NILS LANDGREN FOLLOW YOUR HEART

MUSIC & MEDIA

UK Officials Favour Classical FM Outlet by Hugh Fielder

A national FM classical station for the UK appeared a stronger possibility last week when Lord Chalfont, chairman of the Radio Authority, hinted at possible amendments to the new Broadcasting Bill.

The Bill's requirement that at least one of the three national franchisees be awarded a station playing "music other than pop" has caused problems for the Radio Authority, which at a September weekend meeting failed to successfully define 'pop'.

But according to Lord Chalfont the Bill is "not complete yet" and may be altered on its return to parliament for the last time this month: "The government is making certain amendments at the report stage which starts on October 1st. It may well be that the 'music other than pop' phrase may be one of the amendments. It would clearly help the Radio Authority if there was a definition by the government of what they mean by that phrase. But if they won't then we will!"

SNEP Calls For Code of Ethics by Emmanuel Legrand

Industry body SNEP wants a joint committee with representatives from all parties to act as the guardians of this principal, and to look at any abuses that might surface.

The initiative follows a series of allegations concerning conflicts of interest, as increasingly record companies and producers are entering in programmes as well as TV and radio stations. Some SNEP members fear direct, and undisclosed, involvement by broadcasters, and producers are increasingly panics and producers are involved in the principal of a programme, it should be made public. We want to establish A joint committee with representatives from all parties to act as the guardians of this principal, and to look at any abuses that might surface.

RMS OFFERS GERMAN AD PACKAGE Privates' War With ARD Heats Up by Paul Andrews

Hamburg-based Radio Marketing Services (RMS) has begun a national sales campaign for affiliated private stations believed to be the first time advertising on local and regional radio throughout Germany has been sold in a single package.

Under the scheme, known as the RMS Kombi, advertisers can book time on all RMS member stations. They are: RSH (in Schleswig-Holstein), Radio Hamburg, RPR (Rheinland-Pfalz), Antenne Bayern (Bavaria) and Radio Kombi Baden-Wurttemburg (17 local stations) - all of whom part- own RMS, plus DE74 and Sachsenradio, stations based in what was East Germany, Radio Salue (Saarland), and national classical cable station Klanski Radio.

The new package has been launched as a direct competitor to public broadcaster ARD's planned national sales operation. "It's very important for us to be in a strong position against the public stations," says Antenne Bayern marketing director Karl-Heinz Heehammer. "They will have a national combination by 1992 - we have to be there first.

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For two decades the name WEA International has represented a group of companies that has continuously grown, developed and prospered. Now our family of 42 affiliates spans the globe, defining the most distinctive network in the business, representing talent from the greatest US labels together with over 600 international and local artists.

From today, our family of companies will unite under one banner, and be known as Warner Music International... a company dedicated to a world of music.
news

Solidarity Launches In Poland
by Chris Fuller

New Polish commercial station Radio Solidarity, which is 43% owned by UK investment companies Radiotrust and Abrast (Aberdeen New European Investment Trust), was officially launched in Warsaw on September 20. An opening party for potential advertisers and several government officials was hosted by the station's MD Jolanta Winiawińska and head of programming Kerry Parke.

Solidarity (Solidarnosc) became an illegal underground newspaper in the early 80s and now broadcasts on FM to a potential audience of 1.5 million in and around Warsaw. It has been carrying out test broadcasts for the past four months and has settled at a 30/40% ratio of talk to music, mixing political comment, news, sport and English-language taut with western Gold and CHR-type cassettes.

According to Radiotrust chairman Akhitar Shaw, who has overseen a £200,000 UK investment into the station, the music mix also includes "a sprinkling of modern Polish-language music".

"The approach is very much that of a BBC, world-service-type station. There is great loyalty towards the name Solidarnosc. Though it takes an inspiration from the student- or worker-oriented groups which in the past have given the station support."

It is intended that Solidarity will eventually serve as the core of a Polish commercial radio network. Shaw, "The initial public reaction has been encouraging - phone-ins have proved extremely popular. We intend to instigate detailed market research over the next few months."

Radio Solidarity, a quoted UK investment fund aimed solely at commercial radio, is also seeking to fund a new private venture in Czechoslovakia and has submitted a proposal to the Czech government's broadcasting commission. It is also in discussion with Lithuania's first non-state station, Mel in Vilnius, which recently emerged with its sister station Radiocentras and now operates under the Radiocentras title. Mel began transmissions at the start of the year, while the Radiocentras channel began on the same frequencies, on both FM and AM, in August (M&DM July 14). Combined into one station, Radiocentras targets a 15-50 age group within a 150-km radius around the Lithuanian capital Vilnius (population 600,000) with a broad mix of rock, pop and MOR. It is an air from Monday through Sunday, covering south-western Germany from Wurzburg to the Baltic coast. According to M&DM director of radio Will Pascher, the service will be aimed at the ethnic German minority. Radio Solidarity's music mix will have a "strong emphasis on English-language music and volksmusik and schlager, mixed with short bulletins of information."

RSH, the German private for the Schleswig-Holstein region, plans a new station in 1991. Eastern German state shipping has formed a Mint company for the concept to sink in!"}

New IFPI president John Morgan, BMG International senior VP Arnold Bahlmann and East Europe 2 MD Martin Briscar are heading up an entertainment industry leaders' conference in Warsaw at the end of next month's Looking East & West meeting.

From Eastern Europe, speakers will include Laslo Hegeds, owner of Radio Calypso, Hungary's first private station, and Jeno Bors, former Hungarom MD and now MD of Quint Records, a new US/Hungarian joint venture.

The November 23-26 conference is intended to facilitate in- vestment and trade between the music industries of Western and Eastern Europe. It will offer a programme of panels, seminars, artist showcases and keynote speeches. The organizers are Tribute Productions; joint sponsors are Music & Media and Billmarr.

Bahlmann and Bors will par- take in seminars on record industry topics, chaired by Stuart Watson, VP of MCA Records Interna-

tional. They will explore the economic interests of Western labels in Eastern Europe, the promotion of music, and retail and distribution opportunities.

Priva, rite in Eastern Europe, is a key subissue for talks since its launch five years ago, despite lack of subsidies or fund- ing from companies, which are not permitted under East German law. Local commercial activity can be allowed in Mikhailo, from next year, and Salo, the forming authority for the capital, has been set up in May, but it does not earn advertising or sponsorship with the thousands of stations, in turn, are seeking to set up a network.

More than 50 industry figures will participate in the conference, to be held at the Palace des Festivals, Cannes, France on January 23. The event is being organised by the MIDEM Organisation in conjunction with London-based syndicator, the Unique Broadcasting Company. Speakers, drawn from radio stations, record companies and advertising agencies, will include Tony McMillan (MCM Networking, Australia), Giacomo Cardillo (EMI, Spain), Steve Saltz- drake Chenault, established in the US for more than 50 years, is a programming and consultancy company with 400 client stations across the US, Canada, Europe, the Caribbean and the Far East. Aside from the satellite formats it also provides syndicated programming, research, library and automated music management services.

Chairman William Sanden claims Drake Chenault's "is the only satellite-delivered system in the US that does not carry commercials. Ours is strictly a one-to-one programming service, we do not want to set up a network."

Kelsey, whose Birstar company operates the "Supergold" oldies service to 12 client stations across Europe, believes the full potential of satellite radio will not be realised for another year: "The market at the moment is too fragmented and it will take time for the concept to sink in."

In Europe, the concept to sink in!".

S

"We will be well-placed to take advantage of a market economy,"

The formats are all 24-hour "neutral" services, allowing for time-switching and the insertion of local ads and jingles, though for initial European tests they are sharing one transmitter on a sixhour rotation. The signals originate from studios in Denver, Colorado.

Bir Trad MD Graham Kentley says it is too early to say which of the formats is most suitable for the European market. "It's a very much an experiment", he adds, "but if any tests go particularly well we will certainly consider launching them as 24-hour services."

On the heels of the Satellite Music Network (SMN), another US company, based on Drake-Chenault, has begun testing four formats in Europe via the Eutelsat satellite.

Represented in Europe by the UK-based Birstar Satellite Music Network, Drake-Chenault is feeding its country, oldies, AC and soft rock formats to a group of stations in the UK, Ireland and on the Continent. The broadcasters are monitoring the signals and passing on opinions on presentation, music choice and technical quality.

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MIDEM Radio Conference

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NAC Label Narada Comes To Europe
by Chris Fuller

Narada Productions, one of the U.S leading NAC (new age) labels, opens its first European office this month in Hilversum, Holland. Jaap Houtingh, former marketing director for WEH Holland, has been appointed Narada's director of European marketing and sales.

Headquartered in Milwaukee, Wisconsin, Narada has recently reached distribution agreements with several European companies. An intercord of Stuttgart will distribute Narada recordings in Germany, Austria and Switzerland, working through Echo Records in Austria and Phonag in Switzerland. Narada has also inked deals with VIA Records to cover the Benelux, with Carisch in Italy and Nuovos Medios in Spain. Distribution agreements for further European territories, including the UK FM, are announced from page 1.

At press time, however, a Home Office spokesman maintains there are no plans to change the "music other than pop" requirement in the Bill. People suggest you have to define pop wider than that and include, for example, rock. Chalfont: "There is a strong feeling among the older generation that rock is a form of pop music. But younger listeners say rock is a special kind of music on its own. That's the argument we're trying to sort out!"

Chalfont refuses any suggestion that Arts Minister David Mellor, who is responsible for the Broadcasting Bill and who was a dinner guest at the Radio Authority's weekend meeting, has put any pressure on the Authority to exclude rock from "music other than pop".

Mann and Richard Suetter and guitarists Peter Mauk, Friedemann and Ralf Illenberg. Narada presents its music in three general categories: Narada Lotus (acoustic music), Narada Equinox (a blend of pop, rock, jazz, folk and ethnic textures) and Narada Mystique (melodic electronic music).

An introductory brochure, Narada: Music For A New Era, is being distributed across Europe retail. By the end of 1999 Narada aims to have its full catalogue - nearly 100 titles available through the territory.

Narada's European address is Narada Productions Inc, Lindenheuvel 3, 1277 JV Hilversum, PO Box 2301, 1200CH Hilversum, Netherlands. Telephone 035 218 462, fax 035 42 090.

The Radio Authority will meet again this month to settle a definition that wants to join. We would like to get all of them, although that will take a long time. But ARD Werbung, the public broadcasters' national service agency, does not perceive a great interest they want to bid for the franchise directly. When a definition is finalised, the Authority must then accept the highest bid for each franchise. It will be awarding three national frequencies, two AM and one FM, during the next two years.

At least two rock music radio companies - Rock FM and Q-Rock - have told the Radio Authority they want to bid for the national FM franchise.

Chalfont: "He has not interfered at all except in a very open and non-destructive way. I think he is one of those people who would like to see a classical station and probably a national one which in his view - and indeed in mine - does something that BBC Radio 3 doesn't do at the moment. But he has put no pressure on us at any time at all." The Radio Authority will meet again this month to settle a definition of pop music. When a definition is finalised the Authority must then accept the highest bid for each franchise. It will be awarding three national frequencies, two AM and one FM, during the next two years.

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BCM’s Debut International Sales Conference

International distribution, the rise in popularity of the CD and MC formats, the importance of new operations in France and Spain, plus the launch of BCM Video were among the topics discussed at the first ever international sales conference held by German-based independent BCM Records. Some 20 delegates representing 12 European territories attended the conference, which took place in Neuss, Germany, on September 13-14.

As MD of Radio Luxembourg in London, Maurice Vass is responsible for the new satellite delivered radio station, RTL International, targeted at Scandinavia. Vass spoke to Paul Andrews about the move into space, and how it affects RTL’s other plans in the UK and beyond.

Q: RTL International is the organisation’s first venture in Scandinavia. What were your reasons for entering that market? A: We decided to offer something specific for Scandinavians because it is a market that is rather poorly served at the moment. It doesn’t have the choice some other countries have – certainly no international programme of any entertainment value. That’s what we’re trying to do.

Q: Are you trying to compete with local radio stations – that’s not our job. We’re offering a purely entertainment international service. Also, the level of English is very strong in Scandinavia, the interest in music is terrific, and of course commercial broadcasting is only just beginning there. It’s tailormade, really.

Q: The idea evolved over three or four years. I remember going to the new owners four years ago to sound out what entertainment was on offer, and there was clearly a market for what we’ve got. We never drift into a market. It’s not just the financial factor, I think you’re doing something that’s got to have impact. We like to come in with a high profile programme which hopefully becomes part of the fabric of the area forever.

Q: It’s also your first radio project that is primarily satellite delivered. A: Yes, it is. There are others in the pipeline - it won’t just be a one-off. There has been talk, and still is, about Digital Radio. I think for the next few years we’ll see a move towards specific theme radio being delivered into particular cable and satellite markets. How many RTLs will have I don’t know.

Q: We would talk to them happily another contractor couldn’t ask for a better radio. But satellite reception is far better than terrestrial, for instance, has a foot-print almost from Iceland down to Spain, and the west of Ireland to East Germany. For the first time, anyone in that area can receive the same radio signal equally well.

Q: How does the marketing of a satellite to cable service differ from conventional radio? A: The main difference is you’re talking to an audience who are fixed rather than mobile. Much of radio has become a mobile thing, a friend on the move. But there is no mobile satellite radio receiver you could buy a different product - we try to supply an alternative to TV rather than to other radio.

Q: Your attention to radio in the UK? A: The idea is only just beginning there. It’s common sense. If you go as far as to invest in a satellite dish, you make the most of it. All the indications are that listenership to cable and satellite radio in the countries where it exists heavily are very encouraging indeed. In Britain of course we’re not quite there yet.

Q: Does conventional broadcasting, particularly on AM, have a future for a long-distance broadcaster like RTL? A: Terrestrial reception will be the leader for some years, and there will always be a market for terrestrial radio, even on AM. I think nostalgia alone will make sure our 208 service lives forever - I feel the same way.

Q: What is Luxembourg still interested in the UK Independent National Radio franchises? A: Yes, we are part of a group going for a station called Rock FM. Our interest in Britain is long standing, but until deregulation that embraces the 208 service, so we have, at least, the beginnings of a daytime service in Britain.

Q: But not with the 208 service? A: No. That is a very specialist rock FM which will be totally new. I won’t be talking to people about Rock FM – we are merely a participant in a group.

Q: Are you actually pursuing that option, as RTL does in Germany? A: No, but this international satellite programme has got some relevance in the UK. Although targeted at Scandinavia, it’s in English, it’s presented by our DJs, who are all well known in Britain, and the programmes aren’t Scandinavian that they won’t be understood by Britons.

We know we’re getting a lot of new satellite listeners in Britain so we have, at least, the beginnings of a daytime service in Britain. It’s going to be a two-phase thing. The International service runs from 06.00 to 04.00 CET. That embraces the 208 service, so the first thing is to tell everyone in Britain who’s either cabled or on a satellite dish about reception of the 208 service. We’re doing that in October and November. Once they’ve got that they will clearly learn about the daytime programme, and can decide whether they like that or not. I happen to think it’ll be to their liking.

Q: Do you think the radio industry is a cut-throat business? A: Research shows that people who have got the technology use it. It’s common sense: If you go as far as to invest in a satellite dish, you make the most of it. All the indications are that listenership to cable and satellite radio in the countries where it exists heavily are very encouraging indeed. In Britain of course we’re not quite there yet.

Q: What is the rationale for entering that market? A: We know we’re getting a lot of new satellite listeners in Britain so we have, at least, the beginnings of a daytime service in Britain. It’s going to be a two-phase thing. The International service runs from 06.00 to 04.00 CET. That embraces the 208 service, so the first thing is to tell everyone in Britain who’s either cabled or on a satellite dish about reception of the 208 service. We’re doing that in October and November. Once they’ve got that they will clearly learn about the daytime programme, and can decide whether they like that or not. I happen to think it’ll be to their liking.

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**UK & Ireland**

**Spectrum Sells IBA Legal Dispute**

London multi-ethnic station Spectrum Radio has settled its legal dispute with the independ-ent Broadcasting Authority (IBA) over the station's AM wavelength. The frequency was occupied by pirate station Radio Caroline and licensed Spectrum, launched by more than three years. Although the IBA gave Spe-crum a second AM frequency, Spectrum had sought compensation from the IBA for the cost of the new publicity material and for the loss of advertising caused by the delayed launch. The IBA says the matter “has been settled satisfactorily to both parties”. Spectrum will continue to broadcast on both frequencies “for the time being”. Caroline, which fell silent soon after Spectrum's re-launch, has recently been putting out test transmissions again on 157 KHz but is believed to be planning a switch to a new frequency. Meanwhile, Spectrum has sign-ed a £100,000 sponsorship deal with Fiat Motor Sales for a two-week “Car Fiatlive Football” programme every Sunday afternoon. The station will be carrying RAI's Italian division match commentaries.

Programme controller Keith Belcher says he is “very happy” with the deal, which is the largest to date for Spectrum Radio.

**Severn Sound Takes SuperGold**

Severn Sound, the Gloucester/Cheltenham commercial station, is taking Chiltern Radio's SuperGold service for 18 hours a day on its new AM frequency following a successful trial. The company's managing director, Keith Vickers, said: “We're delighted to be the first outside station to take SuperGold. In addition to our own breakfast and drive-time programmes, the SuperGold set-up means our listeners will still be able to hear local commercials and at any time.

There will be few changes to Severn Sound's FM programming, according to Vickers. “We've been working on a ‘same but better’ approach, aiming to deliver more music-oriented content than we can now offer.”

**Polydot Launches Dance Division**

Polydot is launching an Urban Records Division to oversee the company's dance product. Executive Director, George Doidge, a respected veterans of the dance music scene, has taken over the GM of the division, reporting directly to Polydot MD, Martin Day. Martin Day will be responsible for setting up and following through all the new developments, whether in the existing Urban label, the new Slam and Love labels and other associated labels. His team in charge of the Urban Records Division include three key acquisitions; Suzanne Jeffery and Urban A&R manager Johnny Walker.

The company’s leading label is SuperGold, which is being launched on Sunday 16 July, on a split means we no longer have a 12:00-1:00am slot. We have added a 1:00-2:00am slot and three new DJs; Suzanne Jeffery and Urban A&R manager Johnny Walker.

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French Fall On London

A French music festival, Fall For France (FFF) was due to take place in London between October 1 and 5. The event, which featured 16 acts from France, including Amina, Jimmy O'hall and Corinne & Tascadu, has been heavily promoted in the UK by BBC Radio 1 DJ John Peel, who is reportedly receiving support from UK record companies.

FFF is an independent, non-profit making association set up by Monique Lajournade from Radio 1 DJ John Peel, as well as man & Tuscadu, has been heavily promoted in the UK by BBC Radio 1 DJ John Peel, who is reportedly receiving support from UK record companies.

Radio DJ and state- broadcaster FR 3 are collaborating on a monthly series of 10 programmes focusing on the history of radio and television, entitled Les Grands, which features shows on the Beatles and the Rolling Stones, and is broadcast on Radio 1.

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The minister pointed out that he would continue his campaign for European recognition for artists and producers through a blank tape levy. To assist him in achieving this, and other protective legislation for music professionals, he announced that the first European conference on the rights of artists and producers will take place in Aix En Provence on November 8 and 9.

Meanwhile, in a similar move, Radio Monte Carlo's (RMC) VP Sautter, has also approached the CSA to appeal for FM licences in the area of Marseille. The CSA has given no indication as to how quickly a decision will be made on the allocation of new FM frequencies in the regions.

French retail giant FNAC has managed to meet, and even exceed, the expected amount of revenue from its distribution and transaction activities. Included in the merger are Wune Music Distribution, which has a distribution record company established in 10 years ago, the label IE, the radio station RTL 1 and all of Justine, including its distribution arm, production and distribution activities as a 'commando actions' Lang highlighted this year's New Music Seminar in New York as being a major success for the promotion of national product. Lang also announced the date for the official opening of the French Music Office in New York, on Monday 13th October, and said that this, and the creation of the foundation for international music creation (FCM), the new foundation of French musicians in the US.

The French minister of culture, Jack Lang, under the auspices of a new launch of Fall For France, last Monday (see separate story), to reinforce his country's position in the midst of the OMNI music-language movement abroad. Describing his government's campaign, carried out in collaboration with the backing of the French record industry, as a series of "commando actions" Lang highlighted this year's New Music Seminar in New York as being a major success for the promotion of national product.

The line-up of artists has been finalised for the televised gala marking the Dutch record industry's autumn promotion event, "10 Days Of Records" (Vierteentien). This year's campaign runs from October 3-13, with the three-and-a-half hour gala, scheduled to transmit nationally by broadcasters KRO and VARA over three evenings. Tuesday October 2, Saturday October 7, and Tuesday October 9.

The new structure, as yet unseen, will be managed by Laurent Toulle, formerly MD of WMD. Francis Kerktian, MD of Justine, has left the company.

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Radio Italia Solo Scores Ratings
Increase With Italian Music Policy

Radio Italia Solo Musica Italiana's Alberto Raffa

The 40th issue of Norway's most successful music-cassette compilation, 'Radio Phonogram's most

The compilation, which features 16 tracks with radio-style links by freelance DJ Steinar Fjeld, sells about 60,000 units per issue and is a hit at outlets such as news stands, kiosks and petrol stations. For many years older listeners have listened to the cassette magazine as the principal challenger to the

Millecanali I thought there would be a large audience. Because it is very different from the old P3, a lot of people have said they are dissatisfied with it, but we hope to gradually make them understand that they are now being catered for by the other station.

The survey also showed a total of 75 LP tracks and 100 artists, and each release is supported by

One new morning show, based on the US formula, has been launched and is hosted by Los 40 star DJ Jose Antonio Abellan.

ONCE Plans Radio Expansion

Spanish charity ONCE has plans to buy more stations, and hopes to have at least one in each region of Spain. "We have an announcement to make, that the Cadena Rato network, which was purchased earlier this year for 500 million pesetas (US$ 3 million), will be merged with the foundation's other network, America Latina." Both will be managed by UNIRadio network general co-ordinator Jorge Pinedo, who says UNIRadio has done well, finding its young audience. Because it is very different from the old P3, a lot of people have said they are dissatisfied with it, but we hope to gradually make them understand that they are now being catered for by the other station.

The survey also showed a total average daily listening time to all stations at 3 hours 36 minutes. 695 listeners were carried out by Telephone.

Carlo Garrido has been appointed programme co-ordinator at state-run RNE 3. He formerly held the same post at the mixed format RNE 4 and its Madrid rock station Canal Pop. Garrido says he wants to make RNE "a 24-hour rock station, very similar to Canal Pop".

Garrido Joins RNE 3

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Phonogram Records has teamed up with the monthly broadcast magazine Millecanali for a project aimed at offering local radio stations something new. The magazine has published information about a new single, 'Underground Train', by the group Cap Ferrat. It also explains how stations can receive a free, pre-recorded interview with the group, plus information on the making of the cassette personalized.

Radio Comunidade's radio promotions manager says: "It is quite surprising how many were interested in an exercise like this or maybe we were wrong."

Garrido does not rule out the possibility of similar initiatives in the future.
Mory Kante's new LP Touma was released by Barclay/Polystar in France on October 1, and will be out in the rest of Europe later in the month. The European marketing campaign aims to consolidate the success of Kante's 1987 album Akwaba Beach, which sold more than one million units and yielded the hit single Yeke Yeke. Yeke Yeke topped the charts in seven European countries and made the #1 spot in the UK singles chart. The new album was released in France three weeks later, went gold with 50,000 copies sold, and made the national top 20. The single "Bankiero" lopped the charts in seven Euro- pean countries and made the #1 spot in the European Airplay Top 50, peaking at #5 and selling 150,000 copies. It also enjoyed some success on the Continent, including a #1 spot on the Dutch Tip Parade.

Earlier this summer, their hit single "Yeke Yeke" was released in August and reached #15 in the UK singles chart. The current single, "Then", released in September, has been slow to pick up on European radio. Already, airplay in the UK is 32 weeks, selling 150,000 copies. It has also enjoyed some success on the Continent, including a #1 spot on the Dutch Tip Parade.

Mory Kante originally came from Guinea in Africa and Yeke Yeke has been described as the "world's first Afro house smash". The single "Yeke Yeke" is the biggest European hit of the year so far. The song was written by Chris White and produced by Mory Kante and Paul Simon. The single was voted as the most popular single of the year by readers of The Independent newspaper. The song has been licensed to over 100 TV shows and films worldwide, and has sold over one million copies in Europe alone. The song was also nominated for a Grammy Award in 1987.

The Charlatans have been confirmed to play at the Music & Media / Chartburn media week, which is being held in Cannes on October 6, 1990. The Charlatans will be performing at the Music & Media / Chartburn media week, which is being held in Cannes on October 6, 1990. The Charlatans will be performing at the Music & Media / Chartburn media week, which is being held in Cannes on October 6, 1990.
### Playlist Report: The Most Played Records in Europe

#### United Kingdom

Most played records compiled on the BBC stations and the major independent. Compiled by Media Control, Baden-Baden.

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<td>Tom's Dinner (DFA Not Suzanne Vega AMH (London Music))</td>
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<td>I've Been Thinking About You</td>
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<td>Praying For Time</td>
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<td>Suicide Blonde (NOS Milan)</td>
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<td>Vision Of Love</td>
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<td>Close To You</td>
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<td>Release Me</td>
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<td>Go To Sleep (The Black C69 (2LP) (SpaarnAPM, Avalon, Lado))</td>
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#### Germany

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

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Most played records compiled from Rai Sciroco Out.

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Most played records compiled on the national stations Radio 2 and Radio 3 as compiled by Stichting Nederlandse Top 30, Radio 2 and Radio 3 as compiled by Media Control, Baden-Baden.

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#### Spain

The 20 best played songs in Spain from Canciones Principales, covering the major Spanish stations.

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<td>I've Got You Under My Skin</td>
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<tr>
<td>Black Cat</td>
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<tr>
<td>Ich Hab' Getrautem You Dir</td>
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<tr>
<td>Club At The End Of The Street</td>
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</tbody>
</table>

#### Finland

Most played records on 25 premiere stations as compiled by Discopapille Tampera.

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Original Label</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joanne Bily - To Be A Farmer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DNA feat. Suzanne Vega - Today</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Groove Is In The Heart</td>
<td></td>
<td></td>
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<tr>
<td>It Must Have Been Love</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kingston Town</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What's A Woman</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>U Can't Touch This</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>The King Of Wishful Thinking</td>
<td></td>
<td></td>
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<tr>
<td>Black Velvet</td>
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<td></td>
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<tr>
<td>The Space Jungle</td>
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<tr>
<td>I've Got You Under My Skin</td>
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<td>Ich Hab' Getrautem You Dir</td>
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<td>Club At The End Of The Street</td>
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<tr>
<td>Nah Nah Nah</td>
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**Additional Information**

- **AMSTERDAM 31.20.669.1961**
- **MUSIC & MEDIA**
- **European Top 50**
- **Music & Airplay Media**
- **VIVA Angelo Remondi**

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**Note:** The image contains a list of songs with titles, artists, and other details, along with a chart titled "The Most Played Records in Europe." The chart includes entries from various countries such as the United Kingdom, Germany, Austria, Switzerland, Italy, Holland, Spain, and Finland. Each entry provides information about the artist, title, and label, as well as the publisher. The chart is part of a larger document that includes various sections on music and media.
<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>COUNTRY</th>
<th>LABELS</th>
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</thead>
<tbody>
<tr>
<td>69</td>
<td>The Neritig HilaCars</td>
<td>Hitting Home, A Good Time Way</td>
<td>United Kingdom</td>
<td>Polydor</td>
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<tr>
<td>70</td>
<td>Dacia Dallia</td>
<td>Dace</td>
<td>France</td>
<td>EMI France</td>
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<tr>
<td>71</td>
<td>Luciano Parvez</td>
<td>Luciano</td>
<td>Italy</td>
<td>EMI Italy</td>
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<tr>
<td>72</td>
<td>Ten tons Moon</td>
<td>On Dem Kneeling In Spite of Me</td>
<td>United Kingdom</td>
<td>EMI</td>
</tr>
<tr>
<td>73</td>
<td>Ton See</td>
<td>Tones And Moods</td>
<td>United Kingdom</td>
<td>EMI</td>
</tr>
<tr>
<td>74</td>
<td>Visions</td>
<td>Variations</td>
<td>United Kingdom</td>
<td>EMI</td>
</tr>
<tr>
<td>75</td>
<td>The Great Cheek</td>
<td>Cecelia</td>
<td>United Kingdom</td>
<td>EMI</td>
</tr>
</tbody>
</table>

Ann Carberge
The Crowd (P/NW Records/Sweden)
Contact: John Cloud
tel: 46-76 743456/76 43 0060
A nice, melodic pop song by this Swedish sing-
er, who is already receiving heavy airplay in his
native country. The song has a pleasant 60s feel
due to the ringing acoustic guitars and the sweet
voice of Carberge. Co-written, co-pro-
duced and featuring Mary Wilson Piper of
The Church, taken from the album Hidden
Pleasure. Licence available outside Scandinavia.

Edin Adahil
Falling (Carlo Records/Sweden)
Contact: Carl Cederciofndtel: 46-83 946604/89 43 0064
The Swedish answer to Wet Wet Wet. They have
been working on their sound for 10 years; a
sound that can be best described as blue-eyed
soul. This ballad is taken from their sixth
album Into My Soul. Licence available outside
Sweden.

Ren Ren
Hey Fils (Disque France/UK)
Contact: Anne Mammel
tel: 41-62509000/41526090
Ren Ren is a French duo who produce music
which, by frequently using steel guitar and banjo,
sounds quite like French C&W. Taken
from the album Dernier Rêve which features
some nice mid-tempo songs. Licence
available outside France.

Guarions
Rambalilo (Trema/France)
Contact: Jean Yves Vaud
Tel: 41-6258394/41-8881037
A well-sung ballad sporting a very catchy
chorus. It is taken from their self-titled album,
which proves this French foursome are capable
of producing some memorable melodies. Sub-
published and licence available outside France.

Peter & The Test Tube Babies
The Harder I Try (SPY/Germany)
Contact: Thomas Beeo	
tel: 41-6258394/41-8881037
A good club record by this band hailing from
the south of England. An insistent house -beat,
which this song is taken, has been given the
proper, energetic production that fits the
genre. Publishing and licence available outside
Switzerland.

<table>
<thead>
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<th>No.</th>
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<th>TITLE</th>
<th>COUNTRY</th>
<th>LABELS</th>
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<td>Widek Herktamb</td>
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<td>Purple Heart</td>
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<td>51</td>
<td>The Carpenter</td>
<td>Only Yesterday - Crested Mdm 410</td>
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<td>52</td>
<td>Technorock</td>
<td>Pump Up The Jam</td>
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<td>53</td>
<td>Faith No More</td>
<td>The Real Thing</td>
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<td>Beach Boys</td>
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<td>Pixies</td>
<td>Bossanova</td>
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<td>World Chaos</td>
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<td>57</td>
<td>Living Colour</td>
<td>Summer</td>
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<td>58</td>
<td>Midnight Oil</td>
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<td>Talk Talk</td>
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<tr>
<td>63</td>
<td>Norah Jones</td>
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<td>75</td>
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<td>79</td>
<td>12 Days Not Were What We Had On Our</td>
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<td>United Kingdom</td>
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<tr>
<td>80</td>
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<td>81</td>
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<td>82</td>
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<td>83</td>
<td>Charles B. Lewis</td>
<td>The Very Box Of /Valmara</td>
<td>United Kingdom</td>
<td>EMI</td>
</tr>
</tbody>
</table>

Records mentioned on this page by promising acts which have potential for breaking into the pan
European market. The selection is done by the editorial team of Music & Media. Radio & TV programmers
publishing the material mentioned here should be aware that not all records are necessarily available in
every territory. International A&R managers and music publishers on the look out for new stars should
contact the associated publishers before making advance purchases. Contact us to find out more.

One of the UK's most sought after records.
ME MUSIC

MacGowan croons with a drunk-
ness In Siam - WEA
from the Red, Hot & Blue Aids
charts rapidly.

heavy airplay.

So Close - Attalla* 
Neneh Cherry

Daryl Hall & John Oates

It’s a new life with MacGowan’s husky
vocals, Ed Statiusen’s (Théking Heads, Mick Jagger) produced.

Herbert Gronenverk
The Buns

An album full of well-crafted songs that should be an asset to
European rock programmers, notably in the Benelux, GAS and
Scandinavian countries. The passion
vocates, the stick guitars and
and keyboard riffs, combine into
a highly commercial album. Try
Hard, Ig We Will, Friend-
and the halted Mane.

The Vaughan Brothers
Styley - Epe

With brother Jimmie joining on
guitar, Steve Ray Vaughan gives
us a tremendous last offering of his
unique talents. Including
Nile Rodgers’ vivid and
classical production, the results are not
only instantly attractive, the
grow with each play. Do
not miss Hard To Be, Good Tem-
and the Telephone Song and Long Way
From Home.

Matthews Reich
Rein - Najer

An epic rock album by this up
and coming German artist. The album,
Cleverly produced, the rock
sounds like it was recorded in a
cathedral; none of the rock
and country-chests seem to
have been left unused. With
its Vivian Stansen’s trumpet
and rock LP is sure to get the
lives of the whole country
includes the massive hit Fer-
damnit, I Lie! Dirt.

AC/DC
From the Red - Edge - A

The band’s first LP in two
years - and their first for AC/DC -
to showcase to the group’s
 knack for writing snappy hard
rock songs with well-greened
choruses. No lack of good
tracks here - rock programmers
will be impressed. AC/DC
are the cream of the WEA
FM, Jazz FM and Melody Radio
in the UK.

The Replacements

Stylus Music

Malcolm McLaren, general mar-
ting director of Stylus Music in
the UK: “Business has become
so competitive for record companies
that typically inescapable
commercial pop single - featur-
ing airplay is a purely commercial
product, but with adjusted track
listings, but we believe it is an advertising
medium for album promotions.

Dino Records

Canadian company Dino Records
started European operations five
years ago and the age groups that
we have been targeting are 16-24
year-olds for the dance music
market, and 16-35 for the
metal concepts. Radio is effective
as an oral reminder of what the
listener has seen advertised on TV.

Therefore we would not use
on its own, it augments the TV
promotion!”

EVA

EVA is Holland’s a joint venture
between EMI, Virgin and Arista
BMG, and handles TV advertis-
ings for some of those compa-
nies. EVA office manager
Carla van Tetseling: “Occa-
sionally we do work for
from other sources, like Friends
Records, the Dutch independent
company, but the focus is on
niches where we can really
buy a wanting album.

Stylus has also sold more
than 300,000 units of Right Stuff,
A 2, a dance compilation featur-
ing 20 hits and lesser known club
tracks.

Stylus does network TV
advertising on all its releases.”

We spend £1,000 on
national advertising and bet-
ween 6-10% of the total budget
budget goes to radio promotion, which
usually takes the form of short
bump campaigns. To date, most of
our radio advertising was done
with Capital and Capital Gold,
Mellow and melodic material

The Obvious Child - Warner Brothers

The Obvious Child is a
highly commercial album. ‘By
us a tremendous last offering of
their talents.

A cross between Kate Bush and
the Replacements

EVA

Steve． Ray Vaughan

Problem with Business

Warrant

The Toros Fly By

Massive, hard-hitting and hook
heavy are the words regularly
used to describe this young
rock band. Fun-loving party rock.

The Jeff Healy Band

Wishful Gazelle

Irish hard rocker Jeff Healy
is a talent to watch.

A cross between the Clinic
and Pop and the ballad Marie.

The Obvious Child is a
highly commercial album. ‘By
us a tremendous last offering of
their talents.
Joint Promotion - The French Experience

Radio ads are fast becoming an integral part of a promotion scheme. For a new release and joint promotions are becoming increasingly popular in the music industry. The scale of this activity is illustrated in the following results from the recent promotion of the record company, "Les Ribes 2".

Sales of the compilation have been tremendous, and the record company has already released a second edition. The success of this promotion has encouraged the record company to consider promoting future releases in a similar manner. The record company is also considering the possibility of entering into a joint venture with a television network to produce a weekly music show. This show would feature the latest releases and provide an additional marketing opportunity for the record company.

The success of the promotion has also encouraged the record company to consider entering into joint ventures with other companies. The record company is in discussions with a leading Record Company about the possibility of producing a joint compilation album. This album would feature tracks from both companies and would provide each company with additional exposure.

In conclusion, the success of the promotion has encouraged the record company to consider entering into joint ventures with other companies. This will provide additional opportunities for the record company and will ensure continued success in the future.
French filmmaker Jean-Jacques Beineix is to be producer of a new video distribution company Nouvelle Mesurage Video (NMV), with former WEFA France international marketing director Pierre Paul Cornet as general manager. The firm is backed by Canal-Plus Video, a subsidiary of the pay-TV company Canalis, and production company RentAMLF, and Videoarp and CCC, both groups of independent film and video-production companies. NMV plans to offer distribution to all filmmakers, not just its own members, according to Rent AMLF Director Marc Bonnin. "It's a situation similar to the record industry where all the distribution is handled by five majors!"

Reports BBC's World at War 2 Berlin special, 'The Wall', is being rushed-released on video in a number of territories. In Germany itself, the tape is already available through PolyGram Video, whilst it was due to reach UK shops on September 24, on the Channel 5 label.

PolyGram Video in Germany has also entered into a co-operative agreement with PolyGram to "awards" a market video production company Polystar. The first joint project is a re-release of the Police video collection "Every Breath You Take", re-titled 'Their Greatest Hits', in September, to be followed by 'The Very Best Of Eton John'. Both will be marketed in Polystar's consumer and trade campaigns for their accompanying records, CD and MCs, constituting the most thorough exploitation of Polygram's video yet carried out in Germany. PolyGram Video MD Swenker Gtuellartz: "Marketing is the key to all levels. Not only do we need co-operative ads to help inform consumers of the selection of music videos available, we must also overcome dealer resistance to stocking videos, through reasonable pricing, packaging and presentation."

Channel 5 has launched a new mid-price label, Spectrum, which it claims is the UK's first. Music titles already available at £1.99 retail include 'Bon Jovi - Breakout', 'Wet Wet Wet - Face To Face', 'Queen - Who Wants To Live Forever - QO - End Of The Road '84', 'INXS - The Swing And Other Songs', 'Bananarama - The Greatest Hits Collection', 'Level 42 - Family Of Evil', 'Janet Jackson - Control', 'The Video Part 2', and 'Joan Armatrading - Fertile Ground'.

The German video industry shrank in 1989, according to the German Video Federation (DVF) sales were down to DM 456.3 million (approx. US$ 292 millions), from DM 530 million, and that of record sales was down from DM 1.25 to 1.1 million, with both rental and sell-through sectors hit. Although VCR penetration rose from 68% to 74%, but because product is never exactly comparable, but I think a current live concert will tend to sell more than a compilation!"

Michel is cautiously optimistic; too. "We haven't had enough experience yet to be sure, but the signs are that while clips may sell, they can rot as a result of the wrong medium or at the wrong time. None of the hits, but still over 5 million units or sales since the last one of that, with a big event we like to be."

"If you have a networked arrangement with Radio Z in Zurich and Radio Extra Bern. Good. We send our sound over, even across a border to try to find it."

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"We have a networking arrange
Now that we've entered the '90s just where is Radio headed?
How local is local radio? With INR arriving, what about the BBC?
Where does FM set a pattern for the development of generic radio rather than community? And is there enough ad revenue for everyone? Radio '90 is the conference that asks the questions and provides the answers.

Speakers like Michael Parkinson, Lord Chalfont and Richard Findlay introduce the key issues facing broadcasters and arrive with the aroma of celebrities. Broadcasting Bill, James Gordon asks whenever and where we're going. It is a good time to listen to Radio? Hywel Jones has some answers.

Thursday 2 November 1990

10.00 Chairman's Introduction: Michael Parkinson

"The Broad And Narrow View"

11.15 Are listeners in trouble? Are multichannel working, now that we have so many? And what's being done to find the money of retransmitting and positioning radio? Nigel Walmey, Richard Eady and Jerry Platt give their views.

"Different advertisers show case mixes which provide fascinating insights on how to create success on radio. Chris Wilks takes you on a round-the-world trip of the best ads on radio.

Radio '90 has all this and a lot more besides.

So why not spend a couple of days at the conference to take a close-up look at the medium and get yourself right up to date on exactly what is happening in Radio - and beyond in 1990?"
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RADIO VEST  Stavanger
16.1 Roger Ottesen  Prod/0J
Steiner Field  Prod.

Water.
John Farnham- That, Freedom
Cande
Aswad. Next To You
Matchstick Sun. And Rather Go
Hall g Oates -So Close
De Ulm- Be/Hai
Adolphson 8, Falk- Pa jakt
Matchstick Siln
INKS. Sukide Blonde
Caron
Janet jackson.Black Cat
Thinkman. Hard Hat Zone
Was Not Was. How The Heart
Luba. Little Salvation
Shalamar- Come Together

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Suspicious Minds. Believe Me
Waurboys LP
Gary Moore. Still Got The
Bob Dylan LP
Maria McKee- Show Me Heaven
Iggy Pop- Cany
London Beat- I've Been
Charles D Lewis. Sou Dance
AHa, Crying In The Rain
ylan- Unbelievable
ates- So Close

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Personal

I think that Billy Joe's latest single is too rough and too rocky to fit any conventional format. It is an excellent track and we play it at full because we don't have a narrow format and because we cover his Hanover concert. Robert Cray's 'mainstream blues', on the other hand, can feature on everybody's playlist. The latest Los Lobos album is a gem, a superb mixture of styles with fine vocals and melody, one of their best albums. The latest Los Lobos album is most suited for airplay in the next weeks before publics.