**New Hit Single**

**Produced by Nile Rodgers with Grace Jones**

**12 Inch Extended Re-Mix by Nile Rodgers**

**Featured on the Forthcoming Album Cassette Compact Disc**

**Inside Story**

---

**Bruce Bonanza Hits Europe**

**Massive Initial Reactions from Media and Retail**

by Maagiel Bakker

The Bruce 5-lp box has arrived in Europe and the first reactions, both from media and retail, are unprecedented. The long awaited live box leads this season's album releases with total shipment figures already up to 700,000. "Quite a feat, considering it is a five album box for which the concerts have to spend more than usual," says Ian Graham, Marketing Manager CBS International Europe.

---

**Diamond Awards Announces First Line-Up**

Brussels- At the press conference held here at the Hilton on November 12, the organisers of the prestigious Diamond Awards music festival, BRT TV and the IDP/City 7 group, announced the first seven of the total of 28 acts that will be performing on December 6-5 in the Arenaworld Sportpalais. Dusan Duras, Alison Moyet, Howard Jones, Human League, the Communards, Frankie Goes to Hollywood and Little Richard.

On November 17, 24 and 28 seven more names will be added to the list.

---

**British Report Recommends Black Station**

**Pressure Grows for Community Radios**

by Peter Jones

London- A major radio station devoted solely to black music should be set up in Britain, according to a government-commissioned report under consideration by ministers. The report deals with ways of providing more jobs for black people in the record industry and also suggests a network of community music centres should be started with local and music industry backing.

Pop music is greatly strengthened by the talent of black musicians, it notes, but "This music is managed

---

**Bertelsmann Plans Period of Consolidation**

**Profits Projected To Fall**

by Wolfgang Spalt

Gutersloh- Following completion of the purchase of RCA's music interest, Bertelsmann, the West German multimedia conglomerate, plans a period of consolidation of 3 to 4 years before rethinking its strategy, for major expansion in the US.

Addressing a press conference on November 4, Dr. Marc Woessner, chief executive of Bertelsmann, revealed that the RCA acquisition, plus the takeover of US publishing firm Doubleday, represented investments of around $300 million dollars and $500 million dollars respectively. Assimilation of RCA and Doubleday into the Bertelsmann empire would bring the group's turnover for 1986-87 to 3.71 billion dollars, compared with the 1985-86 level of 3.8 billion dollars.

However Woessner expects net

---

**Because I Love You**

**New Hit Single**

7" & 12"

CBS
Mediacom Opens In Berlin

New Fair For Radio And TV Equipment

by Wolfgang Spahr

Berlin-Mediacom, a new event devoted to professional radio and TV equipment and systems, makes its debut in Berlin. Firms from around the world will gather under the Media Forum Berlin '87 conference. Both are scheduled for September 2-4 and will be held in conjunction with the International Audio and Video Fair which takes place from August 28 to September 6.

Products on show at Mediacom will fall into two main areas: studio systems and interactive video. Opening day sessions for cable and satellite broadcast will be featured, as will videotape and videodisc hardware and software designed for professional applications.

According to the organizers, the event is aimed at experts from public broadcast networks and private program companies, film radio and television, and business users of videodisc communications systems.

The accompanying Media Forum meeting in Berlin's International Congress Centre will include sessions on broadcasting, telecommunications, video, and data protection and media law.

UK BLACK STATION

continued from page 1

were created. At the moment much black musical talent goes unnoticed because musicians cannot make the breakthrough into the commercial mainstream, it says.

The idea of a black music radio station is not new. Pirate station LWR, playing back music round the clock, has a large following, and one of 266 applicants for a government licence to operate in the middle-of-the-road area, was happy with the station's increasingly popular middle-of-the-road airplay policy.

"I'm just the name and the presenter," says DJ Roy "Pops" Patterson. "It's not really my show because it's the producers at the BBC who pick the records, and I haven't much of a say in the type of music we play." At Radio 210 he will host a two-hour show on weekday mornings, selecting his own playlist and concentrating on chart material. Hamilton joins a growing Exodus of BBC deejays. Radio 1's Kid Jensen and Paul Gambaccini have already left to join ILR stations.

BBC's Hamilton Joins Radio 210

Top BBC deejay David Hamilton is leaving the Corporation after 13 years to join independent local station Radio 210, which covers the Thames Valley area west of London. His two-year contract is reportedly worth more than £100,000, making him one of the best-paid pop presenters in the country.

Hamilton's daily show on Radio 210 had attracted up to six million listeners a week for years, but he was unhappy with the station's increasingly middle-of-the-road policy.

"I'm just the name and the presenter," says DJ Roy "Pops" Patterson. "It's not really my show because it's the producers at the BBC who pick the records, and I haven't much of a say in the type of music we play." At Radio 210 he will host a two-hour show on weekday mornings, selecting his own playlist and concentrating on chart material. Hamilton joins a growing Exodus of BBC deejays. Radio 1's Kid Jensen and Paul Gambaccini have already left to join ILR stations.

Big Names Approached for UK's Eurovision

London-Britain's entry for the next Eurovision Song Contest could come from the pen of a major rock singer, says Radio 1 organiser, who broadcasts the annual competition, has approached trade body BRPI in secret and will kick off at the BBC's annual dinner on September 10. Hamilton's daily show on Radio 210 had attracted up to six million listeners a week for years, but he was unhappy with the station's increasingly middle-of-the-road policy.

"I'm just the name and the presenter," says DJ Roy "Pops" Patterson. "It's not really my show because it's the producers at the BBC who pick the records, and I haven't much of a say in the type of music we play." At Radio 210 he will host a two-hour show on weekday mornings, selecting his own playlist and concentrating on chart material. Hamilton joins a growing Exodus of BBC deejays. Radio 1's Kid Jensen and Paul Gambaccini have already left to join ILR stations.

BRUCE BONANZA

continued from page 1

On Media level, European radio immediately added the live set to its list of plays formats and the album is already this week second best played album on Euro-Radio.

To support the live box, all CBS companies in Europe set up special Eurovision campaign of 285 stations is promoting the event as 'The rock event of the year', with 30-second radio spots running tonight on Christmas on RTL, Europe 1 and RMC. Several competitions will also be set up in conjunction with different FM radio stations. "We aimed at integrating advertising and promotions campaigns, so that the box would be played at the right time. Prior to the box release we showed the box set on TV," explains Piers Sisam, Marketing Manager CBS France. CBS Germany produced six different radio spots, three in English and three in German.

Tournee Defends Music Sources

Another Warning Issue Against DAT

Magnet Sets Up Unique Campaign For Kissing The Pink

Magnet Records in London is claiming a "first" in promotion campaigns in support of the band Kissing The Pink. The company put up one thousand four-inch posters around central London with a 12-inch copy of the band's new single, "Never Too Late To Love You," stuck to each.

The heading on the poster read: "Listen to this poster" and passersby were invited to tug off the record and take it home. "If you haven't heard this record yet, take this one home and listen to it now," was the written invitation.

John Knowles, Magnet's head of marketing, says he believed it was the first time this promotion has been attempted. Most of the records were stripped off the posters inside one day. The campaign cost a total £7,500.

Knowles reports that one dealer stripped the record off the poster near his shop and put the disc on sale.

It marks the first time that English language commercials were being heard on German radio.

European radio were paid surprise visits to see if the special 8-track sampler boxes were going into stereo radio shows. The sampler is a special limited edition, the promo-only and includes: "Raise Your Hand", "Hungry Heart", "Caddilac Ranch", "Born In The U.S.A.", "The River", "War" and "Tenth Avenue Freeze-Out", as well as the 36 page booklet.

With the live box expected to get another boost during the Christmas season, Sweden is at the moment leading the way in Europe with already 75,000 albums sold.

Bronze Awards go to Kissing The Pink for its promotion cam-
VOLUME 3 - NO 46 - NOVEMBER 22 1986

HOT RADIO ADDS

The new hot radio adds on Euro-radio just prior to publication.

Flash/One Love To Give
Stephanie / Julisa/Carena (Editions CAREM)
26.°

I'm Not Perfect
George / Snoop Dogg / Eazy E (Waxwork/CBS/Sony)
27.°

Coming Home (Jeany Part 2)
Falco - Telstar/WEA (Ballindalden/Hot Eyes)
28.°

Geronimo's Cadillac
Modern Talking - Hamas/Korea/Intersong
29.°

True Colors
Cyndi Lauper - PolyGram (Warner Brothers Music)
30.°

Ask
The Smiths - Rough Trade (Warner Brothers Music)
31.°

Anotherloversoholohed
Prince - Warner Brothers (Contemporary)
32.°

Goin' To The Bank
Commodores - PolyGram (Toby Wood/Warner/Gray)
33.°

Ghost Dancing
Simple Minds - PolyGram (EMI Music Publ)
34.°

Bello E Impossibile
Gianna Nannini - PolyGram (2-Muzik)
35.°

Breakout
Swing Out Sister - Mercury (Copyright Control)
36.°

Control
Jared/Janet - A&M (Sony)
37.°

(Waiting For) The Ghost-Train
Madness - Zarja/Ziggy/Virgin (Nutty Sounds/Warner Bro's)
38.°

Arizona Sky
China Crisis - Virgin (Virgin Music)
39.°

Showing Out
Mel & Kim / Supremes (All Boys Music)
40.°

For America
Red Box - Warner Brothers Music
41.°

French Kissin' In The USA
Cyndi Lauper - Chrysalis (home/Green 77/Profound)
42.°

To Be A Lover
Billy Idol - Chrysalis (Rondor)
43.°

Think For A Minute
Don Johnson - EMI (CBS Songs/Warner Bro's)
44.°

Emotion In Motion
Rick Ocasek - Geffen (Lido Music/Geffen)
45.°

Heartbeat
Don Johnson - EMI (CBS Songs/Warner Bro's)
46.°

La Vie Par Procuration
Jean/Jacques Goldman - Epic (JRG/NEF/Markus Lumbruck)
47.°

Sweet Love
Anita Baker - Elektra (Elektra Music)
48.°

Holiday Rap
M.C. Mike G & Deejay Seen - Dunes (DutchieHouse Of Fun)
49.°

MTV Pushing International Acts

For More Programming New For Talent

New York: Since MTV's modest debut on August 1, 1981, America's first 24-hour music video network has grown phenomenally. What has made it the leading authority on rock music is its variety of programmes, ranging from new clips, news, promotions, interviews, specials and concert tours. For instance, many of their in-house talents, MTV constantly seeks to discover new programmes to attract an even greater audience than its current 307 million subscribers. In an interview conducted by M&M with Lee Masters, Senior Vice President and General Manager MTV, Les Garland, senior Vice President, Music Programming, and Paddy Hadland, Manager International Bu.

HOT RADIO ADDS

C) .

HOT RADIO ADDS

[Image 0x0 to 595x420]

[14x327]C) .

HOT RADIO ADDS

® ei

HOT RADIO ADDS

C sa

HOT RADIO ADDS

20

HOT RADIO ADDS

14

HOT RADIO ADDS

F

HOT RADIO ADDS

86

HOT RADIO ADDS

37

HOT RADIO ADDS

26

HOT RADIO ADDS

19

HOT RADIO ADDS

12

HOT RADIO ADDS

13

HOT RADIO ADDS

11

HOT RADIO ADDS

10

HOT RADIO ADDS

9

HOT RADIO ADDS

8

HOT RADIO ADDS

7

HOT RADIO ADDS

10

HOT RADIO ADDS

9

HOT RADIO ADDS

7

HOT RADIO ADDS

6

HOT RADIO ADDS

5

HOT RADIO ADDS

4

HOT RADIO ADDS

3

HOT RADIO ADDS

2

HOT RADIO ADDS

2

HOT RADIO ADDS

1

HOT RADIO ADDS

1

HOT RADIO ADDS

1

HOT RADIO ADDS

1

HOT RADIO ADDS

1

HOT RADIO ADDS

1

HOT RADIO ADDS

1
Eric Clapton Adds Another Chapter To His Songbook

Collins Produced 'August' Album Ships November 21

Clapton is a man who needs no introduction. By many regarded as one of the most influential guitarists of recent times, his blues-based guitar sound was at the heart of many formations including The Yardbirds, Cream, Blind Faith, Derek & The Dominoes as well as a solo recording career since the early seventies.

While Clapton's work in the studio featured energetic, stirring guitar solos (bring him many devoted fans: 'Clapton Is God') and a lyric ability that cropped up on many walls in London), his solo work from the seventies on has remained all laid-back and has more emphasis on the vocals. On nearly all the albums from that decade, his status as 'guitar hero' has been pushed back a bit, and in all Clapton's work not only away from the spotlight as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feels he cannot live up to the huge standards he set, and is trying as much as possible. Clapton feel...
**Pan-European Marketing Is A Self-Fulfilling Prophecy**

Larsen Discusses The Future Of Continental Productions

by Machiel Bakker

Jorgen Larsen is Senior Vice President of CBS Records International. He joined CBS in 1971 as its International Operations in Paris. In 1972 he became Director of Scandinavian Operations and CBS Sweden. He moved back to Paris in 1976 as Area Vice President in charge of Northern Europe. After that he joined CBS Germany for a 3 year stint as Managing Director and during that period he also became Senior Vice President of European Operations. He has occupied his present position for close to three years.

CBS Records International moved to London very recently after having resided in Paris for almost 25 years. The international company in London currently employs a staff of 30 people.

**M&M: What made you decide to move to London?**

Larsen: We wanted to be in an active atmosphere, an atmosphere where people do business with us. The reason we were not here was basically because CBS International first started off in Paris. France was one of the first two CBS operations in Europe. It was therefore a coincidence that CBS was based in Paris. Paris is a marvellous city to live in and to have dinner, but it is musically speaking not the most active community in the world. The French music industry is obviously very productive and at times very successful, but it is mainly French music made for the French market.

M&M: But it still took you 25 years to actually make the move.

Larsen: There was never an acute need to make this move. It is not as if, staying in Paris, we would have gone out of business. We are extremely successful and have always been. I think it is an improvement on professional outlook to be in an active environment. It was never a business necessity. It could have happened any time. It has a lot to do with the personal taste of the people who went there, including myself.

**M&M: Did you trim down on people?**

Larsen: Not really. We changed a lot of people, because a lot of the employees in Paris decided to move for a number of private reasons. But we have almost the same amount of staff as we had in Paris.

M&M: In as much as CBS International is a European coordinating office, to what extent does this entail the initiation of Pan-European marketing strategies?

Larsen: It may sound a bit pretentious, but we could say that company that invented it is Pan-European marketing, I guess, is what we want it to be, you know you're defining what it is, you say your own objectives and then you work out in that direction. With all the obvious cultural and language limitations that you have to deal with in such situations. You cannot talk Pan-European marketing and at the same time have the development of local repertoire in a local language, very high on your list of priorities. Those two things don't go together in most cases.

Larsen: Of course such a big success is possible. But it doesn't mean that that country represents a new musical movement. I wouldn't say that Falco is a one-off, I am sure he will be around for many years. But in Falco, he is not part of an identifiable Austrian music scene.

**M&M: What do you mean by saying that a lot of these Continental productions are engineered. Less spontaneous?**

Larsen: Not at all. I mean that a lot of the English language disco productions are being made with a very specific purpose in mind. To entice, to make people move their feet and to sell records. It is done purely commercially, I don't think there are any illusions that some of these artists will be major stars and will have a loyal following for seven years from now.

M&M: What kind of artists do you think it is?

Larsen: The pure studio productions. Let's take the Italian type of dance music: very often produced with session singers or studio musicians who are then released by a good name although they don't exist as a functioning group. This is something that is rarely done in England, because it is not necessary there.

**Pan-European Viewpoint**

Larsen: The first and major point is the realistic selection of artists: you cannot elevate everything to a Pan-European priority. If you don't have a very strict selection procedure, you risk going out far too broadly and in doing that, you risk digging your own grave. This choice of who is ready for this treatment is not a quality judgement as such, it is simply a question of judging how far these artists are in their career development, how established they are.

There is an opposite side to Pan-European marketing which is purely local marketing: a situation we have experienced a couple of times, where you assign a non-established artist to a certain affiliate to whom you say: "You now try to break that artist only in your territory. Per instance, the Hooters or Cock Robin, both acts first started off in Germany. It only works if there is some interest at local level. So you can start to have your own affiliates as members of certain individual artist. And once they have broken through, you are in a much better position to elevate that artist to Pan-European priority. In a way, truly Pan-European marketing to date does not exist. And I really don't know if it ever will, because of the cultural differences. There are obviously artists who are necessarily suitable for that kind of Pan-European approach, but those artists are almost without exception the established artists.

**Practically any attempt on the European continent to record something in the English language is slightly artificial**.

Larsen: Let's put it in a positive way: Pan-European marketing is a self-fulfilling prophecy. We decide that we want to make an artist a European priority simultaneously in all countries, regardless of what local CBS or media people think of that particular artist at that particular point in time. And then it also has a very high likelihood of succeeding. As opposed to another situation, where you let the individual affiliates decide whether the artist is significant or not, it should be promoted and marketed. When you allow that to happen, then a Pan-European success will probably never happen, or only initially at rarity. We obviously want to make that commitment otherwise we have very little justifications to exist. We want our priority artists to work across Europe, within the built-in limitations. It is a great advantage to have your artists work in a concentrated time period and to have ensured that there is work for the artist. We obviously cannot have a situation whereby, let's say, an American artist comes over to Europe and can only cover only three of the 15 European countries. You have to lead the horse to the water, even if it may not drink.

M&M: So Pan-European marketing in your view comprises simultaneous release and the availability of enough promotion possibilities for the artist. Anything else?

Larsen: The first and major point is the realistic selection of artists: you cannot elevate everything to a Pan-European priority. If you don't have a very strict selection procedure, you risk going out far too broadly and in doing that, you risk digging your own grave. This choice of who is ready for this treatment is not a quality judgement as such, it is simply a question of judging how far these artists are in their career development, how established they are.

There is an opposite side to Pan-European marketing which is purely local marketing: a situation we have experienced a couple of times, where you assign a non-established artist to a certain affiliate to whom you say: "You now try to break that artist only in your territory. Per instance, the Hooters or Cock Robin, both acts first started off in Germany. It only works if there is some interest at local level. So you can start to have your own affiliates as members of certain individual artist. And once they have broken through, you are in a much better position to elevate that artist to Pan-European priority. In a way, truly Pan-European marketing to date does not exist. And I really don't know if it ever will, because of the cultural differences. There are obviously artists who are necessarily suitable for that kind of Pan-European approach, but those artists are almost without exception the established artists.

**M&M: Like Springsteen...**

Larsen: That is an obvious one. That is where we can step in and save everybody a lot of time and money by giving very clear directions which are accepted immediately and understood. There is nobody who is going to turn around and say: "Are you sure that Bruce Springsteen really is worth all this effort?" You don't have that kind of situation. With a totally unknown name you would be in an entirely different situation, you have to approach it in a far more psychological and softer, tailor-made way.
UNITED KINGDOM

Berlin is still at the no. 1 position for the second consecutive week but a good contender for next week is certainly Kim Wilde's 'If You Keep Me Hangin' On, rising from 6 to 2. At third position are the Bangles with 'Walk Like An Egyptian'. Another good contender for next week's top 3 is 'Swing Out Sister' with 'Break Out', moving on to 7. Highest new entry this week for Simple Minds' 'Glowing Lights'. This song was played for the first time at 'Live Aid' and is also their contribution to the 'Conspiracy Of Hope' album for the benefit of Amnesty International (released last week). Other entries for ex-Blondie singer Debbie Harry with 'French Kissin' In The USA', and the B-52's band 'Love Is The Drug'.

FRANCE

cond position. The incredibly popular Jeanne replaced CBS act Julie Pietri who is now in second position. The man known from the Levi commercials Nick Kamen with the Madonna and Stephen Bray written and produced 'Baby If You Want My Love' (Munich dialect for 'When The Yearning Aches').

IRELAND

Berlin managed to keep the no. 1 position, followed by Bob Geldof's 'That's The World Calling' (produced by Dave 'Eurythmics' Stewart). Although the subject is Ethiopia, the song is not for charity. Bob Geldof's album 'Do They Know It's Christmas?' (produced by Dave 'Eurythmics' Stewart). Madonna is still under the spell of 'Like A Virgin' with 'Like A Virgin', and Status Quo are back with 'Stairway To Heaven'.

ITALY

Italy is still under the spell of M.C. Miker "G" & DeeJay Seen for the fifth consecutive week, they are followed by Gianna Nannini with 'Bella L'Impresa Madonna'. A good contender for next week's top 3 is Duran Duran, who rise 18

PORTUGAL

Cal Costa remains at the top for the sixth consecutive week, followed by Chris de Barge and Barris Gardiner (coming from 6). Another good jump for Berlin to no. 4 (from 21) and Human League to no. 5. Highest new entry for Spandau Ballet (at 11), Kate Bush (this time solo with 'Running Up That Hill')

SWITZERLAND

Europe remain the strongest, followed by Commmarcds and Berlin's 'Coming Home'. There are four new additions in the top 10 this week; at 5, coming from 16 is Cutting Crew with 'If I Just Died In Your Arms'. They are followed by Status Quo (coming from 16) and Billy Idol at 10 (coming from 22). Another entry for Aranella with a cover from one of the most famous songs ever: 'C'est la Vie', whose lyrics are described as 'lost in the crowd'.

SWITZERLAND

Europe remain the strongest, followed by Commodores and Berlin's 'Coming Home'. There are four new additions in the top 10 this week; at 5, coming from 16 is Cutting Crew with 'If I Just Died In Your Arms'. They are followed by Status Quo (coming from 16) and Billy Idol at 10 (coming from 22). Another entry for Aranella with a cover from one of the most famous songs ever: 'C'est la Vie', whose lyrics are described as 'lost in the crowd'.

DENMARK

An unchanged top 3 this week with A-Ha still in the highest position of the Danish top 10, followed by Madonna and Bros. Anarete with 'Peace On Earth'.

FRANCE

Europe finally made it to the top in France, they replaced CBS act Julie Pietri who is now in second position. The incredibly popular Jeanne Mas is in third position with 'L'Enfant' (coming from 4). Madonna's 'True Blue' is breaking through, she is highest new entry at 20. Depeche Mode is entering at 43 and Miami Sound Machine has a re-entry at 48 with 'Bad Boy'.

THE COMMODORES

Commodores- United- Polydor

Austin Springsteen- Live 1975-85- CBS

Kate Bush - The Whole Story- EMI

ALBUMS OF THE WEEK

Bruce Springsteen- Live 1975-85- CBS

Commodores- United- Polydor

Numbers:

1. Bruce Springsteen- Live 1975-85

2. Kate Bush - The Whole Story

3. Commodores- United

4. Duran Duran

5. Bob Geldof's 'Do They Know It's Christmas?'

6. Gianna Nannini with 'Bella L'Impresa

7. Madonna with 'Like A Virgin'

8. Berlin with 'That's The World Calling'

9. Status Quo with 'Stairway To Heaven'

10. Gianna Nannini with 'Bella L'Impresa'

Other Top 10:

- Gianna Nannini with 'Bella L'Impresa'
- Duran Duran with 'Walking On Sunshine'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impresa'
- Gianna Nannini with 'Bella L'Impress
No. 1 in USA

INCLUDING THE HIT SINGLES
“YOU GIVE LOVE A BAD NAME”
“LIVIN’ ON A PRAYER”
EUROPEAN TOUR:

Nov. 27
Amhnh Rknih
Dec. 4
Copenhagen Falhoner Theatre
Dec. 6
Stockholm Stadstion
Dec. 8
Helsinki Ice Hall
Dec. 13
Hannover Elenndathle

SINGLES GUIDE

Barclays Take My Breath Away is the new no. 1 in the European Airplay Top 50. After 10 weeks it takes over from the four-weeks airplay runner True Blue and it marks the third time that a soundtrack theme tops the Airplay chart. (Following the successes of Billy Ocean’s “When The Going Gets Tough” from the OST ‘The Jewel Of The Nile’ and Bowie’s ‘Absolute Beginners’). Also in the Hot 50 Singles, the track tops already for the third consecutive week, and with the Top Gun soundtrack at 3, for the Hot 100 Albums, it is clear that the whole of Europe is breathless in admiration for the American trio. Coinciding with the European success, the band release their new album Out Three & Pray this week (see Albums Guide).

Bruce Springsteen
War (CBS)
David & David
Welcome To The Bonfire (M&M)
Gangi Power
Scat (Graffiti/Chrysalis)
Leon Justice
Sister (Garston)
Elvis Costello
1 Wish You (MFP Records)
Happy Love & The News
Happy Love & The News (Chrysalis)
Heaven 17
Comeback (Virgin)
Til Tuesday
What About Love (Epic)
Talk Talk
I Don’t Believe In You (Parlophon)
Magenta
Midnight (Peldon)
Paul McCartney
Potty Little Head (Philophone)
Robbie Nevil
I Can’t Help Myself (Motown)
Shakin’
Young (Victory, Memory)
Gino “Bamboo” Seaver
The Rain (Outland/Chry)
Elton John
All Fall Down (Chrysalis)
Jesse Johnson
Crash (A&M)
Human League
I Need You Lovin’ (Virgin)
Barry James Harrow
He Said Love (Peldon)
D’Arc’s A Name
Welcome Home (Mega Records)
John Parr
Running The Endless Mile (Mercury)

EUROPEAN TOUR:

Dec. 1
Amsterdam ‘t Harde
Dec. 3
London Hammersmith Odeon
Dec. 8
Barcelona Palau de la Musica
Dec. 9
Madrid Teatro Garcia Lorca
Dec. 11
Montreux Montreux Festival
Dec. 12
Oslo Spektrum
Dec. 14
Budapest Konzertsaal
Dec. 15
Prague Sokolovo

RECORDS OF THE WEEK:

BRUCE SPRINGSTEEN: War (CBS)
HENRY HEWES: Hip To Be Square (Chrysalis)

SURE HITS:

HESTN WILLIAMS: Once Bitten Twice Say (A&M)
JOHN PAVER: Running The Endless Mile (Mercury)
ULTRAVOX: All Fall Down (Chrysalis)

EURO-CROSSOVER RECORDS:

NINA HAGEN & LENE LOVICH: Don’t Kill The Animals (Ariola Germany)
PAUL REIN: Stop (Give It Up) (Alpha Records Sweden)

IN grenade TO THE OUTSIDE WORLD:

BERSK I DON’T BELIEVE IN YOU (PARLOPHON)
MAGNETA MIDNIGHT (PELDON)
PAUL McCARTNEY POTTY LITTLE HEAD (PHILOPHON)
ROBBIE NEVIL I CAN’T HELP MYSELF (MOTOWN)
SHAKIN’ YOUNG (VICTORY, MEMORY)
GINO “BAMBOO” SEEVER THE RAIN (OUTLAND/CHRY)
ELTON JOHN ALL FALL DOWN (CHRYSLIS)
JESSE JOHNSON CRASH (A&M)
HUMAN LEAGUE I NEED YOU LOVING (VIRGIN)
BARRY JAMES HARROW HE SAID LOVE (PELDON)
D’ARC’S A NAME WELCOME HOME (Mega RECORDS)
JOHN PARR RUNNING THE ENDLESS MILE (MERCUY)

SINGLES ROUTE

Most recommended singles not yet showing in the European Hot 100:

BON JOVI

IN GRANDE TO THE OUTSIDE WORLD:

BERSK I DON’T BELIEVE IN YOU (PARLOPHON)
MAGNETA MIDNIGHT (PELDON)
PAUL McCARTNEY POTTY LITTLE HEAD (PHILOPHON)
ROBBIE NEVIL I CAN’T HELP MYSELF (MOTOWN)
SHAKIN’ YOUNG (VICTORY, MEMORY)
GINO “BAMBOO” SEEVER THE RAIN (OUTLAND/CHRY)
ELTON JOHN ALL FALL DOWN (CHRYSLIS)
JESSE JOHNSON CRASH (A&M)
HUMAN LEAGUE I NEED YOU LOVING (VIRGIN)
BARRY JAMES HARROW HE SAID LOVE (PELDON)
D’ARC’S A NAME WELCOME HOME (Mega RECORDS)
JOHN PARR RUNNING THE ENDLESS MILE (MERCUY)

TOP SINGLES

1. Low You Love (A&M)
2. It’s A Secret (Mega Records)
3. Navigator (RSAC/Walton)
4. You Make Me Feel (RSAC/Canada)
5. Keine Sterne In Athen (MCM Germany)
6. Frits Brame I Saw Your Dream (Poor.)
7. Al Rano & Romim Power Brick Oil (D. Italy)
8. De Film Alsje Arne Samba (Ensign/Chrysalis)
9. Grosse Arne Welcome The Boomtown (A&M)
10. Nina Hagen & Lene Lovich Don’t Kill The Animals (Ariola Germany)

TOP ALBUMS

1. Low You Love (A&M)
2. It’s A Secret (Mega Records)
3. Navigator (RSAC/Walton)
4. You Make Me Feel (RSAC/Canada)
5. Keine Sterne In Athen (MCM Germany)
6. Frits Brame I Saw Your Dream (Poor.)
7. Al Rano & Romim Power Brick Oil (D. Italy)
8. De Film Alsje Arne Samba (Ensign/Chrysalis)
9. Grosse Arne Welcome The Boomtown (A&M)
10. Nina Hagen & Lene Lovich Don’t Kill The Animals (Ariola Germany)
# EUROPEAN HOT 100 SINGLES

**VOLUME 3 - NO 46 - NOVEMBER 22 1986**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist - Original Label - (Publisher)</th>
<th>Countries Chanted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liberte</td>
<td>Myleene Klass / ATG - (EMI Music)</td>
<td>UK,IE,CH,FR,IR,DK</td>
</tr>
<tr>
<td>Papa Don't Preach</td>
<td>Madness - (Butterworth/Music Center)</td>
<td>UK,IE,CH,FR,IR,DK</td>
</tr>
<tr>
<td>You Keep Hangin' On</td>
<td>Kim Wilde - (Polydor Music)</td>
<td>UK,IE,CH,FR,IR,DK</td>
</tr>
<tr>
<td>Lessons In Love</td>
<td>Culture Club - (CBS Records)</td>
<td>UK,IE,CH,FR,IR,DK</td>
</tr>
<tr>
<td>Ville De Lumiere</td>
<td>Gold (with Nancy)</td>
<td>UK,IE,CH,FR,IR,DK</td>
</tr>
<tr>
<td>Breakout</td>
<td>Sabrina - (Mercury)</td>
<td>UK,IE,CH,FR,IR,DK</td>
</tr>
<tr>
<td>The Lady In Red</td>
<td>Chris De Burgh - (Columbia Music)</td>
<td>UK,IE,FR,IR,DK,PH</td>
</tr>
<tr>
<td>Every Loser Wins</td>
<td>Nick Barry - (Capitol Music)</td>
<td>UK,IE,FR,IR,DK,PH</td>
</tr>
<tr>
<td>I'll Ask Of You</td>
<td>Riccardo Broschi &amp; Sarah Brightman - (Polydor Music)</td>
<td>UK, IE, CH, FR, IR, DK</td>
</tr>
<tr>
<td>Livin' On A Prayer</td>
<td>Bon Jovi - (Polygram Music/CBS Music)</td>
<td>UK,IE,FR,IR,DK,PH</td>
</tr>
<tr>
<td>For America</td>
<td>Paul Young - (MCA Music)</td>
<td>UK,IE,FR,IR,DK,PH</td>
</tr>
<tr>
<td>Brick</td>
<td>Faye Tozer - (Mercury)</td>
<td>UK,IE,FR,IR,DK,PH</td>
</tr>
<tr>
<td>C'est Pas Facile</td>
<td>Cat Power - (Virgin Music)</td>
<td>UK,IE,FR,IR,DK,PH</td>
</tr>
<tr>
<td>Adelaide</td>
<td>Arnold Turboust - (Polygram Music)</td>
<td>UK,IE,FR,IR,DK,PH</td>
</tr>
<tr>
<td>Midas Touch</td>
<td>Midnight Star - (Syco Music)</td>
<td>UK,IE,FR,IR,DK,PH</td>
</tr>
<tr>
<td>Something Outa Nothing</td>
<td>Taste - (Virgin Music)</td>
<td>UK,IE,FR,IR,DK,PH</td>
</tr>
<tr>
<td>Thom In My Side</td>
<td>Eurythmics - (451 Music)</td>
<td>UK,IE,FR,IR,DK,PH</td>
</tr>
<tr>
<td>Because I Love You</td>
<td>Shakin' Stevens - (Sidco Music)</td>
<td>UK,IE,FR,IR,DK,PH</td>
</tr>
<tr>
<td>Fourth Rendez-vous</td>
<td>Michael &amp; Michelle - (Fame/DMS Music)</td>
<td>UK,IE,FR,IR,DK,PH</td>
</tr>
<tr>
<td>Coming Home</td>
<td>Jeanne Jackson - (Polydor Music)</td>
<td>UK,IE,FR,IR,DK,PH</td>
</tr>
<tr>
<td>Les Brones Compent Pas...</td>
<td>Loli &amp; Pape Modori - (EMI Music)</td>
<td>UK,IE,FR,IR,DK,PH</td>
</tr>
<tr>
<td>Walk This Way</td>
<td>Run DMC - (Def Jam Music)</td>
<td>UK,IE,FR,IR,DK,PH</td>
</tr>
<tr>
<td>(Waiting For) The Ghost-Train</td>
<td>Madonna - (Sire Music)</td>
<td>UK,IE,FR,IR,DK,PH</td>
</tr>
<tr>
<td>Boule De Flippin</td>
<td>Coney Caramel - (Fame/DMS Music)</td>
<td>UK,IE,FR,IR,DK,PH</td>
</tr>
<tr>
<td>Ask</td>
<td>The Smiths - (Food Records)</td>
<td>UK,IE,FR,IR,DK,PH</td>
</tr>
<tr>
<td>Stuck With You</td>
<td>Huey Lewis &amp; The News - (Columbia Music)</td>
<td>UK,IE,FR,IR,DK,PH</td>
</tr>
<tr>
<td>Vive Allleurs</td>
<td>Jakie Quartz - (Epic Music)</td>
<td>UK,IE,FR,IR,DK,PH</td>
</tr>
<tr>
<td>Experimental IV</td>
<td>Bruce Springsteen &amp; The Jonestown Massacre - (Columbia Music)</td>
<td>UK,IE,FR,IR,DK,PH</td>
</tr>
<tr>
<td>Ghost Dancing</td>
<td>Simple Minds - (EMI Music)</td>
<td>UK,IE,FR,IR,DK,PH</td>
</tr>
<tr>
<td>This Is The World Calling</td>
<td>Bob Geldof - (Are You Being Served?)</td>
<td>UK,IE,FR,IR,DK,PH</td>
</tr>
</tbody>
</table>

**ASK THE SMITHS**

THE NEW RELEASE IN U.K., BENELUX, GERMANY, AUSTRIA, SWITZERLAND, SCANDINAVIA, ITALY, PORTUGAL AND SPAIN

7" (RT 194) B/W CEMETARY GATES  12" (RT 194) WITH EXTRA TRACK GOLDEN LIGHTS

NOW AVAILABLE ON A SPECIAL LIMITED EDITION CASSETTE (RTT – 194C) ALSO ACCOMPANIED BY A DEREK JARMAN INSPIRED VIDEO
# Top 3 in Europe

<table>
<thead>
<tr>
<th>Country</th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>United Kingdom</td>
<td>Take My Breath Away</td>
<td>You Keep Me Hangin' On</td>
<td>Walk Like An Egyptian</td>
</tr>
<tr>
<td>Germany</td>
<td>Coming Home (Jenny Part 2)</td>
<td>In The Army Now</td>
<td>Suburbania</td>
</tr>
<tr>
<td>France</td>
<td>The Final Countdown</td>
<td>Eve Live Toi</td>
<td>L'Enfant</td>
</tr>
<tr>
<td>Italy</td>
<td>Holiday Rap</td>
<td>Bello E impossibile</td>
<td>Truth Blue</td>
</tr>
<tr>
<td>Spain</td>
<td>Heartbreak Hotel</td>
<td>A Queen Le Imports</td>
<td>Right Between The Eyes</td>
</tr>
<tr>
<td>Holland</td>
<td>Don't Leave Me This Way</td>
<td>You Can Call Me Ali</td>
<td>(Forever) Live &amp; Die</td>
</tr>
<tr>
<td>Belgium</td>
<td>Take My Breath Away</td>
<td>The Final Countdown</td>
<td>Don't Leave Me This Way</td>
</tr>
<tr>
<td>Sweden</td>
<td>Joey Killer</td>
<td>(I) Just Died In Your Arms</td>
<td>Don't Leave Me This Way</td>
</tr>
<tr>
<td>Denmark</td>
<td>I've Been Losing You</td>
<td>True Blue</td>
<td>Masken</td>
</tr>
<tr>
<td>Norway</td>
<td>(I) Just Died In Your Arms</td>
<td>In The Army Now</td>
<td>Peace On Earth</td>
</tr>
<tr>
<td>Finland</td>
<td>(I) Just Died In Your Arms</td>
<td>The Final Countdown</td>
<td>This Is The World Calling</td>
</tr>
<tr>
<td>Ireland</td>
<td>Take My Breath Away</td>
<td>This Is The World Calling</td>
<td>Coming Home (Jenny Part 2)</td>
</tr>
<tr>
<td>Switzerland</td>
<td>Papa Chico</td>
<td>The Final Countdown</td>
<td>Sole Per Ti</td>
</tr>
<tr>
<td>Austria</td>
<td>Live At Perola</td>
<td>Lessons In Love</td>
<td>Luisa Berberis &amp; New Kent (Belgium)</td>
</tr>
<tr>
<td>Greece</td>
<td>Um Dia De Domingo</td>
<td>Take My Breath Away</td>
<td>Touch Me</td>
</tr>
<tr>
<td>Portugal</td>
<td>Caribbean Point</td>
<td>The Lady In Red</td>
<td>(I Want To Wake Up With You)</td>
</tr>
</tbody>
</table>

## AR Index

**European Hot 100 Singles**

<table>
<thead>
<tr>
<th>Position</th>
<th>Song</th>
<th>Artist/Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Take My Breath Away</td>
<td>Barbra Streisand</td>
</tr>
<tr>
<td>2</td>
<td>You Keep Me Hangin' On</td>
<td>New Kids On The Block</td>
</tr>
<tr>
<td>3</td>
<td>Walk Like An Egyptian</td>
<td>Lou Bacher &amp; The Tubes</td>
</tr>
</tbody>
</table>

**European Hot 100 Albums**

<table>
<thead>
<tr>
<th>Position</th>
<th>Album</th>
<th>Artist/Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>American Radio History</td>
<td>Various Artists</td>
</tr>
<tr>
<td>2</td>
<td>International Music &amp; Media Conference</td>
<td>Various Artists</td>
</tr>
</tbody>
</table>

---

**Announcing the 2nd Annual International Music & Media Conference**

MAY 13 - 16, 1987 MONTREUX, SWITZERLAND

---

**AmericanRadioHistory.Com**
ALBUMS OF THE WEEK:

BRUCE SPRINGSTEEN & THE E STREET BAND - LIVE 1975-85 (CBS)
KATE BUSH - THE WHOLE STORY (Epic/Polydor)
JOHN LENNON - MEN LOVE LOVE (A&M)
CHRIS SUTTON - RUNNING THE ENDLESS MIJ (Mercury)

ALBUMS OF THE WEEK:

1. Whiplash Smile (C0ysalis)
2. The Stranglers - THE ALBMMTS route
3. Nik Kershaw - The Drifters
4. Falco - Rave On (Decca)
5. Andy White - United (Polydor)
6. Arelha Igunklin - Boat To Bolivia (Kitchenware)
7. Martin Stephenson & The Dainte.
8. David & David - David & David
9. Kate Bush - No. 10 Upping St. (CBS)

Most recommended new albums as chosen by the editor team:

ALBUMS OF THE WEEK:

ALBUMS OF THE WEEK:

1. As Walter Orange, lead vocalist and drummer of Material (Motown) features a new musical identity for the quartet since leaving Motown and the album United (Polydor) of the versatility of the artist and it fully displays the new single Experiment IV. The album is proof of the trio nicely blends synthesizers with guitars an indication of what the band's sound stands for. The 'lake My Breath Away' single is clearly not an exception of the hit single (produced by Giorgio Moroder, the album sampler entitled Kw Whole Story. A splendid compilation starting off with Wuthering Heights (with new vocals, making the track even more popular). The album is proof of the band's popular success and it simply puts all other releases of their career, from the small club circuit during those early days after its release the album exploded both on the media and retail level (for more details see front of the album).

This week's most played albums on European Radio.

1. The Commodores deliver their first album 's career, from the small club circuit during those early days after its release the album exploded both on the media and retail level (for more details see front of the album).
The follow up to M&M New Talent Tip New York - Rio - Tokyo (see issue 28-29). Their half-funky Iatin pop by Dave Hutchins and the band, the song is a wonderful dramatic power ballad containing all the right ingredients. 

Bonfire- You Make Me Feel

Worldwide outside GAS.

Lasse Holm- Cannelloni Macaroni

Geniusly amusing type of Eurobeat with a nice reverberating aria, which the passion for Italian food is enough to guarantee publicity. Although not very original and not the highest class of music, the boys prove they have carefully listened to established rockers such as Bryan Adams and Tom Petty. Nothing but down to the bone, but somehow linger on, long after playing. 

Lease Holm- Cannelloni Macaroni

Out on Ariola, this electro-pop single is a huge hit in France and the UK. As already announced in last week's issue, Frankfurt-based band BrownMax have their single Where Are You made a good jump in the German charts from 50 to 40 in its second week. Out on Arista, this electro-pop single is a favourite on German radio.

Highly Strung- Don't Let It End

Bonfire- You Make Me Feel

Swedish duo Bana released their new single '3r Dig Inne Om' this week (photo: Mickey Janson). Dutch female duo M&M, The Lady Rappers are having some success in Norway where their single Schoonop (see issue 39) is getting good radio coverage. Originally owned by Dutch Red Bull/CNS, the master is now placed all over Europe including Polydor for GAS countries and Carrere for France and the UK.

For all info contact Sanji Band at Alpha, tel. 8-7304040, fax. 83051.

Bonfire- You Make Me Feel

This column will give a weekly update on the progress of M&M New Talent Tip In Europe

The group's name (it is an abbreviation for Binary Digit) gives an indication of the sort of music that is described. Holm is internationally known as the writer of the Swedish entry for this year's Eurovision Song Contest.

Stephan Remmler- Keine Sterne In Athen

Genuinely amusing type of Eurobeat with a nice reverberating aria, which the passion for Italian food is enough to guarantee publicity. Although not very original and not the highest class of music, the boys prove they have carefully listened to established rockers such as Bryan Adams and Tom Petty. Nothing but down to the bone, but somehow linger on, long after playing.

Lease Holm- Cannelloni Macaroni

Out on Ariola, this electro-pop single is a huge hit in France and the UK. As already announced in last week's issue, Frankfurt-based band BrownMax have their single Where Are You made a good jump in the German charts from 50 to 40 in its second week. Out on Arista, this electro-pop single is a favourite on German radio.

Highly Strung- Don't Let It End

Swedish duo Bana released their new single '3r Dig Inne Om' this week (photo: Mickey Janson). Dutch female duo M&M, The Lady Rappers are having some success in Norway where their single Schoonop (see issue 39) is getting good radio coverage. Originally owned by Dutch Red Bull/CNS, the master is now placed all over Europe including Polydor for GAS countries and Carrere for France and the UK.

For all info contact Sanji Band at Alpha, tel. 8-7304040, fax. 83051.

Highly Strung- Don't Let It End

Swedish duo Bana released their new single '3r Dig Inne Om' this week (photo: Mickey Janson). Dutch female duo M&M, The Lady Rappers are having some success in Norway where their single Schoonop (see issue 39) is getting good radio coverage. Originally owned by Dutch Red Bull/CNS, the master is now placed all over Europe including Polydor for GAS countries and Carrere for France and the UK.

For all info contact Sanji Band at Alpha, tel. 8-7304040, fax. 83051.

Highly Strung- Don't Let It End

Swedish duo Bana released their new single '3r Dig Inne Om' this week (photo: Mickey Janson). Dutch female duo M&M, The Lady Rappers are having some success in Norway where their single Schoonop (see issue 39) is getting good radio coverage. Originally owned by Dutch Red Bull/CNS, the master is now placed all over Europe including Polydor for GAS countries and Carrere for France and the UK.

For all info contact Sanji Band at Alpha, tel. 8-7304040, fax. 83051.

Highly Strung- Don't Let It End

Swedish duo Bana released their new single '3r Dig Inne Om' this week (photo: Mickey Janson). Dutch female duo M&M, The Lady Rappers are having some success in Norway where their single Schoonop (see issue 39) is getting good radio coverage. Originally owned by Dutch Red Bull/CNS, the master is now placed all over Europe including Polydor for GAS countries and Carrere for France and the UK.

For all info contact Sanji Band at Alpha, tel. 8-7304040, fax. 83051.
<table>
<thead>
<tr>
<th>Station</th>
<th>Country</th>
<th>Program</th>
<th>Duration</th>
<th>Time</th>
<th>Content</th>
</tr>
</thead>
</table>
| BBC Radio 1 London | United Kingdom | Phil Ward | Large Project Dir | 59 | Climbers: Paul Williams - Senior Producer. BBC Radio 1, London. |}

**STATION REPORTS**

**HOLLAND**

- NOS - Hulsum
- SBS - Hilversum
- Rotterdam Radio 1
- NOS - Radio 2
- EMC - Hilversum
- AVRO - Hilversum
- ER2 - Hilversum
- ERT1 - Hilversum
- ERT2 - Hilversum
- 3FM - Amsterdam

**FRANCE**

- RTL - Paris
- Franceinfo - Paris
- Franceinfo - Lyon

**SUISSE**

- SRF - Zurich
- SRF - Berne

**BRUXELLES**

- BRUXELLES 21 - Brussels
- BRUXELLES - Radio 3

**BRÉSIL**

- BRÉSIL 21 - Brazil
- Rádio Globo - Rio de Janeiro
- Rádio Globo - São Paulo

**BRÉSIL**

- BRÉSIL 21 - Brazil
- Rádio Globo - Rio de Janeiro
- Rádio Globo - São Paulo

**DOLCE&GABBANA**

- DOLCE&GABBANA - Milan

**AMERICANRADIOHISTORY.COM**

- AmericanRadioHistory.Com
MEIDA CONTROL FRANCE
From the airplay hitparades provided by Media Control France. For more info please contact Media Control France - 29 Blvd Talier - 69000 Strasbourg - France - tel: (38) 366 380.

Radio Peripheriques (AM Stations):
1. Mylene Farmer - Libertine
2. Madonna - True Blue
3. Lilo - Les Reines Ne Compent Pas
4. Michel Sardou - Minuit Minuit
5. J.J. Goldman - La Vie Pro Courcasion
6. Stephanie - Flash
7. Berlin - Take My Breath Away
8. Bernard Lavilliers - Noir Et Blanc
9. Julie Pietr - Ece Love To
10. Tina Turner - Typical Male
11. Level 42 - Lessons In Love
12. Francoise Feldman - Rien Que Pour Toi
13. Elton John - Eclipse Tattoo
14. J.P. Mader - Outsider Dans Son Coueur
15. Jeanne Mus - L'Enfant
16. Alain Chamfort - Traces De Toi
17. Marc Lavoine - Barcolone Avec Moi
18. Frederic Fekkid - L'amour Encore
19. Daniel Balavoine - Aimer Est Plus Fort
20. Images - Les Demons De Minuit

Radio FM:
1. Madonna - True Blue
2. Berlin - Take My Breath Away
3. E.L. Goldman - L'En Vie Pro Courcasion
4. Tina Turner - Typical Male
5. Communards - Don't Leave Me This Way
6. Jeanne Mus - L'Enfant
7. Europe - The Final Countdown
8. Stephanie - Flash
9. A-Ha - I've Been Loving You
10. Depche Mode - A Question Of Time
11. Easter - The Final Countdown
12. ZZ Top - Rough Boy
13. Huey Lewis & The News - Stuck With You
14. Damiens - Notorious
15. Status Quo - In The Army Now
16. Duran Duran - Notorious
17. The Smiths - Ask
18. Tina Turner - Typical Male
19. The Pretenders - Don't Get Me Wrong
20. Swing Out Sigler - Break Out

MEIDA CONTROL GERMANY

FROM THE AIRPLAY HITPARADES PROVIDED BY MEDIA CONTROL GERMANY including 29 radio channels. For more info please contact Media Control Germany - Dusseltor 255, D-5072 Baden, tel: (0722) 33066.

1. Peter Shop Boys - Suburban
2. Madonna - True Blue
3. Pretenders - Don't Get Me Wrong
4. OMD (Forever) - Love & Live
5. A-Ha - I've Been Loving You
6. Europe - The Final Countdown
7. The Smiths - Ask
8. The Pretenders - Don't Get Me Wrong
9. New Order - True Blue
10. Damiens - Notorious
11. Status Quo - In The Army Now
12. Tina Turner - Typical Male
13. The Pretenders - Don't Get Me Wrong
14. Swing Out Sigler - Break Out
15. Duran Duran - Notorious
16. The Smiths - Ask
17. The Pretenders - Don't Get Me Wrong
18. Damiens - Notorious
19. Status Quo - In The Army Now
20. New Order - True Blue

MEIDA CONTROL SWITZERLAND

For the brand new European radio adduction and the latest updates on station powerdata, set hits and records of the week, please check the Station Reports in this issue.

STICKING HOLLANDERDE TOP 40
Airplayed on Nederlandse Top 40 - the Dutch national pop channel. For more info contact Stichting Nederlandse Top 40, P.O. Box 776, 1002 AS Hilversum, tel: (0355) 236457.

1. Paul Simon - You Can Call Me Al
2. Communards - Don't Leave Me This Way
3. Bob Geldof - This Is The World Calling
4. Elvis Costello - I Want You
5. Berlin - Take My Breath Away
6. Pretenders - Don't Get Me Wrong
7. Bangle - Walk Like An Egyptian
8. Status Quo - In The Army Now
9. You - One Give Love A Bad Name
10. Tina Turner - Two People
11. OMD (Forever) - Love & Live
12. I've Got The Bullets - I Should Have
13. Duran Duran - Notorious
14. Madonna - True Blue
15. ZZ Top - Vêdo Fly
16. Robin - Always The Sun
17. Animai - You Are The One
18. Five Star - Run Or Shine
19. New London Choral - Stay With Me
20. Rob De Nijs - Outstaring

SER - SPAIN
The 20 best played records in Spain from Cuarenta Principales, covering the major spanish stations.

1. Mecano - Cruz De Navajas
2. Tina Turner - Typical Male
3. Miker "G" & El general Holiday Rap
4. Chris De Burgh - The Lady In Red
5. Spanya - Easy Lady
6. Bad Stewart - Every Beat Of My Heart
7. Ole Ole - Dejanije Sola
8. Alexia Y Dinamarca - A Quen Le Importa
10. Otis - Montana
11. Huey Lewis - Stuck With You
12. Level 42 - Lessons In Love
13. La Década Prodigiosa - Felicidades
14. Pedro J. Hernandez - Cuando Pienso En Ti
15. La Frontera - Cielo Del Sur
16. Duncan Dhu - Cien Gramos
17. Kadothe - Problema Sexual
18. Jennifer Rush - Rain Or Shine
19. Telking Heads - Wild Will LIH
20. Miguel Bliss - El Ruido De Fondo

RAI - ITALY
Most played records as compiled from RA! Stereo Due.

1. Gianni Morandi - Guadagni Bene
2. T. De Sio - Tribù E Regia
3. Grace Jones - I'm Not Perfect
4. Cutting Crew - Through The Barricades
5. Billy Idol - To Be A Lover
6. A. Celebrandi - I Miss America 3
7. Modern Talking - Giornom's Cadillac
8. Cutting Crew - (I Left) Died
9. Bowo Vintarino - Raposta Vintarino
10. Pollic - Every Breath You Take

For the brand new European radio adduction and the latest updates on station powerdata, set hits and records of the week, please check the Station Reports in this issue.

EUROPEAN TOUR:

NOVEMBER 17 NUEREMBER/FEURTH
NOVEMBER 18 ESSEN/GRUSHEHE
NOVEMBER 18 HAMBURG/SPOHTHALHE
NOVEMBER 21 STUTTGART/MORLINGEN/SPOHTHALHE
NOVEMBER 22 PETERS' POP SHOW
NOVEMBER 23 FRANKFURT/FESTHALLHE
NOVEMBER 24 BERLIN/ESSPOHTHALHE
NOVEMBER 26 ROTTERDAM/AHoy
NOVEMBER 27 BRUSSELS/WIUS/NATIONAL
NOVEMBER 28 HEIDELBERG/REIN NECKAR Halle
NOVEMBER 29 MUNCH/RUDY SEDMAL Halle
DECEMBER 1 VIENNA/KURHalle
DECEMBER 3 ZURICH/HALENSTADON
DECEMBER 5 MONTEPOLLIER/ZENITH
DECEMBER 7 BORDEAUX/PATINIOIRE
DECEMBER 8 PARIS/BERCY
DECEMBER 10 STRASBOURG/HALLE TIVOLI
DECEMBER 11 FRANCE T.B.A.
DECEMBER 13 LONDON/WEMBLEY
DECEMBER 14 LONDON/BRIGHTON/Centre
DECEMBER 17 LONDON/BRIGHTON/Centre
DECEMBER 19 BIRMINGHAM/NEC

NEW ALBUM:

FOREVER VICTORY

NEW HIT SINGLE:

EUROPEAN PLAYLIST REPORTS

SHAMTRACKING UK
Most played records in England during the week of publication as compiled by Shamtracking.

1. Pretenders - Don't Get Me Wrong
2. Berlin - Take My Breath Away
3. P. Gabriel & K. Bush - Don't Give Up
4. Swing Out Sister - Break Out
5. Debbie Harry - French Kissin' In The USA
6. Duran Duran - Notorious
7. Kim Wilde - You Keep Me Hangin' On
8. Bob Geldof - This Is The World Calling
9. Red Box - For America
10. Spandau Ballet - Through The Barricades
11. Grace Jones - I'm Not Perfect
12. Mot & Kim - Living Out
13. Simple Minds - Glowing
15. Billy Bragg - To The New Brunette
16. Owen Paul - One World
17. The Smiths - Ask
18. Bangles - Walk Like An Egyptian
20. Juki Graham - Step Right Up

MEIDA CONTROL AUSTRIA
Most played records as checked by Media Control on the national channel DR3 5 and 5 private stations.

For more info please contact Media Control, Dept Manager 2 Blvd Guine - 1000 Brussels, tel: 2239 99.

1. Raumex - Fatalitate
2. Falco - Coming Home
3. Material - Mingi
4. Europe - The Final Countdown
5. The Smiths - Ask
6. Duran Duran - Notorious
7. Status Quo - In The Army Now
8. Huey Lewis - Stuck With You
9. New Order - True Blue
10. Vienna Jazz - Run Or Shine

MEIDA CONTROL AUSTRIA
Most played records as checked by Media Control on the national channel O3 3 and Radio Brenner.

1. Reinhard Friedrich - Maltese
2. Falco - Coming Home
3. Glass Tiger - Don't Forget Me
4. Roosock - Emotion In Motion
5. EAF - Fita Morgana
6. Bruce Hornsby - The Way It Is
7. Berlin - Take My Breath Away
8. Banks - Lyle Like An Egyptian
9. Wannah - Neemis
10. Andi Bum - Only A Whisper
11. Chris De Burgh - The Lady In Red
12. Gianna Ninani - Bello E Imposibile
13. FGTBH - Sagt Hard
15. Boston - Amanda