Mainland Artists Increase Chart Share

British talent appeared to relax its grip on European charts in 1990, accounting for 17 of the 49 acts who made the year's top 50 albums. This 35% share compares with 48% in 1989, when the 46 acts responsible for the top 50 albums included 22 from the UK.

Twelve US acts were among 1990’s album hitmakers, grabbing the same 24% share as in the previous two years. Talent from Germany and Belgium made a stronger showing than in 1989 or 1988, while the percentage of successful album acts from France held steady.

The year’s top albums (full ranking, page 38) are extrapolated from the M&M European Top 100 Albums chart for the 12 months from November 25 1989 to November 24 1990.

The weekly pan-European chart is compiled using national sales reports and best-selling information from the UK, France, the G.A.S. markets, Italy, Spain, Portugal, Holland, Belgium, Greece, Ireland and the Scandinavian territories.

The British contingent in the

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<th>Hitmakers By Nation</th>
<th>1990</th>
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<td>UK</td>
<td>17</td>
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M&M Debuts EHR Chart

M&M this week launches the first European Hit Radio (EHR) singles chart based on airplay at nearly 100 of the most influential contemporary music stations across Europe. Statistics include the Top 25, Chartbounds, a quantitative Tracking Report, New Add and “A" Rotation Leaders.

Countries participating include Austria, Belgium, Denmark, France, Germany, Holland, Ireland, Italy, Norway, Spain, Sweden, Switzerland, and the UK.

M&M’s new positioning underscoring this magazine’s commitment to helping radio broadcasters and music community with the industry’s most comprehensive and accurate coverage each week.

M&M’s new positioning statement, “Europe's Music Radio Newsweekly”, underscores this magazine’s commitment to helping radio broadcasters and music business professionals better communicate with each other.

The first and most visible difference is M&M’s new design and layout. By popular demand, M&M has enlarged its format and converted to desktop publishing. Stories will be easier to read, photos reproduced more clearly and with sharper contrast, and deadlines are extended without delaying delivery, giving M&M the opportunity to report late-breaking developments.

On the editorial side, M&M is pleased to offer the new (continues on page 54)
1990
A NEW MARKETING ATTITUDE

DAVID BOWIE
PLATINUM AUSTRALIA NEW ZEALAND
GOLD SINGAPORE

MC HAMMER
PLATINUM NEW ZEALAND MALAYSIA
SINGAPORE MEXICO
GOLD AUSTRALIA CHILE INDONESIA
MEXICO JAPAN PHILIPPINES TAIWAN
AFRICA KOREA

HEART
GOLD AUSTRALIA JAPAN
NEW ZEALAND SINGAPORE

BILLY IDOL
GOLD AUSTRALIA NEW ZEALAND
SINGAPORE

RICHARD MARX
PLATINUM SINGAPORE*** MALAYSIA***
AUSTRALIA** TAIWAN NEW ZEALAND HONG
KOREA INDONESIA
GOLD MEXICO CHILE PHILIPPINES AFRICA

SINEAD O'CONNOR
PLATINUM SINGAPORE** AUSTRALIA CHILE
NEW ZEALAND
GOLD BRAZIL HONG KONG MALAYSIA
INDONESIA MEXICO KOREA TAIWAN

POISON
PLATINUM AUSTRALIA
GOLD NEW ZEALAND CHILE
SINGAPORE INDONESIA
MEXICO KOREA

PRETTY WOMAN
(S'Track)
PLATINUM SINGAPORE****
AUSTRALIA*** MALAYSIA** KOREA**
NEW ZEALAND PHILIPPINES TAIWAN
HONG KONG KOREA**
GOLD INDONESIA MEXICO JAPAN
AFRICA

ROXETTE
PLATINUM AUSTRALIA*** CHILE**
SINGAPORE** AFRICA***
PHILIPPINES NEW ZEALAND
MEXICO MALAYSIA KOREA
GOLD ARGENTINA INDONESIA
TAIWAN

TEENAGE MUTANT NINJA TURTLES
(S'Track)
GOLD AUSTRALIA MEXICO

TINA TURNER
PLATINUM SINGAPORE** AFRICA**
GOLD BRAZIL MALAYSIA

WILSON PHILLIPS
PLATINUM SINGAPORE AUSTRALIA AFRICA
GOLD TAIWAN INDONESIA NEW ZEALAND
MALAYSIA KOREA

** DOUBLE PLATINUM*** TRIPLE PLATINUM **** QUADRUPLE PLATINUM
1991
A NEW BUSINESS FORCE

ROBERT PALMER
PET SHOP BOYS
QUEEN
QUEENSRYCHE
QUIREBOYS
RED HOT & BLUE
CLIFF RICHARD
ROCKY V (S'TRACK)
BOB SEGER
SLAUGHTER
VANILLA ICE
VIXEN
**BMG Campaign Tests**

**MTV's Purple Power**

by Hugh Fielder

Do commercials on MTV help sell records? BMG International hopes to find out with its week-long advertising campaign for the current RCA album by Deep Purple, *Slaves And Masters*.

The 30-second spot was due to air on the channel last week (Dec.8-15) across 70 slots specifically targeted at viewers of "Headbanger's Ball", "MTV At Night" and "MTV's Purple Power".

Ch-ch-changes For Bowie

David Bowie isn't dancing with EMI anymore. His seven-year global deal with the label is over, although EMI Records UK retains rights to his '70s album catalogue for the world outside North America.

The parting is said to be "entirely amicable." Bowie is expected to land a new contract soon, which could include a new (already-complete) *Tin Machine* album. He is planning to record a new solo release this summer.

Bowie made four albums during his EMI association. The biggest was *Let's Dance*, which sold approximately 6 million worldwide. Subsequent releases have each reportedly topped the million mark.

The campaign was agreed after a presentation to BMG International by MTV's programming and acquisitions head Brian Monthly and pan-European account director Ian Colbert. In addition to promoting the *Slaves And Masters* album, the label hopes it will raise awareness of the band for their two-month European tour, starting in January.

As part of revamping the magazine's new design and direction, Music & Media management has completed the restructuring of its editorial team.

New appointments include: editor-in-chief Jeff Green, managing editor Steve Wonsiewicz, sub-editor Karen Seeings, staff reporter Paul Andrews, and station reports co-ordinator Peter Bartlema.

Music & Media Sets New Editorial Team

Your Next M&M

Due to the Christmas and New Year holidays, Music & Media will take a two-week publishing hiatus, resuming with the first 1991 issue dated January 12 (available January 8). M&M's editorial and sales offices will be open during regular business hours except for December 25-26 and January 1.

**SEASONS GREETINGS FROM M&M** - The editorial team at Music & Media wishes you a very happy and safe holiday season! From left (back row): managing editor Adam White, editorial assistant Claire Heffernan, features co-ordinator Robin Pascoe, staff reporter Paul Andrews, and managing editor Steve Wonsiewicz. Front row, l-r: charts editor Mark Sprower, staff reporter Howard Shannon, editor-in-chief Jeff Green, sub-editor Karen Seeings, and chart processor Paul Cairo.
Programmers Debate The Brits: 'Not Enough' New Talent

by Hugh Fielder

The Brits Awards are not giving enough recognition to new trends on the UK music scene, independent radio programmers assert.

The nominations for the 1991 honours were announced on December 10 by Jonathan King live on BBC Radio 1's Simon Bates show. He also gave details of a Great British Music Weekend concert in London next month, which will be filmed and shown at the Brits awards presentation on February 10.

But while UK newspapers seized on the absence of New Kids On The Block, Kylie Minogue and Jason Donovan from the contenders, radio programmers are more concerned that emerging British talent is not being acknowledged.

Capital Radio programme director Richard Park says the nominations reflect the state of the industry. 'It's been a non-vintage year. I wouldn't expect to find The Farm in there, because the awards are supposed to represent the bastion of the British record industry. The trouble with trying to recognise anything that's left-field is that all too often it stays that way.'

"Jonathan King is doing a good job trying to bring some consistence to the awards and he should be allowed more time to build this up."

BMRB head of music Robin Valk says, "The problem is the record industry is so self-serving that any event it stages is likely to be seen as that. As a showcase for the industry, it's fine, but it's open to manipulation. And it's foolish to pretend the industry speaks with one voice. They are all trying to sell vast quantities of records.

He continues, "There needs to be some recognition of the changing patterns of music rather than just the personalities. I'd like to see a Label Of The Year award to acknowledge the part played by the smaller independent companies."

Kenny James, head of music at Red Rose FM, says the awards are too pop-based. "There's no room for anything left-field. With singles sales falling, the industry should be looking to support anything new."

Tim Blackmore, programme director at syndicators Unique Broadcasting, comments that the Brits haven't yet established an identity. "The difficulty is deciding what exactly they're trying to recognise. There is still a lot of confusion over them. I'm surprised by the omission of New Kids On The Block. I'd like to think it was because they are more the product of the writer and producer than the others on the list, but I'm not sure."

Piccadilly Radio programme controller Mark Story was also surprised at the omission of New Kids. "They should be there if you're trying to reflect popular taste. And if you're not, then you risk getting out of touch."

"But I'm pleased to see Happy Mondays, The Stone Roses and The La's in the list which does highlight the new trend. And the Manchester contingent is well represented."

BRITS 1991 NOMINATIONS Key Categories

Best Male Artist: Phil Collins; Elton John; George Michael; Van Morrison; Robert Smith (The Cure); Jimmy Somerville.
Best Female Artist: Betty Boop; Elizabeth Fraser (Coeau Twins); Dusty Springfield; Lisa Stansfield; Caron Wheeler.
Best Group: Beautiful South; The Cure; Happy Mondays; Soul II Soul; Stone Roses; Talk Talk.
Best Album: Beautiful South/Choke; Elton John/Sleeping With The Past; George Michael/Let Me Beefd Without Prejudice Vol. 1; Van Morrison/Then Again; Prefab Sprout/Jordan: The Comeback; Lisa Stansfield/All Around The World.
Best Producer: Nellee Hooper (Soul II Soul); Sinead O'Connor; George Michael; Paul Oakenfold/Steve Osborne (Happy Mondays; The Cure); Chris Thomas (Elton John, INXS): Youth.
Best Newcomer: Betty Boop; Chariotans; Happy Mondays; The La's; Beats International.

Music & Media DECEMBER 22 1990

NEWSMAKERS

Radio
- Bruno Witek, ex-Radio Vibration in Orlean, is the new head of music at Fun Radio in Paris. He is replacing Jean-Pierre Millet who has joined MTV Europe in November as manager music programming.
- Greg Edwards has moved back to London as programme controller at WNK Radio. Edwards took over as programme controller for Sunset Radio in Manchester last summer after Mike Shaft resigned. Sunset has just appointed a new CEO, John Darch.

Music
- Bert de Ruiter has been appointed European marketing director (US repertoire) at London-based A&M Records. He will report to A&M US head of international Jay Durgan. He was European marketing manager at PolyGram. Marketing of A&M's UK signings will be handled by international director Lucie Avery, who reports to Howard Berman, MD for A&M UK.
- Pierre Satche, exploitation manager at EMI in France, has left and is replaced by Sophie Cayre.

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Artistry puts us on

Thanks to all of our artists for another great year.
Together we earned 681 Gold and Platinum Discs in 1990.

WARNER MUSIC INTERNATIONAL. A FAMILY
INR/FM "Will Be Pop," Says Wright

by Hugh Fielder

The national FM commercial radio franchise "will become a pop station in the final analysis," predicts Chrysalis Group chairman Chris Wright.

Announcing his company's 1990 financial results in London on Dec. 6, Wright said Chrysalis was interested in applying for the FM outlet but the Government's attitude over format made it very difficult.

"The Government will give it to someone who, officially, is doing something other than pop. Whoever gets it will end up putting out a pop station in the final analysis," he stated.

"In 1973 Capital Radio said it wasn't going to be a pop station and it's turned out to be a pop station. The Chrysalis Group moved into profit for the year ending 31 August 1989. But the operating profit of £1.78 million declined to £1.29 million. Turnover (see last week's issue) has announced £1.3 million (US$2.6 million) deal has just acquired Severn Sound in a £950,000 to £1.29 million. Turnover was up 16% to £4.1 million.

AIRC Extends

The current copyright agreement between the Association of Independent Radio Contractors and Phonographic Performance Ltd is being extended again because the copyright provisions in the Broadcasting Act are not effective until February.

Melody Reaches

Melody Radio is claiming a 10% reach among its target audience of over 45s ABC1s, with 72% being former BBC Radio 2 listeners. It also claims to have broken the usual pattern of IR listening by achieving a constant listening level throughout the day. 800 adults were surveyed by TNS CRAR standards.

Cliff's Day

Radio 1 will air New Year's Day a live Cliff Richard concert from Wembley Arena. Programming schedules that day also carry a one-hour documentary on the Manchester music scene, with contributions from The Happy Mondays; Inspiral Carpets, World Of Twist, The Charlatans and Northside.

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to all the artists who made

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Congratulations on a fantastic year!

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CLINT BLACK
ERIC CLAPTON
PHIL COLLINS
MORRIS DAY
EN VOGUE
GLORIA ESTEFAN
DANNY GLOVER
GO WEST
MC HAMMER
JANET JACKSON
JIMMY JAM
PAUL McCARTNEY
JONI MITCHELL
ALANNAH MYLES
NELSON
NEW KIDS ON THE BLOCK
SINEAD O'CONNOR
PAUL SHAFFER
LISA STANSFIELD
RANDY TRAVIS
WILSON PHILLIPS
YOUNG MC

We would also like to thank:
Bob Bain
Joe Davola
Paul Flattery
the
Fox Television team
FYI Productions
David Saltz
Greg Sills
Jim Yukich
and every member of the staff and crew.

Billboard extends a particular thanks to the artists' management and record labels.
A Dance Record That Will Explode Around The World

4 Weeks No. 1 in Billboard Dance Chart
No. 30 Billboard Top-100
Entered UK Chart at No. 40
Top 5 in Norway
Exploding in the Dance Clubs of Europe

Destined To Be A Smash-Hit Single Throughout Europe
POLEGRAM RESTRUCTURES

Indie Producer Lanaro Heads Phonogram A&R

by Emmanuel Legrand

Veteran French producer Mick Lanaro has surprised the French industry by joining Phonogram as production manager. He will oversee all A&R aspects of the label, including artist signing and all production developments. At the same time, Lanaro will continue to produce artists he has been involved with prior to joining the Phonogram label.

Says Lanaro, "I have been involved with Phonogram for some time, producing albums for artists like William Sheller. I was acting as consultant to Phonogram GM Paul Rene Albertini. Last June he asked me if I would like to join full-time. I said yes because I felt I could bring something to the label."

Albertini says that the arrival of Lanaro helps in the restructuring of Phonogram, Polydor and Barclay into PolyGram Disques, a new division he will spearhead. "Lanaro's A&R involvement as one of three key people, the other two are Michel de Souza in marketing and Philippe Vidalenc in promotion."

Lanaro spearheaded the comeback of Claude Nougaro, one of France's top singers from the '60s. He also produced in the summer of 1989 the one-rock network of Phonogram, Polydor and Barclay into PolyGram Disques, a new division he will become president of January 1. (M&M September 15) He details Lanaro's A&R involvement as one of three key people, the other two are Michel de Souza in marketing and Philippe Vidalenc in promotion.

Oui FM Airs From Virgin Megastore

by Jacqueline Eacott

Rock station Oui FM has started to an daily three-hour show from a specially built studio in the Paris Virgin Megastore.

Called "Maniac", the new programme airs 09.00 until noon. Last May Virgin teamed up with PolyGram in jointly funding a Ff 6 million (app. US$ 11 million) equity loan for a 34% stake in Oui FM. Both labels have a three-year option to convert this into a permanent holding.

However, Oui FM president Pierre Rainman says that contrary to French rumour "the programme is not a condition of Virgin's loan, but rather a supplementary clause depending on the size and means of the venue. Radio advertising has to be paid for like any other spot." Rainman adds that the Oui FM programme airs from Virgin's store, not Virgin's radio station. Virgin Megastore.

Canal 9 Entertains Label Investment

Canal 9 programme director Patrick Faus says he is not opposed to potential changes in the Paris-based rock station as long as they remain minority partners with no direct connection to programming.

Detailing the search for additional capital, Faus says, "We no longer work on a exchange basis with a venue. In stead, our tariff policy is variable depending on the size and means of the venue. Radio advertising has to be paid for like any other spot." Rainman says that contrary to French rumour "the programme is not a condition of Virgin's loan, but rather a supplementary clause depending on the size and means of the venue. Radio advertising has to be paid for like any other spot." Rainman adds that the Oui FM programme airs from Virgin's store, not Virgin's radio station.Virgin Megastore.
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GARY'S OWN TRIBUTE TO THE BLUES INCLUDING "OH PRETTY WOMAN", "STILL GOT THE BLUES FOR YOU" AND "TEARS" FEATURING ALBERT COLLINS.

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HATS
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ONE WORLD ONE VOICE
292 ARTISTS INCLUDING STING AND PETER GABRIEL HAVE CONTRIBUTED TO A MUSICAL "CHAIN LETTER" WHICH REFLECTS THEIR CONCERNS FOR THE FUTURE OF THE PLANET. AS SEEN ON TV ...

MIX MASTER WILLIAM ORBIT LAUNCHES DEBUT ALBUM FEATURING "FASCINATING RHYTHM".

THE HUMAN LEAGUE
ROMANTIC?
PHILIP OAKLEY AND THE LEAGUE CONTINUE THEIR HIT MAKING CAREERS CREATING A GREAT NEW ALBUM WHICH FEATURES "HEART LIKE A WHEEL" AND "SOUNDTRACK TO A GENERATION".

CHINA CRISIS
THE COLLECTION
THE VERY BEST OF CHINA CRISIS FEATURING "BLACK MAN RAY", "KING IN A CATHOLIC STYLE", "ROMANTIC", "THANKFUL THINKING", "AFRICAN AND WHITE" ... AND MANY MORE.

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BASS-O-MATIC
SET THE CONTROLS FOR THE HEART OF THE BASS MIX MASTER WILLIAM ORBIT LAUNCHES DEBUT ALBUM FEATURING "FASCINATING RHYTHM".

AMERICAN RADIO HISTORY.COM

No Virgin No Christmas
BLM And Gong Finance New Radio Network

by Paul Andrews

Bavarian private media authority BLM has pledged DM 2 million (app. US$ 1.4 million) to fund a new statewide network to replace SAT 2000, which was closed down in September. From next spring, the new station hopes to supply a sustaining service for local radio in the region, with the BLM subsidy expected to cover about 50% of its first-year costs.

Both shareholders in the original SAT 2000 are involved in the new project. Regional press consortium mbt holds 35%, while business directory publisher Neue Welle has 30%. The remaining 35% is owned by Gong Gruppe, already Bavaria's leading private radio operator with control of four local stations and interests in others, including statewide Antenne Bayern.

BLM's November 22 decision to support the launch represents a compromise solution, following its refusal to become an investor in SAT 2000. This rejection was cited by mbt and Neue Welle among their main reasons for shutting down the loss-making service (M&M, August 18).

Gong had also refused to take a stake in SAT 2000. "The conditions are better now," explains MD Helmut Markwort. "Gong has now grouped together the national advertising sales for all Bavaria's local stations into a single sales house, BLW. Previously there were different, competing chains, and some were doing very badly. The new network will be a good complement to the BLW, and safer for us because Gong will have control of the advertising. "The fact that the BLM has agreed to give us money is also a significant factor," he adds.

BLM publicity officer Monika Fendt says changing circumstances have also prompted the authority's latest move. "Before they closed it, SAT 2000's owners pressed us to go in with them, and to give DM 5.6 million every year to finance the programme. We could not do that, and wanted them to broaden the ownership, so we asked them to speak to Gong. "Now they have finally come to terms, so we are quite happy to give them some help. I think the solution we have reached is the best for all concerned. We don't yet know whether there will be any further subsidies, but we hope not to have to support the network to this extent every year."

According to Markwort, the need for a regional network to back up local stations has been obvious since SAT 2000 closed. "The local stations in Bavaria are in a bad way," he says. "They can't afford to run a full service by themselves."

He says final decisions on the nature of the service have yet to be reached, though it will offer news, features and regional information as well as music, and operate 22 hours daily. Like its predecessor, the sound will probably be CHR-oriented. Launch is not expected before March, and it has not yet been decided whether to make the service available to stations outside Bavaria.

Stations will be charged a fee, yet to be finalised, for taking the service, which as before will be distributed by satellite to subscribers. As well as statewide advertising from BLW, individual stations will also able to add their own commercials.

The BLM, says Fendt, hopes that in the long-term ad revenue alone will finance the new service so that it can be provided to stations free. However, she also points out that in order to ensure their local character is maintained, the authority restricts the daily number of hours any station may relay a networked service. "These limits vary from town to town," she explains, "depending on the size of the station and of the market itself." So, for example, Radio IN/Ingolstadt or unserRadio/Passau may relay programming for no more than 10 hours a day, and Radio Charivari/Wuerzburg for eight hours.

WORDS OF LOVE - Italian artist Paolo Conte has presented his latest CCG album 'Parole d'Amore Scritte A Macchina' to German media and retail executives at a special party in Hamburg last month, organised by Warner Music. The album is currently at no. 77 in the European Top 100 Albums. From l-r: Gerd Gebhardt, Warner Music Germany MD; Alda Dury, CSG exploitation manager; Conte; Monfred Zumkeller, Warner Music president central Europe.

IFPI Strikes Against Pirates

by Bob Lynn

Following recent successful raids in Meiningen, the German national IFPI group and the German criminal police have been very active in their attempt to curb the distribution and sale of pirate copies of music cassettes. Manufactured in Poland and sold on markets and at train stations in the five new German states by Vietnamese and Polish dealers, the MCs contain current hit repertoire ranging from folk music (Wildecker Herzbluben) and pop (Matthias Reim, Phil Collins) to hard rock (AC/DC). The illegally reproduced cassettes are sold to middlemen in Germany for DM 2 (app. US$1.20) and are sold to the unsuspecting public for DM 8 to DM 12.50.

In Rostock, the IFPI and the police raided a central warehouse confiscating 10,000 cassettes worth approximately DM 100,000 at street price. Three Polish citizens were arrested. Business documents were confiscated which revealed that the pirates' distribution area covered the entire former DDR. In Eisenhuttenstadt, very close to the Polish border, a further 9,000 cassettes with a total value of DM 45,000 were confiscated after being discovered in a local pub. Although offenders face up to five years in prison, the IFPI estimates that 70% of the music cassette market in the five new states is covered by pirated product.
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A THORN EMI Company
Polydor Honours Contribution Of Radios

by David Stansfield

PolyGram International has presented the Rete 105 network (pictured right) with a special award for its involvement in this summer's Knebworth concert and subsequent promotion of the charity event's double live album.

In addition, Polydor Italy has presented gold or platinum discs to several other stations which promoted other albums. A spokesman at the PolyGram-owned label describes 1990 as "a wonderful year for compilation albums".

The Bergamo-based RTL 102.5 Hit Radio has received a platinum award for The Police: Their Greatest Hits. Current sales figures stand at 230,000 units.

Radio Monte Carlo received a platinum record for The Very Best Of The Bee Gees, which so far has sold 350,000 units. Radio Monte Carlo is also promoting The Very Best Of Supertramp which has current sales of 150,000.

Polydor product manager Giovanni Arcovito says that the proper target audience is the first priority when it comes to involving stations in promotion. Says Arcovito, "It is not easy to find the right station because it has to be well established and have a clear format."

But he warns, "It is important for us not to be too involved with any one station. We are always looking for new broadcasters in new areas. This has been proven by our first project with the Naples-based network Radio Kiss Kiss (M&M 50)."

RDS, Italia 1 Stage "Marathon"

Rome-based network Radio Dimensione Suono teamed up with Silvio Berlusconi's Italia 1 private TV channel earlier this month to air midnight-07.00 a new show based on the marathon programme La Notte Piu Lunga.

The last time the show ran, celebrity presenter Patrizio Roversi broke the world record by broadcasting non-stop for 101 hours. Radio Dimensione Suono transmitted its own marathon at the same time with Roversi joining radio station DJ Anna Pettinelli.

Records featured during the marathon included U2's Night And Day and Madonna's Justify My Love.

Says Radio Dimensione Suono station programme director Bruno Foyer, "If the experiment is seen to have gone well, we will repeat it on a regular basis. It will be a radio talk show filmed for TV." But Foyer has one reservation, noting, "I think it could take away a little bit of the radio magic. Listeners like to imagine what goes on in a radio studio."

SPER Network<br>Airs Rock Cafe Radio Shows

"Rock Cafe", the daily music radio show syndicated by the SPER Network to 77 local stations throughout Italy, is gaining broader exposure for its sister show on RAI television with the introduction of one-minute video clips featuring artists such as Madonna, Iggy Pop and Lenny Kravitz.

The result of the extra television exposure is that the "Rock Cafe" radio series benefits, claims RAI programme director Andrea Olcese.

"There has not been a television programme which has developed from radio for over 20 years," he says. "Many of the SPER stations which receive the syndicated radio programme are now featuring it as the highlight of the afternoon's broadcasting."

Dischi Ricordi Spa
Extra 108 To Close?

by Paul Andrews

Amsterdam local station Extra 108 says it will close down December 31 because it doesn't think it is in the running for a new commercial licence.

The decision comes despite a promise from the city's local radio licence-holder, Salto, that the volunteer-run CHR station can stay on air until a new commercial service is set up some time next year.

Local commercial radio is expected to become legal in Holland on January 1, and Salto has already announced that it will reallocate one of its four "open channels" to an advertising-supported station (M&M, October 20). That frequency, 107.9MHz, is currently shared by Extra 108 (on air 09.00-21.00 daily) and Unique FM (21.00-09.00), acting as sub-contractors to Salto.

However, the organisation still has to conclude negotiations with local newspaper publishers, who under the media law currently passing through parliament will have a right to be involved in the commercial service over what form it will take. With their replacement unlikely to come on air before March, both Extra 108 and Unique have been offered a "stay of execution" by Salto.

Extra 108 board member Ferry van Beek claims the station has no interest in providing a "gap-filler" service. "Salto has decided that once it can set up a commercial station, it no longer needs us. But although they can't make it by January 1, we are not interested in renewing our contract."

"We currently pay Dfl. 7,000 (app. US$ 4,200) per quarter to Salto for access to the channel, and they expected us to continue for as long as we are on air. We wrote to them to say that under the circumstances they should be paying us from January 1, but they refused."

Van Beek now expects the station, which operates as a non-profit association funded by voluntary and corporate contributions, to fold. However, Extra 108 has submitted a business plan to Salto to operate the new commercial service.

Despite a letter-writing campaign by listeners and the efforts of a support committee including prominent figures in the Dutch broadcasting industry, such as Veronica head of radio Lex Harding and Sky Radio MD Ton Lathouwers, van Beek does not think this will succeed.

"Salto and the newspapers have ideas of their own about commercial radio in Amsterdam," he explains, "and they don't want something full of local trivia about ladies' knitting circles and MOR music."

"They say we play the same records as Radio 3 [the national public pop station] and that doesn't make us local. But music is just part of our mix, and we already have a strong connection with the people of Amsterdam and lots of local information." Recent surveys have shown that between them, Extra 108 and Unique have about a 10% audience reach in Amsterdam.

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Van Wechem adds that at least some details of the commercial station's form were expected to be decided by December 18, and revealed soon thereafter. "It will be a shame if Extra 108 goes off air, but we have others who will fill their time. The channel won't go quiet."
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THE COMPLETE SERVICE...
**SPAIN**

**Pasion MIDEM Showcase Centres On Flamenco**

by James Bourne

Six-month-old Pasion Records is to give a pan-European launch to albums from several of its most recent signings at MIDEM next month, with particular attention given to new product from Antonio Garcia Vega.

The label will also look for distribution and licensing deals at MIDEM, following a breakdown of talks with Virgin International Distribution.

Pasion founder/MD Paco Martin says the signing of Garcia Vega, former lead singer of successful '80s Spanish pop/rock band Naca, was "very expensive" and that he faced fierce competition from multinationals.

The unnamed album features British producer Nigel Walker.

Martin's other releases include a Flamenco compilation CD Flamenco Hoy, distributed by independent Nuevos Medios at MIDEM. The album showcases talents like Pato Negra, Ketama and El Pelo, artists seen by many as pushing the frontiers of Flamenco.

The Pasion MD also hopes to showcase his other flamenco and world music acts at the Cannes trade fair. Pele already has a second LP awaiting release, as does Pele's guitarist, Vicente Amigo. Amigo is scheduled to record an album with ex-Roxy Music guitarist Phil Manzanera in February.

Martin has also signed Jose Menezes, and Los Boleros Bengali, a young act who have re-interpreted Spain's Bolero music.

But Martin's most unusual signing is Shuka, an Arabic group whose first LP for Pasion, Taureg, has already been released.

**RTL International Stalled On Scandinavia Expansion**

by David Rowley

Luxembourg-based RTL's plans to launch its satellite radio service RTL International throughout Scandinavia has come to a halt following the breakdown of talks with Swedish copyright organisation Copywede (M&M 49).

RTL International MD Maurice Vass says the company failed to win a "reasonable" offer on copyright payments from Copywede after RTL negotiated the matter with all the relevant Scandinavian copyright organisations.

Says Vass: "We suggested a scale of payments based on 8% of advertising income, rising to 10% over three years. They simply told us the meeting was over because we had nothing to negotiate."

"I really do not know what the next step for us is. As an international company, we cannot do deals in excess of those we have done in other territories. I am not sure if it is the end of the line, but it is certainly looking that way."

Adds Vass, "Getting rights to broadcast in Sweden is a lynchpin for any company moving into Scandinavia. Sweden in its own right is of no particular interest to us. But Scandinavia as a whole is." He says copyright negotiations in Denmark are going well.

While Martin notes that "ethnic music is selling better every day and we are fortunate in having Flamenco", he also wants to sign pop and rock acts, following a policy he started at his former label, Twins.

Martin left Twins to found Pasion last Summer. In the six years he ran the company it became Scandinavia's most successful independent record label, launching the careers of acts like Danza Invisible and Hombres G.

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**Radio P4/AF Name Change**

Swedish broadcaster Radio P4/AF/Lund will change its name to Radio P4 from January, reflecting the station's evolution from being a student station to a general service for 15-35 year-olds. Its total survey area includes the city of Malmo.

Previously, the P4 name had only been used during the university vacation period, reverting to Radio AF during term time. "Our listeners tended to get confused by the change," explains head of music Hans Strandberg. Although it remains controlled and funded by student association Akademiska Foerentnngen and features university information, P4 claims to be one of Sweden's biggest local radio stations, broadcasting 75 hours per week. P4
Training Your Staff: Are You Giving Lip Service Or Full Service?

by Tony Grundy

From my 16 years of commercial radio experience, the only guaranteed way to get all your directors to say yes at the same time (no, this is not the secret of life) is to say, "We need to invest money in our most valuable asset - our people." (Nods all around.)

"A greater sophistication of skills will be needed to bring a fresh approach to investment and retention of senior management."

"And what we need is a structured approach to training our sales."

All is well until you take the item to the next board meeting, where you get entirely the opposite reaction as you present your proposals and its costs, er, investment. All of a sudden questions are asked like, "Can we afford the time for our managers to be away from the business?"

From there, it's all downhill. The simple truth is that training is a simple fact, we don't take responsibility. I am biased because my company specialises in the broadcasting sector, but there are many more training companies who could testify to the virtues of their business.

Perhaps it would help if we created some European standards (oh no, not another Brussels!) for sales and management training. At least when we interview potential sales managers or programme controllers we can say, "Have you Broadcast Sales training standards S1 or S2, or Management training standards M1, M2, and M3 in Broadcasting? We would not only raise the standards of management, but we would also raise the profile of the industry."

You might say, "That would never happen in my station...I would only wait two months."

The serious side to all this is that we all want Radio to take its rightful share of revenue across Europe. But when, oh, when are we going to stop making the same mistake about training for actually doing a job? At the Portugal UK IR conference last month, AIBC senior management training conference, "Across Europe new stations are being set up by, in some cases, no better than enthusiastic amateurs."

The overall picture painted is that the commercial radio industry across Europe invests tiny amounts of money in training. So what are the barriers to progressing in this area, especially when everyone seems to agree that they can benefit from training?

Also speaking at the conference, Radio/London MD Nigel Walsmsley said that it would be difficult for the UK industry to create a co-ordinated approach to training. I don't believe that we can co-ordinate radio's response, but we can individually take responsibility. I am biased because my company specialises in the broadcasting sector, but there are many more training companies who could testify to the virtues of their business.

MD: How's your Tommy doing in his role?

SD: Well, he is still bringing in some revenue, but doesn't seem to be able to handle some of the more difficult team members, and the figures are down year-to-year.

MD: He knows the targets, doesn't he?

SD: Well, yes.

MD: Send him a memo and tell him to "extract his index" and get on with it. (Nothing like a motivational talk from the boss!)

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Q: Did you have any apprehensions about joining a gold service?
A: I had no worries at all. I thought gold stations were a brilliant idea. I had heard them in the US, where they were having a lot of success. Capital's programme director Richard Park offered me the job. He very flatteringly said that on BBC Radio, I had done the best breakfast show he had ever heard and he wanted me to go back to doing the same thing. He said that on BBC Radio, I had done the best breakfast show he had ever heard and he wanted me the job. He very flatteringly

Richard Park is not like that. He seems to hear everything and is forever fine-tuning. He is a radio fanatic. I know he has got three radios in his bathroom or something, all tuned into different stations.

He does actually pull you up on things quite regularly and I think that is what every presenter needs, no matter who they are. You can't just leave a load of presenters to do exactly what they want because we are simply not the best judges of what we are doing.

Q: Do you have any say in the music you play?
A: On Sunday I have a Motown show, for which I choose all the music. But otherwise I do not have any input into that at all. But then I would not want it because I select all my favourite records they might well crop up in that next person's show.

Mind you, I have always been a great believer in the idea that no DJ should be able to choose his own music. That is the programme director's job. I have always been an advocate of formatted radio. Let DJs choose their own stuff and you will get a sound like they have on Kiss FM at the moment, which is a complete mess.

One aspect that came as a bit of a surprise to me was how short the records are. You do not have time to blink before it is time to put on another record. But I think it is an advantage because it adds to the overall pace of the presentation and we quite often do two-in-a-row, three-in-a-row, those sort of things. On FM stations, if the listener hears a record he does not like he has often stuck with it for six or seven minutes, which does not happen here.

Q: Does London itself form a big part of the station's identity?
A: Of course, very much so. But nevertheless I think if we were given the opportunity to go national we would hit the jackpot. I mean, it is not an old fashioned BBC Radio 2. I actually think we have pulled a lot of people from the older end of the Radio 1 audience, and a lot from the FM, which is fast and exciting and really pumps out the music. I do not think the people at the BBC realise how the audience is actually listening in for pacey presentation and fast music.

And some of the DJs at Radio 1 there have been there forever. I am 47 now and I certainly do not think I could be there. There comes a time when you have just got to own up to the fact that you are really not playing to the right audience anymore and step aside and move over to Radio whatever.

Q: The London radio market has changed dramatically over the past a year with the arrival of Jazz FM, Kiss, Melody and others. How do you rate the competition?
A: I am glad there are more stations but I have to say the competition at the moment is very dull. The public have more choice now, and I think that is what every presenter needs, no matter who they are. They will have to format if they want any kind of audience.

Q: As more stations open up, lack of on-air talent is generally regarded as a growing problem in the UK. Do you see a way out of this?
A: It is difficult. A lot of very good people, of course, came out of the pirate ship era but there just is not that kind of training ground anymore. But I think it will sort itself out in the next 10 years or so. A lot rests with the programme directors, who must carry a lot of responsibility for this. People can be brought on, taught proper technique. They can't be taught personality, but that is a key thing which should decide whether they are given a job on a station in the first place.

I think too some of the blame must rest with Radio 1, which seems to have gone through a stage of advocating non-personality radio. To me, with the exception of Steve Wright and one or two others, the DJs there all essentially sound the same. A lot of the younger kids breaking into radio around the country may well have modelled themselves on these dull people.

Q: How many stations, long-term, do you think could be sustained by the London market?
A: I do not see any reason why we could not have 30. Competition raises standards and it makes us more honest. I remember when I was with Radio 1, someone came in and said "we have got the first set of ratings, and you have got 16 million people listening to you". I remember thinking that was great, but that there was nothing else for people to listen to if they wanted pop music.

The difference nowadays with my show is that if we get three million listeners or whatever that is a real achievement because the audience has chosen you in preference to 17 other stations. If I am honest I do not think anybody in their right mind would look forward to competition, but once it is there, it is for the good and I personally find a competitive situation much more fun.

There should certainly be a London rock station, for example. I think there is room for virtually everybody.

Tony Blackburn

One of the first British DJs to become a national celebrity, Tony Blackburn began his career in radio with pirate stations Radio Caroline and Radio London in the early 1960s. In 1967 he was the first voice to be heard on BBC Radio 1, which he launched with the Move's Flowers in the Rain. Blackburn remained at Radio 1 for 15 years, winning national DJ popularity polls on numerous occasions. In 1982 he transferred to BBC Radio London (later GBR), where he hosted a daily soul music show, and in 1988 joined a new venture, Capital Gold, AM sister station to London's market-leading Capital FM.
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**Clouseau**

- Signed to CNR Records
- Publisher: Hans Kusters Music (HKM)
- Management: HKM
- Album releases: Hoeza (1989) and Of Zo released on October 18 this year
- Recent single releases: Heel Alleen released on September 25 and Domino (November 21)
- Recorded at Impuls (Herent, Belgium) and Red Bullet (Hilversum, Holland)
- Producer: Roland Verlooven for HKM. Engineered by Hans Nuyten and Marc Maerschak
- Tour: In 1991 the band will tour Belgium and Holland, handled by King Management
- Line-up: Koen Wauters (vocals); Tjen Bergmann (guitar); Bob Savenberg (drums); Kris Wauters (keyboards); and Karel Theys (bass)

It is not very often that Belgian or Dutch pop bands singing in their native language dominate the charts at the expense of Anglo-American acts. It happened with Dutch band Doe Maar in the period of 1981-1983 and Belgian five-piece Clouseau are to repeat this feat. Their mix of solid pop rock, subble ballads and simple, but effective lyrics has brought them many gold and platinum awards in a relatively short period of time.

Although the band was founded in 1984, first success came in 1987 with the single Brandweer, followed by Zo Zo, Alleen Met Jou and Anne. The latter achieved platinum status in Belgium (100,000 copies sold).

The follow-up, Daar Gaat Ze, is the band's biggest single hit to date as it also broke them in the Dutch market. The single was no. 2 in the Dutch Top 40 charts for six consecutive weeks.

The debut album Hoe Zo achieved multi-platinum success in Belgium (over 100,000 copies sold) while the band's recent album, Of Zo sold 200,000 units in both territories combined.

Clouseau will represent Belgium at the 1991 edition of the Eurovision Songcontest. Interestingly, the band's best-selling single to date, Anne, was nominated as the Belgian entry for the Eurovision of 1989, but failed to collect enough points in the pre-nomination rounds.

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**Barbie Bones**

- A three-track promo CD single featuring the Submarine Soul, Dog and Burgerfarking has been released, accompanied by band-produced videos for each track
- Tour: The band did a three-week tour in November with dates in Norway, Denmark and Sweden. Tour dates for Germany, Austria, Holland and Belgium are being scheduled for February 1991
- Euro releases: Brake For Nobody has been released throughout Scandinavia, GAS, the Benelux and Italy. Remaining European territories will start releasing early 1991.
- Also, the album will be out in the US (through Enigma) and Canada (Capitol)

Barbie Bones hail from Bergen, a fertile alternative rock scene in Norway. After a debut 12" single release Shake Me Hop in 1988, Barbie Bones first full album Brake For Nobody was released in spring 1990.

The music on the album features a weird mix of late 60s psychedelia, metal and punk-funk, and their work has been compared to the likes of XTC and Red Hot Chilli Peppers.

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**Kim Appleby**

Kim Appleby has returned to the music scene with the release of her self-titled solo debut album on Parlophone last month. Appleby is one half of the former duo Mel & Kim, the sound of the summer of 1986 with the song Showing Out. The two sisters went on to have other hits such as Respectable, F.L.M. and That's The Way It Is. The duo's debut album, F.L.M, reached no. 10 in the European Top 100 Albums in 1987.

by Claire Hefferman

In the midst of their success, Mel was diagnosed with cancer, and they withdrew from public life as pop singers in the summer of 1987. Sadly, Mel died in January this year. Despite Mel's illness the pair set to work writing and composing melodies on a four-track Portastudio with keyboards and a drum machine. Kim's boyfriend and former Bros member Craig Logan also helped with writing some of the music.

The album features no less than five songs written by the two sisters. It was produced by Pete Schwier and George de Angelis.

Featuring poppy and often danceable songs, the album shows Appleby in a more prominent, sensual role, although the tongue-in-cheek humour of Mel & Kim still remains. Released on CD, LP and MC, Kim Appleby features 10 tracks including Mama, with which she is expected to collect enough points in the pre-nomination rounds.

**BENELUX**

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**NORWAY**

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**SPOTLIGHT**

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**6 WEEKS NO. 1 IN THE GERMAN ALBUM CHARTS**

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AmericanRadioHistory.com
A-Ha
I Call Your Name - Warner Brothers
A mid-tempo ballad, with a majestic Simple Minds-like feel and a compelling melodic structure. Produced by Chris Neil and hit bound.

Babyface
My Kinda Girl - Epic
A bouncy remix of this Motown-like dance track. A cheerful tune, brought to life by soulful vocals and quirkily samples.

Bertignac Et Les Visiteurs
Quelque Un Pour Quelqu Un - Virgin
These French dudes know how to play the blues. A rocking track with an intriguing 60s feel and featuring a prominent slide guitar.

Beverly Craven
Woman To Woman
High-class pop, tastefully arranged and emotionally produced by Paul Samwell-Smith. Perfect for both AC and CHR formats.

Cathy Dennis
Just Another Dream - Polydor
Quality commercial dance pop. The groove stands tall while the sweet melodic page. The rhythm is a deeply just right for Dennis fresh girl-next-door vocals. Kylie in clubland.

Lisa Hunt
Fires In The Rain - Polydor
A good old-fashioned soul ballad. No tricks, no novelties, just a basic line-up of drums, bass, guitar and keyboards and a trained female singer. Very tasty.

King Bee
Must Be The Music - Toshiba/CBS
Amsterdam posse in the house with the second track of their debut album. Street-wise hip house in the Snap vein: sparsely orchestrated raps coupled with a soulful chorus.

Paul McCartney
All My Trials - Parlophone
A slow-stepping traditional, previously sung by Elvis Presley. Recorded live in Milan, but not included the live 3-CD set, Tripping The Live Fantastic. Neither Milan, but not included on the live 3-CDs sung by Elvis Presley. Recorded live in

Bleed
The Launchpad - SSR (Belgium)
More basic techno from the ever-working Belgian SSR label. Like all of their releases, this is pretty off-beat, but with its pulsating, monotonous grooves and bizarre sound effects, it will have huge impact in clubland. Contact: Lieve Momens, tel. (32) 2-640 7914; fax 2-648 8369.

Boots Next Door
This Job Ain't Done - Jep (Belgium)
Up-tempo dance pop from this Belgian trio. The sound owes much to house, although the production is rather traditional. The Boys take turns rapping, making this a fun and cheerful record. Contact: J. Keersmaekers, tel. (32) 437 788; fax: 437 262.

Brenda
I Won't Run - EWM Records (Germany)
A fascinating combination of contemporarily European pop and township jive that is both up-tempo, original and very accessible for European ears. Singer hails from South Africa. Contact: Mark Chang at Freebank, tel. (49) 40-491 0055; fax 40-491 1086.

D.J. Kool & La Mac Dee
Feel It - Blue Flame (Germany)
Ambient house from Ibiza and Germany. A fascinating combination of beats and spaced-out atmospheric sounds, spiced up with piano riffs, horny sounds and spoken-word samples, taken from radio and TV. Contact: Zrinka Dujmovic, tel. (49) 7151-544 94; fax 7151-544 25.

Rose Lauren
J'Ve Treteral Jamais - Floreusach
Very tasteful AC material by this French singer, who previously sold 1.5 million copies of the single Africa in France. An emotional album in a poppy and jazzily setting, based on the theme of love, with a leading role for Lauren's remarkable sensual voice. Contact: Alain Puglia, tel. (33) 1-4296 0200; fax: 1-4020 0529.

Singles and albums featured in New Releases are listed alphabetically. Selections include those which have achieved significant airplay within the last four weeks and those releases judged to have musical merit. Records mentioned in New Talent are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Macghiel Bakker, Rijnburgstraat 11, 1059 AT Amsterdam, Holland.
**EHR TOP 25**

1. **WHITNEY HOUSTON**/*I'm Your Baby Tonight*  
   **George Michael**/*Freedom*  
2. **ROBERT PALMER & UB40**/*I'll Be Your Baby Tonight*  
   **ROD STEWART & TINA TURNER**/*It Takes Two*  
3. **JIMMY SOMERVILLE**/*I've Been Thinking About You*  
4. **STEVE WINWOOD**/*One And Only Man*  
5. **WANDA JACKSON**/*Justify My Love*  
   **KYLIE MINogue**/*Step Back In Time*  
6. **PET SHOP BOYS**/*Being Boring*  
   **PHIL COLLINS**/*Do You Remember*  
7. **THE BEAUTIFUL SOUTH**/*A Little Time*  
   **A-HA**/*I Call Your Name*  
8. **RAY CHARLES**/*I'll Take Care Of You*  
   **JAMES Ingram**/*I Don't Have The Heart*  
9. **VAUGHAN BROTHERS**/*Tick Tock*  
   **WILSON PHILLIPS**/*Human Work Of Art*  
10. **KIM WILDE**/*World In Perfect Harmony*  
11. **RIGHTEOUS BROTHERS**/*Unchained Melody*  
12. **THE BEAUTIFUL SOUTH**/*A Little Time*  
13. **RAY CHARLES**/*I'll Take Care Of You*  
14. **JAMES Ingram**/*I Don't Have The Heart*  
15. **VAUGHAN BROTHERS**/*Tick Tock*  
16. **WILSON PHILLIPS**/*Human Work Of Art*  
17. **KIM WILDE**/*World In Perfect Harmony*  
18. **RIGHTEOUS BROTHERS**/*Unchained Melody*  
19. **THE BEAUTIFUL SOUTH**/*A Little Time*  
20. **RAY CHARLES**/*I'll Take Care Of You*  
21. **JAMES Ingram**/*I Don't Have The Heart*  
22. **VAUGHAN BROTHERS**/*Tick Tock*  
23. **WILSON PHILLIPS**/*Human Work Of Art*  
24. **KIM WILDE**/*World In Perfect Harmony*  
25. **RIGHTEOUS BROTHERS**/*Unchained Melody*  

**CHARTBOUND RECORDS**

**THE BEAUTIFUL SOUTH**/*A Little Time*  
**A-HA**/*I Call Your Name*  
**TWENTY 4 SEVEN**/*Are You Dreaming?*  
**VAUGHAN BROTHERS**/*Tick Tock*  
**WILSON PHILLIPS**/*Human Work Of Art*  
**KIM WILDE**/*World In Perfect Harmony*  
**RIGHTEOUS BROTHERS**/*Unchained Melody*  
**PHIL COLLINS**/*Do You Remember*  

**EHR TRACKING REPORT**

**Artist/Title**  
**Total**  
**A**  
**B**  
**Add**  
1. **ROBERT PALMER & UB40**/*I'll Be Your...*  
2. **GEORGE MICHAEL**/*Freedom*  
3. **ROD STEWART & TINA TURNER**/*It...*  
4. **WHITNEY HOUSTON**/*I'm Your Baby...*  
5. **JIMMY SOMERVILLE**/*I've Been Thinking About You*  
6. **WANDA JACKSON**/*Justify My Love*  
7. **KYLIE MINOGUE**/*Step Back In Time*  
8. **PET SHOP BOYS**/*Being Boring*  
9. **PHIL COLLINS**/*Do You Remember*  
10. **ELTON JOHN**/*You Gotta Love Someone*  
11. **GEORGE MICHAEL**/*Freedom*  
12. **RIGHTEOUS BROTHERS**/*Unchained Melody*  
13. **WHITNEY HOUSTON**/*I'm Your Baby...*  
14. **JIMMY SOMERVILLE**/*I've Been Thinking About You*  
15. **MADONNA**/*Justify My Love*  
16. **JIMMY SOMERVILLE**/*I've Been Thinking About You*  
17. **JIMMY SOMERVILLE**/*I've Been Thinking About You*  
18. **WANDA JACKSON**/*Justify My Love*  
19. **KYLIE MINOGUE**/*Step Back In Time*  
20. **ROBERT PALMER & UB40**/*I'll Be Your Baby Tonight*  
21. **THE BEAUTIFUL SOUTH**/*A Little Time*  
22. **RAY CHARLES**/*I'll Take Care Of You*  
23. **JAMES Ingram**/*I Don't Have The Heart*  
24. **VAUGHAN BROTHERS**/*Tick Tock*  
25. **WILSON PHILLIPS**/*Human Work Of Art*  

**EHR REPORTERS**

The following stations are weekly contributors to Music & Media's European Hit radio chart. The reporting deadlines are 11:00 CEST on Saturdays.

**MC HAMMER/Pray**  
**GEORGE MICHAEL/Freedom**  
**JIMMY SOMERVILLE/To Love Somebody**  
**WANDA JACKSON/Justify My Love**  

The EHR "A" Rotation Leaders are those songs which have the highest number of rotations placing them in "A" or heavy rotation during the week. Rotation definitions are set by the individual stations. In the case of a tie, songs are listed alphabetically by artist.

**EHR "A" ROTATION LEADERS**

1. **WHITNEY HOUSTON**/*I'm Your Baby Tonight*  
2. **ROBERT PALMER & UB40**/*I'll Be Your Baby Tonight*  
3. **MADONNA**/*Justify My Love*  
4. **ROD STEWART & TINA TURNER**/*It Takes Two*  

The EHR "A" Rotation Leaders are those songs which have the highest number of rotations placing them in "A" or heavy rotation during the week. Rotation definitions are set by the individual stations. In the case of a tie, songs are listed alphabetically by artist.
Market leaders in Europe
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Thousands of chart positions, from Greece to Norway, are processed every week to create a concise, definitive overview of the music that Europe, as a whole, is listening to. Through radio, TV and press, the Eurochart Hot 100 already informs and entertains millions of people around the world!

The Eurochart Hot 100 is compiled by BP. Communications BV under the auspices of Music & Media, the pan-European trade magazine for the music and broadcast industries, together with Buma/Stemra, the Dutch author's rights society.

The Music That Europe Is Listening To...

For further information on the possibilities offered by the Eurochart Hot 100, contact:
Jan Abbink / Karen Holt: Music & Media, P.O. Box 9027, 1006 AA Amsterdam, The Netherlands
Tel: 31 20 669 1981, Fax: 31 20 170856

For the Coca-Cola Eurochart Hot 100 radio show contact:
## The "SOLD OUT" Concerts

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- DUBLIN R.D....
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Goodbye Yellow Brick Road
Saturday Nights
Candle In the Wind
Don't Let the Sun Go Down
Lucy In the Sky
Philadelphia Freeway
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I guess that's why they call it the Blues
Sad Songs
I don't wanna go on with you like that

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"I Suggested He Stop Trying To Write For Somebody Else"

Steve Brown used to work for Dick James Music and produced Elton John's debut album "Empty Sky" in early 1969. He is also the heavily mustached figure pictured on the sleeve of its follow-up, "Elton John", which he "co-ordinated". (by Mark Lewisohn)

To Today, Steve Brown can still be found exercising his talents at John Reid Enterprises, where, as Creative Director, he remains a key player in Elton's day-to-day management team. Though he left the music business in the mid-1970s ("I dropped out, as we hippies did, and got a farm in Kent for seven years"), Brown was called back to the fold by Elton and John Reid in 1982. The hiatus and Bernie Taupin notwithstanding, Steve Brown remains Elton's longest-serving colleague.

Q: How did you first get involved in Elton's career?
A: Though I was at DJM, I was a radio promotions person so I had nothing to do with Elton and Bernie because I wasn't in the position of trying to place songs. That's what they were there for, to write songs for other artists. But we became friends and Elton played me what he was writing. I was less than impressed and, moreover, confused as to why they were writing songs for the Eurovision Song Contest, literally, when their taste in music was very much like my own - the Beatles, The Who, Pink Floyd - so I suggested he be less concerned with trying to write a pop hit for somebody else and write something a bit closer to what we were listening to.

Q: He took the advice...
A: Well, he says he went away a bit hurt, but came back two or three days later and said, "Maybe you've got a point, maybe we've been approaching it wrong". I don't want to take credit that's not due to me, but I think he's always seen it as some turning point. But I also remember Vic Lewis, Elton's agent, saying to Dick James, "He's a great songwriter, Dick, but he'll never make a performer." 

Q: How did you end up with the producer's job?
A: Elton came back with a few songs including "Lady Samantha", and I said I'd produce it, never having been in a studio in my life. Dick James had a little in-house four-track and we went in and recorded one night. I remember Elton came in the next day and said, "As a producer I think you'd make a great manager!" But he played it to a few other people and they liked it so we put it out. As a radio promotions person I managed to pull every favours known to man and it received well over 100 plays, though it didn't sell a great deal of copies. But because it was well received and reviewed we carried on recording what eventually turned out to be "Empty Sky", which cost something like £400 to make. All the harmonies were put on while we actually did the mix, because we'd run out of tracks - it was very amateurish, but good fun. Elton was quite happy with the situation, but I realised I was not the best person to be producing him, so we got in Paul Buckmaster to do some string arranging and Paul recommended Gus Dudgeon as producer. Dick James, to his credit, because we'd had no real record sales of any note, gave us carte blanche, saying, "I believe in this guy as well, whatever it's going to cost, let's do it", so the Elton John album happened. We finished it, released "Border Song" as a single and he did "Top Of The Pops". We felt we could retire after that!

Q: Was Reg Dwight a very shy character, by own his admission, and yet, on stage, as Elton John, he would suddenly be transformed, adopting wild antics and a bizarre sense of dress. Can you explain why?
A: His childhood was fairly strict - for instance, he wasn't even allowed to wear Pub-Puppies - so when he had the opportunity to express himself more, he did so. I don't think he was introverted and then extrovert in a schizophrenic way, he was always interesting, unique, fairly volatile, long before he was successful. In fact, success hasn't changed him, except to make him a little bit more relaxed, a little bit happier. But I think that with his age, and getting some financial freedom, he was allowed to express himself in a way he'd always wanted to.

Q: What emphasis is there on Europe in Elton's career?
A: When Elton's popularity in America dipped somewhat after he'd had, whatever it was, seven consecutive no. 1 albums and nine no. 1 singles, he then concentrated on Europe in a way he hadn't had time to do before. And suddenly Europe exploded as far as his popularity was concerned. He's regularly in Europe doing television interviews or touring, it became a total priority, almost more important than America, in his heart. I've been with him for half a lifetime and I think Europe is very important to Elton in a way that it probably isn't with any other artist I'm aware of.
elton john to be continued...

THE DEFINITIVE ELTON JOHN COLLECTION
A 67-SONG, 5-HOUR MUSICAL JOURNEY THROUGH ELTON'S GREATEST HITS AND RARITIES
BOXED SET AVAILABLE ON FOUR COMPACT DISCS OR FOUR CASSETTES
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FOUR NEWLY RECORDED SONGS INCLUDING THE HIT SINGLE "YOU GOTTA LOVE SOMEONE" PRODUCED BY DON WAS
ORIGINAL DEMO OF "YOUR SONG" AND OTHER PREVIOUSLY UNRELEASED TRACKS
MANAGEMENT: JOHN REID

AmericanRadioHistory.Com
ELTON JOHN

A CHRONOLOGY BY MARK LEWISOHN

From Bluesology To The Very Best

1947
March: Born Reginald Kenneth Dwight in Pinner, Middlesex, north London. Learns piano as a child and, as a teenager, wins scholarship as part-time student to London’s Royal Academy of Music.

1963
Reg joins Mills Music, the Denmark Street music publisher, as office boy. In the evenings, he plays piano in amateur group Bluesology.

1965
June: Produced by Jack Baverstock for Fontana, Bluesology record debut single, Come Back Baby, written by Reg Dwight and published by Mills. The group is hired to back visiting US stars such as Major Lance and Billy Stewart on British dates. In 1966, Bluesology is signed up as permanent backing band for Long John Baldry.

1967
June: Reg Dwight replies to a talent-seeking in the New Musical Express. Another respondent is a Lincolnshire-born lyricist, Bernie Taupin. Though he fails his audition, Reg is put in contact with Bernie and they begin a songwriting partnership, by post.

September: Among nine Reg Dwight copyrights registered by Gralto Music, The Hollies’ publishing company and a subsidiary of Dick James Music, are five co-compositions with Bernie Taupin and four songs written alone.

November: Long John Baldry scores UK no. 1 with the ballad Let The Heartaches Begin and begins to play the cabaret circuit, prompting the resignation of the newly self-styled Elton John, so named after fellow band-member Elton Dean and Long John Baldry himself.

December: Produced by Caleb Quaye, Elton records the two sides of his debut single, I’ve Been Loving You, co-written with Taupin, and Here’s To The Next Time, composed alone.

1968
October: With Steve Brown producing, Elton records Lady Samantha and All Across The Havens.

1969
February: Elton and Bernie’s attempt to win the Eurovision Song Contest for Lulu is thwarted when British viewers of her weekly TV show vote Boom-Bang-A-Bang and not their I Can’t Go On Living Without You as her contribution.

June: DJM releases Elton’s debut album Empty Sky.

September: As an uncredited session musician, Elton plays piano on The Hollies’ He Ain’t Heavy, He’s My Brother. Around this time he also contributes to recordings by the Barron Knights, Tom Jones and The Scaffold.

1970
April: Second album, Elton John, which includes Your Song, gives the singer his debut on the UK album chart within a month of release.

October: Release of third UK album, Tumbleweed Connection. Uni releases Your Song as US single and it reaches no. 8.

1971
January: A year after recording, Your Song is issued as Elton’s sixth UK single and puts him into the UK chart for the first time, peaking at seven.

April: Elton begins his first full US concert tour, playing there until mid-June.

April: Release of seventh UK single, Friends, taken from the film soundtrack album issued in May. This month DJM issues 17-11-70, a live album taped the previous autumn in New York.

November: Elton begins first full UK concert tour to coincide with release of sixth UK album, Madman Across The Water.

1972
April: His eighth UK single, Rocket Man, takes him to no. 2 in the charts.

May: Seventh UK album, Honky Chateau, his first US no. 1.

October: Elton performs in the annual Royal Variety Show in London. Crocodile Rock is Elton’s 10th UK single and first US no. 1.

1973
January: Daniel is Elton’s 11th UK single and Don’t Shoot Me, I’m Only The Piano Player his eighth UK album.

May: The Rocket Records label is launched.

June: Single - Saturday Night’s Alright For Fighting.

September: Single - Goodbye Yellow Brick Road, issued as a trailer for new album of the same name.


1974
February: 15th UK single, Candle In The Wind, an ode to Marilyn Monroe. MCA issues (continues on page 8)
Bennie And The Jets as a US single and it reaches no. 1.

May: 16th UK single, Don't Let The Sun Go Down On Me, Elton and Bernie's first composition for their own newly-formed Big Pig publishing company.

June: Elton issues Caribou, his 10th UK album in five years.


November: Elton persuades John Lennon to join him in concert at the Madison Square Garden in what turns out to be Lennon's last ever live appearance. This follows a period of guesting on each other's records, including Elton's cover version of Lucy In The Sky With Diamonds, his 18th UK single and another US no. 1.

1975


May: 20th UK single, Someone Saved My Life Tonight, taken from the new album Captain Fantastic And The Brown Dirt Cowboy, an autobiographical account of Elton and Bernie's early days together.


November: Hollywood celebrates "Elton John Day", his star is unveiled along the "Walk Of Fame" and he ends another US concert tour with a spectacular Dodger Stadium show.

1976


May: Elton is made chairman of Watford Football Club.

June: Taped in Toronto in March, Elton's debut single on his own Rocket label, a duet with Kiki Dee entitled Don't Go Breaking My Heart, gives him his first UK no. 1.

October: Single - Sorry Seems To Be The Hardest Word, taken from Elton's Rocket label album debut, Blue Moves.

1977

September: In association with Rocket, DJM issues Elton John Greatest Hits Volume II.

November: Elton announces his retirement from live work during a concert at Wembley Empire Pool (Arena).

1978

March: Single - Ego, the last A-side Elton writes with Bernie Taupin for more than three years.

October: Release of 17th UK album, A Single Man, written with Garry Osborne, and 30th UK single, Part-Time Love.

November: Inspired by the tragic death of a motor-cycle messenger, Elton releases single instrumental Song For Guy.

1979


May: Accompanied only by percussionist Ray Cooper, Elton begins his first UK tour since making concert comeback. Later in the month, Elton becomes the first major Western rock star to play in Israel and then the first to play concerts in the Soviet Union, opening in Leningrad.
October: Single - Victim Of Love, taken from new album of the same name.

1980
May: 19th UK album, 21 At 33 (title suggests his 21st album, computed by taking miscellaneous compilations into account) and 35th UK single Little Jeannie.
August: Single - Sartorial Eloquence, written with Tom Robinson.

September: Elton signs to Geffen Records in the US.

1981
May: 20th UK album The Fox, and 39th UK single, Nobody Wins, an English version of the track J'Veux De La Tendresse, which Elton recorded in France. In the US these are his first releases on Geffen.
July: Elton's 40th UK single, Just Like Belgium, sees a return to collaboration with Bernie Taupin.

1982
March: Single - Blue Eyes.
April: Album - Jump Up.
May: Single - Empty Garden (Hey Hey Johnny), a tribute to John Lennon.

1983
April: With Stevie Wonder guesting on harmonica, Elton issues 45th UK single, I Guess That's Why They Call It The Blues.
May: Album - Too Low For Zero.
July: Single - I'm Still Standing.
October: Single - Kiss The Bride.

1984
February: Elton marries recording engineer Renate Blauel in Sydney, Australia.
May: Watford make it to the FA Cup Final - watched by Elton they are beaten at Wembley by Liverpool.

1985
February: Single - Breaking Hearts (Ain't What It Used To Be).
July: Elton duets with George Michael during Live Aid.
November: After a lengthy hearing in the London High Court, both sides of the Elton John/Bernie Taupin vs Dick James Music case claim victory, the songwriters winning a large financial settlement but DJM retaining its song copyrights.
November: Album - Ice On Fire.
December: Single - Wrap Her Up, a duet with George Michael.

1986
November: 69th UK single, Easier To Walk Away.

1987
March: Elton begins his most recent European tour to date.
September: 28th UK album, Sleeping With The Past.
October: Single - Sacrifice.
December: Having finally succeeded in divesting his actual interests in Watford FC, Elton is appointed to the honorary position of Life President at the club.

1988
January: Elton's 60th UK single is a live-in-Sydney recording of Candle In The Wind.
May: Single - I Don't Wanna Go On With You Like That.
July: Album - Reg Strikes Back.
August: Elton sells a sizeable part of his huge memorabilia collection at Sotheby's in London, raising more than a million pounds. A photo of part of the collection adorns the new album Reg Strikes Back, from which his 62nd UK single, Town Of Plenty, is released.

1989
March: Elton begins his most recent European tour to date.

1990
June: Elton scores first solo UK no. 1 single with the double A-sided re-release of Sacrifice/Healing Hands, issued to raise money for Aids charities. Sleeping With The Past returns to the album charts and enjoys a long run at no. 1.

1990
October: In the US, MCA releases To Be Continued..., a four CD/cassette retrospective boxed set to mark Elton's 25th anniversary as a recording artist. In Europe, PolyGram releases The Very Best Of Elton John, an international no. 1, and the new single You Gotta Love Someone.

International Concert Organisation
Congratulations on your 20 years in the business! We're proud to have promoted your sold-out concerts in Denmark.
Arne Worsoe

AmericanRadioHistory.Com
Dear Elton,


We do look forward to many more great concerts!

Your friends in Scandinavia

Thomas Johansson

Gunnar Eide / Rune Lem

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EMA TELSTAR CONCERTS AB
P.O. BOX 1018, 161 21 LIDINGÖ
PHONE 08-767 01 10, FAX 08-767 99 61

GUNNAR EIDE INTERNASJONAL KONSERTDIREKSJON
FRED OLENS GADE 11, 0152 OSLO 1
PHONE 02-42 39 54 - 42 48 80, FAX 02-36 05 32
As Mel Bush sees it, "As a live performer Elton John is up there among the greats. He has a quite incredible ability, not only to transcend all age groups and musical styles but also to communicate to his audience in a way few artists can. It is a true gift."

Bush has promoted all of Elton John's UK concerts since June 21 1975 when Elton, supported by The Beach Boys, played London's vast open-air Wembley Stadium. Bush has also acted as Elton's agent for 271 concerts in Europe, working closely with major European promoters.

"I had built up a good working relationship with Elton and his manager John Reid," Bush recalls, "and at the beginning of the '80s asked if I could get involved with his European touring. The time was right for him to concentrate on Europe in a big way after his tremendous US success during the '70s."

Bush praises Elton's consistency as a live artist. "I have never seen him give an ordinary show, and he is never afraid to experiment, as with the tour when he performed just with Ray Cooper on percussion. On the other hand, when he does work with other musicians he always surrounds himself with the best. He feeds off them, and they always seem to get a great buzz out of working for him."

And aside from the actual performance, Bush adds that Elton is "concerned with every other aspect of the tour, including backstage areas which have to be the best possible. I noticed the same attention to detail at another of his interests, Watford Football Club. Everything down to the hospitality facilities has to be just right."

A typical Elton John tour usually involves around 50-55 people going out on the road with the performer. Says Bush, "Elton is bigger now than he has ever been but there is an even greater potential. As an artist advances creatively, so does the available technology - there are always new ways of presenting performers."

"I consider myself lucky to be associated with him, and the same goes for John Reid. With Elton John you have to earn his loyalty, it never comes on a plate, but once there, working with him is a more than rewarding experience."

Loyalty to people who have worked with him over the years seems to be central to Elton John's personality, MD of EMA-Telestar in Sweden Thomas Johansson, who promotes the performer's Scandinavian concerts, has been involved with him back for a concert in Stockholm."

Elton began regular visits to Scandinavia in the late '70s and has now toured there seven times. "Usually Elton plays the Globe in Stockholm which has a 12,000 capacity and Drammen's Hallen in Oslo," says Johansson. "It's guaranteed he will put on a spectacular stage show, and on a personal level he has always been one of my favourite recording artists. They don't really make artists like Elton John any more."

David Zard of Zard Initiative in Italy has also had a long association with Elton, although it had an unsteady start. "Back in 1973 I was just starting as a promoter and Elton was my first big booking. But Nigel Olsson had an accident in Frankfurt and the concerts were cancelled just 24 hours before they were due to start. The second time I booked Elton he went down with glandular fever."

Unpromising beginnings though, since then Elton and Zard have become good friends. "He is probably the most successful rock act to have toured Italy. He has played venues like the Verona Amphitheatre which has a capacity of 15,500, the Talar in Rome (13,000 capacity) and such cities as Naples, Bologna, Turin, Milan and Genoa."

"For a long time there were no rock concerts in Italy because of the political climate, but when things changed Elton was one of the first rock names to tour. I can honestly say that there has never been a ticket unsold for any of his concerts."

"He's the ultimate professional. One time in Milan he fell down (continues on page 14)
THE STORE.

Like some fabulous, legendary jewel box, the Cartier Store offers treasures of dazzling refinement. Exclusive creations from a celebrated jeweller. Superb collections of stunningly inventive objects. From the luxuriously prestigious to the elegantly functional. Everything is extraordinary. Everything tempts. Jewellery, wristwatches, lighters, eyewear, writing instruments, leather goods, perfumes, tableware...

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L'ART D'ÊTRE UNIQUE

JEWELLERS SINCE 1847
on stage and was in considerable pain, but the audience was screaming for an encore. He went through with it rather than leave everyone disappointed. He is certainly my favourite performer."

Paul Ambach of Make It Happen in Belgium says, "I've promoted Elton since the tour with Ray Cooper back in the '70s. He played a relatively small venue then - the Queen Elizabeth Hall in Antwerp - but now he plays the Forest International in Brussels with a capacity of 6,000. I call him 'The Prince Of Melody' because he has a very special ear for music and he is so talented as a performer, never failing to give a good show. He is one of the few artists who can attract three generations to the same concert."

Arne Worsoe of International Concert Organisation says, "It is always great fun to promote an Elton John concert and at the same time he is one of the most talented and creative performers on the international rock scene. In Copenhagen he has played two venues, Brondey Hall and Valby Hall, and the concerts have always been instant sellouts."

Wolfgang Bergelt of Memphis Music Concerts in Austria adds,
"We have promoted Elton's concerts in Vienna on three occasions - 1984, 1984 and 1988 - and they were all sellouts. On each visit he played the Stadthalle venue which has a capacity of 11,000. He's a natural performer and his songs have so much emotion in them."

Claude Wild of CW Productions in France has handled four Elton tours - in 1982, 1984, 1986 and 1989. "He is the only singer from outside France who has played five consecutive nights at the 16,000-seater Bercy Hall and completely sold it out. He's one of the few artists who doesn't need to tour on the back of a hit single. To me, he is a genuine star, but a natural person with it. Only onstage does he become the superstar."

Switzerland is another territory where Elton enjoys an enthusiastic live following. In 1986 he played four concerts in Lausanne, Basel and Zurich and played before 40,000 fans. In 1989 a further five concerts in Lausanne and Zurich sold 58,000 tickets. As Andre Bechir of Good News in Zurich sees it, "Elton is one of Switzerland's favourite live performers and attracts fans aged between 16 and 60."

Belgium
Make It Happen NV
Paul Ambach & Michel Perl
Phone: 32-3-233 87 74
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The Netherlands
Mojo Concerts BV
Leon Ramakers & Berry Visser
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Manager John Reid Confesses: “I'm Probably His Biggest Fan!”

The names Elton John and John Reid are almost synonymous, the longevity of their working relationship rare between a major artist and his manager. Reid has managed Elton since the early 1970s, when he took over the role from Dick James, his employer at the time.

by Mark Lewisohn

Though only 41, Reid is not far off his own 25th anniversary in the music industry. It began, after a fashion, with a stint singing in the house-band at the Glasgow Locarno balcony, charming audiences with his version of There’s A Kind Of Hush.

He was born in Paisley, Scotland, in 1949 and lived there until the age of 10, at which time his father’s aluminium welding work was relocated to Auckland, New Zealand. The family went down under for three years, sailing out through Panama and back through Suez.

A resulting “romance with the sea”, as Reid calls it, surfaced back in Glasgow where he began a three-year Ordinary National Diploma in Marine Engineering. He left, however, after two years and headed for London, working in a Knightsbridge clothes store until securing a job as plugger for EMI music publishing subsidiary Ardmore & Beechwood. There he was charged with working the Neil Diamond catalogue.

Next stop was to KPM in Denmark Street and from there, after failing in his first attempt - he was deemed too young - he was appointed UK label manager at Tamla Motown. Reid was still just 19 and this was the summer of 1968. “I met all the people coming over, scheduled the releases and did the plugging,” he recalls. “I thought I’d died and gone to heaven.”

Reid remained at Motown/EMI for about two years, during which time a young, unknown singer called Elton John visited his office, looking for free samples. After introductions from David Croker, manager of the EMI-licensed Bell label, Reid and Elton John struck up a good friendship. It was cemented when, after Reid saw Elton in concert three times in late 1970, the singer and his mother, Sheila Dwight, suggested he join the team.

Q: What made you want to join Elton? To the outside world it looked like his career was being handled quite well...
A: It was - he was being handled at Dick James, and Steve Brown was there. But the problem that evolved was that Dick was looking after everything: management, publishing and recording, and it became clear that one of them would have to go. It was put to me that I should work at Dick James and go on the road with Elton and be his day-to-day manager. In due course, when the management contract expired with Dick, I would take over.

Q: In late 1975, you took on the role from Dick James, his employer at the time. Were they the first act that you signed after Elton?
A: Yes, and funny enough it was David Croker who brought them to me again. I remember playing Bohemian Rhapsody to Elton in the office and he said, “You can’t put that out, that’s terrible!”

Q: How does John Reid Enterprises operate outside of the UK?
A: We’ve offices in Los Angeles and an affiliate in Sydney. Elton’s fame is pretty uniform around the world and at any given point his sales can be higher in one place than the other. At the moment I would say that his volume is higher in Europe than America. But as far as the company’s operation in Europe is concerned, everything we do we do front here. There’s no great geographical boundaries. And I think that even the musical boundaries are becoming less and less. It really is becoming one territory, which I think can only be good. I’d like to see some more European music here.

Q: After all this time, it would be hard to foresee a time when you and Elton would part, but is it at the back of your mind, that one day he might say, “OK, we’ll leave it at that”?
A: It has never actually crossed my mind. There’ve been times when he’s been pissed off with me, and I’ve been pissed off with him, but it’s never ever come to more than that.

Q: Why do you think that you’ve stayed together so long?
A: Mutual trust and respect. He is a phenomenon. It sounds trite, but I’m probably his biggest fan, and I’ve gotten to know him so well over 20 years.

And publishing contracts, and comparing them, and trying to assess what effect one had on the other.

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"The Very Best Of" marks a milestone in the career of Elton John, on a road of success. Music & Media spoke to the record company MDs across Europe who have handled John's work along the way, and the radio people who have played it, about how they are building on those past triumphs to make the new album the star's very best success yet.

Germany
"Elton John is bigger now in Germany than he has ever been during the last 20 years," asserts Phonogram Germany MD Louis Spillman. "And I can confidently predict that he is going to sell even more records in the future. The reason is quite simple: Elton has always had a big following in East Germany, but until recently most of his records were only available in hard currency shops.

"Now, with reunification, the East German fans who before only heard his music on radio or saw him perform on television are able to actually go out and buy his records."

Spillman has been personally involved with building John's career in Germany since the performer signed with Phonogram at the end of the 70s. "We had to re-establish him in West Germany. The first album we worked on was A Single Man, just after Blue Moves. Elton co-operated all the way, he did a lot of promotion and we got him back on his feet again as a big record-seller. Now he is one of Phonogram Germany's biggest international artists."

The first phase of the marketing campaign for The Very Best Of Elton John ran through until Christmas, says Spillman. "We will have spent around US$ 1 million on the promotion by the end of January when phase two will start. The campaign has included TV and radio advertising. Elton has also been picking up massive airplay."

"Gregor Kosing of WDR and Wolny Schmidt of SWF3 have been strong supporters, but I must say all the stations are very loyal to Elton John. In fact he is one of the very few artists who gets airplay from every one, and only recently he was one of the few artists to claim three singles in the charts at the same time. He certainly makes the work of our promotion people much easier."

"Elton has always been very popular on German television too, and he has appeared on all the most popular Saturday evening shows during the last 10 years. Two programmes in particular, 'Wetten Das' and 'Nase Vor Nase', helped a lot.

"From a personal point of view, I have always enjoyed working with him, and in A&R terms he is one of the best songwriters in the world. That's a fact which hardly needs repeating."

WDR programme director Manfred Jenke agrees. "Elton John's music crosses over into various programming formats because it is so diverse in its appeal. We have been featuring tracks from The Very Best Of in morning, afternoon and evening magazine shows, and at the same time the music also fits into our overall contemporary rock/pop format."

"His music is always popular on the airwaves, and two of his earlier albums A Single Man and Reg Strikes Back are still given airplay by WDR."

Spain
PolyGram Spain international marketing manager Jose Garcia Ramos describes Elton John as "one of the most important international solo artists in Spain."

"Whenever he comes over to perform, the concerts are sold out well in advance, and he is now one of the biggest record-sellers. Both his last two albums reached platinum status. The Very Best Of went gold almost as soon as it was released."

Sleeping With The Past was the first platinum seller, reaching the required 100,000 sales in just four weeks. The Very Best Of is expected to have passed the 200,000 mark by the end of 1990. Ramos adds that although John has always been popular in Spain, it is only recently that record sales have really taken off. Earlier successes were more modest, including Too Low For Zero (49,000), Ice On Fire (48,500), Leather Jacket (12,000), Live In Australia (25,000) and Reg Strikes Back (25,000).

"But Elton's success in Spain during the last 12 months has been tremendous," he continues. "His single Sacrifice was number one in the pop and radio charts, and stayed in them for more than four months. The latest single, You Got To Love Someone has also achieved heavy airplay from all the major radio stations."

Raul Marchand, Radio Espana's music director, confirms that "Until recently Elton John wasn't a major record seller in Spain - but his music has always been popular on the radio. We are certainly playing many of his earlier hits from The Very Best Of album, along with more recent material. Sacrifice was a big airplay hit, too, proving its staying power by remaining on the playlist for around 15 weeks."

For The Very Best Of, Ramos has invested in a US$ 400,000 television campaign. Ten and 20-second spots ran on RTVE1, Telecinco, Antena 3, TV3 (cove-ring Catalonia) and TM3 (Madrid), and on Canal Plus. Radio advertising has included Radio Espana and Radio Vinilo in Madrid, plus Radio Club 25, Radio Traffic and Tiempo, all in Catalonia.

"We have also done co-promotion with the Spanish department store El Corte Ingles which has branches in 15 cities and Cristol, a record store with five shops in Madrid. Special inserts were put in national newspaper El Pais, and a poster in popular music magazine El Gran Musical."

In early December, John flew to Spain to appear on RTE TV talk show "Un Dia Es Un Dia". As well being interviewed, he also performed three songs from The Very Best Of.

Italy
PolyGram Italy has a special place in the Elton John story, rec-"(Continues on page 18)
In November, Phonogram ran a three-week advertising campaign on Rete 105, with five 30-second commercials a day. A similar effort followed on Radio Monte Carlo during December. Television ads started on November 18 on Italia 1.

Press promotion included a full-page advert in the daily "Il Giornale" on November 12, followed by "La Repubblica" in early December, plus "La Stampa" and "Il Tempo". Full-page colour ads were placed in magazines like "Airone", "AM", "Digital Audio Club" and "Video Magazine".

Video promo clips have been shown on top Italian TV shows like "Superclassifica" (Canale 5), the Top 20 chart show (Italia 1) and "Uno Martina" (RAI Uno). In early December, John visited Italy to perform for an audience of around 12 million on RAI Uno's Saturday night variety flagship, "Fantastisco".

"He also took the opportunity to record four other shows in which he performed some of his greatest hits, for subsequent broadcast during December," Tibaldi adds.

"The whole campaign has been backed up by a big promotion at retail level. The TV commercial also promotes the video, with a pack shot of all four formats that The Very Best Of is available in."

By November The Very Best Of Elton John had sold 100,000 units in Italy, a figure that was expected to have doubled by year-end.

"The singles market in Italy hardly exists," continues Tibaldi, "but singles are still used as promotional tools for albums. Elton has been picking up excellent airplay and his profile here is bigger than ever. He is a tremendous artist whose success is well deserved."

Phonogram marketing manager Roberto Biglio adds that the single You Gotta Love Someone is now picking up airplay after some initial resistance from radio stations. "The track was first featured on the soundtrack album 'Days Of Thunder' and was played a lot during the summer, so there was some reluctance to take it up again. However, many regional stations are now playing it.

"Rather than repeat You Gotta Love Someone, some of the networks have given heavy promotion to another track from the album, Easier To Walk Away. That was the track played by Rete 105, while Radio Monte Carlo made it a powerplay and Radio..."
Kiss Kiss also plays it heavily. "Elton John is one of the few artists whose music can be played on any type of radio programme or station because of his wide appeal to the public. He is as popular with young people as he is with the over 35's. "In recent years he has had a few relative failures with his records, but he has the ability to always come back with a great song that is destined to be a classic."

That happened in 1990 with Sacrifice, which will become a golden oldie of the future. The Very Best Of is a classic collection of his best tracks, and one that I am always having requests for. We have always given him good airplay support at Piccadilly and the new album has answered our prayers that a collection come out on CD, since his earlier hits album have been deleted for quite a while."

"If longevity and success are the criteria for being a good singer and songwriter," adds Radio Clyde head of music Mike Holloway, "then Elton John ranks amongst the greats. He just has a great knack of coming up with songs that strike an emotional chord, and he really does seem to have the Midas touch. His music fills so many different niches."

"There's certainly no problem programming any of the songs from The Very Best Of, because every track is so good - the only problem is deciding which hit to play."

ELTON JOHN

The release of The Very Best Of Elton John in the UK was backed by a massive marketing campaign. Extensive TV advertising started in the Yorkshire region and on national TV-am on November 5, rolling out to include HTV (the west/Wales), Anglia and TSW (the south-west), then later that month Scottish Television, Grampian, Border, Ulster and Tyne Tees.

Finally, pre-Christmas, the promotion moved into London, TVS (the south), Central and Granada (the north-west). Total budget for the campaign was around £600,000 (app US$ 1.2 million).

Two commercials were used in the promotion which will start a new phase in the new year. Within three weeks of the television campaign starting, sales of The Very Best Of Elton John had exceeded 300,000 units.

Keith Pringle, head of music at Piccadilly Radio, says that "Elton John is one of the few artists whose music can be played on any type of radio programme or station because of his wide appeal to the public. He is as popular with young people as he is with the over 35's. "In recent years he has had a few relative failures with his records, but he has the ability to always come back with a great song that is destined to be a classic."

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Holland

Phonogram Holland's MD Jan Corduwener is another who acknowledges that Elton John has not always had things his own way. "He has always sold records and I'm Still Standing. We get a lot of requests from listeners for Elton John's music, in particular those songs he co-wrote with Bernie Taupin. The Very Best Of is an excellent compilation that really does give all his best recordings.

"Veronica has been giving heavy airplay to tracks like The Bitch Is Back, Your Song, Daniel and Pin, Still Standing. I personally have followed Elton's music since Your Song, and it has been great to watch him grow as an artist. He started as just a pop singer, and has now built an across-the-board appeal."

France

"France has always been a good territory for Elton John,"
Congratulations, Elton!

We are proud to have worked so closely with you in producing "Sleeping with the past"

We wish you every success with "The very best"

Birte & Puk & staff.
ELTON JOHN

(Continued from page 19) says Sara Silver, head of international repertoire at the French Phonogram company. "This was the first country where Sacrifice went to the top of the charts. The success of that record in particular was a great inspiration to everyone when it came to working on The Very Best Of Elton John."

Phonogram has mounted what is probably its biggest television promotion of the year for The Very Best Of. A total of 94 advertising spots across five channels promoted the album between mid-November and mid-December. At the same time there was a massive radio advertising support on RTL, Europe 2, RFM, NRJ and Skyrock.

Back-up promotion included more than 1,200 billboard posters in Paris, and also other cities like Bordeaux, Lille, Lyon, Strasbourg, Marseille and Toulouse. There have been two sets of advertising for the album in the newspaper "Liberation", and also in "Sept A Paris".

The prestigious "CD Magazine" included a total of 50,000 10-page booklets chronicling John's career in its November issue. More than 100,000 similar booklets were also distributed through major retail chain FNAC. Other promotions have included special consumer competitions via the telephone.

"Earlier Elton John albums like Too Low For Zero and Blue Moves were big sellers in France," adds Silver. "So too were his last three or four, with Love Songs and A Single Man the biggest catalogue successes.

"The last album, Sleeping With The Past, was also huge - we have in fact been promoting one of its tracks, Whispers as a single in France. It charted at no. 38 in November and was climbing rapidly. We will probably release his next single, You Gotta Love Someone in early 1991, rather later than everyone else in Europe."

Sales of The Very Best Of Elton John have already reached the 300,000 mark in France (platinum status) and are still climbing. In early December, John visited Paris for promotion which included a rare press conference and several television appearances. Among them was a 52-minute special incorporating archive film footage, an interview and performances of several of his best known hits.

Dear Elton & Bernie,

Now you've had 7 consecutive albums at number one in America, 2 of them making pop history by being the first to enter at number one; 6 singles at number one in America; 2 number one's in the Black Charts; a number one duet in England with Kiki; broken numerous box office records and had 2 number one albums in the space of 2 months in the UK, plus a solo number one single, and paid my mortgage for the last 20 years - what the hell are you going to do next?

Love you to bits,
from

AmericanRadioHistory.Com
Apart from being one of the biggest selling recording artists in the history of popular music, Elton John is also one of the most prolific and successful songwriters. He has built up a publishing back catalogue of several hundred titles dating back more than 20 years to when he and Bernie Taupin started writing songs for other artists to record.

by Chris White

Warner Chappell has looked after the Big Pig catalogue, comprising some 400 Elton John copyrights, outside of the UK since 1981. Since December 1988 it has also administered the catalogue in the UK.

"It is certainly one of the most important worldwide publishing deals that we have made," says John Brunning, senior VP business affairs Warner Chappell. "It is a relationship that has always worked very well over the years. Originally we just handled Elton’s publishing for overseas, working closely with Jim Doyle who then ran Big Pig, and because that worked well I think they realised we could safely handle it for the UK as well. Now we liaise directly with Andrew Hayden, GM of John Reid Enterprises."

Warner Chappell Music MD Robert Godfrey Cass says, "Elton is one of our premier songwriters - even after 20 years he still has the ability to come up with top-calibre songs. There are many other writers and musicians around who would just love to emulate his kind of success. Looking after Elton’s songwriting catalogue helps us as a company to attract young aspiring songwriters who are also keen to succeed."

Elton John’s early songs - many co-written with Bernie Taupin - are now owned by PolyGram, following its purchase of the DJM catalogue in 1986. David Hockman, CEO of the publishing division PolyGram International comments, "When PolyGram decided to go back into the publishing business, after selling Chappell and Intersong, the first major opportunity to do this came via the Dick James Music catalogue. And the jewel in the crown of this was the Elton John copyrights, including classics like Your Song, Candle In The Wind, Goodbye Yellow Brick Road and Rocket Man.

"The deal also included several Elton John masters, and given PolyGram’s existing association with Elton as a recording artist, the deal made a lot of sense. The fulfilment of this is the current double album, The Very Best Of Elton John, where PolyGram has all the masters and a substantial chunk of the publishing." Surprisingly perhaps, in view of his undisputed status as a songwriter and musician, Elton John songs have not been covered by other artists at the same rate as Lennon & McCartney songs have been. Hockman comments, "I think many artists are intimidated about recording an Elton John song simply because his original version is so good and definitive. But there have been many covers of his songs, and 1991 will see some major action although it is too early to give precise details."

"The extraordinary thing about Elton John is that he was writing brilliant songs back in the early ‘70s and he is still writing brilliant songs in the ‘90s. He is the consummate songwriter whose catalogue in years to come will be perceived in the same way that we look upon the songs of a team like Rogers & Hart."

Steve Brown, creative director John Reid Enterprises, says: "Elton does get some covers but not as many as one would have thought. Essentially this situation has arisen because he does the definitive version and it is normally very successful. However, Tina Turner has recently recorded an Elton song and there are special plans next year involving many of his classic songs. Obviously Elton likes to see other artists recording his material - his first cover was Three Dog Night’s Lady Samantha before he even had a hit himself - and he has never forgotten that first taste of songwriting success."

Congratulations to Elton John & best wishes to all Music & Media readers for 1991 from Radio Antigoon Ankerri 26-28 • 2000 Antwerpen Tel 03 / 226.32.32 • Fax 03 / 231.14.14

THEIR SONGS - Elton and Bernie Taupin
WHAT CAN WE SAY...

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CELEBRATING THE VERY BEST OF ELTON JOHN

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1990 REVIEW

Music & Media Year-End Awards

For the sixth time, Music & Media presents its Year-End Awards, based on statistics from the Eurochart Hot 100 Singles, European Top 100 Albums and European Airplay Top 50.

by Machgie Bakker

In terms of 1990 album sales, there was never any doubt about the winner - Phil Collins. His fourth Virgin/WEA album, ...But Seriously, surpassed the margin. After a long concert tour, backed up by extensive promotional schedules, Collins' popularity is unrevaled. Released in November of last year, the album has sold eight million copies across Europe to date. Also in accumulated chart points over 1990, the album scores more than twice as much as the runner-up - Sinead O'Connor's I Do Not Want What I Haven't Got.

That album yielded the 1990 top-selling single, Nothing Compares 2 U. It stayed on top of the Eurochart Hot 100 Singles for five consecutive weeks.

Whereas Madonna dominated most of the year-end charts the last five years, only two singles did well this year - Vogue (at no. 2) and Hanky Panky (89). The album from which these singles were taken - I'M Breathless - ended at no. 7 in the year-end album chart.

This year has been particularly good for artists from mainland Europe. Traditionally, continental acts never came further than the odd, one-off hit single. Examples include Nena's 99 Luftballons, Vanessa Paradis' Joe Le Taxi, MC Mike's G & Deejay Sven's Holiday Rap, Baltimora's Tarzan Boy and Desireless' Voyage Voyage. Building careers has always been another matter.

Eros Ramazzotti, however, is breaking with that tradition. Never since the days of Julio Iglesias and Abba, has a continental artist crossed so many borders with an album release as Ramazzotti. Apart from the UK, the Italian artists has conquered all European charts with his fifth album, In Ogni Senso on DDD/BMG Ariola. In the year-end charts, the album follows close on the heels of O'Connor. It has generated 11 platinum and two gold awards and sales amount to over 2.5 million in Europe.

No other company has controlled the art of cross-border exploitation as well as BMG Ariola. This year, the company managed to break four other, continental European albums out of their respective domestic borders - Vaya Con Dios' Night Owl (no. 26 year-end), Snap's Nothing Compares 2 U (11) and Eugene's Soca Dance (Polydor); Milli Vanilli's Girl I'm Gonna Miss You and M.C. Sar & The Real McCoy's It's On You (ZYX/Mikkulski)

The increasing importance of mainland Europe is also illustrated by the Top 3 Debut Singles list - all three are continental European productions.

The year-end charts are based on statistics from the Eurochart Hot 100 Singles, the European Top 100 Albums and the European Airplay Top 50 from November 25 1989 to November 24 1990. Each week, records accumulate a certain number of chart points based on position and territory. These have been added up over a 12 months period and the final ranking in any year-end chart is based on the total amount of accumulated points.

Top 3 Male Artists (Albums)
1. Phil Collins (Virgin/WEA)
2. Eros Ramazzotti (DDD/BMG)
3. Gary Moore (Virgin)

Top 3 Male Artists (Singles)
1. Elton John (Rocket/Phonogram)
2. Matthias Reim (Polydor)
3. MC Hammer (Capitol)

Top 3 Female Artists (Albums)
1. Sinead O'Connor (Chrysalis)
2. Lisa Stansfield (Arista/BMG)
3. Tina Turner (Capitol)

Top 3 Female Artists (Singles)
1. Sinead O'Connor (Chrysalis)
2. Madonna (Sire)
3. Alannah Myles (Atlantic)

Singles Sales Top 1990
1. Nothing Compares 2 U, Sinead O'Connor (Ensign/Chrysalis)
2. Vogue, Madonna (Sire)
3. The Power, Snap (Logic/BMG Ariola)

Top 3 Groups (Albums)
1. Depeche Mode (Mute)
2. New Kids On The Block (CBS)
3. Technotronic (ARS)

Top 3 Groups (Singles)
1. Snap (Logic/BMG Ariola)
2. Technotronic (ARS)
3. UB 40 (Virgin)

Top 3 Debut Albums
1. Affection, Lisa Stansfield (Arista/BMG)
2. Pump Up The Jam, Technotronic (ARS)
3. Alannah Myles, Alannah Myles (Atlantic)

Top 3 European Albums
1. Phil Collins, Nothing Compares 2 U (Virgin)
2. Eros Ramazzotti, Melodramma (DDD/BMG Ariola)
3. Matthias Reim, Matthias Reim (Polydor)

Top 3 European Singles
1. The Power, Snap (Logic/BMG Ariola)
2. Get Up!, Technotronic (ARS)
3. Verdammt Ich Lieb' Dich, Matthias Reim (Polydor)

The year-end charts are based on statistics from the Eurochart Hot 100 Singles, the European Top 100 Albums and the European Airplay Top 50 from November 25 1989 to November 24 1990. Each week, records accumulate a certain number of chart points based on position and territory. These have been added up over a 12 months period and the final ranking in any year-end chart is based on the total amount of accumulated points.

Sinead O'Connor, top single and female artist

Snap, Debut and European single of the year

Phil Collins, dominating the results
Consolidation And Development In The Recording Industry

by Rudi Gossner

The 1980s and the first year of the new decade saw a consolidation in the music industry which resulted in the emergence of a handful of strong competitors as part of horizontally integrated media conglomerates or affiliates of major hardware manufacturers. While the price level for acquisitions reached unprecedented heights, only the future will show if companies can realise their projected synergies and which ones are best prepared for the challenges ahead: changes in technology; demographic and cultural market factors; as well as global, political and economic developments. In the field of technology, digitalisation is the central issue. The 1990s will see mass production of recordable digital formats, while fibre optic networks will allow the digital transmission of sound and vision. This in turn, will lead to the increasing convergence of audio and video home entertainment, providing opportunities for horizontally integrated companies with music and video programming, as well as the distribution expertise. The formation of BMG Video International shows BMG's belief in this vision.

As a side effect of digitalisation, problems in the copyright area will abound. The protection of performance and recording rights gains new importance in the light of the ever growing percentage that record companies will have to derive from copyrights and licence fees in the digital age.

A shift in the demographic structure to an older average age, but higher disposable income for the younger groups combined with new cultural and social trends, will require a flexible A&R strategy. Worldwide convergence of music and global tendencies are matched by strong development of local markets. Recognising the increasing importance of non-US and non-UK repertoire, BMG has increased its local A&R activities globally and makes a special effort to promote non-English-language repertoire on a regional and even an international basis. With artists like Eros Ramazzotti and Mecano we are reaping the benefits from that strategy.

Another important part of the A&R effort is the nurturing of creativity at small labels under the operations umbrella of one of the major record companies. Such flexible strategies will be even more important in a common European market, gradually expanded by Eastern European economies over the course of the 1990s.

What does this all mean for the competitive structure of the recording industry?

Certainly it will be important to take advantage of synergies between related businesses, but only by a combination of integrated organisation's strengths, and the ability to stay flexible in a rapidly changing environment will enable a company to succeed. In the light of this, a continued appreciation of the 1980s seems unlikely. Instead, flexible partnerships will take more prominence in exploiting the global music and entertainment marketplace.

RUDI GASSNER is president / CEO of BMG International. Drawing on his worldwide experience, he has increased BMG International's business by more than 100% within four years and has built it into a truly global player. Today it operates its own companies in more than 30 countries.

1990 REVIEW

Legislative Promises Slow To Occur

The promise of sweeping reform in most European countries' communications law was not fulfilled this year, but progress was made, and substantial revisions appear to be on the horizon.

by Peter Stromquist

United Kingdom

One exception to the disappointment came in the UK, where the long anticipated Broadcasting Bill got Royal Assent. This came at the end of a long and bitter struggle between the various parties and substantial lobby groups - a struggle that began virtually in November of 1988 when the original White Paper "Broadcasting in the 20th Century: Choice and Quality" was issued by the secretary of state for the home office. Despite lobbying by some of the UK's largest broadcasters, many of whom have enjoyed a virtual private monopoly for nearly 20 years and are not anxious to have increased competition,ocal heads prevailed in parliament. The result is that UK viewers and listeners are now well on their way to having substantial new choices in programming and information sources in the decades to come. Other countries did not fare as well.

Austria

In Austria, ORF, the Austrian Radio and Television Monopoly, maintained the status quo, ORF owns all transmission facilities and produces all programming, and the PTT may only allocate frequencies to ORF. It is a commercially supported (as well as mandatory consumer contributions) facility, and there is discussion about allowing some private participation in broadcast.

France

Having substantially rewritten their statutes within the last few years, France has not felt the need to make additional revisions. Many US and European broadcasters feel that France is the most developed or "sophisticated" European radio market, and had the greatest potential for investor profit. The potential profit will continue to be likewise, however, by Article 40 of the CSA's Communications Code: "no foreign national may initiate a purchase, which would, directly or indirectly, increase the stock of shares held by foreigners to more than 20% of the registered capital, or the general meeting voting rights, of any company hold a permit governing radio or television broadcasting services provided in the French language via overland Hertzian channels."

Germany

The FRG, having worked on revising its communication law, will now face the problems of dictating policy for the reunified Germany, and that will cause delays. Since the opening of the border, the two German public law broadcasters (ARD and ZDF) and the two major private broadcasters (SAT1 and RTL+) have been seeking ways to co-operate with GDR broadcast companies, or to establish their own branches. Private radio broadcasting began just over five years ago in the FRG, and it is growing fast. About one third of all radio heard in the country today comes from about 100 private stations, most of which are small local stations. According to the Federal Cable & Satellite Association, which represents the interests of private broadcasters, there are no restrictions on foreign ownership or joint ventures. The state-specific laws dictate changes of ownership structures again. The laws do not distinguish between domestic and foreign applicants.

Greece

In 1989, the Greek parliament passed a law limiting foreign ownership in both radio and to no more than 25% participation.

Italy

The rules governing foreign ownership of radio and TV stations are contained in the Broadcast Bill passed August 6. The restrictions for foreign owners are the same for national networks and local stations. Licences are issued to Italian or EC citizens, and to legal entities incorporated in Italy or EC countries. There are provisions for dealing with companies registered in countries which grant Italy reciprocal benefits.

The Netherlands

The Netherlands, at the present time, does not allow any foreign ownership of its radio companies. However, the Dutch reportedly do have some interest in eventually allowing some foreign ownership, at least in line with the EC Broadcast Directive (as is the case in most EC countries).

PETER STROMQUIST formed the Montreux Companies in 1988 to advise companies on international broadcasting investments. In 1989 he was joined by Robb Eden as UK managing partner and the company is currently working on "in excess of US$ 500 million in potential transactions."

The Portugal radio no. 87/88 dated July 30, 1988 spells out how licences may be obtained. Private radio stations have to be owned by Portuguese companies, and foreign capital participation in these companies is limited to 10%.

Spain

Spain maintains a 25% limit on all foreign ownership - this will come into the full entry of Spain into the EC on 1/1/93. Specific limitations apply to the number of stations in which a foreign enterprise can participate.

Switzerland

As of July, new legislation was still being prepared. In the field of radio, no foreign participation has been established so far. In a satellite operation (no distinction is made between radio and television), foreign participation is allowed in a Swiss corporation for up to 50% of the capital and one third of the votes.

Summary

According to the Treaty of Rome and to the Single Market, discrimination (based on nationality) would be allowed - theoretically, TV and radio station ownership, in those countries which allow private ownership, would be opened to any EC company or EC individual. It remains to be seen, whether or not this will actually take place.

If not, broadcasters may follow the historical model of simply "breaking the law." This policy is what has allowed some of Europe's most powerful and successful broadcasters to develop. If history repeats itself, "illegal" actions of the past have been systematically legalised by the respective governments as time has passed, and these companies have been allowed to continue. It will be an interesting process to watch, and participate in.
"Stop, hammer time"
-M.C. Hammer
Technology Marches On

by Grae Allan

Hard disk audio systems have begun to make a major impact in independent radio (IR) in the UK in the last 12 months. The DAMS system was intended as a direct replacement for traditional cart machines. Audisk and DCS systems are intended to provide a high degree of automation. They were designed for affiliates of US satellite distributed radio programmes and are now used to great effect in UK satellite and terrestrial networks allowing local commercials to be inserted in network programmes.

Automated playout systems based on CD jukeboxes and complemented by hard disk and DAT systems are becoming increasingly popular and sophisticated. The jukeboxes make available a large volume of on-line music and jingles. Useful storage capacity can be increased by creating custom disks using CD-R - recordable CD - and thereby only current music tracks need be on-line.

Music scheduling systems such as Selector are now considered virtually essential, particularly with automated systems. The combination of playout, hard disk and music scheduling allows totally automated broadcasting.

Another developing interest is the use of ISDN (Integrated Services Digital Network) by sound broadcasters. The traditional requirement for private circuits to link studio centres or co sites will diminish. ISDN allows 64 KBS data channels to be dialled up. These channels can have Codex connected at each end providing high quality audio channels in both directions. Dial-up 7.5 kHz both ways circuits are now a reality.

RDS - Radio Data System - has yet to have major impact. Its most valuable feature is displaying a station's name on receivers. Broadcasters throughout Europe have committed heavily to RDS. The manufacturers need to produce receivers for home and car at realistic prices before RDS gains credibility with the public.

Audio distributions by satellite has become a reality both for live outside broadcast (Capital Radio and BBC Radio) and programme and commercial distribution (SMS - Satellite Media Services).

Looking to the future, DAB - Digital Audio Broadcasting - will change the face of radio broadcasting. Originally developed in Europe it is now also a hot topic in the US, Canada and Australia. DAB provides CD quality radio at home or in car from either terrestrial or satellite transmitters.

With increasingly hi-tech systems it is reassuring to find analog tape recording will soon get a boost. Archie Pettigrew, a Scots inventor, has perfected a non-bias technique called Contour Recording. This will provide extended frequency response and improved noise on equipment from the humble cassette to the 24-track recorder. A step closer to digital quality with the editing and handling advantages of analog tape!

GRAE ALLAN is the chief engineer at UK commercial station Radio Clyde.

Records & Radio:
An Investor's Logic

by Patrick Zenick

I have always wanted to make Virgin France a communications group, just as it is in the UK. And this is what we are now doing; though with the rider that, in my opinion, investing in radio is the same as investing in TV. I would call it investing in broadcasting.

After all, a producer's logic, which is to have the product in which he has been investing money, is then to have it exposed to the public.

So in the spring of 1990, Virgin and PolyGram jointly took a 30% stake in Paris-based progressive rock station Oui FM. This year also saw Virgin UK invest in London dance station, Kiss FM. I know CBS France is also active in radio investment.

You could well ask: are record companies obvious investors to those looking to finance a station? Well, certainly Virgin has a legitimate claim as a broadcast group. One of the main advantages of investing in Oui FM is that starting late November we now broadcast a three hour morning show every day live from a studio in the Virgin Megastore in Paris.

But we are a record company first - we produce records, we are not a broadcaster. Very often what happens is that the logic of the broadcaster is different from the logic of the record company. The record company invests on a long-term basis, especially Virgin, while broadcasters are more concerned about short-term audience and market share.

Can we influence a station's programming if we are an investor? Yes, but not in a way that you will put pressure on them. It is more sophisticated. We can exchange ideas.

As an investor, one can learn more and understand more about the logic of the radio station. Maybe we can find a meeting point between their logic and ours.

Instead of pressuring them on the programming of records it is better to be a shareholder and a partner. So yes, I think record companies investing in radio is a good thing because the two can find ways of working together.
"Hasta la vista, Baby"

— Tone Loc

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MTV
MUSIC TELEVISION®
Turning To The Grandfather

by Dwight Douglas

Music and electronic media have always shared the stage, like twins trying to be recognized as unique, but needing each other to be secure. This symbiotic relationship between radio and music should be productive, but separate. Radio must garner an audience (ratings), and the recording industry must sell records (product). If the audience do not hear a song, they will not buy it. If the record industry delivers poor recordings to radio, the stations will suffer. In short, music and media need each other.

But radio is more than music, and in Europe right now, many countries are trying to decide the laws that will control, or help guide, radio. While the difficult task of privatization of state owned and operated radio. While the difficult task of privatization of commercial radio occurs, the questions of local service, diversity of programming, and the preservation of national culture can create political tensions.

As governments get together to write the laws of radio, they will naturally turn to the grandfather of commercial radio, the US, for its history. No system is perfect, but there are some very important lessons from North America.

1. Government subsidies have never guaranteed quality media. Great people who have something to say do.

2. No matter what law, technology will be a driving force in determining success. Canadian government attempts to save AM radio slowed the death, but will not grant life eternal.

3. Demanding that the "property determines the format" takes away the experimental innovations of the system. Some of the newest and most diverse formats were born out of economic desperation. If a government sees a licence as a format forever, I believe the goal of diversity is actually hampered.

4. Governments should promote and provide training for young people to learn this business as a craft, so that the long-term development of radio occurs.

5. Commercialisation should be allowed incrementally to the promise of service to the public and cultural preservation of a nation. Copies of US radio will probably occur, but the most successful radio stations will be those who know the local media cuisine.

Whether it's language, religion, news, weather, or helping people find jobs, radio must serve its country while getting an audience. At times these two elements will conflict. Playing English-language music is not wrong, as long as the announcers can be understood by the locals.

Radio is stretching its muscles in Europe. It's getting ready for a marathon race which will bring radio to millions. The music will enrich the lives of many, and perhaps make people feel a little better during tough economic times. I hope that the laws that are written help people do their best and that radio can be music fun to listen to.

A Danish View Of Networking's Future

by Niels Pederson

In Denmark, syndication and networking are still not technically allowed, so we're still waiting around in waters where we shouldn't be. But we've been doing it for almost two years and nobody's said anything.

A few stations have taken the state to court because they were stopped from broadcasting the same signal on two frequencies. But with cable spreading fast, some stations now use satellite to make their own networks, without a legal framework.

The government will have to change the law to keep up with the times. It's just like when commercials were not allowed, but we broadcast them anyway. They're always a step behind, but we think they'll be catching up in the next year.

Before now they all seem to have been very interested in having their own identity and making their own programmes. As they grow and more and more conscious of what I call the "thought aspect" of radio, being more in control of their sound, they're also seeing the potential of network programmes: everybody's really warming to the idea.

There's very good scope for expansion into the rest of Scandinavia too. The markets are very alike. They have almost the same radio situation as us in Norway, with a lot of small stations sharing frequencies, and there's also the possibility of commercial radio coming to Sweden soon. We up here in the North, who speak almost the same language, really can look at Scandinavia as one market.

But for the big international companies, their best chance of moving in is to work with people who are already based here. They have the language problem and anything they offer is in English.

Certainly, they don't yet sell a lot of product in Denmark, and we often have to completely rewrite and reproduce it. CDI bought The Story Of The Rolling Stones from Radio Express, but had to change it totally. It was a very American show; to give it a Danish angle, we changed all the songs and all the interview segments.

But as most stations in Denmark have really tight budgets, syndication is very useful to them. They save on manpower, especially if the syndicated programmes is on a barter deal giving them effectively free programming. If there are commercial stations in there they may even make some money on it.

The record companies are also now waking up, though only slowly, to the fact that somewhere like Denmark is easier to deal with just by talking to a single syndicator who will distribute material to stations through its system.

Otherwise, Denmark is very confusing. It has 290 stations, and if you don't know anything about the place, you can't tell which is which. Dealing with one syndicator who is in contact with the biggest stations is much simpler.

Once networking is legalized, I hope things will develop something like they have in France: networks broadcasting from Copenhagen, say, to regional stations that take the signal simultaneously but also add regional information like news and traffic.
The American invasion, the growth in formatting, and programming by computer were all hot items on the radio industry agenda this year. Music & Media looks back at some of the major talking points and remembers who said what in 1990.

The DJ
- Consultant Colin Walters: There is a very severe lack of presenter talent.
- US jock Benny Brown: DJs are not members of the Royal Shakespeare Company. They are real people who sweat, whose kids need nappies and whose cars break down.
- US consultant Jay Trachman: Most personality jocks tend to be little more than self-indulgent chatterers.
- MCA Entertainment chairman Al Teller (on DJ free station Sky radio): A prime example of treating music as some element of the background, instead of an active, listening, involving experience.
- Melody Radio's Shella Porritt: One of the station's selling points is the avoidance of unnecessary talk and concentration on the music.

A united Europe?
- Westwood One's Richard Rene: People are developing their own personalities here [in Europe], plus their own charts, which in certain respects are more valuable than the Billboard and Radio & Records numbers in the US.
- Sky Radio's Ton Lathouwers: When Americans talk about European radio they think it's one market. It's at least two.
- US presenter Benny Brown: Ask Rick Dees where Bristol is and he will tell you there is one in Tennessee.
- Media broker Peter Stromquist: Most of the stations I have looked at in Europe seem like they could survive with 50-75% staff reductions.

Formats
- Kiss FM's Lindsay Wesker: There was a time when pop music was bands like the Beatles and the Stones. That's no longer the case, and people in radio haven't moved on.
- Italian promoter Monica Passoni: Kids today do not believe in sex, drugs and rock & roll. It's somewhere between the two.
- French format. It's not really gold but it is not the end.

The American approach
- KIIS FM president Lynn Anderson: Radio presents a rare opportunity for the Americans to give something back to Europe in terms of experience and expertise.
- EMI classical director Roger Lewis: I welcome the possibility of a UK commercial classical station.

Music & Media Awards 1990
we have only one thing to say, thanks!

Top female artist (singles) No.1
Top single sales 1990 No.1
Most played AC single in Europe No.1
Most played CHR single in Europe No.2

Top female artist (albums) No.1
Top album sales 1990 No.2

1990 REVIEW

"Did I Really Say That?"

Compiled by Robin Pascoe

Sinéad O'Connor

nothing compares 2U
Top female artist (singles) No.1
Top single sales 1990 No.1
Most played AC single in Europe No.1
Most played CHR single in Europe No.2

I do not want what I haven't got.

Music & Media Awards 1990
### EUROCHART HOT 100 SINGLES 1990

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist - Original Label - (Publisher)</th>
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<tbody>
<tr>
<td>1</td>
<td>Nothing Compare 2 U - Sinead O'Connor - Ensign (Contemporary Music)</td>
</tr>
<tr>
<td>2</td>
<td>Vogue - Madonna - Sire (V2 Music/BluDisc/Leeja/WeaGirl)</td>
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<td>3</td>
<td>The Power - Snap - Logic/Ariola (Homestuck Fellow)</td>
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<td>4</td>
<td>Sacrifice - Elton John - Rocket (Big Pig Music)</td>
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<td>5</td>
<td>Get Up! - TechnoTrac - ARS (Beggars/BMG Publishing)</td>
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<td>6</td>
<td>Kingston Town - UB40 - Virgin (Sparrow/Foraola)</td>
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<td>7</td>
<td>Verdammt Ich Lieb' Dich - Matthias Reim - Polydor (Kangaroo Musik)</td>
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<td>8</td>
<td>U Can't Touch This - MC Hammer - Capitol (Digital Bush)</td>
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<td>9</td>
<td>Black Velvet - Alannah Myles - Atlantic (EM/Bluebird Waltzes)</td>
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<td>10</td>
<td>Ooops Up - Snap - Logic/Ariola (Winder/Warner Chappell/Zomba)</td>
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<td>11</td>
<td>It Must Have Been Love - Roxette - EMI (Jimmie Fun Music)</td>
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<td>12</td>
<td>Killer - Adamak - MCA (MCA/Beethoven St Music)</td>
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<td>13</td>
<td>Be Good To Me - Depeche Mode - Mute (Sonar)</td>
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<td>14</td>
<td>Dub Be Good To Me - Felix Gray &amp; Didier Barbevillen - Tatar (Zone Musique)</td>
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<tr>
<td>15</td>
<td>It Promised Myself - Nick Kamen - WEA (EMI Music)</td>
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<td>16</td>
<td>Tom's Diner - The Band - Island (PolyGram)</td>
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<td>17</td>
<td>A Toutes Les Filles - Nolwenn Leroy - Sodi (Zone Music)</td>
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<td>18</td>
<td>Maldon - Zouk Machina - Ariola (Virgin Music)</td>
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<td>19</td>
<td>I Can't Stand It - Twisted Sister - Freedy Records/RCM (Freedy/Freedy/Corick)</td>
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<td>20</td>
<td>Infinity (1990's Time For The Guru) - Gomulhali - de/Construction/RCO (Copyright Control)</td>
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<td>21</td>
<td>Un 'Etaste Italiane - Gianna Nannini &amp; Edoardo Bennato - Virgin (Sparrow/Warner Chappell)</td>
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<td>22</td>
<td>Le Temps Des Yeux - Les Vagabonds - Carriere (Ed. Orlando)</td>
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<td>23</td>
<td>Another Day In Paradise - Phil Collins - Virgin/WEA (Phil Collins/Hit &amp; Run)</td>
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<td>I've Been Thinking About You - Londonbeat - Anxious/RCO (Warner Chappell)</td>
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<td>Soca Dance - Charles Lewis - Polydor (Glen Music)</td>
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<td>Helene - Koch Music - GM/Ariola (Ed. Georges May)</td>
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<td>27</td>
<td>Les Valses De Vienne - Louis Renault - Fonogram (Monél/Carole)</td>
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<td>Bo Le Lambino - Lagad - Flaremagh (Rbhonsa Carriere)</td>
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<td>29</td>
<td>Opposites Attract - Paula Abdul - Virgin (Virgin/Ollie Leiber)</td>
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<td>30</td>
<td>White And Black Blues - Joelle Uversh - CBS (Warner Chappell)</td>
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<tr>
<td>31</td>
<td>I Don't Know Anybody Else - Black Box - de/Construction/RCO (Intersong Music)</td>
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<tr>
<td>32</td>
<td>Words - The Christians - Island (Ten Music)</td>
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<tr>
<td>33</td>
<td>Step By Step - New Kids On The Block - CBS (Maurice Starr Music)</td>
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<tr>
<td>34</td>
<td>Dirty Cash - Adventures Of Stevie V - Mercury (Copyright Control)</td>
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<td>35</td>
<td>I Wish It Would Rain Down - Phil Collins - Virgin/WEA (Phil Collins/Hit &amp; Run)</td>
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<td>36</td>
<td>Better The Devil You Know - Kylie Minogue - PWL (All Boys Music)</td>
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<td>37</td>
<td>Girl I'm Gonna Miss You - Milli Vanilli - Hansa (Far Music)</td>
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<td>38</td>
<td>Close To You - Miss Finn - Ten Records (Various)</td>
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<td>39</td>
<td>It's My Day - Tetsu Yamauchi - Epic (Warner Chappell)</td>
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<td>40</td>
<td>All Around The World - Lisa Stansfield - Ariola (Big Life Music)</td>
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<td>41</td>
<td>Vous Etes Fou - Bentry B - Vre Privee (Copyright Control)</td>
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<tr>
<td>42</td>
<td>It's On You - M.C. &amp; The Real McCoy - ZYX/MKool /Winiur (Winiur Music)</td>
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<td>43</td>
<td>Turtle Power - Partners In Kryme - SBK (EMI Blackwood/Kikini)</td>
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<td>44</td>
<td>Insieme 1992 - Toto Cutugno - SBK (Ed. Ed)</td>
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<tr>
<td>45</td>
<td>Got To Get - Rob 'N' Raz feat. Leila K - Ariola (Misty Music)</td>
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<tr>
<td>46</td>
<td>Show Me Heaven - Marine M - Epic (Casablanca/Enigma Music)</td>
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<td>47</td>
<td>What's A Woman - Yaya Can Doss - Ariola (Yaya Can Doss/EMI/BMG Music)</td>
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<td>48</td>
<td>How Am I Supposed To Live Without You - Michael Bolton - CBS (SBK/April)</td>
</tr>
<tr>
<td>49</td>
<td>Lilly Was Here - Sam A. Stewart &amp; Sandy Dollar - Anxious/RCO (Di/3/BMG Music)</td>
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<td>50</td>
<td>Le Jerk! - Therrby &amp; Co - CBS (CBS Music)</td>
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<tr>
<td>51</td>
<td>Touch Me - 45ers - 4th &amp; B Way (Copyright Control)</td>
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<tr>
<td>52</td>
<td>World In Motion - New Order - EMI (Epic/Grease/Warner Chappell)</td>
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<td>53</td>
<td>Naked In The Rain - Blue Savannah - Capitol (Various)</td>
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<tr>
<td>54</td>
<td>Sit And Wait - Jimi Hendrix - CBS (CBS Music)</td>
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<td>55</td>
<td>Megamix - Jimi Hendrix - CBS (CBS Music)</td>
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<td>56</td>
<td>Se Bastasse Una Canzone - Eros Ramazzotti - DIS/Disco/Disco (Scardinales)</td>
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<td>57</td>
<td>In Private - Duran Duran - Parlophone (Cage Music/Ten Music)</td>
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<td>58</td>
<td>The Joker - Simon Miller Band - Warner Chappell (Copyright Control)</td>
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<tr>
<td>59</td>
<td>Get A Life - Soul II Soul - Ten Records (Jazzie B/Virgin/Soul II Soul)</td>
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<td>60</td>
<td>Comment To Dire Adieu - Jimmy Somerville - London (EMI United Partnership)</td>
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<td>61</td>
<td>Going Back To My Roots - PPI Project - EMI (Epic/Fumper)</td>
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<tr>
<td>62</td>
<td>Tonight - New Kids On The Block - CBS (Maurice Starr/SBK/April)</td>
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<tr>
<td>63</td>
<td>All I Wanna Do Is Make Love To You - Heart - Capitol (Zomba Music)</td>
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<tr>
<td>64</td>
<td>C'est Qui M'A Fait - Francois Feldman - Philips/Phonogram (Monél/Carole)</td>
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<td>65</td>
<td>Praying For Time - George Michael - Epic (Warner Chappell)</td>
</tr>
<tr>
<td>66</td>
<td>Blaze Of Glory - Jon Bon Jovi - Vertigo (Vertigo/Pri/EMI)</td>
</tr>
<tr>
<td>67</td>
<td>Cult Of Snap - Snap - Logic/Ariola (Ultra/Warner Chappell/Zebrap/Canal/RFM)</td>
</tr>
<tr>
<td>68</td>
<td>That's What I Like - Jim Diamond &amp; The Masqueraders - Music Factory Dance (Copyright Control)</td>
</tr>
</tbody>
</table>

The year-end Eurochart Hot 100 Singles is based on statistics from the Eurochart for the year 1990. Each week, records accumulate a certain number of chart points, based on position and territory. These have been added up over a 12 months period and the final ranking is based on the total amount of accumulated points.
The new version of the number one music scheduling software is on the air. More control, more flexibility, easier to use: It's the most powerful system ever. SELECTOR speaks English, French, Italian, German, Spanish, Greek and is in use in over 1400 radio stations...

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<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE - ORIGINAL LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phil Collins</td>
<td>...But Seriously - Virgin/WEA</td>
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<tr>
<td>Sinead O'Connor</td>
<td>I Do Not Want What I Haven't Got - Ensign</td>
</tr>
<tr>
<td>Eras Ramazzotti</td>
<td>In Cigno Senso - 3DO/Ariola</td>
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<tr>
<td>Lisa Stansfield</td>
<td>Affection - Ariola</td>
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<tr>
<td>Depeche Mode</td>
<td>Violator - Mute</td>
</tr>
<tr>
<td>Tina Turner</td>
<td>Foreign Affair - Capitol</td>
</tr>
<tr>
<td>Madonna</td>
<td>I'm Breathless - Sire</td>
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<tr>
<td>Gary Moore</td>
<td>Still Got The Blues - Virgin</td>
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<tr>
<td>New Kids On The Block</td>
<td>Step By Step - CBS</td>
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<tr>
<td>Elton John</td>
<td>Sleeping With The Past - Rocket</td>
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<tr>
<td>Technotronic</td>
<td>Pump Up The Jam - ARC</td>
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<td>Alannah Myles</td>
<td>Alannah Myles - Atlantic</td>
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<tr>
<td>Chris Rea</td>
<td>The Road To Hell - WEA</td>
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<td>Carreras/Domingo/Pavarotti</td>
<td>In Concert - Decca</td>
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<tr>
<td>Soundtrack</td>
<td>Pretty Woman - Pretty Woman - EMI USA</td>
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<tr>
<td>UB40</td>
<td>Labour Of Love II - Virgin</td>
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<tr>
<td>Rod Stewart</td>
<td>The Best Of Rod Stewart - Warner Brothers</td>
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<tr>
<td>New Kids On The Block</td>
<td>Hangin' Tough - CBS</td>
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<tr>
<td>The Notting Hillbillies</td>
<td>Missing - Presumed Having A Good Time - Vertigo</td>
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<tr>
<td>Matthias Reim</td>
<td>Matthias Reim - Polydor</td>
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<tr>
<td>Midnight Oil</td>
<td>Blue Sky Mining - CBS</td>
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<tr>
<td>David Bowie</td>
<td>Changesbowie - EMI</td>
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<tr>
<td>Billy Joel</td>
<td>Storm Front - CBS</td>
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<td>The Carpenters</td>
<td>Only Yesterday - Greatest Hits &amp; A&amp;M</td>
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<tr>
<td>George Michael</td>
<td>Listen Without Prejudice Vol. I - Epic</td>
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<td>Vaya Con Dios</td>
<td>Night Owls - Ariola</td>
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<td>Roxette</td>
<td>Look Sharp - Parlophone</td>
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<td>Michael Bolton</td>
<td>Soul Provider - CBS</td>
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<tr>
<td>Joe Cocker</td>
<td>Live - Capitol</td>
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<td>Eric Clapton</td>
<td>Journeyman - Reprise</td>
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<td>Fleetwood Mac</td>
<td>Behind The Mask - Warner Brothers</td>
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<td>The Christians</td>
<td>Colour - Island</td>
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<td>Snap</td>
<td>World Power - Login/Ariola</td>
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<td>Luciano Pavarotti</td>
<td>The Essential Pavarotti - Decca</td>
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<td>Tanita Tikaram</td>
<td>The Sweet Kisser - WEA</td>
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<td>Tracy Chapman</td>
<td>Crossroads - Elektra</td>
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<td>Erste Allgemeine Verurschung</td>
<td>Neipomucks Rache - EMI</td>
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<td>Roch Voisine</td>
<td>Helene - GM/Ariola</td>
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<td>Jon Bon Jovi</td>
<td>Blaze Of Glory/Young Guns II - Vertigo</td>
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<td>Soul II Soul</td>
<td>Volume II (1990 A New Decade) - Ten Records</td>
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<td>Jive Bunny</td>
<td>Jive Bunny-The Album - Telarc</td>
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<td>Toten Hosen</td>
<td>Auf Dem Kreuzgang Ins Glueck - Virgin</td>
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<td>Gipsy Kings</td>
<td>Mousquetaire - R/M/CBS/Salstar</td>
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<td>Heart</td>
<td>Brigade - Capitol</td>
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<td>Tears For Fears</td>
<td>The Seeds Of Love - Fontana</td>
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<td>Westernhagen</td>
<td>Halleluja - Warner Brothers</td>
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<td>Patricia Kaas</td>
<td>Scène De Vie - CBS</td>
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<td>Patrick Bruel</td>
<td>Alors Regarde - RCA</td>
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<td>Prince</td>
<td>graffiti bridge - Warner Brothers</td>
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<td>Gloria Estefan</td>
<td>Cuts Both Ways - Epic</td>
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<td>Nigel Kennedy/ECO</td>
<td>Vivo! Four Seasons - EMI</td>
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<td>Francois Feldman</td>
<td>Une Presence - Philips/Phonogram</td>
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<td>Talk Talk</td>
<td>Natural History - The Very Best Of...-Parlophone</td>
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<td>Wilson Phillips</td>
<td>Wilson Phillips - SBK</td>
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<tr>
<td>Cat Stevens</td>
<td>The Very Best Of Cat Stevens - Island</td>
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<td>Jean Michel Jarre</td>
<td>Paas To Present 1977 - 1990 - CBS</td>
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<tr>
<td>Cher</td>
<td>Heart Of Stone - Geffen</td>
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<td>Sandra</td>
<td>Paintings In Yellow - Virgin</td>
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<tr>
<td>M.C. Hammer</td>
<td>Please Hammer Don't Hurt 'Em - Capitol</td>
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<td>Billy Idol</td>
<td>Chained Life - Chrysalis</td>
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<tr>
<td>Quincy Jones</td>
<td>Back On The Block - Qwest/Warner Brothers</td>
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<tr>
<td>Jason Donovan</td>
<td>Between The Lines - PWI</td>
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<tr>
<td>Herbert Groenemeyer</td>
<td>Luxus - Elektra</td>
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<tr>
<td>Wildecker Herschuben</td>
<td>Herschiben - Hansa/Ariola</td>
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<tr>
<td>Johnny Clegg &amp; Savuka</td>
<td>Cruel Crazy Beautiful World - EMI</td>
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<tr>
<td>Patricio Kaas</td>
<td>Mademoiselle Chante - Polydor</td>
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<tr>
<td>Bangles</td>
<td>Greatest Hits - CBS</td>
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<td>B-52's</td>
<td>Cosmic Thing - Reprise</td>
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<tr>
<td>Milli Vanilli</td>
<td>U.S. Remix Album - Hansa</td>
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<td>John Lee Hooker</td>
<td>The Healer - Silverstone</td>
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<td>AC/DC</td>
<td>The Razor's Edge - Atco</td>
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<tr>
<td>Zouk Machine</td>
<td>Milkman - BMG Ariola</td>
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<tr>
<td>Beach Boy</td>
<td>Summer Dreams - Capitol</td>
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<td>Kaoma</td>
<td>World Beat - CBS</td>
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<tr>
<td>Sydney Youngblood</td>
<td>Feeling Free - Circo</td>
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<tr>
<td>INXS</td>
<td>X - Mercury</td>
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<tr>
<td>Fine Young Cannibals</td>
<td>The Raw And The Cooked - London</td>
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<tr>
<td>Mariah Carey</td>
<td>Mariah Carey - CBS</td>
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<td>Radio Futura</td>
<td>Veneto En La Piel - Ariola</td>
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<tr>
<td>Milli Vanilli</td>
<td>All Or Nothing - Hansa</td>
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<tr>
<td>Juliet Cerv</td>
<td>Fais Moi Une Place - Virgin</td>
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<tr>
<td>Chris De Burgh</td>
<td>Spark To A Flame - A&amp;M</td>
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<tr>
<td>Jimmy Somerville</td>
<td>Read My Lips - London</td>
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<tr>
<td>Iron Maiden</td>
<td>No Prayer For The Dying - EMI</td>
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<tr>
<td>Suzanne Vega</td>
<td>Days Of Open Hand - A&amp;M</td>
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<tr>
<td>Belinda Carlisle</td>
<td>Runaway Horses - Virgin</td>
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<tr>
<td>Ultimo De La Fila</td>
<td>Nuevo Paseo Catalogo De - EMI</td>
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<tr>
<td>Kylie Minogue</td>
<td>Enjoy Yourself - PWI</td>
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<tr>
<td>Fish</td>
<td>Vigil In A Wilderness Of Mirrors - EMI</td>
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<tr>
<td>Paula Abdul</td>
<td>Forever Your Girl - Virgin</td>
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<tr>
<td>Paul Simon</td>
<td>The Rhythm Of The Saints - Warner Brothers</td>
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<tr>
<td>Wet Wet Wet</td>
<td>Holding Back The River - Precious/Phonogram</td>
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<tr>
<td>Richard Marx</td>
<td>Repeat Offender - EMI USA</td>
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<tr>
<td>Kastelruther Spatzen</td>
<td>Fauer Ist Ewiger Eis - Koch</td>
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<tr>
<td>Supertramp</td>
<td>The Very Best Of - Arista</td>
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<tr>
<td>Poison</td>
<td>Flesh &amp; Blood - Enigma</td>
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<tr>
<td>Alice Cooper</td>
<td>Trash - Epic</td>
</tr>
<tr>
<td>Roger Waters</td>
<td>The Wall Live In Berlin - Mercury</td>
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</table>

The year-end European Top 100 Albums chart is based on sales figures from the Top 100 Albums chart for each week from November 25, 1989 to November 24, 1990. Each week record sales are compiled and accumulated for each album sold in the UK. The final chart is based on the top 50 sales figures from these weekly charts. The best-sellers from the year 1989 are included in the calculation.
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## FORMATTED AIRPLAY CHARTS 1990

For the first time, Music & Media presents formatted airplay charts - records classified by radio formats. Four separate airplay charts can be found on this page: EHR (European Hit Radio), AC (Adult Contemporary), Dance and Rock. All statistics are based on the year-end European Airplay Top 50.

### EHR 1990
Most-played "contemporary hit radio" singles in Europe, based on the European Airplay Top 50 during 1990.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>ORIGINAL LABEL - (PUBLISHER)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kingston Town</td>
<td>UB40 - Virgin (Island Florida)</td>
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<tr>
<td>Black Velvet</td>
<td>Alannah Mylts - Atlantic (EMI/Blindman Wellness)</td>
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<tr>
<td>Nothing Compares 2 U</td>
<td>Sinead O'Connor - EMI (Contemporary Music)</td>
<td></td>
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<tr>
<td>Verdammt Ich Lieb' Dich</td>
<td>Matthias Reim - Polydor (Ragman Music)</td>
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<tr>
<td>I Promised Myself</td>
<td>Nick Kamen - WEA (EMI Music)</td>
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<tr>
<td>It Must Have Been Love</td>
<td>Roxette - EMI (Jewel For Music)</td>
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<tr>
<td>Vogue</td>
<td>Madonna - Sire (WB/WB Music/Blue Dogue/Video Girl)</td>
<td></td>
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<tr>
<td>What's A Woman</td>
<td>Vaya Con Dios - Ariola (Vaya Con Dios/BMG Music)</td>
<td></td>
</tr>
<tr>
<td>In Private</td>
<td>Dusty Springfield - Polydor (Cape Music/SM Music)</td>
<td></td>
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<tr>
<td>Close To You</td>
<td>Matthias Reim - Virgin Records (Music Line)</td>
<td></td>
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<tr>
<td>Tom's Diner</td>
<td>DNA feat. Suzanne Vega - A&amp;M (A&amp;M Records)</td>
<td></td>
</tr>
<tr>
<td>Sit And Wait</td>
<td>Sydney Youngblood - Virgin (Virgin Music)</td>
<td></td>
</tr>
<tr>
<td>Se Bastasse Una Cancione</td>
<td>Eros Ramazzotti - DDD/Ariola (DDD/Ariola Music)</td>
<td></td>
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<tr>
<td>Hold On</td>
<td>Wilson Phillips - SBK (Bimbo)</td>
<td></td>
</tr>
<tr>
<td>I Wish It Would Rain Down</td>
<td>Phil Collins - Virgin/WEA (Phil Collins Hit &amp; Run)</td>
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</tbody>
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### AC 1990
Most-played "Adult Contemporary" singles in Europe, based on the European Airplay Top 50 during 1990.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>ORIGINAL LABEL - (PUBLISHER)</th>
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<tr>
<td>Nothing Compares 2 U</td>
<td>Sinead O'Connor - EMI (Contemporary Music)</td>
<td></td>
</tr>
<tr>
<td>What's A Woman</td>
<td>Vaya Con Dios - BMG Ariola</td>
<td></td>
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<tr>
<td>Club At The End Of The Street</td>
<td>Elton John (Rocket/Phonogram)</td>
<td></td>
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<tr>
<td>All Around The World</td>
<td>Lisa Stansfield - Ariola (Ariola Music)</td>
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</tr>
<tr>
<td>Hold On</td>
<td>Wilson Phillips - SBK (Bimbo)</td>
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</tr>
<tr>
<td>I Wish It Would Rain Down</td>
<td>Phil Collins - Virgin/WEA (Virgin Music)</td>
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### Dance 1990
Most-played dance singles in Europe, based on the European Airplay Top 50 during 1990.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
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<tr>
<td>Praying For Time</td>
<td>George Michael - Epic (Morton/Epic Music)</td>
<td></td>
</tr>
<tr>
<td>Vision Of Love</td>
<td>Mariah Carey - CBS (Vision Of Love/British Music)</td>
<td></td>
</tr>
<tr>
<td>Something Happened On The Way To Heaven</td>
<td>Phil Collins - WEA (Phil Collins Hit &amp; Run)</td>
<td></td>
</tr>
<tr>
<td>Enjoy The Silence</td>
<td>Depeche Mode - Mute (Mute Music)</td>
<td></td>
</tr>
<tr>
<td>Advice For The Young At Heart</td>
<td>Tears For Fears - Fontana (Fontana Music)</td>
<td></td>
</tr>
<tr>
<td>I Can't Touch This</td>
<td>MC Hammer - Capitol ( recourse/Outlaw)</td>
<td></td>
</tr>
<tr>
<td>Hanky Panky</td>
<td>Madonna - Sire (WB/WB Music/Blue Dogue/Video Girl)</td>
<td></td>
</tr>
<tr>
<td>Words</td>
<td>The Christians - Ariola (Ariola Music)</td>
<td></td>
</tr>
<tr>
<td>I've Been Thinking About You</td>
<td>London Beat - Anora/KCA (Warner Chappell)</td>
<td></td>
</tr>
<tr>
<td>Downtown Train</td>
<td>Rod Stewart - Warner Bros. (Warner Chappell Music)</td>
<td></td>
</tr>
<tr>
<td>Tonight</td>
<td>New Kids On The Block - CBS (Maurice Stewart Music)</td>
<td></td>
</tr>
<tr>
<td>Step By Step</td>
<td>Release Me - Wilson Phillips - SBK (EMI Blackwood/Wiliphil)</td>
<td></td>
</tr>
<tr>
<td>I Don't Wanna Lose You</td>
<td>Tina Turner - Capitol (Warner Chappell/Contemporary Music)</td>
<td></td>
</tr>
<tr>
<td>Thinking Book</td>
<td>Karen Pevey - Rotten (Rotten Music)</td>
<td></td>
</tr>
<tr>
<td>Better The Devil You Know</td>
<td>Kylie Minogue - PWL (Sovereign Music)</td>
<td></td>
</tr>
<tr>
<td>Another Day In Paradise</td>
<td>Phil Collins - Virgin/WEA (Phil Collins Hit &amp; Run)</td>
<td></td>
</tr>
</tbody>
</table>

### Rock 1990
Most-played rock singles in Europe, based on the European Airplay Top 50 during 1990.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>ORIGINAL LABEL - (PUBLISHER)</th>
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<tbody>
<tr>
<td>Opposites Attract</td>
<td>Paula Abdul - Virgin (Virgin/EMI)</td>
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<td>Suicide Blonde</td>
<td>INXS - Warner Bros. (EMI Music)</td>
<td></td>
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<tr>
<td>We Almost Got It Together</td>
<td>Tears For Fears - RCA (Warner Chappell)</td>
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<tr>
<td>Insieme</td>
<td>INXS (Mercury)</td>
<td></td>
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<tr>
<td>Tears On My Pillow</td>
<td>Kraftwerk - EMI (EMI Music)</td>
<td></td>
</tr>
<tr>
<td>You Make Me Feel ( Mighty Real)</td>
<td>Janelle Somerville - London (EMI Music)</td>
<td></td>
</tr>
<tr>
<td>White And Black Blues</td>
<td>Jodie Urban - CBS (Warner Chappell)</td>
<td></td>
</tr>
<tr>
<td>Blue Savannah</td>
<td>ZZ Top - Virgin (EMI Music)</td>
<td></td>
</tr>
<tr>
<td>I Still Haven't Found What I'm Looking For</td>
<td>Bob Dylan - Columbia (Columbia Music)</td>
<td></td>
</tr>
<tr>
<td>Live Together</td>
<td>Lisa Stansfield - Ariola (Ariola Music)</td>
<td></td>
</tr>
<tr>
<td>Dub Be Good To Me</td>
<td>Ice T - SBK (SBK Music)</td>
<td></td>
</tr>
<tr>
<td>Sacrifice</td>
<td>Elton John - Polydor (Polydor Music)</td>
<td></td>
</tr>
<tr>
<td>Save Me</td>
<td>Milli Vanilli - Virgin Music</td>
<td></td>
</tr>
<tr>
<td>Dangerous</td>
<td>Poison - Polydor (Polydor Music)</td>
<td></td>
</tr>
</tbody>
</table>

The year-end European Airplay Top 50 is based on statistics from the Airplay Top 50 from November 25 1989 to November 24 1990.
ITALIAN MUSIC IS BACK THANKS TO
EROS RAMAZZOTTI

ALL TIME BEST SELLING ITALIAN ALBUM

FROM MUSICA & MEDIA'S EUROCHARTS FOR 1990:

TOP 3 EUROPEAN ALBUMS
1. "IN OGNI SENSO"
   EROS RAMAZZOTTI
2. "PUMP UP THE JAM"
   TECHNOTRONIC
3. "MATTHIAS REIM"
   MATTHIAS REIM

TOP 3 MALE ARTISTS (ALBUM)
1. PHIL COLLINS
2. EROS RAMAZZOTTI
3. A RY MOORE

TOP 3 ALBUM SALES IN 1990
1. "BUT SERIOUSLY"
   PHIL COLLINS
2. "I DON'T WANT WHAT I HAVEN'T GOT"
   SINEAD O'CONNOR
3. "IN OGNI SENSO"
   EROS RAMAZZOTTI

(MOST PLAYED AC SINGLES IN EUROPE BASED ON EUROPEAN AIRPLAY TOP 50)
1. "NOTHING COMPARES 2 U"
   SINEAD O'CONNOR
2. "WHAT'S A WOMAN"
   VAYA CON DIOS
3. "CLUB AT THE END OF THE STREET"
   ELTON JOHN
4. "SE BASTASSE UNA CANZONE"
   EROS RAMAZZOTTI
In the fast-paced business of home entertainment only one publication keeps the scorecard 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 PDs, artists, major buyers, mass merchants, music and video product vendors and ad agency execs and their consumer product clients. They all look for their copy every week. And they do more than just read it—they devour it!

**TO THE CONSUMER PRESS:** More than 1,500 newspapers and 2,000 broadcasters regularly use its news and charts to enhance their own entertainment news coverage! Taken together, all the reasons here—plus a whole lot more—tell you why this is “the information source”.

**TO THE WORLD:** And it’s distributed and read internationally. In short, it’s every player’s scorecard. Reading it provides you with the knowledge you need to hit in the majors. Advertising in it gives you a decided edge. Think about it, wouldn’t you rather be ahead of the competition than along-side of it? Just remember, if it’s here, it plays! So being in it pays!

**Billboard**

To read, call 1-800-362-2860 and 1-800-247-2160 in Iowa.
To be in it, call 212-536-5001.
Almost half of those who replied to the survey said they wanted to see a rock station broadcasting in their territory, with more emphasis on albums. A number also requested an alternative to the current stations on offer, without giving a preference.

The most useful programmes listed by the respondents were chart-based shows, mentioned by almost 50% as being the most influential outlet for selling records. There were also several calls for shows with more artist interviews and in-depth features, which label executives felt would be particularly useful for promoting local artists.

Despite the largely regional structure of German radio, Baden-Baden-based SWF emerged as the most well-regarded station, both in terms of programming and influence. However, the German results reflected the regional nature of radio broadcasting in Germany, with stations from across the country receiving votes. There were also several requests for more artist interviews and schlagert programme.

In Italy Rete 105 and Radio DeeJay were regarded as the most influential stations. However, the alternative national station Radio Solo Musica Italiana received several votes, especially when it came to local artist promotion. TV shows were regarded as being more influential for selling records.

BBC Radio 1, the UK's only national pop radio station, swept the board, with Simon Bates as the overwhelming choice of most influential show and DJ. Capital's Richard Park ran the BBC playback list near a close second in the stakes for most influential programmer.

In France, NRJ had most support as an influential station, with Paris-based Radio Nova widely regarded as the most innovative. Cherie FM and Maximum received special mentions for their specialist formats. Europe 2 was highly commended for its album airplay and Bernard Lenoir from France Inter received several mentions from rock-based and indie labels.

Denmark's Voice Of Copenhagen was regarded as the most influential station, with Radio Upptäcks Niels Pedersen emerging as the most highly regarded programmer and DJ. Radio 1 in Oslo and NRK 2 received most mentions in the Norwegian survey. In Sweden, the state-run P3 dominated the results, with 'Tracks', presented by Kaj Kindvall regarded as the most influential show. SAP City 103 and the list of private stations.

In Holland, Veronica was highly rated, with the VPRO getting special mention for its progressive programming. SER's Rafael Revert was named most influential Spanish programmer.

Apart from the overwhelming demand for rock programming, and high regard for the sales value of chart shows, the survey revealed little unity between territories. Pan-European stations were not mentioned, and there was little demand for more specialist formats such as country and gold.

### 1990 REVIEW

**Record Labels Plead For More Rock Shows**

The overwhelming conclusion to be drawn from Music & Media's 1990 record label promotion executive survey is a desire for more rock-based programming.

The survey, carried out in the last two months of this year, questioned a cross-section of European record label heads of promotion.

Altering almost half of those who replied to the survey said they wanted to see a rock station broadcasting in their territory, with more emphasis on albums. A number also requested an alternative to the current stations on offer, without giving a preference.

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### Most Useful Programme Formats

**Formats**

1. Chart and Top 40 shows
2. Shows profiling local artists
3. Shows with features and interviews

### Most wanted new station

1. Rock
2. Alternative
3. MOR/Dance

### 1990 Review

**Main Themes**

**1. Chart and Top 40 shows**

- Chart and Top 40 shows were the most popular among listeners and radio programmers.
- The overwhelming conclusion to be drawn from the survey is a desire for more rock-based programming.

**2. Alternative**

- Alternative formats such as country and rock were also well-received, with many listeners requesting more of these types of programming.
- The survey revealed a preference for more art-directed programming, with listeners wanting more artist interviews and in-depth features.

**3. Shows with features and interviews**

- Shows with features and interviews were highly regarded, with many listeners requesting more of these types of shows.
- The survey revealed a preference for more artist interviews and in-depth features.

### Most Influential

**Most influential stations**

- NRJ in France
- Radio Nova in France
- SWF 3 in Germany

**Most influential DJ**

- Radio DeeJay's Simon Bates in Italy
- Radio Nova's Richard Park in the United Kingdom
- BBC Radio 1's Simon Bates in the United Kingdom

**France**

- Most influential station: Radio Nova
- Most influential station: NRJ
- Most influential DJ: Simon Bates

**United Kingdom**

- Most influential station: Radio 1
- Most influential station: Radio 1
- Most influential DJ: Simon Bates

**Germany**

- Most innovative station: SWF 2/Radio 4U
- Most professional programmer: SFB's Jurgen Lenz
- Most influential station: SWF 3

**Italy**

- Most influential station: Rete 105/Radio D.J.
- Most influential programmer: Radio DeeJay's Dario Uselli
- Most influential DJ: Rete 105's Alex Peroni

**ACT OF THE YEAR**

- Well at the beginning of the year was the recycling of oldies with The Rolling Stones' 'Steel Wheels' and 'Gimme Shelter'.
- Other strong contenders were The Beatles' 'Abbey Road' and Pink Floyd's 'Dark Side of the Moon'.

**ALBUM OF THE YEAR**

- The most critical album of the year was Michael Jackson's 'Bad', which received the most votes.
- Other strong contenders were The Beatles' 'Abbey Road' and Pink Floyd's 'Dark Side of the Moon'.

**HYPE OF THE YEAR**

- The most critical hype of the year was Michael Jackson's 'Bad', which received the most votes.
- Other strong contenders were The Beatles' 'Abbey Road' and Pink Floyd's 'Dark Side of the Moon'.

**EVENT OF THE YEAR**

- The most critical event of the year was the release of Michael Jackson's 'Bad', which received the most votes.
- Other strong contenders were The Beatles' 'Abbey Road' and Pink Floyd's 'Dark Side of the Moon'.

**PERSONALITY OF THE YEAR**

- The most critical personality of the year was Michael Jackson, who received the most votes.
- Other strong contenders were The Beatles' 'Abbey Road' and Pink Floyd's 'Dark Side of the Moon'.

**SINGLE OF THE YEAR**

- The most critical single of the year was Michael Jackson's 'Bad', which received the most votes.
- Other strong contenders were The Beatles' 'Abbey Road' and Pink Floyd's 'Dark Side of the Moon'.

### Predictions for 1991

- Radio 2000 will dominate the scene, with more rock-based programming.
- The most critical station of the year will be a rock-based station.
- The most critical programmer of the year will be a rock-based programmer.
- The most critical DJ of the year will be a rock-based DJ.

### Other Predictions

- Australia will dominate the scene, with more rock-based programming.
- The most critical station of the year will be a rock-based station.
- The most critical programmer of the year will be a rock-based programmer.
- The most critical DJ of the year will be a rock-based DJ.

### Final Words

- A rock-based station will dominate the scene, with more rock-based programming.
- The most critical station of the year will be a rock-based station.
- The most critical programmer of the year will be a rock-based programmer.
- The most critical DJ of the year will be a rock-based DJ.
**STATION REPORTS**

**UNITED KINGDOM**

BBC Radio 1 / London
Chris Lyttel - Head Of Music A List

AD: Seal Crazy
A: Ha - Call Your Name

Whitney Houston All The Men In My Life

AD Actor: The Crying
Elton John - Easy To Be Lost
Sirell Johnson: People Of The Status Quo
Anniv. Walz. Ph. 2

**CAPITAL RADIO/London**
Richard Park - Prog. Cont.
A List

AD: Matt Blaine: Wrap Those Bobo's Arms - A: Ha - Call Your Name

Beautiful South My Book
LJM: Stallings:

Technoratik: Tuno Lip

**METRO FM/Newcastle**
Gilles Sque - Prog. Cont.
A List

AD: Righi&Bar; You're Lost
Black Box The Total Mix

Innocence: A Matter Of Fact

INXS: Disgusted

George Michael Freedom
O/HT Half Shell Turf

Quinn Jones: The Places You
Snap Mary Had A Little Boy

George: Canada Boys

Jive Bunny Crazy Canga Mix

Enigma: Sentinel Part 1

Pjiste - Crazy

**PIECADILLO/Radio Manchester**
Keith Pringle - Head Of Music A List

AD: MC Hammer Prayer

C: Richard - Sanrio's Day

Will To Power: I'm Not In

AD John Waite Deal For Life

**GLR /London**
Trevor Dann - Head Of Music A List

AD: Elton John: Easy To Be Lost

Belinda Carlisle: Summer Rain

Rainston: 6-8 PM

List

**LISTENERS BAND /Richmond,VA**
A: Ha - Call Your Name

Heather Sulian: Weekends

**BRMB/Birmingham**
Rabin Wall - Head Of Music A List

AD: MC Hammer: Prayer

Belinda Carlisle: Summer Rain

Paul McCartney: All My Trials

Julie Cruse: Rolling

**STATION REPORTS**

**The No. 1 commercial station in Norway**

Gjerdums vei 12, Box 108.54, 0409 Oslo 4 tel: 47.2.23608
fax: 47.2.237600

**IRLAND**

2 FM/Dublin
John Clarke - DJ/Prod.

A: Ha - Call Your Name

Priscilla Presley: The Final Hours

A: Ha - Call Your Name

Marvin Gaye - My Last Chance

Whitney Houston: All The Man In My Life

AD: DJ: I'm Not In

Whitney Houston: All The Man In My Life

AD: Bob Geldof: Deal For Life

**IRAFILE**

Delia: I'm Not In

Tony Wilson: The Final Hours

AD: DJ: I'm Not In

**STATION REPORTS**

**GERMANY**

BRT/Bremen
Dave Brown - Head Of Music A List

P: C: Richard - Sanrio's Day

Cham: Love Comes To Mind

Innocence: A Matter Of Fact

Righi&Bar: You're Lost

Paul McCartney: All My Trials

INXS: Disgusted

George Michael Freedom

O/HT Half Shell Turf

Snap Mary Had A Little Boy

George: Canada Boys

Jive Bunny Crazy Canga Mix

Enigma: Sentinel Part 1

Pjiste - Crazy

**BERLIN**

Radio Berlin

A: Ha - Call Your Name

Priscilla Presley: The Final Hours

A: Ha - Call Your Name

Marvin Gaye - My Last Chance

Whitney Houston: All The Man In My Life

AD: DJ: I'm Not In

Whitney Houston: All The Man In My Life

AD: Bob Geldof: Deal For Life

**STATION REPORTS**

**FEBRUARY 1990**

**AMERICAN RADIO HISTORY**

AmericanRadioHistory.com

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Telefax: + 46 8 733 97 96
FRANCE

RTL/Paris
Mac Donald - Head Of Prod. - Greg. 
Selection Manon Le Marais
Florent Payet - Press
Pierre-Maupertuis - Press
Scorpions - Wind Of Change
Christine Canonne - Emicile
Emile Wandelmer - Dance
R. Stewart/T. Turner - Takes

TF1/Paris
AD P.M. Sampson
We Love To

AD Patricia Kaas - Kennedy Rose
SUD RADIO/Toulouse
A List:

LP Jean -Jacques Goldman

Star*Sat Radio  Postfach  D-8022 Grunwald
up to 10 m. Europeans in East & West.

Happy New Year.

Whitney Houston- I'm Your

Benny B. Qu'Est Ce Q'On Fait

Soul II Soul- Missing You

Lie The Girl From Ipanema

Eric Charden- Lettre De Paul

Emile Wandelmer- Dame

Michel Polnareff- Lna Ho

Pierre Meige- Sape Pas Mon

R.Stewart/T.Turner- It Takes

Vanilla Ice Ice Ice Baby

Monie Love- It's A Shame

MC Hammer- Pray

John Farnham- That's Freedom

London Beat- I've Been

Propaganda- Heaven Give Me

Andrew White I'm Only

Big Fun- Hey There Lonely

Sonia- End Of The World

UK

PP Whitney Houston- All The Man

Ferry Moat - Head Of Music

PP The Farm- All Together Now

Rolf Kroes - Head Of Music

VARA/Hilversum
Tom Blomberg - DJ/Prod.

PP Black Lake- War

AD Guy- I Wanna Get With U

PP W.F.S.T.S.- Operaa House

Hans Van De Weijer - Prog. Mgr.

AD Frank Boeijen- Onverstoorbaar

Pieter Bulls - DJ/Prod.

RADIO N.-HOLLAND/Haarlem

A List:

PP Beautiful South- A Little

Ton Lathouwers - Operations Mgr.

AUTRIA

R Hits

A List:

A List:

A List:

A List:

A List:

A List:

A List:

A List:

A List:

A List:

Kylie Minogue

Gina Vanneli - Prod.

The Farm- All Together Now

PP Ralph Tresvant- Sensitivity

Marc Garcia - Prog. Dir.

PP Te Quiero- Ay Señorita

PP Donna Summer- Delta

PP Enigma- Sadeness Part 1

Ozzy Osbourne- You Aren't The Only

PP The La's- There She Goes

AD Julee Cruise- Foiling

PP The La's- There She Goes

AD Julee Cruise- Foiling

PP The Farm- All Together Now

AD Righteous Bros.- Unchained

AD Will To Power- I'm Not In

Gigi D'Agostino - Dj/Prod.

PP Beautiful South- A Little

Michael Jackson- Can't Stop The Music

PP Survivor- Victory

A List:

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UNITED KINGDOM - PETER RHODES - INTERNATIONAL EXHIBITION ORGANISATION LTD
TEL.: (071) 528 0086 - FAX: (071) 895 0949

USA - BARNEY BERNHARD - INTERNATIONAL EXHIBITION ORGANISATION INC.
TEL.: (212) 689 42 20 - FAX: (212) 689 43 48
STATION REPORTS

The No. 1 commercial station in Norway

Music & Media coverage on Norwegian radio

Media & Music's FAX number for reporting playlists is:
(+47)-2696-1515.

For information about joining the M&M reporting team, call Peter Bartlema:
(+47)-2696-1515.
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
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<th>Publisher</th>
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<tr>
<td>50</td>
<td>I'm Your Baby Tonight</td>
<td>Whitney Houston - Arista</td>
<td>(Keep/Epic/Solar)</td>
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<td></td>
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<tr>
<td>51</td>
<td>I'm Your Baby Tonight</td>
<td>Whitney Houston - Arista</td>
<td>(Keep/Epic/Solar)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>I'm Your Baby Tonight</td>
<td>Whitney Houston - Arista</td>
<td>(Keep/Epic/Solar)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>I'm Your Baby Tonight</td>
<td>Whitney Houston - Arista</td>
<td>(Keep/Epic/Solar)</td>
<td></td>
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<td>56</td>
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<td>FRANCE</td>
<td>ITALY</td>
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<td>Modern Talking - EMI Music (EMI Music)</td>
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<td>Sweet - EMI (EMI Music)</td>
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<td>Boney M - PolyGram (PolyGram Records)</td>
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<td>Boney M - PolyGram (PolyGram Records)</td>
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<td>You Love Of The Year</td>
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**Note:** The European Airplay Top 50 is compiled from the individual national airplay charts below. Each chart indicates the most popular music played on the corresponding radio station in the respective country.
**UNITED KINGDOM**

**Singles**
- Vanillia Ice - Ice Ice Baby
- Madonna - Justify My Love
- Cliff Richard - Saturday Night
- The Farm - All Together Now

**Albums**
- Madonna - The Immaculate Collection

**GERMANY**

**Singles**
- Enigma - Sadeness Part 1
- Vanilla Ice - Ice Ice Baby
- Righteous Brothers - Unchained Melody
- Roger O'Dayman/J. lost - II Yatours Du Soleil

**Albums**
- Phil Collins - Serious Hits... Live!

**FRANCE**

**Singles**
- Macano - Une Fente Avec Une Fente
- Francois Feldman - Petit Frack
- Roger O'Dayman/J. lost - II Yatours Du Soleil

**Albums**
- Patrick Bruel - Alas Regards
- Phil Collins - Serious Hits... Live!

**SWEDEN**

**Singles**
- David Bowie - No Cure
- Maria McKee - Show Me Heaven

**Albums**
- Phil Collins - Serious Hits... Live!

**DENMARK**

**Singles**
- 2 X Kaj - Allo Bonne
- Robin Stewart/Tina Turner - It Takes Two
- Ray Dee Ohh - Too

**Albums**
- Enigma - Sadeness Part 1

**NORWAY**

**Singles**
- Maria McKee - Show Me Heaven
- 2XKaj - Allo Bonne
- Jonet Jackson - Black Cat

**Albums**
- Elton John - The Very Best Of...

**FINLAND**

**Singles**
- Landonboat - I've Been Thinking About You
- Phil Collins - Serious Hits...Live!

**Albums**
- Phil Collins - Serious Hits...Live!

**SWITZERLAND**

**Singles**
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**Albums**
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**AUSTRIA**

**Singles**
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**Albums**
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**GREECE**

**Singles**
- WHI - Me To The Moon
- David Hasselhoff - Crazy For You
- Vanilla Ice - Ice Ice Baby

**Albums**
- Enigma - The Spider's Lullaby

**PORTUGAL**

**Singles**
- Vanillia Ice - Ice Ice Baby
- Madonna - Justify My Love

**Albums**
- Vanilla Ice - Ice Ice Baby

**ITALY**

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**Albums**
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<td>Oltre - CBS</td>
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<td>In The Blood - Anxious/RCA</td>
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<td>Rhythm Of Love - PMI</td>
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<td>Blaze Of Glory/Young Guns II - Vertigo</td>
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<td>Double - GM/Ariola</td>
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The French action - generated by Rock, Voisin, the Gipsy Kings, Patrick Baas and Patrick Bruel - was in line with its 1988-9 performance. This amounts to an 8% share of the total number of acts, although their hits placed in the lower reaches of the top 50. Italy's 6% showing was due to the sales (2.5 million albums) across Europe of Erro Renzamartetti, as well as Luciano Pavarotti and Placido Domingo. Rounding out the hitting making countries, Australia (Sinead O'Connor, Chris Rea), Austria (Erste Allgemeine Versicherung), Sweden (Roxette), Spain (Jose Carreras), Canada (Alannah Myles) and Australia (Midnight Oil).

While M&M is making these new efforts to improve the magazine, you, our reader, can also make it better. Join the 'Station Operations' page, news stories, the 'Station Operations' page and 'Off The Record' column are particularly interested in your company news, personal changes, job vacancies, promotions, photos, and community involvement activities. Your opinions and viewpoints are also encouraged. Simply contact any of our editorial offices by phone, fax, or e-mail; the addresses are listed above. In short, Music & Media has retooled for the '90s, and invites you to participate in our coverage of Europe's rapidly growing radio and music industries. Let us know what we can do for you!
Double - PLATINUM
CD/LP/MC: "REIM"
GERMANY, SWITZERLAND

PLATINUM
CD/LP/MC: "REIM"
AUSTRIA
Single:
"Verdammt ich lieb dich"
GERMANY, AUSTRIA

GOLD
Single:
"Verdammt ich lieb dich"
GERMANY, BELGIUM, NETHERLANDS

Single:
"Ich hab' geträumt von dir"
GERMANY