THE SUCCESSFUL DEBUT ALBUM OF A SENSATIONAL NEW STAR!
FROM "LE MONDE" TO "THE NEW YORK TIMES" EVERYBODY IS EXCITED!
"SUPERB UTE LEMPER, A DREAM WITH LONG, SUPPLE LEGS. A BEING, A VOICE. A BODY, A GLANCE. SHE HAS ALL THE CHARM, ALL THE GIFTS AND ALL THE TALENT."
LE PARISIEN Libre

MONTREUX ROCKS!

Michael Hurll, producer of the Montreux Rock television shows, has announced the artists' line-up for the shows of May 12-14. Broadcasting to more than 40 countries, Montreux Rock presents some 40 artists including Wet Wet Wet, Johnny Hates Jazz, Billy Ocean, Run DMC, Wag (Not Was), Midnight Oil, The Jelbybean Experience, Ironnoise, Bananarama, Clinitte Francoeur, Communards, Steve Winwood and Robert Palmer. The special superstar guest list announcement will be made next week.

The May 13 rock night coincides with the IMM& Media Conference (IMM), coinciding with Montreux Rock, has lined up some special live shows and negotiations are currently underway for performances by Guesch Patti, The Jets, Gringos Locos, Torrance Dance, Barbara and Geoffrey Williams. ■

Super Channel Fate Undecided

Although the press has been buzzing with the news that Super Channel is up for sale, both interested parties, Sky Channel and Television Broadcasting Company (TBC), are keeping a low profile. Any deal involving Sky would take the form of a merger, while TBC would bid for a majority stake in the channel.

A Sky spokesperson confirmed they were originally approached by Super Channel with various proposals several months ago. The argument in favour of a merger is that it would create a single outlet for the still minimal pan-European advertising market.

Michael Green, Chairman of TBC (a consortium involving Carlton Communications, London Weekend TV, Saatchi & Saatchi, and Dixons' retail chain), has confirmed they were originally approached by Super Channel, which has invested only £4.5 million. Since Sky and Super spend around £20 million a year and the pan-European advertising market amounts, says Hooper, to £22 million, this suggests that a total of around £38 million is lost each year. Super Channel undoubtedly shouldered the biggest losses.

Ted Turner is also believed to have expressed an interest in a stake of Super Channel. "It sounds a great story, but unfortunately it doesn't happen to be true," says Green although he does admit to having had talks with Richard Hooper, Super Channel's Managing Director.

Hooper is as guarded as the others. "We have been talking about various possibilities and one option is to stay as we are now. We have been approached by a number of firms and we have ourselves approached some German publishers. Our decision is dictated by whatever is best for the company."

Hooper denies Super's reported losses of £34 million and says the channel has invested only £4.5 million. Since Sky and Super spend around £20 million a year and the pan-European advertising market amounts, says Hooper, to £22 million, this suggests that a total of around £38 million is lost each year. Super Channel undoubtedly shouldered the biggest losses.

Do not hallucinate.
MICHAEL HEDGES STRINGS OF STEEL

PERFORMED FOR MORE THAN ONE HUNDRED THOUSAND EUROPEANS

LIVE ON NATIONAL TELEVISION IN SWEDEN, ITALY AND HOLLAND

UK & German Publishers Join Forces

by Peter Jones

London - A meeting on March 17 has resulted in the UK and German music publishing industries agreeing to work closely together in an historic move to fight issues such as home taping and central licensing and accounting.

A delegation of the West German publishers' association (DMV) met the UK Music Publisher's Association (MFA), and both sides underlined their total opposition to the bilateral licensing deal between PolyGram international and the Dutch mechanical licensing body STEMRA.

The German group, headed by Hans Sikorski (a GEMA board member and head of Sikorski Musikverlag), said they disapproved of the new British Copyright Bill's failure to provide for a home taping levy on recording software. The German group is to write to the British government emphasising the effectiveness and fairness of the West German home copying royalty legislation.

New Country Campaign

Six major record labels are backing a new country music festival and retail campaign in the UK, Route 88, which culminates with a Randy Travis concert at London's Royal Albert Hall in June.

WEA, MCA, EMI, RCA, CBS and Phoneogram are all participating in the campaign organised by the European office of the Country Music Association (CMA). Artists negotiating over a live appearance include: Lyle Lovett, Steve Earle, Rosie Flores and New Grass Revival.

Eddy Grant Joins EMI

Eddy Grant has signed a world-wide, exclusive deal with EMI Records UK that includes the Jamaican star's own Blue Wave label and new LP File Under Rock.

The album was recorded in Grant's own Blue Wave studios in Barbados and features his current top 20 hit Gimmie Hope Joanna and nine new songs.

All future Eddy Grant LPs and singles will appear on Blue Wave with distribution through EMI's Parlophone label. Grant's first 12" records label will continue to be distributed through PRT.

Star Sat On Satellite

by Peter Wrenn

Munich - Star Radio, the first German satellite station accessible throughout Europe via ECS Satellite (see M&M issue 11) went on air on March 23 in Munich and on the German cable networks. The station can be received territorially for 10 hours a day. Star Sat's founder Jo Luiders expects to reach five million listeners by the middle of the year, with a further 20 phones.ophone is expected to be available to listeners in the immediate future.

In Munich and New Grass Revival, the station will be broadcast on air. It must broadcast 20% of its air time to the audience in Germany, the country's original official language spoken by about 50,000 people. The station, which has a potential reach of 100,000 listeners, will also broadcast in German and Italian.

Back in the UK, EMI Radio created their license to an ambitious 60-hour broadcast of the all-time top 500 records over the Easter holidays. Eddy Grant's Blue Wave label will continue to be distributed through PRT.

Radio is dead. This was the glowing view expressed by Jonathan King in his opening address at the year's UK Music Radio Conference in London. The man behind this claim is apparently saying, King, in the gloomy quality of the average DJ who is in the profession for an ego trip. In German and Italian.

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European Modernism - Iron Maiden's Bruce Dickinson (Centre) poses with Product Managers from EMI affiliates in Europe after the playback of the new album 'The Seventh Son Of The Seventh Son', the band's eighth album to be released by EMI on April 11.

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Montreux Rock Full Line-Up

Scritti Politti, Wet Wet Wet, Johny Hates Jazz, Wax (No Wax), Icehouse, Midnight Oil, The Cross, Jellybean, Pepsi & Shirlie, Steven Divine, Elisa Ferrant and Adile Berti. The special super star guests will be announced next week.

Bomb The Airfields, Together Farbig,subwelt, Go Onto My Dreams, Billy Ocean, When Will I Be Fun, west, Gm, Prose Omer, Eddy Grant, Rbeer, Alo Se Been by Tea, Aidan0, toast WY, Tom Vek, Iron Maiden, Bra, Beds An Krung, teidrsloM Oil, Fleetwood Rae.

Michael yodea, Thai sibs, wiers, Mel & Kim, knee, hur, DatiMe Glow, Where Nerd, Huns Go now, las Clunges, en.

Euroclips

Announced next week.

and introducing Ziggy Marley, Grant, Assvad, Maxi Priest, Jar-Hornsby & The Range, Eddie Fisher, The Communards, Howie B & The Bannister, Eddie Grant, Alleluia, Adele Bertei. The special show went out for the first time on April 8.

 MTV's new hi-tech music show, 'Ultracech', comes complete with a health warning for viewers and contains no plot and no words - just psychedelic graphics and dancefloor music from around the world.

Producer Joe Klein describes the show as a "marriage of sound and vision" with a futuristic light show "cut so fast it's dangerous". The visuals are produced by Skarker Communications using a brand new CVI Plus Fairlight computer. The weekly 30 minute show went out for the first time on April 1.

Simply Sound & Vision

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Monty Python Meets Spielberg

Watch out for Iron Maiden's video to support Can I Play With Madness, which has just been added to the playlists of the satellite channels. Picture Music's director Julian Doyle was responsible for the clip which shows Monty Python's Terry Gilliam in a Spilberg-type story. Gilliam, teaching art students, falls through a hole and ends up in caves... Anony Taylor produced.

Limeilght's Simon West directed the video to You're Gonna Get By written and produced by Trance Dance. The clip was shot at Case Studies London in a surreal realist wild west set and was produced by Andy Pichela.

Follow Limeilght Director Nicholas Brandt shot the video for Inland signed band Bourges Tegg's second single, As The World Turns. Shot in LA studio, the video creates the illusion of people jumping off a cliff. Bridget Blake-Wilson produced.

Domini Sena (Propaganda Films) directed and Aris McGarr have produced the clip to Wet Wet Wet's third track, called Temptation, from the Popped Off, Sowed Out album. Sena's recent work includes promos for Fleetwood Mac and Julian Jackson.

Your international spring-time market is at MIP-TV.

It's happening at MIP-TV because MIP-TV is at the heart of the programmes which make television. MIP-TV is the world's largest market for buying, selling and co-producing. It's the place to learn about the evolution of market demands and to discover new trends and new projects. Be part of the vitality, energy and growth of today's television. Be at MIP-TV 88.
London - The government looks set to introduce a Broadcasting Bill, dealing mainly with radio, in the autumn. The Bill will establish a Broadcasting Authority responsible for ensuring that all radio stations "keep their promises". The government has repeatedly stated that it wants to ensure that all radio stations "keep their promises". The government has repeatedly stated that it wants to ensure that all radio stations "keep their promises".

Rental also confirmed that a "narrow format" would not be acceptable to the NCR stations. All new commercial radio, whether local or national, would have to add to the listener's choice. A radio authority would then be responsible for ensuring that each station "kept its promises". But public service radio "will not be an obligation on commercial stations", according to Renton.

During the conference, Renton was challenged by IBA Chairman of Radio Programming Paul Brown on his figures he had quoted for the likely running costs of the new radio authority. The government claims an overall new radio authority would cost around £1.5 million annually, would be cheaper than the current 13 national BBC regional networks, and would be cheaper than the current 13 national BBC regional networks.

Traditional (and Folk Act), Cry Before Dawn (Best New Act, and, as such, you thought we were going to forget you. Well, I'm there at the International Group.

Guest hosting this week's Rock Over London show, Justin Haywood and John Leader were on hand to deliver the exclusive news that the new Moody Blues album, which completed, is the longest they've ever recorded at 52 minutes, and has been cut down to a retail release for extra sound quality. The LP features 10 new songs and the band plan a tour to begin in June or July.

Joe Jackson returns to record action this month with a live single, recorded on his R&B Big World tour. It's a concert edition of the hit single "La Cage Aux Folles". The vocal is treated in LP format and the B-side also includes "Can't Get You Away From Me" (BBC and Motown). The song is the forerunner of a live greatest hits package from the up-coming McCluskey. Live to the Max will be released in March and will feature 22 tracks, all highlights from Jackson's tours over the past year.

Franglair Shankly releases his second solo album, Rock wit the Rest. In the States Franglair Don't Believe In It. In the UK, he will release the song on 10 January 1986. The song is the forerunner of a live greatest hits package from the up-coming McCluskey. Live to the Max will be released in March and will feature 22 tracks, all highlights from Jackson's tours over the past year.

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Radio Regenbogen On Air

Radio Regenbogen, the private broadcaster whose March 1 launch was delayed by a court action, has been allowed to go on the air in the Heidelberg/Mannheim area on March 25. The court action was brought by Klaus Jurgen Hoffe, a former MP and Economics Minister for Hessen, who had made a bid for part-ownership of Radio Regenbogen (RR) but whose move was resisted by the publishing sector and the RR consortium.

However, faced with long court battles and rapidly rising costs, Hoffe was forced to make a compromise with the parties involved. He now has a 11.25% holding in the combined holdings of the advertising agencies. The Social Democrats (SPD) and the combined local ( Regional, RR) and state ( Hessen) agencies will receive 30% of the programming and 10% of the advertising income.

Because Hoffe and the other members of PPP 2 have not yet reached a consensus on programme management, PPP 1 will provide the entire programming for the first six weeks. Markus Walli, formerly editor at European Wave Saarbruecken, is Head Of Programming at Radio Regenbogen.

Holzhakern each have 15.33%.

Radio Regenbogen's programme will be produced by two teams, one with the publicly publishing members, who will make 70% of the programming and consequently receive 70% of RR's total advertising income while PPG 2 (to which Hoffe and his associates belong) will receive 30% of the advertising income.

In the battle between the owners of Rheinland-Pfalz Radio (RPR) and Economics Minister for Hessen, who has made a bid for part-ownership of Radio Regenbogen (RR), but whose move was resisted by the publishing sector and the RR consortium.

It has been announced that television frequencies in the state of Nordrhein-Westfalen have been made available for private broadcasters. Access is being offered to two transmitters, the larger is capable of reaching an estimated 10 million viewers while the smaller one reaches approximately 1 million. The German-language RTL Plus and Sat Eins, a private TV broadcaster, are fighting for access to the larger transmitter.

The potential in terms of ratings and advertising income are making the battle quite fierce.

The first objective is to make Teldec more competitive for the 90s," says the new Managing Director of Teldec, Jurgen Otto. Following the acquisition of Teldec by Warner, Creame and Charles is fighting for access to the larger transmitter.

"The concert for original commitment in the music industry, the French entry for the contest was not chosen by TV viewers as in previous years, but by a jury of 18 professionals from the music business. André Hazes was songwriter and former President of performing society SACEM, Pierre Delon."

The jury picked the winner from 14 songs that had already been pre-selected from 66 titles by a jury of 10 professionals set up by SACEM. All the songs were entered either by record companies or producers, under the condition that a record of the song would be issued within two months of the selection day. All the songs were anonymously presented to the jury. According to one member, Lenorman's song was "well above the average of the others."

"We said to Antenne 2 that we were ready to work with them under five conditions: that there was a real call for entries organised on a way to give back to the music community; and finally, that the channel would not ask for any publishing or co-production deal for the song. TFI has been very understanding and we can say that this year's candidate is in much the choice of the channel as the music community."

The situation dates back to 1986 when the two performing societies were created, one by the majors (SCPP), and the other by the independent producers (SPPP). The SCPP collects and distributes the income generated by the tax on blank and recorded tapes. In the new rights act, the SCPP's role is to support the independent producers created by the complex law of July 1985 whose rights are estimated at FrF 80 million for 1988.

A united society in the performance of all the professional bodies created after the law of 1985 was tentatively proposed, but everyone is 60% of the possible flow for the different boards. Finally the SPPC decided to go it alone and asked for its integration in all these bodies without the SCPP.

"It is our wish to remain in a privileged position with the public, and it is our duty to address the entire music community," Il said. According to Otterstein, the constant search for new avenues to break artists is one of the company's main goals. Teldec's repertoire aims at very different consumers and so different means of expression will be applied for each act. "It is vital that Teldec develops the capability to respond quickly and decide whether what is best for it and its artists rather than wait for the competition to make the first move. The rest will follow.

The idea is to compete on all levels.

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More Music On RPR

Paris - A confidential letter from the owner of TF1, the national television chain, to the French Culture Minister for the broadcast of the public channels that have not been monitored by the court, has been leaked by a court member to the media.

"In 1987, TFI would have made a profit 410.2 million instead of just breaking even because French Leonard awards our offer," the letter states.

"In the letter, Bouygues says that the public channels (Antenne 2 and Antenne 3) "are in a critical situation, because they benefit both from the license fee and the advertising money. According to TFI figures, the license fee represents FFr 3 billion last year and the advertising revenue, FFr 8 billion."

But, says Bouygues, the public channels have "taken FFr 600 million more from the advertising market than the law authorizes."

Bouygues informs De Broglie that he has asked Culture Minister Francois Leonard to elaborate on the matter.

Louderman For Eurovision

France - Paris singer Gerald Louderman is to represent France at the Eurovision Song Contest in Dublin on April 2, after the song "Chanteur De L'amour" by Lenormand was precluded from contesting on Antenne 2 during the programme 'Champs Elysees' on April 2 and will 22 April and will have only one entry in the contest.

"If it happens that the public channels don't respect the strict operating limits imposed by law, we'll feel obliged to use all our rights to condemn these practices of unfair competition," the letter states.

"No public comment has been made by the CNCL since the letter was published."
RTVE's Salaverri Calls For More Pop On TV

by Jesus Ramon Pardo

Madrid - Fernando Salaverri is one of the outstanding personalities of the Spanish music scene - a factor which last year gained the attention of RTVE, Spain's state broadcaster RTVE. Salaverri's diverse career has included spells as a reporter on the music magazine Discobolo and 12 years in the promotion department at record company Hispano. After a brief spell as a concert promoter, he became Production Director at the SER network until his appointment at RTVE.

Salaverri: "Boundaries for Spanish music are slowly disappearing, especially across Europe. One look at M&M confirms that, for example, much of what sells in Spain sells in Holland. And while Spain's own product doesn't reach far into Europe at present, that, for example, much of what we produce is also studied in other countries. So, for us, Europe is a market we can and should enter."

Salaverri has several concrete proposals for improvements in the music television. "I want to utilise all the means that TV has and adapt them to the tastes of young people. In many ways Spain's young audience is the medium's driving force. We are working towards a better use of video clips, more live concert broadcasts and the creation of a first-class pop programme with top hits and live performances."

"In the long-term I want to strengthen Spain's grassroots music and create a grand variety show. We must adapt the media we have to the tastes of today's people. For example, the creation of a fixed schedule in which TV viewers know what kind of music they could expect from each time slot."

The majority of video clips aired on Spanish TV are produced abroad and this is an imbalance that Salaverri is keen to redress. "We are starting to play more Spanish-produced clips precisely in order to increase their presence. For example, Duncan Dhu, Luis Coxos, Chi-Queste, and Los Cantores De Hospital are programmed on prime-time because they are Spanish and appeal to a typical Spanish audience."

Salaverri would prefer at least half of the clips aired to be Spanish but admits that at the moment there simply is not enough material available. "TVE (the television arm of RTVE) is ready to support video production and we are also studying the possibility of starting our own production of video clips. We have discussed this with, among others, some Spanish artists and the General Authors Society and we see that Spanish artists clearly want more Spanish video clips."

"We have been invaded by Anglo-Saxon clips but TVE is ready to send Spanish video clips to Latin America where we have the same language advantage that English has in Europe. We could, of course, send our work to Europe but I don't think they'll pay much attention. This contrast strongly with America where we are very popular - but we won't give up on Europe. If both record and TV companies made an effort I think the European venture would be more fruitful."

Salaverri's long-term plans include a pop programme, some extra time for video clips, concerts and specials plus a greater variety of shows for the public. "I think music can form an important ingredient of a show, with VJs and DJs, or be just an auxiliary to the main theme."

Salaverri is also studying the possibility of showing films. "In order to straighten out the musical programming we've created a steering committee. It includes executive producers from the different programmes that use music. With it we discuss whether or not an artist is to be included in a programme."

Salaverri is still undecided whether TVE will produce its own videos or contract outside production companies. "The debate has been won by, among others, some Spanish artists and the General Authors Society and we see that some Spanish artists clearly want more Spanish video clips."

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**RTBF Launches Tele 21**

**Amsterdam CD Explosion**

Amsterdam - CDs were the biggest selling format in Holland last year, accounting for £96.5 million of a record-breaking annual turnover of £208.5 million with sales of 85 million units.

Sales of vinyl LPs fell by 15% to £66.1 million for 12.3 million units. In terms of volume, the vinyl LP market has shrunk to 35% of its size in the mid-70s.

Cassette sales went up from 4.8 million to 5.2 million (value up 15% to £24.8 million) and single sales rose slightly from 11.9 million to 12.1 million though the monetary return fell by 5% to £22.7 million.

Rob Edwards, Managing Director of Dutch IFPI group, NVPI, described Holland’s CD market growth as “explosive” but warns, “We have to realise that 46% of the industry’s entire turnover in Sales comes from 650,000 owners of CD readers. CD penetration is around 12% and may continue to grow for a couple of years but will then stabilise.”

International pop repertoire accounted for 65% of all industry earnings in Holland last year with sales of £300.3 million.Compilation albums, mainly of international releases, nearly doubled their gross returns to £25.1 million.

**Minister Backs Satellite Radio**

**Sky Leads In Holland**

Amsterdam - Sky Channel has more than one million viewers per day in Holland according to a recent survey by a Dutch organisation of advertisers, agencies and media owners.

The SUMMO organisation’s media survey, carried out in the last quarter of 1987, also revealed that 6.1 million people (aged 15 plus) watched Sky Channel at some time compared with rival Super Channel’s five million viewers.

Sky Channel is the only TV station to join the SUMMO group so far. The survey was compiled by the Burke/Interview research group from approximately 80,000 telephone interviews.

**New Release**

Dirk Blanchard, former Luna Twin member and one of Belgium’s most well-known producers, is currently working on a new album to be released by BMG/AEAS in Belgium in the autumn. A single, ‘Railway Tracks’, will be released in April, written and composed by Blanchard.

The Voice are part of the Radio Spot group and prepared to be fully commercial if the Danish government gives the go-ahead. “We must have commercials in electronic media if we want to make a 100% professional product,” says a spokesman for the stations.

Unlike its rival, DDR (see M&M issue 13), Radio Spots is a sales organisation and not a production company, but can offer a service to cover the whole country.

Stockholm - Sweden’s contestant in this year’s Eurovision Song Contest, Tommy Korberg, has hired Skåkkan Anderson of ABBA fame as his manager. “I like the song ‘Sådl/Tju’”, but the main reason for taking the job is that I find Tommy Korberg extremely talented,” says Anderson. Tommy Korberg is contracted to Little Big Apple Records in Stockholm.
The German Charts - Threatened By The Human Factor?

Robert Lyng

Visiting the A&R department of a record company at 17.00 hours on a Tuesday afternoon must be one of the most nerve-wracking experiences in the German record industry. The tension and expectation are almost tangible.

The next hour is full of nervous chatter and hopeful speculation but one topic reigns supreme - where are the company releases in the latest chart? At almost 18.00 hours, the speculation comes to an end as the chatter of the telex machine abruptly captures everyone's attention. This week's chart, carefully calculated by Media Control in Baden Baden, has arrived. It could prompt the pop of a cork from a bottle of champagne or the firing of the legendary gun that some poor marketing department has put to its figurative head.

Although almost everybody in the recording industry worldwide has some valid criticism about which chart represents how and it is compiled, nobody will deny its importance as a marketing mechanism. Chart position can determine a record's exposure and whether the more cautious record dealers even stock it. As a result, many countries, especially the UK and the US, are regularly rocked by chart manipulation scandals.

Although chart manipulation has occasionally been suspected in Germany, in general reputation is very good. The German chart, founded by the industry magazine Der Musikmarkt is compiled from sales figures, unlike the American versions which reflect airplay in their calculations. Phoenix-Verband (PV) is the industry watchdog which commissions Media Control to compile the charts. Spokesman Peter Zembik: "The inclusion of radio airtime in chart compilation has been discussed, and consequently set aside, because no agreement was reached on how this factor should be 'weighted' or how we could prevent manipulation."

With the current chart compilation system the biggest weakness could be the 'human factor'. Unlike Britain, the stores that are monitored by Media Control are not in a computer system. Where as the British chart is based on sales in the same 200 stores each week, the Germans use 800 predetermined 'tippers' on a random basis.

Each week, the chosen outlets receive two questionnaires, one for singles and maxis, the other for LPs, CDs and MCs. Each questionnaire includes the Top 75 from the preceding week, 10 promising titles in the so-called "Waiting List" (Warteliste) similar to Billboard's "Bubbling Under" - and 10 empty spaces in which record dealers can include those newly-released titles that are selling well but have not yet appeared in the charts.

Record dealers fill out these questionnaires every Friday evening, recording the number of copies of each title that they have sold during that week. At this point the 'human factor' is at its strongest. It is impossible to determine whether a record dealer's personal taste influences his response.

If he hates heavy metal or Schlager (German singers), two genres traditionally disadvantaged in the chart compilations, these titles may not be accurately reported. This area is also most susceptible to industry manipulation. Promotion efforts and record shop visits are often scheduled to reach the right record seller at the right time.

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Racing up the German charts

GERMAN SPECIAL

Germany’s Crossover Hopes For 1988

The following four pages are a selection of artists chosen by the major record companies for their potential to break outside Germany.

PHILLIP BOA & THE VODOOCLUB

Polydor

Initially Phillip Boa and his band could not get the record company recognition they felt they deserved so they put out records themselves on the la -Music label. The first release was Most Boring Wield which met with almost unanimous praise for its new sound and underlying concept. Their first album Philiner went to no. 1 in the German independent charts and stayed there for several months, even the normally reserved English press liked it so on English version was released.

The release of their second LP and a highly successful tour consolidated their growing reputation as a truly innovative band and in 1987 they signed a major deal with Polydor. The result of this new liaison was Copperfield - a record full of passion, strangeness, wit and charm, produced by John Leckie (who previously produced for Pink Floyd, Simple Minds and The Voodentops). It is their bid for worldwide recognition. There are so few genuine eccentrics left in the world of entertainment these days, or at least so few that flit with mainstream culture, that people like Boa are almost essential to the overall maintenance of standards.

INGA & ANETE HUMPE

WEA

Between them, Inge & Anete Humps have quite an impressive track record that dates back to the late ’70s. Inge was singing with Neon Babies while Anete sang, composed and played keyboards with Ideal, another German success story. When both bands split up at the end of 1982 the two sisters began working together for the first time, Inge singing and Anete producing. The result was a single, Im Sausen nach, that earned a gold record.

In 1983 they started recording, with Gareth Jones producing, and these sessions yielded the rough demos for their first album. This was released in March 1985 to widespread critical acclaim and until November 1987 they moved from studio to studio working on demos for their eagerly awaited follow-up LP, Swimming With Sharks. Such a high level of expectation creates its own special pressures but the girls have come through with a great record. The style is modern, sophisticated instrumentation and arrangement combined with two of the most original and characteristic voices in contemporary pop.

ROXANNE

Intercord

It is not often that you find a hard rock band with a sense of humour. Roxanne seem to possess an element of the irreverence that made Van Halen such an international success. As their first single shows they are more diverse than many of their one-dimensional contemporaries. Covering Wild Cherry’s Play That Funky Music was a good move.

The band met at school in Riverside, just up the coast from Los Angeles. They were brought together by a mutual love of groups like Led Zeppelin, Aerosmith and Deep Purple. The first demo received almost immediate attention on local radio while the band were making a reputation for themselves as a live act helped by David Brown’s classic rock voice. You could be forgiven for thinking, on first hearing, that the self-titled debut album suffers from an identity crisis, fluctuating as it does between heavy metal, poprock and funk. But in times like these, originality is a welcome breath of fresh air and there will always be room for a mix of styles. Tracks like Sweet Maria, Do It All and Can’t Stop Thinking provide a varied and versatile form of entertainment.
MANDY WINTER
EMI

Andy Winter's first single Julian is already doing well across Europe and her break into the record business is like a modern fairy-tale. She was a rather unwilling entrant in a talent competition, and was spotted by the man who is now her manager. Until then her experience was limited to an amateur local group that she fronted as a 16-year-old in Munich.

Her talent was quickly recognised by Glen Stone, ex-drummer for Billy Preston, Mick Jagger and Eric Burdon. He penned and produced Julian which, following radio exposure and an appearance on the influential 'Formel Eins' show, began to climb first the German then the Scandinavian charts. Her first single is an ambient, melodic number that could stand up for itself even for a less gifted singer and gives her Winter's voice is reminiscent range and tone to Kate Bush's, the opportunity to show just what she is capable of. The follow up Two Lovers has just been released.

UTE LEMPER
CBS

For someone who is only 24 years old this woman's track record is already long and impressive. As a 19-year-old she was picked for a part in the Viennese production of 'Cats' where she stayed until bronchitis and exhaustion forced her to take a break. She later earned fame for her interpretation of Kurt Weill's songs, both in France and America. She then started working with a new stage production of 'Cabaret' where she won the prestigious Moliere Award.

Now she will concentrate her considerable energies on music rather than musicals which she thinks "take too much time". So she has teamed up with Randy Kerber, producer/session musician and singer, but has since moved to New York, and Arif Merdin, or any of the best American soul singers.

Indeed the similarity between the association of top flight producersession musicians and singularly talented female vocalist is more than just skin-deep and this record has much that is reminiscent of modern day West Coast soul/funk. Our World is a powerful, exciting first product from a partnership that seems to be full of talent and promise. From this one single there is every reason to believe that this partnership has got what it takes to give the Whitney Houston and Melissa Manchester/era of talent and promise. From this one single there is every reason to believe that this partnership has got what it takes to give the Whitney Houston and Melissa Manchester chills. The style is very Lizzy Minelli, very showbiz and very international.

AZRA
Virgin

The nucleus of Kingdom was formed in 1984 by English guitarist Cliff Jackson and bassist Bernie Kolbe and then developed with the inclusion of drummer Freddy Diedrichs, Volker Sassenburg and Axel Ritt. They play a different sort of heavy metal to their contemporaries U.D.O, more keyboard orientated, more Deep Purple than Scorpions, Michael hartirock with compositional and playing talent of the highest quality.

Alongside Kingdom, Teldec have high hopes for Kam, a typically German hard rock band in the same mould as Scorpions, Michael hartirock with compositional and playing talent of the highest quality. The band is honest-to-goodness 80s boys have got what it takes, they have signed them on a long-term worldwide distribution contract. The album is honest-to-goodness 80s world music.

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BLUES SYSTEM

It is between his highly successful career in Modern Talking, Dieter Bohlen has taken time out to pursue a solo project called Blue System. But this does not spell the end of Modern Talking as they are to release a new LP at the end of this year. Bohlen’s new project is a thoroughly modern musical concept, a marriage of jazz and pop that just might break the English monopoly. Whether this happens remains to be seen but it must be said that Sorry Little Sarah was a good pop song although so far it has only charted in Germany.

The album Riding On A Rainbow has a glossy perfection that is reminiscent of Dollar, Abba or maybe Stock, Arken & Waterman before they started repeating themselves. But the music is substantial and, surprisingly for such a commercially pitched record, there is an underlying emotion that adds substance to the gloss. Bohlen’s voice has a rough quality that adds something extra to an already polished set of commercial tunes. Throw in some tight, disciplined arrangements, classy jazz guitar and what you get is a product with some serious potential.
Newcomers are breaking into the German music market like never before. Totally unknown artists have become best sellers in the past few months. Artists like Schweizer, Inker & Hamilton, Rainbirds and Mandy Winter have sold well while established artists have been unable to keep up with them. The Rainbirds, for instance, have sold 300,000 copies of their debut album.

There has been an explosion of creativity on the record market according to WEA Managing Director Manfred Zumkeller. German hit producers have reached an international standard and are developing a talent for pushing Anglo-American imports off the top of the charts. Zumkeller: "A new generation of producers have managed to stop their new artists from copying their idols and have convinced them to present themselves with German lyrics and international professionalism."

Zumkeller points out that (at press time) 11 of the top 40 hits were German-originated. This is a spectacular increase on last year. "We stand a very good chance of being able to keep a larger part of the yearly German record turnover, US$ 1.8 billion, in the country instead of having to pay it to foreign licensees." Manfred Zumkeller.

The album chart features: Rainbirds with Rainbirds (Mercury Phonogram); Die Toten Hosen with Wir Zum Bitteren Ende - Live (BMG/Ariola); Ute Lemper with Life Is A Cabaret (CBS) and Die Aerzte with Des Dass Alle! (CBS).

"Producing an album is like dressmaking: we deliver the pattern, choose the cloth and put it together with a few alterations. Then the producer finishes it off." Inga & Anete Humpe, which brought the couple back into the charts. Lyrical Klaus-Peter Schweizer revealed the secret of his success as: "Writing about my own experiences. I don't like mysterious lyrics where the audience doesn't understand what the artist is trying to tell them."

Artists Inga & Anete Humpe from Berlin follow the same line: "Producing an album is like dressmaking: we deliver the pattern, choose the cloth and put it together with a few alterations. Then the producer finishes it off. We don't use the heavy iron, though, because we want our own lines and contours to remain visible."

WEA Managing Director Manfred Zumkeller is convinced that the young music audience has never been more accessible to new names and original lyrics. Yesterday's success no longer justifies tomorrow's popularity. Zumkeller: "The consumption of artists has never been higher. Artists have to live up to high expectations with each new product."
Previews

Singles

**Desireless**
John - CBS
Some 14 months after the release of *Voyage, Voyage*, France's best-selling international single of 1987, Desireless delivers the long-awaited follow-up, to be released April 15. Although less accessible than *Voyage*, the single is another driving electro-pop single sporting a passionate, subtle chorus. Production by Michel Rivat is excellent and carries that special, spatial atmosphere, so suitable for the pan-European market.

**Single of the Week**

**Dalbello**
Talk To Me - Capitol
Catchy, chart-orientated rock song by Canadian Lisa Dalbello. All is in all a very strong song with more than a hint of The Police in the arrangement.

**Hazzell Dean**
Who's Leaving Who - EMI
Already riding high in the English charts and very likely to cross over. The beat is what used to be called Eurodisco, a stomping, electro dance groove with a very Abbam-like song.

**Red Lorry Yellow Lorry**
Nothing Wrong - Atlantic Tone
More hard-hitting, dark pop with a Bauhaus or The Cult sort of approach. Guitar-based music aimed primarily at the independent charts.

**RAF**
Inseparable Fella - CGD
Yet another heartfelt ballad from one of Italy's better songwriters. Surprisingly cabaret-oriented for one so young.

**Bourgeois Tagg**
Waiting For The World To Turn - third

**Robert Palmer**
Sweet Dreams - Island
Gentle and intriguing and featuring Palmer's distinctive vocals. From the forthcoming Island Pictures film of the same name.

**Natalie Cole**
Pink Cadillac - Manhatan
Infectious R&B in a real disco setting and utterly danceable. The track was written by Springsteen.

**Luca Barbarossa**
Non Tanti Gi Uomini - CBS
An album of gentle, liltlng ballads in a Peter Sarsted mould. Late night music for lovers and also lovers of bitter-sweet semi-acoustic songs. Best tracks include *Sopra Le Sabbie* and *Sei Grande.*

Alarms

**Under The Covers**

**Various**
Sing, Learn, Live - MCA
A modern interpretation of one of the most monumental records in rock history. The acts and their style vary greatly from Wet Wet Wet's highly professional version of *With A Little Help From My Friends To Billy Bragg's* well-meaning destruction of *She's Leaving Home.* An interesting if unrecognisable record. Best tracks include *Good Morning, Good Morning* by The Truiffs and an excellent hip-hop version of *Sgt. Pepper's Lonely Hearts Club Band* by The Three Wise Men.

**The Church**
Starfish - Arista
An album of gentle, lilting ballads, perfectly executed and that soft, melodic repertoire. The latter includes some remarkable numbers like *So Much in Love (The Tyynes) and When A Man Loves A Woman (Percy Sledge).*

**Will Downing**
Relax - CBS
Mr. Sentimental's fifth solo LP sounds completely familiar, thanks to that whispering voice and that soft, melodic repertoire. The latter includes some remarkable numbers like *So Much in Love (The Tyynes) and When A Man Loves A Woman (Percy Sledge).*

**Walter Cronkite**
Shock waves - RCA
A modernist single sporting a passionate, subtle chorus. Production by Michel Rivat is excellent and carries that special, spatial atmosphere, so suitable for the pan-European market.

**The Montellas**
Stop Talking - Arista
A strong follow up to *I Think We're Alone Now.* Voice and grand piano prove that the girls have a touch of class. A slow, balladic number that could be the perfect end to a night on the town.

**Pebbles**
Mercedes Boy - MCA
Standard disco material, remixed and re-released following the success of *Girlfriend.* The verse is perfect and the chorus is a well-arranged song that develops into a rock number after a deceptively quiet intro.

**Cher**
We All Sleep Alone - Geffen
A modern interpretation of one of the best-known songs of all time, *We All Fall In Love Sometimes.* Oriental arrangements, some strong songs and a playful way with arrangements make this record a dark delight. Check out *Under The Covers* by Austra.

**The Adventures**

**The Sea Of Love - Elektra**
London-based sextet deliver nine dramatic rock songs, all composed by the guitarist, Pat Gribben. Solid build ups, carrying vocal harmonies and driving guitars. Despite Pete Smith's extreme spatial production, highlights include *Broken Land* and *Heaven Knows Which Way.*

**The Clash**

**The Clash**
The Story Of The Clash Volume 1 - CBS
Top marks to CBS for a truly comprehensive package, tracing in detail both the musical and social history of one of the best punk bands.

**Under The Covers**

**Other People Sing Other People's Songs**
An interesting selection of 'name' artists doing other peoples songs, the best known being Simply Red's *Money's Too Tight.* Some innovative interpretations of old classics here including *Jolene* by Strawberry Switchblade and Van Halen's *Jump* performed by A$AP Rocky.

**Art Garfunkel**
Lebby - CBS
Mr. Sentimental's fifth solo LP sounds completely familiar, thanks to that whispering voice and that soft, melodic repertoire. The latter includes some remarkable numbers like *So Much in Love (The Tyynes) and When A Man Loves A Woman (Percy Sledge).*

**Will Downing**
Relax - CBS
Self-produced debut LP in the 'smoothed over' soul genre, sporting nine sophisticated, sometimes funky tracks. Downing was previously heard as the uncredited voice on Arthur Baker's recent hip hop project, Goon Squad and Wally Jump Jr. & The Criminal Element. Baker also guided and co-produced this LP. Includes remixes of Deniece Williams' Free and John Coltrane's *A Love Supreme.*

**Luca Barbarossa**
Non Tanti Gi Uomini - CBS
An album of gentle, liltlng ballads in a Peter Sarsted mould. Late night music for lovers and also lovers of bitter-sweet semi-acoustic songs. Best tracks include *Sopra Le Sabbie* and *Sei Grande.*
### EUROCHART Hot 100

**SINGLES**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>COUNTRY LAMPS</th>
<th>FLUKE (1)</th>
<th>FLUKE (2)</th>
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<tbody>
<tr>
<td>1</td>
<td>Tell Me To My Heart</td>
<td>1982</td>
<td>21</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>Tell Me To My Heart</td>
<td>1982</td>
<td>30</td>
<td>15</td>
</tr>
<tr>
<td>3</td>
<td>I Should Be So Lucky</td>
<td>1982</td>
<td>6</td>
<td>13</td>
</tr>
<tr>
<td>4</td>
<td>Outta My Dreams, Get Into My Car</td>
<td>1982</td>
<td>5</td>
<td>13</td>
</tr>
<tr>
<td>5</td>
<td>Don't Turn Around</td>
<td>1982</td>
<td>23</td>
<td>20</td>
</tr>
<tr>
<td>6</td>
<td>Nothing's Gonna Change My Love For You</td>
<td>1982</td>
<td>13</td>
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<td>13</td>
<td>Beat Dis</td>
<td>1982</td>
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<td>Slave</td>
<td>1982</td>
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<td>Come Into My Life</td>
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<td>When Je T'Aime</td>
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<td>Always On My Mind</td>
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<td>My Baby Just Cares For Me</td>
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<td>24</td>
<td>My Heart</td>
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<td>Ship Of Fools</td>
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<td>She's Like The Wind</td>
<td>1982</td>
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<td>1982</td>
<td>13</td>
<td>11</td>
</tr>
<tr>
<td>29</td>
<td>La Queue Leuleu</td>
<td>1982</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>30</td>
<td>That's The Way It Is</td>
<td>1982</td>
<td>1</td>
<td>12</td>
</tr>
</tbody>
</table>

**TAYLOR DAYNE AGAIN TO THE HEART OF EUROPE!**

### POSSESSIVE LOVE

- **Marilin Martin**
- **A Hot 100 HIT FROM THE ALBUM 'THIS IS SERIOUS'**
## Top 3 in Europe

<table>
<thead>
<tr>
<th>Country</th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>UNITED KINGDOM</td>
<td>Don't Turn Around (Dream Pop)</td>
<td>I Should Be So Lucky (Madonna)</td>
<td>Can I Play With Madness (Etta James)</td>
</tr>
<tr>
<td>GERMANY</td>
<td>Tell It To My Heart (Cyndi Lauper)</td>
<td>Wonderful Life (Celine Dion)</td>
<td>Okay (Ozzy Osbourne)</td>
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<tr>
<td>FRANCE</td>
<td>Nothing's Gonna Change My Love For You (Lolita)</td>
<td>99 Pounds (The Culture)</td>
<td>Etta James (San Francisco)</td>
</tr>
<tr>
<td>ITALY</td>
<td>Perdere L'Amore (Matice)</td>
<td>Euphoria Rubino (Les Bambino)</td>
<td>Never Gonna Give You Up (Rick Astley)</td>
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<tr>
<td>SPAIN</td>
<td>Always On My Mind (Mila Bonner)</td>
<td>Together Forever (Kasabian)</td>
<td>Gimme Hope Jo Anna (Kingston Trio)</td>
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<td>HOLLAND</td>
<td>Tell It To My Heart (Cyndi Lauper)</td>
<td>Get Ours and Get Into My Car (The Culture)</td>
<td>I Think We're Alone (Ozzy Osbourne)</td>
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<tr>
<td>BELGIUM</td>
<td>El Joc Del Negre (Sergio Tomadell)</td>
<td>Together Forever (Kasabian)</td>
<td>Tell It To My Heart (Cyndi Lauper)</td>
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<tr>
<td>SWITZERLAND</td>
<td>The Sound Of Vienna (Les Bambino)</td>
<td>Stay On These Roads (Kasabian)</td>
<td>When Will I Be Famous (Rick Astley)</td>
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<tr>
<td>AUSTRIA</td>
<td>Heaven Is A Place On Earth (Mila Bonner)</td>
<td>The Boy (Cyndi Lauper)</td>
<td>I Think We're Alone Now (Ozzy Osbourne)</td>
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<td>GREECE</td>
<td>Song For Nadim (Mila Bonner)</td>
<td>Heaven Is A Place On Earth (Mila Bonner)</td>
<td>Boys (Ozzy Osbourne)</td>
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<td>PORTUGAL</td>
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### EUROCHART

#### Hot 100 Singles

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<tr>
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<td>Last A Friend Of Mine</td>
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<tr>
<td>2</td>
<td>Last A Friend Of Mine</td>
</tr>
<tr>
<td>3</td>
<td>Last A Friend Of Mine</td>
</tr>
<tr>
<td>...</td>
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#### Hot 100 Albums

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Michael Jackson</td>
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<tr>
<td>2</td>
<td>Mike</td>
</tr>
<tr>
<td>3</td>
<td>9mm</td>
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<td>...</td>
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### Music Eurochart Hot 100 Albums

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Country/Region</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Soundtrack</td>
<td>Dirty Dancing</td>
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</tr>
<tr>
<td>2</td>
<td>Terence Trent</td>
<td>Dirty Dancing</td>
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</tr>
<tr>
<td>3</td>
<td>Rick Astley</td>
<td>Moments...</td>
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<tr>
<td>4</td>
<td>Orchestral Masses In The Dark</td>
<td>The Best Of OMD</td>
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<tr>
<td>5</td>
<td>Taking Heads</td>
<td>More Only Dancing</td>
<td></td>
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<tr>
<td>6</td>
<td>Toto</td>
<td>The Seventh One</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>George Michael</td>
<td>Faith</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Sting</td>
<td>Nothing Like The Sun</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Johnny Hallyday</td>
<td>Johnny &amp; Benny</td>
<td></td>
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<tr>
<td>10</td>
<td>Wet Wet Wet</td>
<td>Prayed In Sacred Gold</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Johnny Hates Jazz</td>
<td>Tony Back The Classics</td>
<td></td>
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<tr>
<td>12</td>
<td>Billy Ocean</td>
<td>Tear Down These Walls</td>
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<tr>
<td>13</td>
<td>AC/DC</td>
<td>Blow Up Your Video</td>
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<td>14</td>
<td>Morrissey</td>
<td>Your Name Is Mine</td>
<td></td>
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<tr>
<td>15</td>
<td>Black</td>
<td>Love Like A Heart</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Leonard Cohen</td>
<td>Fico My Man</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Peter Maffay</td>
<td>Time To Love</td>
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<tr>
<td>18</td>
<td>Inxs</td>
<td>It's Only Love</td>
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<tr>
<td>19</td>
<td>Desco</td>
<td>A Song About Love</td>
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<td>20</td>
<td>The Communards</td>
<td>Red Light</td>
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<tr>
<td>21</td>
<td>Erste Allemannische Vernichtung</td>
<td>hate, Tell Und Falte</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Claude Nougaro</td>
<td>Le Soir</td>
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</tr>
<tr>
<td>23</td>
<td>Belinda Carlisle</td>
<td>Never On Again</td>
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<td>24</td>
<td>Climie Fisher</td>
<td>Everything</td>
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<tr>
<td>25</td>
<td>Taylor Dane</td>
<td>Tell Me To My Heart</td>
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<tr>
<td>26</td>
<td>Rainbow</td>
<td>Rainbow Bridge</td>
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</tr>
<tr>
<td>27</td>
<td>Johnny Clay &amp; Soaveka</td>
<td>Book-Hand In My Hands</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>T-Pau</td>
<td>Bridge Of Spices</td>
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<tr>
<td>29</td>
<td>The Clash</td>
<td>The Clash - Volume II</td>
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</tr>
<tr>
<td>30</td>
<td>Pink Floyd</td>
<td>A Momentary Lapse Of Reason</td>
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</tbody>
</table>

### New Album
- **Oliver Simon** - A Album Coming Soon

### Spreading Their Wings

**Mandy Winter**

- Single and New Album

**Vorsprung durch Musik**

- Fast Movers
- Re-Entry

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If the document contains specific data or statistics, they are not transcribed here. The focus is on providing a structured representation of the album chart information.
GERMAN

New Talent Alive & Kicking In Germany

by Mark Fuller

The German charts have seen a sudden surge of new talent recently: Music & Media asked the Managing Directors of four leading German record companies for their views on the German market, their promotion policies and tips for this year’s successes.

Even a top 10 listing in the UK or US charts doesn’t guarantee success in German charts any more, he says. “Accordingly, record companies have to be more prepared and have to time the launch of new talent more carefully. Look at our launch of Wet Wet Wet last September. Although they were a UK chart success, we flopped with the first two singles and the LP. We tried again in January, but this time we brought the band over to Germany and did four national and five regional TV spots. Now they are a success.

It was also a similar story for INXS. They only broke in Germany after their tour here. And conversely, I think Jerry Harrison’s (Talking Heads keyboard player) album will do well in the charts here, although it didn’t do that well in the US and UK. You need a strong concept, not necessarily a hit single, to be successful in the German charts.

“Even a top 10 listing in the UK or US charts doesn’t guarantee success in German charts any more,” Louis Spillman.

Look at our heavy metal bands. They sell 800000 LPs without singles successes.” Spillman compares the German market to that of the US because Germany has four or five regional cities with their own music scene. In order to break an artist nationally, you have to succeed in each of the cities.

He is also pleasantly surprised by the recent success of local talent, especially Phonogram’s own signing, the Rainbirds. “As it happened, they were relatively easy to break, but originally I never thought their single would make it. We released it initially as a promo single. Rainbirds have now sold over 300,000 LPs and 100000 singles.”

Phonogram do not have any particular promotion policy for their artists. Spillman: “Each act needs a different strategy. It also depends on what groups can do. The A&R department is not the only one there; we work with other departments like the marketing team.”

Phonogram believes in the effect of personal selling, but notes that the market structure is still different from the UK market. “Always the public has been more fickle in Germany.”

As for new talent in the market, he says: “German artists have found a new direction, A&R people are signing more of them and the production of their records is at a more acceptable, international level,” Heinz Canibol.

Heinz Canibol, Director Artist Marketing CBS

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“Even a top 10 listing in the UK or US charts doesn’t guarantee success in German charts any more,” Louis Spillman.
German company.
Canibol: "Also, German artists have found a new direction. A&R people are signing more of them and the production of their records is at a more acceptable, international level. They can produce a sound which is not instantly recognisable as a local product on radio."

As an example of CBS's promo policy he points to the German group Munchener Freiheit. "It took four LPs and 12 singles before they finally broke through. Their latest LP has now sold 400,000 copies and we have done a version with English lyrics, titled Romancing In The Dark. The single from the album, Play & Cool, is also doing well in Holland, Sweden, Norway and Greece."

"Our policy is always to establish local new acts in Germany first. MOR artist Ute Lemper sold 100,000 LPs here before we started to introduce her to the international market. She is now breaking into Austria, Spain and Switzerland. The same was true with Germany's international stars, Andreas Vollenweider and Jennifer Rush."

Canibol regrets that German radio only devotes a small amount of time to local artists, with the privates especially concentrating on the top 20 or golden oldies formulas. "In order to break new talent," he says, "we have to do the groundwork at club and disco level to get their records into the charts."

Of the 28 acts on the CBS roster, seven are new. The company has talent scouts in various regions and works closely with publishers. Canibol tips the new CBS signing Sabine Sabine, a group headed by former lead vocalist (Sabine) of the group Fritz Brause to break this year. Virgin Managing Director Udo Lange would also like to see more support from German radio for local artists. He says there are some stations which especially support new artists but, like Spillman and Canibol, he declines to name them for fear of prejudicing what little airplay there is. The only name that can be drawn from all three Managing Directors is that of TV pop show 'Formel Eins,' which all three agree is vital for the promotion of new talent.

Lange says Virgin has a very selective promo policy: "We have a very small artists' roster (about nine artists) so that we can concentrate on each of them. We also don't want to flood the market. All the artists we have signed in the last six years have been newcomers or virtually so. Singer/songwriter Klaus Hoffman, for example, was selling around 5,000 LPs before he signed with us. His new album Klaus Hoff-

Peter Kirsten says his company "is currently moving into the heavy metal/hard rock market, a sector we haven't concentrated on for a long time. We recently signed two local bands, Caro and Kingdom, which we think can compete in terms of quality with international and major local artists. We have two heavy metal specialists on our staff who really know this area and we expect these groups' new albums to be a success. We have hundreds of artists on our roster of which about half are new talent."
THE 3RD INTERNATIONAL MUSIC & MEDIA CONFERENCE
Montreux, Switzerland May 11-15 1988

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:

- Fazer Music - Finland
- Finnish Broadcasting
- Five Records
- Flying Dutchman
- Flying Music Company - UK
- FR 3 - France
- Fun Network - France
- GEMA
- Hollywood Reporter
- ID TV - Holland
- IDP/Diamond Awards
- International Services - Italy
- Jive / Zomba
- JPC Inc. - USA
- Jugoton - Yugoslavia
- KLM
- London Records
- M-Music - Germany
- M6 - France
- Mafaly - Switzerland
- Magnum Music Group
- MCA Music
- MCA
- McCann-Erickson
- MCM - Australia
- Michelob
- MJI Broadcasting
- MSA - Germany
- MTV - USA
- MTV - Europe
- MTV - Australia
- Music Box
- Music Media
- Musikprodukt - Germany
- NDR - Germany
- Nestle
- New On The Charts
- Nostabene - Norway
- OTM
- Peer-Southern
- Phonegram
- Pico Productions - Holland
- Pluto Musik
- Polydor
- Polygram
- Polyvideo - Switzerland
- Poprocky
- Pro International Oy - Finland
- Pro Sport & Leisure
- Pro-Motion - Germany
- Radio 10 - Holland
- Radio 1 - French Polynesia
- Radio Bremen - Germany
- Radio M1 - Germany
- Radiovision
- Rai - Italy
- RCA
- Rete 105 - Italy
- Rob de Boer Productions - Holland
- Rock Over London - UK
- RPKM - USA
- RTL - France
- RTVE - Spain
- SACEM
- SAS
- SBK Songs
- Sky Channel
- Sonet
- Sontagstblick - Switzerland
- Sony
- SPV - Germany
- SSR - Switzerland
- Sunshine 101 - Ireland
- Super Channel
- SWF - Germany
- Swissair
- Tele 5 - Germany
- The Raleigh Group - USA
- Top FM - Greece
- Top Format Productions
- United Stations - USA
- Veronica - Holland
- Virgin
- WCI
- WDR - Germany
- WEA
- Westwood One - USA
- Winterthurer Musikfestwochen
- WRTL
- ...and many more to come!

Please register me for IM&MC '88

Please type/print clearly. Copy form for additional registrations.

NAME
COMPANY
ADDRESS
CITY/STATE/ZIP
TITLE
CARD NUMBER
COUNTRY
PHONE
TELEX
FAX

NAME
COMPANY
ADDRESS
CITY/STATE/ZIP
TITLE
CARD NUMBER
COUNTRY
PHONE
TELEX
FAX

Please include passport photo.

Names of the very special guest stars will be announced shortly!

IM&M will also be organizing a number of intimate parties and unique live showcases at Montreux’s Hazyland nightclub!

ARTISTS & ENTERTAINMENT

The following acts will be performing at the Montreux Rock Supergala! This year most, if not all, artists will be performing live vocals!

- Adele Bertei
- Aswad
- Aztec Camera
- Bananarama
- Black
- Blue
- Blue Roses
- Bruce Hornsby & The Range
- Cadians
- Cinderella
- Clonis Fischer
- Cross with Roger Taylor
- Danny Wilson
- Double
- Eddie Grant
- Elisa Filloso
- Glenn Medeiros
- Hazel Dean
- Howard Jones
- INXS
- Jellybean
- Jerome Stewart
- Johnny Hates Jazz
- Johnny Rotten
- Johnny Kidd
- Johnny Mathis
- Jonny Lang
- Jonathan Butler
- Keith Sweat
- Maxi Priest
- Mica Paris
- Midnight Oil
- Paul Johnson
- Pebbels
- Pepsi & Shirley
- Rainbirds
- Richard Marx
- Robert Palmer & Band
- Sabrina
- Scritti Politti
- Shinju
- Steve Winwood
- Steve Thompson
- Steven Denit
- Taylor Dane
- The Communards
- Vanessa Paradis
- Wax (Not Was)
- Wienet Wet
- Zippy Marley
- Ziggy Marley
- Wet Wet Wet
- Was (Not Was)
- Vanessa Paradis
- The Communards
- Taylor Dane
- The Communards
- Vanessa Paradis
- Wax (Not Was)
- Wienet Wet
- Zippy Marley

Send to your nearest IM&M office. Please include passport photo.
**EUROPE**

**MEDIA**

**MUSIC**

**HIGHLIGHTS**

**By Diana Plous**

Simion Et Les Modalis (jumping from 2 to 1 in Belgium) at 3. The best moves are for Folla Gray with La Gitane (21); Rick Astley's Whenever You Need Somebody (10); and M&M new talent cop Makes The Cook with the Phil Harding produced disc (16-26) and Johnny Clegg's Azambuguma (18-42). New are: B.O.F. with Boman Biarnam, which is the title track to a TV series. Joe Cocker's Unchained My Heart and Gold with Au Dela Du Roux.

---

**ITALY**

I Figlio moves to the top followed by T.T. D'Arboy. Also straight in at 3 is Popi Soraskosi & J. Karlajassin with On Katagae, (Those Summeralt night) a cover of a Marniune Faithfull single. Other important entries are for Pet Shop Boys, Rick Astley, and Morrissey.

---

**UK**

It will not be easy to beat the seven-week chart topper Lennet, Salimonin, Hennig & Fenders but the contenders are: Taylor Dayne (2-5) and Simon and Belinda. Other moves to be noted are: Rick Astley (1-6), Stig Gossen with Venter Pa Vind (Waking For The Wind), and Johnny Clegg's When We Was Fab (10). Other debuting records are: OMD; Welcome To The Ocean and Shake Your Love, the fifth track from their forthcoming LP Cloning. The Sound Of Vienna. Vienna 3 is interesting to see the second album from 'Dirty Dancing' moving from 2 to 5, while the first one is still at no. 11. Another good mover in the Eurochart Hot 100 albums is Talking Heads whose Naked shoots from 29 to 6.

---

**USA**

Hilliard project Code with Drop The Boy and Seventh's The Wind), Bros with Drop The Boy (6.10). The week ends with Annette's An Der Kopacabana, com-

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**MEDIA**

**MUSIC EUROPEAN**

**HIGHLIGHTS**

**By Diana Plous**

---

**UNITED KINGDOM**

B O A T was not strong enough at Aswad who consequently stay on top. Iron Maiden's Number of the Beast will release their new album on April 11. Now in the top 10 are: A-Ha (5-13), Sinitta (6-6), Pet Shop Boys, Heart, to 24 (Goldsmith's previous single I Won't Cry is currently a hit in the rest of Europe); and Joe Cocker's Unchained My Heart and Gold with Au Dela Du Roux.

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**GERMANY**

Rick Astley appears three times in the top 10. Together Forever at 2, Never Gonna Give You Up at 3 and Whenever You Need Somebody at 7. Still on top are Pet Shop Boys with Always On My Mind. Local act Casal shoot into the top 10 with Elote (4-17), as does C.C. Catch's Long Good Guys Only Win In. (7-24). Other fast movers are: Sinitta's Gotta Get You (18-47); Billy Joel Men Without Hats (19-31); Joe Cocker; and Bolgian studio project Code with Dogs The Deal (23-39). Taylor Dayne and Michael Jackson are the only entries.

---

**DENMARK**

P a work Mac with Everywhere (the fifth track taken from their Tengo Boy's album In The Night Up: AC/DC with The One That's The Way I Wanna Rock & Roll, T.Pau's I've seen Six Sex Tape; and CBS's bet for the coming period, Sade's Love Is Stronger Than Pride.

---

**FRANCE**

A new whole top 3. Jose Feliciano & Vienna Project move from 4 to 1 with The Sound Of Vienna. Vienna Project is a six-piece choir made up of four brothers from the actors music 'Calci', and three people chosen among existing film. For a review see next issue. At no. 2 are EAV with An Der Copacabana, coming into the top 1 and new in 3 is Taylor Dayne. Other debuting records are: Austrian foursome Coracca with Tuasaga, (already top 10 in the Austrian radio charts); Rick Astley, Austrian cop with Oasis (10-3-21) and B.V.S.M.P. T.T. D'Arboy and Black's Elephant's Coming Up Roses will move from 20 to 7 and from 29 to 10 respectively.

---

**CZECHOSLOVAKIA**

According to our correspondent Peter Be- uhovek, rock music, especially hard rock/heavy metal, is flourishing as never before. Until a year ago there was no support but now Europe has opened its gates to this type of music also, and this is reflected in the charts. On top of the unofficial but only existing charts are Citron with Englishman In New York and Sting with Englishman In New York. Other entries are for: OMD; Welcome To The Ocean and Shake Your Love, the fifth track from their forthcoming LP Cloning.

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**NEWSPAPER**

**MUSIC & MEDIA** — April 9, 1988

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**MUSIC & MEDIA** — April 9, 1988
HOTHOUSE FLOWERS

EURO-SOUND

- 'Love Don't Work This Way', released on the Mother label, May 1987
- 'Don't Go', Nº2 Irish chart hit, Nov 1987

EURO-VISION

- Hothouse Flowers make stirring contemporary music that is cast in a haunting traditional aesthetic – David Sinclair, The Times
- 1988 IRMA AWARDS (Irish Music Industry)
- Hothouse Flowers 6-minute film special of the EUROVISION SONG CONTEST APRIL 30TH.

EURO-AWARD

- 1988 IRMA AWARDS (Irish Music Industry)

HOTHOUSE FLOWERS – “BEST GROUP”
Hothouse Flowers - Up & Coming Irish Band

by Gerard Staun

Hothouse Flowers are a four-piece Irish indie band, formed in 1984 in Dublin, Ireland. Their music is a blend of traditional Irish music and contemporary rock, giving them a unique sound. The band consists of Paul Harrity, Liam O'Maonlai, Fiachna Ó'Braonain, and Ronan Walsh. They have released several albums and have gained a significant following both in Ireland and internationally. Their music often features Irish roots and is known for its simplicity and soulfulness.

Kings Of The Middle Ground

Inker & Hamilton typify the middle ground in today's frenzied music scene. A mid-European sound with a definite MOR slant, halfway between pop-rock and disco.

But Inker & Hamilton are no weak compromise destined to fail. They are breaking through to all the right people. The music has a "live" quality that makes it more palatable than the sophisticated material, Hothouse Harmony. "All our compositions are based on a song address, not to be performed live at any time, that's why we want to go on tour as soon as we can." But with years of almost constant touring behind them, the duo have recently opted for a break from living out of suitcases and their latest concert was just one night in Hamburg last drum-machined, natural playing and after a radio appearance they signed them. The band recorded a demo and entered their home country. Ireland's number one recording company then queued up to sign them.

Hothouse Flowers' UK fame is still accelerating. Starting as two buskers (street musicians) playing Gaelic blues, Liam O'Maonlai (keyboards/lead vocals) and Fiachna Ó'Braonain (lead guitar/vocals) entered a competition for the best street musician of the year. They won and after a radio appearance they are now a recording contender. Their first album was produced by Clive Langer and Alan Winstanley who previously worked with Madness, Dexy's Midnight Runners, Elvis Costello and Bowie & Jagger for Live Aid's Dancing In The Streets.

The main aim of the group is to achieve creative success, but with their clip, shot around Europe, to be shown on MTV, a commercial success is not far away either.

"Anybody who feels some kind of meaning out of the lyrics is very welcome to have their own opinion on what it is about." The album was produced by Clive Langer and Alan Winstanley who previously worked with Madness, Dexy's Midnight Runners, Elvis Costello and Bowie & Jagger for Live Aid's Dancing In The Streets.

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"Anybody who feels some kind of meaning out of the lyrics is very welcome to have their own opinion on what it is about."
**EUROPE’S MOST HIT MATERIAL**

**SINGLES**
- Billy Ocean Airplay
- Taylor Dayne Sales

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

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

**SINGLES OF THE WEEK**
- Vital for your play list.
- Robert Palmer - Sweet Lies (Island)
- Cher - We All Sleep Alone (Geffen)
- Fairground Attraction - Perfect (RCA)
- Dalbello - Talk To Me (Capitol)
- Bourgeois Tagg - Wasting For The World To Turn (Island)

**SURE HITS**
- Tiffany - Could’ve Been (MCA)
- Pebbles - Mercedes Boy (EMI)
- Hazell Dean - Who’s Leaving Who (EMI)
- Nathalie Cole - Pink Cadillac (Manhattan)

**EURO-CROSSOVERS**
Continental records ready to cross-over
- Desireless - John (CBS)
- R.A.F. - Inevitable Follia (CDD)

**EMERGING TALENT**
New acts with hot product.
- The Montellas - Stop Talking (Arista)
- Red Larry Yellow Larry - Njehing Wrong (Situation Two)
- The Blue Ox Babes - There’s No Dreaming You (Get Back)
- Aslan - This Is (EMI)
- Shack - Emergency (Gretco)

**ENCORE**
Former M&M tips still in need of your support.
- OMD - Dreaming (Virgin)
- Eliters - Love Lies (RCA)
- Jermaine Stewart - Get Lucky (Poly)
- Prefab Sprout - From Longway Park To Montana (LP) (Kitchener/CBS)

**ALBUMS OF THE WEEK**
- The Clash - The Story Of The Clash Volume I (CBS)
- The Church - Starfish (Arista)
- Various - Sg. Pepper Knew My Father (Arista/EMI)
- Luca Barbarossa - Non Tussi Gli Uomini (CBS)
- Under The Covers - Other People Sing Other People’s Songs (WEA)
- Art Garfunkel - Lefty (CBS)
- Will Downing - Will Downing (4th & B/WG)
- The Adventures - The Sea Of Love (Elektra)

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

<table>
<thead>
<tr>
<th>CHART ENTRIES</th>
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<tbody>
<tr>
<td><strong>Airplay Top 50</strong></td>
</tr>
<tr>
<td>Patrick Swayze - She’s Like The Wind (29) (RCA)</td>
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<tr>
<td>Herbert Groenemeyer - Was So Cold (EMI Electrola)</td>
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<tr>
<td>Eras Algemeen Vermisken - Aan Den Copulades (38) (RCA)</td>
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<tr>
<td>Debbie Gibson - Only In My Dreams (43) (Atlantic)</td>
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| **Hot 100 Singles** |
| Pet Shop Boys - Heart (77) (Parlophone) |
| Johnny Clegg & Savuka - Asibonanga (67) (EMI) |

| **Hot 100 Albums** |
| Tina Turner - TINA Live In Europe (11) (Capitol) |
| The Clash - The Story Of The Clash Vol. 1 (32) (CBS) |

| **FAST MOVERS** |
| **Airplay Top 50** |
| Belinda Carlisle - I Get Weak (4) (Virgin) |
| Johnny Hates Jazz - Heart Of Gold (6-10) (Virgin) |
| Taylor Dayne - Tell It To My Heart (8-11) (EMI) |
| A-Ha - Stay On These Roads (9-19) (Mango/Island) |
| Aswad - Don’t Turn Around (11-24) (Mango/Island) |

| **Hot 100 Singles** |
| Taylor Dayne - Tell It To My Heart (1-2) (EMI) |
| Aswad - Don’t Turn Around (4-5) (Mango/Island) |
| Tiffany - Could’ve Been (11-14) (MCA) |
| A-Ha - Stay On These Roads (15-43) (Warner Brothers) |

| **Hot 100 Albums** |
| More Dirty Dancing - OST (5-26) (EMI) |
| Talking Heads - Naked (6-19) (EMI) |
| Wet Wet Wet - Popped In Souled Out (12-25) (Barnet) |
| Billy Ocean - Tear Down These Walls (14-21) (EMI) |

| **HOT ADDS** |
| Breaking Out On European Radio |
| Taylor Dayne - Prove Your Love (Arista) |
| Guesch Patti - Let Be Must The Queen (Columbia/EMI) |