Still fiction, but soon fact. Next September, Music & Media launches a new publication: Music & Media's EUROPEAN DIRECTORY. This reliable source book contains a carefully selected representation of the most active and creative companies and individuals in the European Music & Media market. We invite you to send in your questionnaire!

European Section
18 National Sections
7,500 Companies
12,500 Individual Professionals & Decision makers

SEND US YOUR QUESTIONNAIRE ASAP PLEASE!!
DATA DEADLINE - 01.08.88

Pre-publication orders
Use your questionnaire or call us.

Rates & details available upon request. Call 31 - 20 - 662 84 83 (ask for Deanne Wouda).

Hundreds of completed questionnaires arrived in Amsterdam last week.
Music Box Back Full-Time?

Music Box's Managing Director Mike Hollingsworth has said that he does not rule out the possibility of the channel's return to full-time broadcasting.

Commenting on Music Box's recent agreement to triple its output for Super Channel, Hollingsworth told M&M: "It illustrates the confidence Super Channel has in Music Box. We have a very close relationship after all, we are shareholders. And this could be the first step in coming back as a full-time channel. People are clearly not getting all they want from MTV." Music Box's increased output for Super Channel from three to nine hours a week, at no extra cost, is designed to help the allying satellite. The extra hours will be re-run, probably broadcast late mornings and early afternoons.

Although Hollingsworth admitted Music Box was being taken advantage of "in the nicest way", he said new options will also be discussed in the months ahead.

Hollingsworth: "When a channel is revising its view of the market, as Super Channel is, there are a number of possibilities. I'm pleased with the situation at the moment, but not so unrealistic as to think we don't have a lot more talking to do."

Sun Festival On Euro TV

by Mark Fuller

Italian, Swiss and Spanish TV will broadcast the third international Sun Festival, to be held on the islands of Ibiza and Formentera from June 26 to July 2.

The festival's organiser Roger Furrer said that negotiations were also underway with Spanish TV for the live broadcast of Zucchero Fornaciari's concert at the event.

The festival's line-up of 25 artists includes Phil Manzanera, who will present his new band, Dr Feelgood. The Wallers and Sham 69. Local artists include Luz, Canal, Conde Llana, Amara Zabaleta, Scooters, Mermaid and Chiquetete.

Furrer said the Festival provided a springboard for local artists to enter the pan-European market and offered established acts the opportunity to reach a larger Spanish and Latin American audience.
**MUSIC on, who am fiercely against sow or international management. Considering a major reurg has issued a statement den spokesperson for PolyGrarn Ins, Ann Dalhuisen, is to Rumors are rife that the programmes. World pop and other cultural is a noncommercial project and is a noncommercial project and Eureka is expected so make Gerhard Ackerman is seeking in- its tin's holding company Wempbalm !New, or, an arm. NorthRhew- In contrast to the AmericanRadioHistory.Com The new company's combin- Jingles (2%) 199G Ackerman also has shares in the Italian Radio Sodtirol 32% To 7%. Over the last lb time means his holding drops Irmo. Ono, has refused to Mcrease his in the UK's It is also agreed that all artists wi-l be free to clients, with agency commission charged to studios and suppliers. ⋆ Rupert Murdoch's agreement with SES Astra for the launch of its direct satellite broadcasting and communications service is to be the key factor in the race with BSF. Astra could now become the 'beaureaucratic' of direct satellite broadcasting, i.e., the sat- ellite at which people will point their receiving dishes first. Once they do this it will be hard to per- suade them to change. In recent months, BSF has been advancing its pro- gress in signing up new pro- gramme-providers. However, it now has all changed. Murdoch's transfer of Sky onto Astra and the decision to put his new channels on Astra is likely to be followed soon by a number of similar announcements from MTV, the Children's Channel and other services presently deliv- ering via fixed satellite. Murdoch's decision to pro-vide his own film channel would also appear to show Robert Max- well's Premium out in the cold. Murdoch owns the MGM archive in Hollywood and competitors like BSF would probably need access to a similar catalogue, such as Ted Turner's 20th Cen- tury Fox. All now depends on a suc- cessful launch this autumn (Aranza will carry Astra). If Ari- ana fails, Rupert Murdoch could lose what appears to be a decisive advantage in the race space. New RTBF Series RTBF, the Belgian French-lang- uage broadcaster, is to launch a new series of light music pro- grammes on its world service. New Soviet jazz records reviewed on 'From Moscow With Jazz' will show an order direct from VFD Melodiunana Kniga in Moscow. Moscow - 'From Moscow With Jazz', Radio Moscow's jazz pro- gramme is approaching its se- cond birthday. The show, which is transmitted international- ly, is an important way of bring- ing Soviet jazz recordings to a wider audience, notably in North America. The programme, hosted by former jazz musician Nikolai Kozhmenko, is aired each Friday on short-wave. Programmes. world pop and other cultural is a noncommercial project and is a noncommercial project and Eureka is expected so make Gerhard Ackerman is seeking in- its tin's holding company Wempbalm !New, or, an arm. NorthRhew- In contrast to the AmericanRadioHistory.Com The new company's combin- Jingles (2%) 199G Ackerman also has shares in the Italian Radio Sodtirol 32% To 7%. Over the last lb time means his holding drops Irmo. Ono, has refused to Mcrease his in the UK's It is also agreed that all artists wi-l be free to clients, with agency commission charged to studios and suppliers. ⋆ Rupert Murdoch's agreement with SES Astra for the launch of its direct satellite broadcasting and communications service is to be the key factor in the race with BSF. Astra could now become the 'beaureaucratic' of direct satellite broadcasting, i.e., the sat- ellite at which people will point their receiving dishes first. Once they do this it will be hard to per- suade them to change. In recent months, BSF has been advancing its pro- gress in signing up new pro- gramme-providers. However, it now has all changed. Murdoch's transfer of Sky onto Astra and the decision to put his new channels on Astra is likely to be followed soon by a number of similar announcements from MTV, the Children's Channel and other services presently deliv- ering via fixed satellite. Murdoch's decision to pro- vide his own film channel would also appear to show Robert Max- well's Premium out in the cold. Murdoch owns the MGM archive in Hollywood and competitors like BSF would probably need access to a similar catalogue, such as Ted Turner's 20th Cen- tury Fox. All now depends on a suc- cessful launch this autumn (Aranza will carry Astra). If Ari- ana fails, Rupert Murdoch could lose what appears to be a decisive advantage in the race space. New RTBF Series RTBF, the Belgian French-lang- uage broadcaster, is to launch a new series of light music pro- grammes on its world service. New Soviet jazz records reviewed on 'From Moscow With Jazz' will show an order direct from VFD Melodiunana Kniga in Moscow. Moscow - 'From Moscow With Jazz', Radio Moscow's jazz pro- gramme is approaching its se- cond birthday. The show, which is transmitted international- ly, is an important way of bring- ing Soviet jazz recordings to a wider audience, notably in North America. The programme, hosted by former jazz musician Nikolai Kozhmenko, is aired each Friday on short-wave. Programmes. world pop and other cultural is a noncommercial project and is a noncommercial project and Eureka is expected so make Gerhard Ackerman is seeking in- its tin's holding company Wempbalm !New, or, an arm. NorthRhew- In contrast to the AmericanRadioHistory.Com The new company's combin- Jingles (2%) 199G Ackerman also has shares in the Italian Radio Sodtirol 32% To 7%. Over the last lb time means his holding drops Irmo. Ono, has refused to Mcrease his in the UK's It is also agreed that all artists wi-l be free to clients, with agency commission charged to studios and suppliers. ⋆ Rupert Murdoch's agreement with SES Astra for the launch of its direct satellite broadcasting and communications service is to be the key factor in the race with BSF. Astra could now become the 'beaureaucratic' of direct satellite broadcasting, i.e., the sat- ellite at which people will point their receiving dishes first. Once they do this it will be hard to per- suade them to change. In recent months, BSF has been advancing its pro- gress in signing up new pro- gramme-providers. However, it now has all changed. Murdoch's transfer of Sky onto Astra and the decision to put his new channels on Astra is likely to be followed soon by a number of similar announcements from MTV, the Children's Channel and other services presently deliv- ering via fixed satellite. Murdoch's decision to pro- vide his own film channel would also appear to show Robert Max- well's Premium out in the cold. Murdoch owns the MGM archive in Hollywood and competitors like BSF would probably need access to a similar catalogue, such as Ted Turner's 20th Cen- tury Fox. All now depends on a suc- cessful launch this autumn (Aranza will carry Astra). If Ari- ana fails, Rupert Murdoch could lose what appears to be a decisive advantage in the race space. New RTBF Series RTBF, the Belgian French-lang- uage broadcaster, is to launch a new series of light music pro-grammes on its world service. New Soviet jazz records reviewed on 'From Moscow With Jazz' will show an order direct from VFD Melodiunana Kniga in Moscow. Moscow - 'From Moscow With Jazz', Radio Moscow's jazz pro- gramme is approaching its se-cond birthday. The show, which is transmitted international-ly, is an important way of bring- ing Soviet jazz recordings to a wider audience, notably in North America. The programme, hosted by former jazz musician Nikolai Kozhmenko, is aired each Friday on short-wave. Programmes. world pop and other cultural is a noncommercial project and is a noncommercial project and Eureka is expected so make Gerhard Ackerman is seeking in- its tin's holding company Wempbalm !New, or, an arm. NorthRhew- In contrast to the AmericanRadioHistory.Com The new company's combin- Jingles (2%) 199G Ackerman also has shares in the Italian Radio Sodtirol 32% To 7%. Over the last lb time means his holding drops Irmo. Ono, has refused to Mcrease his in the UK's It is also agreed that all artists wi-l be free to clients, with agency commission charged to studios and suppliers. ⋆ Rupert Murdoch's agreement with SES Astra for the launch of its direct satellite broadcasting and communications service is to be the key factor in the race with BSF. Astra could now become the 'beaureaucratic' of direct satellite broadcasting, i.e., the sat- ellite at which people will point their receiving dishes first. Once they do this it will be hard to per- suade them to change. In recent months, BSF has been advancing its pro- gress in signing up new pro- gramme-providers. However, it now has all changed. Murdoch's transfer of Sky onto Astra and the decision to put his new channels on Astra is likely to be followed soon by a number of similar announcements from MTV, the Children's Channel and other services presently deliv- ering via fixed satellite. Murdoch's decision to pro- vide his own film channel would also appear to show Robert Max- well's Premium out in the cold. Murdoch owns the MGM archive in Hollywood and competitors like BSF would probably need access to a similar catalogue, such as Ted Turner's 20th Cen- tury Fox. All now depends on a suc- cessful launch this autumn (Aranza will carry Astra). If Ari- ana fails, Rupert Murdoch could lose what appears to be a decisive advantage in the race space.
**LISTENERS WANT SPECIALIST RADIO**

London - Specialist music stations are in demand, according to a report just published by the Broadcasting and Communications Research Unit (BCRU).

The report identifies "contemporary specialist" and "Afro-Caribbean" radio stations as two main areas of expected growth, while elsewhere in the UK, there is little evidence of any demand for big band, jazz or country and western music.

However, the report finds little demand for specialist rock or community radio. While listeners in London would like more local coverage, elsewhere in the UK, they are turned off by the idea.

Steven Barnett of the BCRU: "There really is no demand for community-type stations. Even some independent local radio (ILR) stations are at risk as criticised for being too parochial."

**MURDOCH TO LAUNCH 3 NEW CHANNELS**

Rupert Murdoch is planning four new TV channels for the UK. ILR stations have a pay on the back from most of the 1,000 nation-

**SOUTHERN SOUNDS WINS FRANCHISE**

Southern Sound Radio, the independent station for Brighton and Hove, has won the franchise for a new FM station serving the neighbouring Eastbourne/ Haywards area.

Announcing the decision to award the contract, the Independent Television Authority (ITA) said they were impressed by "the commitment and thoroughness of Southern's application and by "the depth of local knowledge" displayed and their understanding of the audience they would be serving." Around half of Eastbourne/Hastings can already receive Southern Sound.

Southern won the franchise against competition from groups led by two other southern-based independent stations, Radio Mercury and County Sound. Southern's Managing Director is Rory McLeod, formerly a senior journalist at LBC and Radio Clyde.

The contract for Eastbourne/Hastings will run to December 1994, but will need to be adapted before that when the new radio Authority is established.

**GOVT SECURES FREQUENCIES FOR 5TH CHANNEL**

Despite plans from the UK's direct broadcast satellite consortium, BSIB, the government is going ahead with plans for a fifth satellite channel. It has given notice to the International Telecommunication Union (ITU) that it intends to launch two UHF frequencies to broadcast on.

It is widely accepted that enough spare capacity exists on the UHF band to provide a fifth channel. However, the government's decision coincides with the BBC's recent complaints that the three Top 40 hits an hour, confirming the image in the major Dutch cities.

The 24-hour commercial cable station that was launched in 1987.

BSIB has asked the government to delay any new competitive channels. It recently attacked the findings of the Boon, Allan and Hamilton report on the UK TV advertising market, which advocates a separate channel for the set-top box.

BSIB has said a fifth service would only cover 75% of the population and could fail to reach areas where advertising demand is strongest.

**UK & IRELAND**

**PLAYLIST REPORT**

**UK Radio Airplay Report**

- **Mike Parker** - On the Tappan
- **Adam Carter** - Looking For A Change
- **Clive Eyre** - The King Of Rock & Roll
- **Bruce Howdle** - The Valley of the Dolls
- **Steve Ellis** - Hair
- **Paul Weller** - Parachute
- **The Verve** - Bittersweet sand
- **Attila** - The Middle Ground
- **The Birthday Party** - Boys Will Have Their Way
- **The Go-Betweens** - Cigarettes & Chocolate
- **Rufus Wainwright** - Close To You
- **Elvis Costello** - Lipstick Traces
- **The Smiths** - How Soon Is Now
- **The Stone Roses** - She's Lost Control
- **The Meatmen** - Ulysses
- **Marching Band** - How To Tell A Woman
- **The Lightning Seeds** - Stay With Me
- **Hue and Cry** - The Pły Wood
- **The Proclaimers** - I'm Gonna Be Strong
- **David Gray** - The Day Is Done
- **The Undertones** - My知识
- **The Charlatans** - Distant... One Piece of Good News, that is soul music could be waving for that time of the morning. As Johnny Walker prepares to leave Radio 1 for the second time, in his career, he has been sitting in for Steve Wells. Good luck to Roger Scott, who has been with Capital Radio since 1979. He will be joining Radio 1 and will host the Saturday Stereo Sequence, "Roger Scott's Saturday Sequence", from 6.00 to 8.00, with Johnny Walker.

The best of Radio Lus-

The 24-hour commercial cable station that was launched in 1987.

BSIB has asked the government to delay any new competitive channels. It recently attacked the findings of the Boon, Allan and Hamilton report on the UK TV advertising market, which advocates a separate channel for the set-top box.

BSIB has said a fifth service would only cover 75% of the population and could fail to reach areas where advertising demand is strongest.

**PLAYLIST REPORT**

**UK Radio Airplay Report**

- **Mike Parker** - On the Tappan
- **Adam Carter** - Looking For A Change
- **Clive Eyre** - The King Of Rock & Roll
- **Bruce Howdle** - The Valley of the Dolls
- **Steve Ellis** - Hair
- **Paul Weller** - Parachute
- **The Verve** - Bittersweet sand
- **Attila** - The Middle Ground
- **The Birthday Party** - Boys Will Have Their Way
- **The Go-Betweens** - Cigarettes & Chocolate
- **Rufus Wainwright** - Close To You
- **Elvis Costello** - Lipstick Traces
- **The Smiths** - How Soon Is Now
- **The Stone Roses** - She's Lost Control
- **The Undertones** - My knowledge
- **The Meatmen** - Ulysses
- **Marching Band** - How To Tell A Woman
- **The Lightning Seeds** - Stay With Me
- **The Charlatans** - Distant... One Piece of Good News, that is soul music could be waving for that time of the morning. As Johnny Walker prepares to leave Radio 1 for the second time, in his career, he has been sitting in for Steve Wells. Good luck to Roger Scott, who has been with Capital Radio since 1979. He will be joining Radio 1 and will host the Saturday Stereo Sequence, "Roger Scott's Saturday Sequence", from 6.00 to 8.00, with Johnny Walker.

The best of Radio Lux-

The 24-hour commercial cable station that was launched in 1987.

BSIB has asked the government to delay any new competitive channels. It recently attacked the findings of the Boon, Allan and Hamilton report on the UK TV advertising market, which advocates a separate channel for the set-top box.

BSIB has said a fifth service would only cover 75% of the population and could fail to reach areas where advertising demand is strongest.
Publishers Elect Karnstedt

Karnstedt, who is President of Peer Europe, said one of the most important aspects of his function will be to continue the intense dialogue with the sound carriers industry.

In a surprise announcement to Phonogram staff, Spillman noted the importance of the RHA as a source of creative talent.

Many of Germany's most successful artists, such as Herbert Gronemeyer, Wolf Macht and BAP, come from this area and most of these artists are signed to Cologne-based EMI. Phonogram believes in the presence it will strengthen the national R&A activity.

Radio Hamburg Changes Programming

Hamburg - Radio Hamburg's Music Director Michael Missy has announced a series of programming changes to appeal to the radio's young audience. The programming reflects a rise in the average age of the population.

Beginning in August, Radio Hamburg (RHH) will initiate its Concert Of Pictures, a series of six concerts by contemporary instrumental artists in the Hamburg Art Museum. Each concert will have as its theme one of the paintings hanging in the Museum.

To close the series, a final picture will be selected and listeners will be invited to compose and record their own interpretations. The best tapes will be broadcast.

Michael Lehmann, director of advertising and music programmer at Radio für TV programming on Hamburg's TV channel, says there are no special CNCL approval for making the program, and that the first programming line-up is a test-run period.

"This will run for six months or a year," said Barut, "but we will want to broadcast 20 hours a day, from 06.00 to 02.00 hours." Barut added that video clips would be shown 50% of the time, and other clips would be shown 50% of the time, and other clips would be shown international. The CNCL is working at the rate of 50% for the first three albums.

Two further concerts are scheduled this year and those too will be recorded by Radio Hamburg, who is sponsoring the show by providing airplay, jingles, and artist features. Fiedler, Germany's largest optician, is providing financial sponsorship.

New Music TV Announced

Paris - France's Teletoon company has submitted a project for a cable music channel to the country's broadcasting authorities, the CNCL (Commission For Communication & Freedom). The Teletoon TV project will offer six hours of music entertainment, starting from 2000 to 02.00 hours, seven days a week. Pop, classical and jazz would be grouped in different time blocks.

The CNCL (Commission For Communication & Freedom) has submitted a project for a new music TV channel to the country's broadcasting authorities, the CNCL (Commission For Communication & Freedom).

A 'gracious complaint' has been submitted to the CNCL (Commission For Communication & Freedom) by NRJ radio, testing the step-by-step authorisation given to M6 television to broadcast in the Lorraine area. M6 is part of the CLT group which was approved by the CNCL in February. A final decision on the licence will be taken by the CNCL to the State Council.

In town for radio spots on France Inter and Europe 1 and an appearance on TV's 'Vaive De Minuit' music variety show. Saisse was also on hand to accept a platinum record from Warner Brothers to his first-song. In an interview with Claude Nougaro's chart-toppling LP Nougakor, Saisse also went to Grenoble and Monte Carlo for additional radio spots before taking off for a four-day concert tour in Tokyo.

Saisse's all-instrumental LP showcases his arranging and synthesiser programming talents as well as featuring acoustic piano and drum instruments. Saisse described his disc as a flute. "I was fooling around in the Midi Studio in New York. Friends - other musicians - liked what I was working on and asked what I was working on. I kept saying, 'it's really nothing'. They said, 'there were some nice pieces'.

Eventually, Don Alias (who has sessioned with Joni Mitchell, Miles Davis and David Sanborn), came in on percussion and congas, Mio Cini (Singing & Weather Report) on percussion; and Mark Egan (ex-Param Thevenin) on synthesiser.

A demo of five cuts was sent to Windham Hill who instantly signed Saisse for a £15. Million deal.

The LP contains elements from virtually every genre Saisse has worked in, including club and MOR pop, making the record hard to categorise. It is not immediately jazz for fans, but it is too hectic for New Age fans. It is definitely not R&B, but I guess you could say it's electric.

The LP was recorded live during the "rhythm revival" against multi-track over production, says Saisse. But he says it is far from launching a solo career. He is still working with his trio and with Soul soothing, he will soon be back in the studio doing producing work.

Hohler as a flute. "I was fooling around in the Midi Studio in New York. Friends - other musicians - liked what I was working on and asked what I was working on. I kept saying, 'it's really nothing'. They said, 'there were some nice pieces'.

Eventually, Don Alias (who has sessioned with Joni Mitchell, Miles Davis and David Sanborn), came in on percussion and congas, Mio Cini (Singing & Weather Report) on percussion; and Mark Egan (ex-Param Thevenin) on synthesiser.

A demo of five cuts was sent to Windham Hill who instantly signed Saisse for a £15. Million deal.

The LP contains elements from virtually every genre Saisse has worked in, including club and MOR pop, making the record hard to categorise. It is not immediately jazz for fans, but it is too hectic for New Age fans. It is definitely not R&B, but I guess you could say it's electric.

The LP was recorded live during the "rhythm revival" against multi-track over production, says Saisse. But he says it is far from launching a solo career. He is still working with his trio and with Soul soothing, he will soon be back in the studio doing producing work.

Hohler as a flute. "I was fooling around in the Midi Studio in New York. Friends - other musicians - liked what I was working on and asked what I was working on. I kept saying, 'it's really nothing'. They said, 'there were some nice pieces'.

Eventually, Don Alias (who has sessioned with Joni Mitchell, Miles Davis and David Sanborn), came in on percussion and congas, Mio Cini (Singing & Weather Report) on percussion; and Mark Egan (ex-Param Thevenin) on synthesiser.

A demo of five cuts was sent to Windham Hill who instantly signed Saisse for a £15. Million deal.

The LP contains elements from virtually every genre Saisse has worked in, including club and MOR pop, making the record hard to categorise. It is not immediately jazz for fans, but it is too hectic for New Age fans. It is definitely not R&B, but I guess you could say it's electric.

The LP was recorded live during the "rhythm revival" against multi-track over production, says Saisse. But he says it is far from launching a solo career. He is still working with his trio and with Soul soothing, he will soon be back in the studio doing producing work.
Rock Zone Roars Ahead

by Steady Ward

Stockholm - Rock Zone, a campaign launched last October by Grammofon AB Electra, the RCA/Arista and Moscon licensed in Sweden, has realized a number of new signings, has already had considerable success.

Two bands are featured in the campaign, The Primitives and Fairground Attraction, have entered the Swedish charts and have had considerable success. Stig Erichsen, who is in charge of marketing and merchandising, says USP's partner, Julian Falcon, "with stations in France, the UK and Italy accepting requests for our 'golden oldies' weekly programmes." MIJ's Vice President/Affiliate Relations International, Gary Krantz: "Our Grammy Awards radio special always do very well in Europe; we are now marketing a heavy weekly music magazine series called 'Metalshop' and a weekly classic rock series, 'Classic Cut'."

Cash deals are the predominant form of syndication in US. Many companies would like to see the barter syndication increase though it is still impossible to implement in many European countries because of the difficulty of networking programmes in countries such as Germany. A barter arrangement, the station wishing to acquire a syndicated show agrees to give one or two early commercial spots in the show to the syndicator rather than (or in addition to) a cash fee. One US leading syndicator, Westwood One, has only sold barter deals in the UK and Finland. The concerts are nearly always sold for cash. At a symposium on syndication and barter deals at the IMCM in Montréal recently, international delegates stressed that radio stations and advertisers need educating about the new concept of syndication.

USP's Janet Falls admits that some programmes cause problems for the individual territories. "As there are frequently 'music beds' under the hosts' speaking, it is sometimes difficult for stations to edit and insert their own language without disrupting the continuity of the programme and fragmenting the sound."

MIJ's Gary Krantz believes the language barrier can be overcome if the syndicator and the radio station agree to address the problem together. "With enough lead time, MIJ can provide scripts and transcriptions to the station well before the programmes is set to air. We did this for Radio Dimensione Suono in the UK, but of course, we had the help of the stations." We had even the help of the customs, Jim Kerr of Power 95 in the UK, but, of course, we had to learn from each other. We had to learn the language skills and must be willing to put in the work."

It is still an uphill battle for US syndicators entering Europe but they feel they are slowly winning the language. The interaction at this year's IMCM conference proved that both sides - the Europeans and the Americans - were prepared to learn from each other. If each European market is approached individually it is easier to share to the optimism of DIR's President, Robert Meyrowitz, who believes that although government restrictions in Europe have held back the syndication, the concept is "developing encouragingly rapidly."
Are European Broadcasters Backing Europe?

by Karen Holt

Continental product is enjoying an unusually active and productive year. Crossovers are common and even the UK - that bastion most difficult for foreign artists - has had three French-language hits in the top 10 this because of, or despite, the proliferation of pan-European radio and music TV! Are European broadcasters really making an impact with their own music - or are we likely to have an upsurge of American artists once again?

Heinz Canibol, Artist Marketing Director of CBS Germany, believes Continental product has its hooks because UK record companies are reluctant to release Continental acts for fear they will not do as well as English artists. "Many US companies are not recording in their native language but concentrate on the international market from the outset. But there are exceptions to the rule, admires Canibol. "Like Desireless and Gucci Patti prove that if the melody is right, and the lyrics create an appealing atmosphere, the language doesn't matter."

Canibol called on satellite broadcasters to help break "the vicious circle" that only allows recorded product from the US and the UK to get airplay. "Satellite radio is vital if the audience's needs is satisfied. If they want Anglo-American product, that's what they should get," he says. "Britain's new goodwill, says Booth, "is that they seem to want a mixture of product and MTV plays a vital role in providing it."

"Between 6-15% of MTV's playlist consists of Continental acts, some of whom would ordinarily get little, or no, exposure outside their own country. Money that has traditionally been put into the London studio operation now goes to programming crews throughout Europe to get Continental reports. "We do this, not because we're trying to get into more cable homes - we like to think that will happen in due course - but because of a genuine commitment to programming for our audience. We have Continental music on the air because it's good, not because of a quota system that we think shoud be established."

"We've stood behind some bands for six weeks in heavy rotation on both TV and airplay. Maybe it doesn't work that way but it seems to me that people somehow get the word out."

Vera Brandes, Label Manager, Producer and President, The American Billboard Chart, says that UK radio was the worst she had ever heard except for Finland. "The UK market is very in-sular and it is very hard to get product on air," she says.

Macgil Bakker, Editor of Music & Media, which publishes both airplay and sales charts for the whole of Europe: "We are dependent on information from the individual countries for our charts. The UK has perhaps the biggest attitude difference in the world but France, for example, has only recently installed proper charts. Our charts are compiled up to at least position 30. Each country gets a rating depending on how often a track is in smaller cues with a potential audience of 250. "These satellites hope to fill in the gaps with fillipody," says Bakker.

Music & Media's weekly European Hot 100 chart is a amalgamation of 73 different charts from all the UK's European charts. A single's position in a national chart is weighted according to the country's proportion of the total European market, and combined with the singles' performance elsewhere.

The Fact & The Fiction
How trustworthy are the charts?

by Alix Caravella

Pop charts may be loved by the public but their credibility is a serious drawback for the music industry. However, the hit lists that are compiled for the music industry every week and are widely used are often rarely ignored. IMMC's panel "The Fact & The Fiction: Are The Charts Real?" was a frank look at the value of the charts, chaired by Music & Media's General Editor, In-Chief, Barend Toth. Chart "rigging" is dead according to Godfrey Rust, Chairman of the Fact & The Fiction Panel, Producer and Publisher of "The Charts USA" Godfrey Rust. Charts Man. Gallup Poll UK. Barend Toth, GM/Editor-in-Chief M&M, Macgil Bakker, Editor M&M.


FREE! 4 issues of Britain's music newspaper

Subscribe to Music Week today and, if after four issues you want to cancel your subscription for any reason, we'll refund your money back - no questions asked. Naturally, if you decide to subscribe, you won't be charged for these first four issues.

In other words we're offering you the chance to read Music Week for the four issues, absolutely free.

Music Week is essential reading, every week, for everyone involved in the British music industry. Not only does it contain the full, official Gallup/BBC singles and albums charts, it's also packed with news and information on new releases, airplay, videos, new talent, publishing, marketing, gossip... and job vacancies. In fact, Music Week contains everything you need to know about music in the UK.

But don't take our word for it: take advantage of our free trial offers. Subscription rates will increase from July 1st so there is no better time to subscribe to Music Week.
Powerplay - The Heart Of The Swiss Music Scene

by Michael Lutschiger

It was a day for taking pictures, not making music. The Swiss countryside was splendid, there was a clear view of the distant snow-capped Alps and the boats drifted across near-by Lake Greifensee, just visible over the meadows surrounding the studio. But the up and coming Scottish/American band Strangeways had no intention of interrupting their recording session at the Powerplay Studios in Maur, near Zurich. More well known names that have used the studio include Europe, Double, Klaus Lage, Saga and Udo Jurgens.

“Here are studios all over the world providing the same technical facilities that we do, but if somebody wants to work in concentration and quietness, ours offers the best conditions,” says Hans Perret, Powerplay Studio Manager.

Powerplay first opened five years ago. It was built by engineer/producers Jurgen Peterhans and Jimmy Dusonche, who had already set up a studio with the same name in Horgen, near Zurich, in 1978. Duncombe left and now Powerplay is owned by a limited company (Powerplay AG) with Peterhans (now 38) the only active director.

Occasionally, Peterhans works on our own music. In London, Powerplay consists of three buildings. Powerplay II in Maur is the first and only purpose-built studio in Switzerland. Two studios are ‘loft rooms’, i.e. they are not directly connected with the building’s outer walls but fixed with springs. As Jurgen Peterhans explains, this construction prevents noise transference between the two studios. The building also includes a “green room” for relaxation and two single and four double residential rooms. In addition, there is a vast leisure area including a fully-equipped kitchen where a cook will prepare anything.

“We think that people should feel so comfortable working at Powerplay that they do not realise it is work, that is our aim,” says Perret.

For Ian Stewart, Strangeways’ guitarist and lead singer, it is a combination of things that makes the band return to Powerplay a second and third time. “Technicality is a great studio,” he says, “but more importantly there is no interruptions. We can concentrate on our own music. In London, somebody is always coming in.” Powerplay consists of three well-equipped studios. Studio A, the biggest, has a Solid State Logic (SSL) 4000 desk with total recall, Studer A 800 Mk III 24-track and two recording rooms of 100 square metres. Studio B includes an MCI 532 desk and recording area of 35 square metres. Both are furnished with Eastakoustica acoustics. Studio C is intended for re-recordings, it has a Studer B 62, Studer A B10 TC and Hi- tachi PCM V900E Digital Recor- ders and language recordings. And, of course, there is a wide range of instruments available in house. Although Powerplay is not a digital studio, corresponding equipment can be rented.

To maintain its equipment, Powerplay has a full-time technical service on its payroll. “Beside the mountain studio in Maur, owners, ours is the only studio with this kind of service,” claims Martin Pearson, a British engineer and producer living in Switzerland. Since Switzerland’s record industry is relatively under-developed, it is marked contrast to its advertising industry, Powerplay chiefs are considering starting a service for production of radio, TV and cinema commercials. Perret “Advertising or recording? That is no question for us, we both.” About 30% of the turnover comes from the productions commercial and most of the music recording is for independent labels. Perret, who used to work for Arista, would like to attract more Swiss groups too. “We have a reputation of being very expensive,” he says, “but our fees include accommodation. To Swiss acts, Powerplay offers co-production.”

Above all, Powerplay wants to offer a full service: “From take-off to landing.”

Working At The Top

Martin Pearson has been involved with the Swiss music scene since 1979 when he produced the first successful Krokus album Metal Rendez- Vous. His credits include work for Bryan Ferry, Arif Mardin, Culture Club, Double, Dennis Rich and Giorgio Moroder.

M arius Pearson is probably the most active producer/engineer in Switzerland and has been an integral part of the Swiss music scene for almost 10 years involved with recordings for The Ducks, Birch, Black Angels, Crown, Danahla Simmons, The Looney Tunes, Splash, Wet & Wild and The Steps. “I learnt my craft at Montreux’ Mountain Studio,” says Pearson, “but I work as an freelance recording engineer/producer.” He works mostly at Powerplay: “The way we work together at Powerplay is very simple. There are jobs for which they want me to engineer, and I have jobs I want to produce in Powerplay. It is a nice situation. “But production work in Swit- zerland is paid very badly. There are two reasons why there is no record industry in this country. One is that there is a huge record industry around Switzerland. The other problem is just the small size of the population. A debut album might sell a thousand copies, three thousand copies if they are lucky - that hardly covers the produc- tion costs. The only thing we can do is make sure our product sells outside Switzerland.”

Pearson is also working with a young group from Austria, D- Bire, which he co-produces with Martin Byland of the legendary Off Course label (Off Course re- leased the first records of Stephan Eicher). Two years ago Pierson also founded his own label and publishing house.

“Why is an Englishman living in Switzerland?” Martin Pearson is probably the most active producer/engineer in Switzerland and has been an integral part of the Swiss music scene for almost 10 years involved with recordings for The Ducks, Birch, Black Angels, Crown, Danahla Simmons, The Looney Tunes, Splash, Wet & Wild and The Steps. “I learnt my craft at Montreux’ Mountain Studio,” says Pearson, “but I work as an freelance recording engineer/producer.” He works mostly at Powerplay: “The way we work together at Powerplay is very simple. There are jobs for which they want me to engineer, and I have jobs I want to produce in Powerplay. It is a nice situation. “But production work in Switzerland is paid very badly. There are two reasons why there is no record industry in this country. One is that there is a huge record industry around Switzerland. The other problem is just the small size of the population. A debut album might sell a thousand copies, three thousand copies if they are lucky - that hardly covers the production costs. The only thing we can do is make sure our product sells outside Switzerland.”

Pearson is also working with a young group from Austria, D-Bire, which he co-produces with Martin Byland of the legendary Off Course label (Off Course released the first records of Stephan Eicher). Two years ago Pierson also founded his own label and publishing house.

“Why is an Englishman living in Switzerland?” Martin Pearson is probably the most active producer/engineer in Switzerland and has been an integral part of the Swiss music scene for almost 10 years involved with recordings for The Ducks, Birch, Black Angels, Crown, Danahla Simmons, The Looney Tunes, Splash, Wet & Wild and The Steps. “I learnt my craft at Montreux’ Mountain Studio,” says Pearson, “but I work as an freelance recording engineer/producer.” He works mostly at Powerplay: “The way we work together at Powerplay is very simple. There are jobs for which they want me to engineer, and I have jobs I want to produce in Powerplay. It is a nice situation. “But production work in Switzerland is paid very badly. There are two reasons why there is no record industry in this country. One is that there is a huge record industry around Switzerland. The other problem is just the small size of the population. A debut album might sell a thousand copies, three thousand copies if they are lucky - that hardly covers the production costs. The only thing we can do is make sure our product sells outside Switzerland.”

But production work in Switzerland is paid very badly. There are two reasons why there is no record industry in this country. One is that there is a huge record industry around Switzerland. The other problem is just the small size of the population. A debut album might sell a thousand copies, three thousand copies if they are lucky - that hardly covers the production costs. The only thing we can do is make sure our product sells outside Switzerland.”

But production work in Switzerland is paid very badly. There are two reasons why there is no record industry in this country. One is that there is a huge record industry around Switzerland. The other problem is just the small size of the population. A debut album might sell a thousand copies, three thousand copies if they are lucky - that hardly covers the production costs. The only thing we can do is make sure our product sells outside Switzerland.”

But production work in Switzerland is paid very badly. There are two reasons why there is no record industry in this country. One is that there is a huge record industry around Switzerland. The other problem is just the small size of the population. A debut album might sell a thousand copies, three thousand copies if they are lucky - that hardly covers the production costs. The only thing we can do is make sure our product sells outside Switzerland.”

But production work in Switzerland is paid very badly. There are two reasons why there is no record industry in this country. One is that there is a huge record industry around Switzerland. The other problem is just the small size of the population. A debut album might sell a thousand copies, three thousand copies if they are lucky - that hardly covers the production costs. The only thing we can do is make sure our product sells outside Switzerland.”

But production work in Switzerland is paid very badly. There are two reasons why there is no record industry in this country. One is that there is a huge record industry around Switzerland. The other problem is just the small size of the population. A debut album might sell a thousand copies, three thousand copies if they are lucky - that hardly covers the production costs. The only thing we can do is make sure our product sells outside Switzerland.”
PEOPLE HAVE THE POWER

AVAILABLE ON 7" INCH AND 12" INCH MAXI SINGLES

PATTI SMITH

SINGLES

SINGLE OF THE WEEK

Bruce Springsteen
Tougher Than The Rest - CBS
Another poignant and melancholic single from the The Tunnel Of Love album, continuing with Springsteen's 'The Tunnel Of Love Express Tour'. The pace is rather slow but far from placid; technically, the 'diction' is restrained, and the timbre and the tone bespoke a state of mind that is full of hurt and disturbance. In a musical context of considerable simplicity and monotony, this is ever so effective.

B.V.S.M.P.
Be Gentle - BCM
In the same sweet vein as the hugely successful I Need You. A combination of rapped verses and a seriously catchy chorus featuring their close, distinctive harmonising.

Inker & Hamilton
Strawberry And Light - WEA
A quite traditional piece of AOR. Featuring their close, distinctive harmonising. Featuring a strong bassline and a fine production.

Glen Goldsmith
What You Let Is What You Get - RCA
Another new face on the soul scene, this time with an up-tempo dance number. A good follow-up to Dreaming.

The Brothers Johnson
Kick It To The Curb - A&M
Good to see them back. This is a tight, punchy dance number with a strong bass line and a fine production.

Jacques Bastello
Eins De Part - WEA
An atmospheric number with a great sense of growing tension. A ballad with a difference that should be a hit.

Shack
High Rue Low Life - Ghetto
Politically spiced pop/rock that works well. A refreshingly open and bright production here really complements an already strong song.

Glen Goldsmith
What You Let Is What You Get - RCA
Another new face on the soul scene, this time with an up-tempo dance number. A good follow-up to Dreaming.

Shack
High Rue Low Life - Ghetto
Politically spiced pop/rock that works well. A refreshingly open and bright production here really complements an already strong song.

ALBUMS

ALBUM OF THE WEEK

Vanessa Paradis
Paradis' voice always holds the requisite balance between vulnerability and confidence. Don't miss Mosquito, Soldat, Coupé Coupé (Café Cat Brother) and Sarabande.

Brian Setzer
Live Nude Guitars - EMI

Various artists
The Deep South - Kanc
An essential 60s soul compilation featuring some tortured and inspired singers from southern US states like Texas, Alabama, Mississippi and Georgia. Tracks like Cheaters Never Win (By Tony Borders) and OV Wright's Afflicted are pieces of melodrama that define the essence of soul.

Ian Matthews
Waking A Changing Line - Witchin Hat
His first album in five years. The ex-Pearl Convention frontman's immediate voice shines in a set of glowing, folk-tinged, mostly quiet songs that linger on like one long tribute to a past period. The LP runs the risk of being mainly appreciated on the merits of its relaxing qualities, rather than for its proper musical content.

Bob Thompson
Say What You Want - Reina
A very interesting jazz/funk album from a gifted piano-player who deliberately goes his own way. With some highly devoted musicians, including Omar Hakim (Weather Report, Sting) on drums, he manages to keep the swinging gait throughout this largely instrumental album by slowing down and speeding up the pace when the ear is ready for it. Title track is essential.

PREVIEWS

THE NAME

DANGEROUS TIMES - CHINA
A five-piece rock band, employing dark, echoing guitars, austerity drums and obsessive vocals in a robust and biting song. somewhere in between INXS and Simple Minds, but not without claiming their own identity.
**MUSIC & MEDIA**

**EUROCHART**

**Hot 100 SINGLES**

<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Theme From S-Express</td>
<td>S-Express</td>
<td>Warner Bros. Music (Carrere)</td>
<td>UK, France, Italy, Austria</td>
</tr>
<tr>
<td>2</td>
<td>Get To Be Certain</td>
<td>Kip Moore</td>
<td>MCA Special Products (Nashville Records)</td>
<td>USA, Canada</td>
</tr>
<tr>
<td>3</td>
<td>Yello Yello</td>
<td>Mary Karrt Aoki</td>
<td>New York Records (New York Records)</td>
<td>USA, Canada</td>
</tr>
<tr>
<td>4</td>
<td>Stay On These Roads</td>
<td>Arlo Guthrie</td>
<td>Arlo Guthrie (Arlo Guthrie)</td>
<td>USA, Canada</td>
</tr>
<tr>
<td>5</td>
<td>'N'importo Qui</td>
<td>Edoardo Pergoli</td>
<td>Virgin Records (Virgin Records)</td>
<td>Italy, Germany</td>
</tr>
<tr>
<td>6</td>
<td>She's Leaving Home/With A Little Help</td>
<td>Billy Bragg</td>
<td>Coca Cola/West Wet Wet, Chiffon (Norter Songs)</td>
<td>UK, Ireland</td>
</tr>
<tr>
<td>7</td>
<td>Blue Monday 1988</td>
<td>New Order</td>
<td>New Order</td>
<td>UK, USA, Canada</td>
</tr>
<tr>
<td>8</td>
<td>La Gitanne</td>
<td>Felix Gray</td>
<td>Virgin Records (Virgin Records)</td>
<td>France</td>
</tr>
<tr>
<td>9</td>
<td>Doctorin' The Tardis</td>
<td>The: The Tardis</td>
<td>4/2000 Communications (Chrysalis)</td>
<td>UK</td>
</tr>
<tr>
<td>10</td>
<td>Heart</td>
<td>The Human League</td>
<td>Virgin Records (Virgin Records)</td>
<td>UK, USA, Canada</td>
</tr>
<tr>
<td>11</td>
<td>Nothing's Gonna Change My Love For You</td>
<td>Glenn Medeiros</td>
<td>Mercury (Various)</td>
<td>UK, USA, Canada</td>
</tr>
<tr>
<td>12</td>
<td>I'm Not Scared</td>
<td>808 State</td>
<td>Virgin Records (Virgin Records)</td>
<td>UK, USA, Canada</td>
</tr>
<tr>
<td>13</td>
<td>Voyage Voyage</td>
<td>Cocteau Twins</td>
<td>Virgin Records (Virgin Records)</td>
<td>UK, USA, Canada</td>
</tr>
<tr>
<td>14</td>
<td>Alphabet St.</td>
<td>Pink Floyd</td>
<td>Pink Floyd (Pink Floyd)</td>
<td>USA, Canada</td>
</tr>
<tr>
<td>15</td>
<td>One More Try</td>
<td>George Michael</td>
<td>Warner Bros. Music (Carrere)</td>
<td>UK, USA, Canada</td>
</tr>
<tr>
<td>16</td>
<td>I Should Be So Lucky</td>
<td>Kylie Minogue</td>
<td>Parlophone (Chappell/Hanser)</td>
<td>UK, USA, Canada</td>
</tr>
<tr>
<td>17</td>
<td>Perfect</td>
<td>Fairground Attraction</td>
<td>RCA/Columbia (RCA/Columbia)</td>
<td>UK, USA, Canada</td>
</tr>
<tr>
<td>18</td>
<td>Circle In The Sand</td>
<td>Enya</td>
<td>Sony Music Entertainment (Sony Music)</td>
<td>USA, Canada</td>
</tr>
<tr>
<td>19</td>
<td>Gimme Hope Joeanna</td>
<td>Edie Gossage</td>
<td>Manic Street Preachers (Manic Street Preachers)</td>
<td>UK, USA, Canada</td>
</tr>
<tr>
<td>20</td>
<td>Evidenzo</td>
<td>Francesco De Gregori</td>
<td>RCA/Columbia (RCA/Columbia)</td>
<td>Italy, Germany</td>
</tr>
<tr>
<td>21</td>
<td>Quand Je T'Aime</td>
<td>Dami Recherche</td>
<td>Virgin Records (Virgin Records)</td>
<td>UK, USA, Canada</td>
</tr>
<tr>
<td>22</td>
<td>My One Temptation</td>
<td>Felix ft.rr a rap and a Bowl</td>
<td>Atlantic Records (Atlantic Records)</td>
<td>UK, USA, Canada</td>
</tr>
<tr>
<td>23</td>
<td>Pink Cadillac</td>
<td>Natalie Cole</td>
<td>Cole, Nat King (Cole, Nat King)</td>
<td>USA, Canada</td>
</tr>
<tr>
<td>24</td>
<td>I Saw Him Standing There</td>
<td>The Jackson 5</td>
<td>Motown (Motown)</td>
<td>USA, Canada</td>
</tr>
<tr>
<td>25</td>
<td>The Race</td>
<td>N.W.O.</td>
<td>Priority Records (Priority Records)</td>
<td>USA, Canada</td>
</tr>
<tr>
<td>26</td>
<td>Broken Heroes</td>
<td>Chris Northall</td>
<td>Home Records (Home Records)</td>
<td>UK, USA, Canada</td>
</tr>
<tr>
<td>27</td>
<td>Check This Out</td>
<td>Out Kast</td>
<td>Help Of Music (Help Of Music)</td>
<td>USA, Canada</td>
</tr>
<tr>
<td>28</td>
<td>Lost In You</td>
<td>Rondi Smoove</td>
<td>Heaven Brothers (Heaven Brothers)</td>
<td>USA, Canada</td>
</tr>
<tr>
<td>29</td>
<td>Need You Tonight</td>
<td>INXS</td>
<td>PolyGram (PolyGram)</td>
<td>USA, Canada</td>
</tr>
<tr>
<td>30</td>
<td>Let Me Must The Queen</td>
<td>Cat Stevens</td>
<td>Commercial (Commercial)</td>
<td>USA, Canada</td>
</tr>
</tbody>
</table>

**Talent Tracks**

**FROM ISSUE 26**

**TALENT TRACKER**

**BOOK YOUR SPECIAL TALENT TRACKER.**

Advertising deadline: June 7th '88
Publication date: June 25th '88
For info: Call Ron Betist or Peter Nelissen on (20) 6628483
### EUROCHART

**Hot 100**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Depeche Mode</td>
<td>Enjoy The Silence</td>
</tr>
<tr>
<td>The Prodigy</td>
<td>Firestarter</td>
</tr>
<tr>
<td>The Prodigy</td>
<td>Firestarter</td>
</tr>
<tr>
<td>Primal Scream</td>
<td>Firebird</td>
</tr>
<tr>
<td>Primal Scream</td>
<td>Firebird</td>
</tr>
<tr>
<td>Primal Scream</td>
<td>Firebird</td>
</tr>
<tr>
<td>Primal Scream</td>
<td>Firebird</td>
</tr>
<tr>
<td>Primal Scream</td>
<td>Firebird</td>
</tr>
<tr>
<td>Primal Scream</td>
<td>Firebird</td>
</tr>
<tr>
<td>Primal Scream</td>
<td>Firebird</td>
</tr>
</tbody>
</table>

---

### EUROPEAN AIRPLAY TOP 50

**Country**

- **UNITED KINGDOM**
- **GERMANY**
- **FRANCE**
- **ITALY**
- **SPAIN**
- **HOLLAND**
- **BELGIUM**
- **SWEDEN**
- **DENMARK**
- **NORWAY**
- **DENMARK**
- **SWITZERLAND**
- **IRELAND**
- **SWITZERLAND**
- **AUSTRIA**
- **Greece**
- **PORTUGAL**

<table>
<thead>
<tr>
<th>Country</th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>UNITED KINGDOM</td>
<td>Get To Be Certain</td>
<td>Theme From S-Express</td>
<td>Somewhere In My Heart</td>
</tr>
<tr>
<td>GERMANY</td>
<td>The Valley Road</td>
<td>Unfriended</td>
<td>I Would Be King</td>
</tr>
<tr>
<td>FRANCE</td>
<td>One More Try</td>
<td>Perfect</td>
<td>Heart</td>
</tr>
<tr>
<td>ITALY</td>
<td>Perfect</td>
<td>Perfect</td>
<td>Perfect</td>
</tr>
<tr>
<td>SPAIN</td>
<td>Perfect</td>
<td>Perfect</td>
<td>Perfect</td>
</tr>
<tr>
<td>HOLLAND</td>
<td>Perfect</td>
<td>Perfect</td>
<td>Perfect</td>
</tr>
<tr>
<td>BELGIUM</td>
<td>Perfect</td>
<td>Perfect</td>
<td>Perfect</td>
</tr>
<tr>
<td>SWEDEN</td>
<td>Perfect</td>
<td>Perfect</td>
<td>Perfect</td>
</tr>
<tr>
<td>DENMARK</td>
<td>Perfect</td>
<td>Perfect</td>
<td>Perfect</td>
</tr>
<tr>
<td>NORWAY</td>
<td>Perfect</td>
<td>Perfect</td>
<td>Perfect</td>
</tr>
<tr>
<td>DENMARK</td>
<td>Perfect</td>
<td>Perfect</td>
<td>Perfect</td>
</tr>
<tr>
<td>SWITZERLAND</td>
<td>Perfect</td>
<td>Perfect</td>
<td>Perfect</td>
</tr>
<tr>
<td>IRELAND</td>
<td>Perfect</td>
<td>Perfect</td>
<td>Perfect</td>
</tr>
<tr>
<td>SWITZERLAND</td>
<td>Perfect</td>
<td>Perfect</td>
<td>Perfect</td>
</tr>
<tr>
<td>AUSTRIA</td>
<td>Perfect</td>
<td>Perfect</td>
<td>Perfect</td>
</tr>
<tr>
<td>GREECE</td>
<td>Perfect</td>
<td>Perfect</td>
<td>Perfect</td>
</tr>
<tr>
<td>PORTUGAL</td>
<td>Perfect</td>
<td>Perfect</td>
<td>Perfect</td>
</tr>
</tbody>
</table>

---

### A INDEX

**SINGLES**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC</td>
<td>The Look Of Love</td>
</tr>
<tr>
<td>Adam &amp; The Ants</td>
<td>Go West</td>
</tr>
<tr>
<td>Adam &amp; The Ants</td>
<td>Go West</td>
</tr>
<tr>
<td>Adam &amp; The Ants</td>
<td>Go West</td>
</tr>
<tr>
<td>Adam &amp; The Ants</td>
<td>Go West</td>
</tr>
<tr>
<td>Adam &amp; The Ants</td>
<td>Go West</td>
</tr>
<tr>
<td>Adam &amp; The Ants</td>
<td>Go West</td>
</tr>
<tr>
<td>Adam &amp; The Ants</td>
<td>Go West</td>
</tr>
<tr>
<td>Adam &amp; The Ants</td>
<td>Go West</td>
</tr>
<tr>
<td>Adam &amp; The Ants</td>
<td>Go West</td>
</tr>
</tbody>
</table>

---

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>ORIGINAL LABEL</th>
<th>PUBLISHER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Durandal</td>
<td>Kama Sutra</td>
<td>Jive Records</td>
</tr>
<tr>
<td>Durandal</td>
<td>Kama Sutra</td>
<td>Jive Records</td>
</tr>
<tr>
<td>Durandal</td>
<td>Kama Sutra</td>
<td>Jive Records</td>
</tr>
<tr>
<td>Durandal</td>
<td>Kama Sutra</td>
<td>Jive Records</td>
</tr>
<tr>
<td>Durandal</td>
<td>Kama Sutra</td>
<td>Jive Records</td>
</tr>
<tr>
<td>Durandal</td>
<td>Kama Sutra</td>
<td>Jive Records</td>
</tr>
<tr>
<td>Durandal</td>
<td>Kama Sutra</td>
<td>Jive Records</td>
</tr>
<tr>
<td>Durandal</td>
<td>Kama Sutra</td>
<td>Jive Records</td>
</tr>
<tr>
<td>Durandal</td>
<td>Kama Sutra</td>
<td>Jive Records</td>
</tr>
<tr>
<td>Durandal</td>
<td>Kama Sutra</td>
<td>Jive Records</td>
</tr>
</tbody>
</table>

---

### HOT 100 ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Forever</td>
<td>Durandal</td>
</tr>
<tr>
<td>Forever</td>
<td>Durandal</td>
</tr>
<tr>
<td>Forever</td>
<td>Durandal</td>
</tr>
<tr>
<td>Forever</td>
<td>Durandal</td>
</tr>
<tr>
<td>Forever</td>
<td>Durandal</td>
</tr>
<tr>
<td>Forever</td>
<td>Durandal</td>
</tr>
<tr>
<td>Forever</td>
<td>Durandal</td>
</tr>
<tr>
<td>Forever</td>
<td>Durandal</td>
</tr>
<tr>
<td>Forever</td>
<td>Durandal</td>
</tr>
<tr>
<td>Forever</td>
<td>Durandal</td>
</tr>
</tbody>
</table>

---

**Title**

1. Perfect
2. The Valley Road
3. One More Try
4. Heart
5. Don't Go
6. Circle In The Sand
7. Got To Be Certain
8. France Gall
9. Yeke Yeke
10. Oh Patti

---

**Title**

1. Divine Emotions
2. Lost In You
3. Prove Your Love
4. This Is Me
5. I Don't Wanna Go On With You Like That
6. Pink Cadillac
7. Gimme Hope Jo'Anna
8. Mary's Prayer
9. Stay On These Roads
10. Yeke Yeke

---

**Title**

1. Perfect
2. The Valley Road
3. One More Try
4. Heart
5. Don't Go
6. Circle In The Sand
7. Got To Be Certain
8. France Gall
9. Yeke Yeke
10. Oh Patti

---

**Title**

1. Divine Emotions
2. Lost In You
3. Prove Your Love
4. This Is Me
5. I Don't Wanna Go On With You Like That
6. Pink Cadillac
7. Gimme Hope Jo'Anna
8. Mary's Prayer
9. Stay On These Roads
10. Yeke Yeke
<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>ORIGINAL LABEL</th>
<th>COMPACT DISC</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Safe</td>
<td>30</td>
</tr>
<tr>
<td>2</td>
<td>Prince</td>
<td>36</td>
</tr>
<tr>
<td>3</td>
<td>Stay On These Roads</td>
<td>37</td>
</tr>
<tr>
<td>4</td>
<td>Soundtrack - Dirty Dancing</td>
<td>39</td>
</tr>
<tr>
<td>5</td>
<td>Sting</td>
<td>40</td>
</tr>
<tr>
<td>6</td>
<td>Aerosmith</td>
<td>41</td>
</tr>
<tr>
<td>7</td>
<td>Talking Heads</td>
<td>42</td>
</tr>
<tr>
<td>8</td>
<td>Scorpions</td>
<td>43</td>
</tr>
<tr>
<td>9</td>
<td>Bonnie Raitt</td>
<td>44</td>
</tr>
<tr>
<td>10</td>
<td>Brix</td>
<td>45</td>
</tr>
<tr>
<td>11</td>
<td>Judas Priest</td>
<td>46</td>
</tr>
<tr>
<td>12</td>
<td>Rick Astley</td>
<td>47</td>
</tr>
<tr>
<td>13</td>
<td>Michael Jackson</td>
<td>48</td>
</tr>
<tr>
<td>14</td>
<td>Bad Brains</td>
<td>49</td>
</tr>
<tr>
<td>15</td>
<td>George Michael</td>
<td>50</td>
</tr>
<tr>
<td>16</td>
<td>INXS</td>
<td>51</td>
</tr>
<tr>
<td>17</td>
<td>Vasco Rossi</td>
<td>52</td>
</tr>
<tr>
<td>18</td>
<td>Michael Jackson</td>
<td>53</td>
</tr>
<tr>
<td>19</td>
<td>Athena</td>
<td>54</td>
</tr>
<tr>
<td>20</td>
<td>Michael Jackson</td>
<td>55</td>
</tr>
<tr>
<td>21</td>
<td>Joe Jackson</td>
<td>56</td>
</tr>
<tr>
<td>22</td>
<td>Johnny Clegg &amp; Savuka</td>
<td>57</td>
</tr>
<tr>
<td>23</td>
<td>Phoenix</td>
<td>58</td>
</tr>
<tr>
<td>24</td>
<td>Erasure</td>
<td>59</td>
</tr>
<tr>
<td>25</td>
<td>INXS</td>
<td>60</td>
</tr>
<tr>
<td>26</td>
<td>Van Halen</td>
<td>61</td>
</tr>
<tr>
<td>27</td>
<td>Belinda Carlisle</td>
<td>62</td>
</tr>
<tr>
<td>28</td>
<td>The Style Council</td>
<td>63</td>
</tr>
<tr>
<td>29</td>
<td>Françoise Hardy</td>
<td>64</td>
</tr>
<tr>
<td>30</td>
<td>Heart</td>
<td>65</td>
</tr>
<tr>
<td>31</td>
<td>Queen</td>
<td>66</td>
</tr>
<tr>
<td>32</td>
<td>Queen</td>
<td>67</td>
</tr>
<tr>
<td>33</td>
<td>Queen</td>
<td>68</td>
</tr>
<tr>
<td>34</td>
<td>Joe Cocker</td>
<td>69</td>
</tr>
<tr>
<td>35</td>
<td>Fairground Attraction</td>
<td>70</td>
</tr>
<tr>
<td>36</td>
<td>Too</td>
<td>71</td>
</tr>
</tbody>
</table>
InXS (Need You Tonight) moving from 11 to 10. Outside the top 10, the ladies are making a big impact this week: Kylie Minogue's 'Farin's Ain't So Je (12-31); Sandy Stevens with 'Ja! Fair! Am See To Me Crop (20-34); and Tiffany's 'I Think We're Alone Now' (22-23). However, the debut recording records are nearly all male. George Michael, Terence Trent D'Arby (Sign Your Name); Prince's 'Purple Rain' and Duran Duran's 'Cookie Grove (Rok Da House); and the aforementioned Johnny Clegg.

**Germany**

Kylie Minogue is causing some sensation as her UK Min-Num enters at number 4 in the German top 50. This makes her a good contender for top spot next week which consists of clashes from Frank S-Express and New Order (from 4). More debuting records are appearing: Step Aside, Stefan & Alf; A man from another plane of the self-sided TV series 'Wish Upon A Star'; and 'More Than You Can Imagine' by Tom Jones.

**Belgium**

Belgium has got a new no. 1. Mory Kante moves from 2 to the top spot with Yoko, pushing back Eurovision Song Contest winner Celline Dion who is now at no. 4. S-Express move from 4 to 3. Belgium is the first country to chart. A-Ha's 'The Blood That Moves The Body', which is the highest entry at 26. The climbers are: Elton John with 'I Don't Want To Live Without You'; Leopold Nord & Vous with 'Hippo Po Tam Tam's; Beans Tops with 'Hot House'; and David & Jonathan with 'Est Ce Que Tu Viens'. The striking fact is that the last three mentioned singles are all French products, none of which have charted in their home country as yet. Dutch artist Tatiana enters as well with 'Chica Cabana'. Fat. moves from number 17 and Vanessa Nanni with 'I'm S ważny' (the Italian singer will support Michael Jackson on his Belgian gig); Glenn Medeiros (6-11); Michael Jackson (9-27); and Julie Iglesias & Stevie Wonder with 'My Love'.

**France**

In the wake of Pagny's second single taken from the album 'Tous Ses Jours,' her new album 'Everything Is Like Sunday'; Erasure's 'Chains Of Love'; Sabrina: 'Love You Like A Heart'; and Yvonne: 'I Don't Love You Anymore'. (It has succeeded after a re-release, in at 24); and Eurythmics: 'Sweet Dreams (Are Made Of This)' by Michael Jackson is at number 10. The fourth track taken from their Savage LP.
Hit Singles from the U.S.A.

are available to broadcasters, record labels and music publishers for professional use only, via Billboard's RECORD SOURCE INTERNATIONAL. RSI's singles subscriptions provide automatic, weekly shipments of hit material based on the charts and reviews of Billboard magazine. For further information, write on business letterhead to: RECORD SOURCE INTERNATIONAL

A DIVISION OF BILLBOARD

1515 BROADWAY

NEW YORK, NY 10036

USA

SPOTLIGHT

Catherine Could Be Great

by Gary Smith

Back in March of this year M&M's New Talent column highlighted an outstanding debut album on the German independent label Transparent. Work In Progress by Catherine The Great is an LP of melodic pop rock of the highest standard featuring the songwriting talents of American Benjaminn Young. He started out playing country clubs in the US before coming to Europe to complete his language studies and falling in love with Berlin.

Their influences include banjo (in the guitar work) and, because Young is from the Deep South, country artists such as Bob Wills, Hank Williams and "pretty much all of the early rock and roll which was the natural progression of country music". Sometimes those twanging country tones can be clearly heard against the contemporary backdrop which has a flavour of The Cure, Killing Joke and The Doors. The structures of the songs are largely the work of keyboard player Joachim Topel who, with Young, co-founded the band in 1985. "We had put a show together in three months," says Young, "and pretty soon we had played every club and beerkeller in Berlin.

Catherine The Great

Catherine The Great is still a young band, though Young and co-founder Edgar Schmidt had met a year earlier, and they recruited other musicians in their search for the "perfect sound". When the Drummers formed, their recordings and performances made an immediate impact on the German club circuit and, soon after, the same went for Britain. Munich-Gladbach is still their home base but the new album's recording, mixing and mastering took them all over Europe. Seven tracks were recorded at Hansa Studios, Berlin; the remaining three at Klangwerkstatt, Dusseldorf. All but one were mixed by Gareth Jones at Pink Studios, Denmark and the whole LP was mastered at the Townhouse, London.

The Wild Buffalo Roams was inspired by the desolate space of the American mid-West, where lyricist Edgar spent a few years. Most of the new Drummers' material is American-oriented with dark, echoing guitars, spellbinding rhythms and haunting vocals, especially tracks like 'Cowards, Just Good Friends, It Takes A Lot' and, above all, the title track. All songs were entirely or partly written by Edgar and Smith. Performers on the LP include Charly T on drums, Raoul Wallin on bass and Pete Brough on guitar and they will be backing the Drummers on their German tour which starts in Munich, June 19. The tour finishes with a gig at the Lorelei Festival, where they will play just before INXS.

Twelve Drummers Drumming Again

by Pieter De Bruyn Kops

Five years after the release of a self-titled debut LP, German/English rock quintet Twelve Drummers Drumming slimmed down to the original duo (singer Rudy Edgar and guitarist/keyboard-player Kurt Schmidt) and teamed up with a three-piece supporting band to record 'Where The Wild Buffalo Roams'. This is an intriguing, dark-edged, guitar-oriented LP now out on Mercury along with the single 'I'll Be There'.

In 1983 the band was founded by Edgar and Schmidt, who had met a year earlier, and they recruited other musicians in their search for the "perfect sound".
METRO RADIO - Newcastle
Giles Squire- Prog. Controller
AD Fredwood-Mac-Midnight
Art: The Blood That Moves
OPID-Dreaming
Sponsors: No Sponsor Should I Say
Fat Boys- The Twist
BRMB- Birmingham
Robin Valls- Head of Music
AD Aris- The Blood That Moves
Phil Collins-In The Air '88
UB40 - C Hayden-Breakfast/Paeanas - Tristina - 70s - Every Day
Loose Ends- Mr. Bachelor
Moody Blues- I Know It's You
Lyle Lovett- She's No Lady
Samantha Fox- Naughty Girl's Roberts Palmer-Invisible
Tracy Chapman- Fast Car
Emilia Pessos-Sounds
Barntwells- Blueprints
Big Pig- Hungry Town
Sisters Of Mercy- Lucileta - Communards- There's More
OPID-Dreaming
JColes- Club Leader
RAY CLYDE - Glasgow
Alex Dickson- Programme Director
AD Bros- I owe You Nothing
OPID-Dreaming
Don Lewis- Best Of My Love
Dionne Warwick- Special
Phil Lynott- Sweet
PEBBLES- Liverpool
Pauline Black- DJ/Prod.
AD: Additions To The Playlist From The Major Radio
LP - 106.1
AD: Additions Of The Playlist Hour
UNITED KINGDOM
RADIO LI - London
Chris Lacey- Sr. Prod.
AD Bros- I owe You Nothing
Viv Papa Girl Rappers- Beat Tempo Vamp- I Want
Fat Boys- The Twist
Gorikha- My Girl M- Me
Bruce Spingsteen- Tough Rhoads- Cuddy- Loosh Gotti- Let Me Be
BCC RADIO LONDON
Andy Ponder- DJ/Prod.
AD Brand New Heaters- Got To Be
Let Me Kiss It
Nada Cale- Everlasting
Melissa Morgan- Good Love
BU- Oh Best
CAPITAL RADIO - London
Richard Park- Programme Controller
AD Bros- I owe You Nothing
Cheap Trick- The Flame
Loco Endz- Mr. Bachelor
Moody Blues- I Know It's You
Lyle Lovett- She's No Lady
Samantha Fox- Naughty Girl's Roberts Palmer-Invisible
Tracy Chapman- Fast Car
Emilia Pessos- Sounds
Barntwells- Blueprints
Big Pig- Hungry Town
Sisters Of Mercy- Lucileta - Communards- There's More
OPID-Dreaming
JColes- Club Leader
RAY CLYDE - Glasgow
Alex Dickson- Programme Director
AD Bros- I owe You Nothing
OPID-Dreaming
Don Lewis- Best Of My Love
Dionne Warwick- Special
PEBBLES- Liverpool
Pauline Black- DJ/Prod.
AD: Additions To The Playlist From The Major Radio
LP - 106.1
AD: Additions Of The Playlist Hour
UNITED KINGDOM
RADIO LI - London
Chris Lacey- Sr. Prod.
AD Bros- I owe You Nothing
Viv Papa Girl Rappers- Beat Tempo Vamp- I Want
Fat Boys- The Twist
Gorikha- My Girl M- Me
Bruce Spingsteen- Tough Rhoads- Cuddy- Loosh Gotti- Let Me Be
BCC RADIO LONDON
Andy Ponder- DJ/Prod.
AD Brand New Heaters- Got To Be
Let Me Kiss It
Nada Cale- Everlasting
Melissa Morgan- Good Love
BU- Oh Best
CAPITAL RADIO - London
Richard Park- Programme Controller
AD Bros- I owe You Nothing
Cheap Trick- The Flame
Loco Endz- Mr. Bachelor
Moody Blues- I Know It's You
Lyle Lovett- She's No Lady
Samantha Fox- Naughty Girl's Roberts Palmer-Invisible
Tracy Chapman- Fast Car
Emilia Pessos- Sounds
Barntwells- Blueprints
Big Pig- Hungry Town
Sisters Of Mercy- Lucileta - Communards- There's More
OPID-Dreaming
JColes- Club Leader
The Intercontinental Dialogue Of NMS

Traditionally, Europe has always been dependent on the Anglo-American culture as supplier of the latest hits, fads and fashions. A one-way traffic notation dominated and only from time to time The Old World produced the odd crossover hit. Since the concept of a Pan-European market is gradually becoming more prominent, productions from the Continent are starting to cross the Atlantic. Europe has become a hot product market still full of unrealised potential.

The New Music Seminar (NMS) has developed into a place where two-way traffic is best exemplified. May will present the major European executives with their plans, hopes and expectations for the NMS.

---

**Contents**

- **What do the Europeans expect from the NMS?**
- **The NMS as platform for intercontinental dialogue**

---

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

<table>
<thead>
<tr>
<th>SINGLES OF THE WEEK</th>
<th>CHART BUSTERS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Singles</strong></td>
<td><strong>Singles</strong></td>
</tr>
<tr>
<td>Bruce Springsteen - Tougher Than The Rest (CBS)</td>
<td>Airplay Top 50</td>
</tr>
<tr>
<td>Elia Fiorillo - Forgiving Me For Dreaming (Chrysalis)</td>
<td>Aztec Camera - Somewhere In My Heart (YEA)</td>
</tr>
<tr>
<td>Brothers Johnson - Kick It To The Curb (A&amp;M)</td>
<td>Alexander O'Neal - The Lovers (Tabu)</td>
</tr>
</tbody>
</table>

---

**Sure Hits**

- B.V.S.M.P. - Be Gentle (BCM)
- Glen Goldsmith - What You See Is What You Get (RCA)

---

**Euro-Crossovers**

- Revelation Time - Somewhere In My Heart (Red Gull)
- Peru - Africa (Red Gull)
- Inker & Hamilton - Shadow And Light (WEA)
- Butterfly - Until You Smile (Dischi Ricordi)
- Jacques Bastelot - Envie De Parler (WEA)

---

**Emerging Talent**

- Tony Terry - Forever Yours (Epic)
- The Name - Dangerous Times (Chrysalis)

---

**Albums Of The Week**

- Vanessa Paradis - Marylin & John (Polydor)
- Johnny Clegg & Savuka - Shadow Man (EMI/Mercury)
- Renaud - Purun De Camon (Virgin)
- Brian Setzer - Live Nude Hutsas (EMI/Mercury)
- Ian Matthews - Walking A Changing Line (EMI/Mercury)
- Brian Spence - Reputation (Polydor)

---

**Hot 100 Singles**

- Morrissey - Everyday Is Like Sunday (HMV)
- Maxi Priest - Wild World (Tiger)
- Eurythmics - Don't Give Up (Chrysalis)

---

**Sure Hits**

- B.V.S.M.P. - Be Gentle (BCM)
- Glen Goldsmith - What You See Is What You Get (RCA)

---

**Euro-Crossovers**

- Revelation Time - Somewhere In My Heart (Red Gull)
- Peru - Africa (Red Gull)
- Inker & Hamilton - Shadow And Light (WEA)
- Butterfly - Until You Smile (Dischi Ricordi)
- Jacques Bastelot - Envie De Parler (WEA)

---

**Emerging Talent**

- Tony Terry - Forever Yours (Epic)
- The Name - Dangerous Times (Chrysalis)

---

**Albums Of The Week**

- Vanessa Paradis - Marylin & John (Polydor)
- Johnny Clegg & Savuka - Shadow Man (EMI/Mercury)
- Renaud - Purun De Camon (Virgin)
- Brian Setzer - Live Nude Hutsas (EMI/Mercury)
- Ian Matthews - Walking A Changing Line (EMI/Mercury)
- Brian Spence - Reputation (Polydor)

---

**Hot 100 Albums**

- Morrissey - Everyday Is Like Sunday (HMV)
- Maxi Priest - Wild World (Tiger)
- Eurythmics - Don't Give Up (Chrysalis)

---

**Sure Hits**

- B.V.S.M.P. - Be Gentle (BCM)
- Glen Goldsmith - What You See Is What You Get (RCA)

---

**Euro-Crossovers**

- Revelation Time - Somewhere In My Heart (Red Gull)
- Peru - Africa (Red Gull)
- Inker & Hamilton - Shadow And Light (WEA)
- Butterfly - Until You Smile (Dischi Ricordi)
- Jacques Bastelot - Envie De Parler (WEA)

---

**Emerging Talent**

- Tony Terry - Forever Yours (Epic)
- The Name - Dangerous Times (Chrysalis)

---

**Albums Of The Week**

- Vanessa Paradis - Marylin & John (Polydor)
- Johnny Clegg & Savuka - Shadow Man (EMI/Mercury)
- Renaud - Purun De Camon (Virgin)
- Brian Setzer - Live Nude Hutsas (EMI/Mercury)
- Ian Matthews - Walking A Changing Line (EMI/Mercury)
- Brian Spence - Reputation (Polydor)

---

**Hot 100 Albums**

- Morrissey - Everyday Is Like Sunday (HMV)
- Maxi Priest - Wild World (Tiger)
- Eurythmics - Don't Give Up (Chrysalis)

---

**Sure Hits**

- B.V.S.M.P. - Be Gentle (BCM)
- Glen Goldsmith - What You See Is What You Get (RCA)

---

**Euro-Crossovers**

- Revelation Time - Somewhere In My Heart (Red Gull)
- Peru - Africa (Red Gull)
- Inker & Hamilton - Shadow And Light (WEA)
- Butterfly - Until You Smile (Dischi Ricordi)
- Jacques Bastelot - Envie De Parler (WEA)

---

**Emerging Talent**

- Tony Terry - Forever Yours (Epic)
- The Name - Dangerous Times (Chrysalis)

---

**Albums Of The Week**

- Vanessa Paradis - Marylin & John (Polydor)
- Johnny Clegg & Savuka - Shadow Man (EMI/Mercury)
- Renaud - Purun De Camon (Virgin)
- Brian Setzer - Live Nude Hutsas (EMI/Mercury)
- Ian Matthews - Walking A Changing Line (EMI/Mercury)
- Brian Spence - Reputation (Polydor)

---

**Hot 100 Albums**

- Morrissey - Everyday Is Like Sunday (HMV)
- Maxi Priest - Wild World (Tiger)
- Eurythmics - Don't Give Up (Chrysalis)

---

**Sure Hits**

- B.V.S.M.P. - Be Gentle (BCM)
- Glen Goldsmith - What You See Is What You Get (RCA)

---

**Euro-Crossovers**

- Revelation Time - Somewhere In My Heart (Red Gull)
- Peru - Africa (Red Gull)
- Inker & Hamilton - Shadow And Light (WEA)
- Butterfly - Until You Smile (Dischi Ricordi)
- Jacques Bastelot - Envie De Parler (WEA)

---

**Emerging Talent**

- Tony Terry - Forever Yours (Epic)
- The Name - Dangerous Times (Chrysalis)

---

**Albums Of The Week**

- Vanessa Paradis - Marylin & John (Polydor)
- Johnny Clegg & Savuka - Shadow Man (EMI/Mercury)
- Renaud - Purun De Camon (Virgin)
- Brian Setzer - Live Nude Hutsas (EMI/Mercury)
- Ian Matthews - Walking A Changing Line (EMI/Mercury)
- Brian Spence - Reputation (Polydor)

---

**Hot 100 Albums**

- Morrissey - Everyday Is Like Sunday (HMV)
- Maxi Priest - Wild World (Tiger)
- Eurythmics - Don't Give Up (Chrysalis)

---

**Sure Hits**

- B.V.S.M.P. - Be Gentle (BCM)
- Glen Goldsmith - What You See Is What You Get (RCA)

---

**Euro-Crossovers**

- Revelation Time - Somewhere In My Heart (Red Gull)
- Peru - Africa (Red Gull)
- Inker & Hamilton - Shadow And Light (WEA)
- Butterfly - Until You Smile (Dischi Ricordi)
- Jacques Bastelot - Envie De Parler (WEA)

---

**Emerging Talent**

- Tony Terry - Forever Yours (Epic)
- The Name - Dangerous Times (Chrysalis)

---

**Albums Of The Week**

- Vanessa Paradis - Marylin & John (Polydor)
- Johnny Clegg & Savuka - Shadow Man (EMI/Mercury)
- Renaud - Purun De Camon (Virgin)
- Brian Setzer - Live Nude Hutsas (EMI/Mercury)
- Ian Matthews - Walking A Changing Line (EMI/Mercury)
- Brian Spence - Reputation (Polydor)
EMI Music Europe proudly presents 'Flying High!', a Compact Disc Sampler which offers the hit singles of EMI's Continental European Artists. Now hits in their own country, but soon Eurochart hits. Contact your local EMI company for detailed information on our artists.
FRANCE

Doing It The French Way

Musically, France has always been a country with a strong identity. Foreign groups have to work hard to conquer the domestic market, and until recently, France had only a low profile in the pan-European market. But things have changed and Paris could become the A&R base of Europe.

Guy Delux, Managing Director of EMI Pathé Marconi, wants to keep it that way.

De Luz believes in building up long-term artists who could supply tomorrow's back catalogue. "In the past we have created some bad habits here. We have made deals with young artists and producers who, with no proven track record, were asking for advances. You'll end up with licensing deals where the master returns to the owner after some years. No, I want to have my own roster and to build up a back catalogue for the years to come. We should stop running after one-hit wonders."

A drastic increase in recent market shares of singles from 6.5% to 14.5% proves the new philosophy works. There is the tremendous success of South African-born Johnny Clegg & Savuka whose first LP, Third World Sun, has sold more than 700,000 copies.

Guesch Patti - Ferocious Energy

Patti was a successful dancer before launching herself into a career as a singer at the age of 33. She started with the Paris Opera and joined Roland Petit's company before becoming the leading dancer with three top dance troupes (Anerre Beranger, Joseph Russillo and Carolyn Carlson). This impressive career eventually led her to the Scala in Milan until a need to diversify took her into singing.

Her first musical experiment was Robert Hossein's Paris show Les Misérables and this was further developed in the experimental all-girl group Da Capo, who won critical acclaim but were decidedly uncommercial. Her first LP, Third World Sun, was released in 1988. "I saw Guesch Patti for the first time at the time of her debut as dancer," says Clem Dalsund. "She is so original. A fantastic performance." - Clem Dal, Sund. Norway.

Egil Heelled, Rain 102, Hauge- Germany.

Till Hofneister. HR 5, Frankfurt, Germany.


The Unorthodox Jeanne Mas

Never someone to do things in an orthodox way, Jeanne Mas has become one of the biggest selling artists in France by a rather roundabout route. She was born in Paris, lived 18 years in France before settling in Italy where she got her first experience of public performance as a presenter on the TV channel La Uno. Her popularity in the French speaking territories is enormous, her 1986 LP Femmes D'Hier/Jeunes (Co-signature) has achieved triple platinum status in France and stayed in the Belgian charts for 54 weeks (the first time a French artist has achieved such a feat).

Mas is a strong-willed individual, single-mindedly responsible for all the aspects of her career. Writing, choreography and the planning and direction of videos all come under her control.

The strong will of Jeanne Mas

and Swiss music, which is excitingly successful in Germany

Guesch Patti - Ferocious Energy

So as a solo artist Etienne was unleashed on an unsuspecting public in a way that the combination of Patti's voice, compelling voice, the grindingly insistent rhythm and a hypnotic guitar motif combined to provide her with a hit and star-status.

A formidable talented and capable woman of enormous focus, she is flattened, but impressed, by comparisons with Edith Piaf. She prefers, instead, to concentrate on her work, the proof of which can be plainly heard on her latest album, Labyrinth, a driving, rocking LP sporting memorable choruses and, as always, a hint of darkness.

Alpha Blondy - A Cross-cultural Mix

Alpha Blondy is the original multi-cultural entertainer. The influences come from far and wide, including time spent in Africa on the Ivory Coast where he saw what he called "a clash of America and Africa". He describes it as "a clash of America and African sensibility and some French style...and the resulting cross-cultural mix is excitingly successful in Germany..."

EMI: Breaking Into The European Market

Montreux - EMI Music Europe realises the potential of a common European marketplace. Its main strategy is to focus on the development of artists signed to its Continental offices.

The outcome can be either regional, pan-European, or one thing is sure: as national borders gradually dissolve, the concept of pan-European marketing becomes vital and EMI Music Europe is desperate to take advantage of that.

EMI Sales Director and Managers meeting at the offices of EMI Music Europe. Chaired by Rod Kruser (backrow, fifth from 1), sales programme for upcoming releases were being discussed. From l to r: Henrie Van Kayser (EMI), Kick Klind, Ceyla Spouff, Evelyne Kiefer, Alexandra Franke, Pierre D'Antonio, Franco Battiato (Italy), Don Zimmermann (UK), David Ferreris (Portugal), Lars Bror (Sweden), Mike Hasley (UK), Rod Kruser (EMI Europe), Fredrik Miller (Norway), Holger Miller (Austria), Ivanov (Italy), Fran van Bijlje (Holland).

At a recent meeting, the marketing directors of the European EMI companies discussed the upcoming releases and EMI's new marketing strategies.

The meeting, held in the EMI Music Europe office in Hoevesteen, Holland, was chaired by Rod Kruser. Pictured from left to right (top row) are: Henrie Van Kayser (EMI), David Hughes (UK), Miguel Gutierrez (Spain), Fabio Aloisi (Italy), B.P. Hassu (Denmark), Ewou Maschans (France), Kick Klind (Holland), from (from row) Peter Mannell (Switzerland), Henrie van Kayser (EMI Europe), James Donetsuk (UK), Hebe Paikaiuji (Finland), Dominique (France), Ewel Bach (Germany), Cécile Sauvage (Spain), Guy Delux (France).
International Stardom From Local Success

"We are a very artist-oriented company," says Rafael Gil, Managing Director of EMI Spain. "It is the bread and butter of this business and I am very involved in A&R decisions." Gil claims that EMI account for nearly 20% of the market of locally-recorded material and with the success of artists like Rocio Jurado, Alaska Y Dinarama, Dyango, Ramoncín, Gabinete Caligari and Paloma San Basilio, he cannot be far from wrong.

**EMI - 8263**

**PORTUGAL**

**SPAIN**

**FINLAND**

**EMI - 8163**

**NORWAY**

**DENMARK**

**MANAGING DIRECTOR:** Rafael Gil

**PRODUCT MANAGER:** Luis Márquez

**MANAGING DIRECTOR:** Hobo Pubakka

**PRODUCT MANAGER:** Roland Haugen

**MANAGING DIRECTOR:** Rolf Nygren

**PRODUCT MANAGER:** Marie Fredriksson

**MANAGING DIRECTOR:** H.P. Hansen

**PRODUCT MANAGER:** Marie Fredriksson

**MANAGING DIRECTOR:** P.H. Hansen

**PRODUCT MANAGER:** Thomas Holmén

**MANAGING DIRECTOR:** Felix Miller

**PRODUCT MANAGER:** Arne Strube

**MANAGING DIRECTOR:** Hans Pettersson

**PRODUCT MANAGER:** Holger Puhakka

**PRODUCT MANAGER:** Holger Puhakka

**PRODUCT MANAGER:** Holger Puhakka

The Pure Pop Of Roxette

Before deciding to join forces, Per Gessle and Marie Fredriksson had separately enjoyed successful careers in their native Sweden. He had been the lead singer and main songwriter of Gyllene Tider (Golden Times) while Fredriksson was a solo artist of some note. The combination of his up-tempo songs and her rough-edged powerful voice has produced, in *Pearls Of Passion*, an LP of well-crafted pure pop.

Moderating, or at least bringing up-to-date, that influence was the job of producer Clarence Olsson, who added a degree of state-of-the-art technology and a produced a record with an individual sound. This mixture of 80s and 80s was taken one step further on the remix album.
The Scorpions

The early 80s was a turning point. After the success of the album "Blackout," they embarked on a world tour that lasted for two years and sold over 20 million copies worldwide. The band's popularity continued to rise, and they became one of the most successful metal bands of the decade. Their sound evolved over time, incorporating elements of hard rock, heavy metal, and pop, making them one of the few bands to successfully transition from the heavy metal scene to mainstream rock.

The Wolf At The Door

As one of the prime movers of the Hard Rock scene, The Scorpions have left an indelible mark on the music industry. Their influence can be heard in the works of countless bands that followed, and their legacy continues to this day, with their music still resonating with fans around the world.
sings Citterio. "And often a particular niche is not covered by anybody. So, for example, there might be a lack of good contemporary instrumental music and we decide to move into that area. But that means you need more than just one A&R Manager making all the decisions. The market has become so sophisticated these days that we often employ the help of outside production teams."

Two recent and very interesting projects for EMI Italy include a project with Vasco Rossi and Pino Daniele. Common experiences are the lifeblood of Rossi's songwriting and as perfectly exemplified on his latest LP Chi Dice No. A mixture of jazz, blues and rock together with a dash of traditional Neapolitan melody characterise the seven LPs Pino Daniele has recorded. But his latest album Bonne Soiree, featuring such session talents as Mel Colins and Pino Palladino, is a departure into something new, lighter and much more international.

Citterio has his eyes firmly set on the European market and the company and its artists are prepared for the future: "Within three to four years, Italy will become Europe and vice versa."

The Latin Love Songs Of Toto Cutugno

At 19, the young Cutugno left his native La Spezia to tour and develop. On his return he formed a group (his first) called Toto E Ti E Tati and set about writing songs. This activity soon bore fruit when in 1975 Joe Dassin had a major European hit with Cutugno's La Voce Della Gioventù released and with Et Tu N'Entaissais Pas.

The same time his solo career was developing in leaps and bounds and his many appearances at the San Remo Festival have won him five second positions (including the multimillion seller Italiano). In 1980 he was the outright winner with Solo Noi.

A singer/songwriter of considerable talent whose best material is the AOR Latin love song in a light rock style topped off with a warm, friendly voice. His latest single Emozioni, no. 2 in this year's San Remo Festival, is top 10 in Italy.

Franco Battiato - Songs That Sell By The Million

In the rather traditional world of Italian songwriting, Sicilian Franco Battiato is something of a rebel. He was never scared to do what he wanted, as can be heard in his early work, with experimental material that mixed Western and Eastern influences and generally made its own rules. This unorthodox approach culminated in 1978's L'Atto Prima Delle Sabbie (Egypt Before The Sands) which won the Stockhausen Prize for its piano solo. The following year saw a different, much more song-oriented approach that still retained all the essence of his earlier work but was aimed at the man in the street. This new-found accessibility culminated in La Voce Del Madrone selling more than a million copies in the early 80s and his LPs being sold firmly at the top of the tree.

The combination of mainstream pop and sensuality has created something rather special. He criticises, makes social and political observations, plays with texture and atmosphere like a painter yet still makes songs that sell by the million. His latest release Finisimonia is heading for a no. 1 position in the Italian charts.

Alice - Beauty And Emotion

The best of Latin music can be summed up in two words, beauty and emotion, qualities which Alice has in abundance. Her career started in 1975 when she was only 17. It took another five years for her first single for EMI Italy Il Vento Caldo Dell'Ente, written with Gusto Pio and Franco Battiato, to hit the charts.

From then on things got much easier as she gained recognition not only as a performer but also as an individual whose style was copied by a devoted army of fans. She consolidated her position by winning the 1981 San Remo Festival. Together with longtime friend and collaborator Franco Battiato, she represented Italy for the Eurovision Song Contest in 1981 with the soothing and atmospheric song, shooting up the French charts. She has recorded three to four years, Italy will become Europe and vice versa. The Latin Love Songs Of Toto Cutugno

At 19, the young Cutugno left his native La Spezia to tour and develop. On his return he formed a group (his first) called Toto E Ti E Tati and set about writing songs. This activity soon bore fruit when in 1975 Joe Dassin had a major European hit with Cutugno's La Voce Della Gioventù released and with Et Tu N'Entaissais Pas.

The same time his solo career was developing in leaps and bounds and his many appearances at the San Remo Festival have won him five second positions (including the multimillion seller Italiano). In 1980 he was the outright winner with Solo Noi.

A singer/songwriter of considerable talent whose best material is the AOR Latin love song in a light rock style topped off with a warm, friendly voice. His latest single Emozioni, no. 2 in this year's San Remo Festival, is top 10 in Italy.

Franco Battiato - Songs That Sell By The Million

In the rather traditional world of Italian songwriting, Sicilian Franco Battiato is something of a rebel. He was never scared to do what he wanted, as can be heard in his early work, with experimental material that mixed Western and Eastern influences and generally made its own rules. This unorthodox approach culminated in 1978's L'Atto Prima Delle Sabbie (Egypt Before The Sands) which won the Stockhausen Prize for its piano solo. The following year saw a different, much more song-oriented approach that still retained all the essence of his earlier work but was aimed at the man in the street. This new-found accessibility culminated in La Voce Del Madrone selling more than a million copies in the early 80s and his LPs being sold firmly at the top of the tree.

The combination of mainstream pop and sensuality has created something rather special. He criticises, makes social and political observations, plays with texture and atmosphere like a painter yet still makes songs that sell by the million. His latest release Finisimonia is heading for a no. 1 position in the Italian charts.

Alice - Beauty And Emotion

The best of Latin music can be summed up in two words, beauty and emotion, qualities which Alice has in abundance. Her career started in 1975 when she was only 17. It took another five years for her first single for EMI Italy Il Vento Caldo DELL'Ente, written with Gusto Pio and Franco Battiato, to hit the charts.

From then on things got much easier as she gained recognition not only as a performer but also as an individual whose style was copied by a devoted army of fans. She consolidated her position by winning the 1981 San Remo Festival. Together with longtime friend and collaborator Franco Battiato, she represented Italy for the Eurovision Song Contest in 1981 with the soothing and atmospheric song, shooting up the French charts. She has recorded three to four years, Italy will become Europe and vice versa.