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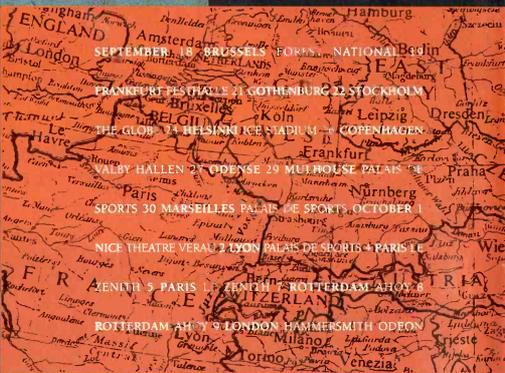
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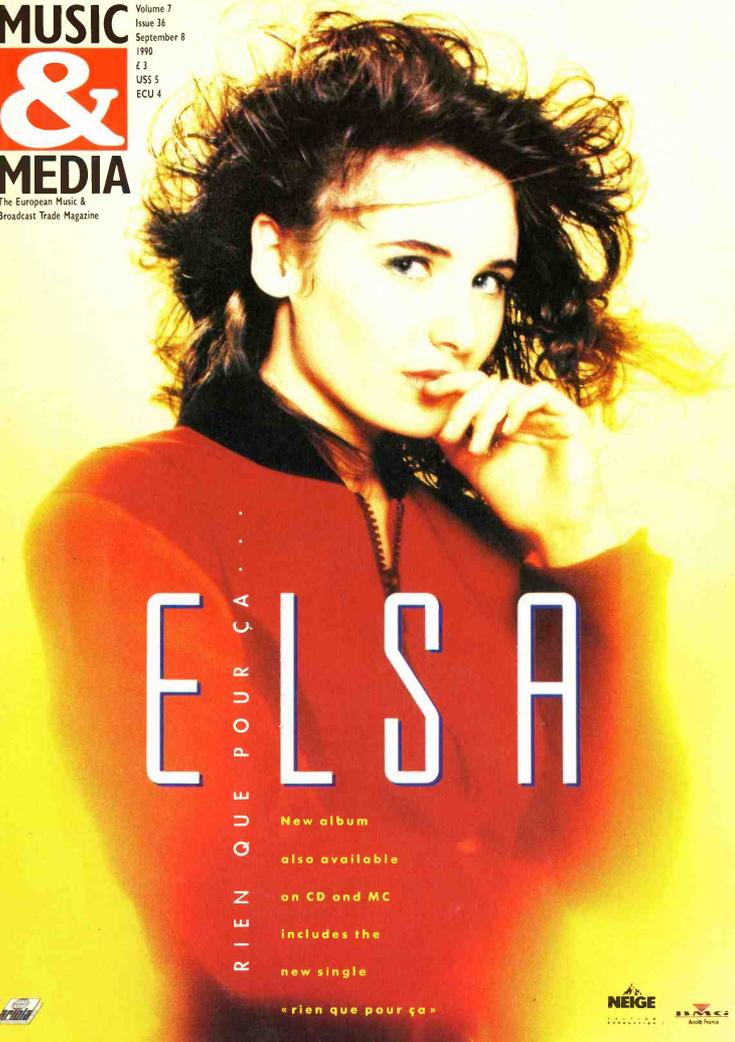
CBS



# MUSIC & MEDIA

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Issue 36  
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Volume 7  
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The European  
Music &  
Broadcast  
Trade Magazine

## Bigot Quits Europe 1 To Join France-Inter

by Emmanuel Legrand

Influential Europe presenter and producer Yves Bigot has been named as the first ever music director at France-Inter. The appoint-

### CBS France Forges A&R Links

An international A&R meeting formed the backbone of the annual CBS France convention, held in Paris on August 24-25. Representatives from Canada and Israel joined delegates from the major European territories in presenting new product.

Henri de Bodinat, president CBS France, said the purpose of the meeting was to improve international communication between A&R departments. Many expressed concern at the lack of acceptance to non-European co-operation. For details see page 5.

ment is part of an attempt by the national public station to modernise its image and sound.

Bigot left Europe 1, one of France's top private stations, on August 26 and began working at France-Inter the following day, after he was approached by Inter's programme director Pierre Bouteiller. Bigot: "I never thought I could leave Europe 1, but I was made an offer I couldn't refuse". No counter proposal was made by Europe 1.

Bigot, 35, joined Europe 1 17 years ago as an assistant producer and then became an on-air presenter. He is also president of a rock commission set up last year by French minister of culture Jack Lang and is editor-in-chief of the popular TV music show 'Rapido'.

He says he will implement major changes to France-Inter's music programming, with the aim of making it more open to new trends

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## 'ITALY AND SPAIN KEY TO FUTURE SALES GROWTH'

### Europe Catching Up On US Totals

by Chris Fuller

The development of southern European record markets like Italy and Spain plus the growth of Germany will see European soundcarrier sales surpass those of the US in "one or two years", according to Manfred Zunkeller, MD of the Hamburg-based WEA Musik.

Commenting on combined 1989 IFPI figures which showed total album sales (669.05 million, 16 territories) only just short of the US (680 million), Zunkeller says the recent rise of Spain (\$2.72 million album sales in 1989, up 20.9% on 1988) and Italy (\$0.40 million up 9.9%) were more rapid than expected and will help consolidate Europe as the world's premier record market.

Zunkeller notes West Germany's rise to become

Europe's top album market (163.3 million units, up 4.2%) and predicts its strength as a repertoire base will continue to grow particularly in terms of German-language product. "As Eastern Europe opens up there will emerge another 100 million potential buyers for German language music, as many people living in the East have strong German roots", he says. "It is an opportunity which must not be missed".

In the short term, Zunkeller says Europe's totals will not be markedly affected by the opening up of Eastern Europe and the Soviet Union, where "basic needs will override the demand for luxury goods for some time to come. No one should expect instant results. In East Germany, for example, the population is around 25% of West Ger-

many and the buying potential is around 5%. I predict that it will be at least five years before they attain the same buying potential as the West".

According to Zunkeller, Europe's natural mix of musical styles and influences, a result of the different cultural communities that it represents, gives it a growth advantage over the US, where "differences from state to state are comparatively slight".

Gilbert Ohayon EM1 Music's marketing director, international repertoire, agrees that in Europe consumers are offered more choice, though he doubts this is enough for Europe to surpass the American unit total. Ohayon: "I do not think Europe will catch the

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Gianna Nannini is posing with Yello's Dieter Meier who produced the singer's latest video clip, 'Scandalo'. An album of the same name has just been released, produced by Dave Allen. In mid-October, Nannini will embark on a 44-date European tour, across 10 countries, that is sponsored by BASF.

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## Metro Prolongs Hostile Bid For YRN

by Howard Shannon

Michael Mallett, chairman of the UK's Yorkshire Radio Network (YRN), says rival broadcaster Metro Radio has been stripped of one of the main sticks it had been using to beat YRN shareholders during its current takeover bid.

The Newcastle-based group had claimed YRN was "badly managed", but with 98.8% of shareholders declining Metro's latest offer when it closed on August 24, Mallett argues his "successful management style has been vindicated".

But Metro has decided to keep its takeover attempt alive for a further fortnight, even though the terms are close to agreeing merger details with Owen Oyston's Transworld Communications. Metro MD Neil Robinson says he is confident that by keeping the offer open until September 7, and without improving the cash available, he will attract another 49% of YRN shareholders.

Mallett says the extended offer "does not stand a cat in hell's chance, unless there is something I am missing".

Commenting on Metro attracting only 1.2% of YRN shareholders to date, Robinson claims the low acceptance "did not cause us any concern at all. Let us wait and see what effect another fortnight has". The latest of the hostile takeover now seems likely to centre on promoting quality, says Robinson admits that of the

1.2% of YRN shares Metro has gathered, the company already owned 0.75% "about 73,000 shares". It was unwilling to say if individual large shareholders will be targeted.

Mallett, though, remains critical of Metro. "I just wish they would go away. I would take exactly the same view on Metro whether or not we were talking to Transworld. We see no logic in a takeover of the two businesses. Our transmission areas have us as neighbours, but with 120 miles of nothing in between. I see no commercial advantage".

Talking about the latest developments with Owen Oyston, Mallett says: "Our respective boards agreed to merge three years ago. The Independent Broadcasting Authority turned it down saying they could see no commercial imperative". Oyston

and Mallett will become joint chairmen if their deal is finally approved.

The broadcasting bill has now changed ownership shape. I have been talking with Oyston since the beginning of the year. The main advantage of a YRN/Transworld merger would be the addition of Pennine Radio in Bradford to the YRN network."

The AM set-up is less clear. "I feel I could possibly teach Oyston a thing or two about successful AM broadcasting," says Mallett, citing the success of Classic Gold. Transworld's stations do not have a common AM link.

The two suitors already have a joint commercial interest in Radio Radio, the overnight FM sustaining service, with YRN holding 26% of shares and Transworld 31%. □

### Bigot Quits

continued from page 1

and artists. Bigot: "We will have a policy of quality and diversity, which will be more artist and album-oriented than in the past."

"Record companies say they can't develop artists' careers because of the dictatorship of the top 50 and the lack of album-oriented stations. Meanwhile, they push singles instead of albums. Despite this, we want to build a good partnership with record companies."

Bigot will continue to present two weekly programmes, both on Fridays. The first, at 17.00-18.00, is "France Interweek" and will be based on interviews with guest artists by different journalists. The other is called "50° Stop" and is aired at 21.00-23.00. It is co-hosted by Liberation journalist Laurence Romance and will feature reviews of new releases.

Bigot has been joined at France-Inter by Bernard Lenoir, who hosted the daily rock oriented 21.00-23.30 slot on Europe 1. He terminated his relationship with Europe 1 abruptly when the station allegedly cancelled its sponsorship of the In-rocketables music festival, which has close links with.

Lenoir, who is often referred to as "the French John Peel", will retain the same time slot at

France-Inter, from Monday to Thursday. Lenoir worked at France-Inter in the 70s, before moving to FM station Kiss FM and then Europe 1.

Europe 1 programme director Patrice Blanc-Francard says the departures will not destabilise the station's programming: "There are enough resources at Europe 1 to fill the gaps. Bigot has accepted a position that is a promotion for him and I wish him well, but he will be missed at Europe 1."

However, Blanc-Francard says he was surprised by Lenoir's departure and claims that he learned about it only when he called the studio where Lenoir was hosting his show. "If Lenoir didn't like working at Europe 1 then it was natural for him to leave. I just regret the method." Blanc-Francard worked at France-Inter with Lenoir in the late 60s and hired him to work at Europe 1.

Due to the departures, Eric Laccueille now hosts the chart show 'Les Decouvertes Du Top 50', which was presented by Bigot. Its time slot changes from Sunday mornings to 15.00-18.00 every Saturday. Bigot's other show, which features music and sport and is also aired on Sunday, is presented by DJ Yann Kulig. Lenoir's slot will be taken over by his former co-host Laurence Boccolini, who now presents a new show called 'La Vie En Rock'. □

## extra

Rumours that the UK's Capital Radio is to buy Plymouth Sound have been put on ice by its boss, managing director Richard Hurst. "I think it is all just rumour. I know of nothing on which to comment," he asserts. The GRW-owned Plymouth Sound is reported to be up for sale. Capital owns the neighbouring Devonair. Meanwhile, the station is said to be about to spend £5 million on marketing itself as the London Airways ever more crowded.

★ The restructuring at EMI France isn't over yet it seems. Recent appointees Marc Britan, A&R manager and French marketing director Jean-Marc Malraire have been told their services are no longer required. EMI France MD, Noel Castaing, declined comment on these departures at press time.

★ Battle is about to commence for control of the top 50 in France. The official French chart is owned and financed by radio station Europe 1 (for an amount believed to be in excess of Fr 10 million - app. US\$ 2 million) but the industry is becoming increasingly critical with the way it is compiled. More control over the processing of the chart is being sought by record companies which are about to embark on a delicate campaign of gaining that control, while at the same time still accepting Europe 1's financial support.

★ CBS France president, Henri de Bodinat, is showing signs of interest in Paris rock station Canal 9.

He has been keen on the station's current ratings but putting his faith in the tightly formatted rock station's potential and an announcement is expected soon. De Bodinat also says that CBS is still making progress, if somewhat slowly, with its involvement in a Marschall FM. The TV programme focusing on albums which the company wanted to air, is also behind schedule after TFI said it was not interested in the project. However, Marie-France Bieure, from public channel Antenne 2, has been a verbal opponent to assist with the programme and de Bodinat is still optimistic that the show will be made.

★ A tight-lipped Mark Storey, newly appointed programme controller at Piccadilly Hit 103 and 1152, will confirm only that change on the way at the two stations. "I can't really say more yet because it involves people around here," whispers Storey.

## Priority Acts Presented At CBS Convention

by Emmannuel Legrand

CBS France took the opportunity during its annual convention held in Paris August 24-25 to set up an international A&R meeting. Its purpose, as explained by CBS president Henri de Bodinat, was to improve communications between A&R departments.

Attending the meeting were several A&R representatives including Evelyn Junker (Germany), Gerard Rute (Holland), Adrian Voge (Spain), Gerard Hagoz (Austria), Vitto Luprano (Canada), Moshe Morad (Israel), Norman Block (Switzerland) and Bert Cloackart (Belgium). A representative from CBS UK was invited but did not come, an absence that was openly regretted by the other participants.

★ Cracking the English-speaking

markets seemed to be a general wish, but the lack of openness to non-English material from these territories is a major concern to all, whereas pan-European links are starting to produce results as more and more products are picked and released by local companies.

The meeting consisted of the presentation of the top national and international priorities of the various CBS companies. Canada came with two female acts: Nette Workman (no. 1 in Quebec) with *Gengement d'Adresse* and Celine Dion.

Dion is a French-speaking artist trying for international success by aiming to cross over with a new LP sung in English. Vitto Luprano: "We wanted to get into

a new market and we have been able to convince Epic in the US to release the album!"

CBS Holland's Gerard Rute surprised many by presenting the new Nits single *Radio Shoes*. It was only completed the previous day and will have a September 17 release. An album is expected in October, the same time as a fourth month Dutch tour is due to commence. Other Dutch product on

the presentation of the top national and international priorities of the various CBS companies. Canada came with two female acts: Nette Workman (no. 1 in Quebec) with *Gengement d'Adresse* and Celine Dion.

Dion is a French-speaking artist trying for international success by aiming to cross over with a new LP sung in English. Vitto Luprano: "We wanted to get into

even stations which had already signed contracts to rescind them.

None of the stations contacted by Music & Media would comment on the issue. However, counter-proceedings against the AEPI, accusing it of serious financial mismanagement, are understood to have been initiated.

A recently published auditor's report alleges that the AEPI has withheld US\$ 390,000 in rights payments to foreign artists, while the directors have granted themselves an amount of US\$ 1.1 million, coupled with the company's personal loans from its funds, contrary to Greek corporate law. The AEPI has also been accused of "falsifying real royalty returns... by taking advantage of the artists' ignorance of tax and other matters".

Private stations have been legal in Greece since the end of 1987, with one of the conditions of authorisation being that they were at least 'in negotiation' over performance fees. However, of the 600 or so to have opened, only about 140 radio stations and none of the seven TV channels have actually bothered to register, claims Xanthopoulos.

Because none of the stations, even authorised ones, have published any financial results, it is impossible to determine how much their non-payment is costing the society. □

Spain, believes Voge, is a source for rich dance pickings with the BSP rap version of *All Right Now* returning after the best on offer.

Also very much dance oriented is the German market, according to Evelyn Junker: "About 60% of the German charts are dance tracks, so our A&R strategy has to reflect this trend!" New releases include *This Is The Time*, by Monette Evans, a US-born model in the Grace Jones mould and Depp Jones, a group made up of former members of De Arzie, Rainbirds and Rubbermind Revenge. Their first LP, *Return To Cambria*, has been produced by AC/DC and Led Zeppelin producer Tony Platt.

CBS France's international priorities, presented by international promotion head, Annick Geister, includes Patricia Kaas. Her LP, *Scene de Vie*, is already platinum in France and foreign sales are expected to be boosted by a European and Canadian tour now under way.

Other priorities for the company are France's Eurovision entry, Joelle Ursull, with her new single *Amazone*, the Alain Chamfort LP, *Trouble* and the October release of Dana Dawson's new album, *Paris New York Et Moi*.

Jean Karakos used the convention to thank CBS staffers "who helped make Kaoma's *World Beat* a success". Total sales of the album exceeded 4.1 million units worldwide. An album of Kaoma's various remixes will be out soon.

## Century 21 And TM Merge

"Teas-based broadcast companies Century 21 Programming and TM Productions, which jingles and production services are used on stations across Europe, have merged. From now on the company will trade under the title Century 21/TM."

Montreux Companies, an advisory company for the media and entertainment industries, was instrumental in the merger. Robb Eden, Montreux's UK-based managing partner commented: "Both Century 21 and TM Productions are very well-known names in Europe and this is a very prestigious deal to be involved with. It gives us an ideal platform

from which to launch our services into the European broadcast industry."

Montreux, whose founder and second managing partner, Peter Stromquist, is based in Dallas, recently initiated and assisted in UK group Zomba Music's acquisition of Firstcom, one of the largest creators and distributors of production music libraries in the US.

Montreux has also applied to the UK Radio Authority to run one of the three commercial national radio stations. The company filed a letter of intent with the IBA last month. □

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## MTV Launches Satellite Jukebox

by Chris Fuller

MTV Europe and London-based events marketing firm The Challenge Group have joined forces to present 'The Satellite Jukebox', an all-night sponsored dance party linked live across 26 countries and aimed at raising funds for the European federation of youth clubs (EFCY).

Billed by MTV as the first interactive promotion between programmers, viewers and dish retailers, the show will air for 12 hours from 19:00 on November 3. It will be beamed directly into an estimated 600 youth clubs in the UK and up to 2,000 other venues across Europe.

In total, 'The Satellite Jukebox' aims to attract more than a million active participants. The EFCY, which has national affiliates in 16 territories, is urging its members to gain

sponsorship and dance all night. In the UK, in co-ordination with Sky Television and Radio Rentals, each participating club will receive a "satellite party pack" consisting of a receiver dish and a telescopic high resolution monitor. In continental Europe, separate arrangements are being set up with local dish retailers.

'Get A Dish And Dance' promotions will be held at town centre Radio Rentals' outlets. MTV's CEO and MD Bill Rooley: "The interactive element of Satellite Jukebox that MTV is helping to develop is a prime example of how the channels, and their programming, are helping to drive dish sales."

Challenge Group director Chris Long sees the event as the first step in a three-year programme to

develop a communications network serving young people in Europe: "We are supplying the clubs with equipment. Once in place this will provide us with the opportunity of exploring further interactive fund-raising projects" in the UK. Long is hopeful of raising "up to £1 million" to increase youth club resources and facilities.

MTV's manager for Northern Europe, Chris Griffin, says that in programming terms "The Satellite Jukebox" will be a video-dance party, anchored by MTV VJs at four different live-music venues across Europe. There will also be six, one-camera feeds from a selection of European youth clubs. The link-ups will be organised with the help of Visnews. □

### Europe Catching Up

continued from page 1

US. The lack of language barriers there, the more deeply ingrained 'buying attitude' of the US public towards music plus Europe's higher price levels will keep them ahead for the near future."

But working against these factors, Ohayon believes that compared to Europe, the US has "a very insular attitude as regards music and their charts and sales reflect that. There is more room in Europe for new product to enter the charts. And the more choice you offer to the consumers the more consumers you may be able to reach."

Stuart Watson, VP of MCA Records International, also predicts that Europe can surpass the US in two years. While, in general terms, the US shows less varied charts and more conservative, though more plentiful radio, Watson observes that these factors "are not necessarily obstacles to market growth".

Watson: "There are now sophisticated promotional infrastructures within most of the major companies in the US, with club promotion in particular far better developed. It means they are not so dependent on radio as in previous years and are finding their way around it."

Looking to Eastern Europe, Watson says the sensible approach to exploiting the new markets will be long-term: "Our company's

philosophy is to invest promotion time now. Kim Wilde, Transvision Vamp and Tiffany, for example, have played the Polish SOPOP festival, which is broadcast throughout Eastern Europe to more than 100 million people. We don't expect to see a pay-off immediately but this is important groundwork for the future."

He notes that the bulk of product selling in East Germany at present is budget and mid-price albums: "Companies such as ours, with large back catalogues, can obviously take advantage of this. These are artists and albums that the East Germans may know but did not have access to first time around. And mid-price material is more realistic for them economically."

In terms of retail value, in 1989 Europe built on its lead over the US with IFPI reporting a billion-dollar plus European superlivity (Europe US\$ 7.632 billion, US\$ 6.464 billion). But, according to Trish Heimers, a spokeswoman for US industry body the Recording Industry Association of America (RIAA), revenue comparisons are invalid because product prices are far higher in Europe. In the US, cassettes, which carry the lion's share (60% of the market, are priced at US\$ 7-8 per unit compared to an average US\$ 12-13 in Europe, and CDs cost US\$ 12-13 per unit compared to US\$ 18-19.

Heimers: "When I was in Lon-

don recently I was appalled at the price differences. The British are paying twice as much for their musical product as the average American." She adds that Europe's improved parity with the US is "a natural development as the markets there free up. The population as a whole is far larger and there is a greater variety of product to choose from."

In terms of total unit shipments the US market showed a 5% increase in 1989 to 800.7 million units, against an 8% increase in 1988. Heimers: "The slip in growth does not concern us because 1988 was an exceptional year. The market has been affected by a shift in format choice (CDs were up 38.42%, vinyl LPs and EPs down 44.22%) and last year there was no real mega-hit like a *Thriller* or a *Born In The USA*, which can really make or break a year. Nevertheless, the 5% remains a very healthy rate of growth." □

Contrary to the story which appeared in Music & Media ('German Privates Suffer Setback', August 4), the total AGMA accumulated reach for both ARD and private stations was 87.3% (42.77 million). The total reach of all private radios is 30.4% (14.90 million), the total reach for ARD stations with advertising is 82.0% (40.20 million).

## New US Consultant Targets Europe

by Paul Andrews

A new US radio consultancy has been formed specifically to advise European stations. Radio Services International (RSI) is already advising Birmingham incremental Buzz FM, and claims to be in final negotiations with other UK stations. In the future, it plans to extend its activities to other European countries.

RSI founder Terry Hickman cites as his goal "to help radio stations develop a competitive advantage by showing them how to maximise their people, their potential and their profits." Among services offered by the firm are format design, training, marketing and promotions development, including advice on acquiring jingles and music libraries, and even logo design.

"We'll help broadcasters develop a product oriented to audience needs," says Hickman, "form a marketing organisation that can bring the product in contact with potential listeners and develop a marketing plan that identifies strategies and responsibilities for implementing action plans that will achieve desired results."

Hickman, who is based in Austin, Texas, claims 17 years experience in US radio management and programming at every level.

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# SUICIDE BLONDE

## “They Just Find The Prospects Exciting”

Investing in European radio - a US media broker's perspective

**Dallas-based media brokerage Montreux has its eye firmly on Europe.**

**The company's current projects include a proposed merger of two European broadcast hardware companies, various US investments into European media groups and, back the other way, investment by a European broadcaster into an American radio network. For, as founder Peter Stromquist told Chris Fuller, media investment is a two way street.**

**Q: What has trading been like to date?**

A: It has surprised me. When I first started forecasting I thought the bulk of my activity would be representing US companies interested in doing deals in Europe. Actually the reverse turned out to be true. Europeans, and especially the British, turned out to be the first clients and the most interested.

Most of our activity has been representing UK companies interested in investing in the broadcasting and related industries in the US, but we have actually worked on some station situations in Europe and tried to get US broadcasters interested in making investments there. The last six months, things have started to change. There have been more and more calls from US broadcasters and we have been holding mini-seminars for US groups on what opportunities are available.

And the National Association of Broadcasters (NAB) now has special segments and panels on international radio and television at their conventions.

**Q: Are most of the large US broadcasters now convinced there are opportunities in Europe?**

A: I can only speak about the firms that I deal with, overall the answer is yes, there seems to be a considerable interest to participate. Two of our largest companies - Group W (100% in London's Jazz FM) and Emmis (15% in Paris station Maximum) - have already taken steps to do so.

**Q: What do you think are the ultimate goals of US companies investing in Europe?**

A: Their timetables, as far as I can see, are very cautious. While the level of interest is very high, many seem to be taking a 'wait and see' attitude. Perhaps the Group W and Emmis deals will change this, perhaps not. One thing I find very interesting, every group that I talk to has a definite idea of where they want to be and what they want to do and the goals are as diverse as can be imagined. I don't think any of them have a long-range goal of dominating any segment, they just find the prospects exciting, as I do.

**Q: Do you favour a reciprocal investment in US radio by non-nationals?**

A: I'm sure this question will be a hot topic for debate over the next

**Q: What fields within European broadcasting do you think provide the greatest opportunity for financial reward with US investors?**

A: Oddly enough I don't think it is station ownership. The aspect I have been pitching in the US for the past two years is the ancillary service opportunities. As Europe's private commercial broadcasting community has not been that widespread, naturally, the support services have not matured either. One simple example is presenter training. This provides potentially fertile ground for training schools and other services, like consulting companies, promotion firms, format providers, will follow.

**Q: In what areas can Europe learn from US broadcast companies?**

A: On a practical standpoint, US

US experience.

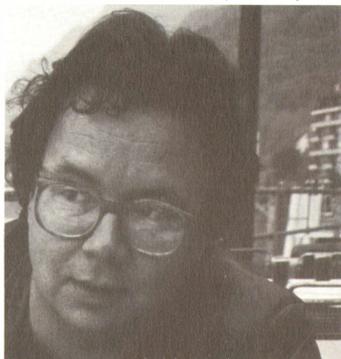
The Americans will also be able to assist in building local, retail sales staffs, training those staffs and educating the retailers on the advantages of radio advertising.

I strongly suspect that as commercial radio spreads across Europe, other segments will suffer dramatically. Cinema advertising, for example, which never really caught on in the US, will probably become a dinosaur in Europe. As to the flow in the opposite direction, I can think of a hundred areas we (the US broadcasting community) can benefit from... hopefully we will not be too blind to see it when it is offered.

**Q: Do you think the US has too much radio? Do you see Europe becoming this way?**

A: The US is definitely over-loaded. Ask any operator and he will tell you that in any given market he could use two or three less operators. And we were not content to leave well enough alone - we have now taken it upon ourselves to move stations into the major markets from a hundred miles away. Subsequently, a number of local markets have been left without local service. That's a shame. But I don't think Europe will follow this pattern. Even if the UK added, say, 500 local stations, per capita they will still have only 25% as many stations as the US. In Europe everyone should be able to successfully operate, provided they use common sense and are allowed to programme according to their communities' desires, and market on the same basis. □

Peter Stromquist is the Texas-based managing partner of Montreux, a company which initiates trading and co-operative ventures between US and European radio and TV companies. The firm also operates a UK office headed by managing partner Robb Edlin. Among recent completed deals, Montreux was involved in the UK Zomba Music's acquisition of First Choice, the Dallas-based marketer of production music libraries, and the mergers of US-based jingles/production companies Century 21 and TM Productions. Prior to founding Montreux, Stromquist worked in radio management and broadcast brokerage.



Peter Stromquist believes Europe is a vibrant arena for US media investment.

five years. Personally, I am very much in favour of opening our borders to foreign investment in our media. First, I would hope it would lead to similar, reciprocal agreements in other countries, creating new opportunities for our media owners. Secondly, our universe of players in the US is a finite group, more or less, and allowing outside investment is a way to keep the market vibrant and growing.

broadcasters, over the past 10 years with the availability of easy financing, have been burdened with horrendous loads of debt. The upside is that they have learned to operate their stations much more efficiently, and to maximise every position, every dollar. It's a massive generalisation, but most of the stations I have looked at in Europe seem like they could survive with 50-75% staff reductions, and could really benefit here from

## Stations Compete With Gold Sustaining Services

by Howard Shannon

Independent radio (IR) stations in the UK yet to split frequencies are being wooed by two IR companies offering overnight gold sustaining services.

Yorkshire Radio Network's (YRN) Classic Gold and Chiltern Radio, through its Supergold programming, are pitching for contracts with the IR stations still simulcasting.

A third player, Capital Gold, is also believed to be preparing to offer its own oldies sustaining service. The station's business development director, Richard Hurst, confirms that work is being done on the concept.

"As for the outcome, I have no comment," he says. Hurst says a major consideration before going ahead is the possible damage in London of stripping out the Capital name.

YRN MD Roger Brooks says Classic Gold is primarily aimed at new AM services. "But we intend also to talk to stations currently unhappy at the way its split services may be operating." No stations have yet signed up with YRN.

Chiltern's MD, Colin Mason, has already agreed a deal. While declining to name the station, he claims crucial to signing was his station's use of the US computer system DCS. It does away with the need for tape and cards by putting everything on hard disc.

The unnamed IR station, which

is expected to split in April next year, has invested £20,000 in its own DCS in readiness for the Chiltern feed. Mason has also networked his Chiltern Hot FM network to the system.

Brooks is pinning his syndication hopes on stations "being able

to share in the huge success our gold format has proved to be". He adds that YRN is willing to let anyone use the name Classic Gold, in effect franchising it. The company will also offer marketing support.

Both stations intend to deliver

the sustaining services by landline and satellite and offer windows for local advertising, news of regional events and traffic reports. The UK government has made it clear to radio still simulcasting on AM that they must use it or lose it. □

## Ireland Plays Host To Fourth Community Radio Conference

by Ken Stewart

The fourth world conference on community radio broadcasting, known by its French acronym AMARC, took place in Dublin from August 12-18. More than 300 delegates, from 53 countries, were attracted to the event, which took place in Europe for the first time.

AMARC is an international non-governmental organisation serving the community radio movement. Its work involves co-operation and exchange among broadcasters and promoting community radio worldwide.

This year's overall theme was "the right to communicate" and the conference's main talking points included censorship, alternatives to advertising and the definition of community radio.

The setting up of Euroday, an Irish initiative, will arrange net-

working of programmes between community radio associations and will look to become involved in Eastern Europe from next year. Jack Byrne, chairman of the Irish National Association of Community Broadcasters: "People will move around the Continent to different stations. We feel the vacuum in Eastern Europe is being filled by commercial radio. Community radio must also be there. So early next year a network of European community radio groups will have a conference in the East. We have also put in place programme exchange banks."

Interest at the conference in the 'Are Ads The Only Way' session was high. Byrne again: "This is an important issue worldwide for community radio. Some people believe you need advertising in

large quantities if you want to provide and sustain a quality radio service. The discussion centred around whether advertising assisted quality radio or whether cheaply run radio, which is amateurish but accessible, allows people more self-expression.

"I am a great believer that all radio can be accessible to people, I think it is a pity just to lock somebody in a room with records and talk out to people. Somebody at the conference used a good slogan, 'Community Radio Is Radio That Listens'. It is a useful way of explaining what we are. How we differentiate community radio from commercial, or even public service broadcasting, is that our basic commitment is democratic access to the microphone for everyone!" □

## Spectrum Sacks Staff Reporters

London-wide incremental Spectrum Radio has sacked all five staff reporters claiming it has always intended to review the financial situation after its first three months on-air. Three reporters have since been offered freelance contracts to work on specific programming.

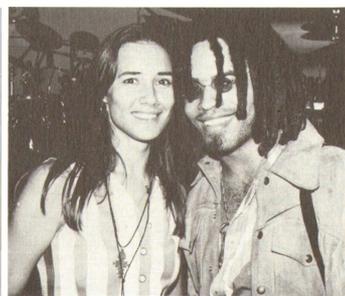
"In effect, I am the newsroom," says station and programme controller Keith Belcher. I read bulletins at 07.15 and 08.15 each morning but have since fallen silent. "But for how long I do not know," he says.

Spectrum is planning its first dipstick audience research in September. "All the early signs are that we are proving very popular," claims Belcher. □

contracts. These have not been renewed. It is a matter of deploying scarce resources and I felt the three freelancers were better placed in specific situations where they come in only as and when we need them."

Belcher was unwilling to say if there had been any developments in talks with the IBA over the abortive launch using the Radio Caroline 558 AM frequency. Though later allocated 990 AM, Caroline has since fallen silent.

"But for how long I do not know," he says.



Lenny Kravitz congratulates Sunny Southon after her debut British gig at the M&R Bar in London. Her first single, 'Falling Through A Cloud', was released on Siren on August 13. An album, of the same name, is due out this month.

## Gong Heads Bavarian Sales Drive

by Paul Andrews

The Gong group is heading a new advertising sales drive for local stations in Bavaria. Most of the state's local, including the Gong and Charivari group stations, have joined the scheme, which is designed to make local radio more competitive with the statewide Antenne Bayern and Bayerischer Rundfunk (BR) services.

Ulie Kief, head of radio activities at the Gong group, believes agencies will be able to reach up to 90% of the region's local radio listenership through the plan. Six different packages offer advertisers access to stations according to format, area or market size.

The scheme implies the effective merger of several of Bavaria's largest sales houses, including Gong Funkpaket and Radio Kombi, Charivari, Sound, from January. Although it has not yet completed signing up stations, the group is due to start approaching agencies this week.

Kief: "We already have all the big local stations and most of the smaller ones. We are now competitive in price and audience with BR and Antenne Bayern - and we have a lot more listeners in the big cities than Antenne Bayern."

Smaller stations have had trouble attracting regional and national advertising, even through regional sales houses. Kief now believes that to cover all stations may cost advertising agencies as

little as DM 30 per second (app. US\$ 19), compared with DM 150 currently.

But Kief does not believe it will solve the financial problems facing Bavarian local radio. "The problem is not agency advertising, it is their small coverage areas and the lack of local advertising. It still represents 80-85% of income at smaller stations and 60-70% at the bigger outlets."

Meanwhile, Gong - together with Charivari and also a consortium of regional press groups - has submitted an outline for a new sustaining service for local stations in Bavaria to the state media licensing authority, BLM.

The project calls for two stations for locals to choose between, one CHR based, the other MOR. The would finance the current service, Sat 2000, which closes on September 30. The new services would be supplied free, whereas Sat 2000 (in which mbit is a partner) charges around DM 100,000 annually to relay its programme.

However, Kief stresses that the proposal is tentative. "Gong was asked by the BLM to invest in Sat 2000, but we said no - it was not successful, nobody wanted to buy the programmes, and we couldn't use its easy listening programmes on our stations. So they asked us what we would do if we could."

Kief condemns the BLM for publishing the submission as a

definite proposal. "All we said was we would like to talk about it. Gong, Charivari and mbit still have very different ideas - we have to talk first, so I don't think we could start this year."

Since the service would be supplied free, Gong also insists that the BLM should underwrite it. Kief refuses to cite the amount

demand, but a figure of DM 5.6 million has been reported by the Munich press.

However, publicity officer Monika Fendt is adamant that "the BLM will not be investing in the new stations". They would also have to be approved by the authority. □



Vinfried Eber (centre), head of radio and press promotion at EMI Germany, recently celebrated his 40th birthday in Cologne with the help of Capitol Records president Hale Hilger (left) and Jeremy Hammond, VP of Capital International.

## Bavarian Local Looks East

by Philipp Rosen & Paul Andrews

Bavarian local private radio Euroherz is making a bid to increase its advertising revenue by attracting listeners in East Germany. The station has filed an application with the state's media licensing authority (BLM) to double its transmitter power to 200

watts and to extend the Hof antenna from 37 to 78 metres.

By the time the application is judged, the two Germanys will be reunited. Listeners in the Plauen region, close to Hof but currently in the East, could represent a substantial new market for advertisers. According to Euroherz, it and HoF's other local station, extra Radio, with whom its frequency is shared, already have some 50,000 listeners aged 14-plus in the East, of whom 6,000 tune in every day.

The power increase would improve their reception of the station, and it is hoped that more would then become regular listeners. MD Heinz Zrenner sees the extra listeners as "an important expansion of our scope. For a commercial enterprise, the potential cross-border listenership is surely a valid means to attract extra advertising."

Although Euroherz showed a respectable 19% daily reach in its current catchment area in the (former) Bavarian ratings survey from Lufthansa Bayern 1990, many small private stations in the region are having trouble reaching large enough audiences to attract sufficient ad revenue. □

Negotiations are under way to have the album, which is published by Mumbo Music in Munich, released in other territories. □

## Paris Rock Station Seeks Financial Partner

by Emmanuel Legrand

Financial partners are being sought by KWFM, a radio station in the south of Paris which hopes to eventually gain a frequency covering the whole city.

KWFM airs only rock music and is strongly influenced by US album-oriented formats. Station head Jean-Erik Henley says the decision to seek new investment follows the Mediаметric audience figures for April-June, which saw KWFM score a rating of 0.1% throughout Paris, even though it can only be received in a small area in the south and was not registered with the poll organisation.

Henley explains: "We started broadcasting in September 1989 and we gave ourselves 10 months to prove that 100% rock is a viable format which could find an audience. The Mediаметric figures showed that we were right."

"Now that we have reached our potential in our current broadcasting area, we want to extend

our audience base. Once we find a partner, we will apply for a Paris frequency but until then the station is on standby, airing only a taped programme and jingles."

KWFM's format is based on Henley's study of US radio, which focused on WPLJ in New York, K101 in San Francisco and KIIS FM in Los Angeles. It consists of rock from the 70s to 1990 with 50-50 split between gold records and new releases. Programming is handled by a manual system but the acquisition of the Selector software is being considered.

Artists featured range from Christopher Cross to Guns N' Roses, with 40% of acts being US or Canadian, 30% British, 15% Australian and 15% from the rest of Europe. Few French tracks are played because "there are few French acts that play the style of music we need".

Henley says he will approach a variety of companies, ranging from record companies to finan-

cial groups, in a bid to find a backer. He adds that the station's format is cheap to operate, at Fr

90,000 (app. US\$ 17,300) a month for 10 employees. □

## Canal Plus Turnover Reaches Ffr 4.8 Billion

French subscription TV channel Canal Plus says its turnover in 1989 reached Ffr 4.8 billion (app. US\$ 920 million), making it one of the largest communications companies in France. Gross profits for the period were Ffr 1.6 billion, with net profits at Ffr 768 million.

Canal Plus has 2.87 million subscribers paying Ffr 160 a month for the service. Its programming is dominated by films (36.5 a year, of which 50% are French), but also includes sports

programmes and music. The channel broadcasts France's official Top 50 chart, which is its highest rated show.

1989 was a turning point in Canal Plus's expansion. Having reached almost its total potential in France, the channel explored its concept to other territories, through joint ventures, to Spain, Belgium, Germany, and Africa.

Canal Plus also owns a minority share of 12.5% in Virgin Megastore's capital in France, which was acquired for an initial investment of Ffr 10 million. □

## ITALY

## Milan Int. To Sponsor 'Black' CHR Concerts Baby Records Signs PolyGram Deal

by David Stansfield

Radio Milan International says it is close to finalising deals to sponsor concerts by Barry White, Janet Jackson and Earth, Wind & Fire. The three acts will perform concerts in Italy in September and October.

Luca Donondi, head of PR at the national network: "All the artists fit into our black-oriented, CHR format. By sponsoring their concerts, we can publicise our commitment to the format."

Donondi says that there will be no cash transactions between the promoters involved and Radio Milan International; the station will have its logo on tickets and posters, in return for advertising for the concerts and media rotation of records by the artists.

He adds: "The acts will be posters all over various cities, including ones where our profile is not high. Our promotion bus will also be outside each venue."

When the Janet Jackson deal is finalised, the station plans to pre-

sent a Janet Jackson Day, which will include a one-hour special on her career and an interview. There will also be a listeners contest, with the prize being a trip to London to see one of her concerts there.

Claudio Trotta of the Barley Arts Productions company, which is promoting Barry White's acts, says radio sponsorship is important for the artist's concerts. However, he stresses the importance of choosing the right stations: "Stations which have the largest audiences are not necessarily the best for sponsorship."

"It is important that the right people get the message and that it is why a station's format is important. For example, we would choose Rete 105 for INXS, Radio Monte Carlo for Billy Joel, Radio Peter Flowers for Clash Of The Titans and, of course, Milan International for Barry White." □

Independent company Baby Records has signed a long-term licensing agreement with PolyGram Italy. Oscar Dal Pozzo, Baby Records' director of business affairs, says the deal is worth approximately 1.10 billion (app. US\$ 8.6 million) in advances to Freddy Naggair, owner of Baby Records.

Dal Pozzo says that with the agreement, PolyGram has acquired the overall management rights for the Baby Records catalogue. These include responsibility for sales, distribution, marketing, promotion and advertising. But Dal Pozzo adds: "We will collaborate with Naggair on all promotion activities."

Baby Records was an active and successful company in the 1980s, and was the first in Italy to advertise product on TV. Dal Pozzo: "Naggair has not been very involved in the record industry for the last few years. But now he is re-entering the market, with the same mentality, strategy and in-

novation of the past. He told us he wanted to start from scratch, and to collaborate with an international group at PolyGram's level."

Dal Pozzo says the agreement is formally for the national market, but that PolyGram will work with some of its European affiliates to release product in other territories. The Baby Records logo will remain on all product. "Its trademark has great commercial value," says Dal Pozzo.

PolyGram president Gianfranco Rebulla says Baby Records plans to reinforce its existing catalogue and will also invest in new artists. Baby Records' most recent success was *Concerto*, the latest album by the Rondo Veneziano group, which charted in France. □

To contact David Stansfield, our Italian correspondent, call 39-2-6684270

## Top Artists Back Mega Project

by Robert Lyng

With a production budget of nearly DM 500,000 (app. US\$ 316,000), *Lost Paradise* is one of the largest German rock projects ever.

The album, which has been released in GAS territories and the Benelux on Dino Records, is by the Lenny MacDowell project *Lost Paradise*, which was initiated by MacDowell and Mumbo Music MD Juergen Thueruax.

MacDowell is a renowned flautist, whose real name is Friedhelm Leinert. He is also a music editor at SDR Radio in Stuttgart and owns the Blue Flame label.

Thueruax and MacDowell reviewed 256 demos by international composers before choosing 10 for the *Lost Paradise* album, which ranges from orchestral

dispos to hard-hearing blues and gutsy rock.

The artists featured include MacDowell, David Hanselmann (whose *Go Get The Cup* went top 10 in Germany), Dominio singer Joerg Sieber, ex-Karow singer Lutz Salzwedel, John Lawton (Uriah Heep, ZAR), Ina Lippmann (Queen Of Spades), Merv Spence (Mike Oldfield, Wishbone Ash), Maggie Reilly, Mike Oldfield and the Austrian Christian Kolonovits.

The album was recorded in various studios by the cream of German producers, including Kolonovits, Armand Volker, Lothar Krell, Henry Staroste, Harald Steinhauer and Harold Fallermeyer.

MacDowell is A&R manager Mike Ungelhehr says over DM 1 million

has been earmarked for promotion and marketing. In addition, the organisation Artists United For Nature will promote the album, which focuses on environmental problems.

MacDowell: "This album is the best way we, as musicians, could reach people. After all, changes come from people, not politicians." Thueruax adds: "We want to reach people who might otherwise not think about the problems facing us and our environment."

The album features the single *Lonely Is The Night*, sung by Lutz Salzwedel and produced by Lothar Krell. The song focuses on the plight of whales.

Negotiations are under way to have the album, which is published by Mumbo Music in Munich, released in other territories. □

## SER Continues Ratings Domination

by James Bourne

Results of the second wave of Spain's EGM media audience survey for 1990, undertaken between May and July, show few real changes in national radio listening habits.

SER's Los 40 Principales is still the country's most listened to station with the SER AM service proving second best. State AM news channel RNE 1 loses third spot in the ratings to FM sports/news/music station Antena 3.

The most listened to programme in Spain is SER's AM morning show "Hoy Por Hoy", attracting 1.1 million listeners followed by Cope's "Protagonistas" with 1.04 million tuning in.

The EGM figures for Madrid have once again provoked controversy with erratic swings being

recorded. Carlos Finaly, programme director at Radio Popular Cadena is one of those most critical of Spain's leading ratings service: "My station has risen by 10,000 listeners to 35,000 but I still do not think the service is any good or has much credibility".

Radio Minuto, RNE 4, Radio 16, Onda Madrid and Radio Espana AM were all shown in the top 10 ratings to FM sports/news/music station Antena 3. The decline in listeners, some as high as 50%. Further concern was generated by the 55,000 listener-figure attributed to Radio Oeste, which broadcasts to a suburb of Madrid. Finaly claims this is demographically impossible and says that the EGM figures can only be relied on when the total audience exceeds 100,000. □

### Spanish Radio Ratings (May-July)

SER Los 40 Principales	4.16	(4.04)
SER AM	2.77	(2.45)
Antena 3	2.18	(2.05)
RNE 1	2.17	(2.20)
COPE AM	1.74	(1.75)

*Source EGM: all figures in millions with figures in brackets representing Feb-April survey.*

## Private TV Set For Portugal

The law paving the way for private TV in Portugal was approved by president Mario Soares on August 23. In a move aimed at restricting foreign control of companies, the legislation will limit single shareholdings to a maximum of 25%, similar to existing media ownership restrictions in Spain.

The law also stipulates that companies seeking an investment must have minimum capital of US\$ 17 million.

The licences will be awarded by a special commission chaired by a magistrate and made up of government appointees and representatives of the main political parties. Concessions will be valid for 15 years and 40% of output must be in Portuguese. The law also proposes two hours per day of programmes by the Catholic Church on state-run Portuguese

TV. The Church is currently seeking its own channel and is expected to bid for one of the new franchises.

Other contenders for the concessions include daily newspaper shareholdings in Portugal, the weekly Expresso and the Soane group of publishers. Soane is the only one of the groups which is quoted on the stockmarket and its president Belmino Azevedo recently said he would not apply for a TV licence following arguments over radio concessions.

"But what we say today might not be what he does tomorrow", believes one Lisbon stockbroker who warns that the allocations of franchises for the new channels will be a highly contentious political affair if the role model set by recent radio awards is an indication of what's to come. □

## Mixed Response To New Stations

by David Rowley

The launch of two new Scandinavian satellite-to-cable radio services, The Voice Of Scandinavia and RTL International, has met with a mixed response from the region's record companies (M&M September 1). Firms are still uncertain how, or whether, the new cross-border stations will affect them.

Sonet Denmark MD Cai Leitner welcomes the outlets and gives more examples of pan-Scandinavian broadcasting in the future. "It is to be expected that Scandinavia is seen as one area, and it is a good way for us to survive - as one strong single market rather than four, divided and weak."

"The accessibility and penetration of domestic Scandinavian acts into the different markets will be greater. It will make us less likely to accept something secondary from England over a top-rate Scandinavian act!" However, he believes RTL's decision to play only a small proportion of Scandinavian music could mean "it becomes just another station".

Jonas Sjoestrom, MD of Swedish independent MNW, says that despite the local radio explosion in Sweden, the stations have

had little impact on sales, and he believes the two new cable services may also have little effect. "The pan-Scandinavian notion is a good idea, but they need to have the money to market it properly. But if they're professional, then they will have an impact!"

WEA Denmark MD Finn Work comments: "If The Voice goes the way it did in Copenhagen and catches a young audience, it will have a very definite impact. And it could have a tremendous effect on the ability of domestic acts to cross borders."

"But RTL may run into trouble if it doesn't keep a close eye on what is happening in Scandinavia and cater to that market. The days are gone when people used to tune into Radio Luxembourg to know what was happening. The competition here now is as strong as anywhere. People are more inclined to listen if they feel there is a local touch."

EMI Sweden MD Rolf Nygren does not expect much from the new outlets. "My feeling is that there are too many satellite services. At the moment, the only things that make any real impact are the press and, perhaps, MTV." □

## Nova Wins Political Support

Three of Sweden's opposition parties are demanding a change in the country's media law, as the controversy over Radio Nova's decision to illegally air advertising continues (M&M August 18).

In a letter sent to prime minister Ingvar Carlsson, a call for "radio and TV" was made by the media spokesmen from the Moderaterna party (Anders Bjoerk), the Folkpartiet (Jan-Erik Wigstrom) and the Centre Party (Olaf Johansson).

The three say that imprisonment for broadcasting radio advertising contradicts the Swedish constitution and the European Declaration of Human Rights. Bjoerk, who drafted the letter, was president of the European Human Rights Commission for three years.

The letter also calls for an immediate government investigation of the media laws.

A spokesman for culture minister Bengt Joransson says the question of Nova and radio advertising will be debated, but not at the Social Democrats congress next week. He says he is surprised that Wigstrom was a signatory to the letter, because he is "a radio and TV" man who signed the legislation to introduce the local "Naerradio" stations in their current form in 1982.

Claes Nydahl, Nova's MD, sees the support from the three political parties as a major development in the station's battle to be allowed to air ads.

The station still plans to go ahead with its action in the European Court in Strasbourg, following two unsuccessful appeals against the suspension, by the local radio governing body Naer-radiomadden, of two of its eight financial backers. One of the two is the Moderaterna political party.

## Canal Plus Launches FNAC Album Show

by Marc Pias

Belgian pay TV channel Canal Plus has launched a new chart show which is based on album sales at FNAC's two outlets in the French community, at Liege and Brussels.

The show, called "Top Album", follows the success of "Top 50",

which was introduced in April and features a singles chart, also based on FNAC sales.

Daniel Schonau, head of music at Canal Plus: "The information from FNAC is better than the IFPI chart, because it is more current. For example, Vaya Con Dios,

Sinead O'Connor and Mecano topped the FNAC singles chart before they reached no. 1 in the IFPI chart."

"The Top 50", which is hosted by Jean Paul Pessemier, has been very successful and we have now extended it by 10 minutes. The show is broadcast live at 18.20-18.50 daily and unlike most of our programmes, it is not scrambled and can be received without a decoder."

Pessemier also presents the 50-minute "Top Album", which is pre-recorded and broadcast every Saturday. Like "Top 50", it can be received without a decoder.

Canal Plus was launched last September in the French-speaking part of Belgium, and has no programming link with France's Canal Plus. "We have adopted the pay TV formula from Canal Plus France, but we have our own programmes," says press officer Patrick Blockry.

The station has 28,000 subscribers but needs at least 70,000 to break even. However, it hopes a series of promotion campaigns will result in the station having 140,000 subscribers within four years. □

### Paradiso Launched

A new label, called Paradiso, has been launched in Belgium by Chéris Walter Ervelli and Roland Uytendaele's Music Service. It plans to release an average of 16 albums per year and its first is a greatest hits compilation by Helen Shapiro, released on September 7. A four-month advertising campaign on VTM will promote the album, with advertising on RTL-TVI scheduled for next year. Future releases on the label include albums by Joe Cocker, Ray Charles and Toto Cutugno.

### VTM Extends Schedule

Flemish commercial station VTM has extended its broadcasting time. The outlet's afternoon schedule now begins at 15.30, instead of 17.00. Guido Depreterre, president of production and programming, says VTM wants to further increase its daytime programming in the future.

### Fleeting Concert

The first date of Fleetwood Mac's European tour had to stop after just 30 minutes, due to an injury suffered by bass player John McVie. About 10,000 people were at the concert, in Ghent's Flanders Expo Hall on August 22. After the incident, another concert was scheduled for September 3 in the same venue.



Jan Schoukens, director of BRT's youth channel Studio Brussel, announces the station's new frequency for the Leuven area, 102 FM. The announcement was made at the annual free Marktrock festival, where 9,000 stickers promoting the frequency were distributed. Some 200,000 people attended Marktrock this year.

## Radio On Show At Firato

by Paul Andrews

Radio took a high profile at Amsterdam's biennial Firato consumer electronics show, which was held at the RAI exhibition centre on August 22 to September 1.

Among the exhibitors were Dutch public broadcaster TKOS, which set up full studio facilities and broadcast 40 hours of programming in the event.

Also on-air from Firato was experimental station Radio Data, which gave 20 young Dutch broadcasters a chance to demonstrate their talent (M&M August 4). Transmitting around the clock on local FM and cable frequencies, the youngsters devised a "horizontal" daytime format offering broad-based music plus information, with personal shows overnight.

The presenters, most of whom had some experience in local or

hospital radio, received five days extended training in radio techniques prior to Firato. As well as programming and hosting shows, they carried out news-gathering and technical and administrative work on the station, which was sponsored by public broadcasters NOS, VARA, NCRV and KRO.

Radio Data also supplies regular information services via RDS (Radio Data System), including traffic and weather reports, news and competitions.

Radio technology was prominent too, among hardware exhibitors. Car radios incorporating RDS reception were demonstrated by a number of manufacturers, including Blaupunkt. Among other innovations were Digital Satellite Radio (DSR) hardware, notably from Sony and Philips. □



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WEEK 36

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#### SINGLES

Elton John Airplay  
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#### ALBUMS

Prince Airplay  
OST-Pretty Woman Sales

### EXPLOSIVES CHART BUSTERS

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

#### SINGLES OF THE WEEK

Mariah Carey - Love Takes Time (CBS)  
Jonathan Butler - Heal Our Land (Jive)  
Crosby Stills Nash - If Anybody Had A Heart (Atlantic)

#### SURE HITS

Living Colour - Type (CBS)  
Jive Bunny - Can Can You Party (Music Factory)  
Quireboys - There She Goes Again (Parlophone)  
Billy Joel - That's Not Her Style (CBS)  
Reinhard Fendrich - Es ist So Fied Im Dezernat (BMG Ariola)  
Whitesnake - Now You're Gone (EMI)  
The Pogues - Summer In Siam (WEA)

#### EURO-CROSSOVERS

Two Man Sound - Samba Megamix (BMG Ariola)  
Vaya Con Dios - Nah Neh Nah (BMG Ariola)

#### EMERGING TALENT

Ruthless Rap Assassins - And It Wasn't A Dream (Syncope)  
Shamen - Make It Mine (One Little Indian)  
DNA - La Serenissima (Raw Bass)

#### ENCORE

Timmy Thomas - Why Can't We Live Together (Syncope)  
B - 52's - Chained 2 (Rapid)  
Adrian Belew feat. David Bowie - Pretty Pink Rose (Atlantic)  
Alannah Myles - Lover Of Mine (Atlantic)  
Dave Stewart & Spiritual Cowboys - Jack Talking (RCABMG)

#### ALBUMS OF THE WEEK

Buckwheat Zydeco - There's Fire (Island)  
Living Colour - Time's Up (CBS)  
Los Lobos - The Neighbourhood (London)  
Anthrax - Persistence Of Time (Island)  
Silje - Tell Me Where You're Going (EMI)  
No Sweat - No Sweat (FFRR)  
Prefab Sprout - Jordan - The Comeback (CBS)  
Gianna Nannini - Scandalo (Polydor)  
Harriet - Harriet (East West)  
Dread Zeppelin - Un-Led-Ead (I.R.S.)

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

#### CHART ENTRIES

##### Airplay Top 50

New Kids On The Block - Tonight (12) (CBS)  
London Beat - I've Been Thinking About You (29) (Anxious/RCABMG)  
Aswad - Next To You (31) (Plang)  
Go West - The King Of Wishful Thinking (37) (Chrysalis)  
Deacon Blue - Four Bacharach & David Songs (EP) (46) (CBS)

##### Hot 100 Singles

London Beat - I've Been Thinking About You (47) (Anxious/RCABMG)  
Jason Donovan - Rhythm Of The Rain (66) (PWL)  
Matthias Reim - Ich Hab' Getrauert Von Dir (67) (Polydor)  
Anthrax - In My World (78) (Island)

##### Top 100 Albums

Prince - Graffiti Bridge (2) (Paisley Park)  
Duran Duran - Liberty (37) (Parlophone)  
Black Sabbath - TYR (47) (I.R.S.)

#### FAST MOVERS

##### Airplay Top 50

Elton John - Club At The End Of The Street (1-10) (Rocket)  
Matthias Reim - Verdammst, Ich Lieb' Dich (2-3) (Polydor)  
George Michael - Praying For Time (3-7) (Epic)  
Wilson Phillips - Release Me (9-18) (SBK)  
Sinead O'Connor - The Emperors New Clothes (13-21) (Ensign)

##### Hot 100 Singles

Bombalurina - Itsy Bitsy Teeny Weeny Yellow... (2-3) (Carpent)  
Charles D. Lewis - Soca Dance (4-6) (Baxter)  
Deacon Blue - Four Bacharach & David Songs (EP) (6-33) (CBS)  
Betty Boo - Where Are You Baby? (12-29) (Rhythm King)  
George Michael - Praying For Time (13-24) (Epic)

##### Top 100 Albums

Carreras/Domingo/Pavarotti - In Concert (4-39) (Decca)  
Jon Bon Jovi - Blaze Of Glory (7-8) (Mercury)  
M.C. Hammer - Please Hammer Don't Hurt'Em (17-33) (Capitol)  
Michael Bolton - Soul Provider (21-32) (CBS)  
Roxette - Look Sharp (25-34) (Parlophone)

#### HOT ADDS

##### Breaking Out On European Radio

The Cocteau Twins - Iceblink Luck (4AD)  
Base - O - Matic - Fascinating Rhythm (Virgin)

#### YESTER HITS

the Eurochart top five from five years ago

SEPTEMBER 8 - 1985

##### Singles

Baltimore - Turzan Boy (EMI)  
Opus - Live Is Life (OK/Polydor)  
Madonna - Into The Groove (Sire)  
Tina Turner - We Don't Need Another Hero (Capitol)  
Paul Hardcastle - 19 (Chrysalis)

##### Albums

Dire Straits - Brothers In Arms (Vertigo)  
Sting - Dream Of The Blue Turtles (A&M)  
Bruce Springsteen - Born In The U.S.A. (CBS)  
Bryan Ferry - Boys And Girls (Polydor)  
Madonna - Like A Virgin (Sire)

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**MUSIC & MEDIA**

### united kingdom

Most played records compiled on BBC stations and the major independents.

- George Michael - Praying For Time
- Deacon Blue - It's Never Far From Now
- Spice Girls - I'm a Bitch
- DNA feat. Suzanne Vega - Tom's Diner
- Betty Boop - When You're Bad
- Partners In Kryme - Tears Never
- Talk Talk - Life's What You Make It
- Wilson Phillips - Heave Ho
- Blue Pearl - Naked In The Rain
- The Human League - Heart Like A Wheel
- Roxette - Look Up To The Stars
- Chiff Richard - Showcruze
- Bambino - The Boy From New York (feat. Johnnie) - Epiphany (New York Nights)
- Stacy - Epiphany (New York Nights)
- Primo - Looking For Mirrors
- Jon Bon Jovi - Blue Of Glory
- Aswad - New To You
- Primal Scream - Come Together
- London Beat - I've Been Thinking About You
- Cocoteau Twins - Looking Love

### switzerland

Most played records on the national channel SRS 3 and the private stations: Radio Akkord, Basilein, Radio Platano, Radio Z and Radio 24. Compiled by Media Control - Basel

- Craig McLachlan & Check 1-2 - Hoss
- Sting - Englishman In New York (feat. The) - Michaels - Hoss feat. Sting
- George Michael - Praying For Time
- Michaels - Hoss feat. Sting
- DNA feat. Suzanne Vega - Tom's Diner
- Machinae Reim - Verschieden Ist Das Lied
- M.C. Hammer - Song
- Simon D'Onofrio - The Hero's New Clothes
- Vaya Con Dios - What's A Woman
- Bananarama - It's Only You
- Erste Allgemeine Verunsicherung - Surrender
- Alanah Myler - Back Street
- Prince - The Love Thing
- Primo - Looking For Mirrors
- Howe (feat. Johnnie) - Epiphany (New York Nights)
- Mariah Carey - Vision Of Love
- Shag - Cheap Love
- Roxette - It's Never Been Love
- Juliane Warding - One Handed Scissors
- New Kids On The Block - Step By Step

### holland

Most played records compiled on the national stations Radio 2 and Radio 3 as compiled by Stichting Nederlandse Top 40.

- London Beat - I've Been Thinking About You
- Vaya Con Dios - No No No
- ENYA - Tears
- DNA feat. Suzanne Vega - Tom's Diner
- Hans Wigboldus - In Love
- Dave Stewart - Jack Talk
- Dream Warriors - What You Feel Is His
- Aswad - New To You
- Primo - The Love Thing
- The Jackson 5 - Top Sittin' - How To Be Real
- George Michael - Praying For Time
- Corry Konings - How Was De Dri
- UB40 - The Way You Do The Things You Do
- Maxi Priest - Close To You
- Machinae Reim - Verschieden Ist Das Lied
- Beverly Craven - Freedom
- Mariah Carey - Vision Of Love
- Phil Collins - This Just Might Be The Way
- Bryan Adams - Summer Of '68
- Dani Ruster & Margriet Heester - Dark Sucker

### germany

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

- P.M. Sampson & Double Key - We Love To Love
- Roxette - It's Never Been Love
- Purple Schulz - Du Hast Mir Gerade Noch Gefehrt
- New Kids On The Block - Long Train Coming
- Machinae Reim - Verschieden Ist Das Lied
- UB40 - The Way You Do The Things You Do
- Elton John - Can't Be The First Of The Street
- Mariah Carey - Vision Of Love
- Machinae Reim - Verschieden Ist Das Lied
- Wilson Phillips - Heave Ho
- Nick Kamen - I'm Forever A Love
- Cornelius - Zuluig
- Nick Kamen - I'm Forever A Love
- Stefan Waggoner - Teil In Susas Hand
- New Kids On The Block - Step By Step
- Eric Ramazzotti - In The Name Of Love
- G. Medeiros & B. Brown - In The Name Of Love
- Herbert Grönemeyer - Deine Liebe Kiekt
- Maxi Priest - Close To You
- Vaya Con Dios - What's A Woman

### france

Most played records on the AM and FM stations as compiled by Media Control, Strasbourg.

Radios Peripheriques (AM Stations)

- Thierry Hazard - La nuit
- Vanessa Paradis - T'oujours
- Charles D. Lewis - Soul Dance
- Patricia Kaas - Les Partisans D'Or
- Jonas Urzál - What Had Back Bone
- Zouk Machine - Housse
- Mar. Lavallée - Nos Fantômes
- Alanah Myler - Back Street
- Michel Folliard - Kara Souza
- Black Violins - Avez Vous
- Julien Clerc - Paris Pour Les Autres
- Alan Chamfort - Paris Pour Les Autres
- Pierre Bachelet - Toi
- The Christians - Found Out
- Elton John - Can't Be The First Of The Street
- F. Gray & D. Barthelme - A Time For Love
- Phil Collins - Smelling Like Her On The Way To Heaven
- Florent Pagny - Ça Fait Du Noise
- Michel Berger - Ça Ne Tient Pas Debut
- Philippe Lavil - Savane Kariba

Radios FM

- UB40 - Kingston Town
- M.C. Hammer - Caprice (feat. B.L.K.)
- Elton John - Can't Be The First Of The Street
- Disco Mode - Rocky On Top
- Jonas Urzál - What Had Back Bone
- Phil Collins - Smelling Like Her On The Way To Heaven
- New Kids On The Block - Step By Step
- Alanah Myler - Back Street
- G. Medeiros & B. Brown - In The Name Of Love
- Double Dee - Fourth Love
- Black Violins - Avez Vous
- Tina Turner - Foreign Affair
- The Christians - Found Out
- Boyz n the Moor - Avez Vous
- Mar. Boyce - You Love Me
- Charles D. Lewis - Soul Dance
- The Passidens - Love Thing
- Eric Ramazzotti - In The Name Of Love
- Mar. Lavallée - Nos Fantômes
- Thierry Hazard - La nuit

### finland

Most played records on 40 private stations as compiled by Discopros - Tampere.

- Machinae Reim - Verschieden Ist Das Lied
- New Kids On The Block - Step By Step
- Patricia Kaas - Les Partisans D'Or
- Black Violins - Avez Vous
- Machinae Reim - Verschieden Ist Das Lied
- Wilson Phillips - Heave Ho
- Black Violins - Avez Vous
- Immaculate Fools - The Prince
- Miguel Bose - Los Chicos No Duran

### austria

Most played records on the national channel Ö3. Compiled by Media Control, Baden Baden.

- Go West - The King Of World Talking
- Erste Allgemeine Verunsicherung - Surrender
- Nick Kamen - I'm Forever A Love
- Toto Cutugno - Insieme 1992
- UB40 - The Way You Do The Things You Do
- Machinae Reim - Verschieden Ist Das Lied
- Machinae Reim - Verschieden Ist Das Lied
- Mariah Carey - Vision Of Love
- Rainhard Fendrich - In An Area
- Cornelius - Zuluig

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE		ARTIST - ORIGINAL LABEL - (PUBLISHER)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE		ARTIST - ORIGINAL LABEL - (PUBLISHER)		
			LAST WEEK	WEEKS ON CHART					LAST WEEK	WEEKS ON CHART			
1	10	15	10	15	Club At The End Of The Street	26	23	6	26	23	6	Du Hast Mir Gerade Noch Gefehrt	Purple Schulz - Europa (Copyright Control)
2	3	17	17	17	Verdammt, Ich Lieb' Dich	27	45	2	27	45	2	Soca Dance	Charles D. Lewis-Baxton (Glen Music)
3	7	3	3	3	Praying For Time	28	37	17	28	37	17	What's A Woman	Vaya Con Dios BMG Arista (Vaya Con Dios/BMG)
4	5	6	6	6	Tom's Diner	29	NE	NE	29	NE	NE	I've Been Thinking About You	London Beat - Anxious/RCABMG (Warner Chappell)
5	1	8	8	8	Hanky Panky	30	22	6	30	22	6	Turtle Power	Partners In Kryme - SBK (EMI Blackwood/Kelco)
6	9	13	13	13	Kingston Town	31	NE	NE	31	NE	NE	Next To You	Aswad - Hoss (Bristol/Aspar)
7	2	7	7	7	Vision Of Love	32	39	3	32	39	3	Zufaelig	Cornelius - Teldec (Regulus)
8	4	11	11	11	Step By Step	33	30	3	33	30	3	Where Are You Baby?	Betty Boop - Babylon King (Polygram King Music)
9	18	2	2	2	Release Me	34	38	3	34	38	3	Samurai	Erste Allgemeine Verunsicherung - EMI (Copyright Control)
10	6	5	5	5	Thieves In The Temple	35	31	4	35	31	4	I Can See Clearly Now	HotHouse Flowers/Foxes (Rondor Music)
11	11	10	10	10	Close To You	36	32	5	36	32	5	That's Just The Way It Is	Phil Collins - Virgin/WEA (Phil Collins/His And Her)
12	NE	NE	NE	NE	Tonight	37	NE	NE	37	NE	NE	The King Of Wishful Thinking	Go West - Chrysalis (Camel/Copyright Control)
13	21	4	4	4	The Emperor's New Clothes	38	17	16	38	17	16	Hold On	Wilson Phillips - SBK (Various)
14	15	6	6	6	Naked In The Rain	39	35	3	39	35	3	Listen To Your Heart	Roxette - Parlophone (Jenny Fun Music)
15	8	11	11	11	U Can't Touch This	40	25	8	40	25	8	Mona	Craig McLachlan & Check 1-2 - Epic (Jewel Music)
16	12	12	12	12	It Must Have Been Love	41	49	2	41	49	2	Itsy Bitsy Teeny Yellow Polka Dot Bikini	Bombalinas - Virgin/WEA (Phil Collins/His And Her)
17	14	22	22	22	I Promised Myself	42	27	14	42	27	14	Insienne 1992	Toto Cutugno - EMI (Editions No. 2)
18	24	13	13	13	Black Velvet	43	42	2	43	42	2	Silly Games	Little Lyan feat. Just Juice - Arista/BMG (Arista/Tab/BMG/Warner Chappell)
19	19	11	11	11	White And Black Blues	44	46	2	44	46	2	Look Me In The Heart	Tina Turner - Capitol (Warner Chappell)
20	41	2	2	2	Englishman In New York (Ben Liebrand Remix)	45	36	5	45	36	5	It's Only You	Bananarama - London (Mercury/Warner Chappell)
21	13	11	11	11	Maldon	46	NE	NE	46	NE	NE	Four Bacharach & David Songs (EP)	Deacon Blue - CBS (MCA/Screen Gems/EMI/Capric)
22	38	4	4	4	Blaze Of Glory	47	NE	NE	47	NE	NE	Life Is What You Make It	Talk Talk - Parlophone (Blond Music/Zomba Music)
23	16	7	7	7	I'm Free	48	NE	NE	48	NE	NE	Heart Like A Wheel	Human League - Virgin (Copyright Control)
24	20	8	8	8	She Ain't Worth It	49	29	5	49	29	5	How The Heart Behaves	Vas (Not Was) - Forzier (MCA Music)
25	24	5	5	5	We Love To Love	50	26	6	50	26	6	Across The River	Bruce Hornsby & The Range - RCA/BMG (Zapp/Bachschall/Gep)



THIS WEEK	LAST WEEK	WKS ON CHARTS	TITLE	ARTIST	ORIGINAL LABEL	(PUBLISHER)	COUNTRIES CHARTED
1	1	12	<b>U Can't Touch This</b>	M.C. Hammer	Capitol	(Jobete/Bust-It)	UK, DB, NL, EA, CH, S, DK, I, NS, F
2	3	5	<b>Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini</b>	Bombalurina	Carpet	(Campbell Connelly & Co)	UK, I, SF
3	4	12	<b>Ooops Up</b>	Snap	Logic/BMG Ariola	(Minder/Warner Chappell/Zomba)	UK, DB, EA, CH, S, DK, I, NS, F, GR, J
4	6	7	<b>Soca Dance</b>	Charles D. Lewis	Baxter/Polydor	(Glem Music)	F, DB
5	5	14	<b>It Must Have Been Love</b>	Roxette	EMI	(Jimmy Fun Music)	UK, DB, NL, EA, CH, S, DK, I, NS, F, J
6	33	2	<b>Four Bacharach &amp; David Songs (EP)</b>	Deacon Blue	CBS	(MCA/Screen Gems EMI/Carlin)	UK, I, F
7	2	6	<b>Tom's Diner</b>	DNA feat. Suzanne Vega	A&M	(Rondor Music)	UK, DB, NL, I, F
8	11	5	<b>Tonight</b>	New Kids On The Block	CBS	(M Starr/EMI April/A. Lancelotti)	UK, DB, I, SF
9	9	19	<b>Verdammt, Ich Lieb' Dich</b>	Matthias Reim	Polydor	(Kangaroo Musik)	DACH
10	8	12	<b>Maldon</b>	Zouk Machine	BMG Ariola	(Virgin Music)	FB, NL
11	10	14	<b>A Toutes Les Filles</b>	Felix Gray & Didier Barbevilien	Talar	(Zone Musique)	FB
12	29	4	<b>Where Are You Baby?</b>	Betty Boo	Rhythm King	(Rhythm King Music)	UK, I, F
13	24	2	<b>Praying For Time</b>	George Michael	Epic	(Morrison Leahy Music)	UK, B, NL, I, N
14	14	23	<b>Kingston Town</b>	UB40	Virgin	(Sparta Florida)	F, DA
15	13	13	<b>White &amp; Black Blues</b>	Joelle Ursull	CBS	(Warner Chappell)	F, BA
16	16	16	<b>I Can't Stand It</b>	Twenty 4 Seven	Fresky Records/BCM	(Stop & Go/Cat-Talk/Siegel)	DB, EA, CH, S, DK, I
17	15	5	<b>Blaze Of Glory</b>	Jon Bon Jovi	Verigo	(Bon Jovi/Priv Warner)	UK, DB, NL, CH, S, DK, I, NS, F
18	19	5	<b>Thieves In The Temple</b>	Prince	Warner Brothers	(Controversy Music)	UK, DB, NL, EA, CH, S, DK, I, NS, F, J
19	7	7	<b>Turtle Power</b>	Partners In Kryme	SBK	(EMI Blackwood/Kikini)	UK, DB, I, SF
20	12	8	<b>Naked In The Rain</b>	Blue Pearl	W.A.U./Mr. Modo/Big Life	(EG Music/Copyright Control)	UK, DS
21	17	4	<b>Listen To Your Heart</b>	Roxette	Parlophone	(Jimmy Fun Music)	UK, I, F
22	25	12	<b>Close To You</b>	Maxi Priest	10 Records	(Various)	DB, NL, EA, S, DK
23	36	3	<b>Megamix</b>	Technotronic	ARS	(Bogam/BMC Publishing)	F, DB, NL, CH, DK, SF
24	18	12	<b>Step By Step</b>	New Kids On The Block	CBS	(Maurice Starr Music)	F, DB, EA, CH, S, GR
25	23	11	<b>It's On You</b>	M.C. Sar & The Real McCoy	Zyx/Mikulski	(Wintrup Musik)	F, DB, NL, EA, CH
26	21	30	<b>Un' Estate Italiana</b>	Gianna Nannini & Edoardo Bennato	Virgin	(Sugar/Warner Chappell)	F, DB, CH, I
27	30	9	<b>Le Jerk!</b>	Thierry Hazard	CBS	(CBS Music)	FB
28	28	12	<b>Vous Etes Vous</b>	Benny B.	Vie Privee	(Copyright Control)	FB
29	20	21	<b>Killer</b>	Adamski	MCA	(MCA/Beethoven St. Music)	DB, NL, EA, CH, S, GR
30	39	2	<b>Can Can You Party</b>	Jive Bunny & The Mastermixers	Music Factory Dance	(Various)	UK
31	22	7	<b>Hanky Panky</b>	Madonna	Sire	(WB Music/Blue Disque/WeboGirl)	UK, DB, NL, EA, CH, DK, SF, J
32	52	2	<b>Silhouettes</b>	Cliff Richard	EMI	(Sylvester Music)	UK, I, F
33	42	4	<b>Vision Of Love</b>	Mariah Carey	CBS	(Vision Of Love/Been Jammin')	UK, DB, NL, CH, I, F
34	32	17	<b>Se Bastasse Una Canzone</b>	Eros Ramazzotti	DDD	(DDD/Una Lira/Scorribanda)	F, DB, CH
35	27	22	<b>I Promised Myself</b>	Nick Kamen	WEA	(EMI Music)	DE, EA, CH, S, DK
36	49	4	<b>What Time Is Love? (Live At Trancentral)</b>	KLF	KLF Communications	(EG Zoo/Warner Chappell/Copyright Control)	UK
37	45	10	<b>Le Temps De Copains</b>	Les Vagabonds	Carrere	(Editions Orlando)	F
38	47	3	<b>Samurai</b>	Erste Allgemeine Verunsicherung	EMI	(Copyright Control)	DACH
39	35	14	<b>Insieme 1992</b>	Toto Cutugno	EMI	(Edizioni No. 2)	F, DA, CH, P
40	44	6	<b>We Love To Love</b>	P.M. Sampson & Double Key	CBS	(2nd Hand Music/Siegel)	D
41	81	2	<b>Groove Is In The Heart</b>	Deee-Lite	Elektra	(Delovely)	UK
42	82	2	<b>The Joker</b>	Steve Miller Band	Capitol	(Warner Chappell)	UK, I, F
43	40	13	<b>Le Gambadou</b>	Patrick Sebastien	EMI	(Francis Vacher)	F
44	26	20	<b>Bo Le Lavabo</b>	Lagal	Flarensch	(Editions Carrere)	F
45	37	22	<b>Vogue</b>	Madonna	Sire	(WB Music/Blue Disque/WeboGirl)	F, DE, EA, CH, S, DK, I
46	58	5	<b>Il Suffit D'Un Ou Deux Excites</b>	Footbrothers	CBS	(Captain Click Prod.)	F
47	NE		<b>I've Been Thinking About You</b>	London Beat	Anxious/RCA/BMG	(Warner Chappell)	UK, B, NL
48	57	4	<b>Opel Manta</b>	Norbert & Feiglinge	Glamour/EFA	(EMI Music)	D
49	41	4	<b>Avant De Partir</b>	Roch Voisine	GM/BMG Ariola	(Ed. Georges Mary)	FB
50	48	27	<b>The Power</b>	Snap	Logic/BMG Ariola	(Hanseatic/Fellow)	F, DE, CH, S, DK, I, GR
51	31	8	<b>I'm Free</b>	Soup Dragons feat. The Roots	TV/Big Life	(Westminster)	UK, I, F
52	46	6	<b>Club At The End Of The Street</b>	Elton John	Rocket	(Big Pig Music)	UK, FD
53	55	4	<b>The King Of Wishful Thinking</b>	Go West	Chrysalis	(Campbell Connelly/Zomba)	UK, S, I, F
54	38	28	<b>Sacrifice</b>	Elton John	Rocket	(Big Pig Music)	UK, DB, I, N
55	50	16	<b>What's A Woman</b>	Vaya Con Dios	BMG Ariola	(Vaya Con Dios/BMG)	DB, EA, CH, GR
56	62	10	<b>Aime Moi</b>	Claude Barzotti	Zone Music	(Zone/Barzo Music)	FB
57	34	5	<b>Hardcore Uproar</b>	Together	London	(Copyright Control)	UK, I, F
58	56	6	<b>The Emperor's New Clothes</b>	Sinead O'Connor	Ensign	(EMI Music)	UK, DB, NL, EA, DK, I
59	80	2	<b>Next To You</b>	Aswad	Mango	(Island/Acepearl)	UK, NL
60	54	17	<b>Better The Devil You Know</b>	Kylie Minogue	PWL	(All Boys Music)	F, DB, P, DK, GR
61	43	4	<b>Englishman In New York (Ben Liebrand Remix)</b>	Sting	A&M	(Magnetic/Regatta/Illegal)	UK, I, F
62	53	14	<b>Everybody Everybody</b>	Black Box	Groove Groove Melody	(Warner Chappell)	F, I
63	59	28	<b>Infinity (1990's Time For The Guru)</b>	Guru Josh	de/Construction/RCA/BMG	(Copyright Control)	DE, EA, CH, DK, GR
64	51	15	<b>Papa Was A Rolling Stone</b>	Was (Not Was)	Fontana	(Jobete Music)	DACH
65	66	4	<b>Silly Games</b>	Lindy Layton feat. Janet Kaye	Arista/BMG	(Arawak/Ticbell/Warner Chappell)	UK
66	NE		<b>Rhythm Of The Rain</b>	Jason Donovan	PWL	(Warner Chappell)	UK, I, F
67	NE		<b>Ich Hab' Getraeumt Von Dir</b>	Matthias Reim	Polydor	(Kangaroo Musik)	D
68	90	2	<b>End Of The World</b>	Sonia	Chrysalis	(Mautoglaude Music)	UK
69	89	4	<b>Can't Get Enough</b>	Kim Wilde	MCA	(Rickim Music)	F, DB, DK
70	72	16	<b>Oui Je L'Adore</b>	Pauline Ester	Polydor	(Ducombe/PolyGram)	F
71	60	6	<b>Tricky Disco</b>	Tricky Disco	Warp/Outer Rhythm	(Outer Space Music)	UK, I, F
72	65	5	<b>Violence Of Summer</b>	Duran Duran	Parlophone	(Skintrade/EMI)	UK, DB, I
73	70	12	<b>Whose Law (Is It Anyway ?)</b>	Guru Josh	de/Construction/RCA/BMG	(Virgin/Copyright Control)	DE, EA, CH
74	75	3	<b>Come Together</b>	Primal Scream	Creation	(Copyright Control)	UK
75	61	20	<b>Dirty Cash</b>	Adventures Of Stevie V.	Mercury	(Copyright Control)	DB, NL, EA
76	74	23	<b>Black Velvet</b>	Alannah Myles	Atlantic	(EMI/Bluebear Waitzes)	F, DB, CH, DK, SF
77	84	4	<b>The Party</b>	Latino Party	Polydor	(Copyright Control)	F
78	NE		<b>In My World</b>	Anthrax	Island	(Anthrax/Zomba Music)	UK
79	78	3	<b>Heart Like A Wheel</b>	The Human League	Virgin	(Copyright Control)	UK
80	77	4	<b>Look Me In The Heart</b>	Tina Turner	Capitol	(Warner Chappell)	UK, P
81	69	8	<b>Rockin' Over The Beat</b>	Techno Tronic feat. Ya Kid K.	ARS	(Bogam/BMC Publishing)	UK, CH
82	95	2	<b>Now You're Gone</b>	Whitesnake	EMI	(David Coverdale/WB Music)	UK
83	79	6	<b>That's Just The Way It Is</b>	Phil Collins	Virgin/WEA	(Phil Collins/Hit And Run)	UK, DB, NL, CH, DK
84	63	5	<b>Amanda</b>	Craig McLachlan & Check 1-2	Epic	(CBS Music)	UK
85	68	10	<b>The Great Song Of Indifference</b>	Bob Geldof	Mercury	(Mercury Music/Merzsong)	DB, NL, I
86	NE		<b>I Found Out</b>	The Christians	Island	(10 Music)	F
87	NE		<b>Don't Be A Fool</b>	Loose Ends	10 Records	(Brampton/Copyright Control)	UK
88	67	15	<b>Still Got The Blues (For You)</b>	Gary Moore	Virgin	(10 Music)	DB, S, DK
89	100	23	<b>Don't Miss The Partyline</b>	Bizz Nizz	Cooltempo	(MCA Music)	DE, EA, P
90	NE		<b>Ritmo De La Noche</b>	Chocolate	Teldec	(Pink/Hanseatic)	D, NL
91	73	7	<b>LFO</b>	LFO	Warp/Outer Rhythm	(Rhythm King Music)	UK
92	87	3	<b>Release Me</b>	Wilson Phillips	SBK	(EMI Blackwood/Willhill)	UK, I, F
93	91	16	<b>Policy Of Truth</b>	Depeche Mode	Mute	(Grabbing Hands/Sonet)	F, DB, DK, GR, I
94	94	2	<b>Sotto Questo Solo</b>	Baccini & Ladri Di Bicicletta	CGD	(EMI/Denny Rose/Insieme/Blue Team/Terri)	I
95	NE		<b>Merguez Party</b>	Les Muscles	A-B/Polydor	(Abeditions)	F
96	NE		<b>Zeil Je Voor Het Eerst</b>	Bart Kaell	RCA/BMG	(BMG Music)	B
97	76	5	<b>I Can See Clearly Now</b>	Hothouse Flowers	Fontana	(Rondor Music)	UK, I, F
98	88	30	<b>Dub Be Good To Me</b>	Beats International	Go! Discs	(Go! Discs/EMI Songs)	F, GR
99	NE		<b>Life Is What You Make It</b>	Talk Talk	Parlophone	(Island Music/Zomba Music)	UK
100	NE		<b>Groovy Train</b>	The Farm	Produce	(Produce)	UK

UK = United Kingdom, D = Germany, F = France, CH = Switzerland, A = Austria, I = Italy, E = Spain, NL = Holland, B = Belgium, IR = Ireland, S = Sweden, DK = Denmark, N = Norway, SF = Finland, P = Portugal, GR = Greece.  
 ○ = FAST MOVERS      NE → = NEW ENTRY  
 RE → = RE-ENTRY

WHO'S THAT MAN?





THIS WEEK	LAST WEEK	ARTIST	TITLE	ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	ARTIST	TITLE	ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	ARTIST	TITLE	ORIGINAL LABEL	COUNTRIES CHARTED
1	1	Soundtrack - Pretty Woman	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	35	28	14	Talk - Talk	Nonesuch	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	69	62	10	Los Panchos	Top Panchos	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	
2	NEW	Prince	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	36	38	14	Technotron	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	65	62	10	Bea Gees	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
3	3	Phil Collins	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	37	NEW	37	Duran Duran	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	71	75	24	David Bowie	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
4	4	Carreras/Domingo/Pavarotti	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	38	37	33	The Carpenters	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	72	72	4	Faith No More	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
5	5	New Kid on the Block	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	39	41	8	Beach Boys	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	73	41	3	Candy Dulfer	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
6	6	Eros Ramazzotti	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	40	3	3	Les Vagabonds	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	74	68	20	Fleetwood Mac	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
7	7	Jon Bon Jovi	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	41	46	17	Wildcreek Herbuzben	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	75	20	7	Patrick Bruel	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
8	4	Elton John	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	42	53	15	Vasco Rossi	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	76	NEW	36	Toto	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
9	14	Madonna	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	43	46	16	Patricia Kaas	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	77	41	2	Was (Not Was)	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
10	10	Matthias Reim	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	44	4	3	Vixen	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	78	76	6	Iggy Pop	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
11	9	Gary Moore	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	45	52	36	Midnight Oil	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	79	84	11	Antonio Vivaldi	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
12	10	Yaya Con Dios	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	46	35	10	Luciano Pavarotti	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	80	79	22	Radio Futura	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
13	14	Michael Bolton	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	47	NEW	37	The Essential Black Sabbath	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	81	87	1	Vanne Boel	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
14	14	Joe Cocker	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	48	51	37	Gipsy Kings	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	82	80	1	The Chimes	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
15	17	Ernst-Albert Wehner	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	49	49	3	Guru Josh	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	83	82	10	Westergang	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
16	17	UB40	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	50	50	8	Anita Baker	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	84	65	18	Kastelruther Spatzen	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
17	13	M.C. Hammer	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	51	36	14	Soft Soul	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	85	46	6	Kastelruther Spatzen	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
18	15	Toto	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	52	15	12	Hothouse Flowers	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	86	4	3	Lagal	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
19	16	Alannah Myles	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	53	59	2	The Neville Brothers	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	87	NEW	37	Annihilator	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
20	14	Sinead O'Connor	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	54	47	11	Beach Boys	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	88	16	6	Luciano Pavarotti	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
21	18	Michael Bolton	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	55	30	7	Soundtrack - Eis Am Stiel	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	89	18	2	Nagara	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
22	10	Tina Turner	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	56	34	9	Marco Masini	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	90	10	3	Radegast	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
23	20	Zouk Machine	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	57	15	10	Bangles	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	91	83	1	Mike Oldfield	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
24	18	Janet Jackson	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	58	40	10	Vanessa Paradis	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	92	77	37	New Kids on the Block	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
25	14	Roxette	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	59	49	16	Ultimo De La Fila	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	93	71	7	Craig McLachlan & Check 1-2	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
26	17	Rina Turner	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	60	54	9	Rolling Stones	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	94	74	1	Nick Kamen	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
27	15	Tom Verlaine	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	61	57	13	John Donovan	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	95	14	NEW	Azucar Moreno	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
28	15	Bob Geldof	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	62	37	3	Magnum	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	96	14	NEW	Kim Wilde	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
29	23	Depeche Mode	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	63	16	8	Maxi Priest	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	97	100	3	Joelle Van Dyne	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
30	26	Wilson Phillips	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	64	78	3	Mariah Carey	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	98	10	3	Clouseau	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
31	25	The Notting Hillbillies	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	65	41	3	The Soup Dragons	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	99	NEW	37	Soundtrack - Dirty Dancing	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
32	24	Frank Fiedler	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	66	42	2	Billy Joel	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	100	NEW	37	Soundtrack - Dirty Dancing	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA				
33	3	Poison	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	67	78	3	Charles D. Lewis	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA									
34	19	Fixes	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA	68	84	7	Mango	UK, IRE, AUST, DEN, NOR, SWE, FIN, BEL, ESP, GRE, ITA, JPN, SPA, SWI, USA									

# Third Time Lucky For Laser Disc?

by Paul Andrews

Laser Disc, the videodisc format which has consistently failed to find a market in Europe, has been re-launched for the second time. Under the auspices of the European Laser Disc Association (ELDA), founded this May by seven hardware and software companies and now numbering 18 members, a new marketing strategy has been devised to promote both players and discs across the Continent.

Initially, French, German and Dutch speaking countries will be targeted, with efforts moving to the UK, Italy and Spain next year. Local committees will co-ordinate the effort in each territory.

As part of the initiative, software companies including Warner, PolyGram and RCA/Columbia have promised to release product on disc at the same time as on tape, and efforts will be made to make both hardware and software available from the same retail outlets, and at affordable prices.

In the past, believes the association, lack of software support has held back Laser Disc in Europe. In Japan and the US, where the format has achieved greater commercial success - with one million and 400,000 players respectively in use - software catalogues have become correspondingly extensive. In Japan, over 9,000 titles are available, in the US over 5,000. But in Europe, there are still only a few hundred, while player sales remain in the tens of thousands.

ELDA chairman Patrick de Tourris brands a variety of factors. "There was limited disc pressing capacity in the PAL [Europe's TV standard] area, due to the more complicated specification of the PAL system. Furthermore, software was restricted to music titles.

Therefore, the number of titles we wanted available was not achieved. Additional problems in Europe are caused by the difference in languages, culture and distribution networks."

But behind excuses of 'cultural differences' and 'economies of scale' has been a general inability among companies involved to form a united front on strategy and promotion. Many software firms have been unwilling to commit themselves to large-scale support for a product which consistently failed to deliver returns.

The format now known as Laser Disc was originally launched in Europe during the early 1980s, as LaserVision. However, despite subjective advantages such as better picture quality, it failed to find a niche in a market already dominated by VCR technology.

Consumers did not take to a product which cost as much as a VCR, yet offered less of the shelf software and lacked the convenience of recording. They were confused, too, by the standards battle with RCA's incompatible Selectavision technology.

Dormant for many years, the format was revived in 1988 as CD Video (CDV) - effectively a CD-plus-pictures product. Digital sound and CD compatibility were major new selling points, with players designed to stack with hi-fi separates and the bulk of discs music based. The result was expensive hardware that found a

limited market, mainly among audiophiles, but little broad appeal.

According to Steve May, editor of UK consumer magazine *What Video*, who has closely followed the development of LaserVision, "they made a terrible error in not making any movies available. They said people don't want to watch films, which has been proved dramatically wrong with the incredible growth of sell-through video."

"It was all music, and the music was invariably out of date - there would be pop collections that were a year old, instead of current singles released with a CDV version. It didn't capture anybody's imagination."

The new initiative may finally correct that. De Tourris: "The software industry now plans to introduce major movie titles simultaneously on video tape and Laser Disc." And RCA/Columbia and Warner have indicated disc releases of major product from their back catalogues.

But the music industry has also recommended itself to Laser Disc. Peter Oliff, head of PolyGram International's production and technical services media division, is the industry's representative to ELDA. "There is now support for the system from all the major music groups in the world," he says. "We feel the time is right for it, and our commitment will continue."

ELDA members now include BMG Video International, EMI Classics, Warner Music International, Teldec Classics, Sony Classical and Maxwell Communications, as well as PolyGram.

A predominance of classical releases reflects both the interests of the ELDA members and Laser Disc's perceived appeal as top-end AV hardware. However, among rock and pop titles this year will be a number from PolyGram, including The Wall concert in Berlin, and compilations featuring Status Quo, Tears For Fears, Yazoo, Elton John and Bon Jovi.

ELDA also aims to promote 'effective distribution channels' for Laser Disc - a prime objective is to bring hardware and software together at the same point of sale. Although untested so far for any AV product, de Tourris points to experience in France - the only European market where videodisc has known any success, "thanks to joint efforts by CBS/Fox, Warner, PolyGram and the hardware companies" - as justification.

But has the new initiative come too late to save LaserVision? Steve May doesn't think so - providing it is developed to its full potential. "It's an exciting format far more sophisticated than just a film carrier. Picture quality is excellent and sound superb, but you can also take advantage of incredible still frame and text storage capacities.

"That's what they do in America - film discs include pages of original scripts, critics' appraisals and on-set stills. But you need imaginative programmers who are prepared to actually work on disc, rather than just dubbing from tape."

# FAST FORWARD

Castle Music Pictures' new series of music videos, *Live Legends*, features new live recordings of bands which have retained a consistent following over the years. The first three tapes are devoted to The Buzzcocks (CMP 600), Uriah Heep (CMP 6002) and Dr Feelgood (CMP 6003). Future releases will include Lindisfarne, Hawkwind, Fairport Convention and Ten Years After.

The annual Transmusicales festival, held at Rennes, Brittany, has been preserved for posterity on video. The 80-minute *Made In Trans* is being distributed in France, Switzerland and Belgium by Proserpine. Headliners include VRP (France), Urban Dance Squad (Holland), House Of Love (UK), Einsturzende Neubauten (Germany) and Bo Diddley (USA). Performances were originally filmed and broadcast by La Sept last December.

Also out on Proserpine in France are the Australian *Mad* concert featuring INXS and other Australian bands, Bill Wyman's *AIMS Gala* Albert Hall charity concert featuring Phil Collins, Bruce Springsteen and other acts, and *C'est Ma Vie*, Belgian singer Adamo live at the Casino de Paris.

BMG Video International has appointed Screen Ventures as exclusive agent for TV sales of its catalogue, to be launched at MIP-Com in October. Product involved ranges from *Eurythmics - We Too Are One* and *Clannad In Donegal to Hugh Masekela Live In Concert* and *Kenny G Live*. Meanwhile BMG has also signed a licensing deal with Mute Records, giving it worldwide (excluding North America) distribution rights to the UK indie's music video product. It includes *Ensure - Wild Life*, a live video and a clip compilation from Inspiral Carpets and compilations from Depêche Mode, Renegade Soundwave and Cabaret Voltaire. This product is also covered by the Screen Ventures TV rights deal.

Island Visual Arts is to release a 30-minute video of the First UK Vogueing Championship on October 15. *Vogueing Extravaganza* (IVA 060) is being made by James Levan and Popaya Films. The August 21 championships featured dancers from all over the UK competing for a £1,000 first prize in the *strike a pose* dance form popularised by Madonna's *Vogue*. Also covered is a fashion show featuring designer-wear popular with the voguers, from the likes of Jean-Paul Gaultier, Thierry Mugler and Rifat Ozbek.

Send your information about videos to Paul Andrews, Music & Media, Rijnsburgstraat 11, 1059 AT, Amsterdam, Holland.

## Gianna Nannini - Still Breaking New Ground

by Robert Lyng

Radio and TV have played a significant role in the development of Gianna Nannini's 14 year recording career. They have provided her with a string of hit singles, from 'America' to 'Un'Estate Italiana', and have helped boost her albums to million-seller status. Robert Lyng talks to Nannini's manager, Peter Zumsteg, about the way the media has helped catapult the singer from the cafes of Milan to the largest venues in Europe, and looks at the promotion campaign for her new album, 'Scandalo'.

Gianna Nannini's first breakthrough came with the hit single 'America', which was from her third album *California*, released in 1979. With the help of public radio, the song was her first to cross over into West Germany and Switzerland in 1980.

In 1982, the Conny Plank-produced LP *Latin Lover* went gold in both territories. It premiered with a performance on the Eurovision broadcast of WDR's 'Rockplast', which served to introduce her to audiences across Europe.

Peter Zumsteg explains: "Private broadcasting had hardly developed at the time. Radio formats were still flexible and the public broadcasters had to consider ethnic minorities in their programming. Nannini, therefore, was particularly welcome."

The 30-date tour of Germany with rock star Udo Lindenberg which followed was vital because, as Zumsteg says, "it was the first time radio people had a chance to

see her live".

Her next single, *Fotoromanza*, not only brought Austria into the fold but also became the single of the decade in Italy, selling 300,000 units and putting Nannini at no. 1 for two months. Then, in 1986, Nannini scored her first million-seller album, *Profumo*, which featured the international hit singles *Profumo* and *Bello E Impossibile*.

Zumsteg: "These hits established Nannini as a household name at most European public and private radio stations and opened the door for the single *I Maschi*, which became her first real European hit. It went to no. 1 in Italy, Switzerland and Belgium and reached no. 2 in Austria and Sweden. The single also made the top 10 in Germany and, for the first time, France."

The pan-European success of *I Maschi* saw the single spend almost one year in the Eurochart Hot 100 Singles, peaking at no. 12.

With the release of *Malafem-*

*mina*, Nannini toured Scandinavia for the first time. Meanwhile, the single *Hey Bionda*, her fourth consecutive no. 1 in Italy, was chosen as the theme song for 'Festivalsbar', a major TV music event in Italy.

Now Zumsteg is concentrating on making *Scandalo*, the title track single from Nannini's new LP, her biggest hit yet. The album was released on August 27 on Metronome in the GAS territories and by various PolyGram labels in the rest of Europe, with the exception of Italy, where it is on Dischi Ricordi.

Co-producing the LP with David Allen (The Cure) in London's RAK Studios, Nannini has incorporated aerial impressions collected in China, typical Italian melodies, Arabic riffs and a touch of psychedelia in the framework of her muscular rock.

She was assisted by an international line-up including Germany's Hans Baeer (bass) and Ruediger Braune (drums), Chris Jarrett (guitar) and Andy

Wright (keyboards) from the UK, and Italian guitarist Marco Colombo.

Radio programmers throughout Europe have been sent a promotional five-track CD, which includes two mixes of *Scandalo*. The single is one of Nannini's strongest rock songs ever but, Zumsteg admits, "it may not fit contemporary radio's narrow formats". A video for the track was shot in Poland by Yello's Dieter Meier.

The promotion campaign includes 60 30-second spots on MTV Europe, cinema advertising, and a 44-date European tour from October 11 to December 16, to be sponsored by BASF.

Meanwhile, *Fiori Del Veleno* (The Poison Of Flowers), which is also on the promotional CD, has been chosen as the theme song for the international TV co-production (RAI 2, WDR, FR 3, TV E) of JM Simmel's 'Doch Mit Den Clowns Kommen Die Traenen', which will be broadcast this month. □

## H O L L A N D

### Goya & Carmina

- Signed to Phonogram worldwide
- Publisher: Warner Basert
- Management: Roland Vanbeneden, Brussels
- Group members: Francis Goya (guitar), Carmina Cabrera (vocals)
- Current album: *Bahia Lady*, released in June
- Current single: *Mas Que Nada*, released in June
- Production: recorded at Madeleine Studios in Brussels, produced by Rudi Jacobs
- Promotion: TV appearances in Holland, 40 Dutch radio commercials
- Tour: a tour is planned for 1991
- Euro releases: negotiations are under way to have the album released in Portugal, Finland, Thailand, Taiwan and South Africa

Francis Goya is Belgian and formed his first group, Liberty Six, when he was just 16. By the time he was 20 he was already touring Europe with the JJ Band. As a guitarist he accompanied



such artists as Shirley Bassey, Barry White, The Three Degrees and Vicky Leandros.

His debut solo single, *Nostalgie*, released in 1976, reached no. 1 in Belgium, Holland, Germany, Finland, Denmark, Norway and Brazil. Since then, he has recorded 18 solo albums, which have sold more than eight million units worldwide.

Cabrera was raised in South America and left for the UK when she was 18. After moving to Brussels, she joined a South American group. Cabrera met Goya while the band were touring South America. Two months after forming the duo, they brought out the single *Bahia Lady*. The album of the same name is currently no. 29 in the Dutch album chart. □

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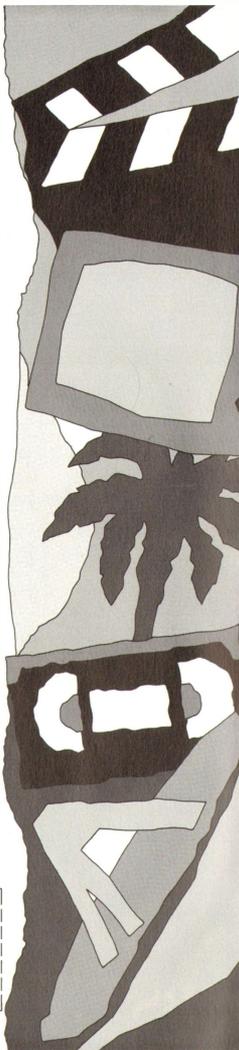
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## RAYDIO



Wright has given up his hot seat and left for the US. It seems Wright's US wife has a brother in the task force in Saudi Arabia and the pair were waiting at the US family home for news.

Nevertheless, it's welcome to BBC Radio 1, Man Ezeke. He's the station's newest reggae presenter, and he's been working on his BBC local radio for five years. Contoller Johnny Beerling says he has "one of the most exciting new voices I've heard in years".

And so to the anniversaries for next week, and there are lots of them for September 9. Otis Redding would have been 49, Billy Preston will be 44 and Eurythmic Dave Stuart will be 38. It will also be 35 years since Elvis Presley made his first appearance on the 'Ed Sullivan Show', shown from the waist up, performing *Don't Be Cruel* and *Ready Teddy*. On September 10 1966, the *Monkees' Last Train To Clarksville* was released, and two days later the first episode of their TV show was broadcast in the US.

Pranks in the studio are obviously not confined to G.L.R.'s **Chris Morris**. **Egil Houeland** was

Radio 102 in Norway has told me about how a competition he was running almost led to him losing his car. Firing a cart which told a lucky listener that he had won a bottle of body lotion donated by a local chemist, Egil was astonished to hear a voice saying the listener had, in fact, won his own white 1984 Ford Fiesta. He warned those of you responsible. Egil tells me he's plotting his revenge.

Hello, **Radio Hoom**, which must be one of the tiniest Dutch opt-outs there is. But little stations think big. Radio Hoom must also be one of the most international stations in Europe because it's collecting programme tapes from the 12 EC countries and re-broadcasting them. Eat your heart out, you multinational syndicators!

My good friends at MTV Europe, who just happen to be stepping up their marketing partnership with Pepsi in line with the soft drink's firms sponsorship of Tina Turner's current European tour, tell me that Pepsi has been associated with music since 1939 when it was the first product to use singing radio commercials.

This cannot be true! Some of the musical ads on my station sound so creaky and corny they HAVE to be pre-1925, at least!

If anyone else asks me whether I'm gonna be at the NAB convention in Boston next month I'm gonna be at the NAB convention in Boston next month I'm gonna SMASH all my **Bombalurina** back catalogue! This month's budget doesn't stretch to that mangle, let alone Boston! A shame, because I'd have loved to have caught AC-favourite Bruce Hornsby's solo piano set at syndicator's **MJI Broadcasting's** suite. And **MJI's** Gary Krantz tells me they'll keep up the tradition of serving White Castle burgers and long neck beers. In the words of the **Black Crowes**...I'm jealous! Can anyone spare a pool, impoverished DJ a plane ticket?

Talking of the horrid **Bombalurina**, someone tell the it'sy bit-sy teeny teeny talent known as **Timmy Mallett** that his was quite the worst performance I've seen on 'Top Of The Pops' since...erm...**Craig McLachlan** the week before!

*Ray Dio*

## MAKING WAVES

### Tuning In To Radio Clyde

- Target audience: Clyde 1 - 20-35, Clyde 2 - 35-50
- Potential audience: 1.91 million
- Actual: 50% reach
- Hours on air: 24
- Launched: December 31 1973
- Ownership: Private, Major

- shareholders - Scottish TV (6.1%), Directors 5.7%
- Address: Clydebank, Business Park, Clydebank, Glasgow G81 2RX
- Tel: 041-941 1111
- Frequencies: 102.5 FM - Clyde 1, 115.2 AM - Clyde 2

Programme controller **Alex Dickinson**: "Clyde 1, our FM service, targets the 20-35 audience although you will not hear the more juvenile sounds such as Bros and Kylie Minogue during the day. Clyde 2 on AM is aimed at people who are past chart music but still like to hear a lot of familiar hits. There is an easier listening feel to the station, much of which has been done by slowing the pace of the presentation. There is also a high speech content.

"However, we still play contemporary music on Clyde 2. We have in mind a mythical person who prefers albums and CDs. We are trying not to be an old gold/classic gold station as we think that gold records are like-

ly to get worn out very quickly. "Music is chosen by two heads of music. Mike Holloway from Clyde 1 looks for the sounds that will appeal to the under-35s while Mike Riddoch will look after the music for the Clyde 2 audience. We have also just installed Selector. Our jingles are produced by Muff Murfin of Standard Sound Productions.

"Clyde is still very big on news which has always been a part of our heritage. When we came on air there was no BBC Radio Scotland. We needed an identity here and believed that the major key was news and information. We have a full-time newsroom staffed 24 hours a day by a total of 18 journalists.

We also have our own graduate training scheme. We give the news a feeling of coming from the west of Scotland so we do not take IRN live but adapt their material with our own to give a local mix.

"We do a lot of marketing and sponsorship. We are currently sponsoring a show by young musicians. We also sponsor the Glasgow Philharmonic Orchestra, and record and broadcast their concerts. These are mainly popular classics and music from shows. We have also just run a Young DJ Of The Year competition with £1,000 of disco equipment as the prize. The winner is currently practising and we hope to be able to train him and give him his own slot.

"As well as the Sunday afternoon 'Network Chart Show' we also have the 'Benny Brown American Countdown' show and have been taking Unique's 'LA Live' show. We are currently looking at the possibility of creating a chart show for all of



the Scottish stations to reflect the tastes of the record buyers here. "We enjoy a good relationship with the record companies and are well served by them. Like many other stations we are looking to get more on CD than vinyl and this is getting easier with most of the companies.

"In the future we plan to consolidate the separation of our AM and FM services. Some 60% of the population in West Central Scotland is over 35 so we are very strong in the 35-50 age group. We will gradually widen the gap through promotion which is the key. It is extremely difficult to persuade an older listener to change stations so we're chasing that end of the spectrum through constant promotion to get them to try it. PR is important but promotion is the thing!" □

Updated reports and playlists... PP: Powerplay... AD: Addition to the playlist... CL: CA: ST: SD: IN: Interview

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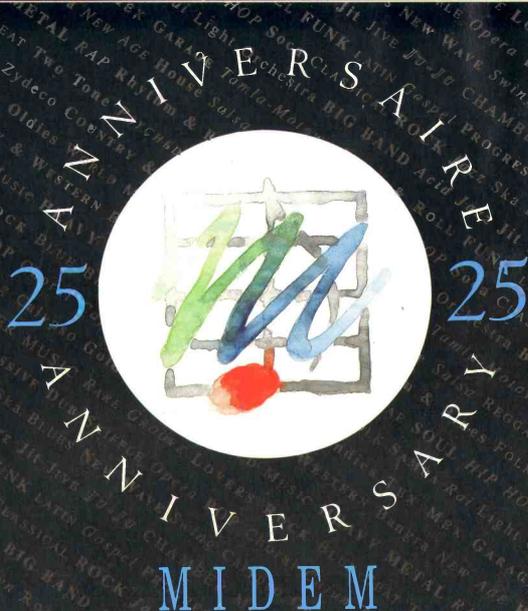
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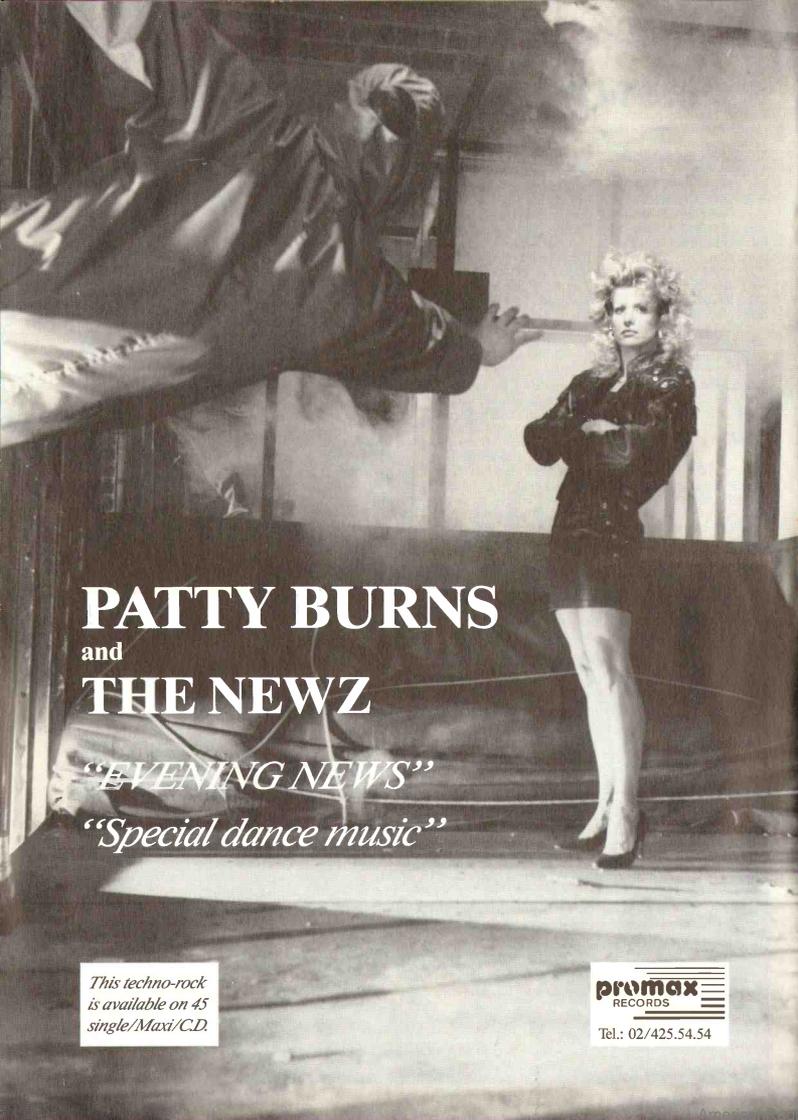
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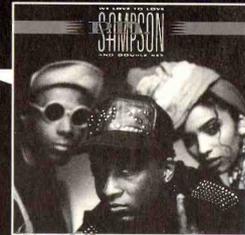
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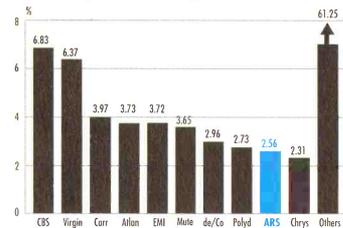
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## Action speaks louder than words

### RESULTS

#### Leading Labels (singles)



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#### Contributing artists



## Dance - The Airplay Debate Continues

**The European dance explosion has now reached a point where it dominates the charts as never before.**  
**Gary Smith looks at how record companies have been gearing up to keep dance music firmly at the top, in terms of both sales and airplay.**

All Europe's major companies have now set up dance labels or, as in the case of CBS Germany and its new Dance Pool, created separate A&R/marketing sections within their companies. Couple that with the amount of new independent

proportion of their potential market. "We don't play any dance, because other people do!" So says Trevor Dann, head of music at BBC local station GLR. "Radio London, our predecessor, maturated on dance when they weren't being a serious talk station. I took the view that the market was adequately covered, both then and now, with the arrival of Kiss FM. GLR is as identifiable by the fact that we don't play dance as Kiss FM will be by the fact that it does. All things to all men radio is a thing of the past!"

#### Chart importance

"We have major problems getting

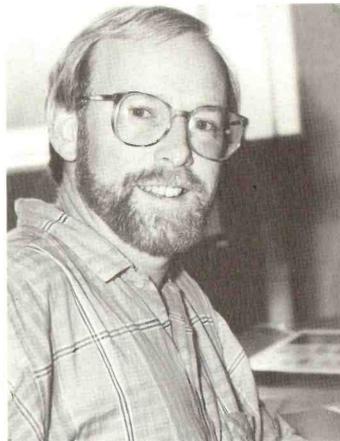
unavoidable that a fairly high percentage of records will be played on top 40-based stations. Soren Berzant, product manager at PolyGram International: "It's still something of a problem but generally radio is getting more broad-minded, especially towards the more ethnic dance numbers. You have to bear in mind that the singles market is in decline and these days a lot of territories regard them purely as promotional tools. That has an effect on the way DJs perceive them as well!"

The bottom line in this debate is how much the more general 'pop' oriented radio stations should reflect the singles chart? Ferry Maat, head of music at TROS radio in Holland: "The singles market these days is so small that kids dictate the chart. It's no longer that important and that's why we don't play so much dance stuff!"

TROS does of course play dance music in drive and daytime programming but only if they are either new entries or in the top 25 of the Dutch Singles chart. The station does, however, have a dance music programme called 'Dance Tracks', the only show of its kind in Holland. The show, broadcast every Thursday evening from 19.00 and 21.00, is hosted by Martijn Krabbe and attracts audiences of 250-350,000. "We try to play only 12" singles, although that depends on what is available each week," says Krabbe. "But our main aim is to play dance hits two months before they hit the charts and always to play new material!"

The show does not have any format as such, the general rule is that they play up-tempo tracks for the first half-hour and then break that up with a ballad and some dance classics. Krabbe admits to being pleasantly surprised by the show's popularity and he has firm opinions about why some people are so reticent to programme dance music: "There was a time when rock was the most progressive thing around but now dance is the new progressive music. Some people are bound to react against that!"

**Radio play**  
"Radio always seems to have a convenient excuse," says Dunmore. "It's too clubby, too fast, too slow, a cover version." Yet at



Ferry Maat says the singles market is no longer important

labels dealing exclusively with dance music, and it seems the genre is set to have a high profile for some time to come. Yet much mainstream radio is still unwilling or unable to reflect this situation with programmers claiming the dance boom is merely a passing fad of too little substance to warrant any significant airtime. Of course the labels involved in the dance scene disagree but they do recognise that without daytime airplay support they are missing out on a significant

radio play," says Simon Dunmore, label manager at Coolempo. "It seems a big club record holds no weight with BBC Radio 1 or Capital. You can have an act make the top 40 but the record is not played. *Don't Miss The Party* by Buzzinzz spent 10 weeks in the UK charts, reaching no. 7. But outside Jeff Young's Radio 1 dance show it got only nine daytime Radio 1 plays. It's pathetic!"

Yet the vast amount of high charting dance records makes it

unavoidable that a fairly high percentage of records will be played on top 40-based stations. Soren Berzant, product manager at PolyGram International: "It's still something of a problem but generally radio is getting more broad-minded, especially towards the more ethnic dance numbers. You have to bear in mind that the singles market is in decline and these days a lot of territories regard them purely as promotional tools. That has an effect on the way DJs perceive them as well!"

Tillman Uhrmacher is both a DJ and a musician. He plays with German chart-topping group The Omen and does a weekly show for Radio RPR in Mannheim called "Maximale". The show runs for three hours starting at 18.00 every Saturday and is sponsored by the World Of Music (WOM) chain of record shops.

"We mainly play club music from Cologne, Frankfurt and Munich plus of course a few imports," says Uhrmacher. "We choose the bulk of the material from the new records each week. We only play 12" and we don't do any talkover, I think that's very important."

"Judging by the feedback from our listeners they really like the fact that we play the whole record and the DJ doesn't talk over the track. We have competitions where listeners can win maxi-singles and each week we make a mega-mix from a listener's three favourite songs. There is definitely an audience for this type of programming, I'm sure that if other stations were prepared to take a risk they would find that it works!"

But apart from aiming for airplay, some labels concentrate on radio advertising. Brussels-based Promax has an extensive radio campaign for Patti Burns And The News, with the Belgian arm of Fun Radio having an exclusive on the new single *Evening News* for part of August, and a tie-in with the national lottery, broadcast on RTBF. Promax also circulated advance copies of the maxi-single to Belgium's major clubs.

The newly launched Kiss FM is the UK's first and only all dance music station. Kiss made its name as a pirate station, playing non-

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continued from page 55

stop dance, and head of programming Lindsay Wesker said they

will not play safe just because they now have a licence: "During the day, between 06.00 and 19.00,

there will be a playlist that the DJs will stick to pretty closely, but it will be a radical playlist. The whole basis of Kiss FM is that we play credible records that are on their way up. And in fact it doesn't have to be a record, we'll play acetates, tapes, anything that's good!"

Logic Records' A&R manager Marcus Loeffel would welcome the arrival of a German Kiss FM, but sees little likelihood of this happening, especially in Frankfurt: "In Germany you get no radio play. There are only a couple of Munich-based independent stations that play dance music."

**Targeting the DJ**

But with the huge volume of releases around, labels do have a problem with targeting the DJ who is likely to play their product. Boris Loehe, head of EMI Electrola's dance division, has a careful and methodical approach to marketing: "The first step is to mail out about 500 white labels. Between 200-300 of those go to selected DJs, 100 to specialist dealers and the rest go to the radio

stations that have dance shows. I always play the track to an independent distributor whose opinion I can trust.



Lindsay Wesker will not play safe with the playlist

"If they like it I'll let them have some pre-sale copies so when Electrola's sales team goes into action dealers are already aware of the record. I follow that up with

continues on page 58

DANCE  
**LOGIC**

**'RPR-Maximale' sample playlist**

- Classic: O'Rap, Flagramm Desir, Import/PolyGram
  - Slow Down, 2 Tuff, ZYX
  - Hardcore Uproar, Together, Import
  - Ghetto Heaven (Celestial experience mix), Family Stand, WEA
  - Simple Rhythm (WOM special tip), Soul Rebellion, Caribac Records
  - Silent Voice, Innocence, Chrysalis
  - Ryumo De La Noche, Chocolate in Frankenreich Lorca, Teledec
  - Let The Rhythm Hit 'Em, Eric B & Rakim, Import
  - Zulu Groove (Cult Of Snap), Shaka Shaka, Import
  - Schwankende Gestalten (remix), Select Midi, CBS
  - What Is Love?, Dee Lite, WEA
  - I Need Rhythm, Splash, WEA
  - Monie In The Middle, Monie, Chrysalis
  - Oops Up (remix), Snap, Logic
  - Laser Edit (B-Seite), Dace, Boy Records
  - Kick The Power, Boogie Boys featuring Boogie Knight, SPV
  - Niemand, Key Zero, Polydor
  - La Raza, Kip Frost, Import
  - Raise, Boys Own Productions, Import
  - Easy Life, Cabaret Voltaire, Import
  - Los Ninios Del Parque, Liasons Dangereuses, Import
  - Blackman In Effect, Boogie Down Productions, Ariola
  - O-OH (Alcatraz AM version), Plaza, Import
- Broadcast on August 11, 18.00-21.00, compiled by Tillman Uhrmacher

(advertisement)

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**FUN 4 FUN "RELAX YOUR SOUL"**

LOGIC RECORDS DISTRIBUTED BY BMG

ARISTA **DANCE** RECORDS

continued from page 56 selected advertising and some degree of personal contact with radio DJs. It must be said though that they get so much product thrust at them and are very fussy. Consequently, it is hard to get them to play anything."



Boris Loche believes in targeting DJs carefully

Dunmore takes a similar line: "We operate a DJ and a shop mailing list. We send between two and 20 white labels to specialist shops. There are some DJs we might have missed so the shops help us pinpoint these by giving them away free - or selling - to DJs the shop feels are influential in local clubs."

Italian company Ala Bianca has two dance labels, Flea Records and Mighty Quinn. MD Maurice Bettelli says their dance product receives little in the way of specialist radio attention but says the main networks do play a lot of dance product. Ala Bianca is, however, prepared to do different edits for different media: "Producers usually prepare three versions - a main version, a radio version and an instrumental." Together with distributor EMI, "we combine our marketing strategies. Both of us decide which radio to send the records to."

Belgian label Indisc recently launched its own dance label, Buzz. Product manager Catherine Klausung: "We do not do mixes

specifically for radio, although we do have two for Gale, but these are commercially available. Everyone buys dance on 7" and CD. We used to make 12" but they are not selling as well. Kids buy the CDs."

**Alternative marketing**

There was a time when a DJ would walk into a record shop and buy all the dance 12" on sale. Now the number of records released makes that impossible. More and more product has to fight for the privilege of being part of a dramatically shrinking market. You can have a no. 1 single in the UK's Record Mirror dance chart and only sell 10,000 copies. A no. 1 in the UK Gallup singles chart can be yours for the sale of 23,000 copies.

Inevitably, the labels are looking at other ways of promoting their records. One overlooked, or perhaps somewhat underrated, method is of course the personal appearance (PA). John Saunderson of DMC (DJ Mixing Club) is a firm believer in the value of having his artists meeting the fans: "PAs are a serious promotional tool. When I organised them we'd do six per night in and around a city like Manchester. We'd start at 20.00 with a show for the kids, then go over to Piccadilly radio for a spot and then move to more clubs. It must be said things have changed recently though - the artists are not nearly so visual, a lot of the acts are DJs and the music is just done on computers."

Computers or no computers, deConstruction MD Keith Blackhurst takes the opposite view: "I'm not into PAs at all. None of our artists have ever done them, I wouldn't try to stop an artist if they wanted to do that but I think it's a cheap way of promoting a dance record. Basically, a show is a show and a record is a record!"

Logic has built up its own distribution company, AMV, which deals with specialist dance

retailers only. Loeffel also concentrates on club DJs, by approaching them directly, which is how he broke Snap. He also lines up club appearances and Logic also has its own clubs in Frankfurt, where, says Loeffel, "we test our product. This is worth far more than sending records to radio people!"

all of whom have a different conception and that reflects in the type of music they play in the clubs. There's no point in sending hardcore material to commercial DJs."

So there can be little doubt that the influence of clubs has grown, and alongside that the importance



Snap, a worldwide dance success for Logic

**Club promotion**

There has been a rise in the number of companies doing club promotion but Saunderson believes that most of them are not doing their job particularly well: "They have a mailing list of maybe 500 DJs but then they send different types of music to all of them. You have to be more selective than that, there's no point in sending the wrong record to the wrong DJ. It'll just end up in their garage."

Blackhurst agrees: "There are four or five different types of DJs,

of specialist record shops. Fred Berkhout, A&R/promotion manager at Amsterdam-based independent label Go Bang!, who recently had a string of successes in Benelux and the UK with D-Shake, King Bee and Tricky Disco: "The clubs are very powerful right now because there are so few radio stations that will play our sort of material."

"Go Bang! is after all a club label, we don't do radio edits, we see that as a compromise. For years we tried all sorts of methods to get our records played on the radio and it didn't work. Since we

decided to please ourselves things have gone well!"

This idea of a lack of compromise is also close to the heart of deConstruction's Blackwell: "We see radio play as a bonus, we don't go out of our way to try and get it. You have to please yourself and trust your instinct, there's no big magic formula. The same goes for making the music - copying what is going on just means that you end up with a watered-down version. The public these days are educated and they will always go for the original rather than the copy."

**Changes in taste**

But with the chart success of dance, major labels are buying up

any label that has even a modicum of success and you could end up with a pretty gloomy picture. Yet, despite this, new labels are still being set up. Loche is leaving EMI Electrola in Germany to run his own dance label. He believes that

whatever the future holds in financial terms there has been a fundamental change in modern music. Guitar-dominated rock is no longer the rebel's choice. Wesker agrees: "The basic attitudes of the public have changed. There was a time when pop music was bands like the Beatles and the Rolling Stones. That is no longer the case and some people in radio have not moved on."

"Traditional tenry-hop acts are not lasting like they used to, people

are turning away from that sort of manipulation. Kids generally are growing up much quicker and your average 12-year-old now simply rejects pop pap. They are much more interested in wearing the biggest, best trainers and fin-

ding pirate remixes of their favourite tracks!" On the other hand, Bettina Pieper, international product manager at Phonogram Germany sees plenty of reasons to try and

continues on page 513

**Lindsay Wesker's All-Time Top 10**

1. *I Love Everything About You*, Stevie Wonder, Motown
2. *Way Out*, Steve Arrington's Hall Of Fame, Kongsalter
3. *Hip Hop Be Bop*, Man Parrish, Polydor
4. *Peter Piper*, Run DMC, Profile
5. *Peter New Love Like This*, Alexander O'Neal, Tabu
6. *The Night I Fell In Love*, Luther Vandross, Epic
7. *A Night In Tunisia*, Chaka Khan, Warner Brothers
8. *Outstanding*, Gap Band, Phonogram
9. *Betcha Wouldn't Hurt Me*, Quincy Jones, A&M
10. *Foot's Paradise*, Melissa Morgan, Capitol

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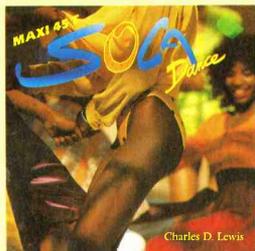
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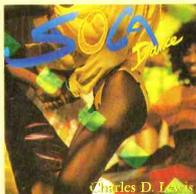
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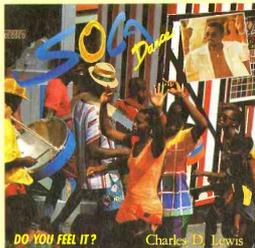
Charles D. Lewis

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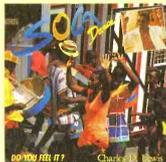
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## PROGRAMMING

continued from page 59

make your dance records pop records as well. "We go for dance pop more than hardcore material. Although we focus on club and specialist retail outlets we do try to make our products for the radio as well."

Pieper is, among other things, in charge of the newly reformed Casablanca label which, in the late 70s, was the label on which Donna Summer and Giorgio Moroder had a string of hits. At the mo-

ment she is resisting the temptation to put out lots of product as many dance labels do. Pieper: "If things go well then we will expand and similarly with publicity, the demand for the product will determine how much more we do."

"I think that the dance scene is a passing fad. There are so many acts coming and going so quickly without any discernible personality that I think soon people will start to get tired of it all!"

Brian Carter, MD of BCM

agrees with Pieper: "Dance is the most brutal in terms of the expendability of the artists. The public now just don't care, they take everything on a product-by-product basis. If you're hot you have to get out there straight away and make your money - fast!"

The current situation is, in some ways, a slightly artificial one, as there so many "pop" groups who were, until recently rock-based, releasing dance singles. Consequently, the number of so-called dance records has swelled. But people like Marshall Jefferson, Anita Baker and Luther Vandross, who have always done soul/dance will keep on doing so and with considerably more credibility than before.

Overall, though, Carter takes a dim view of both the major labels and their reasons for getting involved in the dance scene: "The major labels have always had problems breaking pop acts so now they have jumped on the bandwagon. Having said that, any dance act being at the top of the charts is a good thing. A lot of rappers hate acts like MC Hammer



Anita Baker - increased credibility

but if that's what the kids want then you can't knock it!"

There are a lot of people in the media who are hoping that dance music will go away but the simple fact is that this is now highly unlikely. Not only has this 'trend' lasted much longer than its detractors expected, it has also become so established that it is difficult to imagine such a huge and creative section of today's music industry simply disappearing. □

Additional reporting  
by Howard Shannon

(advertisement)

# DANCE? WHY NOT!



## ALABIANCA Group

# Rap Music - Finally Taking Off In France

**Yo B-Boyz!** In France record companies and the media are now actively promoting rap, after years of indifference. Emmanuel Legrand charts the rise of international rap in the French market and the corresponding emergence of local talent.

Although a couple of rap tunes have hit the French charts in the last few years (Erik B & Rakim's *Final In Fall*, Neneh Cherry), rap in France has never generated much in the way of sales or media attention. Even Run DMC's crossover effort

with Aerosmith, *Walk This Way*, was hardly played on radio and sales remained poor.

But now it seems as if all the major labels are busy pushing rap product in France. CBS has a winner with Public Enemy; EMI has put its weight behind breaking MC Hammer; WEA has faith in the Jungle Brothers; Musicisc has high expectations for 2 Live Crew; BMG Ariola has a wide range of rap acts with its various catalogues; Island has a roadshow touring the country; and Virgin is focusing on local talent.

### Turning point

To many in the industry, the turn-

ing point was Public Enemy's Paris concert in April, attended by 6,000 people. No other rap act has had such extensive media coverage, generated in part by Professor Griff's racist comments about Jews and black supremacy. CBS label manager Herve Deplasse: "Public Enemy started to have a following in France because of Spike Lee's movie 'Do The Right Thing'." Thanks to the movie, sales of the album *It Takes A Nation To Hold Us Back* jumped from 3,000 to 19,000. So we had a good reason to believe that the new LP would do better. Initial orders of *Fear Of A Black Planet* were 7,000 copies, and after five weeks, sales exceeded 35,000.

In July, CBS launched a major push for all its rap catalogue, under the title *Yo Rap Attack*, including a FR \$500,000 (app. US\$ 95,000) spot campaign on M6. CBS, Def Jam and Epic acts are all involved, as well as two French acts: Lionel D and Titi et Nobru. In addition, Public Enemy's single *911 Is A Joke* was serviced to radio stations and Skyrock put the song on medium rotation (twice a day).

Laurent Bouneau, Skyrock programme manager: "I discovered the song by watching a TV programme on M6 featuring rap acts, and I was seduced by the band and the song. Public Enemy are a very interesting group, but they play

music that is hard to programme on a station that aims to reach a large audience. It's a gamble for us. Rap has the following in France, but is not yet mainstream, so we have to programme rap music cautiously, in order not to lose our audience."

Jean-Michel Canitrot, radio promotion manager at Island, finds it hard to understand why so few radio stations will programme rap: "After all, rap is a music you can dance to, so why are stations which play house or disco so unwilling to play rap?" But Deplasse is not surprised: "Radio stations are commercial so you can't expect them to support a new musical trend as radical as this one. They have a wait-and-see attitude."

### Local talent

Rap has also begun to inspire young French acts. CBS owned label Squatt has just released the first LP from local pioneers Lionel D and Dee Nasty and Virgin France and indie label Labelle Noir have released the compilation *Rapattitudes* which has tracks from 10 acts including Tonton David, Daddy Yod, EJM, Supreme NTM. Sales of the compilation exceeded 10,000 units during the first month of release, showing that a local market is starting to emerge.

Island France has chosen to

focus both on US acts and give a boost to local acts by going on the road to meet the public. All summer a truck equipped with a sound system travelled around France, stopping in the main cities organising contests with local rappers. All the winners will take part in the Paris finals later this month and the overall champion will be given the truck, a recording contract with Island and M6 will produce a video.

The project is a joint effort between magazine Actuel, its subsidiary Radio Nova, M6 and retail chain FNAC. To coincide with the tour, Island has also released a rap compilation titled *Nation Rap* featuring, among others, Tone-Loe, Eric B & Rakim and Easy-E. Each stop in the tour is linked with local promotion: with FM radio stations and FNAC stores.

### Media attention

Island's Canitrot: "It has always been difficult to get media attention for rap music. With this campaign, we try to reverse the trend. We have chosen to work with local

radio stations instead of a national network, because we want to create a partnership with them and associate them with a new musical and social movement. Few radio stations play rap music. They have reservations and consider it as a rough music, and we want to show there is a new potential audience, larger than they imagine."

Philippe Desindes, BMG Ariola marketing manager, considers the Island plan as a "fantastic" way to promote rap. BMG is also starting a marketing plan in July called *Rap Attack*, featuring all the rap acts on the BMG labels and he regrets that radio stations don't take more risks in programming rap music: "Rap is hardly played on French radio. Lyrics are very important in rap, but they have to be accepted by programmers and a rap tune needs a musical gimmick. Acts like De La Soul, A Tribe Called Quest or Queen Latifah are going to make it commercially in Europe because they have that little musical hook."

Deplasse believes rap is now beginning to spread outside Paris: "In the beginning, 70% of sales



Chuck D from Public Enemy (left), with Nina Hagen (right) and Herve Deplasse from CBS France after Public Enemy's ground-breaking concert.

were made via retail chain FNAC and 60% of the sales were in Paris. Now, Paris only accounts for 35% of Public Enemy's sales, and all types of stores carry the album. But it is also very difficult to set up anything with US rap acts. They

are totally unreliable, very hard to work with, they change plans everyday. As long as they will not change their attitude, they will have trouble coming and breaking in Europe." □

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Island's 'Nation Rap' bus has been touring the country

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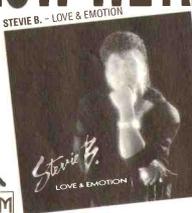
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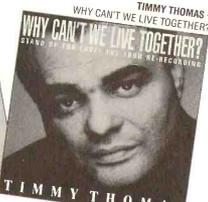


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