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

**UK Sales House Moves Into France**

UK sales house Independent Radio Sales (IRS) will shortly open a Paris office to handle ad sales for French radio network RPM. IRS's parent company Crown Communications has a 33% stake in the network. This week, the sales house also expects to announce a joint deal with an advertiser covering both RPM and UK stations.

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

"We are a great believer in European advertising and our plan is to help companies target specific countries in a European campaign. We will also gain a great advantage in terms of market intelligence," says Falconer.

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

"French FM stations would benefit by grouping together in sales houses like we do in the UK. At present they get 50% of the audience coverage, says Falconer.

**Collins Agrees To Join Knebworth Radio Line-Up**

Phil Collins' performance at this weekend's Knebworth '90 all-star charity concert will be available for five radio broadcasts of the event after all. European syndicator Rock Over London was told earlier this month that Collins' segment was "not part of the broadcast" and would not be available for sale.

But the Nordoff Robbins Music Therapy and Vinyl Single Sales Drop

"SANS CONTREFAÇON"

**CROSS-CHANNEL INVESTMENTS**

Invicta To Boost French Connection

by Hugh Faddie

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

"The prospects for our French operations are particularly interesting in the longer term," says Reeves. "We lost money on Continental FM for the first four months, broke even in months five and six and started making a profit in the seventh month." Invicta is believed to have invested a £100,000 into the project. Reeves also says that he has had talks with a radio company which operates seven stations in the south of Belgium about a possible joint venture, but nothing has been agreed as yet.

Invicta's expansion plans were outlined as the company announced a drop in half-year profits for March £6,000 compared with £420,000 for the six months to March 31, 1998. The downturn was caused by poor advertising revenue.
**UK radio stations win New Dynamic licences**

UK radio stations won 19 gold medals for programming at the International Radio Festival in New York recently, with the BBC being awarded 10. The BBC winners include Simon Bates' 'Around The World Challenge' on Radio 1, and Radio Scotland also picked up an award and a Bronze London Mercury for their well-earned gold medal for DJ Chris Moran's program.

Capital's Greatest FM won two golds for 'Capital Reports' and 'The Gold Game' sports coverage. Essex Radio's 'John Leech Soul & Dance Show' won the small/soul format section, Mercia FM won the mixed/editec format section, and the Virgin 'Top of the Pops for Radio' won the vinyl format section.

In continental Europe, Radio France scored gold for its classical programme 'Les Heures de Musique', and Holland's NOS won a bronze medal for its 'Dorothy Els' programme. And Holland's NOS won a bronze medal for its 'Dorothy Els' programme. And Holland's NOS won a bronze medal for its 'Dorothy Els' programme.

**Scandi Chart Meeting Set**

Virgin Denmark is expected to meet the national IFPI body on June 28 as an effort to gain support for the animal and singles chart (M&M April 7).

Virgin Denmark's Anders Brix, who initiates the idea, says discussions have been delayed because "we need everyone's full commitment. We need to convince IFPI Denmark of the benefits and then take it to the IFPI bodies in Sweden, Norway, and Finland."
When Henri de Bodinat became president of CBS France in January 1996, he took over a company that was previously controlled by German firm Olympea Medien. Although CBS had diversified, it was not yet the media company it is today. "When I took over, the company was not as diversified as it is now," de Bodinat explains. "We are now in a position to fight to make sure that this percentage does not change. It is good for the station and good for the industry because the station is prepared to launch new French artists."

De Bodinat On How To Succeed: CBS France and media investment

As a minority shareholder CBS takes an advisory role. "When I meet Metropolys management once every three or four weeks we discuss strategy, development and not which specific records to play," he says. "I do not have the time or interest for that. I also do not think it makes things easier for our promo team. They still have a difficult time." De Bodinat also-kit, move into TV production. CBS has created a new subsidiary, Epic Productions, which aims to produce a number of satellite TV programs targeting a specific audience.

Programme controller Dave Lincoln: "These shows have exceeded our expectations. The music is now well received, especially the oldies, and this will continue as we move forward." Lincoln took over as programme controller after the departure of former controller Mike North, who has been appointed MD Jerry Oyston's new controller after the sale of the station.

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

The MCPS, which has said it intends to target the Record Manufacturers Association, representing UK pressing plants, for "free-riding" on the MCPS's new licence for the recognition of the special position of the UK record industry.

In its view there is no need to hold a licence for each format, making it a "very difficult" task. The BPI is concerned that its members will need to have a licence for every pressing order of a single recording, which will lead to a "very competitive" market.

While the outcome of the tribunal, the UK record industry will be "very competitive" for the second time in what is becoming an increasingly hotly contested market. Also out for a further six months of local advertising during the three months of the old ones. But, at present, most do not because it requires a local audience to play in the commercials.

Radio Dances Doubling up for Tribunal Hearing

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The conference will address the challenging opportunities for the development of the music industry in Europe.

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## Music Newsletter

### Indie Acts Featured On Radio ffn/SPV LP

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

The album is based on ideas by Ulri Kniep, Ecki Steg, Lutz Hauke, Frank Eichner and Gerd Knothe, the team responsible for the Powerstation, which is aired on weekdays from 19:00-22:00. Kniep says: "We want to create a different kind of sampler, not just a collection of the usual hits like other companies have done. It's all about reflecting our own editorial ideals.

The **Radio ffn Powerstation LP** features 12 titles by Taj Mahal, Cassandra Comptetice, Tommy De Fier, Bel Canto, Sammy Timms & Marc Almond, Der Strozza, Roaring Jack, Goodbye Mr Mackintosh, Steppin' Razor, Paul Roland, the 'Powerstation', which is aired every Friday on Radio ffn Powerstation, and listeners can pick up the titles of the most significant aspects of the British music scene. The CD contains a collection of the best-selling albums of the year, featuring some of the most popular artists of the decade. The compilation also includes a selection of lesser-known acts, providing a fresh perspective on the British music industry.

### RTL To Launch Network Programming Service

RTL Hoerbude Baden-Württemberg, a subsidiary of Luxembourg-based RTL Group, is about to launch a new network programming service which will provide programming for local stations. The service, which will be launched in June, will offer national programming for the RTL Radio Network, which will provide programming for local stations. The service will also include international music and entertainment programming, allowing local stations to focus on their own local content and identity.

### BBC Radio Scotland Revamps Pop Show Shows

BBC Radio Scotland has revamped its evening pop shows to attract younger listeners. The new schedule includes a Scottish Top 10 poll, which is based on MIRB's research for the Network Chart Show, broadcast by commercial radio stations.

The chart show is aired every Friday at 22:30 following the 20-minute 'Scoops Fan Club' featuring 'local gossip and competition'. The music schedule for the 22:00-24:00 slot during the rest of the week includes 'Beat Parade', which features a range of new releases, and 'The Wax', a 'campus rock station', 'Easiradio', a magazine and 'Nightlife', a Scottish entertainment diary.

The strategy has been to introduce new music, with a focus on local content and identity. The new schedule will feature more local content, with a focus on local news and the arts, and will also include a range of special guest appearances, including interviews with local musicians and artists.

### ATRIBUTE PRODUCTION

**The Executive Conference of East & West Europe's Music Industry**

23-26 November 1990

BUDAPEST, HUNGARY

Maury el Culture

Suite

As The Wallame down,

LOOKING

invites execu yes of the

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Europe Opposes PPL Sponsorship Plans

1990, including sponsor-

ship revenue as part of total advertising income and granting

PPL access to the station’s audited accounts.

'Ve felt it was necessary to warn new stations not to accept the PPL, and we have asked them to tell the PPL, that they want the same', AIRC argued in a statement, according to West. 'We have also told them that if they want to go to the severe management we will act on their behalf.'

The PPL has already removed one clause from its agreement, which banned stations from taking

advertisements from blank tape manufacturers after wide-

spread complaints.

'The PPL is just being greedy,' says West. 'The rise in indepen-

dent radio revenue over the past few years and the increase in the number of stations on the air mean that they have been making a lot of money from us, yet they still want more.

PPL head of broadcasting Pete Rogers confirmed that it is looking to include sponsorship revenue in its new agreement with the AIRC, but stressed that not all spon-

sorship money would necessarily be included. 'In fact there are areas of sponsorship that we don’t want to look at,' he says. 'We are considering making the station a show that we want to see.

The 'Radio ffn Powerstation' LP features 12 titles by Taj Mahal, Cassandra Comptetice, Tommy De Fier, Bel Canto, Sammy Timms & Marc Almond, Der Strozza, Roaring Jack, Goodbye Mr Mackintosh, Steppin’ Razor, Paul Roland, the 'Powerstation', which is aired every Friday on Radio ffn Powerstation, and listeners can pick up the titles of the most significant aspects of the British music scene. The CD contains a collection of the best-selling albums of the year, featuring some of the most popular artists of the decade. The compilation also includes a selection of lesser-known acts, providing a fresh perspective on the British music industry.

**RTL Radio Network (RTL RN)**

Based in Stuttgart. Spokeswoman Co-MD Peter Pelunka: "One of the most significant aspects of broadcasting via ASTRA is the vastly improved reception in East Germany. East German listeners can now receive our programme without any interference, which is popular in the GDR.

For the next three years, StarSat Radio, which is based in Munich, has been broadcasting its 24-hour programme to Europe via the European 'F4' satellite. Through Eurotreat it is available to almost 90% of German cable systems and is received in other European countries via cable and on terrestrial channels. According to a 1999 survey by American Radio History, about 20% of the population in Germany and Austria have a satellite dish to receive foreign radio broadcasts. The local station will be allow-

ed to broadcast as much of the programming as the licence holder sees fit, with the BBC not wanting to require the network to provide anything other than national news and current affairs.

The local stations will broadcast the national programme, which will include local music and community events, and will also include local advertising.

RTL Hoerbude Baden-Württemberg, a subsidiary of Luxembourg-based RTL Group, is about to launch a new network programming service which will provide programming for local stations. The service, which will be launched in June, will offer national programming for the RTL Radio Network, which will provide programming for local stations. The service will also include international music and entertainment programming, allowing local stations to focus on their own local content and identity.

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Vinyl Single Sales Drop 23.1%  
By Emmanuel Legrand

The vinyl single has taken another blow in France, with turnover for the format dropping dramatically in the first four months of this year. Turnover for the quarter was just Frf 124.5 million (app. US$ 21.4 million), a 23.1% drop on the same period in 1989.

Meanwhile, turnover from the CD market picked up, rising from Frf 9.8 million to Frf 19.9 million. However, this does not compensate for the fall in sales of the vinyl single; in terms of units, sales dropped from 11.8 million in the first four months of 1989 to 8.9 million, down 24.7%.

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

Olivier Sauvety de Chalon, president of Cogedep - France's main body for the recording industry - recently dedicated the whole of the Surprise Party column in his newspaper, 'The project is likely to be we're now going beyond this local development. "Up to now we have concentrated on developing the logo on the Surprise Party campaign, which has included 20 spots on TV channels like TF1. But Caussou warns: "The CD market is quite new and retailers will further reduce the space dedicated to this," he adds.

As an experiment, Cogedep recently offered two supermarket chains, Coop, and Coop, and CDs in 7" blister packaging with a suggested retail price of Frf 20 and a 100% return policy. According to Sauvety de Chalon, over 50% of the 10,000 CDs-sold were sold.

And Cogedep lowered the price of the CD-J for a trial period among the customers to buy it for the same amount as a vinyl single. Henri de Bodini, president of Cogedep France, says: "The trial was very successful, but even if we represent 22% or 23% of the market we can't change the situation along the line." He adds: "The vinyl single does not interest consumers any more. Look, we can stop selling the format next March.

BMG Arista marketing manager Philippe Desincent complained: "CBS is clearly trying to suppress the vinyl LP. It still represents a significant part of the turnover in these regions." According to SNMP figures, LPs account for more than 5.9% of the total industry turnover, compared with 11.8% in 1989.

Meanwhile, two stations are being run exclusively on the format - one by WE and the other by CBS. The results are expected in September.

RMC/Nostalgia Back Voltage Campaign  
By Jacqueline Fescott

Paris station Radio Voltage has launched a new advertising campaign which has put its DE listen to all new music. It has launched "The Rolling Stones - Zard "tours the group's hits in the Italian music world. The campaign is part of the RMC/Nostalgia objective to achieve full market coverage. Oliver Zuff, who is responsible for communication at Voltage, explains "RMC, Nostalgia and Voltage are the three stations in Italy, and there is a strong possibility that RMC could take a major stake in the outlet before the end of the year. The only problem is that if RMC does enter Voltage's capital it is likely to be to the order of 80%" he said.

When Zardtemplars come under pressure to react to the competing campaign this summer.

The project includes taking over all RMC and Nostalgia stations which are not doing well, taking over all the stations on contract too. The deal between the Rolling Stones and Voltage for the "Ennfronte" promotions campaign is not yet signed. When the deal is signed, the stations will be controlled by the stations on contract too.

The stations that are part of the "Ennfronte" promotions agreement are also part of the RMC/Nostalgia management group.

More music & Less Talk, Says Castelli  
By David Stansfield

More music and less talk is currently the key to Italian radio, according to Angelo Castelli, programme director at the Rome-based station Centro Suono.

"As an ex DJ it saddens me that we're now being told that jukeboxes (automated stations) are more important and listened to more," he says.

He says that DJs at his station only speak in 20-30 second slots and never allow new artists to be heard.

Castelli, who runs the program director at the national private radio network Radio Dimensione Suono, says: "It's time that we were selling radio as a source for background music."

Castelli says that as part of the station's summer line-up, two three-hour music-only programs, "The Rolling Stones" and "Electric Rock" slots, will be introduced on a weekly basis. Castelli: "One of the main points of voltage is the mix of the DJs will be on holiday, but we will probably introduce more music-only programming from September."

Castelli agrees that record companies can cut back on promotions because they do not announce which artists perform the records sold. Stefano Zapponi, promotions manager at Polydor, says: "Our biggest problem is that people who are by it think it's wrong. If we're talking about less talk, it's a big problem for us as well."

And CBS France lowered the price of the CD-J for a trial period among the customers to buy it for the same amount as a vinyl single. Henri de Bodini, president of Cogedep France, says: "The trial was very successful, but even if we represent 22% or 23% of the market we can't change the situation along the line."
Media Commission To Proceed With Charges Against Veronica

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

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

The three experts recommend that the Commission that proceedings against Veronica should continue. They allege that the broadcaster granted a bank guarantee of Dfl 3.5 million (approx. US$ 1.36 million) to a company researching the feasibility of the commercial station under Dutch media law, such a payment is illegal.

Candy Dullef Signs World Wide To BMG

Follow the pan-European success of the single "Lily Was Here" by Antinou/RCA, Candy Dullef has signed a long term worldwide contract with BMG Ariola in Holland. Details of the deal have not been disclosed, while the worldwide publishing rights are represented by BMG Two Pijpers Management.

Dullef’s new album "Sexuality" and the title-track single are bing the Dutch charts (no. 4 and 5 respectively), with the LP heading for gold status (50,000 copies). BMG Ariola expects the album to be available in most of the major towns and cities, plus the Canary Islands. Radio 80 also wants to install a VTR system at the end of September. If it does so, it will be the first fully digital network in the country, and is one of the things we are going to have another seven open by October, which will enable the stations to reach 2 million listeners by the end of the year.

New-Look "Videomix" is a fast moving video clip programme on state-run TV 2, being extended and several new features are being introduced to the show. According to manager Gerry van der Zwaard, Prince saw Lois Lane on MTV after his concert in Berlin (July 12) and was impressed by the band’s sound and visuals. The station is also transferring Luxury -based commercialstation Radio Ettan, though this is an illegal move and/or seeing its airtime cut has increased while it is not widely used by other stations.

Radio 80 To Expand National Coverage

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

The network, which has built up an audience of 1.5 million (approx. 1.8 million) by the end of last year, has now 19 broadcasting centers throughout Spain, and is also headed by another seven open by October, which will enable the station to reach 2 million listeners by the end of the year.

They also claim that the board of Veronica approved the guarantee and permitted staff members to be involved in the project on a personal basis. The Media Commission is expected to make a ruling on the issue shortly. If found guilty, Veronica faces a fine of up to Dfl 200,000 (approx. US$ 82,000) and/or a reduction in its broadcasting time. However, Veronica says that if that does happen it will appeal the decision, which could delay a final outcome for a year.

Meanwhile, Lex Harding, who launched Veronica last year, has officially returned to Veronica as radio director. He will also be involved in the station’s managing and its TV music programme, Veronica’s current radio director, Hans van der Veer, will become deputy MD of radio.

Holland’s copyright society BUMA/STEMRA has reported a solid increase in income. Its report for 1989 shows performance rights rose by almost 7% over the previous year, to Dfl 71.8 million (approx. US$ 42.1 million), while mechanical rights jumped by 60% to Dfl 181.4 million.

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

Willenste: “With the central licensing deals that STEMRA made with CBS and, more recently, PolyGram, accounting practices have changed substantially and insurers are paying STEMRA more funds. The continued success of the CD also contributed to the rise.”

According to the figures, the number of paying broadcasting stations has increased from 24 to 36.

The increased BUMA figures can also be attributed in part to a TV campaign launched in October last year. In it, BUMA was promoted as the primary organization for music composers. This year, six radio commercials will be broadcast daily and several new music films will be used to further cement BUMA’s image.

BUMA will distribute Dfl 6.2 million (approx. US$ 808,000) to composers and music publishers in 1990. For BUMA/STEMRA, the amount will be Dfl 3.4 million (32.5%)

The increased BUMA figures can also be attributed in part to a TV campaign launched in October last year. In it, BUMA was promoted as the primary organization for music composers. This year, six radio commercials will be broadcast daily and several new music films will be used to further cement BUMA’s image.

Today, 60% of the income is generated by mechanical rights, and 40% by performance rights. BUMA/STEMRA has been active in achieving new copyrights for the radio, TV and press. It has also been active in fighting piracy, both in the Netherlands and abroad, and has collected a total of Dfl 5 million (approx. US$ 3.2 million) in damages.

In 1990, BUMA/STEMRA has already reached Dfl 3 million (approx. US$ 1.7 million) in damages.

Media Commission To Proceed With Charges Against Veronica

Lois Lane To Tour With Prince

Dutch popstar Lois Lane will be the support artist for Prince on his remaining European dates. The first showcase will be in Bæad (July 15) and will be followed by

Lois Lane's new album Sexuality is approaching golden status (30,000 copies). Their previous self-titled album is heading for platinum (100,000).
**UPCOMING SPECIALS**

**Issue 30**

SUPERCIGS II

Publication date 28 - 7 - 1990

Advertising deadline 3 - 7 - 1990

**Issue 31**

RADIO COMPUTER PROGRAMMERS

RETAIL 4

Publication date 4 - 8 - 1990

Advertising deadline 10 - 7 - 1990

**Issue 32**

SPANISH RADIO SCENE

Publication date 18 - 8 - 1990

Advertising deadline 24 - 7 - 1990

**Issue 34**

GERMAN RADIO SCENE

Publication date 25 - 8 - 1990

Advertising deadline 31 - 7 - 1990

For ad details call (20-6691961)

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**MUSIC & MEDIA - JUNE 30, 1990**

**MUSIC & MEDIA - JUNE 30, 1990**

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**BONGWATER “Too Much Sleep”**

“Too Much Sleep” shows the “gentler, kinder” side of this ground-breaking combo.

A montage of sleep, a parade of alpha waves, a nightmare, an adventure in the dark side of cursed psychedelic pop.

Not available for licencing and subpublishing in Germany.

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Publication date 25 - 8 - 1990

Advertising deadline 31 - 7 - 1990

For ad details call (20-6691961)
A well-arranged song sadly let- tracks from her last LP Nick Of Was, and produced by Don exponents. A Thing Called Love - Capbal like early Bananarama. Attrac- A female duo who sound rather EC 2 ches keep up the IMerest. while various squeaks and scrat- line hold the number together A good rap and a strong bass - that is neither as new age as The Atmospheric It's Not Over - Electrola Probably Candy Dulfer not make great pop music. the verses. Torturedwardtist Crown Of Thorns Clark Datchler A duet. The Bide Stones And Binh, is a more complex but attractive jour , Written by John Rodgers (ex -Free and Bad Com- hard A good example of commercial music. that some might consider a bit the verses. Torturedwardtist Crown Of Thorns Clark Datchler A duet. The Bide Stones And Binh, is a more complex but attractive jour ,Written by John Rodgers (ex -Free and Bad Com-
## United Kingdom

Most played records in England during the week of publication include:

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<thead>
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<tr>
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## Germany

From the airplay hit parade compiled by Media Control on the national station:

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## Switzerland

The most popular records as compiled from national votes:

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## France

From the airplay hit parade compiled by Media Control France. For more info please contact Media Control France 25 Avenue de La Foret Noire - 69000 Straubing - France - Tel 0180.181618.

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<td>&quot;Don't Let It Be&quot;</td>
<td>The Beatles</td>
<td>Apple</td>
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<tr>
<td>&quot;Hey Jude&quot;</td>
<td>The Beatles</td>
<td>Apple</td>
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<tr>
<td>&quot;Yesterday&quot;</td>
<td>The Beatles</td>
<td>Apple</td>
</tr>
<tr>
<td>&quot;A Hard Day's Night&quot;</td>
<td>The Beatles</td>
<td>Apple</td>
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</tbody>
</table>

## United States

Airplay checked on Radio 2 and 3, the Dutch national pop stations. For info contact: Soundcheck Nederlandse Top 40, PO Box 706, 1200 AS Hilversum, Netherlands - Tel: 036-216666.

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Lose Your Mind&quot;</td>
<td>Michael Jackson</td>
<td>RCA</td>
</tr>
<tr>
<td>&quot;Beat It&quot;</td>
<td>Michael Jackson</td>
<td>RCA</td>
</tr>
<tr>
<td>&quot;Billie Jean&quot;</td>
<td>Michael Jackson</td>
<td>RCA</td>
</tr>
<tr>
<td>&quot;The Girl Is Mine&quot;</td>
<td>Paul McCartney</td>
<td>EMI</td>
</tr>
<tr>
<td>&quot;I'm alive&quot;</td>
<td>The Beatles</td>
<td>Apple</td>
</tr>
</tbody>
</table>

## Spain

The 10 best played records in Spain from Canciónes Principales, covering the major Spanish stations:

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>&quot;I Can't Stand Myself&quot;</td>
<td>The Kinks</td>
<td>Reprise</td>
</tr>
<tr>
<td>&quot;Don't Let It Be&quot;</td>
<td>The Beatles</td>
<td>Apple</td>
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<tr>
<td>&quot;Hey Jude&quot;</td>
<td>The Beatles</td>
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<td>The Beatles</td>
<td>Apple</td>
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<tr>
<td>&quot;A Hard Day's Night&quot;</td>
<td>The Beatles</td>
<td>Apple</td>
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<td>WEEK</td>
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<tr>
<td>35</td>
<td>Ding Dong</td>
<td>Enzo Alonzo Versicherung</td>
</tr>
<tr>
<td>36</td>
<td>Se Bastusse Une Canzone</td>
<td>Enzo Romantico</td>
</tr>
<tr>
<td>37</td>
<td>The Only Rhyme That Bites</td>
<td>MC Nova</td>
</tr>
<tr>
<td>38</td>
<td>Un 'Estate Italiana</td>
<td>Gonna Nando &amp; Edoardo Bennato</td>
</tr>
<tr>
<td>39</td>
<td>Words</td>
<td>The Chieftains</td>
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<tr>
<td>40</td>
<td>The Free Style Megamix</td>
<td>Bobby Brown</td>
</tr>
<tr>
<td>41</td>
<td>Les Hommes Qui Passent</td>
<td>Patrick Kae</td>
</tr>
<tr>
<td>42</td>
<td>I Still Haven't Found What I'm Looking For</td>
<td>The Chieftains</td>
</tr>
<tr>
<td>43</td>
<td>White &amp; Black Blues</td>
<td>Jofli Ursil</td>
</tr>
<tr>
<td>44</td>
<td>Star</td>
<td>-</td>
</tr>
<tr>
<td>45</td>
<td>A Dream's A Dream</td>
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<tr>
<td>46</td>
<td>Thinking Of You</td>
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<td>Pourtant</td>
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<td>48</td>
<td>Paint It Black</td>
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<td>49</td>
<td>Nothing Compares 2 U</td>
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<tr>
<td>50</td>
<td>In The Airplane Over The Sea</td>
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<tr>
<td>51</td>
<td>Opposites Attract</td>
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<tr>
<td>52</td>
<td>A Star Is Born</td>
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<td>Version &quot;99&quot;</td>
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<td>54</td>
<td>Enjoy The Silence</td>
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<td>U Can't Touch This</td>
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<td>56</td>
<td>Love, Love, Love</td>
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<td>57</td>
<td>I'll Be There When You Need Me</td>
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<td>Nothing Compares 2 U</td>
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</table>
### hot BREAKOUTS

**NATIONAL HITS READY TO EXPLODE!**

- **uk & ireland**
  - Maureen
  - Maxi Priest
  - Big Fun & Sonia
  - Craig Mackintosh & Check

- **germany, austria switzerland**
  - M.C. Sar & The Real McCoy
  - Snap
  - Schreiwiebe & Schröd
  - Der Hosen
  - Tooten Mosen

- **france**
  - Zouk Machine
  - Joe L'Urnssell
  - Mylene Farmer
  - Thierry Hazard

- **italy**
  - Baccini & Labbi Di Bicicletta
  - Enrico Ruggeri
  - Nina Buonocore
  - Giorgio Moroder Project

### MUSIC & MEDIA

#### EUROCHANT top 100 ALBUMS

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<th>Country</th>
<th>1</th>
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#### EUROPEAN top 100 ALBUMS

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### MUSIC & MEDIA

#### top 3 SINGLES IN EUROPE

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**VI MASTERCART - June 30, 1990**

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[AmericanRadioHistory.com](http://AmericanRadioHistory.com)
**The Chimes**

- **Artist:** The Chimes
- **Country:** United Kingdom
- **Top 100 Albums**
- **Position:** 69
- **Title:** "The Chimes"
- **Country Chart:** United Kingdom

**Ron**

- **Artist:** Ron
- **Country:** Holland
- **Top 100 Albums**
- **Position:** 23
- **Title:** "One More Night"
- **Country Chart:** Holland

**Snap**

- **Artist:** Snap
- **Country:** Germany
- **Top 100 Albums**
- **Position:** 30
- **Title:** "The Power"
- **Country Chart:** Germany

**Mildred Douglas**

- **Artist:** Mildred Douglas
- **Country:** Holland
- **Top 100 Albums**
- **Position:** 22
- **Title:** "More Night"
- **Country Chart:** Holland

**Additional Notes:**
- The Chimes are featured in the European Top 100 Albums chart with their debut album, "The Chimes." The album is charting in Germany, the Netherlands, and in the United Kingdom.
- Ron has released a new album titled "One More Night," which is charting in Holland.
- Snap, a well-known German group, has a new single titled "The Power," which is doing well in the German charts.
- Mildred Douglas, originally from Holland, is also making a strong impression in the Dutch charts with her album "More Night."
T he role of music publishers has changed dramatically in recent years and today they fulfill more of an A&R function. They discover new talent - by attending gigs, listening to demo tapes or through personal recommendations - and deliver a package to record companies for consideration. Usually the package includes a tape, often recorded and mixed to master standard, plus details and a résumé of the act who wrote the songs and made the demo. Another new development is the self-contained nature of the package. Acts write their own songs and have their own publishers, as well as managers, lawyers and, in many cases, accountants. Consequently, few are interested in songs from other writers and publishers.

Only publishers with large and well-known catalogues hope to place songs individually with any regularity. Ironically, many of these back catalogues are now part of huge international conglomerates, which seldom have the time or the staff to exploit their resources to their best advantage. Here, a cross section of European music publishers discuss the ways they cope with the new problems and challenges facing them: how they find talent, to what degree they are willing to invest money in their discoveries, how the smaller operators compare with the conglomerates, and what new opportunities are expected in the next decade.

France

Frederic Pascal, MD Island Music. Current acts: Les Freres, Pervin Jaco. Benelli. "We do not seek pop stars, we want legitimate, independent acts. Pascal. "In each kind of music there are legends and these are the kinds of songs I work by listening to people I know, and respect, and by visiting and listening to potential acts."

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

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

Haiit Uman, MD Rondor Music. Current acts: Lapassenkoff, Cheh Tali, Arthine Esse. "If you are looking for lots of money they must go elsewhere," says Uman. "If they want to be enthusiastic and have a guidance on a 24-hour basis they can count on us."

Uman's search for new talent concentrates on Paris. He adds: "There is also a network of tour promoters and studio owners who recommend acts to us. You won't have to get involved at a very early stage."

Rondor does offer financial support to promising talent. For example, Uman and his colleagues have been working with a band called Lapassenkoff for two years, while a solo writer was signed on a one-year deal. "We cannot enforce a long-term publishing deal because of the lawyers," Davoust remarks. "More often it depends on the relationship with the artist or else we could change to an administrative deal or sell back the unrecovered balance."

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

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

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

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

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PUBLISHING & TALENT


Holland

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

Sweden

Leif Kaeck, GM Sweden Music. Current act: Opus. For finding new talent, Sweden Music relies on attending gigs and listening to tapes submitted for consideration, as well as word of mouth recommendations.

UK


Sinead O’Connor. An outside songwriter can step in with the right song for a particular artist! Michel Karnstedt, MD Peer Music. Current acts: Robert Reblly, Max Lwz, Frank Kyla. Karnstedt says personal tips are often a fruitful means of finding new talent and is eager to find acts who can produce records, as well as writing and performing under them under the terms of a deal.

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

Gigs, wherever they may be in the UK, and occasionally to Europe as well,” says Slater. “As well as this, it often get good tips from personal contact and press reviews are also important. Slater sees the publisher’s role today as finding new talent at an early stage and developing it in the hope of interesting A&R men. He admits it is high risk and cannot be sustained financially for longer than two years if a recording deal is not signed. It is still possible to fix a five-year deal, if the advances and royalties escalate fairly and substantially in the later years of the term, according to Slater. He says he would always ensure that a three-year deal runs from the time of obtaining a record contract.

“Acts come to us via many routes,” says Reichardt. “There is no pattern to it. You get the right people doing the right jobs for you and I give them enough rope to stand or fall on their own signs. I would like to think I can spot winners too!”

Karlstad says the expansion of cable and satellite TV as well as a solid source of income is over. It is now music production, he states. A real partnership between publisher and record company is to consistently come up with the right song for a particular artist!

Reichardt and Richard Reblly say EMI Music Publishing currently acts: 5.30, Everyday People. “There’s a bit of a mix on our label. The single song is still the best marketing tool, as in the case of Sinead O’Connor. An outside songwriter can step in with the right song for a particular artist.” He adds: “A band delivers an album and it is memorable, but the record company wants a bigger profile. The single is still the best marketing tool, as in the case of Sinead O’Connor. An outside songwriter can step in with the right song for a particular artist.”

Reichardt and Richard Reblly say EMI Music Publishing’s commercial department concentrates solely on placing the company’s material in TV and radio commercials.
I was watching the UK's longest running soap, 'Coronation Street', the other day, and I envied the whisk of soap from a basic daytime show - when a radio reporter turned up in the doorway. I could not have been more relaxed, I almost choked on my beer as I recognised the sharp, thrusting voice. I turned on my radio and tuned in to Manchester's 'Manchester Radio'. He was obviously keeping his act union card up to date with a canoeist's stroke.

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

RADYIO

Making Waves

Tuning In To The Voice

- Format: 'Free-form': DJ selection on main Copenhagen frequencies, alternate albums tracks, rock, pop and rock; 50/50 free-form and plugging at Holsholm, Naestved frequencies.
- Core artist's average play chart includes Dodo & The Dodo, Bentzon Kruse Minnere, Gary Moore, Richard Marx, Van Halen, Prince and 106.5 Copenhagen.
- Top show: Voice Airplay Chart. Nightly Saturday play, all channels, 15,000.
- Average: 36-29 year-olds and in and around Copenhagen.
- Audience: 12,000 unique (7PM for)

Head of music Bo Berg, "The strength of Voice in the music we play which is not dictated by a rigid format. Within Copenhagen we have a range of DJ selection ('free-form'), with the aim of hitting a big audience with a genuine variety of music. In the early morning show for example, I will play everything from rock to rap to well-chosen romantic ballads, while from 9:00 to noon there will be an emphasis on album tracks and black music. In the early afternoon we concentrate on dance music and in the later afternoon chart stuff.

The music choice varies and will depend on the DJ in the chair. Our DJs are - myself, Dennis Johannessen, Dan Rode, Lars Kjær, Frank Rasmussen, Philip Lundgaard - are well tuned-in to music tastes in the city. Outside of the station, Voice DJs regularly work the main clubs like Axel, Daddys, Prive and Felitti.

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

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

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

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

'Within Copenhagen at present there are five frequencies shared by 13 stations, far too many for the market. In a year or two I hope that will be down to just four or five well-programmed, strong and competitive stations. Time will tell..."

In the fast-paced business of home entertainment only one publication keeps the scoreboard on hot artists and hot product. Serious players already know all about it. For news, reviews, updates, charts and the best all-around coverage in the industry, you just can't depend on word of mouth. You've got to go to the source to see for yourself what's going on, and this is where the serious players see it!

In MUSIC: No matter where you fit in the pipeline, you need information. Knowing who's playing a hot new single, who's planning a world tour, who's staging a comeback, and who's just gone to the top of the charts is your stock in trade. No matter what you play, produce, distribute or retail from rock to jazz, metal to Mozart, R&B to New Age, you need to keep abreast of what's happening in your industry segment as well as all the other segments that affect yous. In VIDEO: No matter what the video format, with six different specialty charts-in addition to those key sales and rental charts-there is only one place to look to see what everyone's watching. Couple that with unparalleled box office and video news coverage, reviews of the most promising non-theatrical properties, hardware and accessory reports, and it's no wonder that serious video players look here for the real scoop—and the stories behind the score!... TO THE INDUSTRY: Each week more than 200,000 music and video players gather here—and that number includes studio heads, label execs, key PDs, artists, major buyers, mass merchants, music and video product vendors and agency execs and their consumer product clients. They all look for their copy every week. And they do more than just read it—they devour it!... TO THE CONSUMER PRESS: More than 1,500 newspapers and 2,000 broadcasters regularly use its news and charts to enhance their own entertainment news coverage! Taken together, all the reasons here—plus a whole lot more—tell you why this is 'the information source'.... TO THE WORLD: And it's distributed and read internationally. In short, it's every player's scoreboard. Reading it provides you with the knowledge you need to hit in the majors. Advertising in it gives you a decided edge. Think about it, wouldn't you rather be ahead of the competition than along-side of it? Just remember, if it's here, it plays! So being in it pays!
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We are The Mobile Homes. The moving minds of the chosen few.
This week Music & Media takes a look at jazz. We talk to jazz radio programmers and profile this year's North Sea Jazz festival, as well give a round-up of some of the festivals taking place in Europe this summer. But firstly, to get you in the mood, we present a CD sampler featuring some of the hottest jazz acts on the circuit.

**CBS**

**Branford Marsalis**

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

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

**GRF**

**Lee Ritenour**

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

On this LP, Ritenour has moved away from the style that made him one of the world's leading jazz/rock fusion artists. The music described by some as post-bop or real jazz was recorded live straight onto two-track tape.

**EMI USA**

**Dianne Reeves**

- Signed to EMI USA
- Publisher: Duncanne Hill Publishing/BMI
- Managed by Linda Goldstein of Original Artists
- LP: Never Too Far
- Produced by George Duke and engineered by Erik Zobler
- Released in the UK and US in January

One of several EMI acts on the CD, Reeves has signed to both Blue Note Jazz and EMI USA for a split jazz/pop deal. Her self-titled LP for Blue Note was released in 1984 and there will be a follow-up Blue Note album released in early 1991. Never Too Far features producer Duke on some tracks plus a host of big names such as Stanley Clarke, Patrice Rushent, Take 6 and Abraham Laboriel.

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**Steve Williamson**

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

Williamson is highly thought of by Winton Marsalis, with whom he has played in the US and he has also collaborated on several occasions with the UK's Courtney Pine. New York sax player Steve Coleman, who produced part of the LP, was one of the first to spot him and last year Williamson was invited to play with Art Blakey's Jazz Messengers on their European tour.

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**Dutch Jazz Festival**

August 31 - September 2

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Lena Willemark & Elise Einarsson Ensemble

"Secrets of living" on CD/LP.

"Lena's unique capacity of combining folk idiom and improvisation with classical precision towards the edge of rock"*

Available in Holland from September through DURECO.

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**CD Sampler Tracklisting**

1. Chick Corea Electric Band - Inside Out
   (GRP 913)
2. Gary Burton - Mission
   (GRP 917)
3. Pat Metheny - Human... (GRP 917)
4. Dave Grusin - Moonlight Jazzin' (GRP 917)
5. Lee Ritenour - Lovers (GRP 917)
6. Harry Connick - Rio Grande (GRP 917)
7. Kenny Barron - Soulful Blues (GRP 917)
8. Michel Gundo - On the Other Hand (GRP 917)
9. Steve Williams - A Waltz For Grace (GRP 917)
10. Pat Metheny - Lickin' Up (GRP 917)
11. Dianne Reeves - Never Too Far (EMI USA 917)
12. Tommy Banks - Papa Go Rings (GRP 917)
13. Michael Frangou - Chandler (GRP 917)

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RALPH PETERSON • STANLEY TURRENTINE
LENNY WHITE • TONY WILLIAMS

AmericanRadioHistory.Com
In The Interest Of The Minority

Jazz programmers and the battle for airtime

by Gary Sroch

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

"The whole situation with jazz programming is feeble,"

Kurt Weill

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

Torsten Muller

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

In The Words Of Paul Van Schaik, Director Of Jazz Programming At AVRO Radio In Holland, "I Am Currently Fighting For My Slot And Always Having To Justify The Existence Of The Show To Generally Indifferent Station Directors." Indeed, Apart From The UK's Jazz FM, Most Jazz Programming Is Relegated To Late Night And Weekend Slots.

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

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

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Montreux Jazz Festival, France, July 4-10
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MONTREUX JAZZ FESTIVAL
July 4-10
Top 10s simultaneously.

Copenhagen Jazz Festival, Denmark, June 4-8
Dicoy Gillespie, Perge Duan, Allan Holdsworth, Gary Burton, Herbie Mann, AL GEL, Don Brubeck, Tony Williams, Bank, Bobbi, David, Enrico Mantovani, and more.

Edinburgh International Jazz Festival, Scotland, August 18-25
North Sea Jazz Festival, the Hague, July 13-15

图表部分

AMSTERDAM JAZZ FESTIVAL
August 31 - September 2

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The vocal group that makes its way by mere momentum.

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VERSO INTERNATIONAL JAZZ FESTIVAL, West Germany, September 25
Chick Corea Elektrisk Band, Art Blakey, Allan Holdsworth & Van Der Graaf with the Modern String Quartet, Courtney Pine, Paul Bley & Willem Breuker.

European钎nternational Jazz Festival, North Germany, July 26-

Crendon Jazz & Gospel Festival, England, July 21
Dick Cooke, Jambalaya, Bill Brownlee, Jeff Hamilton's Mar徒ns, Paul Miller's Swing Syncopators, Enever Phenomenal Jazz Gospel Singers.

All line-ups subject to change. Compiled by Hugh Field.
The North Sea Jazz Festival was recently voted the best foreign jazz festival by the US magazine Jazz Times and this year’s edition, to be held in The Hague on July 12-15, is set to boost its reputation further. Some 175 groups will perform a wide range of styles, from dixie to blues and avant-garde, and the line-up includes George Benson, Dizzy Gillespie, Ray Charles, Dave Brubeck, Dr John and Booker T & The MGs.

During the four-day event, a line-up includes George Benson, Dizzy Gillespie, Ray Charles, Dave Brubeck, Dr John and Joe Pass. It will be followed by the Jazz Dance Party II, featuring a performance by Ruud Brink (Dutch jazz) and Philip Catherine (rest of the world).

Holland’s ministry of culture is providing Dfl 150,000 and the City of The Hague Dfl 300,000, but he declines to reveal the value of the sponsorship by hi-fi and video manufacturer JVC Japan.

The North Sea Jazz Festival has been extended by one day this year and will kick off with a ‘Gala For Ella’ on July 10 followed by the Jazz Dance Party II, featuring a performance by Ruud Brink (Dutch jazz) and Philip Catherine (rest of the world).

Acker says the cost of staging this year’s festival is Dfl 5 million and he is optimistic that it will make a profit in 1989 if (Dfl 200,000). “It varies from year to year. Sometimes we make a profit, sometimes we don’t!”

Phil Catherine

Paul Acker, who launched the festival 15 years ago and who is still the driving force behind the event, hopes last year’s attendance figure of 55,000 will increase to 60,000-65,000. He says the main draws include Stan Getz and Al Jarreau with Randy Crawford. Acker stresses that the public’s comfort is not being compromised by the need for ticket sales, the festival’s main source of revenue. He says only 17,000-18,000 tickets are being sold for each day, in contrast to the 22,000 officially allowed at the Congressgebouw, the venue for the event.

Tickets cost Dfl 75 per day (app. US$40.75), or Dfl 275 for all four. Acker: “It is the cheapest festival in Europe, perhaps in the world, considering what people get for their money. If a band are having a bad day, then people can go and watch another group on a different stage. It is possible for them to see 10 bands on one day if they want to.”

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

When asked his views on the new competition presented by The Drum International Jazz Festival, which is being held for the first time in Amsterdam on July 12-15, Acker laughs and says: “What the coming months, along with the new London station Jazz FM, Acker says television will not be represented at the festival. “AVRO has done it for many years, but they seem to be not interested now. It has new management and I guess that there aren’t any jazz fans among them.”

Holland says the cost of staging this year’s festival is Dfl 5 million and he is optimistic that it will make a profit in 1989 if (Dfl 200,000). “It varies from year to year. Sometimes we make a profit, sometimes we don’t!”