Still Buzzing From Montreux '87

Montreux - Reactions to the second International Music & Media Conference (IMMC) have been very positive and the event is shaping up to become the major gathering of media, industry, marketing and sponsorship executives in Europe. Through the line-up of several panels, seminars and round table discussions, the Conference proved to be an excellent platform for the exchange of current music industry opinions. The Music In Media Marketplace showed a lively mix of executives from different disciplines wheeling and dealing. The Montreux Rock Galas presented a staggering amount of established and new talent, giving the small city of Montreux a lively buzz with artists, fans and industry people strolling along the boulevards.

It was striking to see the agreement in the 'Pan-European Programming' panel on such major issues as the share continental European music deserves in programming. The most lively discussion took place in the 'Artists & The New Challenges' panel where an explosive mix of panelists disagreed about almost everything, from the value of sponsorship to the value of live tv.

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Warner Acquires Chappell

by Peter Jones

London - Warner Communications Inc. (WCI) in New York has agreed in principle to acquire 100% of Chappell Music, the world's largest music publishing operation which was founded in London back in 1811 and handles the copyright of more than 40,000 songs. While no price has been officially revealed at this stage, informed guesses run at roughly £200 million. WCI offering about half in convertible preferred stock and other securities and assuming the same amount of Chappell debt. There is some concern about the anti-trust laws in the US; a merger of the
There Is Only One New Music Seminar. The One Convention Every European Should Attend.

New Music Seminar 8, July 12-15, 1987, Marriott Marquis Hotel, New York City

The New Music Seminar after eight years is America's most vital, forward-looking, business-oriented, and important music business meeting. Look at our program for this year's meeting. It describes an ideal opportunity to dramatically increase your knowledge and knowledge about the U.S. and international business. At night the NMS will give you an opportunity to hear more than 300 groups, at every level and of every type, perform in venues all over NYC. Come to NYC in July and guarantee your future in the business.

SUNDAY — JULY 12

2:00 PM
Dinner 
& MC's: The Battle for World Supremacy—Trials

5:30 PM
Composing Around the World

U.S. Major Labels
Marketing Music
Songwriters & Publishers: A Mock Court
Music Trends: In the Underground

9:30 PM
Alternative Commercial Radio
Dance Music: The Future
Censorship: Still a Burning Issue

MONDAY — JULY 13

10:30 AM
Keynote Address

12:30 PM
Village Music: The World Worth of Nostalgia
Music For Peace
Marketing: The New Profit Center
Dance Oriented Rock

TUESDAY — JULY 14

11:00 AM
American Rock Indies: A Reality Check

Big Ben: Those to Be Torn...in Two

Dance: Old & New

Jazz Age

Ladybird: Geometry


WEDNESDAY — JULY 15

11:00 AM
Talent & Booking
Independence Labels & Distribution

The Big Comeback

Copyright in the Digital Age

College Radio: The Freshman Format

Publishers: A Follow-Up Workshop

Artist: A Market Survey

2:00 PM
Composing: New Radio's Attitude

The Record Deal: A Follow-Up Workshop

Dance: Music Retail

Ticketing & Booking Workshop

3:30 PM
Record Industry: The American Rock Indies: A Reality Check

Euros: Big Ben: Those to Be Torn...in Two

Jazz Age

Ladybird: Geometry


NEW MUSIC SEMINAR 1747 First Avenue, New York, NY 10128
Tel: (212) 227-2115, Telex 6977684 FUNK, Fax (212) 289-3708.

CDs Behind BPI Success

London: The value of deliver-

ies of records, cassettes and CDs to the trade in the UK for the year ending March 1987 was up by 19%, from £377 million to £450 million, compared with the year ending March 1986. Behind the en-
couraging upturn was the on-

going success of CDs which contributed two-thirds of the gain.

Cassettes also played an im-
portant role, continuing to in-
crease at rates in excess of 20%

a year. Peter Scapling, General Man-
ager of British Photographic

Industry (BPI), which compiles the trade figures, says: "As the overall market growth,
tapes are taking proportionately more of the budget and mid-
price sectors."

Over the year, value of cas-
sette deliveries was up to £22.2 million and up to 37 million in unit terms. Against this "boom" competition, Scap-

ling says the LP has done well to remain static at around 53 mil-

lion units per year, with a value of £43 million.

Overall, singles sales have dipped by around 4%, saved by the popoolation of '12" which have slowed the decline in this sector.

Sky Looking For European Investment

A spokeswoman for Sky Chan-

nel in London last week con-

firmed that the satellite com-

pany is talking to a number of po-
tential investors throughout Eu-
ropem but denied rumours of any immanent decisions. Fiona

Waters, Head Of Press & Pub-

lishers' Department, which fea-
tures headliners like Elvis Pres-

cess and the Rolling Stones, said: "We're looking for help to consolidate their strength in Europe over the next few years. But no decisions have been made and are not ex-

pected to be made for at least a few weeks."

Rothor/Wechter Line-Up Announced

Brussels- For the 11th consecu-
tive year in Belgium promoters Altenst are organising the dou-
bly Torch/Wechter Festival on July 4 and 5. Promoter Her-
man Schuerenmae has now an-
counced the complete program-

me, which features headliners Eurythmics and Peter Gabriel, plus live acts like Iggy Pop, The Pretenders, The Housemartins, the Triffs, Echo And The Bunnymen and Julian Cope.

Mariborlo Festival

Munich- Upcoming bands in German and Austria will send demo tapes to the organis-
ers of Germany's first Mariborlo Music Festival. The line-up, which features young new talent, will showcase three new bands/artists at a special concert on:

...The Unconventional Convention

NEWS

New Plan For Sample Records In Belgium

by Marc Maes

Brussels—SIBESA, the Belgian division of the International Federation Of Phonographic In-
dustries (IFPI), has announced a plan to renew the supply of sample records from the record industry to private radio sta-
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...
AmericanRadioHistory.com
**Rock Over London**

Globe Theatre, Shaftesbury Avenue, London W1, tel: 1437 7122

The second annual International Music & Media Conference (IMMC) took place in Montreux and Rock Over London was there rubbing shoulders with the stars and people who make the stars. We chatted to many of the up-and-coming British bands who are already paraded as their record company's hopes for the future, like IQ, Immaculate Pools and the now established chart names like Level 42 and Cutting Crew. We also got together with Def Leppard's manager Peter Muesch, who reported that the new Lepard album will now definitely have its worldwide release on July 30.

According to Julian Lennon, who is currently living a stone's throw away from Montreux, stories about his international rock and roll career and the playing with the re-Beatles to be taken with a large pinch of salt. Julian says George Harrison sent him a tape and asked if he'd like to throw away from Montreux, July 10.

**No Concessions For The Cure**

by Diana Muus

Montreux: At the IMMC held here last week, May 22, the eighth album from top cult band The Cure was present. The double album, called 'Kiss Me Kiss Me Kiss Me', was recorded in France and co-produced by Robert Smith together with Dave Allen. This album combines all the various themes from their previous LPs: from the highly brutal 'Kiss Me Kiss Me Kiss Me', full of cynem and suicidal doom, the funny 'Hot Hot Hot' to the danceable and seemingly bras-before-a-wink single 'Why Can't I Be You'.

No news on when that album will gather momentum and nothing will prevent a high entry in national and European charts.

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This is the first album on which front man Robert Smith was not the only man songwriter. As he admitted, "Not having written since 'The Head On The Door' and with me insisting that the others wrote music I didn't like, we decided to "make the star's album. Smith picked out of the studio skeleton of each song. It looks like the Cure is going from the daylight to the studio with a simple idea of the cure being 'whats it's full of hit sensitive material, both ballads and up-tempo tracks. Listening to it will be held throughout Europe the weekend before the album's worldwide release on June 1. These sessions are not only meant to attract media and retail people; the public will be also encouraged to join in via advertising and radio campaigns. In this way, the album will gather momentum and nothing will prevent a high entry in national and European charts.

Launched at the IMMC in Montreux last week, the album sports 11 new tracks, produced by Narada Michael Walden, Jellybean, Kasahl and Michael Masser. All the delegates were invited at BMG to a listening session and a cassette containing five exclusive previews from the album were handed out. Two days later, on May 15, Houston performed her first live concert in Europe at the IMMC Gala which was televised worldwide. She is now in the middle of a hectic European promotion tour.

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The Artists & The New Challenges

By Abi Darvalla

Kicking off the session, Beach said the prime object for an artist remains to sell as many records as possible and artists should not be blinded by other revenue streams, however lucrative they appeared. Speaking next, Goldsmith insisted that an artist's first priority was to entertain. Responding to a question from Gia van Cauteren, Marketing Services Manager of Levi Strauss (who recently sponsored a 42 tour of Europe), Goldsmith was equally vehemint in his support for spon-

The Artists & The New Challenges panel - from left to right: Jim Beach, Manager Queen/Chris Rea; Mont Luethen, Co-Chairman BG/Music; President Creativity, Harvey Goldsmith, Promoter extraordinaire; Jim Beach, Manager of Queen and Chris Rea; and the wonderful fully outrageous Peter Mensch, Co-Owner Q Prime.

MONTREUX '87

The Radio Revolution

By Machgiel Bakker

A hot issue in the European broadcasting community at the moment is whether the public and government controlled stations can survive the battle with the private radio. Five panelists pondered about this subject at the panel Radio Revolution. Moderated by Theo Roos, Publisher Billboard Europe/Music & Media, the plenary session was opened by Rainer Cabanis, Programme Director at Radio Hamburg, the first private radio station in West Germany's largest city. Cabanis touched upon the intricacies of setting up a new station, the problems that vary from one federal state to another. Research shows, however, that radio reaches more people on an average day than television.

Tony Hale, ex-Programme Director of UK's Capital Radio, and now running his own production company, welcomed the element of competition. The '80s have seen a fast change in media development, the up and down of stars, France in the '60s and the '70s where radio was dull; at least there are now FM radios in every major city. "More radio is by definition a good thing. The BBC has a monopoly which has led to arrogance, laziness and poor programming. The deregulation offers attractive challenges, both from a commercial angle ("Can you make it pay?) and an aesthetic one: if you provide people with what they like, you have to be careful not to lower your standards." Frank Tenor, Chairman of France's Europe 1, gave a his- toric overview of the development of long wave broadcasting in France and the drastic changes that privatisation has brought. One of the major ways for Europe 1 to cope with the privatisation was the installation of Europe 2, delaying its long wave programmes on FM. Not very keen on the American style of radio, Tenor commented: "We do it once, never again.' His colleague, Radio Monte Carlo's Stevan Kempin, Managing Director. said: "I think live TV is bad for the music video market. There was also considerable discussion about the importance of encouraging new ideas in the influence of the charts and radio play as well as talk about the withholding tax.

It's the only way to keep the audience. It's the only way to keep the audience.

The issue at stake in the panel "US Radio. Can It Happen Here?" was not so much the benefits of US radio versus European, but the quality of radio programmes, whether American. commercial or public. The first panelist to speak, US Radio panel - from left to right: Johnny Beerling, Controller BBC Radio 1; Hermann Stuepmp, Programme Director RSH; Rolfe Heineemann, Music Director WDR; Bob Robinson, Managing Director Sunshine Radio; Ted Ferguson, Managing Director North American Communications Research. said: "We have the responsibility to our listeners to improve the industry, be it individual stations, and make the very best possible product." He pointed out that no other successful radio might be in Los Angeles, if transported to Paris, it would not succeed. He concluded with what most in the audience would agree; "It's a question to be asked of people, having fun, making money, but doing it in a na-

"I don't see how you can create audience loyalty if you target different people at different times. We're looking for a new, modern audience of people who are interested in music, who are fans of music, and who are interested in the wider world."

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US Radio panel - from left to right: Johnny Beerling, Controller BBC Radio 1; Hermann Stuepmp, Programme Director RSH; Rolfe Heineemann, Music Director WDR; Bob Robinson, Managing Director Sunshine Radio; Ted Ferguson, Managing Director North American Communications Research.

MONTREUX '87

The Radio Revolution panel - left to right: Ted Ferguson, Managing Director Radio Monte Carlo in Japan; Frank Tenor, Chairman Europe 1; Theo Roos, Publisher Music & Media/Billboard Europe; Tony Hale, Director TR Produktion; Ron Fell, Publisher Gavin Report; Rainer Cabanis, Programme Director Radio Hamburg.
**Music While You Work!**

Technicians at work on the BBC stand which gives a lovely view of the snow capped mountains of Montreux.

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**Read This Way!**

Run DMC point the way to Music & Media.

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**Don’t Miss Her!**

Getting together just before Bianco’s press conference, left to right: Rita Flügge, Ada Manager National Sales, Germany; Don't Miss Her! Getting together just before Bianco’s press conference, from left to right: Rita Flügge, Ada Manager National Sales, Germany; Adam Curry, Director European Operations A&M; Berend Toet, General Manager/Associate Publisher: M&M; Theo Routs, Publisher M&M/Billboard Europe; Machiel Bakker, Editor M&M; Ted Ferguson, Managing Director N. American Comm. Research.

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**M & M BILLBOARD**

**Music & Media** - May 30, 1987

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**MUSIC & MEDIA** - May 30, 1987

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**SINGLES**

Eddy here in Europe refuse to accept the rather bad weather and continue to play Madonna's "La Isla Bonita" to create a sunny atmosphere on the airwaves at least. Already at the top of the Airplay Top 50 for the sixth consecutive week, the single is the longest airplay runner of this year and is still collecting massive airplay points although Whitney Houston's "I Wanna Dance With Somebody" is moving amazingly fast on its way to the top. In just two weeks, the single has climbed to number 2, making it the fastest airplay climber of the year! We are all anxiously awaiting her second single, "Whitney, a LP already enjoying an enormous European marketing campaign (for full details see Spotlight, page 9). In the Hot 100, Whitney enters straight at 9, due to very strong positions in the UK, Germany, Holland, Belgium, Sweden, Denmark, Norway, Finland and Italy. So far this is the highest entry ever in the Hot 100 Singles, even topping Frankie Goes To Hollywood’s "Rage Hard" which entered last year straight in at 11.

Meanwhile, still with Madonna, she remains to have the top position in the Hot 100 for the 2nd week. It marks Madonna’s sixth no. 1 in the Hot 100, a feat almost impossible to repeat. Other top runners in the Hot 100 for Madonna include "Like A Virgin" (five weeks), "Into The Groove" (one week), "Like To Tell" (9), "Papa Don’t Preach" (8) and "True Blue" (6). Second highest entry in the Hot 100 is for "La Isla Bonita" coming from Greece, Johnny Logan with his ballad "Hold Me Now". Due to positions in the UK, Belgium (straight in no. 11) and Ireland (also no. 1), the single enters at 25. Moving back again to the Airplay Top 50, Crowded House’s "Don’t Dream It’s Over". Due to positions in the UK, Germany, Holland, Belgium, Sweden, Denmark, Norway, Finland and Italy.

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**EURO-CROSSOVER RECORDS**

**MUSIC & MEDIA** - May 30, 1987

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**THE WHISPERS**

Get Cheered!" (Celebrate) The Day After You (RCA)

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**EURO-CROSSOVER RECORDS:**

**TOZZI & RAI** - GENTE DI MARE (Cidy Italy)

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**SOURCES**

Most recommended singles not yet sneaking in the European Hit 100:

- Steve Harley & Cock Robin: "Jive Talkin’" (EMI)
- Simply Red: "Let’s Dance" (EMI)
- Genesis: "The Whispers" (EMI)
- Dire Straits: "Money For Nothing" (Warner Bros.)
- Mike Oldfield: "Close To The Bone" (Virgin)
- UB40: "Red Red Wine" (Virgin)

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**MUSIC & MEDIA** - May 30, 1987

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**RECORDS OF THE WEEK:**

**SAMANTHA FOX** - NOTHING’S GONNA STOP ME NOW (Cidy)

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**SURE HITS:**

**BLOW MONKEYS** - (CELEBRATE) THE DAY AFTER YOU (RCA)

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**EURO-CROSSOVER RECORDS:**

**WAYNE & KAY** - BE MY GIRL (CBS France)

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**SOURCES**

Most recommended singles not yet sneaking in the European Hit 100:

- Bon Jovi: "Livin’ On A Prayer" (Polygram)
- Def Leppard: "Rock of Ages" (Casablanca)
- ZZ Top: "Legs" (Atlantic)
- Guns N’ Roses: "Sweet Child O’ Mine" (Geffen)
- Van Halen: " Panama" (Warner Bros.)

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**MUSIC & MEDIA** - May 30, 1987

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**EURO-CROSSOVER RECORDS**: Records by continental European Artists with strong crossover potential for other markets.

- Scorpions: "Still Do" (CBS Italy)
- Ratt: "Round And Round" (Cidy France)
- Bon Jovi: "Livin’ On A Prayer" (Polygram France)
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## EUROPEAN HOT 100 SINGLES

**Thommy Na Na**

**Jackie Wilson**

**Tina Charles**

**Off**

**Club Nouveau**

**Whitney Houston**

**Living In A Box**

**Respectable**

**Ferry Aid**

**Jody Watley**

**Cabrel Et Les Enfants**

**Emmanuelle**

**Francis Lalanne**

**Jan Hammer**

**Crockett's Theme**

**Boy George**

**Level 42**

**Why Can't I Be You**

**Europe**

**Rock The Night**

**Johnny Logan**

**Bangles**

**The Communards**

**Europe- Epic (Seven Doors/EMI Music)**

**Don't Dream It's Over**

**Tu Dis Que Tu L'M**

**Zodiac Mindwarp**

**Prime Mover**

**Tu Dis Que Tu L'M**

**Concrete & Clay**

**Jack Mix II**

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<td>UNITED KINGDOM</td>
<td>Nothing's Gonna Stop Us Now (67-273)</td>
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<tr>
<td>GERMANY</td>
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<tr>
<td>FRANCE</td>
<td>Wake Up (81-1)</td>
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<td>Croc b' Theme (40)</td>
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<td>BELGIUM</td>
<td>Hold Me Now (82-1)</td>
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<td>SWEDEN</td>
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<td>AUSTRIA</td>
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<td>I Knew You Were Waiting (For Me)</td>
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<td>PORTUGAL</td>
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**NEW TALENT**

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<td>George Michael (32)</td>
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**Strictly Def Jersey This Is Dope (Def City Records)**

- Female singer from Galway, Ireland with her debut album released at the beginning of this year. Produced by classical/folk musician Erik Visker (from Dutch act Flack), the album sports several styles: blues ("Make Me an Offer"), opera ("Stranger"), and rock ("Save Me, Save Me, Save Me").

**Mary Coughlin - Tired & Emotional (LP)**

- Female singer from Galway, Ireland with her debut album released at the beginning of this year. Produced by classical/folk musician Erik Visker (from Dutch act Flack), the album sports several styles: blues ("Make Me an Offer"), opera ("Stranger"), and rock ("Save Me, Save Me, Save Me").

**Vivién Vee - Heartbeat (One Two Three Mix) (Energy Records)**

- Female singer from Galway, Ireland with her debut album released at the beginning of this year. Produced by classical/folk musician Erik Visker (from Dutch act Flack), the album sports several styles: blues ("Make Me an Offer"), opera ("Stranger"), and rock ("Save Me, Save Me, Save Me").

**Picture This - Bang! You Are Dead (Earl Records/Aria)**

- Female singer from Galway, Ireland with her debut album released at the beginning of this year. Produced by classical/folk musician Erik Visker (from Dutch act Flack), the album sports several styles: blues ("Make Me an Offer"), opera ("Stranger"), and rock ("Save Me, Save Me, Save Me").

**James Loveless - Say You Love Me Do (Motley Records)**

- Female singer from Galway, Ireland with her debut album released at the beginning of this year. Produced by classical/folk musician Erik Visker (from Dutch act Flack), the album sports several styles: blues ("Make Me an Offer"), opera ("Stranger"), and rock ("Save Me, Save Me, Save Me").

**MAULIX - Compilations 15 (Bianco Y Negro)**

- Female singer from Galway, Ireland with her debut album released at the beginning of this year. Produced by classical/folk musician Erik Visker (from Dutch act Flack), the album sports several styles: blues ("Make Me an Offer"), opera ("Stranger"), and rock ("Save Me, Save Me, Save Me").

**Rita Bennett - Will It Ever Stop (Iggy/EMI)**

- Female singer from Galway, Ireland with her debut album released at the beginning of this year. Produced by classical/folk musician Erik Visker (from Dutch act Flack), the album sports several styles: blues ("Make Me an Offer"), opera ("Stranger"), and rock ("Save Me, Save Me, Save Me").

**Pierre Conso - Face Your Life (Vogue)**

- Female singer from Galway, Ireland with her debut album released at the beginning of this year. Produced by classical/folk musician Erik Visker (from Dutch act Flack), the album sports several styles: blues ("Make Me an Offer"), opera ("Stranger"), and rock ("Save Me, Save Me, Save Me").

**Danuta - Touch My Heart (EMI)**

- Female singer from Galway, Ireland with her debut album released at the beginning of this year. Produced by classical/folk musician Erik Visker (from Dutch act Flack), the album sports several styles: blues ("Make Me an Offer"), opera ("Stranger"), and rock ("Save Me, Save Me, Save Me").

**April May - If You Want Me To Stay (Wacker)**

- Female singer from Galway, Ireland with her debut album released at the beginning of this year. Produced by classical/folk musician Erik Visker (from Dutch act Flack), the album sports several styles: blues ("Make Me an Offer"), opera ("Stranger"), and rock ("Save Me, Save Me, Save Me").
HOT & FASHIONABLE

So far this most commercial album of the year is without doubt *Diana Ross'* latest, Red Hot & Fashionable. The LP contains at least five hit singles (Bill Mama, Stranger In Paradise, Sometimes, There Goes My Baby and Dirty Love) and with its fashionable production (Tim Dowd) and Ross' very lively vocals, there is no reason why this album should not have chart impact running into next year.

**Clack Robinson's** After Here Through Midland continues in the vein of their debut with elastic rhythms and prominent synthesizers, although the duo's vocals have definitely matured. Compositions are not very varied and do tend to nag after a while. But a strong rhythm in Just Around The Corner, Ill Send Him Your Legacy and Every Child's Desire is a reminder of the band's best effort to step out of their cult status. The latest offering for Sire, Pleased To Meet Me, is their best album so far. Although the LP remains doubtful, but the fact is that their latest album consists of 10 intriguing tracks with a strong soul edge that, thanks to the stunning, sad song A Boy And The River, is no reason why this album should not have an impression. Some attempts at simmering ballads (After Hours) but that's about it. Guitar driven, anthem-like pop songs with the backing vocals, are reminiscent of Lou Reed and some moody ballads (After Hours) but that's about it.

**The Replacements**- It's Better To Travel, (Mercury) is their second album. With their latest effort, they have definitely recorded a very nice album. But the band is rousing guitars topped by 'rebellious' vocals (Alex Chilton, Never Mind). But the band is a good group, to do much of an impression. Some attempts at simmering cocktail jazz (Communion) and some moody ballads (After Hours) but that's about it.

**Bryan Adams** - In The Name Of Love, (Polydor) is his third album. It's his most commercial album so far. Although there is something definitely catchy about the album, their compositions are not very varied and do tend to nag after a while. Best tracks: Slip-N-Slide (with guitar contributions from Richard Thompson) and She Scrambles To Him In Silence. The first album by Swing Out Sister, (Virgin) is their best album to date. It's their most commercial album so far. Although there is something definitely catchy about the album, their compositions are not very varied and do tend to nag after a while. Best tracks: Slip-N-Slide (with guitar contributions from Richard Thompson) and She Scrambles To Him In Silence. The first album by Swing Out Sister, (Virgin) is their best album to date. But the band is rousing guitars topped by 'rebellious' vocals (Alex Chilton, Never Mind). But the band is a good group, to do much of an impression. Some attempts at simmering cocktail jazz (Communion) and some moody ballads (After Hours) but that's about it.

**Tom Petty** - After Hours, (Reprise) is his latest LP. The band is rousing guitars topped by 'rebellious' vocals (Alex Chilton, Never Mind). But the band is a good group, to do much of an impression. Some attempts at simmering cocktail jazz (Communion) and some moody ballads (After Hours) but that's about it.

**The Replacements**- It's Better To Travel, (Mercury) is their second album. But the band is rousing guitars topped by 'rebellious' vocals (Alex Chilton, Never Mind). But the band is a good group, to do much of an impression. Some attempts at simmering cocktail jazz (Communion) and some moody ballads (After Hours) but that's about it.
What about Europe?

More and more international hits are created in Europe. Every week almost 30% of the hits on Billboard's Hot 100 originate from one of the 18 European markets.

The media landscape is changing at a rapid rate, particularly in Europe. Every week new European radio stations and networks emerge together with television channels and satellite services. They all programme music!

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★ The European Hot 100
★ The new media

MUSIC & MEDIA - May 30, 1987

UNITED KINGDOM

Starship still rule the top for the third consecutive week. They are followed by Tom Jones whose A Boy From Nowhere moved from 3 to 2. Judy Boucher's Can't Be With You Tonight dropped to third position. A quite turbulent top 10 this week: Johnny Hates Jazz shoots from 18 to 5 with Shattered Dreams, Marilyn's Incommunicado enters straight at 6 and Whitney Houston's I Wanna Dance With Somebody enters straight at 10 (her second album 'Whitney' will be released on June 1). Wet Wet Wet are still not 'lucky enough' although they have jumped from 21 to 14. It seems that the guys from Tottenham Hotspur football team have more luck in the charts than they had out there on the field. their Hot Shot Tottenham shoots from 35 to 18. Another good move for Mirage with Jack Me (23-38) a mix from 'Jack Your Body', 'showing Out' and 'Funky F' produced by Nigel Wright, the man behind Shakatak. Further jumps for Donna Allen from 33 to 26 and John Farnham's You've Got The Voice jumps from 39 to 32. Others are for Bruce Springsteen's Born To Run, which is a live single, Johnny Logan's Hold Me Now and The Housemartins with their latest single Five Go Overboard. The album charts are ruled by new acts: Johnny Logan's Sister LP It's Better To Travel jumps straight into the charts at no. 1, while Curiosity Killed The Cat remains in second position and Suzanne Vega in third.

GERMANY

Madonna remains on top for the third consecutive week, followed by Depeche Mode at 2 (coming from 3). Incredibly Jan Hammer's Crocket's Theme jumps from 11 to 8. Although in Europe success has only just started, Jan Hammer has already announced on Dutch television that he is going to stop making the music for the Miami Vice tv series. While Bonnie Blaane's After You So jumps from 21 to 12, Humphrey Snyders is crying in cash on her current success by releasing an old song of hers called My First Love which enters at 15. Other good moves for Fleetwood Mac (20-31), the Eurovision song contest runner-up. The album sales hitparade has just started. Madonna sticks in second position and at 3 (coming from 1) Mixed Emotions with They Won't Let Us. Ade Lea added themselves to the top 10, their To Be With You Again jumps from 11 to 9. Other good moves are for Breakfast Club with Right On Track, The Cure with Why Can't I Be 1 (their new single 'Catch' will be released this week). Guns N' Roses' Wild Horses, Terence Trent D'Arby (88-30) and Low Gramm's Midnight blue (23-40). Debuting are Whitney Houston, Simply, The Cure and Compagnie Creole's A1 E. Other new entries are The Eurovision chart dominates. Still unbeaten on top for the sixth week is Livio's The Right Thing (in Eurovision mood: while his album 'Whispering Jack' and the single 'I See You' remain at no. 1. Starship stay in second position but a dangerous contender is The Eurovision with En Lille Denker jumps into the top 10 from 19. Other moves for Depeche Mode, Little Steven's Bitter Fruit, Linda Ronstadt and James Ingram with Somewhere Out There, and Mental As Anything withLive It Up.

BELGIUM

Belgium is still in Eurovision mood: while Viktor Lamo jumps from 2 to 1 in the album charts. Johnny Logan enters straight in at number 1 of the singles charts with the winning song Hold Me Now. Other Song Contest related moves are for Italian duo Raffa e Tizzi who enter with their Denti Di Marea, at 11 (the song was third in the competition) while the German contestants Wind jump from 41 to 13 with the song that came no. 2 in the Eurovision, Last


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Bnmet
THE WHOLE WORLD'S WATCHING
THE MARKETING OF "WHITNEY"

The excitement that was felt when the music was first played for BMG executives at a recent International Marketing Meeting is now being transferred to the international campaigns that will accompany this album's release. There is no doubt that everyone involved in the marketing of this album agrees that the best way of promoting it is to let the public see the Whitney that I see: every man's dream to be with, let alone want with! Wharf aim to guarantee that Whitney will be keeping dance-floors packed through life-long career achievements. So, it's maybe difficult to remember that she is still just 23! "Because of her pedigree, there's a perception that she's older than she is," comments video director, Brian Grant, who's exuberant clip for "I Wanna Dance With Somebody" is his second collaboration with Whitney following his award winning "How Will I Know" clip. Grant explains, "When you first meet her, she strikes you is that a person, Whitney has an electrifying energy and sense of fun. All you have to do is just let her be herself: she has so much personality she has, and you can't help but have a winner! "She trusts me, but - frankly I couldn't make her look anything other than wonderful," he claims. "She's really one of the nicest people I've ever worked with - and we do work with each other! She's every man's dream to be with, let alone work with! What I aim to do is let the public see the Whitney that I see!" The result is a video that is exuberant, colourful and fun as the lady herself....

However, the underlying theme of this campaign is that the music is the message. It is evident that Whitney has made an album that has the potential to out-sell the 15 million worldwide sales of the first album. The BMG companies around the world know that they have just such an album, and exciting plans are now made to take this music to the world. As the copy-line that many territories have adopted for the advertising campaigns states, Whitney really has made "the perfect second album!"

THE MUSIC

"What we tried to do for the album," explains Whitney, "was to make sure there were enough ballads and enough up-tempo songs so that nobody could say 'well, there aren't enough ballads, or there aren't enough up-tempas, so they've got 'em all!' Certainly, the blend is there for all to hear. However, the new album also shows an additional side to Whitney, that was already hinted at on the last album with "How Will I Know", for the new album positively sparkles with that same youthful energy - and on several different cuts. As well as the single, a couple of Narada Michael Walden's other tracks, "Love is a Contact Sport" and "So Emotional", seem every bit as exuberant, and, (dare one say it), commercial. So also does Jellybean's unstoppable, explosive, "Love Will Save The Day" - and Whitney's laughter at the end of this song says it all. These songs alone will guarantee that Whitney will be keeping dance-floors packed through '87 and probably '88 too.

Of course, Whitney's own cool brand of smooth soul embraces the album too. She shines gloriously on the silky "Just The Lonely Talking", as well as on her sensual remake of The Isley Brothers' "For The Love of You" Kashif, (whose "You Give Good Love" gave Whitney her first U.S. No. 1), contributes the shimmering "Where You Are"; and Whitney's intimate performance of this song will surely make it one of those special songs for lovers the world over!

Naturally, there's also an abundance of rich ballads too, the sort that stems that have made her own. Michael Masser's two songs, "You're Still My Man", and "Didn't We Almost Have It All" both have "standard" written all over them, and the former will surely become a females' anthem. Narada's "Where Do Broken Hearts Go" is tailor-made for both Whitney's tenderness and also her power, and judging by the audience's reaction to her performance of this song at Montreux, it is yet another big hit song.

The final cut is the album's only duet - and what a duet partner she's chosen. The song is "I Know Him So Well" from the musical Chess, the duet partner is Whitney's own mother, Cissy, and the result is possibly the album's tour de force. So which song is Whitney's own favourite? "I think I would have to say that the song I will treasure the most," claims Whitney, "is the song with my mother, 'I Know Him So Well'. I love them all, but that one is closest to my heart!"

ON RECORIDING...

"I think that vocally I've grown a lot without even knowing it; you just walk into the studio, and there it is!"

THE PRODUCTION TEAM - "Like Old Friends," says Whitney

As with the first album, Whitney has again teamed up with various different producers for the new album. Narada Michael Walden, (who contributed "How Will I Know" to the first album), this time does the honours on seven tracks, including the first single, "I Wanna Dance With Somebody, (Who Loves Me)", Michael Masser, who produced "Greatest Love Of All", "All At Once" and "Saving All My Love For You", for the first album, has this time written and produced two more haunting ballads, "You're Still My Man", and "Didn't We Almost Have It All". Kashif is back with the glorious "Where You Are", and the one new member of the team, Jellybean contributes the explosive "Love Will Save The Day".

Working with a similar team as last time, it is interesting to hear how Whitney herself feels the new album differs from the first. "If there's a difference?" she says, "It's more a growth - it feels a lot more alive; this is the second tour; so I think there'll be a lot more pizzazz!"

ON THE NEW LIVE SHOW...

"I think it will be similar in taste, (as the last tour), in so far as the simplicity is concerned. But I think it will be a lot more electrifying - a lot more alive; this is the second tour, so I think there'll be a lot more pizzazz!"

WHITNEY AWARDS

1985 AMERICAN MUSIC AWARDS

- Favourite Soul/R&B Vocalist
- Favourite Pop/Rock Female Vocalist
- Favourite Soul/R&B Single - "You Give Good Love"
- Favourite Soul/R&B Album
- Favourite Soul/R&B Video Artist
- Favourite Soul/R&B Female Vocalist
- Favourite Soul/R&B Album
- Best Female Pop Performance - "Saving All My Love"
- Best Female Vocalist (Solo)
- Best Song - "You Give Good Love"

1986 GRAMMY AWARDS

- Record Of The Year - "Greatest Love Of All"

1986 GRAMMY AWARDS

- Nomination - "You Give Good Love"

1986 AMERICAN MUSIC AWARDS

- Favourite Pop/Rock Female Vocalist
- Favourite Pop/Rock Album
- Favourite Pop/Rock Video Artist
- Favourite Soul/R&B Female Vocalist
- Favourite Soul/R&B Album
- Favourite Soul/R&B Video Artist
- Favourite Soul/R&B Female Vocalist
- Favourite Soul/R&B Video Single - "Greatest Love Of All"
- Best Performance In A Variety Or Music Programme For The 26th Annual 1986 Grammy Award Programme

1986 EMMY AWARDS

- Outstanding Individual Performance In A Variety Or Music Programme
- "Nights""}

1986 EMMY AWARDS

- "Nights"