The wonderful new album from one of popular music’s greatest voices.
Featuring the single SO MUCH IN LOVE
Live Power In Montreux

Amsterdam - Major excitement at this year's Montreux Rock Festival TV shows and the various International Music & Media Conference (IMMC) events will be the performances of major artistic talents. All the artists appearing at the TV recordings, which will be directed by Michael Hurll, will sing live.

The shows will be broadcast by MTV in the US, BBC in the UK and Swiss TV. The producers are currently finalising contracts with a number of important countries around the world. Montreux


The three million dollar question is whether Casey Kasem will transfer his loyalty to Westwood One from Radio Express. This is at the root of the disagreement: now erected is the need to encourage the financing, the production and the distribution of European TV programmes. The EEC has agreed that the EEC should undertake the following measures to encourage the financing, the production and the distribution of European TV programmes:

- To identify and remove any remaining legal or economic barriers preventing the free movement of EEC nationals working in other member states.
- To remove any obstacles preventing the free movement of EEC nationals working in other member states.
- To ensure that the EEC' s programme contents.
- To encourage the financing, the production and the distribution of European TV programmes.
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- To ensure that the EEC' s programme contents.

EEC Encourages Euro Productions

Breaking Sound Barriers

The Capital, EMI-Mannahattan and Angel labels (CEMA) will hold their first convention for 11 years in LA (April 27-May 1), to be hosted by Joe Smith, President and CEO of Capital EMI North America.

Under the banner of 'Breaking Sound Barriers', the event will include several presentations from CEMA distributed labels as well as international A&R and marketing panel discussions. Apart from sales and promotion personnel from the US, several senior executives from around the world will attend the five-day event.

The report then lists a number of important countries around the world. Montreux
PIANO IN THE DARK

BRENDA RUSSELL

QUIET SENSATION

VIDEO FAVOURITES

Erosune
Title Of Flock - KLA
Billy Ocean
Get Out My Way - Private House
Rick Arley
Together Forever - Michael Sngel & Happiness

VIDEO HITS

Terence Trent D'Arby
Sign Your Name - Git
Bono The Bass
Bet You A Million
Africa Bamhartza & UB40
Blondie - IM
Kylie Minogue
I Should Be Lonely - More Post
Max & Kim
This Is The Way B.B. GO
Eighth Wonder
Do Not Explain - IOM
Belinda Carlisle
Get Ready - London
Dishwalla Gibson
Stay Over My Life - Prange Free
Johnny Hanne Jazz
Love Mixed - Prange Free

WELL AIRED

The Primloves
Crisp - Switch
B Kiteley & J Wares
The Last Of Live - Prange Free
Taja Sevelle
Lost - Conglomme - Lions
INXS
New Sensation - Prange Free
Who Was Why
Sly In The Matter Of Lant - Prange Free
Bruce
When Will We Ever Be Free - IIM
Song
Eighthline In New York - Prange Free
Michael Jackson
Man In The Mirror - Audiol

MEDIUM ROTATION

Clowie Fisher
You To The Occasion - IIM
Bobby Grant
Crisp Roxy Jo/Man - Dog Is Space
T'Paul
Version - Hookup Life
Commiserate
For A Friend - Von
Armed
Don T Turn Around - IOM
Clayb Fisher
Love Changes - IIM
A Ho
Stay On These Roads - And
Wink
Angel Eyes - Maxine Spengle

FIRST SHOWINGS

West West West
Tempo - Prange Free
Sable
Cry My Broken Heart - NOT Max
Tiffany
Could Be Been - Kaniha & Co.

MTV Goes Dutch

Amsterdam - A new Dutch-language music programme starts on MTV on April 4 when Belgian DJ Marcel Vanbilt presents the first 'Op Tilt' ('Off Balance'). The weekly half-hour show features news and reviews from the Benelux countries, home movies and a 'Wedding Of The Month' slot.

A magazine format will be used to showcase cultural and musical events filmed and produced in the MTV studio in London and on location in Holland, Belgium and Luxembourg. 'Op Tilt' will provide a new forum for local bands, those without a video deal will be filmed by MTV.

Viewers will be able to put together old Super 8 movies with a musical soundtrack of their choice - anything from Frank Sinatra to Anthrax can be used - and the "Wedding Of The Month" slot will give the audience a chance to pick their favourite couple from wedding videos sent in.

The former guitarist of Dutch band Blue Murder, Rogier Van De Ploeg, will research the show in the Netherlands and Hetty Los will produce and direct from London. 'Op Tilt' can be seen on MTV every Monday at 18.30 hours with a repeat on Saturday at 08.00.

Good Morning Scandinavia

Stockholm - Sky Channel launched their new Scandinavian breakfast show on March 28 with a one-hour, live broadcast of 'Good Morning Scandinavia'.

The show goes out every weekday from a Stockholm studio at 06.30 to 07.30 hours and news from Oslo, Helsinki, Copenhagen and Stockholm will be presented in Swedish and Norwegian. Husband and wife team Ake Wilhelmsson (a well-known figure on Swedish TV) and Kari Storanæs from Norwegian TV will present the show.

PHOTOGRAPHY

Akke Wilhelmsson and Kari Storanæs.
London - Cable television in the UK is very interesting to both the British and international media, with a rapid growth of a large batch of new city-centre franchises within the next month. This is particularly of interest to North Americans who are watching developments in the UK. Although new EEC control of a UK cable company is forbidden by law, in practice a foreign company could own as much as 50% of a cable operator, provided that it did not mean a majority of the voting rights. US investors Prudential Bache have recently committed themselves to Citylink (Cable Connection) for 35% of the equity, CCTV recently won the franchise for the Kensington and Chelsea district of London. Davey would like to see even more interest from foreign companies. At present the only significant EEC investment in British cable is the offer to France of a franchise for Generals Des Eaux’ 20% stake in Windsor Cable TV.

Concert Tax Rise

Peter Jones

London - Britain’s Performing Rights Society (PRS) has won a small increase in the royalty for further arbitration by the High Court. The PRS, representing UK authors and composers, wanted the tariff to increase from 2% to 6% of an event’s gross box-office takings but the Tribunal, in a ruling that unchanged, for 20 years, will only rise to 3%. PRS Chief Executive Michael Frenger describes the increase as "insanely and inadequate". The Society had argued that rising administrative costs made higher fees essential and pointed out that other European countries’ rates were substantially higher than the UK’s.

Signal & Wyvern Profits

Radio Signal in Stoke-On-Trent and Wyvern in Hereford & Worcester both announce additional profits for the year just ended. The report profits of £342,000 and Wyvern have turned in £3,800 profit, a 20% increase over the last year’s results. Wyvern is the smallest of the PRS stations.

MUSIC & MEDIA - April 2, 1988

Joint Bid For Radio Franchise

London - The UK’s biggest commercial station, Capital Radio, is joining forces with Granda Radio to launch an independent Local Radio (LRL) franchise for Newmarket and Cambridge. Capital’s Group Director Nigel Walsamsey: "We have been very pleased to accept the Granda Radio’s invitation to join the group and we plan a shareholding of up to 24%. Our desire is to work with our Cambridge colleagues towards a triumphant conclusion.”

Capital will probably nominate their present General Manager, Jeremy Lloyd, as their representative on the Grantor board. Applications for the Cambridge franchise close on May 5.

SIS Goes Dirty Dancing

Happy Birthday

Marc Menu

The SIS radio network, in a joint-project with BMG/Arista Belgium and distribution company ElanFilms, is planning an intensive promotion in the Dirty Dancing album and movie.

The private network plans quite a few “Dirty Dancing” competitions in discs across the country to conclude with a national final on April 17 in Maastricht.

Report Speeds ITV Cost-Cutting Plans

Ewan Rockett

London - Radical cost-cutting measures, including compulsory redundancies, are due to be announced by London Weekend Television this week. The package is "non-negotiable", according to a UK & Ireland spokesman.

This follows a report by the National Economic Research

EXPOSING PRODUCERS - Hollywood said ASCAP (celebrated their sell-out Westley gigs with a disc for ‘Blow Up Your Video’ LP). Broalds. "10. (back row) Paul Gargash (music director), Cliff Williams (guitarist), Jon Young (drums), Neil - Headland (vocalist), Andy Murray (USA Mark. Dist.), Brian Johnson (front singer), Scott Manson (musician), Tony Carney (USA MD), Steve Burnett (ASCAP MD); Peter Price (Atlantic Europe GM).

Music & Media - April 2, 1988

MUSIC & MEDIA - April 2, 1988

London Cable set for Take-Off

by Edward Redell

UK & Ireland

The launch of Netherland's third, 32, satellite station has just concluded an agreement with the multinational Proctor & Gamble from the UK & Ireland market. The SIS radio network was one of the first to be launched in 1983. Producer Marc Coenen: "We are a reaction to the private stations but, unlike our French-speaking counterparts at Radio 2, we try to reach a very wide audience by mixing different styles - we cannot afford to devote hours to heavy metal!!"

The network comprises 17 local stations and has just concluded an agreement with the multinaational Proctor & Gamble in return for advertising, the SIS logo can be found on several P&G products.

PLAYLIST REPORT

Stichting Nederlandse Top 40

April 4 is D-day for the Dutch television industry. At 19:25, the television service of the terrestrial station, Nederland 3, goes on air.

Currently, Holland uses two channels to broadcast the output of eight organisations. Airtime is allocated according to the size of the broadcasters’ supports. This has led to chaos within Dutch programming with the eight organisations swapping between Nederland 1 and 2 with the launch of Nederland 3, each broadcaster will only be found on one channel. Nederland 1 will be used by organisations that have voted for a public authority system. These are the NCRV (Protestant), KRO (Catholic), VARA (Socialist) and the EO (Evangelical).

Nederland 2 will be used by organisations that have opted for a linear system, TROS (family-oriented), TROS (family-oriented), TROS (family-oriented), and VPVO (ultra-Liberal), all favour a commercial system.

Nederland 3 will carry 15 small organisations, mainly responsible for educational programmes for (and by) minorities. National radio broadcaster NOS will be the main supplier with informative programmes on politics and current affairs. The channel will also cover live events like the Olympics and the American football tournament, the Superbowl. Nederland 3 will air no more than 10% of the total broadcast time. The remaining time of about 19 million minutes will be devoted to about 5 million minutes of music and other entertainment.
BMG Predicts 25% Profit Rise

Hamburg - Bertelsmann Music Group, the West German media giant which includes music, video, electronic media, printing and publishing interests, is projecting a net profit of £86 million for the financial year ending June 30, 25% up on the previous year.

The group, which includes BMGArta and BMGRCs, is tipped to achieve sales of £346 million and looks set to convert a loss of £17.2 million at RCA into a profit of £27.2 million. However, profit from the Sonopress pressing plant in Germany will be lower than expected because of the sharp drop in CD prices.

Group growth, says Chairman Mark Woessner, is better than forecast and mostly attributable to the excellent results from RCA.

The music group, including RCA, BMG Germany & Austria & Switzerland, and Warner Music Group, is expected to achieve sales of £346 million in 1992, 25% up on the previous year.

As far as market share is concerned, RTL leads with 22.5%, followed by France-Inter and 107 minutes for Europe.

Frankfurt - Logic Records is the name of a new label founded by Michael Munzinger and Luca Anzelti, who are well-known disco recording artists. Previously DJs in clubs, the team smashed the German charts with such titles as Electrica Salsa, Starship's Nothing's Gonna Stop Us Now, Stefan Remmler's Keine Lust, Peter Kent & Luisa Femander's Gold, C & C Machine's How Much for You, and was well received by the Austrian Gallup Institute. The success of Stock, Aitken & Waterman has inspired a team of lyricist who has enjoyed a tremendous potential in the music industry.

France - Radio ratings for the first two months of 1992 show a big increase in audiences of FM stations, according to figures published by the official survey organization Mediametrie.

Research indicates that the number of listeners to FM stations rose to 29.9% of the national audience in the first two months of this year, compared to 27.1% during the last two months of 1991. One point equals 443,000 listeners.

The FM audience has increased more than 4.5% in a year, RTI still leads with the way, butiles 0.6% compared to last December 1991, and two points compared to the same period of 1990. France-Inter, the state-owned station, jumps from 14.4% to 16.4%. Europe 1 shows a small increase of 0.2% (13.8%) against 13.6%.

Concerts: Pierre Sissmann, thef to Disney France.

This list was then used by the poll organisation Sofres to interest personal favourite songs to 4,240 people. A total 20 songs were established from their votes. People were asked to keep the public in suspense until the day, none of the 20 songs has been made public.
Hombres G Prefer Cinema

Madrid - Music fan expecting top Spanish act Hombres G to tour the country have been disappointed by the band's announcement that they will concentrate on a budding film career.

The group are Spain's top-selling young group and their film 'Sufre Mamon', released in 1987, met with extraordinary success. Later they completed a tour throughout South America where their record sales have topped one million. But instead of returning to music, the band have opted to shoot a second film "La Casual Bunt Lancaster", to be directed by Manuel Summer, father of the group's lead singer, David Summer.

Pirates Face Shutdown

Lisbon - Many of Portugal's 60 pirate radio stations face bankruptcy if the government goes ahead with plans to license the airwaves. The government may rule that stations must be 'off-air' in order to apply for a licence but this would terminate their advertising revenue for however long it took the government to decide on the application.

TV2 Advertising Time Sold-Out

Copenhagen - A massive, last-minute flood of orders for airtime on Denmark's first commercial channel, TV2, has secured the station's immediate future. Airtime worth DKr 50 million was sold during the last five hours before the government-imposed deadline.

The national press speculated that the station would not meet the required threshold of DKr 70 million and so never make its licence fee a day worth.

Scandinavia

Top Radio Singles

Stockholm - Pet Shop Boys' B's A Sin was the most frequently played single of 87 on NRK, Swedish national radio. The Boys also won ninth place for What Have I Done To Deserve This? (with Depeche Mode) which emphasises what a success last year was for them in Sweden.

Other top 10 positions, going down are: Rabbie Rett Rega, Millaus Mikkel, Lala Suzanne Vega, Elger Stormen, Maja Fredriksen; Never Gonna Give You Up, Rick Astley; Snyper, Olsen, F Stabberup, UU, Half Om Mig, Peter LaMare; Mio Min Min, Gemini.

Industry Pays For 'TopPop'

Oslo - The Chief Editor at Norway's national broadcaster, NRK, has admitted that record companies are subsidising the channel's only pop show, 'TopPop', in order to guarantee their artists an appearance on the programme.

Singer Bonnie Tyler recently appeared on the show although NRK could only meet NRK 15,000 of the Nkr 40,000 fee with Tyler's record label, CBS, paying the balance.

licence Fee Increase

Stockholm - Swedish TV licence fees will increase to 5kr 224 for black-and-white and 5kr 984 for colour, the Swedish parliament has announced. The opposition party voted against the increase and called for a third channel funded by advertising.

RAI Copyright Problem Over

by Emelie Levi

After nearly four years, a general agreement has been reached between RAI TV, the state-owned broadcaster, and Italy's copyright protection agency, the SIAE. This deal, effective until 1989, binds the RAI to a fixed reproduction fee of 3.8% of its advertising turnover and subscriptions. This agreement is 1% lower than the previous one but this will not have a great effect on authors.

Hombres G Prefer Cinema

by Jose Ramon Pardo

Pirates Face Shutdown

by Luis Pinete de Almeida

Top Radio Singles

by Lars Nylén

Industry Pays For 'TopPop'

by Anders Graener

Licence Fee Increase

by Dan Raskin

TV2 Advertising Time Sold-Out

by Emelie Levi

10
THE 3RD INTERNATIONAL MUSIC & MEDIA CONFERENCE
Montreux, Switzerland May 11-15 1988

THE HIGH LEVEL CONFERENCE
This year, more than ever, European broadcasting is changing at a very rapid pace. This provides unique opportunities for the Media and the Music industries. But it also brings challenges for the Marketing world, Sponsors, Syndicators, Copyright Societies, Publishers and the New Media. With the disappearance of national frontiers, there are many urgent topics to be discussed in order to bring all groups together.

THE MUSIC-IN-MEDIA MARKETPLACE
The Music-In-Media Marketplace at the Montreux Convention Centre with exhibit areas and listening and viewing facilities, will be the ultimate meeting place for music, media and marketing professionals. It is the perfect platform for the international presentation of products, artists and services.

LOOK WHO’S COMING:
A&M
Adformatie - Holland
Allied Entertainment
BBC Radio 1
BBC TV
Billboard
BMG
BMI
BR - Germany
Break Marketing
Burns/ Stenma
CBS
CBS Radio Networks
CDG - Italy
Channel 4 - UK
Chrysalis
Cisac
Coca-Cola
Couleur 3 - Switzerland
Doror Productions - Austria
EMI
EMI/ Manhattan
Flying Dutchman
GEMA
Hollywood Reporter
ID TV - Holland
IDP/ Diamond Awards
International Services - Italy
JPC Inc. - USA
Jive/Zomba
Jugoton - Yugoslavia
M6 - France
MCM - Australia
Michelab
MCA
MCA Music
McCann Erickson
MTV - Australia
MTV - Europe
MTV - USA
Music & Media
Music Box
Musikmarkt - Germany
NDR - Germany
Peer Southern
Pluto Musik
PolyGram
Pro:Motion - Germany
Pro Sport & Leisure
Radio 1 - French Polyneisia
Radio 10 - Holland
Radiovation
Rai - Italy
Sky Channel
SPV - Germany
SSR - Switzerland
Sunshine 101 - Ireland
Super Channel
The Raleigh Group - USA
United Stations - USA
Veronica - Holland
Virgin
WCI
WEA
Westwood One - USA
Winterthur Musikfest-wochen, and many more to come..!

THE PANELS
BRAVE NEW WORLD
New Marketing Opportunities In TV, Radio And Music
THE TOP 40 TYRANNY
The Threats Of Overplay And Overpay
AFTER DAT, WHAT?
How Will The Consumer Receive His Music?
ARE EUROPEAN BROADCASTERS BACKING EUROPE?
A Hard Look At Satellite And Conventional TV As Well As Radio
MULTI-MEDIA BROADCASTING
The Dawn Of Diversification
MAXIMIZING MUSIC & MEDIA OPPORTUNITIES
Marketing Success Stories From Concept To Completion
THE PROS AND CONS OF CENTRAL ACCOUNTING
Who Wins, Who Loses? Are The National Societies Threatened?
TV TOMORROW
A High Tech Triumph Or A Horror Story?
THE RADIO DOCTOR
The Cure For Your Problems In The Increasingly Competitive World Of Radio
WILL THE COMPUTER REPLACE THE HUMAN PRESENTER?
The Chip Looking Over The Deejay’s Shoulder
DEREGULATION BY THE BACK DOOR
How Some New Stations Are Getting Around The Law
RED ROCK, THE POST GLASNOST PERSPECTIVE
The New Freedom Of Music And Media In The Eastern Bloc Countries
THINK LOCAL, ACT GLOBAL
How To Translate A Local Success Into A Worldwide Mega-Hit
THE FACT AND THE FICTION
How Realistic Are The Ratings? How Trustworthy The Charts, How Useful Are The Tradepapers?
MUSIC SPONSORSHIP
Does It Sell The Product At The Expense Of The Act?

Please register me for IM&MC '88
FEE: $395/Swiss Francs 495 includes access to all events. Special hotel rates and airfares available.
PAYMENT INSTRUCTIONS: Full fee to be paid in advance. Payment enclosed.

Send to your nearest IMMC office. Please include passport photo.
Playing of the pan-pipes is very expressive, cord full of charm and atmosphere. Weekers' Behind The Bamboo Fence (Polydor) Holland. For all info contact Frank Wisse at 33-234941.

For all info contact Dominique Mouyeaux on 33-256156; the Bombitas, a hard rock/pop band in the same style as The Platters, Paul Anka and Fats Domino, this record mixes together sections of their best-known numbers (Blueberry Hill, Only You). Sounds tasteless doesn't it? But, in fact, the whole thing works quite well. Combined with a mixture of modern and classical backing, provides a varied and interesting piece of ambient music.

The Secret (RCA) Holland. For all info contact Alexandra Herzog on 331-385021. Already doing well in German disco, the old Searchers number will play a festival in Poland and do some gigs in Portugal. A new album, their Mind. Europe at the end of the month, Xymox New York, Chicago and Toronto. Back in the US and dates include Los Angeles, Blind Hearts. Still dourishing on the European cult scene. Still dourishing on the European cult scene. The band are also, according to US magazine, the 62nd U.S. import chart with their latest releases, the 62nd Blind Hearts. Xymox are currently on tour in the US and dates include Los Angeles, New York, Chicago and Toronto. Back in Europe at the end of the month. Xymox will play a festival in Poland and do some gigs in Portugal. A new album, their third...is expected to be released later this year.

Charlene Needs And Pins (Marmoms) Germany. For all info contact Ulla Hoppe on 40-308740; tel 174735. Already doing well in German disco, the old Searchers number is being given an update and successfully brought into a contemporary setting. The production is very modern, lots of emphasis on drums and a hard guitar sound give it a Blondie feel. Nice treatment of an old classic.

Peter Weekers Behind The Bamboo Fence (Polydor) Holland. For all info contact Frank Wisse at 33-234941. Produced by Mike Batt of Wombles & Bright Eyes fame, this is a gentle, semi-classical record full of charm and atmosphere. Weekers' playing of the pan-pipes is very expressive, combined with a mixture of modern and classical backing, provides a varied and interesting piece of ambient music. For all info contact Dominique Mouyeaux on 33-256156; the Bombitas, a hard rock/pop band in the same style as The Platters, Paul Anka and Fats Domino, this record mixes together sections of their best-known numbers (Blueberry Hill, Only You). Sounds tasteless doesn't it? But, in fact, the whole thing works quite well. Combined with a mixture of modern and classical backing, provides a varied and interesting piece of ambient music.

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Habit Lucy (Virgin) UK. For all info contact Dino Deachsin on 1-9084688. Very danceable, sophisticated funk/disco with a touch of rock guitar. The music is well put together and the production smooth and full. For a bunch of English boys, they sound very American. The music has a soulful, laid-back feel, good vocals and an overall gloss that is reminiscent of Marvin Gaye's later material.

Jamie Dean Heartbreak (London) UK. For all info contact Sue on 1-278424. This second single by Jamie is a very radio-friendly effort that takes its style of production from the unstoppable PWL formula. The mixture of sounds is very similar and the overall feel positively reeks of an attempt (quite a successful one too) to emulate the late 80s kings of the charts.

Shy Just Love Me (PRT-Revolver) UK. For all info contact Paul Birch on 902.345345; tel 335419. Shy are a hard rock/pop band in the same mould as Foreigner, Boston or even Toto, for an English band they sound very FM. The title-track is a ballad that shows composition, talent and includes some good vocal harmonies, while the rest of the EP was recorded live at the Marquee Club in London and displays their rockier side. New Talent selections from earlier issues. For information on a particular record please check the corresponding magazine.

Fun Fun Mega Hit Mix (12") (Energy Production) Italy. For all info contact Alvaro Ugolini on 6-384986; tel 624818 (issue 10).

OK Okay! (Seven Eleven) Germany. For all info contact 6-3066-1416; tel 471894 (issue 12).

Marco Attali Silex And Sex (Claver) France. For all info contact Philippe Renaux on 1-425-60985; tel 632125 (issue 12).

Dodo & The Dodo's (LP) (Replay) Denmark. For all info contact Jan Troeshyn on 1-343435; tel 15121 (issue 11).

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Groove Dancing And Music (Submission) UK. For all info contact Tim Mould on 332-380521 (issue 12).

Norte Lambert Jingo Apache (CBS) Spain. For all info contact Adrian Vogel on 1-455-3845; tel 22890 (issue 12).
PREVIEWS

SINGLES

SINGLE OF THE WEEK
Sade
Love Is Stronger Than Pride - Epic
Sade's first single for two years, puts her sensual vocals in what is probably her most restrained setting yet. Self produced and arranged, the accompaniment features some basic percussion, a whispering guitar and a soft, glowing synth, giving the yearning vocals ample space to shine. Not the easiest one to programme, but it leaves us in eager anticipation of the new LP Stronger Than Pride, out May 2.

ALBUM OF THE WEEK
Prefab Sprout
From Large Park To Memphis - EMI
If this LP fails to break, there is no justice in this world. The long-awaited third LP from the eccentric Newcastle quartet is of a clarity and beauty that defy words. McKean's songs are masterworks with dreamy and floating melodies, crying for repeated play. Nightingales is a definite candidate for a single and other haunting tracks include Cars And Girls. I Remember That, Nancy and The Venus Of The Soup Kitchen. A must.

Imperiet
Be The President - A&M
Driving, powerful rock in a heavy, grand setting. From a Swedish band that deserves all your attention.

Feargal Sharkey
Out Of My System - Virgin
With its compelling, funky beat and the urging vocals, this is the best we heard from Sharkey for a long time.

R.E.M.
Finest Worksong - J.R.S
Powerfully individualistic, complex but always entertaining. Recommended: Abide With Me, Hey Good Lookin', I Really Love You, It's The End Of The World As We Know It (And I Feel Fine).

Rousing guitars, commanding vocals and an inscapable groove. Finest song from their critically acclaimed Document LP.

Working Week
Knocking On Your Door - Virgin
A smooth, soulful and fashionable band that deserves all your attention. The ex-singer from Shalamar here produces a record of mainstream disco/funk in the Alexander O'Neal/ Jermaine Stewart mould. West Coast dance music of the highest quality. Especially good are Shakin' My Emotion and Once, Twice, Three Times.

Love And Rockets
No New Tale To Tell - Sire
Arranging rock with a definite 60's psychedelic flavour, reminiscent of Status Quo's hit single from 87, Pictures Of Matchstick Men. From the LP Seventh Son Of The Seventh Son, released April 11.

Howard Hewett
Forever And Ever - Elektra
The ex-singer from Shalamar here produces a record of mainstream disco/funk in the Alexander O'Neal/Jermaine Stewart mould.

Iron Maiden
Can I Play With Madness - EMI
The band's first single for 18 months, is typified by the usual solid structures, the fast changing melodic structures and the dominant vocals of Bruce Dickinson. From the new LP Seventh Son Of The Seventh Son, released April 11.

Sack's first single for two years, puts his sensual vocals in what is probably his most restrained setting yet. Self produced and arranged, the accompaniment features some basic percussion, a whispering guitar and a soft, glowing synth, giving the yearning vocals ample space to shine. Not the easiest one to programme, but it leaves us in eager anticipation of the new LP Stronger Than Pride, out May 2.

Joni Mitchell
Chalk Mark In A Rain Storm - Geffen
This is an album that draws on all the variety of styles that have marked Mitchell's career so far. Jazz, blues, some folky material similar to Court & Spark and a slice of rock and roll. It is sophisticated, adult oriented music, complex but always entertaining. Best tracks include Lake Of Fire and Cool Water.

Throwing Muses
House Tornado - Sire
Powerfully individualistic 'soft' rock that is very much in the Cochran Twins, Dead Can Dance mould. Expressive and emotionally charged music of the alternative variety full of good ideas and nervous energy. Check out The River, Run Letter and Giant.

Will And The Kill
Will And The Kill - RCA
Roots rock from Charlie Sexton's brother, Will Sexton. With his band, The Kill, he knows how to stay tuned into a Texas R & R and country rock tradition without a single dull moment. Joe Ely produced all but one track. Sexton's hard-edged guitar playing is essential, but some guest musicians, like Jimmie Vaughan and Billy White, also do a good job. Recommended: I Thought I Heard A Heartbeat, Heart Of Steel, Restless To Reckless and Hard To Please.

Dan Reed Network
Dan Reed Network - Mercury
This band from Portland mix funk and rock with a style that has not been heard since the best days of Sly & The Family Stone. A stunning crossovers effort that should please rockers and dancers alike. Best tracks include Get To You, Ritual and Baby Don't Fade.

OST Bright Lights
Big City - Warner Brothers
A true story of his, this soundtrack! Masterminded by Donald Fagen who is also featured on one of the tracks (the funky Century's End), the OST to Michael J. Fox's film includes hits like M/A/R/R/S' Pump Up The Volume by Bryan Ferry's Kiss And Tell and Prince's Good Love.

Eddie Cochran
The Early Years - Ace
By now you will have seen the ad for this, probably bought the jeans and perhaps wondered why there are no Eddie Cochran records in your collection. This would be a good start.
Media Music

9.
were all at Munich's Festhalle
Kim Wilde and Taylor Dayne
ard's, Black, Johnny Hates Jazz,
celebrations.
keen to take part in its birthday
ed from the number of megastars
is the show so important?
The Tonne (Eins' team in the making
Style, speed, quality - last
wee (March 25) Ger-
ming on Wednesdays and editing on
ished, there's a production meet-
in together. Set-building starts as
the previous show is fin-
travaganza will be televised and
few minutes of this birthday ex-

Although we cannot guarantee
a hit," he says, "an appearance
who is already talked about." But
the show has not given
in to music hype and in its five
year history has burned Frankie
Goes To Hollywood's Relax, Mel
Brooks' Hitler Rap, Falco's Jen-
y, Sigge Sigge Spank's Low
Missile 1-11 and Guesch Pati's
current hit Eileen.
The birthday show on April 7
will re-unite all the previous pre-
senters live in the Bavarian studio
and feature 30 minutes of high-
lights from the first 200 editions
including Thiesmeyer's favour-
tes, a spontaneous Christmas
singing-a-long with Stevie Wonder
at the piano in December 1985
and some improvised drama be-
tween film star Michael Douglas
and presenter Stefanie Tuckling in
March 1986.
After the broadcast there will
be a champagne celebration with
the show's organisers, artists,
politicians and industry VIPs. A
few minutes of this birthday ex-
travaganza will be televised and
shown on April 2, the day of 'For-
mal Eins' 200th show.
Thiesmeyer thinks the show
has a bright future and does not
plan any other changes yet: "I
want to keep what we have
decided," he says. "My biggest
interest is in producing TV shows
that feature music as a major part."

Andreas Thiesmeyer who master-
mined 'Formel Eins'

to be broadcast on April 7.
'Formel Eins' is the brain-
child of producer Andreas Thies-
meyer and this year, after five
years of network broadcasting, it
has found a new national time-
slot at 15.00 hours on Saturdays.
Although the change has
freed the 45-minute show from
the problems of regional broad-
casting (all nine TV regions
formerly broadcast it at different
times), the new slot has altered
the audience profile. Thiesmeyer
has consequently modified the
format to account for an older
audience.
"The show did not change
much in its first five years
though," says Thiesmeyer. "We
still take a week to put it all
together. Set-building starts as
soon as the previous show is fin-
ished, there's a production meet-
ing on Tuesdays, studio recording
on Wednesdays and editing on
Thursdays. The 'new show' for

The 'Formel Eins' team in the making

In 1988 includes cinema coverage,
an extended news spot and a
"Where Are They Now?" feature
searching out old stars like The
 Hollies and Sweet." The news
section is edited by Wolfgang
Heilemann, former editor of top
German youth magazine Bravo.
Thiesmeyer has obviously got
the new formula right as, after
just three months at the new time,
latest ratings reveal the show's
audience increased by 10% to
three million.
This new popularity reinforc-
ed the show's status at the top of
the German record industry just
as 'Formule Eins' produced by
Music Box and 'Formel Eins'
producers Bavaria Film Studios-
has established itself on Super
Channel.
Current presenter, Kai Bock-
ing, is the show's fourth host. His
predecessors, Peter Illmann and
Stefanie Tuckling, now DJ their
own shows on national radio and

Formel Eins Team
Producer
Andreas Thiesmeyer
Presenter
Kai Bucking
Editorial
Hanselore Eise
Assistant Producer
Dietmar Mass
Editorial Producer
Jorg Zaremba
Production Assistant
Wolfgang Heilemann
Recording Assistant
Roman Collin
Editorial Advisor
Wolfgang Heilemann
Co-ordination
Jan Becker
Recording
Stefanie Tuckling
Directors
Roman Collin
Assistance
Wolfgang Heilemann
Technical Leader & Camera
Roland Willaert

MUSIC & MEDIA - April 2, 1988

32,400,000 SECONDS OF SOUL & SATISFACTION

San Fox
Bolland & Bolland
Gibert O'Sullivan
Joyce Sims
Falco
The Pogues
Simmer
Ramones
Clowns & Helden
Clowns & Helden
Stock-Aitken
Waterman
Misty Lius
Secret Service
Fun Fun
Frank Duval
Mandy
La Toya Jackson
Kylie Minogue

CONGRATULATIONS & ALL THE BEST

TELDEC

AmericanRadioHistory.Com
Prince proteges seem to grow in vast numbers these days. The Royal Household at present encompasses such diverse artists as Wendy & Lisa, St. Paul (from the now defunct The Family), Jill Johnson, Madhouse, Jesse Johnson, Morris Day and Sheila E.

Taja Sevelle was raised in Minneapolis, the musical breeding ground of the 80s. After graduating from high school she worked at the local radio station, meddled in some R&B and jazz bands and was hoping to get into the Berklee School Of Music when she met Prince. After hearing her demo tape he offered her a recording deal with his Paisley Park label. Released last year September (see M&M issue 40), the debut is full of slick grooves and funky stroll. Produced by Bennett and with most of the songs written by Sevelle, the LP claims its own identity with fresh poppy funk like If I Could Get Your Attention, Infatuation and Take Me For A Ride. In fact, the special characteristics of the latter are typi-cal of the LP: catchy and wiggling beats driven by synthesizers, saxophones and bass guitars but without a real solid drum sound - a style that typifies Minneapolis music.

Sevelle has been one of WEA's 'developing' artists for some time now. Jurgen Otterstein, WEA Europe Marketing Director, comments: "Only a limited number of artists are on that list. Sevelle has been on it since September last year. Perseverance is at the heart of the matter and the success of Love Is Contagious in the UK is a result of hard struggle and perseverance. The next step will be to break the single in markets like Germany, France and the Benelux."

The last word must rest with Sevelle: "If there are a lot of different feelings on my album, it’s because I’ve got a lot of different moods. I am more than just one thing."
CONGRATULATIONS

FORMULA 1 · 200TH TRANSMISSION

115* WEA · ARTISTS
MADE THE RACE
231*
TIMES

* Hope we counted right — it the meantime it maybe even more.

AC/DC
A-HA
AL BANO &
ROHINA POWER
ALPHAVILLE
LAURIE ANDERSON
APOLLONIA 6
APRIL HAY
STEVE ARBRIGHT
BETTIE PAGE
BELFORGE
BIG BAND AUTHORITY
PATTI LA BELLE
BREAKFAST CLUB
LAURA BRANIGAN
THE BARS
PETER CETERA
CHICAGO
ERIC CLAPTON
 CLUB NOUVEAU
COLONEL ABAMS
CRIME & THE DAMNED

DREAM ACADEMY
DOORSTRIK
DOP
DIANA E
ECHELON
HENDRIX
HANNO
PICKS
IMEN
HUGO FALTON
NOGNOTFAAT
FLEETWOOD MAC
THE FIVE
THE FLAT SIDE
G. RACE
GLEN FLYNN
FRANCE GALL
GEORGE RICHARDS
GIANT
LOU GOMES
GREG KIMB BAND
JAN KAY
GEORGE HARRISON
DAI HAYASHI
THE HOLLIES
HOLLYWOOD BAY
HONEYDIPPERS
INGA & ANDRE MORPE
INX & NELSON
CHRIS ISKAAK
AL JARREAU
JESUS AND THE MARY CHAIN
HORAN JOY
LIL JONE
NINA KAHN
NINJA
CHAKA KHAN
R. B. KING
DEN KING
RED A
RED D
READY FOR THE WORLD
CLIFF RICHARD
AND THE YOUNG ONES
LITTLE RICHARD
DAVID LE ROIS
THE SCREAMING
BLUE DEVILS

BETTE MIDLER
THE MODELS
MONTANA BLUE
MOTTLEY CRUEL
STEVE NICE
NU SHOT
RIG SCARES
SISTER SLEDGE
PASS DUO
DEN PLAYS
THE PENDANT
PRINCE
STREETS Q
RED FREE
REGENCY
THE TIME
TWISTED SISTER
PETE TOWNSEND
TOM PETTY
ROO SIEGERT
B E. KING
PRINCE
THE TIME
BREAKFAST CLUB
GEORGIE RAY
STACEY Q
BEE GEES
FORMER
NM KERSHAW
TOM PETTY
ALDO HIAHIA
AGNETHA FALTSKOG
HOWARD JONES
RIC OCASEK
SISTER SLEDGE
APRIL MAY
FLEETWOOD MAC
III JONES
TINGO GRINGO
PERCY SLEDGE
STEVE ARRINGTON
THE MCB KAMEN
PASSE DOLLA
NO STEFFEN
BEE GEES
FORMER
THE MCB KAMEN
TOM PETTY
ALDO HIAHIA
AGNETHA FALTSKOG
HOWARD JONES
RIC OCASEK
SISTER SLEDGE
APRIL MAY
FLEETWOOD MAC
III JONES
TINGO GRINGO
PERCY SLEDGE
STEVE ARRINGTON
THE MCB KAMEN
PASSE DOLLA
NO STEFFEN

THANK YOU

WEA GERMANY
Formel Eins - The Effective Promotional Tool

by Edwin Riedel

"Formel Eins", 'Formula One' or simply 'F1': the mark of a successful show is that, whatever the variation, people still know what you're talking about.

From the record company viewpoint, a show like 'Formel Eins' has two advantages. Not only is it one of the major pop showcases on TV in the Federal Republic, it is also unique in being the only weekly nationally networked chart programme.

"I think 'Formel Eins' is a very necessary vehicle for the record industry, as has been proven in the recent failure of INXS to the programme and he adds: "They also broke Wet, Wet, Wet for us."

One of the main problems of any pop show is the difficulty of reconciling the chart element with the need to break new acts or unfamiliar material. In the UK, this was one of the reasons for the recent failure of ITV's 'The Rox'. 'Formel Eins' seems to manage this balancing act, coming close to a quarter of a million albums.

Louis Spillmann points out that although he realises they have to take the charts into account "this does not always suit Phonogram's orientation to rock and heavy metal". However, he adds: "I appreciate that it's one of the few TV shows where you could say it's absolutely vital if you want to break your act." This view is shared by Astrid Trochon of Teldec: "When Mandy Smith started her career it was very important to see her on Formel Eins."

At the same time, 'Formel Eins' has a young audience profile, which means that the people who watch it are the main record buyers. Videos figure importantly in the show and these are also popular with the young market.

Many industry figures are acutely aware of the growing importance of domestic product. As the German record companies try to produce more and more internationally appealing product, as we did with Camouflage, the show gives us a chance to compete with the international artists," says Klaus Ebert, who admires both the innovative content and international flavour of the programme.

"Everybody's looking forward to building up German bands," says Astrid Trochon, who mentions the success via 'Formel Eins' for Kari, a Berlin-based heavy metal outfit. Eckhart Gundel, Marketing Director of BMG Ariola Hamburg is another who is convinced that German product will feature more heavily in the future.

This view finds support too from outside observers. "Each record company in Germany has made a big effort with its own product," remarks WEA Europe's Jakobine Ledent-Vilain. She sees 'Formel Eins' as a great opportunity. "Television exposure for international acts in West Germany can be difficult," she warns, because of the historic regional structure of broadcasting. 'Formel Eins' fills in the gaps, says Ledent-Vilain, who was pleased with the reaction to the recent appearance of George Harrison on the show. She also welcomes the greater flexibility of a weekly network programme: "The shows have a much bigger impact."

Any doubts or reservations are mainly about the show's timing, at 15.00 hours on Saturday. "The timing could be better," admits Klaus Ebert. Both Reinz Canibol and Eckhart Gundel put it a little more strongly, pointing out that a Saturday screening means that nobody can go out and buy a record the next day, as Canibol explains: "We certainly welcome a nationwide broadcast on the first channel, but I feel that the Saturday afternoon slot is not ideal as the target group cannot react for two days. A lot of the impulse is lost in this time."

Gundel would also like to see closer liaison between the programme makers and the industry: "We need the timing and the cooperation to be better. Sometimes you sell 3000 and sometimes 3000. The tip is collected by them and not by us."

Not all industry executives are dissatisfied with the time slot. Louis Spillmann says that the show when it appears is required viewing for the Hamburg youth. "If it's raining, as it often does here, the kids are at home anyway," says Spillmann. Astrid Trochon agrees: "A little bit later they want to go out. I think it's a good time for them."

Canibol has one final pertinent suggestion for improvement: "As titles that enter the chart between positions 30-75 are no longer presented in the show, we are missing the push which regularly helped create the necessary dynamics for a new hit."

These slight reservations aside, 'Formel Eins' seems to be finding a generous level of support from the record industry across the board. They want it to succeed and have good hopes that the show will develop an even more individual style in the future.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Original Label</th>
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FLYING DUTCHMAN WISHES FOMEL EINS

A HAPPY HOT 200TH!
**Top 3 in Europe**

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**EUROCHART Hot 100 Index**

**Singles**

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**Albums**

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Weekly Update On The European Charts

HIGHLIGHTS
By Diana Max

EUROPE

The success of Dirty Dancing continues to sweep Europe in all forms. Apart from the film, that is breaking all records in the theatres, the OST is making a deep impact in Europe as well. This week it repeats the seven weeks chart topper Introducing The Hardline by John Lydon (1), and last but not least Debbie Gibbons (How Low Can I Go) (16-29); and produced Cross My Broken Heart (5-22); Eighth Wonder (13-20); Alec Complaining. Good movers Veteran monthly tour page (issue world tour, currently on the eve of cond best entry been made by Terry Gilliam, the you to watch out for it, as it has the video, we can safely advise

FRANCE

Glenne Madeiros sticks at no. 1 after jumping straight there last week. The French seem to feel more comfortable with a steady chart; there is only one new entry - INXS with Need You Tonight (in as 39) - and three movers worth mentioning, the best being for La Queue Leveu, a track from a French TV series called 'La Classe', sung by Beau La Classe' (8-19). The other two movers are ex-M&M New Talent Tip Charlie Makes The Cook with Boys & Girls (26-37) and Les Calamarites with Velo

GERMANY

Taylor Dayne remains un beaten on top for the fourth consecutive week. German act OK follow in second position and Kylie Minogue in third (from 4), Bros move from 14 to 7 and Bomb The Bass from 13 to 6, which makes them both additions to the top 10. Dirty dancing is still doing very well - actor Patrick Swayze jumps from 20 to 14 with Bill Medley & Jennifer Warnes goes to Billy Ocean as he Get Outta My Dreams, Get Into My Car jumps to the no. 1 spot. Ocean needed 8 weeks to achieve this. Medley & Warnes are now in second position and Taylor Dayne in third (from 5). Mel & Kim, Sting and Dutch singer Rene Froger (with a cover of Doug Ashdown's Winner in America) are all additions to the top 10, moving from 13 to 12 & 9 from 21 to 10 respectively. Eddy Grant's anti-war song, Gianna Hope J'Accuse, is the highest entry at 16. Other entries are for German band Free at (in the GAS countries known as Mecklenburgische Freeha) with I Be Think We're Alone Now is at no. 1; there are no new entries for BEE Gees with Angels; Oliver Simone with Kiss You All Over; Helen Watson (When You Love Me); Elton John's Candle In The Wind and A-Ha's brilliant new single Stay On These Roads.

Netherlands The honour of being the 14-week chart topper for Bill Medley & Jennifer Warnes goes to Billy Ocean as his Get Outta My Dreams, Get Into My Car jumps to the no. 1 spot. Ocean needed 8 weeks to achieve

HOLLAND

The honour of the San Remo Festival is still enormous. Two of the three entries are San Remo contenders Medley & Warnes are now in second position and Taylor Dayne in third (from 5). Mel & Kim, Sting and Dutch singer Rene Froger (with a cover of Doug Ashdown's Winner in America) are all additions to the top 10, moving from 13 to 12 & 9 from 21 to 10 respectively. Eddy Grant's anti-war song, Gianna Hope J'Accuse, is the highest entry at 16. Other entries are for German band Free at (in the GAS countries known as Mecklenburgische Freeha) with I Be Think We're Alone Now is at no. 1; there are no new entries for BEE Gees with Angels; Oliver Simone with Kiss You All Over; Helen Watson (When You Love Me); Elton John's Candle In The Wind and A-Ha's brilliant new single Stay On These Roads.

SWITZERLAND

Taylor Dayne takes over from Krush who are now in second position. Bros stick at three. New in are: Kylie Minogue, Billy Ocean. German act Dominique with Here I Am, Debbie Gibson's Shake Your Love; and Belinda Carlisle's I Get Weak. Interesting to see Tullio De Piscopo moving from 10 to 8 while he was only no. 18 at San Remo.

IRELAND

The charity song Den jeg vil Vi have can be described as MOR with Kiss You All Over; Helen Watson (When You Love Me); Elton John's Candle In The Wind and A-Ha's brilliant new single Stay On These Roads.

ITALY

Tullio De Piscopo's new entry is for Stig Helmig & Sos Fenger stick on to the very top. There are no new entries for Bros' Drop The Boy (5-29) and Irish singer Mick Flavin with Waltz Of Angels (10-27).

DENMARK

The charity song Den jeg vil Vi have can be described as MOR with Kiss You All Over; Helen Watson (When You Love Me); Elton John's Candle In The Wind and A-Ha's brilliant new single Stay On These Roads.

UNITED KINGDOM

A predicted last week in this column, Aswad have been able to break the S.A. W domination of the top spot and move from 4 to no. 1. It is uncertain that they will retain this position next week as Bros come storming up the chart with Drop The Boy (2-17). Kylie Minogue falls back to the third position. New in at 41 is Iron Maiden with Can I Play With Madness. Although we have not yet seen the video, we can safely advise you to watch out for it, as it has been made by Terry Gilliam, the man who directed all three Monty Python movies. The second best entry for A-Ha, Stay On These Roads. The band are currently on the eve of a big world tour, for details see our weekly tour page (issue 12). Veteran rockers Status Quo enter at 37 and that's why they Ain't Complaining. Good movers are The Mission, Ca I've Been (5-22); Eighth Wonder (13-20); Sinista with the S.A. W produced Cross My Broken Heart (14-30); Simon Harris with Bass (How Low Can I Go) (16-29); and last but not least Debbie Gibson's re released Only In My Dreams (22-37). Interestingly moves also on the albums chart where Morrissey's LP Viva Hate enters straight in at no. 1, Talking Heads' Little Creatures (2-3) and M&M's album of the week, From Langley Park, by Prefab Sprout enters straight in at no. 3.
That's great, Andreas! You found the right formula.

THANKS & CONGRATULATION ANDREAS THIESMEYER & THE ENTIRE "FORMEL EINS" TEAM

FORMEL EINS

5
YEARS

200 SHOWS 720,000 HEARTBEATS

1,000,000 THANKS FROM

Chrysalis INTERNATIONAL

BMG BERTELSCHMANN MUSIC GROUP

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200 FORMEL EINS!

"IF PEOPLE ARE SINGING YOUR PRAISES, YOU PROBABLY CAN'T TRUST THEM IN OTHER AREAS EITHER."

Keep going - we'll follow!

THANKS TO EVERYBODY IN THE TEAM!

The Family Of Music

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THE MISSION 'CHILDREN PLAY' TOUR
with special guests
ALL ABOUT EVE

U.K. Gold Album
THE MISSION
'CHILDREN'

U.K. Silver Album
ALL ABOUT EVE
'All About Eve'

THE MISSION FEATURING NEW SINGLE 'LIFE AT...'
C

Charles Koppelman and Martin Bandier believe in living with the reality of the new breed of publishers. They have the biggest selling single to date in the US, and we took over from Sweden and got them onto the dance charts.” SBK plan to release around 30 productions in the US and the company which produced bin for top stars such as Barbra Streisand, Songs for USS 125 million. a record price for any publishing company.

arguably the largest, most successful and most powerful independent publishing company in the world, SBK has no shareholders and no outside investors. It is owned by three individuals, two of them, Charles Koppelman and Martin Bandier, veterans in the music business, the third, Stephen Swid, a proven financial expert. A simple but extremely successful partnership with last year’s worldwide turnover approaching US$ 100 million.

The SBK Structure

SBK Entertainment World Inc was formed in November 1980 by Charles Koppelman, Martin Bandier and Stephen Swid when they bought CBS Songs for $125 million, a record price for any publishing company. Koppelman and Bandier were already partners of The Entertainment Company which produced, for its top artists such as Barbra Streisand, Diana Ross and Dolly Parton. SBK Songs (SBK Entertainment World also has production, film development and management companies) now owns over 50,000 titles as well as administering catalogues of well-known artists such as Billy Joel and Julio Iglesias. Last year, SBK signed a four-year deal to administer CBS Songs.

SBK has 26 offices in 22 countries, including US (28 Staff), France (12), Germany (9), Italy (8), Benelux (6), Sweden (6), Spain (6), Portugal (2), Greece (2) and Israel (1). All these affiliates have their own Management Director and come collectively under the supervision of London-based Birgitta Lemcke, Vice President.

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As a matter of fact the SBK difference is very successful, but can they maintain such high level visibility?

"I think that accomplishing these two things are very difficult so therefore we’re opposed to it. Obviously it would be much easier for any multinational company to set up their administration somewhere and handle everything from there. It would be easier for writers, it would be easier for everybody. You’d get quicker statements, there would be less delay, it would be great. We’re thinking of our goal as the present a lot of different percentage points. If we were able to accomplish centralised accounting without being charged duplication of percentages by various societies and if we could accomplish centralised accounting in a country that pays a fair and just rate for publishing, then centralised accounting would be terrific."

Bandier takes over: “We’ll do anything that’s necessary to protect our copyrights and protect our writers. That is at this moment is still in a state of motion because no one is quite sure what’s going to happen. But we’ve prepared and have plans in the works. We’ve spoken to one society that appears to us to be taking the lead in this central administration issue and they understand what was happening if they did go through with centralised accounting.

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A wry successful, but can they maintain such high level visibility?

"And it’s not just a surprise that we’re bringing Buster into here it’s going to sweep Europe. And sure as we’re sitting there this year we’re telling everyone that Buster mania is going to sweep Europe and sure as we’re sitting there this year we’re telling everyone that Buster mania is going to sweep Europe and sure as we’re sitting there this year we’re telling everyone that Buster mania is going to sweep Europe and sure as we’re sitting there this year we’re telling everyone that Buster mania is going to sweep Europe and sure as we’re sitting there this year we’re telling everyone that Buster mania is going to sweep Europe and sure as we’re sitting there this year we’re telling everyone that Buster mania is going to sweep Europe and sure as we’re sitting there this year we’re telling everyone that Buster mania is going to sweep Europe and sure as we’re sitting there this year we’re telling everyone that Buster mania is going to sweep Europe and sure as we’re sitting there this year we’re telling everyone that Buster mania is going to sweep Europe and sure as we’re sitting there this year we’re telling everyone that Buster mania is going to sweep Europe and sure as we’re sitting there this year we’re telling everyone that Buster mania is going to sweep Europe and sure as we’re sitting there this year we’re telling everyone that Buster mania is going to sweep Europe and sure as we’re sitting there this year we’re telling everyone that Buster mania is going to sweep Europe and sure as we’re sitting there this year we’re telling everyone that Buster mania is going to sweep Europe and sure as we’re sitting there this year we’re telling everyone that Buster mania is going to sweep Europe.

Buster mania will be Europe.
In Europe the rise of private, cable and satellite broadcasters has sent international copyright usage sky-high. Licensing war was declared when GEMA (the German royalties collection society) President Erich Schultze terminated the reciprocal contract with Dutch counterpart STEMRA over its central licensing and accounting agreement with PolyGram.

Publisher's today have a mixed role, Klaus-Michael Karnstedt, MD Peer Europe leasing a product, more publishers will consider releasing the work themselves on their own label and with independent distribution. “We are already considering this option on a European basis. The trend is in that direction.” Although this solution may defeat itself, as the ensuing pricing, printing, promotion and distribution costs soar, Karnstedt sees little choice. “It is practical- useful to go to a record company with a demo and hope to find someone willing to invest money in producing an act. So, if you have to take a risk, just produce the master. This is no longer difficult for producing publishers who have access to 24 and 48 track studios.”

Karnstedt: “When I started out in this business I could produce a demo for DM 500, and I might get ‘No’ for an answer. Today, that same ‘No’ costs me DM 25,000. But it is a risk we must take, it is our main business. The only thing that is important is the copyright, that is what this whole industry is based on. Without copyright there would be no artists, no records, no radio.”

“We must move in the Euro- pop direction. We must appeal to the pan-European music market. Financially, individual countries can no longer justify the enormous costs of selling product to small populations. An LP is just as expensive in Stockholm as it is in Berlin, Amsterdam or Madrid. In other words, with the dominance of Anglo-American music in Europe, we must produce more for European tastes. I look at Europe as one large sales area. National sales are only significant for national-language product.”

Karnstedt also recognises a certain renewed openness to European product in America. “With European product nowadays I am better received in New York or Los Angeles than in Lon- don. The American market is, in my opinion, open to European product. London does not want to give up its role as trendsetter and while much of the world’s music history is written within two square miles in London - you can imagine how closely united these people are.”

But even the British position is shaken by the increasing stand- ards of Euro-music production. Saturation broadcasting with the help of cable and satellite has raised the public’s expectations.

“A mediocre English disco production,” says Karnstedt, “doesn’t have a chance in Germany any- more. If it doesn’t meet the Euro- standard, it just won’t work.”

Software regulations in the music industry are desperately lagging behind the hardware manufacturers conditions. “Co- pyright owners,” Karnstedt explains, “are much too slow in reacting to technological de- velopments. We just had the CD problem under control and along comes DAT.”

“At the moment, DAT is a permit to steal. Although home taping is certainly a problem, the real theft is piracy. The quality of private pressings and copies is im- proving. If it continues there may not be any records in three years. We will be able to call up the European charts on the telephone, receive a digital signal, and record that on DAT. People just won’t have to buy records any more.”

This may sound like Utopia to those whose main concern is the technology, and not the health of the music and entertainment in- dustries. As Karnstedt points out: “Big publishers with international repertoire receive 60% of their income from mechanical licens- ing fees, that is, from the manu- facture and sale of records, tapes, CDs, etc. I cannot imagine that an equivalent income could be generated by such new technolo- gy. It could benefit public perfor- mance rights a little, but not to that extent.”

Talking about the PolyGram/STEMRA deal Karnstedt admits it is significant for both publish- ers and the record industry: “I cannot say what will happen in this case. It is of general impor- tance and should not be seen only in terms of the commission that the national agencies may lose should a central licensing and accounting system function because these fees are used to pro- vide many social benefits for the society’s members.”

“If this money disappears because unilateral deals are made, we may have a situation, as in England, where EMI must consider withdrawing all sub- published works from STEMRA. That happens nobody, even Poly- Gram could be in a bad position. In the end it is the authors who are hurt.”
Publishing In The 1990s - A Concentration On Production

by Nigel Hunter

Music publishing in the 1990s will be characterised by greater involvement in music production, from finding the songwriting talent to producing master-quality tape. That is the view of Frans De Wit, Managing Director of EMI Music Publishing, who is based in London. He envisages music publishers nurturing talent from raw beginnings to professional standard and eventually commercial release.

De Wit: “Songwriters will become skilled producers. At EMI we sometimes give our new bands the opportunity to produce their own master-recordings and sell the finished product to a record company. Such an arrangement can be financed by an advance (recoverable by the publisher from subsequent royalties) or, if he is confident of the musician’s potential, as a simple investment. Few deals completed nowadays rest purely on the songwriting aspect with no production involvement.” De Wit poohs out, “and that trend will be the norm for the 1990s. It is quicker, and more sensitive, to finance a finished recording rather than a demo but obviously you have to be sure of the band or writer’s ability. Also, structuring a deal in this way is one of the few chances a publisher has to get a good financial deal in a contract.”

Concentrating on production - Frans De Wit, MD EMI Music

De Wit is not worried about the high proportion of old material in the charts and does not expect the trend to continue. “It’s a trend that’s happened before and will undoubtedly happen again but it will never be constant. And while it provides an opportunity to get catalogue songs recorded again it does not disguise the fact that there is a great deal of exciting songwriter talent around today.” De Wit, like many other publishers, is unhappy with the retention period in most songwriting contracts - in some cases as little as three years. “The ideal period would be for the lifetime of the copyright,” he grins, “but that doesn’t happen any more. However, publishers are working towards longer retentions for the future because three years is totally inadequate. No new publishing company can possibly build a catalogue with that restriction.”

De Wit is strongly opposed to the recent agreement between PolyGram and Dutch royalties collection agency STEMRA, by which the latter collects all PolyGram mechanical royalties and distributes them to other national societies within the EEC. He feels the issues raised by central accounting have to be resolved soon and though the PolyGram/STEMRA agreement took effect from March 1, De Wit, and many other publishers, are still reluctant to acknowledge it.

UK music publishers led the opposition to the PolyGram/STEMRA deal and now resistance has spread worldwide with even the Dutch publishers coming out against it.

“Our actions are beginning to bear fruit. STEMRA and PolyGram have agreed to base the contract on the central licensing by STEMRA, of international PolyGram repertoire with royalties payable directly in the country of sale.”

De Wit is, however, optimistic for the future of central accounting, copyright protection and collection and welcomes the move towards lower commission rates and quicker payments.

THE SBK ARMY

continued from page 39

such an important issue for everybody in the music business recently? There is no doubt it enjoys a high profile today. Koppelman smiles, this is obviously a favorite subject: “When I first started in the music business, I was 23 years old and I was exposed to record executives and music publishers and I noticed that a lot of record executives were chain-smoking cigarettes and were racing for aeroplanes. They switched and they all looked very nervous. And then I looked at the music publishers. They all had tans, smoked Cuban cigars, and looked relaxed and I said to myself - I want to be a music publisher. “Publishing has always been compared to records as the tortoise and the hare; it’s steady, it’s sure, it’s secure. Over the years major corporations have discovered how secure it is and they have now tried, successfully, to get involved in the business. We’ve also seen over the years that any time a hardware manufacturer who owned a publishing company got into trouble, the only way to get bailed out was by selling the only asset that was secure and steady - and that was publishing; so when Columbia Pictures’ films were terrible, they had to sell their publishing concern to raise money, when MGM had to find cash in a hurry, they had a publishing company to sell. “So I think what’s happened is that more and more companies have recognised that there is great value in owning copyrights.”

Last year, CBS Songs was described by SBK as a goldmine. If you ask Charles Koppelman and Martin Bandier what SBK is in 1988, they will answer “a platinum mine.” And no, it is not for sale.
STATION REPORTS

UNITED KINGDOM

BBC RADIO 1 - London
Chris Lyttle - Sr. Prod.
AD: A - Ha- Stay On These Roads
TP: Joe Cocker - Two Wrongs
LP: TP: Atlantic, Carlisle

BCC RADIO LONDON
Tony Blackburn - DJ/Prod.
No new report received.

CAPITAL RADIO - London
Richard Park - Programme Controller
AD: Bananarama - I Want You Back
TP: A-Ha, We All Sleep Alone
LP: Status Quo, Complaining

RTB 38 - London
Phil Ward - Large- Prog. Director
TP: Chris Lycett, Sr. Prod.

RADIO CITY: Liverpool
Dave Lincoln - DJ/Prod.
TP: Pet Shop Boys - Heart

PICCADILLY RADIO - Manchester
Robin Ross- Head of Music
PIC: Manchester

SUNSHINE SOUND - Wales
Kevin King - Head of Music
B list:
TP: Chris Lycett, Sr. Prod.

DEVON AIR - Exeter
Jane Lange Pendle - Head of Music
TP: Pet Shop Boys - Heart

CHILTERN 97 & NORTHANTS 96 - Bedfordshire
Louise Martin - Head of Music
TP: Pet Shop Boys - Heart

FARM GROUNDS - Wakefield
Attraction - T. Pau, Sea Talk
Downtown, Rotterdam - Jannette Stewart, Get Lucky.

METRO RADIO - Newcastle
Gillia Spurway - Prog. Controller
AD: Pet Shop Boys - Heart
Paul Hurditch - Work On
Jannette Stewart - Get Lucky
Sade - Love Is Stronger
TP: I Want You Back

BANANA RADIO - Birmingham
Robin Valik - Head of Music
AD: Pet Shop Boys - Heart
TP: Teenage - Addicted To Love
Erigon - I Always Was Your Girl
Dannii Wilson - Mary's Prayer
Gene - Jim - Shake
TP: I Want You Back

Radio Clyde - Glasgow
Alistair Dickson - Programme Director
Top 5: Singles
Rick Astley - Together
Vanessa Paradis - La Tete
Kyle Minogue - So Lucky
Erasure - Ship Of Fools
The Primitives - Cradle

SWANSEA SOUND - Wales
Kevin King - Head of Music
B list:
TP: Chris Lycett, Sr. Prod.

EIRELAND

SUNSHINE HOT HITS *01
Colin Russell - Music Director
AD: Brass - The Box
TP: Top Seven - Can I
Wet Wet Wet - Africa
Bananarama - I Want You Back
Sade - Love Is Stronger

Miracle - I'm Begging

BANANA RADIO - Brighton
Sally Oldfield - Andromeda
TP: A - Ha - Stay On These Roads

SOUTHERN SOUND RADIO - Brighton
ADS: Atlantic, Carlisle

SOUTHERN SOUND RADIO - Brighton
ADS: Atlantic, Carlisle

SOUTHERN SOUND RADIO - Brighton
ADS: Atlantic, Carlisle

...continued on page 46...
D.4.4 Helmut Fottinger - Music
Bernard Ziegler - DJ/Prod.
LP Kingdom Come
PP Art Garfunkel - So Much
Michael Miss, Music Director
ARmand Presser - Progr. Coord.
PP A - He - Stay On These Roads
Arno Mueller - Music Dir.
LP The Mission - Children
Walter Freiwald - Music air.
Monique Le Marais - Head of Progr.
TP Magnum - No Trust
Vicky Leandro - 1000 Amen
So - Are You Sure
INX5 - New Sensation
Herbert Gronemeyer - Was Sell
IN - Children
LNA - Lunettes Noires
TP Brenda Russell - Piano
TP Brenda Russel - Quality
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**STATION REPORTS**

**DENMARK**

- **ANTENNA 3 - 80 Stations**
  - Jan - Eric Sundquist - D)
  - SR Stockholm
  - ED Helena

- **GEOGRAPHEN**
  - Leif Wrestrup - AD
  - Richard Mor - Endless Summer

- **RADIO VIBORG**
  - Sarah O’Neil - Dancing

- **RADIO YMB**
  - Paul Vesterholt - AD
  - Sven Grete

- **RADIO FRONT**
  - Birgitte Mikkelsen - AD
  - Martin Gerskov - Progr. Dir.

- **RADIO HERNING**
  - Erik Norden - AD
  - Thomas Stadberg - Progr. Dir.

- **POLSKIE RADIO**
  - Warsaw
  - AD Thomas Stadberg - Progr. Dir.

- **POLAND**

- **RADIO POLAND**
  - Janusz Nowak - AD
  - Maria Szczyńska - Progr. Dir.

- **RADIO ZET**
  - Warsaw
  - AD Adam Szczyrba - Progr. Dir.

- **RANJO**
  - Warsaw
  - AD Katarzyna Szczyńska - Progr. Dir.

- **RADIO MALMO**
  - Michael Andren - AD
  - Peter Nyström - Progr. Dir.

- **RADIO VERNUS**
  - Malmo
  - AD Henrik Stenström - Progr. Dir.

- **RADIO EUSKADI**
  - Bilbao
  - AD Juan José Lorente - Progr. Dir.

- **RÁDIO COMERCIAL**
  - Lisbon
  - AD José Maria Mendes - Progr. Dir.

- **RÁDIO COMERCIAL**
  - Lisbon
  - AD José Maria Mendes - Progr. Dir.

- **MTV**
  - Copenhagen
  - AD Jesper Madsen - Progr. Dir.

- **MTV**
  - Copenhagen
  - AD Jesper Madsen - Progr. Dir.

**UNITED KINGDOM**

- **INXS - New Sensation**
  - INXS
  - AD John Lydon - Progr. Dir.

- **RADIO ONE**
  - London
  - AD Dave Gahan - Progr. Dir.

- **SKY CHANNEL**
  - London
  - AD James May - Progr. Dir.

- **TRAX**
  - London
  - AD David Gahan - Progr. Dir.

- **MTV**
  - London
  - AD James May - Progr. Dir.

**SOUTH AFRICA**

- **RADIO 702**
  - Cape Town
  - AD Tony Cym - Progr. Dir.

- **RADIO 2000**
  - Cape Town
  - AD Tony Cym - Progr. Dir.

- **RADIO 702**
  - Cape Town
  - AD Tony Cym - Progr. Dir.

- **RADIO 2000**
  - Cape Town
  - AD Tony Cym - Progr. Dir.

**SWITZERLAND**

- **RDS - Täsch**
  - Berne
  - AD Bruno Bieri - Progr. Dir.

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  - Berne
  - AD Bruno Bieri - Progr. Dir.

- **RDS - Täsch**
  - Berne
  - AD Bruno Bieri - Progr. Dir.
EUROPE'S MOST
Radio Active
HIT MATERIAL

IT'S NO. 1!

**SINGLES**
Billy Ocean - Airplay
Kylie Minogue - Sales

**ALBUMS**
Dirty Dancing - Airplay
Dirty Dancing - Sales

**EXPLOSIVES**
Hit material featuring the major new releases by established and new artists. It includes recent releases still in need of support on European radio.

**SINGLES OF THE WEEK**

- Sade - Love Is Stronger Than Pride (Epic)
- Feargal Sharkey - Out Of My System (Virgin)
- R.E.M. - Fingers Of God (I.R.S.)
- Iron Maiden - Can I Play With Madness (EMI)
- T'Pau - Sex Talk (Sire)

**SURE HITS**

- Working Week - Knocking On Your Door (Virgin)
- Teena Marie - Oo La La La (Epic)

**EURO-CROSSOVERS**

- Continental records ready to cross-over
- Imperiel - Be The President (A&M)
- Captain Buck - Saddle Up (CBS)

**EMERGING TALENT**

- New acts with hot product
- Suze De Marchi - Dry Your Eyes (EMI)
- The Planet Wilson - White Lies (Virgin)
- 'Love & Rockets' - No No New Wave To Tell (Beggars Banquet)

**ENCORE**

- Former M&M tips still in need of support
- Brenda Russel - Piano In The Dark (A&M)
- Matia Bazar - La Prima Stella Della Sera (CGD)
- Marilyn Martin - Possessive Love (Atlantic)
- When In Rome - Everything (10 Records)

**ALBUMS OF THE WEEK**

- Prefab Sprout - From Langley Park To Memphis (Kitchenware/CBS)
- Howard Hewett - Forever And Ever (Dekatra)
- Times Two - X2 (Kapess)
- Jumi Mitchell - Chak Mark In A Rain Storm (Geffen)
- Throwing Muses - House Tornado (Sire)
- Will & The Kill - Will & The Kill (MCA)
- Dan Reed Network - Dan Reed Network (Mercury)
- OST - Bright Lights, Big City (Warner Brothers)
- Luxuria - Unanswerable Lust (Beggars Banquet)
- Secret Of The Sahara - Music By Ennio Morricone (RCA)
- Eddy Cochran - The Early Years (Aco)

**CHART BUSTERS**

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

**CHART ENTRIES**

- **Airplay Top 50**
  - A-Ha - Stay On These Roads (19) (Warner Brothers)
  - Pet Shop Boys - Heart (34) (Parlophone)
  - Status Quo - Ain't Complaining (43) (Parlophone)

- **Hot 100 Singles**
  - Iron Maiden - Can I Play With Madness (13) (EMI)
  - A-Ha - Stay On These Roads (43) (Warner Brothers)
  - OMD - Dreaming (58) (Virgin)

- **Hot 100 Albums**
  - Morrissey - Viva Hate (6)
  - Johnny Hallyday - Johnny A Berry 87 (11)
  - Talking Heads - Naked (19) (EMI)
  - OST - More Dirty Dancing (26)

**FAST MOVERS**

- **Airplay Top 50**
  - Brian - I Should Be So Lucky (4)
  - Africa Bambaataa & UB40 - Reckless (7-15)
  - Whitney Houston - Where Do Broken Hearts Go (12-22) (Arista)
  - Wet Wet Wet - Temptation (17-27)

- **Hot 100 Singles**
  - Bros - Drop The Boy (8-61)
  - Whitney Houston - Where Do Broken Hearts Go (12-22) (Arista)
  - When Will I Be Famous (10-17)

**HOT ADDS**

- **Breaking Out On European Radio**
  - Sade - Love Is Stronger Than Pride (Epic)
  - T'Pau - Sex Talk (Sire)

INCLUDES: I THINK WE'RE ALONE NOW - COULDN'T HAVE BEEN AND I SAW HIM STANDING THERE ON MCA CD, HQ Cassettes and Albums