Nova Challenges Swedish Ad Laws

Swedish local station Radio Nova has challenged the national laws prohibiting commercial radio and TV by becoming the first station in Sweden to broadcast advertisements. Nova is boldly declaring that it will fight the cause in the European Court of Human Rights in Strasbourg if the authorities attempt to close down the station.

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

Pino Sagliocco, head of CEG, claims that by the time the three were discovered, Radio Espana had already broadcast almost all of the concert live.

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

"Our action is aimed to test the current legislation abroad".

Radio Express Delegates Hear Talk Of Change

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

He told delegates: "Be alert to the fact that music radio may be on the decline. People are getting their music from other sources, they can listen to CDs in their cars and will soon be able to subscribe directly to digital audio systems. As a result radio may have to cast around for something else, such as information programs."

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

He later told Music & Trade Magazine: "We are not afraid of doing something new and exciting. We are not afraid of change."

Amsterdam Jazz Festival

August 31 - September 2

The Real Group

Debut album "Nothing but The Real Group" on CD/LP.

The vocal group that makes its way by mere rumour.

Release in Japan September 25.

Available in Holland from September through DURECO.
Amsterdam Jazz Festival August 31 - September 2
Lulu Alke
Debut album "Angel Eyes" on CD/LP.
A landslide victory of 1989's "Jazz in Sweden" poll winner
Available in Holland from September through DURECO.

Amsterdam Jazz Festival August 31 - September 2
Lena Willemark & E.E.E.
Lena Willemark & Elise Einarsdotter 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.

Amsterdam Jazz Festival August 31 - September 2
The Real Group
August 31 - September 2
Available in Holland from September through DURECO.

Capitol Takes Us To Airwaves
by Susan Nunciata
Capitol Records in the US has formed a digital cable radio channel to give its artists airplay exposure beyond what they now receive on the airwaves.

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

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

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

Nevertheless, Jager is not worried about the homogenizing of the Capitol Channel's broadcasts. He says that it should not be any more extensive than current home taping of radio programs.

Capitol will compile a digital audiocast in its internal recording studio with one or two hour segments and the tape will be supplied to Digital Planet for transmission.

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

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

"This is in the truest sense a test," he says. "The Digital Planet service, previously known as Digital Radio, is an attempt to launch its system in test markets this fall but there has been a delay in coordinating the various elements involved, says Delany.

Digital Planet's decoders are available to cable operators for a US $5 per unit including remote control or can be leased for a monthly fee of US $2-2.50 per unit.

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

In addition to the Capitol Records Channel, Digital Planet's test run will offer three Los Angeles radio stations - K-RAC, KUSC and KLOH - as well as music programming with and without background announcements.

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

BMG Enters Video Magazine Market
BMG is launching three bi-monthly international music video magazines this month specifically targeted at the dance, rap and heavy metal markets.

Dance International, Slamm'N Rap and Metalhead are being produced and marketed by BMG Video International and Los Angeles-based Video Publications Industries (VPI) in a joint venture.

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

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

The first issue of Dance International features a profile of Lisa Stansfield, footage from the recent London NRG rave with Snap, Black Box and Goury Josh, plus a feature on the latest New York dance craze, the Bus Stop, which Sharpley believes could cross over to Europe via the magazine.

Slamm'N Rap has major features on Tone Loc, Big Daddy Kane and Ice T plus Kid & Play discussing the new House Party movie. Metalhead has interviews with Kiss and Allot Cooper, footage of Aerosmith in the studio and Anthrax live plus Lita Ford modelling lingerie from the Van Halen show.

BMG Video International VP Adrian Workman regards the magazines as a long-term project. "We will be adding new titles to encompass other musical styles. Our deal with VPI enables us to produce video magazines of the highest calibre and our aim is to bring this concept to the mass market by making the magazines available at the right price."
Westinghouse Ups Jazz FM Stake To 10%

by Chris Fuller

London Jazz Radio. Around 75% of the company is owned by chairman James Granger, marketing director Dave Lee and deputy chairman Richard Bould. The remaining 25% is held mainly by station staff.

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

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

burg (KDKA, still in operation), and has 11,600 employees worldwide. The radio stations include WINS New York (NEWS), WNEW FM New York (AC), KTWY Los Angeles (The Wave) and WBBZ Boston (Person-

alitat).

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

Harris is also looking at other stations in the UK, France, Germany and Eastern Europe and confirms that discussions have been held with National Irish sta-
tion Century Radio, though Harris says "nothing has happened" agreed.

BPI Hold continues from page 1

for the first time on BBC TV's 'Top Of The Pops' each week. Ra-

dio programmer controller John-

son in the BBC's Radio 1 broadcasting corporation has been with the company since inception in 1981. Based in Indianapolis, Emmis has interests in the US including Los Angeles market leader KNX and the dance-based WQHT in New York. The company's 70% share in magazines and a 50% share in a major league baseball team, the Seattle Mariners.

Steve Crane is President of the Emmis Broadcasting Corporation and has been with the company since inception in 1981. Based in Indianapolis, Emmis has interests in the US including Los Angeles market leader KNX and the dance-based WQHT in New York. The company's 70% share in magazines and a 50% share in a major league baseball team, the Seattle Mariners.

Emmis began to act as con-

solidators to CLT/RTL in Euro-

pe two years ago and in April announced it had acquired a 15% stake in RTL's Parisian dance sta-
tion Maximum FM, which has an audience of around 2.5 million, an 81% week-

ly reach (1.1 million)

audience.

The change in shareholding has been held with national Irish sta-
tion Century Radio, though Harris says "nothing has happened" agreed.

Paris was ranked by radio.

The seminar, titled 'The Future Is Radio', ranged from adver-

dtising to the core station issues. Other topics discussed at the seminar included: 'The Future Is Radio', ranged from advertising to the core station issues. Other topics discussed at the seminar included:

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Protests Prompt Changes To Irish Bill
by Ken Stewart

Protests from broadcasters, politicians and the public have forced Ireland's communications minister, Ray Burke, to make radical changes to the Broadcasting Bill. He originally intended to transpose RTE's national pop station, 2FM, into a public and information service channel with a few specialist music shows. He also wanted the licence fee for RTE's annual licence fee funds of IRE 47 million (app. US$ 76 million) to the private radio sector in a bid to help independent stations meet their 20% current affairs programming obligations. The successful campaign means that 2FM will remain a pop station and RTE will retain its licence fee revenue.

In a new move, the government is now seeking a statutory time limit on advertising on RTE's radio and TV services of 7.5% of total daily transmission time. The system currently allows for 10%. RTE claims this capping of its advertising revenue will cost IRE 10.12 million a year and it is estimated that 400 jobs at the station could be lost.

Opposition parties are challenging the bill in Ireland's parliament, the Dail. Some 900 RTE staff recently held a protest meeting outside the Dail in an effort to "kill the bill".

Spectrum On Air After Costly Delay

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

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

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

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

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

PPL Threatens IR Station Over Licence

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

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

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

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

GLR Faces Uncertainty With Fresh Revamp

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

The changes include a new two-hour programme on Sundays at 18.00 called "The Bloody Good Show". It is presented by Dave Hewitt, who is a director of public affairs and a co-founder of Q magazine.

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

GLR is also running another round of its highly successful Classic Collection Competition, offering listeners a chance to win two of the station's CDs. This week's competition is for tickets to see the Rolling Stones London concert on their Urban Jungle European tour.

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

GERMANY

NDR 2 Tops Regional Ratings

by Robert Ling

A radio survey for northern Ger-
many has indicated that public
broadcaster NDR 2 is attracting a
30% audience share, up 3% on
last year’s poll. This corresponds
to a 2.1% growth in another rec-
test survey.

Paid for by the area’s private
broadcasters, Radio Survey North
(RSN) 1990 was carried out by In-
frant and is the second major
analysis to be published in the last
decade, following the AGMA report.

Covering a week of broad-
casting during May, RSN 1990

asked listeners aged more than 14
years old “Which radio stations did
you hear yesterday?”

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

However, in Schleswig-Holstein
RSH scored a 40% rating, the same
result as last year. This area
NDR 2 dropped 2% on last year
to 26% and 8% lower than the rating
scored in the recent AGMA survey.

Phil Collins Tops Half-Year Chart Shares

West German fortnightly trade
directory Der Musikmarkt has published
details of the 1990 half-

year (Nov ‘89 – May ‘90) chart
shares for albums and singles.

The distribution arm of BMG
Arts, BMG in Berlin, retains
half the singles ratings with 59.8%,
down 2.4% on the same period last year.

The company also topped the
album lineups with a 25% share
from 58 titles.

Warner distribution’s 35 titles in
the album chart helped it to sec-
ond place with 21.6% with CBS
third scoring 16%. Rumer-
ners are the labels which have
sold more than 100,000 copies
outside France, in just four
terminations.

Geier says that the album, which
has gone platinum in France
(30,000 units sold), has been particularly
well received across West Germany and
in Switzerland.

“This was a major release for us and
we can now build on this. But there are
two more major releases in store before
the end of the year.”

Phil Collins tops Half-Year Chart Shares

Most Successful Artists (Singles)

1. Phil Collins
2. Billy Joel
3. Sinead O’Connor
4. Bon Jovi
5. Status Quo

Most Successful Artists (Albums)

1. Phil Collins
2. Steve Winwood
3. Sinéad O’Connor
4. Billy Joel
5. Michael Jackson

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The Victoires de la Musique, the
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The free performance will be broadcast live by radio station Europe 1.

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If it's here it plays!

It plays!

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. See for yourself what plays, and see it when 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 are 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 yours.

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 score—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 P&Ds, artists, major buyers, mass merchants, music and video product vendors and ad agency execs and 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 alongside of it? Just remember, if it's here, it plays! So being in it pays!

Billboard. To read, call 1-800-362-2860 and 1-800-247-2160 in Iowa. To be in it, call 212-536-5001.

IF IT'S HERE IT PLAYS!

Prince Offers US$ 350,000 To Settle Tour Dispute

by David Stanfield

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

Last month, a Milan court ruled that Prince should compensate Manzano for cancelled tour dates in 1987 and 1988 by paying US$ 800,000. In-Talent Arts successfully won a court order confirming all funds from the US performer's Italian leg of his current world tour. This ruling has sparked off a separate row between Manzano and one we will perhaps cover in future but they don't come along only about once in every two years.

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

Radio Dimensione Suono Seeks Euro Contacts

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

Ployer confirms that after talks between the two broadcasters, a common interest was shown not only in exchanging records but also in information and release updates. Ployer: "Antenne Bayern already has a programme which features Italian artists and their product. But we would only give German music more airplay if it fell into the status of European hit music just as we do with French and Spanish hits." Radio Dimensione Suono is already in contact with Spain's SER and is keen to develop associations in other European countries. But not in terms of national programme exchanges. "In Italy, language is a barrier," says Ployer. "A very well produced programme in a foreign language would not work here. They may have some appeal to young, or trendy, listeners but they do not work for a mass audience.

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

RMC Sponsors Jazz Festival

Radio Monte Carlo (RMC) is the official broadcast sponsor for Rome's 14th annual jazz festival. Running from July 10-25, the event features Montgomery, Plante & Stitch, George Benson, Dr John, Charles, Dizzy Gillespie Big Band, John Colianni, BB King, Pat Metheny, Tommy Flanagan and Ettie James.

Novella Hazan, programme controller at RMC: "We are very selective about what we put on in order to attract the image of the station." Hazan describes RMC as soft rock for young adults. "No money is changing hands for the sponsorship deal. Hazan again: "We simply promote each concert date on air in return for our logo on all publicity material. We also have the right to interview the artists of our choice."

RMC broadcasts throughout 100% of national territory to an average 1.7 million daily listeners.
Dutch Broadcaster TROS Implements Playlist

by Michel Bakker

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

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

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

The playlist has introduced a 'CD of the day', between 10.00-16.00 one track of that new day is a further move towards new-rowcasting. "Although we have to programme for a wide audience and can never adopt a real format, our Saturday programming between 10.00-14.00 is strictly organised with each programme containing the new powerplay, at least two golden oldies, one national record, one international and a track from the CD of the day."

The powerplay is played 12 times on R3. NRJ's recent picks include The Black Crowes and The Shooting Party.

Jaan de Groot - programming for a wide audience

Commencing on Thursday (June 20) TROS's broadcasting day on R3 (last week, it consisted of 10 records chosen by the station's music department, headed by Ferry Maat.

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

Among the inclusions, the powerplay ('Paradise'), the playlist includes the previous week's powerplay plus recent records, mainly based on new entries in 'De Nationale Top 100' as compiled by the foundation with the same name (and endorsed by Dutch copyright body BUMA/STEMRA).

Four records from the playlist are mandatory while the rest of the programme is filled with current, golden oldies and one free choice by the DJs. The 'Paradise' performances are 12 times on R3 and if applicable to R2's format, played an extra three to four times.

The Top 100 entries will be broadcast as a minimum for three weeks.

Belgian's Pay Cup Premium

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

SABAM will demand a payment of 15% of total revenues from establishments showing the games on screens outside the home. However, the organisation is willing to offer reduced rates to venues holding special World Cup evenings if SABAM is consulted before screening. Fixed rates, based on the size and number of viewers, are also available at US$ 50.

Earlier this year (M&M May 19), another public broadcaster, AVRO, changed its top 40 programme to an album format.

BRT To Air Summer Shows

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

Festivalistic will air on Sundays at 21.30 and will be hosted by the BRT, the new EMI act (formerly Barr Peeters Radion), who will play the last festival in the series, Markrook in Leuven.

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

The Voice's owner Otto Redzdz. This is the decision will mean the outlet will be able to reach about 150,000 of 450,000 cable households (30% of national total) almost immediately.

The station, which currently attracts 14,000 listeners, will be able to broadcast the music department of Denmark's first national commercial radio station.

But I do not think Swedish people particularly want to hear Danish radio at the moment and if we broadcast in English we immediately put ourselves into competition with the big operators like Radio 1 and I am sure people in Sweden or Norway are able to pick it up.

The festivalistic will last for two months and will play the last festival in the series, Markrook in Leuven.

The Voice's carnet Otto Redtz, says the decision will mean the station can never adopt a real format, 'We are putting our fiscal planning, based on M&M's Eurochart singles. That says the decision will mean that we are required by law to broadcast a little in English and Swedish and I am sure people in Sweden or Norway are able to pick it up.'

The festivalistic will last for two months and will play the last festival in the series, Markrook in Leuven.

Norwegian Soccer Fans Hit By Media Strike

Oslo - Norway's football fans are feeling the brunt of a national journalists' strike which has robbed public broadcaster NRK of 38% of its World Cup coverage.

Around 730 members of the national journalists' union walked out of NRK on indefinite strike last week (June 19, leaving the single public TV channel without news or current affairs programme and public radio NRK P1 with only four three-minute bulletins per day. The music channel, NRK F2, was carrying no news at press time.

The dispute, initiated by journalists, is being handled by the government and in coming weeks it is proposed that all journalists would carry commentary in another language.

Spanish officers have recovered a gold disc from PolyGram Sweden and Denmark Baretten for 50,000 noted sales of the album 'Euskoloi.'
**SINGLES**

**ALBUMS**

**SINGLE OF THE WEEK**

The High

Box Set Go - FRR

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

**A M I T H I S**

**ALBUM OF THE WEEK**

Bel Biv DeVoe

Poison - MCA

A fine debut LP from these three former members of New Edition. Their music is a winning combination of street-level rap and sweet soul singing, tough grooves and catchy choruses, as typified by their recent hit, Poison. On the strength of this LP there will be more successes with tracks like Do Me, Ain't Nothin' Changed and I Do Need You. A variety of production styles, ranging from the smooth work of Gatling and Stewart to the street-wise style of Hank and Keith Stocklin (Public Enemy), are included.

**THE MISSION**

Into The Blue - Mercury

A good single from one of the current pop scene's most under-rated bands. A melodramatic, guitar-driven song with a... masonic production.

**THE NEVILLE BROTHERS**

Bet On A Wire - A&M

A lively and characteristically soulful version of the Leonard Cohen classic. Produced by Dave Stewart of The Eurythmics.

**STAN**

Je N'Aime Pas Cette Fille - High Five

A semi-acoustic ballad with an emotional delivery. Saltry and atmospheric.

**F.A.B. feat. MC PARKER**

Thunderbird Are Go - Brother Organization

A stunning 'blue-eyed' soul ballad from a new artist with a strong voice.

**DIE WIKINGER**

Hey, Wickie - Gig

From the same company that produced Eelsieswaas comes an off-the-wall, ultra fast hip-house number. A fun record.

**MARIAH CAREY**

Vision Of Love - CBS

A smouldering 'blue-eyed' soul ballad from this top Danish artist. Slick production by Helbing.

**LIGHT OF THE WORLD**

One Destination - Cookempo

Soulful dance pop with a commercial tinge and a good trumpet solo. In the early 80s the band were, alongside Lynx, one of the leading lights of the 'Britfunk' wave.

**EVERYDAY PEOPLE**

Gotta Do What I Want - GoGo

An interesting, soulful ballad from this top Danish artist. Slick production by Helbing.

**A M I T H I S**

**THE MISSION**

A selection of songs from bands in the townships of South Africa. The material is live or off, and although there is a huge amount of dance music of various kinds around at the moment, this is different. Try Akabongi by The Soul Brothers, Ho Ke Bushle Mo-house, a mesmerising, accordion-driven song and Hi Congo, an instrumental track by Philip Tahan and Malombo. Uplifting material.

**Hi-Jivin'**

Varioz - Kina

A selection of songs from bands in the townships of South Africa. The material is live or off, and although there is a huge amount of dance music of various kinds around at the moment, this is different. Try Akabongi by The Soul Brothers, Ho Ke Bushle Mo-house, a mesmerising, accordion-driven song and Hi Congo, an instrumental track by Philip Tahan and Malombo. Uplifting material.

**TONY CERCOLA**

Tony Cercola - Oceana

Cheerful dance music with a distinctive percussive emphasis from this Italian artist. A variety of influences in the material make it a potpourri of world music, which, backed-up by a strong production, makes for an interesting record. Caribbean, supper, Cuba, Onda, Olinda Latina and Air Ale are particularly good.
Mecano - Building It Up Piece By Piece

by Gary Smith

Mecano have been Spain's best-selling group for the last five years. Such home popularity is not surprising when one considers how at some point their individual brand of Spanish traditional music and modern pop would break out beyond the predictable markets like Portugal and South America.

The campaign started nearly two years ago when BMG Ariola Spain flew a selection of European journalists and company affiliates to Madrid to see the band live and only now are the results beginning to be reflected on the playlists of northern Europe. The band have become firmly established in France and Holland, has two years ago when BMG released the first singles 'Camera' and 'Hiejo De La Rosa' and Carlos Berlanga, both singer and songwriter, both of interest the station has a policy of R.S.P. and Carlos Berlanga, both

The band have become internationally: "It was always a firm policy, says Lagarrigue, 'that they would have more than one hit per album.'" But there is no doubt about the size of the difficulties that lie ahead.

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

"The point we concentrated on when we started to formulate the international campaign was, first and foremost, sales. Their previous LP 'En El Cielo Y El Sueño' sold 500,000 copies and now the follow-up 'De Don Doménico' has sold 1.2 million copies in Spain."

Camera Shy But Radio Friendly

Despite a three year absence by the band and a campaign that concentrated on reviving the group's image and its fans, Mecano have been playing heavily. Camera single 'Camera Shy' and other tracks from the new LP 'Streng' is being played by the group and directed at its audience because of its airplay because

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

The version of Decono Domenico that was first released in Italy, and which is now out in France and Holland, has two extra tracks from previous LPs. One is the current single and the other, also scheduled for single around Europe with their existing material.

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

The next LP is expected to be out in the spring of 1994 and then the marketing process will start again. Japan probably will not see the band live until 1992 and worldwide plans for the promotion schedule are only in their infancy. Lagarrigue is in no doubt about the size of the difficulties that lie ahead.

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

"I would never programme a song just because the video is getting rotation, but what I see does have an effect. At this time of year I also check what is being played in France and Italy so, as the first half of the summer."

AAccording to Uli Kniep, head of music at Radio ffH in Hannover: "Aztec Camera's Roddy Frame isUrl one of the best artists on the market and we always listen when he agrees. But there was another point of view. The group has a great power to communicate in public.'" Kniep again: "Aztec Camera are one of the bands that we would like to make more popular. People like Tina Turner don't really need our airplay because they have their own market. But, Aztec Camera are not in that category."

Kniep and his colleagues believe that they have nothing to lose by promoting Aztec Camera on their station because the group have sold 400,000 copies of their LP 'Depression Heaven' in Germany alone. Aztec Camera's video was featured heavily on Super Channel, that gave us more reason to play it.

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**IT'S NO!**

Exclusively 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**

| The High - Box Set Go          | (FFR) |
| F.A.B. feat. MC Parker - Thunderbirds Are Go | (Bret Organization) |
| Mariah Carey - Vision Of Love   | (CBS) |

**SURE HITS**

- The Mission - Into The Blue
- The Neville Brothers - Bird On A Wire
- Stan - Je N'Aime Pas Cesse Fille
- Manije Love - A Movie In The Middle
- Light Of The World - One Destination
- Everyday People - Guests It Doesn't Matter
- Faith, Hope & Charity - Battle Of The Sexes

**EURO-CROSSOVERS**

- Die Wikingere - Hey, Wicke
- Thomas Helming - Giv Mig Den Mund
- Clement Masdonger - Anastasia
- Simone - Springtime Girl
- Hanne Boel - I Wanna Make Love

**EMERGING TALENT**

- Horse - Sweet Thing
- Slide - Why It Is A Crime

**ENCORE**

- Fuzzbox - Your Loss My Gain
- Phil Edwards - Don't Look Any Further
- Zenya Hamilton - Going Through The Motions
- Beast 6 U - It's Not Over
- The Beloved - Time After Time

**ALBUMS OF THE WEEK**

- Bel Biv Devoe - Poison
- Bad Company - Holy Water
- Jamie J Morgan - Shogun
- Jodie Cole - A View From 3rd Street
- The Pleasure Principle - Trip To My Soul
- Hi-Fi - Bluff - Various
- Tony Cercola - Tony Cercola
- Colours - Rules Of Attraction
- Hanne Boel - Dark Passion
- The Hummingbirds - LoveBuzz
- Miss B Haven - Nobody's Angel

**SINGLES**

- Wilson Phillips Airplay
- Jeff Lynne Airplay

**ALBUMS**

- Wilson Phillips
- Jeff Lynne

**EXPLOSIVE 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
- Hot 100 Singles
- Top 100 Albums

**PULL OUT**

- Colombia
- USA/Canada/
- Middle East
- Other Countries

**YESTER HITS**

- Tony! Toni! Toné - Oakland Stroke
- Aztec Camera - The Cryin Sun

**July 7 - 1990**

**MUSIC & MEDIA**

**YOUR WEEKLY PROGRAMMING GUIDE**

**Euroactive**

Europe: Eighteen national markets. 330 Million viewers and listeners. With one thing in common: the international language of music. Music & Media is the only weekly pan-European music and broadcast trade magazine. It is read by the most influential record, radio, TV, and retail decision makers in national, supra-national, and pan-European markets. If music is your daily bread, you can't do without it. Music & Media covers the total European market from the UK to West-Germany, from Finland to Greece. It gathers recording data, tips new talent and analyses industry trends. It provides international and local broadcasting news. It contains the Eurochart Hot 100. Music & Media: it's hot, it's crisp, it's tasteful. Fast to consume and easy to digest. If you have an appetite for success, bite into the biggest music market of the world. To subscribe, complete and return the coupon today.
The Most Played Records in Europe

AMSTERDAM

For all info call M&M's

THE MOST PLAYED RECORDS IN EUROPE

United Kingdom

Most played records compiled on the national chart on 25 stations and the major independent.

1. "Nothing Compares 2 U" by Sinead O'Connor
2. "Everything She Wants" by Wham!
3. "Don't Change" by Michael Jackson
4. "What's Love Got To Do With It" by Tina Turner
5. "Take On Me" by A-ha
6. "The One That Got Away" by Whitney Houston
7. "Take My Breath Away" by Belinda Carlisle
8. "Nothing But A Heartache" by Depeche Mode
9. "The Power Of Love" by C.C. Catch
10. "Mickey" by Toni Basil

Germany

Most played records on the AM stations and the major private.

1. "Nothing Compares 2 U" by Sinead O'Connor
2. "Don't Change" by Michael Jackson
3. "Take On Me" by A-ha
4. "What's Love Got To Do With It" by Tina Turner
5. "Take My Breath Away" by Belinda Carlisle
6. "The One That Got Away" by Whitney Houston
7. "What's Love got to Do With It" by Tina Turner
8. "Nothing But A Heartache" by Depeche Mode
9. "The Power Of Love" by C.C. Catch
10. "Mickey" by Toni Basil

Austria

Most played records on the national pop channel 31. Compiled by Media Control, Baden-Baden.

1. "Nothing Compares 2 U" by Sinead O'Connor
2. "Don't Change" by Michael Jackson
3. "Take On Me" by A-ha
4. "What's Love Got To Do With It" by Tina Turner
5. "Take My Breath Away" by Belinda Carlisle
6. "The One That Got Away" by Whitney Houston
7. "What's Love got to Do With It" by Tina Turner
8. "Nothing But A Heartache" by Depeche Mode
9. "The Power Of Love" by C.C. Catch
10. "Mickey" by Toni Basil

Switzerland

Most played records compiled from KTS Storrs.

1. "Nothing Compares 2 U" by Sinead O'Connor
2. "Don't Change" by Michael Jackson
3. "Take On Me" by A-ha
4. "What's Love Got To Do With It" by Tina Turner
5. "Take My Breath Away" by Belinda Carlisle
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7. "What's Love got to Do With It" by Tina Turner
8. "Nothing But A Heartache" by Depeche Mode
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Italy

Most played records compiled from KTS Storrs.

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Spain

The 25 most played records in Spain from Cuarenta Princesas, covering the major Spanish stations.

1. "Nothing Compares 2 U" by Sinead O'Connor
2. "Don't Change" by Michael Jackson
3. "Take On Me" by A-ha
4. "What's Love Got To Do With It" by Tina Turner
5. "Take My Breath Away" by Belinda Carlisle
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7. "What's Love got to Do With It" by Tina Turner
8. "Nothing But A Heartache" by Depeche Mode
9. "The Power Of Love" by C.C. Catch
10. "Mickey" by Toni Basil

Finland

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

1. "Nothing Compares 2 U" by Sinead O'Connor
2. "Don't Change" by Michael Jackson
3. "Take On Me" by A-ha
4. "What's Love Got To Do With It" by Tina Turner
5. "Take My Breath Away" by Belinda Carlisle
6. "The One That Got Away" by Whitney Houston
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8. "Nothing But A Heartache" by Depeche Mode
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WILSON PHILLIPS

HOLDING ON TO NO. 1!
### Eurochart Hot 100 Singles

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Original Label</th>
<th>Publisher</th>
<th>Country Charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sacrifice</td>
<td>Elton John</td>
<td>Anson (Big Top)</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>Ooops</td>
<td>Snap</td>
<td>Virgin/Ariola/Chrysalis</td>
<td>UK</td>
<td></td>
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<tr>
<td>It Must Have Been Love</td>
<td>Rosita</td>
<td>YEP JIMMY (Hip Hop Central)</td>
<td>UK</td>
<td></td>
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<tr>
<td>Nessa Dorma</td>
<td>Lapo Elkann</td>
<td>Zyx/Mikulski/Mercury</td>
<td>UK</td>
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<tr>
<td>I Promised Myself</td>
<td>Nick Kamen</td>
<td>RCA</td>
<td>UK</td>
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<tr>
<td>Maldon</td>
<td>Giorgio Moroder</td>
<td>BML/Ariola/Chrysalis</td>
<td>UK</td>
<td></td>
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<tr>
<td>World In Motion</td>
<td>New Order</td>
<td>ledge/EMI</td>
<td>UK</td>
<td></td>
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<tr>
<td>Killin' It</td>
<td>A-Ha</td>
<td>Polydor/Atlantic</td>
<td>UK</td>
<td></td>
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<tr>
<td>Hold On</td>
<td>Wilson Phillips</td>
<td>Varigie</td>
<td>UK</td>
<td></td>
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<tr>
<td>Verdammt, Ich Lieb' Dich</td>
<td>Mental Night</td>
<td>Polydor/Atlantic</td>
<td>UK</td>
<td></td>
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<tr>
<td>Do Le Lavabo</td>
<td>Nino Rota / Juke (Holland)</td>
<td>RCA</td>
<td>NL</td>
<td></td>
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<tr>
<td>Nothing Compares 2 U</td>
<td>S noodle/Fish</td>
<td>Mercury</td>
<td>UK</td>
<td></td>
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<tr>
<td>Black Velvet</td>
<td>ABBA</td>
<td>EMI (EMI/Northern)</td>
<td>UK</td>
<td></td>
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<td>Le Palestinian</td>
<td>Patrick Sambou</td>
<td>PolyGram/Atlantic</td>
<td>UK</td>
<td></td>
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<td>Infinity (1990's Time For The Guru)</td>
<td>Gino Vannelli</td>
<td>RCA</td>
<td>UK</td>
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<td>I Can't Stand It</td>
<td>alley o' snakes</td>
<td>Happy Records</td>
<td>UK</td>
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<tr>
<td>The Power</td>
<td>Slow Joe</td>
<td>RCA</td>
<td>NL</td>
<td></td>
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<tr>
<td>Step By Step</td>
<td>Casual Stones</td>
<td>Polydor/Atlantic</td>
<td>UK</td>
<td></td>
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<tr>
<td>A Toutes Les Filles</td>
<td>Felix Gray</td>
<td>EMI (EMI/Northern Europe)</td>
<td>UK</td>
<td></td>
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<tr>
<td>Policy Of Truth</td>
<td>Deps/Neale</td>
<td>PolyGram/Atlantic</td>
<td>UK</td>
<td></td>
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<tr>
<td>Better The Devil You Know</td>
<td>Kyle Minogue</td>
<td>PolyGram/Atlantic</td>
<td>UK</td>
<td></td>
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<tr>
<td>Insigne 1992</td>
<td>Tony Cane</td>
<td>PolyGram/Atlantic</td>
<td>UK</td>
<td></td>
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<tr>
<td>Kona</td>
<td>Paul Hazell</td>
<td>PolyGram/Atlantic</td>
<td>UK</td>
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<td>Dirty Cash</td>
<td>Adams And The Block</td>
<td>CBK/Musto</td>
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<td>Kingston Town</td>
<td>U2</td>
<td>Mute</td>
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<td>Un' Een Italiano</td>
<td>Gianna Nannini</td>
<td>EMI (EMI/Blue Bear)</td>
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<td>White &amp; Black Blues</td>
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<td>Rough Trade/EMI</td>
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<td>Close To Me</td>
<td>Eddie Murphy</td>
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<td>What's A Woman</td>
<td>Van Halen</td>
<td>RCA</td>
<td>US</td>
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<td>Doin' The Do</td>
<td>Trenchtown</td>
<td>Virgin/Ariola/Chrysalis</td>
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<td>Hear The Drummer</td>
<td>The Jackson 5</td>
<td>London/Totally/EMI</td>
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<td>C'est Qui T'a Mait</td>
<td>Francesco Falese</td>
<td>EMI (EMI/Blue Bear)</td>
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<td>The Only Rhyme That Bites</td>
<td>MC Tunes Versus Big Style</td>
<td>2T (Mute Versus Chrysalis)</td>
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<td>Still Got The Blues (For You)</td>
<td>Gary Moore</td>
<td>Hong Kong Music/Epic/Legacy</td>
<td>HK</td>
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<td>U Can't Touch This</td>
<td>M.C. Hammer</td>
<td>Hot Train/EMI</td>
<td>UK</td>
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<td>You've Got A Friend</td>
<td>Big Pun &amp; Styles</td>
<td>Jive (Jive)</td>
<td>US</td>
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<td>Se Bastasne Una Canzone</td>
<td>Eros Ramazzotti</td>
<td>Virgin/Ariola/Chrysalis</td>
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<tr>
<td>Le Temps Des Yeux</td>
<td>Les Vagabonds</td>
<td>Virgin/Ariola/Chrysalis</td>
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<td>Vous Etes Vous</td>
<td>Betty Bo - in Cologne (Cologne)</td>
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<td>The Only One I Know</td>
<td>Chiara</td>
<td>Warner Bros (Warner Bros UK)</td>
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<tr>
<td>Les Hommes Qui Passent</td>
<td>Patricia Kat</td>
<td>Chrysalis/Atlantic</td>
<td>UK</td>
<td></td>
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<tr>
<td>I Still Haven't Found What I'm Looking For</td>
<td>The Cure</td>
<td>Virgin/Ariola/Chrysalis</td>
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<tr>
<td>All I Wanna Do Is Make Love To You</td>
<td>Cindy (Cindy Pleasure)</td>
<td>UK</td>
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<td>Ering Dong</td>
<td>Dire Straits/Chrysalis</td>
<td>UK</td>
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<td>Papa Was A Rolling Stone</td>
<td>Various Artists</td>
<td>Various Labels (Various Labels)</td>
<td>UK</td>
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<tr>
<td>Venus</td>
<td>Don Patricio's Animals</td>
<td>Various Labels (Various Labels)</td>
<td>UK</td>
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<td>Thinking Of You</td>
<td>You Are The One</td>
<td>UK</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melodie D'Amour</td>
<td>Karen (Karen Records)</td>
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<td>The Free Style Megamix</td>
<td>Bobby Brown</td>
<td>RCA</td>
<td>UK</td>
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<td>Don't Miss The Partyline</td>
<td>Casual Stones</td>
<td>Polydor/Atlantic</td>
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<tr>
<td>Je Te Le Dis Quand Meme</td>
<td>Patrick B.</td>
<td>RCA (RCA/Atlantic)</td>
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<td>Treat Me Good</td>
<td>Toto</td>
<td>PolyGram/Atlantic</td>
<td>UK</td>
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<td>A Dream's A Dream</td>
<td>Soul II Soul</td>
<td>Virgin/Ariola/Chrysalis</td>
<td>UK</td>
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<td>Another Night</td>
<td>Jason Mraz</td>
<td>RCA</td>
<td>US</td>
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<td>Opposites Attract</td>
<td>Paul Anthony</td>
<td>Polydor/Atlantic</td>
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<td>Whose Law (Is It Anyways)</td>
<td>Garbus (Garbus/London)</td>
<td>Polydor/Atlantic</td>
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<tr>
<td>All The Young Dudes</td>
<td>Bruce Dickinson</td>
<td>Virgin/Ariola/Chrysalis</td>
<td>UK</td>
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<td>Dub Good To Me</td>
<td>Bad Intent</td>
<td>Virgin/Ariola/Chrysalis</td>
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<tr>
<td>Unskiny Bop</td>
<td>Fattah</td>
<td>Virgin/Ariola/Chrysalis</td>
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<tr>
<td>The Great Song Of Indifference</td>
<td>Bob Geldof</td>
<td>Polydor/Atlantic</td>
<td>UK</td>
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<tr>
<td>Oui je L'adore</td>
<td>Paulini &amp; Chester</td>
<td>Virgin/Ariola/Chrysalis</td>
<td>UK</td>
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<td>Pourtant</td>
<td>Rock Mezz</td>
<td>Virgin/Ariola/Chrysalis</td>
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<td>Rock'n Chair</td>
<td>Magneto</td>
<td>Atlantic</td>
<td>UK</td>
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<td>This Beat Is Technotronic</td>
<td>Technetronic &amp; Group 2</td>
<td>Virgin/Ariola/Chrysalis</td>
<td>UK</td>
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<td>It's My Life</td>
<td>Talk Talk</td>
<td>Atlantic/London (London)</td>
<td>UK</td>
<td></td>
</tr>
</tbody>
</table>

**Eurochart Hot 100 is compiled by EMR in cooperation with Buma/Stemra. The chart is supported by the European Committee of CISAC.**

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**Master Chart - July 7, 1990**

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**From Sweden to Denmark with Jazz!**

---

**Amsterdam Jazz Festival**

**August 31 - September 2**

---

**Lena Willemik & 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.**

---

**Master Chart - July 7, 1990**
### Media Breakouts

**UK & Ireland**
- Craig McLachlan
- Jason Donovan
- Anneke Vuyk
- Bob Geldof
- Double Trouble

**Germany, Austria, Switzerland**
- Snap
- MC & The Real McCoy
- Der Schreckliche Vaden
- Tohten Hosen

**France**
- Joelle Ursull
- Les Vagabonds
- Francois Valery
- Frederic Francois

**Italy**
- Baccini & Ladri Di Cricicetta
- Nino Buonocore
- Silvio Censi
- Steve Rogers Band

**Spain**
- Roxette
- King Bee
- Beccini & Ladd

** Scandinavia**
- Los Romeros
- Niklas Stromstedt
- Mc. Sar & The Real McCoy

---

### European Hot 100 Breakouts

<table>
<thead>
<tr>
<th>Country</th>
<th>Top 3 Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>United Kingdom</td>
<td>Sacrifice, I'm Breathless, No Doubt</td>
</tr>
<tr>
<td>Germany</td>
<td>Madonna, Verdi, Ich Lieb Dich</td>
</tr>
<tr>
<td>France</td>
<td>Céline, Un Chanson Pour L'Ocean, Nothing Compares 2 U</td>
</tr>
<tr>
<td>Italy</td>
<td>Toto, Just a Game, Si Te Qu Basta</td>
</tr>
<tr>
<td>Spain</td>
<td>Manuel, Almodovar, El Loco</td>
</tr>
<tr>
<td>Holland</td>
<td>What's A Woman, Just A Game, Si Te Qu Basta</td>
</tr>
<tr>
<td>Belgium</td>
<td>Black Velvet, I'm Breathless, Nothing Compares 2 U</td>
</tr>
<tr>
<td>Sweden</td>
<td>Malmink, Si Te Qu Basta, La Terme de Correr (Corry)</td>
</tr>
<tr>
<td>Denmark</td>
<td>I'm Breathless, Nothing Compares 2 U, Si Te Qu Basta</td>
</tr>
<tr>
<td>Norway</td>
<td>Black Velvet, I'm Breathless, Nothing Compares 2 U</td>
</tr>
<tr>
<td>Finland</td>
<td>Syd, Black Velvet, I'm Breathless, Nothing Compares 2 U</td>
</tr>
<tr>
<td>Ireland</td>
<td>I'm Breathless, Nothing Compares 2 U, Si Te Qu Basta</td>
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<tr>
<td>Switzerland</td>
<td>Black Velvet, I'm Breathless, Nothing Compares 2 U</td>
</tr>
<tr>
<td>Austria</td>
<td>I Promised Myself, I'm Breathless, Nothing Compares 2 U</td>
</tr>
<tr>
<td>Greece</td>
<td>The Power, I'm Breathless, Nothing Compares 2 U</td>
</tr>
<tr>
<td>Portugal</td>
<td>Pump Up The Jam, I'm Breathless, Nothing Compares 2 U</td>
</tr>
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</table>

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<td>Toto, Just a Game, Si Te Qu Basta</td>
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<td>Malmink, Si Te Qu Basta, La Terme de Correr (Corry)</td>
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<tr>
<td>Denmark</td>
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<tr>
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<td>Portugal</td>
<td>Pump Up The Jam, I'm Breathless, Nothing Compares 2 U</td>
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### Top 3 Albums in Europe

<table>
<thead>
<tr>
<th>Country</th>
<th>Top 3 Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>United Kingdom</td>
<td>The Essential Pavarotti, I'm Breathless, Summer Dreams</td>
</tr>
<tr>
<td>Germany</td>
<td>Auf Dem Kreuzweg, Nothing Compares 2 U, I'm Breathless</td>
</tr>
<tr>
<td>France</td>
<td>Scopa, Io Vi, Io So</td>
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<tr>
<td>Italy</td>
<td>In Oggi Senso, Summer Dreams, Italian TV</td>
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<tr>
<td>Spain</td>
<td>Nuovo, Penelope Catalogue, Nothing Compares 2 U</td>
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<tr>
<td>Holland</td>
<td>Sell The Blues, Come On, Nothing Compares 2 U</td>
</tr>
<tr>
<td>Belgium</td>
<td>Night Owls, Sell The Blues, Woody Allen</td>
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<tr>
<td>Sweden</td>
<td>Dark Passion, Sell The Blues, Nothing Compares 2 U</td>
</tr>
<tr>
<td>Denmark</td>
<td>Almanac Myres, Sell The Blues, Nothing Compares 2 U</td>
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<tr>
<td>Norway</td>
<td>Almanac Myres, Sell The Blues, Nothing Compares 2 U</td>
</tr>
<tr>
<td>Finland</td>
<td>Historian Surroundings, Venetian People, Soma</td>
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<tr>
<td>Ireland</td>
<td>House of Cards, Almanac Myres, Soma</td>
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<td>Switzerland</td>
<td>Almanac Myres, Soma, Soma</td>
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<tr>
<td>Austria</td>
<td>Neapolitan Rats, Nothing Compares 2 U, Soma</td>
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<tr>
<td>Greece</td>
<td>The Very Best Of Cat Stevens, Soma, Summer Dreams</td>
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<td>Portugal</td>
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## Top European Albums Chart - July 7, 1990

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<th>Position</th>
<th>GB</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td></td>
<td>New Kids On The Block</td>
<td>Step By Step</td>
<td>Red</td>
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<tr>
<td>2</td>
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<td>Madonna</td>
<td>True Blue</td>
<td>Black</td>
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<tr>
<td>3</td>
<td></td>
<td>Phil Collins</td>
<td>No Jacket Required</td>
<td>White</td>
<td>USA</td>
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<tr>
<td>4</td>
<td></td>
<td>Guns N' Roses</td>
<td>Use Your Illusion</td>
<td>Blue</td>
<td>USA</td>
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<tr>
<td>5</td>
<td></td>
<td>Haddaway</td>
<td>What Is Love</td>
<td>Pink</td>
<td>USA</td>
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<tr>
<td>6</td>
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<td>Dire Straits</td>
<td>Brothers In Arms</td>
<td>Green</td>
<td>USA</td>
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<td>7</td>
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<td>Guns N' Roses</td>
<td>Use Your Illusion</td>
<td>Blue</td>
<td>USA</td>
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<td>8</td>
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<td>U2</td>
<td>The Unforgettable Fire</td>
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<td>9</td>
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<td>Grey</td>
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<td>Black</td>
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<td>-</td>
</tr>
</tbody>
</table>

### Coca-Cola Eurochart Hot 100

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


and many more...

**You Can't Beat the Feeling!**

![Coca-Cola Logo](https://example.com/coca-cola-logo.png)

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**UPCOMING SPECIALS**

**Issue 35**

**ALTERNATIVE RADIO FORMATS**

Publication date 1 - 9 - 1990

Advertising deadline 14 - 8 - 1990

---

**Issue 36**

DANCE II

Publication date 8 - 9 - 1990

Advertising deadline 21 - 8 - 1990

---

**Issue 37**

HOLLAND II

Publication date 15 - 9 - 1990

Advertising deadline 28 - 8 - 1990

---

**Issue 38**

SCANDINAVIA II

Publication date 22 - 9 - 1990

Advertising deadline 4 - 9 - 1990

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**Issue 39**

FRENCH RADIO SCENE

Publication date 29 - 9 - 1990

Advertising deadline 11 - 9 - 1990

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For Ad details call (20-6691961)
S

The music video market continues to expand, and labels look for ever more innovative ways to promote their artists. The use of jazz is a growing interest in jazz on video. While sales are still relatively modest, many are exploring the potential of this new audio-visual medium for their acts. However, music video for jazz has recently done a co-production with Pioneer in the US which will see more jazz artists getting involved. The problem with releasing an audiovisual product is that there isn’t really much to concentrate on contemporary settings.

There is even a specialist jazz video label. PolyGram Music Video launched the first six jazz titles on its Video Verve label in February via UK distributor Channel 5. Artists featured include Charlie Haden, King Cole, Count Basie and Jarrett, along with a Tribute To Charlie Parker.

Director Kim Hawson: “The marketing campaign was targeted at specialist jazz publications, and we also did specials on jazz venues like Pizza Express and Ronnie Scott’s in London. We provided specialist retailers with point-of-sale material to encourage them to stock the Verve titles.”

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

Jazz And The Video Age
by Chris White

MUSIC AND MEDIA - July 7, 1990

“Jazz and the Video Age” is a very important and exciting time for jazz. With the re-emergence of video as a viable medium, there is a growing interest in jazz on video. While sales are still relatively modest, many are exploring the potential of this new medium for their acts. However, music video for jazz has recently done a co-production with Pioneer in the US which will see more jazz artists getting involved. The problem with releasing an audiovisual product is that there isn’t really much to concentrate on contemporary settings.

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In the UK, one of the fastest-developing commercial radio industries in Europe is matched by the business of syndication. London-based companies include Unique Broadcasting, MCM Networking and Rock Radio, and Australian counterparts Westwood One and Radio Express are all seeking to capitalise on the opportunities presented by an expanding market.

One of the key syndicators and their customers about the challenges to the industry, programming trends and prospects for Europe.

There are now around 85 different radio services, as opposed to just 45 two years ago. Over the next five years, the Authority predicts there will probably be around 160 local commercial stations, plus the two to three national commercial stations, due to be opened in 1991.

It is against this background of rapid growth and deregulation, mirrored across most of the Continent, that syndicated programming is steadily building a presence on the European airwaves. In the UK, the market is worth an estimated £2 million in 1990, with an expected growth rate of 25% a year. Simon Cole, CEO of Unique, sees "the UK market has opened up so we're in the market now. Syndicators say they adhere to the principle of providing stations with highly marketable programmes which individual stations cannot produce themselves, aimed at boosting ratings and advertising revenue. Additionally, they seek to devise concepts and campaigns which will attract sponsors.

The current crop of UK-based syndicators include Unique, MCM Networking and Rock Radio (London) ("Newcastle-based Metro Radio" ("Jimmy Savile Show", "Rick Dees Worldwide") and London's Capital Network, ("Network Chart Show", "Masters Of Rock") amongst others. The market is worth an estimated £2 million in 1990, with an expected growth rate of 25% a year. Simon Cole, CEO of Unique, sees the "UK market has opened up so we're in the market now.

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

Two factors have steered them to become the most prominent home-market syndicator, having already placed shows on several of the current 85 different commercial services. Alongside Cole and Blackmore (who is programme director), Unique is also part-owned by TV and radio personality Noel Edmonds, former BBC TV controller Michael Peacock plus, with a 24% stake, Capital Radio (which has an option to increase its holding to 35%). Unique, whose portfolio includes

- the Pepsi-sponsored 'Live From LA', "Nat Wild Live Action" concert series and, recently, the "Metro Poker Series" ("American Countdown"), has made many friends on the commercial network, and those contacts from Capital's slate compromises the board. Blackmore's position itself is in question. Blackmore's return, for the charge: "Capital have a sizeable investment but it's not Capital's company. And I don't think we'd be in Capital's interest to keep on giving over because it could only be counter-productive. As long as we continue to maintain a relationship of mutual respect between the broadcasters and ourselves they will continue to have a successful business. I think it's just that we were ever denied the chance that we would be able to see that the advantage of radio because they still see it to some extent as..."
SYNDICATION

In radio terms, Blackmore says “a major event is best covered as a live event. knob Carpenter is a key name in the events world. These are the kind of events that can make or break a radio station. The key is to cover these events in a way that is both exciting and informative.”

In 1985, Rene says, plans were afoot to approach the music industry with the idea of syndicating concerts. “We were looking for a compatible partner who could help us with this venture,” Rene says. “We had already established a successful relationship with Westwood One, and we were convinced that they would be the perfect partner for this venture.”

In 1987, the idea was finally put into action. Westwood One and the music industry signed an agreement to syndicate concerts on a regular basis. The first concert to be syndicated was the Live Aid concert in London, which was held on July 13th. The concert was broadcast live on all the major radio networks in the United States, and it was a huge success.

Since then, Westwood One and the music industry have continued to syndicate concerts, and the format has evolved to include more than just live events. Today, Westwood One syndicates a wide variety of concerts, including those that are broadcast live and those that are recorded in advance. The concerts are produced by a team of experienced producers, and they are designed to appeal to a wide range of radio stations.

Westwood One has been a pioneer in the field of concert syndication, and it has helped to establish concert syndication as a legitimate form of radio programming. The company has been able to do this because it has a strong relationship with the music industry, and it is able to negotiate deals with concert promoters that allow it to syndicate concerts on a regular basis.

In addition to its concert syndication efforts, Westwood One also produces a wide range of other radio programming, including news, talk, and music shows. The company is committed to providing its clients with the best possible programming, and it is always looking for new and innovative ways to deliver that programming.

Westwood One is committed to helping radio stations thrive in the ever-changing radio landscape. The company is dedicated to providing its clients with the tools and resources they need to succeed, and it is always looking for new and innovative ways to help radio stations stay ahead of the curve.

In conclusion, Westwood One is a leader in the field of concert syndication, and it has helped to establish this format as a legitimate form of radio programming. The company is committed to helping radio stations thrive in the ever-changing radio landscape, and it is always looking for new and innovative ways to help radio stations stay ahead of the curve.
A list:

ST: Studio

AD: Addihorn A IA play

DP... M. And

J. nerlrkm. Alnght

Neville Brothers- Bird On A

Maureen Walsh - Thinking Of You

Red Hot Chili Peppers- Taste

John U*Hooker- Km In T.

Sonlaag Fun- You've Got A

When PHA, Nen To You

Elton John- Healing Hands

The Rolling Stones- Almost Hear

Richard Marx, Children Of

An Emotional fish- Celebrate

B List:


Bobby Brown- The Megamix

MC 900 Ft Jesus - Truth

Mo. Love- Monie In The

Fanners In Kryme- Turtle

Race.. It Must Hare Been

New Kids OR Block- Step By

Newty Ocher. World In Motion

Bruce 0541113.- All The

Rolling Sones- Almost Near

Chad Jackson- Hear The

Richard Marx. Children Of

Paul Young, Oh Girl

Jude Cole. Baby 110 Tonight

Nina Karr- Your Love Is

Armin Kessler  Head 01 Music

Markus Wahl . Musk Die

AD

LP

EMMEMME13

AD

LP

Billy 1

AD

LP

Buck - Head 01 Musk

RADIO FORTH - Edinburgh

Ireland

RADIO 10 - Amsterdam

A list

Playlist

Dusty Springfield- Reputation

Michael Bolton- How Can We Be

MC Hammer, Can t Touch This

Yke Papa Girl Rappers. Get

Jude Cole, Still Haven’t

Sandra Klum. Dam. Dans, Dans

Candy Duller. Sexuality

Notting Hillbillies- S.

3... Lynne LP

Prince. The Future

Michael McDonald. Tear It Up

MC Hammer- U Can’t Touch This

Talk Talk- This

The Charlatans. The Only One

FYC- I’m Not The Man Used

Thierry Hazard- Le Jerk

jikitto Machine- Mallon

The B,ST, Love Shack

Les Chens. On En A Marra

Les Chen, Still Haven’t

The Chereun. The Chereun. The Only One

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