THE SINGLE

TOTO OUT OF LOVE

This single has been co-written by the new singer Jean-Michel Byron, and it is a classic Toto ballad.

THE ALBUM

TOTO IS BACK

THE TOUR

SEPTEMBER 16: BRESSEY, NORTHERN IRELAND
FRANKFURT (PALACE), MUNCHEN 22: THE KNE COPENHAGEN
VALBY HALL (OCEAN), COPENHAGEN 29: WOODSTOCK PALACE
SPORTS 10 MARRIOTT, PAUL DE SPORT, OCTOBER 1
NICE THEATRE, VERDI, LYON PALAIS DE JUSTICE PARIS 7,
JENNY 3, PARIS 6: THE PALAIS DE JUSTICE PARIS 7,
ROTTERDAM 21, LONDON: SOUTH ODEON

THE VIDEO

A music video including tracks like ROSANNA, AFRICA, HOLD THE LINE, GEORGY PORGY and the New Single OUT OF LOVE will be available within the next week.

NEIGE

Elsa

New album also available on CD and MC includes the new single "RIEN QUE POUR ÇA".

Released September 3rd
Influential Europe 1 presenter and producer Yves Bigot has been named as the first ever music director at France-Inter. The appointment 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 Boutetier. 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 I 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 'Rapides'.

Commenting on 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 Munich Zumbieler, MD of the Hamburg-based WEA Musik.

Bigot notes West Germany's rise to become Europe's top album market (63.3 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, Zumkeller 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 would expect instant results. In East Germany, for example, the population is around 25% of West Germany 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 Zumkeller, 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, EMI 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 US".

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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 CBS Radio Group had claimed YRN was "badly managed", but with 98.6% of shareholders voting against the latest offer when it closed on August 24, Mallett argues his successful management style has been vindicated.

But Mallett has decided to let its takeover attempt alive for a further fortnight, even though the station is close to agreeing merger terms 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 so far, Robinson admits that "the low acceptance "did not cause us any concern at all. Let us wait and see what effect another fortnight has."

The threat of the hostile takeover now seems likely to centre on programmes offered by Robinson admits that the 1.2% of YRN shares Metro has gathered, the station already owned 0.75% about 75,000 shares. He was unwilling to say if he was developing a large shareholders will be targeted.

Mallett, though, remains critical of Metro "if we just wish we would go away. We take exactly the same view on Metro as Oyston, we are just talking to Transworld. We see no logic in a link between the two businesses."

Our research has areas have up to 120 miles of nothing in between. I see no Comeback when talking about the latest development 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 common imperial." Oyston and Mallett will become joint chairmen and Oyston's deal is finally approved.

"The broadcasting bill has now been changed and ownership will be changing with Oyston since the beginning of the year. The main opposition to Metro's merger will be the addition of Pennine Radio Bradford to the YRN group."

The AM set-up is similar:

"I feel I could possibly teach Oyston some AM broadcasting," says Mallett, "and know them to be a common link."

The two suitors already have a joint commercial interest in Radio, the overnight FM sustaining service, with YRN holding 26.8% of shares and Transworld 31%. "About 60 weekends of Spender shows up every Saturday."

Blackout Quits continues from page 1

and artists. Bigos: "We will have a period of consolidation and diversification which will be more artist and album-oriented than in the past."

Europe I programme director Patrice Blanc-Francard says the new station will "reflect the changes in the country's programming: "There are enough resources at Europe I to have two slots with a position that is a promotion for him and I wish him well, but we would like to build a good partnership with record companies." But Blanc-Francard says he was surprised by Le Dosit: "He got on the air and started legal action against those which it accuses of refusing to agree a fair deal for the companies engaged in making copyright payments because they were licensed, and is enforcing a non-competition clause to the Greek authorities."

Moreover, the Greek copyright body, AEPi, has started legal action against stations which refuses to agree to a fair deal for the companies engaged in making copyright payments, because they were licensed, and is enforcing a non-competition clause to the Greek authorities.

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"We want to pay them 4% of their advertising income, which is the EC average, though, for the first two years they can pay the same as national (ERT) radio and TV, 2.2%. The private stations should pay more, because ERT has different objectives, with programmes that are not income generating."

"If it is not on track, we then have to start proceedings," says Blanc-Francard: "If Le Dosit is legal achieved by him, then we would suffer a great deal in Europe."

Due to the departures, Eric Lavelou now hosts the chart show "Les Découvertes Du Top 50", which was presented by Bigot. Its time slot changed from Sunday mornings to 15.00-18.00 on Thursday. Bigot's other show, which features an allegedly cannibalised its sponsorship of the In rock/Popularity music festival, which has been scrubbed.

Lenox, who is often referred to as "the French John Peel", will retain the same time slot at 21.00-23.00 on Monday to Thursday.

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MTV Launches Satellite Jukebox

by Chris Ryder

MTV Europe and London-based events marketing firm The Challenge Group have teamed up 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 (ECYC).

Billed by MTV as the first interactive promotion between programmers, viewers and диск 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 ECYC, 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 stereo equipment.

In continental Europe, separate arrangements are being set up with local диск retailers.

'Get A Dish And Dance' promotions will be held at ten centre radio stations' outlets, MTV's CEO and MD Bill Roedy: "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 disc 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 Vortex.

Europe Catching Up

continued from page 1

US. The lack of language barriers there, the more deeply ingrained 'beating 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 the US, the EU has a very similar attitude as regards music and their charts and sales reflect it.

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 variation in charts and more conservative, though more plentiful radio, Watson observes that these factors "are not necessarily obstacles to market growth!"

Watson: "There are now more sophisticated promotional infrastructures within most of the major companies in the US, with clásic promotions 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 approach is to invest promotion time now. Kim Wilde, Transvision Vamp and Tiffany, for example, have played the Polish Sopot 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, are obviously taking 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 superiority (Europe US$ 7.652 billion, US$ 6.464 billion). But, according to Trish Heimers, a spokeswoman for the American Radio History Association of America (ARAA), revenue comparisons are invalid because product prices are higher in Europe. In the US, cassette, 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 London 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 809.7 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 38.4%, vinyl LPs and EPS down 44.2%). The market was not 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 AGM accumulated reach for both ARD and private stations was 87.3% (42.77 million). The total reach of all private radios is 30.4% (14.06 million), the total reach for ARD stations with advertising is 62.0% (20.20 million).
"They Just Find The Prospects Exciting!"

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

Dallas-based media brokerage Montroux has its eye firmly on Europe. The company's executives believe projects in Europe could provide a bonanza of new business for US media companies and investors. Montroux is particularly interested in the music and television market in Europe, with a particular focus on the BBC and its role in the European market. In recent months, the company has been working on a number of projects in Europe, including the acquisition of a UK-based music company and the formation of a joint venture with a European media group. The company's focus is on developing new business opportunities in the European market, particularly in the area of television and radio. The company's CEO, Peter Stenquist, told Chris Fuller, media investment is a two way street.

Q: What do you think the major opportunities in Europe are for US companies?
A: I think the major opportunities in Europe are for US companies in the area of television and radio. The European market is a large and growing market, with a strong appetite for new and innovative programming. The opportunity is to develop new and innovative programming that can be sold to European broadcasters.

Q: What do you think the key to success is for US companies looking to enter the European market?
A: I think the key to success for US companies looking to enter the European market is to develop strong relationships with European broadcasters and to understand the European market in detail. The European market is a large and diverse market, with a strong appetite for new and innovative programming. The opportunity is to develop new and innovative programming that can be sold to European broadcasters.

Q: What are the biggest challenges that US companies face when entering the European market?
A: The biggest challenges that US companies face when entering the European market are understanding the European market and developing strong relationships with European broadcasters. The European market is a large and diverse market, with a strong appetite for new and innovative programming. The opportunity is to develop new and innovative programming that can be sold to European broadcasters.
**G  E  R  M  A  N  Y**

**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 locals, including the Gong and Charivari group stations, have joined the scheme, which is designed to make local radio more competitive on a regional and national level. "We are in contact with Antenne Bayern and Bayerischer Rundfunk (BR) services," Elk Klef, head of radio activities at the Gong group, belies agencies will be able to reach up to 90% of the region’s local radio listenership through the plan. Six different packages offer advertisers the choice on how 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 Konbo’s Charivari集团.

Although it has not yet completed signing up stations, the group continues to do so and approaching agencies this week.

Klef: "We already have all the big players, and essentially, we’re making smaller ones. We now compete for the same national audiences 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, and the real selling is to regional sales houses. Klef now believes that to cover all stations we must approach advertising agencies as well as local ones."

**Top Artists Back Mega Project**

by Robert Lyng

With a production of nearly Daly 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 United States, was produced by the Lezzy MacDowell project Lost Paradise, which was initiated the Benelux on Dino Records, is released in GAS territories and the largest German rock project, nearly DM 500,000 (app. US$ With advertising agencies as much as the current month, Klef now believes that to cover all stations we must approach advertising agencies as well as local ones."

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Financial partners are being sought by KWFm, a radio station in the south of Paris which hopes to form a new station to give French audiences outside of the usual media coverage the country.

KWFm airs only rock music and has gained a large body of US radio stations. Programmes are focused on WPLJ in New York.

Korre, the release of a record from 1970 with a 50-50 split between gold records and new releases for promotion, is handled by a manual system but the acquisition of the Selecto system 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 want.”

Heinly says that we will approach a variety of companies, ranging from record companies to financial groups, in a bid to find a backer. He adds that the station’s format is cheap to operate, at FR 9,000 (app. US$ 17,300) a month for 10 employees.

**Bavarian Local Looks East**

by Philip Rose & Paul Andrews

Bavarian local private Radio Eurosender is making a bid to increase its audience by attracting listeners in East Germany.

The station has filed an application with the state media licensing authority (BLM) to double its transmitter power to 200 watts and to extend the Hof antenna from 37 to 88 metres.

By the time the application is judged, the two Germanies will be within one hour of each other.

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**Park Station Seeks Financial Partner**

by Emmanuel Agnand

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**Canal Plus Turnover Reaches FFr 4.8 Billion**

French subscription TV channel Canal Plus says its turnover in 1989 reached FFr 4.88 billion, 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.

In 1989 Canal Plus had 2.87 million subscribers paying FFr 160 a month for its service. Its program output of 1,234 hours a year (36.5 hours a year, of which 50% are French), but also includes sports shows, documentaries, children’s programmes and music. The channel broadcasts France’s official Top 50 chart, which is its best performer of the year.

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

Canal Plus also runs a minority stake in Virgin Megastore’s capital in France, which was acquired for an initial investment of FR 10 million. The station’s format is cheap to operate, at FR 9,000 (app. US$ 17,300) a month for 10 employees.

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The law stipulates that dominance in any single media sphere can only be relied on when the total audience exceeds 100,000.

Mixed Response To New Stations

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. (September 11). Firms are still uncertain how, or whether, the new cross-border stations will affect them.

Sonet Denmark MD Cai Leitner welcomes the outlets and expects 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 cross-market, rather than four, divided and weak."

The accessibility and penetrability of domestic Scandinavian stations into different markets will be greater. With cross-border broadcasting, one can only be relied on when the total audience exceeds 100,000.

Spanish Radio Ratings (May-July)

<table>
<thead>
<tr>
<th>Station</th>
<th>Listeners (May-July)</th>
</tr>
</thead>
<tbody>
<tr>
<td>SER Los 4 Principales</td>
<td>4.16 (4.04)</td>
</tr>
<tr>
<td>AM 27</td>
<td>2.72 (2.45)</td>
</tr>
<tr>
<td>Antena 3</td>
<td>2.18 (2.05)</td>
</tr>
<tr>
<td>COPE AM</td>
<td>2.17 (2.00)</td>
</tr>
<tr>
<td>COPE M</td>
<td>1.74 (1.57)</td>
</tr>
</tbody>
</table>

Source EGCM: all figures in millions with figures in brackets.

Canal Plus Launches FNAC Album Show

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 Liège and Brussels.

The show, called 'Top Album', follows the success of 'Top 50', which was introduced on Canal Plus and features a single chart, also based on FNAC sales.

Daniel Schönau, 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."

"Top 50", which is hosted by Jean Paul Pessemier, has been very successful and we have now decided to make it permanent. The show is broadcast live at 18.20-18.30 daily and unlike most of our programmes, it is not scrambled and can be received without a decoder."

Radio Plus also presents the 50-minute 'Top Album', which is pre-recorded and broadcast every Saturday. "Top 50" 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 management," says president of the board, Patrick Blockey.

The station has 28,000 subscribers but not at least 70,000 to break even. However, it hopes a series of promotion campaigns will boost the numbers to the 140,000 subscribers within four years.

Radio On Show At Fritaro

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

Among the exhibitors were Dutch public broadcasters TROS, which set up full studio facilities and broadcast 40 hours of programming live from the event.

Also on-air from Fritaro was experimental station Radio Data, which gave 20 young Dutch broadcasters a chance to demonstrate their talent (June-August 4).

Transmitting around the clock on local FM and cable frequencies, the youngsters devised a "horizontal" daytime format of offering broad-based music plus information, with personal shows overhead.

The presenters, most of whom had some experience in local or hospital radio, received five days intensive training in radio techniques prior to Fritaro. As well as programming and hosting shows, they carried out news-gathering and technical and administrative work on the station, which was supported by public broadcasters NOS, VARA, SGEV and KRO.

Radio Data also supplied regular information services via IRS (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 the three-year-old Parado, Satellite Radio (DSR) hardware, notably from Sony and Phillips.

Three of Sweden's opposition parties are demanding a change in the country's media laws. The controversy over Radio Nova's decision to illegally air advertising continues (MAM August 18).

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

They believe that despite the local radio explosion in Scandinavia, the situation is seen as one area, and it is a good way for us to survive - as one cross-market, rather than four, divided and weak."

The accessibility and penetrability of domestic Scandinavian stations into different markets will be greater. With cross-border broadcasting, one can only be relied on when the total audience exceeds 100,000.

The station has 28,000 subscribers but not at least 70,000 to break even. However, it hopes a series of promotion campaigns will boost the numbers to the 140,000 subscribers within four years.

Paradiso Launched

A new label, called Paradiso, has been launched in Belgium by CNR's Walter Eerleven, Roland Luyten's Music Service. It plans to release an average of 16 albums per year and its first is a greatest hits compilation by Helena Shmyr, released on September 7. A fourth album and launching concert will take place on October 28.

VTM extends Schedule

Flemish commercial station VTM will expand its schedule of programming. The station has 28,000 subscribers but not at least 70,000 to break even. However, it hopes a series of promotion campaigns will boost the numbers to the 140,000 subscribers within four years.

Fleeting Concert

The first date of Fleetwood Mac's European tour had to stop after stop 20 minutes, due to an injury suffered by band member John McVie. The tour's first concert, in Ghent's Flanders Expo Centre on August 22. After the incident, another concert was scheduled for September 5 in the same venue.
It is used by thousands of European decision makers in the media sections: radio stations, TV stations, satellite companies, record companies, publishers, retail chains, venues, concert promoters, trade organizations, will include Eastern Europe, more contacts and expanded listings in these information source for the music and broadcasting trade.

This year’s edition will be even more comprehensive and includes recent releases. It need of support on European radio.

If you want to stand out from the crowd, Europe is the major market in the world. For ad reservation or more information please contact:

Issue date: November 1990
Advertising closes: October 1, 1990

For ad reservation or more information please contact:
Ron Berist
Music & Media
Tel (+31) 20 669 1961
Fax (+31) 20 669 1931

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<table>
<thead>
<tr>
<th>SINGLES OF THE WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mariah Carey - Love Takes Time</td>
</tr>
<tr>
<td>Jonathan Butler - Heal Our Land</td>
</tr>
<tr>
<td>Crosby Stills Nash - If Anybody Had A Heart</td>
</tr>
<tr>
<td>SURE HITS</td>
</tr>
<tr>
<td>Living Colour - Type</td>
</tr>
<tr>
<td>Jive Bunny - Can You Party</td>
</tr>
<tr>
<td>Quireboys - There She Goes Again</td>
</tr>
<tr>
<td>Billy Joel - That's Not Her Style</td>
</tr>
<tr>
<td>Rainbow-Fendick - It's Too Late For Dezernat</td>
</tr>
<tr>
<td>Whitesnake - Now You're Gone</td>
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<tr>
<td>The Pogues - Summer In Sam</td>
</tr>
<tr>
<td>EURO-CROSOVERS</td>
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<tr>
<td>Two Man Sound - Samba Megamix</td>
</tr>
<tr>
<td>Vasco Con Dios - Nah Nah Nah</td>
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<tr>
<td>EMERGING TALENT</td>
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<tr>
<td>Ruthless Rap Assassins - And It Wasn't A Dream</td>
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<tr>
<td>Shamen - Make It Mine</td>
</tr>
<tr>
<td>DNA - La Sorcemessa</td>
</tr>
<tr>
<td>ENCORE</td>
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<tr>
<td>Timmy Thomas - Why Can't We Live Together</td>
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<td>B-52s - Channel Z</td>
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<tr>
<td>Adrian Belew feat. David Bowie - Pretty Pink Rose</td>
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<tr>
<td>Alannah Myles - Lover Of Mine</td>
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<tr>
<td>Dave Stewart &amp; Spiritual Cowboys - Jack Talking</td>
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<tr>
<td>ALBUMS OF THE WEEK</td>
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<tr>
<td>Buckwheat Zydeco - There's Fire</td>
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<tr>
<td>Living Colour - Time's Up</td>
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<tr>
<td>Los Lobos - The Neighborhood</td>
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<tr>
<td>Anthrax - Persistence Of Time</td>
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<tr>
<td>Sizzle - Tell Me Where You're Going</td>
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<tr>
<td>No Sweat - No Sweat</td>
</tr>
<tr>
<td>Prefab Sprout - Jordan - The Comeback</td>
</tr>
<tr>
<td>Gianna Nannini - Scambolo</td>
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<tr>
<td>Harriet - Harriet</td>
</tr>
<tr>
<td>Dread Zeppelin - Un-Led-Ed</td>
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<table>
<thead>
<tr>
<th>IT'S NO 1!</th>
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</thead>
<tbody>
<tr>
<td>Airplay Top 50</td>
</tr>
<tr>
<td>New Kids On The Block - Tonight (27)</td>
</tr>
<tr>
<td>London Beat - I've Been Thinking About You (29)</td>
</tr>
<tr>
<td>Aswad - Next To You (31)</td>
</tr>
<tr>
<td>Go West - The King Of Waifful Thinking (37)</td>
</tr>
<tr>
<td>Deacon Blue - Four Barrachar &amp; David Songs (EP) (46)</td>
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<tr>
<td>Hot 100 Singles</td>
</tr>
<tr>
<td>London Beat - I've Been Thinking About You (47)</td>
</tr>
<tr>
<td>Jason Donovan - Rhythm Of The Rain (66)</td>
</tr>
<tr>
<td>Matthias Reim - Ich Hab' Gerausche Von Dir (67)</td>
</tr>
<tr>
<td>Top 100 Albums</td>
</tr>
<tr>
<td>Prince - Graffiti Bridge (2)</td>
</tr>
<tr>
<td>Duran Duran - Liberty (27)</td>
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<tr>
<td>Black Sabbath - TTY (97)</td>
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<table>
<thead>
<tr>
<th>CHART ENTRIES</th>
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<tbody>
<tr>
<td>Airplay Top 50</td>
</tr>
<tr>
<td>Elton John - Club At The End Of The Street (1-10)</td>
</tr>
<tr>
<td>Matthias Reim - Verdiener, Ich Lieb' Dich (2-3)</td>
</tr>
<tr>
<td>George Michael - Praying For Time (3-7)</td>
</tr>
<tr>
<td>Wilson Phillips - Release Me (9-18)</td>
</tr>
<tr>
<td>Sinsad O'Connor - The Emperor's New Clothes (12-21)</td>
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<tr>
<td>Hot 100 Singles</td>
</tr>
<tr>
<td>Bombalurina - Icy Bitz Teeny Wenny Yellow... (2-3)</td>
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<tr>
<td>Charles Lewis - Osaka Dance (4-6)</td>
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<tr>
<td>Deacon Blue - Four Barrachar &amp; David Songs (EP) (6-21)</td>
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<td>Betty Boo - Where Are You Baby? (12-29)</td>
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<tr>
<td>George Michael - Praying For Time (13-24)</td>
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<tr>
<td>Top 100 Albums</td>
</tr>
<tr>
<td>Carreras/Domingo/Pavarotti - In Concert (9-39)</td>
</tr>
<tr>
<td>Jon Bon Jovi - Blaze Of Glory (7-8)</td>
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<tr>
<td>M.C. Hammer - Please Hammer Don't Hurt'Em (17-33)</td>
</tr>
<tr>
<td>Michael Bolton - Soul Provider (21-32)</td>
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</table>

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<table>
<thead>
<tr>
<th>CHART BUSTERS</th>
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</thead>
<tbody>
<tr>
<td>Sting - Dream Of The Blue Turtles</td>
</tr>
<tr>
<td>Bruce Springsteen - Born In The U.S.A.</td>
</tr>
<tr>
<td>Bryan Ferry - Boys And Girls</td>
</tr>
<tr>
<td>Madonna - Like A Virgin</td>
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<table>
<thead>
<tr>
<th>YESTER HITS</th>
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<tbody>
<tr>
<td>Baltimore - Tarzan Boy</td>
</tr>
<tr>
<td>Opus - Love Is Life</td>
</tr>
<tr>
<td>Madonna - In My Own Groove</td>
</tr>
<tr>
<td>Tina Turner - We Don't Need Another Hero</td>
</tr>
<tr>
<td>Paul Hardcastle - 19</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>MUSIC &amp; MEDIA</th>
</tr>
</thead>
<tbody>
<tr>
<td>SEPTEMBER 8 - 1990</td>
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<table>
<thead>
<tr>
<th>MASTER CHART - September 8, 1990</th>
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<tbody>
<tr>
<td>Singles</td>
</tr>
<tr>
<td>Albums</td>
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<tr>
<td>Dire Straits - Brothers In Arms</td>
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<tr>
<td>Sting - Dream Of The Blue Turtles</td>
</tr>
<tr>
<td>Bruce Springsteen - Born In The U.S.A.</td>
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<tr>
<td>Bryan Ferry - Boys And Girls</td>
</tr>
<tr>
<td>Madonna - Like A Virgin</td>
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</table>
### playlist \ REPORT

#### THE MOST PLAYED RECORDS IN EUROPE

<table>
<thead>
<tr>
<th>country</th>
<th>most played records</th>
<th>most played records on the ARD stations and the major independents.</th>
</tr>
</thead>
<tbody>
<tr>
<td>united kingdom</td>
<td>Most played records compiled on BBC stations and the major independents.</td>
<td></td>
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<tr>
<td>germany</td>
<td>Most played records compiled on the ARD stations and the major independents.</td>
<td></td>
</tr>
<tr>
<td>austria</td>
<td>Most played records on the national pop chart (NPR), compiled by Media Control, Berlin.</td>
<td></td>
</tr>
<tr>
<td>italy</td>
<td>Most played records compiled from Radio Sonora Chart.</td>
<td></td>
</tr>
<tr>
<td>holland</td>
<td>The 30 best played records on Spain's national pop chart (Enlace Del Pueblo), compiled by an independent Spanish station.</td>
<td></td>
</tr>
<tr>
<td>spain</td>
<td>Most played records on the national pop chart (NPR), compiled by Media Control, Berlin.</td>
<td></td>
</tr>
<tr>
<td>finland</td>
<td>Most played records compiled on 40 private top hit lists as compiled by Discopress, Tampere.</td>
<td></td>
</tr>
</tbody>
</table>

### Music & Media

#### European & Airplay Top 50

<table>
<thead>
<tr>
<th>Title</th>
<th>Original Label</th>
<th>Jurisdiction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Club At The End Of The Street</td>
<td>Epic Records</td>
<td>Germany</td>
</tr>
<tr>
<td>Verdammt, Ich Liebe Dich</td>
<td>Klang Music</td>
<td>Austria</td>
</tr>
<tr>
<td>Praying For Time</td>
<td>Virgin Records</td>
<td>Spain</td>
</tr>
<tr>
<td>The Emperor's New Clothes</td>
<td>EMI</td>
<td>United Kingdom</td>
</tr>
<tr>
<td>Remain In Love</td>
<td>Virgin Records</td>
<td>Sweden</td>
</tr>
</tbody>
</table>

### New Single On The Block At No. 12!

- Du Hast Mir Gerade Noch Gefehlt (Peter Falk/Songcraft) Sweden
- Soca Dance                      | Columbia Records  |
- A Woman                          | Virgin Records    |
- Next To You                      | Polydor          |
- Turtle Power                     | Virgin Records    |
- That's The Way It Is            | Rondor/Rondor   |
- The King Of Wishful Thinking    | Atlantic Records |
- Hold On                          | Epic Records     |
- Listen To Your Heart             | EMI             |
- Mona                            | MCA Records     |
- I'm Thinking About You           | BMG             |
- Black Velvet                     | Atlantic Records |
- White And Black Blues           | EMI             |
- I Promise Myself                 | Arista          |
- Black Velvet                     | Atlantic Records |
- Hold On                          | Epic Records     |
- It's Only Your Love              | Warner Bros.    |
- Four Barbarians & David Songs    | RCA Records     |
- Life Is What You Make It         | CBS Records     |
- Heart Like A Wheel               | EMI             |
- How The Heart Behaves            | BMG             |
- Across The River                 | Columbia Records |

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**AmericanRadioHistory.com**

[September 8, 1990 Master Chart] [September 8, 1990 Music & Media]
<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>ORIGINAL LABEL</th>
<th>PUBLICATION</th>
<th>COUNTRIES CHARTED</th>
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<tbody>
<tr>
<td>1</td>
<td>U Can't Touch This</td>
<td>MC Hammer</td>
<td>Gee (Archaic)</td>
<td>08/09/1990</td>
<td>Oreh</td>
</tr>
<tr>
<td>2</td>
<td>I Want Your Love</td>
<td>J.J. Fad</td>
<td>(Studio One)</td>
<td>08/09/1990</td>
<td>Oreh</td>
</tr>
<tr>
<td>3</td>
<td>Another Part of Me</td>
<td>Flock of Seagulls</td>
<td>Polydor</td>
<td>08/09/1990</td>
<td>Oreh</td>
</tr>
<tr>
<td>4</td>
<td>Talk Talk Talk</td>
<td>Simply Red</td>
<td>Polydor</td>
<td>08/09/1990</td>
<td>Oreh</td>
</tr>
<tr>
<td>5</td>
<td>Breakin'</td>
<td>The Jacksons</td>
<td>Epic</td>
<td>08/09/1990</td>
<td>Oreh</td>
</tr>
<tr>
<td>6</td>
<td>I Can't Help Myself</td>
<td>Group</td>
<td>Epic</td>
<td>08/09/1990</td>
<td>Oreh</td>
</tr>
<tr>
<td>7</td>
<td>Can't Fight This Feeling</td>
<td>Berlin</td>
<td>Capitol</td>
<td>08/09/1990</td>
<td>Oreh</td>
</tr>
<tr>
<td>8</td>
<td>She's Out of My Life</td>
<td>New Order</td>
<td>Mute</td>
<td>08/09/1990</td>
<td>Oreh</td>
</tr>
<tr>
<td>9</td>
<td>Get Ready</td>
<td>Jeffrey</td>
<td>Warner Bros</td>
<td>08/09/1990</td>
<td>Oreh</td>
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<tr>
<td>10</td>
<td>I Love To Love</td>
<td>Shalamar</td>
<td>Disques Vogue</td>
<td>08/09/1990</td>
<td>Oreh</td>
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<tr>
<td>11</td>
<td>Black Or White</td>
<td>Stevie Wonder</td>
<td>Epic</td>
<td>08/09/1990</td>
<td>Oreh</td>
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<tr>
<td>12</td>
<td>I Started A Joke</td>
<td>The Specials</td>
<td>Virgin</td>
<td>08/09/1990</td>
<td>Oreh</td>
</tr>
<tr>
<td>13</td>
<td>When The Going Gets Tough, The Tough Get Going</td>
<td>猛虎下山</td>
<td>Virgin</td>
<td>08/09/1990</td>
<td>Oreh</td>
</tr>
<tr>
<td>14</td>
<td>Vote For Bo Diddley</td>
<td>Bo Diddley</td>
<td>Chess</td>
<td>08/09/1990</td>
<td>Oreh</td>
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<tr>
<td>15</td>
<td>Ain't No Mountain High Enough</td>
<td>Diana Ross &amp; The Supremes</td>
<td>Motown</td>
<td>08/09/1990</td>
<td>Oreh</td>
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<tr>
<td>16</td>
<td>The Final</td>
<td>Eurythmics</td>
<td>RCA</td>
<td>08/09/1990</td>
<td>Oreh</td>
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<td>17</td>
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<td>RCA</td>
<td>08/09/1990</td>
<td>Oreh</td>
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<tr>
<td>18</td>
<td>Undercover</td>
<td>Undercover</td>
<td>RCA</td>
<td>08/09/1990</td>
<td>Oreh</td>
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<td>19</td>
<td>Come On, Let's Go</td>
<td>Ramones</td>
<td>Geffen</td>
<td>08/09/1990</td>
<td>Oreh</td>
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<td>20</td>
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<td>RCA</td>
<td>08/09/1990</td>
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<td>21</td>
<td>I Can't Help Myself</td>
<td>Group</td>
<td>Epic</td>
<td>08/09/1990</td>
<td>Oreh</td>
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<tr>
<td>22</td>
<td>I'm Gonna Love Me Again</td>
<td>Streetlight</td>
<td>Republic</td>
<td>08/09/1990</td>
<td>Oreh</td>
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<tr>
<td>23</td>
<td>The Final</td>
<td>Eurythmics</td>
<td>RCA</td>
<td>08/09/1990</td>
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<td>RCA</td>
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<td>RCA</td>
<td>08/09/1990</td>
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<td>26</td>
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<td>RCA</td>
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<td>Oreh</td>
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<tr>
<td>28</td>
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<td>RCA</td>
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<td>Oreh</td>
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<td>29</td>
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<td>Eurythmics</td>
<td>RCA</td>
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<td>30</td>
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<td>RCA</td>
<td>08/09/1990</td>
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<td>31</td>
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<td>32</td>
<td>The Final</td>
<td>Eurythmics</td>
<td>RCA</td>
<td>08/09/1990</td>
<td>Oreh</td>
</tr>
</tbody>
</table>

**WHO'S THAT MAN?**

**MASTER CHART - September 8, 1990**
Laser Disc, the videodisc format which has consistently failed to find a market in Europe, has been relaunched 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 based on "them making a terrible error in not making any movies available. They said people don't want to watch films, which, of course, dramatically wrong with the incredible growth of self-viewing video."

"It was all music and the music was instantly out of date - there would be pop collections that were a year old, instead of classical music."

As part of the initiative, software companies including Warner, Polygram and RCA-Columbia have promised to release new discs at the same time as on tape, and efforts will be made to sell more Laser Disc players and discs across the Continent.

Local committees will co-ordinate the effort in each territory at a single release with a CDV version. It didn't capture anybody's imagination."

The new initiative may finally correct that. Dr. Bourre: "The software industry now plans to introduce major movie titles simultaneously on video tape and Laser Disc."

RCA-Columbia and Warner have scheduled disc releases of major product from their back catalogues. But the music industry has also recommitted 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 the all major record companies 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, Tidel Classics, Sony Video Classics and that of Polygram, as its representative to ELDA.

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 of importings including The Wall concert in Berlin, and compilations featuring Status Quo, Tears For Fears, Yazz, Elton John and John Farnham.

ELDA also aims to promote 'effective distribution channels' for Laser Disc - a prime objective to bring hardware and software together at the same point of sale. Although almost unheard of for any AV product, de Bourre points to experience in France - the only European market where videodisc has known 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 LaserDisc? Is Laservision in Europe a lost cause? Is VCR the new Last Man Standing? By no means. Laser Disc has achieved greater commercial success - with one million and 400,000 players respectively in use - software catalogues have become correspondingly extensive. In Japan, over 100,000 titles are available, in the US over 5,000. But in Europe, there are still only 15 million, 100 store sales remain the ten of thousands.

In the past, 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 100,000 titles are available, in the US over 5,000. But in Europe, there are still only 15 million, 100 store sales remain the tens of thousands.

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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 Cormy Plank - Radio programmers throughout Europe.

With the release of Malafemmina, Nannini toured Scandinavia for the first time. Meanwhile, the single Hey Ronda, her fourth consecutive No. 1 in Italy, was chosen as the theme song for 'Festivalbar', 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 Duchs Ricordi.

Co-producing the LP with David Allen (The Cure) in London's RAK Studios, Nannini has incorporated aural impressions collected in China, typical Italian melodies, Arabic riffs and a touch of psychedelia in the framework of her muscular rock. 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, Fioi 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 (RAJ 2, WDR, FR 3, TV E) of JM Simmel's 'Dock Mit Den Clowns Kommen Die Trubetten', which will be broadcast this month.

H O L L A N D

Goya & Carmina
- Signed to Photogram worldwide
- Publisher: Warner Basert
- Management: Roland van den Hoven, Brussels
- Group members: Francis Goya (guitar), Carmina Cabrera (vocals)
- Current album: Bahia Lady, released in June
- Current single: Mar Que Nada, released in June
- Production: recorded at Madeleine Studios in Brussels, produced by Ruud Jacobs
- Promotion: TV appearances in Holland, 40 Dutch radio commercials
- Tour: a tour is planned for 1991
- Radio 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 Sin, 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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- Advertise in the Daily News or use displays and other promotional availabilities.

Before:

- Use the Preview News issue and the Programme Catalogue sent to all two weeks prior to the show.

During:

- Advertise in the Daily News or use displays and other promotional availabilities.

After:

- Use the MIPCOM Guide, published extensively at the market is kept as the industry reference directory throughout the year.

International Film and Program Market for TV, Video, Cable and Satellite

October 11th-15th 1990

Palais des Festivals - Cannes - France

Programme controller Alex Dickinson: "Clay 1, our FM service, targets the 20-35 audience although we will not hear the more juvenile sounds such as Bron and Kyle Minsque during the day. Clay 2 on AM is aimed at people who prefer chart music but still like to hear a lot of familiar hits. There is an easier feeling 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 Clay 2. We have in mind a mythical person who prefers albums and CDs. We are trying not to be old fashioned/gold classic gold station as we think that gold records are like to get worn out very quickly. Most of Clay 2's music is a mix of heads of music. Mike Holloway from Clay 1 looks for the music that will appeal to the under-35 while Mike Riddoch will look for the music for the Clay 2 audience. We have also just installed Selector. Our jingles are produced by Muff and Martin of Standard Sound Productions. "Clay is still very big on music 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 "Beats From Across America Countdown" show and have been taking Uniquat'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 but 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."
MUSIC A MEDIA - September B. H.

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AND JAY SUPREME
“I Like You”

P. M. SAMPSON and DOUBLE KEY
“We Love To Love”

MONETTE EVANS
“(This Is) The Time”
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 geared 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 their own ‘dance’ divisions to market their own artists or sign new acts for their companies. Coupled with the amount of new independent label activity and the number of new clubs opening, the market has never been stronger.

New artists contributing to ARS success

**New Goals**

**Leading Labels (singles)**

<table>
<thead>
<tr>
<th>Label</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virgin</td>
<td>6.37</td>
</tr>
<tr>
<td>Mute</td>
<td>6.83</td>
</tr>
<tr>
<td>Virgin</td>
<td>6.37</td>
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<tr>
<td>Polydor</td>
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<td>Virgin</td>
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<tr>
<td>Virgin</td>
<td>2.73</td>
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<tr>
<td>Mute</td>
<td>3.16</td>
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<tr>
<td>Virgin</td>
<td>3.20</td>
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</tbody>
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**Contributing artists**

- **ROCK/POP**
  - MISTY MIKI
  - SKINNY SCOTTY

- **EURO-DISCO**
  - ROZALYN CLARKE

- **RAP**
  - MISTER MIX & SKINNY SCOTTY

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**DANCE - THE AIRPLAY DEBATE CONTINUES**

The amount of new independent label activity and the number of new clubs opening have never been stronger.

**Radio play**

“Radio always seems to have a convenient excuse,” says Dutton. “It’s too clubby, too last, too slow, a cover version.” Yet at 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.irony is...
stop dance, and head of program- ming 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 few independent stations that play dance music!”

Targetting 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 Lohe, 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.”

Lindsey 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
**PROGRAMMING**

Borja Juanfe believes in targeting DJs carefully.

Donmore takes a similar line: "We operate a DJ and a shop mailing list. We send between two and three point these by giving them away.

There are some DJs we might have missed so the shops help us pinpoint these by giving them away for 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 Betelli 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".

Radio and it didn't work. Since we launched our own dance label, Buzz, Product manager Catherine Klausing: "We do not do mixes specifically for radio, although we do have two for Gale, but these 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"s 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 too. A 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 understated, method is of course the personal appearance (PA). John Saunders of DMC (DJ Mixing Club) is a firm believer in the value of having his artists meet the fans: "PA's 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 visible, 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: "It's not into PA's 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. Loefell 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 Loefell, "we test our product. This is worth far more than sending records to radio people!"

So there can be little doubt that the influence of clubs has grown, and alongside that the importance of specialist record shops. Fred Borkent, 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 Doca: "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, after all a club label, we don't do radio edits, we promise is also close to the heart of the acts are Rh and the music is changed recently though - the artist has been a big hit in the UK with Dubbed the Beatles and the Rolling Stones. That is no longer the case and some people in radio have not moved on."

**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 glum picture. We saw the influence of clubs has grown, and alongside that the importance of specialist record shops. Fred Borkent, 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 Doca: "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 promise is also close to the heart of the acts are Rh and the music is changed recently though - the artist has been a big hit in the UK with Dubbed the Beatles and the Rolling Stones. That is no longer the case and some people in radio have not moved on."

"Traditional teeny-bop acts are not lasting like they used to in people are turning away from that sort of manipulation. Kids generally are growing up much quicker - so your average 12-year-old now simply rejects pop paps. They are much more interested in wearing the biggest, best trainers and finding pirate remixes of their favourite tracks!"

On the other hand, Bettina Peter, international product manager at Phonogram Germany sees plenty of room to try and

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TOP 5
"WILL YOU BE THERE"
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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 moment 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 are 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 masons 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 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.

Sweden Dance Chart, August 27

1. U Can’t Touch This, MC Hammer, Capitol
2. Oops Up, Snap, Logic
3. I Can’t Stand It, Twenty 4 Seven, Mega/Coma
4. Closer To You, Maxi Priest, Virgin
5. Dirty Cash (remix), Stevie V, Mercury
6. Such A Food Feeling, Esquille featuring Natalie, I.F Records
7. Just Tell Me, Rob & Ray featuring Leila K, Telegram
8. Mother, Kaya, Swemix
9. I Like Girls, Mr Lee, Jive

Compiled by Future Waves Promotion, based on reports from 85 DJs.

# 1 in FRANCE, BELGIUM
EUROPEAN RELEASE: 20th AUGUST

PolyGram
Yo B-Boys! In France record companies and the media are now actively promoting rap, after years of indifference. Enron 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 'Paid In Full', Neneh Cherry), rap in France has never generated much in the way of sales or media attention. Even Run DMC's crossover effort way of sales or media attention. has never generated much in the way of indifference. Emmanuel promoting rap, after years media are now actively

French market and the

A

Island, 'Nation Rep. bus has teen routing the country

...turning 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. Island's Canitroti "It has always

...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 are not accepted by programmers and a rap tune needs a musical gimmick, Acts like De La Soul, A Tribe Call-ed 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 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 without any 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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