So should certain records be banned?

Park: The IBA (Independent Broadcasting Authority) imposed certain time restrictions on the playing of I Want Your Sex. But we have not really banned any other records. We just use our common sense. If we think that by playing something we are going to endanger our broadcasting licence, then of course we would ban it.

Egner: We have the advantage that 80% of our listeners and a high percentage of our advertisers do not understand any lyrics. I Want Your Sex was not banned here in Germany but we had introduced the record over the air saying it was about monogamy. I think we do have a responsibility to carefully monitor records dealing with violence, fascism or racism. With sex it's not so absolutely necessary unless it's very direct language.

What about Fiasco's Journey?

Egner: That was a problem. It was banned by some stations. The privates played it because they wanted to separate themselves from the state radios. The record called The Blue On Eaves - these are not yet chart hits. But if we play them they will pick up more public interest and get there.

How strictly do you believe stations should adhere to a Top 40 format?

Park: Records in the Top 40 will always have some sort of bearing on what is played, but I don't think radio stations should be dictated to by a format. A good station develops its own code and own style; it looks at all the musical fields and pulls the best music from each. That way you have a very good chance of attracting a large number of listeners.

Do you agree with what some people said at a recent music conference organised by the Radio Academy in London: that most community and ethnic stations will eventually turn to Top 40 to survive?

Park: No, not at all.

So there is room in the market for specialist stations?

Park: Without question. London could easily and successfully manage to maintain a reggae station, a soul station, an AOR station, and so on.

How would you describe Capital Radio?

Park: We are trying to be in the middle of all markets. We run a reggae show, and we have a lot of soul and urban music as part of our regular daytime mix because that is what a lot of the audience want.

But your playlist is based on a Top 40 format?

Park: Our basic diet is music that will eventually end up in the Top 40, but if you look at the Capital list, there are an awful lot of records that aren't in the Top 40. Things like the Michael McDonald record, the new Daryl Hall & John Oates single, a new band called The Blue On Eaves - these are not yet chart hits. But if we play them they will pick up more public interest and get there.

How would you describe your station, Fritz?

Egner: Well, we have a demographic of 14-45 year olds and that, of course, makes it impossible to stick to one format because music tastes are so different within these age groups. Following one format is really impossible. The Top 40 format was actually created in the US with the aim of identifying individual stations and giving them a specific sound. But then the Top 40 in the US ran into a period where it became very boring. I think we should learn a lesson from that.

Don't all the new private stations around Munich sound very similar because they adopt this Top 40 type of format?

Egner: No, not really, they call it Hit Radio. The private stations here in Munich, and that goes for the rest of Germany, do have a certain format which is not necessarily Top 40. The state radios like BR or NDR have never had a format, and they will probably never have one, unless competition dictates it. But some records, like the new Daryl Hall and John Oates single, will be added to practically every format, because it is such a sure thing. With new records and new artists it is a little different.

If you just switch on the radio, can you tell which private you have tuned into?

Egner: No, not really. There is one station that plays a lot of up-tempo music, and sometimes it is possible to say, yes, this is Radio Xanadu, but an hour later you can run into a Canadian rock show with an hour and you really don't know which station you're tuned into. This is a problem for the private station, I have to admit that. But when you listen to the music on the big stations you can tell the difference. And of course the jingles help.

Music & Media this week introduces a new month-by-month feature. Top radio personalities in different European countries are linked via a conference call to discuss hot topics in radio. The Hotline wants to promote the European dialogue and radio programmers are invited to participate and give their comments. Topics concerning the broadcasting and recording industries will be touched upon and conflicting opinions will not be ignored. We kick off with Richard Park, Programme Controller Capital Radio London, and Fritz Egner, Producer Bayerischer Rundfunk (BR) in Munich. The session was chaired by M&M's Cathy Ingills.
SYNDICATION

A Revolution Waiting To Happen In Germany

by Robert Lyng

In contrast to the US, and to a certain extent the UK, radio syndication in Europe is still in its infancy. But European broadcasters and program producers are experimenting with various formats to avoid the legal, logistical and financial problems that can plague networking deals, and Germany is a case in point.

Only in the last two years have the German public broadcasters faced any real competition from home-grown private broadcasters. Radio Luxemburg and Berlin's America-financed RIAS (Radio In the American Sector) have been available for some time but the German 'mainland' was, until recently, a closed shop to all but the state broadcasters.

While programme exchange and licensing is well-established in TV broadcasting, the non-ARD-associated public broadcasters have avoided syndicated radio programming. The ARD system is a sort of national syndication as TV and radio personnel ensure that all programmes are of a high standard. The "Nine ARD broadcasters can exchange programmes, so if I do one for Bavarian Radio (BR) it can also be broadcast by the Nord Deutsches Rundfunk (NDR) in Hamburg. I do not receive any additional compensation for these broadcasts. Otherwise syndication has not existed in the ARD system until now."

But this has not discouraged Egner from trying to introduce syndication. His project is 'Casey Kasem's Top 40 Countdown'. He dubbed his man German-language presenter in northern Germany. But following the national success of the Dingo De TV show that I present, the Casey Kasem show immediately became more interesting for the other ARD stations and I have re-submitted the idea to ARD; so far there has been no outright refusal."

While Egner waits for the bureaucratic wheels to turn, Radio Hamburg (RHH), a new private broadcaster, has bought regional rights to the original English-language version of the American radio show Top 40 Countdown which was first broadcast on Monday evenings from midnight with a shortened Top 20 version on a Hairstime Saturday evening slot. Egner hopes this will not discourage ARD from taking his version as they demand exclusivity.

The biggest syndication markers in Germany are, however, the private broadcasters; by the end of 1988 there will be 160 with almost 300 in Bavaria.

In America the goal is to make a broadcaster financially self-supporting as quickly as possible, many German private stations accept high production costs and prolonged investment needs as the price of producing their own programming.

Hans Krüger, Producer and Marketer of 'Chris Hill's Soul Beat' show comments: "The show features the newest black music and is aimed at urban audiences, but Radio Gong in Munich and Radio City Berlin have syndicated their German-language version of 'Rock Over London' to four stations, including Hessische Rundfunk (HR) in Frankfurt, but are not very optimistic about the financial future."

According to Torsten Lembrink of DFS (Deutscher Funk Programm Service), a sister company of UFA owned by the Bertelsmann empire, there has been little effort to syndicate German shows abroad. "We have enough to do at the moment trying to establish our programmes of which we compile all kinds of entertainment shows, on the German-language market."

Munich-based Holzbirke Radio's Marketing Manager, Ulrich Clef, does not face the same logistical problems as broadcasters who use tapes. The Holzbirke group, which includes the new Radio Regenbogen in Munich and Holzbirke among its impressive programme producers, offers a 24-hour, live programme via satellite and cable. At the moment only three private radios are broadcasting the Holzbirke programme but Clef is optimistic. "Broadcasters can utilise our programme on an hourly, daily, weekly, monthly or annual basis, as well as in blocks, for example, only nights, or as individual series. This, in combination with our live broadcasting, makes it possible for us to do programmes like our Olympic Report, live from Calgary and makes a very attractive offer for regional broadcasters who cannot hope to afford such extensive connections and sponsors on their own."

Sponsored shows such as "7 Up Machine Music", 'King Biscuit Hour' or 'Pepsi Countdown' have not yet been German radio but, as Clef points out, they are not far off. Unfortunately European syndicators lack a strong marketing argument while the shows are not sponsored. Sponsors can be "battered" in America, that is given to the stations for free and the station allowed to sell about three minutes per hour within the block for local advertising. Meanwhile the cost of syndicated shows for European broadcasters, at DM 150-200 per hour, comes very close to what many pay to produce their own shows. Rick De Lisle and Uwe Wölfle, producer of Radio BIBAS in Berlin, have syndicated their German-language version of 'Rock Over London' to four stations, including Hessische Rundfunk (HR) in Frankfurt, but are not very optimistic about the financial future. "We have to translate, rewrite, research and produce our programme, mix the presentation by Uwe and produce a different version for each of our four clients. The work involved is far beyond what we can manage ourselves."

Independent producer Hans Krüger is prepared to make concessions while marketing 'Soul Beat': "In order to achieve the widest possible spread we are prepared to give stations the programme free for three months."

The German media landscape is notoriously conservative so networking will inevitably develop slowly, if at all. Fortunately Egner is not too pessimistic. "Broadcasters can utilise our programme on an hourly, daily, weekly, monthly or annual basis, as well as in blocks, for example, only nights, or as individual series. This, in combination with our live broadcasting, makes it possible for us to do programmes like our Olympic Report, live from Calgary and makes a very attractive offer for regional broadcasters who cannot hope to afford such extensive connections and sponsors on their own."

When it comes to giving your audiences the best the music world has to offer – turn to Westwood One International. For complete details, contact your Westwood One representative in Los Angeles at (213) 204-5000, FAX (213) 204-4375 or Telex 4996035 WWONE.
Michael Hedges -
Pushing Back
The Boundaries

It is rare to find a successful musician who is a law unto himself, especially in an area where most things have been done - done, indeed, to death. But singer/songwriter and guitarist, Michael Hedges, sounds like no one else and receives critical acclaim and public acceptance.

Micha! Hedges is a solo guitarist on the increas-ingly influential Windham Hill label which made its reputation with instrumental music. "Playing alone gives me a sense of freedom that would not exist in a band context," says Hedges. Hedges can generate a sense of freedom that would not exist in a band context.

Ethers, Hedges' influences are diverse and slightly contradictory. He used to listen to a lot of jazz and Luis Pat Minone and Gila Goldstein as his all-time favorites. Other influences include Joe Pass, Joni Mitchell and Crosby, Stills, Nash & Young. But he is still, especially on the instrumental tracks, an utter original. As he says, "I've listened to everyone but I didn't feel the need to copy anyone."

Hedges has just finished building his own studio where he intends to experiment with tapes, a technique inspired by the Beatles' track Tomorrow Never Knows where they reversed and speeded up the backing track of Icemoon. He is also working with computer-assisted composition - 'music concrete'. The track Spare Change on Aerial Boundaries was pieced together, note by note, from material he had previously laid down, a method that Hedges is desperate to 'humanise' as much as his guitar playing.

Hedges' distinctive hammer on his stomping version of The Beatles' Come Together, but is equally at home with the ethereal Aerial Boundaries, the title track from his second album. This song is also featured on his sixth album, Strings Of Steel, which has just been released and is a compilation of his best material, both instrumental and vocal. A single, a cover of Dylan's All Along The Watchtower, has also been released.

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Pulling Out The Stops For Franz Benton

by Michiel Bakker

BMG/Ariola in Munich is pulling out all the stops to promote singer/songwriter and guitarist Franz Benton on all possible levels. Having toured extensively with Chris De Burgh on a national tour last summer, the time now seems ripe for international recognition.

Benton is a dynamic artist whose clean and melodious sound should be able to set some European hearts on fire.

If Siggi Wolf, BMG/Ariola's Promotion Manager, has his way, the name Franz Benton will be heard all over Europe - and pretty soon too. "Benton is one of our major A&R projects for '88 and a sure candidate for the international charts," says Wolf. "His talented songwriting has already been recognised by fellow artist Chris De Burgh. With positive media acceptance, quite striking for a relative newcomer to the scene, we feel the time is right for an international breakthrough."

After spending some time in Spain and America, and a short stint with German rock band Spoff, Benton decided to concentrate on his own music; his solo career took off last year with a debut release for Matthias/ Ariola, entitled Talking To A Wall. The follow-up album, Promises, out this week, further consolidates his status.

Carefully crafted and meticulously arranged, the album sports a vibrant set of energetic 70s mainstream rock and delicate ballads, propelled by Benton's richly textured guitar work. With his intense vocals, several good single candidates struggle to the foreground. The title track aside (see M&M issue 16 for review), Talk To Me is his funkiest effort underpinned by some rocking, growing female backing vocals and punctuated brass.

Other good candidates are: She's Mine, an emotional ballad heavy on atmosphere; After All, cast in a pure pop bag with its catchy mid-tempo shuffle (a good second single); and Same Old People with its symphonic angle and the Yes-like opening vocals. Recorded in the studio of producer Wally Brill, and with the help of English musicians such as Manny Elias (drums), Mike Marshall ( keyboards), Chris Jarrett (guitars) and the excellent soprano saxophone solo's of Jamie Talbot, Promises has become an album of promise and maturity.
Many would agree that Sky Channel are the undisputed pioneers of pan-European television. But is there a market for trans-frontier broadcast? This month Sky Channel celebrate their sixth birthday, but they are still in the red. Their competitors, Super Channel, are even worse off and people only hope that speculation over a takeover or a merger if they are to survive.

Despite these financial blues, the pan-European advertising market is growing - a sign that, although the battle is not yet won, the campaigners should not give up hope. Jim Styles, Sky Channel's Managing Director, spoke to Music & Media in a pragmatic yet confident mood.

Although quality programming has always been Sky Channel's first priority, developing a new market for pan-European advertising comes a close second, says Styles. "I think the heartening thing is that we have definitely developed a cable television satellite TV market. We are now appearing on a year-to-year basis on people's budgets, which is a fairly recent pattern.

Although a look at the Advertiser Expenditure Table shows that the advertising expenditure had a smaller percentage increase in 1987 than in 1986, Styles says he expects 1988 to be substantially higher. "We have budgeted a 27% or 26% increase this coming year, which is becoming easier as time goes on. We are looking at a 27% or 26% increase this coming year, which is becoming easier as time goes on.

"Satellite TV serves a purpose with filling in the gaps, but it will never beat the terrestrial," says Styles. This month Sky celebrate their 6th Birthday, so what successes have they achieved in six years.

"If we had not increased the programme content, if we had not been satisfied just to run music programmes and series, we would have broken even before this." Why? Then is Europop subtitling shows that as we increase our revenue further, when those lines will cross, when.

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MEDIA

Jackson & Jackson move from 13 to 8: Natalie Cole's Pink, which was originally released as the title track for her upcoming album, has climbed from 13 to 8. Apart from S-Express, which remains at number 2 and storming up the Hot 100, there are four other additions to this week's chart: Bananarama jump from 14 to 10; Window Greet, as the remixed version of the song by the British duo Window Greet, has been added to the playlist; DJ Mark Moore & George Benson, as the remixed version of the song by DJ Mark Moore & George Benson, has been added to the playlist; and the winner of San Remo, Luca Barbarossa, has made it, nearly two months after the Festival, to the top 10.

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**Weekly Programming Guide**

**EUROPE'S MOST**

**Ramming Guide**

**IT'S NO. 1!!**

**SINGLES**

A-Ha Airplay

Pet Shop Boys Sales

**ALBUMS**

Tina Turner Airplay

Dirty Dancing Sales

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**EXPLOSIVES**

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

**SINGLES OF THE WEEK**

Vital for your play list.

- Guesch Patti - Let Be Must The Queen (EM)
- Prince - Alphabet St. (Paisley Park)
- Kim Wilde - Hey Mr. Heartache (MCA)
- Yello - The Race (Fontana)

**SURE HITS**

- Aztec Camera - Somewhere In My Heart (WEA)
- Weather Girls - Land Of The Believer (CBS)
- Johnny Clegg & Savuka - I Call Your Name
- Cry Before Dawn - Forever (EM)

**EURO-CROSSOVERS**

Continental records ready to cross-over

- Toni Halliday - Weekday (Anxious)
- Curacao - T'En Va T'En Va Pas (CBS)
- Jean-Louis Aubert N'Ko - Ti Tel Est L'Amour (Virgin)

**EMERGING TALENT**

New acts with hot product.

- Al B. Sure - Nice & Day (Warner Brothers)
- The Wee Papa Girl Rappers - Faith (RCA)
- S-Express - Theme From S-Express (Rhythm King)
- Modesty - Too Late (CBS)

**ENCORE**

Former M&M tips still in need of your support.

- Prefab Sprout - The King Of Rock And Roll (Kitchenware/CBS)

**CHART BUSTERS**

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

**CHART ENTRIES**

**Airplay Top 50**

- Bananarama - I Want You Back (25) (London)
- Michael Jackson & Jackie S - I Want You Back (71) (Motown)
- Hazell Dean - Who's Leaving Who (45) (EMI)

**Hot 100 Singles**

- George Michael - One More Try (41) (Epic)
- Danny Wilson - Mary's Prayer (51) (Virgin)

**Hot 100 Albums**

- Iron Maiden - Seventh Son Of A Seventh Son (4) (EMI)
- Mylene Farmer - Ainsi Solt Je... (40) (Polydor)

**FAST MOVERS**

**Airplay Top 50**

- Pet Shop Boys - Heart (2-6) (Parlophone)
- Fleetwood Mac - Everywhere (6-9) (Warner Brothers)
- S-Express - Theme From S-Express (47) (Rhythm King)

**Hot 100 Singles**

- George Michael - One More Try (41) (Epic)
- Danny Wilson - Mary's Prayer (51) (Virgin)

**Hot 100 Albums**

- Iron Maiden - Seventh Son Of A Seventh Son (4) (EMI)
- Mylene Farmer - Ainsi Solt Je... (40) (Polydor)

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**ALBUMS OF THE WEEK**

- Neil Young & The Blue Notes - This Note's For You (Reprise)
- Eddie Grant - Fie Under Rock (Blue Wave/Parlophone)
- Iron Maiden - Seventh Son Of A Seventh Son (EMI)
- Camouflage - Voices & Images (Metrozone)
- Martin Stephenson & The Daintees - Gladsome, Humour And But (London)
- Tracy Chapman - Tracy Chapman (Epic)
- The Primitives - Lovely (Lazy/RCA)
- Dennis Morris - Body & Soul (WEA)
- Erasure - The Innocents (Mute)
- Golden Earring - The Very Best Of (Arcade)

**HOT ADDS**

- Breaking Out On European Radio
- Prince - Alphabet St.
- Daryl Hall & John Dutes - Everything Your Heart Desires (EMI)

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**FOUR OF THE WEEK**

**1 THE SINGLE EASY**

Available on 7"/12"/3" CD

**2 THE ALBUM EDEN ALLEY**

Available on LP/CD/MC

**3 THE TOUR**

**APRIL**

- Paris France
- Madrid Spain
- Vitoria Spain

**MAY**

- Barcelona Spain
- Milan Italy
- Berlin Germany
- Zurich Switzerland
- Vienna Austria
- Munich Germany
- Buchan Germany
- Frankfurt Germany
- Hamburg Germany
- Bergen Norway
- Stockholm Sweden
- Helsinki Finland
- Sheffield England
- Brussels Belgium

**JUNE**

- Amsterdam Holland
- Bordeaux France
- Toulouse France
- Grenoble France
- Paris France
- London England

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Image: TIMBUK3 EASY AS 123

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