WHEN SHE STARTS SINGING ABOUT LOVE YOU'LL BETTER LISTEN.

THE TITLE TRACK FROM SHEENA'S DEBUT MCA ALBUM

EUROPEAN T.V. SHOWS

GERMANY STAR TEST NASA YORN MUSKLAUEN EURTOPS NDY TALKSHOW

HOLLAND COUNCOURNT POP FORMULE

SPAIN ABADO NOCHE ROCK AND POP

ITALY DISCORING 

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MIDEM is the international market place where the world of music meets to make more than music. It’s where record companies, producers and independent labels, publishers, distributors and importers, equipment manufacturers and radio executives from 50 countries gather to make deals and forge new liaisons.

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CISAC Discusses Major Issues

Warnings about the need to plan licensing agreements with care, resistance to any form of compulsory licensing and the constant problem of home taping were among the main topics at the 36th congress of CISAC, the world confederation of authors’ rights organisations, held in Buenos Aires last month.

The 300 delegates from 62 countries representing 140 authors’ rights societies were welcomed to the biennial congress by President Raul Alfonsin of Argentina. CISAC selected a South American venue for this year’s conference because many governments of the sub-continent have yet to introduce and implement adequate copyright legislation and protection.

The congress also expressed dismay that the UK’s impending Copyright Bill makes no provision for a tape levy despite earlier support for the measure by the UK government.

On licensing, the CISAC delegates stressed the necessity of granting rights specifically for the use requested and not unilaterally conceding rights to technologies not yet in operation by unclear wording of the licence.

CISAC is opposed to any form of compulsory licensing of copyright rights such as that imposed in Austria. And the congress rejected the Austrian government’s attempt to extend the present system which is “hostile to the legitimate interest of authors.”

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Private Joins BMG/Ariola

Private Music, the label founded by Tangerine Dream keyboard player Peter Baumann in 1984, has signed a worldwide distribution deal with BMG/Ariola. The first release under the new agreement will be an LP from Tangerine Dream, entitled Optical Race.

Private Music specialises in electronically oriented music and artists like David Van Tieghem, Carlos Alomar, Yanni and Eddie Jobson are part of the label’s extensive roster. Ron Goldstein, ex-President of Island in the US, joined the label in ’86 as Chief Executive to allow Baumann to concentrate on A&R.

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Commando To Tour USSR

Top Swedish rock band Commando will do a 25-date tour of the USSR next spring. Meanwhile, the band’s first UK single, Tell Me, will be released on the Nowyartelik label in January and they will visit the UK in February to promote their new LP Velour Lingerie. Lead guitarist Per Nilsson has just completed a 14-day tour in Nicaragua with another Swedish band, Imperiet.

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Pan - European News

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Extra, Extra!

A new deal about to be signed with one of the UK’s major radio stations will give Music & Media’s Coca-Cola sponsored Hot 100 Singles Fanchart prime time exposure. Details of the show will be announced shortly.

After months of speculation, it looks as though Chris Blackwell has taken Island Music off the market.

A staggering 320 applications have been received to the UK’s IBA for the 20 proposed new stations. Some 125 of these came from the London area. Most were applications for community and ethnic stations, though there were a number of music proposals, ranging from jazz to soul, album music to country & western. The first batch of five stations will be advertised in the New Year.

The multi talented Jeaneti-Lucy’s biggest success of 1986 is not the sort of genre that lets anything interfere with her career. So a spell in the army certainly won’t cramp her style. Jeaneti-Lucy, who is currently doing military service, says that she will not get in the way of preparations for a second LP in time for the San Remo Festival.

MTV is spending Christmas in Iceland. Presenter Steve Blume and camera crew are flying out on December 16 to record three days’ worth of material to be broadcast over the holiday period. As well as interviewing local bands, Blume will investigate such burning issues as why Iceland has 12 Father Christmases.

A strike at Finland’s state broadcaster YLE has stopped radio and television broadcasts. Employees want a salary rise of 3%.

Der Spiegel recently reported a corruption scandal involving the issue of private broadcasting licences in Rheinland-Palatinate. Heinz Peter Lahm, former spokesman of the Christian Democratic party and one of new Minister President Hans-Otto Wilhelms closest advisers, allegedly received DM 40,000 in “consultancy fees” from former Managing Director Of Radio at RPR, Ericli Kottich. Kottich was arrested on charges of fraud after allegedly embezzling up to DM 10 million from Mainzer Verlagssatzt, a newspaper publisher who holds shares in RPR.

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AmericanRadioHistory.com
Braun Sponsors ‘Euro Top 20’

MTV Europe has signed a major sponsorship deal with German electronics concern Braun. The company will sponsor MTV’s current ‘European Top 20’ show. The deal, which is for an undisclosed sum, was signed at the end of October and is the first to be finalised at MTV’s recently-opened Munich office.

Eureka Plan For Harmonisation

London - A committee appointed following the meeting of European Community leaders in Rome last September will be written in tentatively “extreme importance of developing Europe’s audiovisual capacity.” The statement included a proposal for a common standards, part of the new television (HDTV).

Braun’s sponsorship of ‘Euro Top 20’

The company has also signed a sponsorship deal with German electronics company Braun. The deal, which is for an undisclosed sum, was signed at the end of October and is the first to be finalised at MTV’s recently-opened Munich office.

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**UK & IRELAND**

**Record Sales Up**

By Nigel Hurvitz

After years of negotiations, the British Phonographic Industry (BPI) and the Mechanical Copyright Protection Society (MCPS) have agreed on a revision to the 1982 Mechanical Royalties Agreement.

The four services are all based at different stations and the four stations are all based at the same station. The four stations are all based at the same station and the four stations are all based at the same station.

**Levy Sues Chrysalis**

Former Magister Recording chief Michael Levy is suing Chrysalis for breach of contract. Levy alleges he agreed to become Chrysalis Group Managing Director in succession to Terry Connolly, who resigned in October. Levy claims he was due to take up his post on October 30 at a salary of £175,000.

Levy also alleges Chrysalis had previously taught his professional advice and assistance on a number of occasions and earlier this year Levy sold Magister Records and Music to WEA.

**BPI & MCPS Agree New Deal**

By Nigel Hurvitz

The main changes in the set- tlement, which will initially run until March 31, 1989, are:

- Royalties on exporting to the US are now charged. Levy also has the option of being involved in its promotion, if the album were involved in a commercial disadvantage.

TIGRA had organisational problems too with long pauses during the concert. The ticket prices (DM 35-55) were not within reach of most young people, the audience was older and smaller than expected and did not show much appreciation. The Julie Neigel Band were winners of the DM 50,000 German Quality Award.

The ceremony was recorded for TV by Bayerisches Rundfunk and in the preparation of the free newspaper Live In Concert, presented the Scorpios with the Award for its performance award. The Julie Neigel Band were winners of the DM 50,000 German Quality Award.

**Maffay & Prince For Xmas**

On December 27, SAT 1 will tele- cast the Healy Band's Xmas Day special in concert in Dortmund. Meanwhile, RTL Plus 'Rock & Roll' will need to continue its successful Prince feature containing inside reports from Paisley Park.

**New Rights Deal Settled**

By Robert Lang

Frankfurt - A new, 'Re- flex' is to be launched by the public broadcasting company's Black Christmas TV (HR 3) next month to replace 'D - D', its weekly youth music information and music magazine. The new programme will be presented by HR 3 presenter and singer Martina Regelt. Within the frame- work of the new programme, HR will also take over production of Bayerischer Rundfunk's Kill 50 Million Units award for Xmas. The magazine will be published by the Heel family and Sandra Dietz.

**Radio Bremen's fourth channel**

'Live From The Schachtlohr', formerly a youth music magazine and music magazine, will be launched by Bayerischer Rundfunk's Black Christmas TV. It will also be presented by Herbie and Regelt.

**Media Control Austria**

From the simple trips of Media Control including 29 radio stations and 100 TV stations. For more information please contact Media Control Austria, D-5770-301 Baden-Baden, tel. 07202-3086.

**Media Control Switzerland**

Posts Fritz Egger and Desi- nee Nusboch has not been able to determine its audience; it was par- tially due to the poor sound quality of the 1.000 capacity Olym- pia hall.

International artists included

- Jeff Healy Band and Kool & The Gang (who both performed well-received live sets).
- Robbie Robertson, Midge Ure, Neville Nol, Jermaine Stewart and Heathen's C. King, who was named Best Male Rock Singer and Tracy Chapman, who took Shooting Star and Best Female Rock Sing- er, were presented with awards in the UK and the US respectively. Also in the US, the TIGRA for the Best Rock Single was presented to Steve Winwood for his Roll With It.
- BAP won the award for Best Single Rock for their recently released Da Capo. Olfa Hana won awards for Best Female Pop Singer and Best Pop Single. The award for Best Composer was won by Robbie Robertson and Gian Pietro took the TIGRA for her video Eintrep.
- The award for the Best Film Song was accepted in the US by Bill Medley for his duet with Jen- nifer Warnes. Time Of My Life.
- The award for Best Electronic Compo- sition was won by the jazz key- board player Wolfgang Daugan.
- The award for the Best Rock Musician was won by Michael Kropf for his Roll With It.
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**Media Control Germany**

By Peter Wooleen

Munich - The German Inter- national Rock Awards (TIGRA), which were held for the first time on November 30, were plagued by problems and con- troversy, but organise- dly it seemed the event will take place again next year.

Some 33 artists were presente- red awards in 15 categories, in- stead of the originally announced 19. Winners were awarded different jerseys for each category. The choice of winner sparked controversy when Italy's Eros Ramazzotti won Best Male Pop Singer, beating Michael Jackson and Prince. The last two artists are promoted by Marcel Avram and Fritz Rau, who boycotted the event because Avram was not asked to be involved in its promotion.

Meanwhile the award for Ger- man Superstar was to be present- ed to Peter Maffay, but he can- not participate in the show. Notice Al Jarreau, who was originally scheduled to perform a live set, also cancelled.

TIGRA had organisational problems too with long pauses during the concert. The ticket prices (DM 35-55) were not within reach of most young people, the audience was older and smaller than expected and did not show much appreciation. The Julie Neigel Band were winners of the DM 50,000 German Quality Award.

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TFI In Local Network Plans

by Jon Henley

TFI's management are preparing a bid for France's 13th regional channel in the direction of the department of Hauts-de-France, which would initially be a split operation with M6, with TFI owning 70% and M6 30%.

Art芒果

by Heiki Elison

The King of Rai

The 25-year-old king of rai, has teamed up with another Algerian, Safy Bousella, on his latest album Rache (EMO/Zone). Khalid, who was a student of classical music, backs up his wailing, nasal vocals with African and jazz rhythms.

FRANCE

TV Plans Seasonal Shows

Acting most likely to succeed in 1989 will be featured on a New Year's Eve show on the commercial TFI channel called 'Premiere Fois' (The Very First Time). The programme will showcase various local and national acts and bands who have been selected by TFI.

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San Remo Gets New Manager

The management of Italy's leading pop event, the prestigious San Remo Festival, has been given to Adriano Araguzzini. After months of indecision, state broadcaster RAI – which has the TV rights for the Festival (see Music & Media issue 47) – has selected Araguzzini to organise next year's event.

Araguzzini has an enviable track record in the music business and has managed some of Italy's best-known singers, including Patty Pravo and Gino Paoli. He also has experience in organising large events.

The San Remo Festival can count on an audience of about 100 million viewers (state broadcaster RAI and its rivals broadcast the TV coverage) and Araguzzini is already planning TV showcases for the Festival artists in Tokyo, New York, Rio De Janeiro and Berlin following the San Remo event. A virtual tour for itself and the Festival has been held; it has been organised by Publipix for the last 10 years.

Bros ‘Live’ On Radio Deejay

by Ray Zinzenhen

Millan - Bros' management and CBS decided to compensate fans for the cancellation of the band's only Italian date on November 29 by agreeing to a live recording going out on the Radio Deejay network on the same day.

Speaking from Japan, Bros' Matt Goss said: "Even if our fans will not be able to see us next year they will still be able to hear us, and after all, isn't it the music that counts?" Meanwhile, a new date has been announced for the band in Japan.

CBS Italy has agreed on a promotion campaign with DeeJay’s magazine which will give away 15,000 copies of a special issue of the Bros Christmas single, 'Silent Night'.

Jovanotti Tops Charts Again

Jovanotti has done it again - his latest single, the fifth in four months, has gone straight to No. 1 in the Italian charts. The song, 'Se Non Ti Fai (Where Is The Party?)' is the soundtrack of the Di’Zhigger’s new TV show. 1.2.3. Jovanotti, which is broadcast on Italia 1.

There are not many Italian artists who receive national news cover- age when they release an album, but Francesco Guccini is one of the few who does. When his latest EMI LP ‘Quem’ (Come Dumas) who released, public broadcaster RAI transmitted the news as a national event.

Guccini is a special kind of artist. He has been on the scene for more than 20 years and is gaining new fans all the time. ‘Quem’ was recorded live, both in Italy and at the Théâtre de l’Empire in Prague. It features songs written by Guccini that date back to 1964 and includes the previously unreleased track ‘Ti Ricordi di Me’.

Guccini’s lyrics show he is both a poet and a political writer. During the free days of the festival and the following time the Festival has been held; it has been organised by Publipix for the last 10 years.

First Italian CD Single

Rome - BMG/RCA has launched its first CD single by an Italian artist. The record company estimates 30,000 CDs of Dalla and Morandini’s ‘Danni Damanti’ will be sold; the single format has already sold 40,000 copies. Their double LP has sold 100,000 copies on CD, plus 80,000 albums.

Miro Controversy Remains Unsolved

"Nothing in politics is inversi- ble," is Miro's answer when the seriousness of her intent to resign as General Director of Spain's public broadcast RTVE was questioned recently in the Spanish press.

Miro remains head of RTVE despite calls for her resignation following the revelation that the company had used public funds for per- sonal purchases (see Music & Media issue 46).

The three opposition parties in parliament are considering abandoning the special commis- sion formed to investigate the matter if the government fails to ask Miro to step down. Miro had left the issue in the hands of the government over a month ago, but the government has said that it will not contemplate the dismissal of Miro.

The exact figures involved in Miro's purchases are unknown, but she has admitted to using public money to buy clothes in 1986, 1987 and 1988. The money spent in 1987 has been repaid.

A leading contender for one of the country's first private TV channels, Antena 3 Televi- sion, is to display a new corporate strategy for running a commer- cial TV station.

The conference was chaired by Carmen Goicochea, head of Mas- tina Fer- ran, and consisted of three parts. The first, on programming, was led by Diego De Las Casas, TV Project Director who used to be Programme Director of state- run RTVE.

Commercial Director of Ante- na 3, Manuel Idarte, led the se- cond stage, speaking on the advertising and public. And Luis Eskauria, Director International Relations, concluded the meeting with an outline of the legal frame- work involved in the new private TV laws.

Eskauria says that the present capital base of the group is Pta 2 billion and it is expected to rise to Pta 5,000 million by the middle of next year, and reach Pta 30,000 million in 1990.

The part of this capital can be raised from abroad and there are significant investment possibilities in TV and business concerns in Brazil and France are interested.

Antena 3 TV Prepares Strategy

by Marya Player

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S P O T L I G H T

The Fishbone Experience

Defining the music of Fishbone in two or three words is simply impossible. They are a band that should be experienced - preferably live on the stage of a steamy club.

The group includes John Norwood Fisher (bass/vocals), "Fish" (drums), Kendall Jones (guitar/vocals), Christopher Dowd (trumpet/keyboards/vocals), Angelo Moore (lead vocals/saxophone) and Walter A "Koby II" (trumpet/vocals). The US sextet was formed as a school garage band in their hometown of Los Angeles 10 years ago. By 1982 Fishbone had started playing professionally, building up a loyal audience of fans thanks to their on-stage frenzy. Their first EP, Party At Ground Zero, was released in 1985. The next year it was followed with their first LP, In Your Face. Then Fishbone appeared in several films and music videos (Blue Chips, Ramones and Hank Williams Jr).

Their political and social awareness is clear. Freddie's Dead, One Day and Chetna Hove were recorded on Martin Luther King Jr.'s birthday. And Plowing Rain and Change were recorded on Abraham Lincoln's birthday. But Fishbone are just as much about humour and Bonita In The Boneyard is nothing but a straightforward dance track. The album was produced by David Kahne (Bangles).

Their and Fishbone contains only one cover: Curtis Mayfield's classic Freddie's Dead is brought back to life. The other 11 songs were written by Fishbone.

Although they have built themselves a reputation as a great live act in the UK, label boss Peter Murray obviously believes they are not yet a hit singles band. They have a taste for the melodramatic - singer Lawrence Carrington-Woods does a convulsing impersonation of an inspired psychotic. They are, without any doubt, one of today's best live acts and they have managed to capture that energy on Hots. The group recently played in England and in January a gig is planned at the Locomotive Club in Paris. In the spring, the band will undertake a tour of the French college circuit.

"My idea is to break them in Europe before we try the US and the UK. At the moment the French press and radio are giving them good support and after that we will concentrate on West Germany and the Benelux. After that we will concentrate on the French college circuit."

"I believe that Apple Mosaic will do the same."

Apple Mosaic Go Off The Track

by Gary Smith

After the exhilaration of signing to a major UK label (Virgin) Apple Mosaic then had the disappointment of releasing two critically acclaimed but widely ignored singles. Consequently, they recently took the unusual step of signing a worldwide deal with the ambitious independent French label Off The Track.

The deal with Off The Track means the group's first LP, In Your Face, and the single, Under The Spoon, will be released in France before their native UK. The LP was produced by Clive Martin (King and Queen among others) and recorded at London's Trident Studios.
NEW MODEL ARMY

EMI

February: (UK) Reading (16), Portland (17), Esher (18), Bristol (20), London (21/22), Birmingham (24), Manchester (25), Newcastle (26), Nottingham (28).

March: (UK) Newcastle (1), Bradford (2), Glasgow (4), Aberdeen (5).

NEW ARMY

PolyGram

December: (West Germany) Hamburg (17), Munich (19), Lisa Ford is supporting act.

FISHBONE

CBS

January: (Austria) Vienna (12), Maui (21), Goteborg (19), (France) Paris (20), (UK) Birmingham (17), Munich (19), Lisa Ford is supporting act.

DURAN DURAN

EMI

December: (West Germany) Hamburg (2), December: (UK) London (9-12), London (19), (Sweden) Stockholm (21), (Holland) Amsterdam (17), (France) Paris (20).

DEBRAH DION

CBS

January: (West Germany) Berlin (2), (Holland) Tilburg (17), (Belgium) Brussels (4), London (5).

Europe

EMI

January: (Switzerland) Zurich (12), Mannheim (5), Karlsruhe (16), (Norway) Oslo (17), (Sweden) Stockholm (21), (West Germany) Dusseldorf (28), (Paris) Paris (20), (Tokyo) Tokyo (20), (Bratislava) Bratislava (20), (Bristol) Bristol (20), (Valencia) Valencia (24), (Paris) Paris (26), (Toruń) Toruń (26).

February: (Austria) Vienna (2), (West Germany) Würzburg (3), Hamburg (5), Hanover (7), Frankfurt (8), Saarbrücken (9), Düsseldorf (11), Cologne (12), Kaiserslautern (14), (Spain) Barcelona (17), (San Sebastian) (19), (Madrid) Madrid (21/22), Valencia (24), (Paris) Paris (26), Toruń (27), Rome (28).

March: (Poland) Warsaw (2), (France) Paris (23), Bologna (6), Milan (7), Padova (19), Genoa (11), Verona (13), Forli (14), (France) Nice (13), (West Germany) Mülheim (17), (Switzerland) Zürich (19), Lausanne (20), (Paris) Paris (22), (Lille) (23), (UK) Birmingham (23), (London) London (24), Edinburgh (27), (Ireland) Dublin (29), (UK) Wythall Bay (34).

Tour continues in Asia.

LEVEL 42 POLYDOR

December: (Luxembourg) Luxembourg (19), (France) Paris (20), (UK) Birmingham (21), (Ireland) Dublin (29).


Tour continues in Asia.

BON JOVI POLYGRAM

December: (West Germany) Hamburg (17), Munich (19), Lisa Ford is supporting act.

BON FYoR

EMI

February: (UK) Reading (16), Portland (17), Esher (18), Bristol (20), London (21/22), Birmingham (24), Manchester (25), Newcastle (26), Nottingham (28).

March: (UK) Newcastle (1), Bradford (2), Glasgow (4), Aberdeen (5).
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<td>Herb Alpert Music</td>
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<td>Go On</td>
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<td>Macho Macho</td>
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<td>Riding On A Train</td>
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<td>Si Tu Veux Le Savoir</td>
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<td>Hector Lavoe &amp; Willie Colon</td>
<td>Fania Records (Fania Music)</td>
<td>Fania Records</td>
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<td>New Order</td>
<td>Virgin Records (Virgin Music)</td>
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The Eurochart Hot 100 is compiled by EMR in cooperation with Buma/Stemra. The chart is supported by the European Committee (PUBLISHER).
Music Should Be Freely Available - But Not Available Free!

by Mike Hennessey

1988 has been one of the most momentous years in the history of the music industry - not only in terms of technological progress and structural change, but also in terms of music sales. It could prove to be a record-breaking year for the sale of soundcarriers in their various formats and for the distribution of music generally.

Record and tape sales in the world's biggest market, the US, seem set to top the US$ 6 billion mark this year, beating 1987's record turnover of US$ 5.5 billion. And if there is proportionate CD-led growth in the other major markets, the global sales figure for the industry this year could be a record US$ 17 billion.

And there is more good news. The International Federation Of Phonogram & Videogram Producers (IFPI) has made solid progress in its long battle against piracy. Increasingly, countries once dominated by pirates are being transformed into legitimate music markets.

There are good reports too from the USSR where the copyright organisation, VAAIP, will be upgrading mechanical royalties from US$ 0.02 to US$ 0.04 per track and performance royalties from 3% to 7% of box-office receipts from January 1.

But not so good is news that in many areas, rights remain under serious threat of violation. Nezhi Ertegun, President of IFPI: "If the danger from piracy, counterfeiting and bootlegging is receding, we are facing more difficult problems in the uncontrolled application of new technology."

The problems are made worse by the fact that intellectual property rights are not understood by most politicians or the public. The public has to be persuaded that while it is desirable for music to be freely available, it should not be available free.

Consider the army of technological artillery that confronts the rights owner today. The blank cassette and twin-deck tape machines that make it child's play to clone commercial recordings. The digital sampling technique that permits the appropriation of artists' talents and musical personalities. The CD, whose excellence as a soundcarrier makes it a perfect item for the consumer to be able to use.

The digital audio tape (DAT) which can make high quality copies of CDs and satellite broadcasting with vast footprint areas necessitating great vigilance in monitoring the output of copyright works.

We have seen the advent of central licensing and central accounting in Europe this year and it remains to be seen whether, in
continued from page 17

benefitting the record industry, this development will also benefit the composer and publisher. Concentration in music publishing has made the acquisition of sub-publishing rights an absolute exercise. And when it comes to legislation, the rights owner often has to come to terms with a situation where what is offered by governments with one hand is promptly taken away by the other.

For example, Sweden is one of the countries which has passed legislation providing for a levy on blank tapes. But other countries which do this include France, Portugal, Spain and West Germany, while legislation is under consideration in Belgium, Italy and Holland. The Swedish levy yields about US$22 million a year, but the rights owners receive only US$40,000 out of that revenue. The rest goes to the Swedish treasury.

The European Commission's policy paper on 'Copyright & The Challenge Of Technology' is an example of the way in which the interests of rights owners are sometimes sacrificed. Many rights owners agree that the EC, in its anxiety to make the 'one market' concept a reality and in an attempt to prevent abuse of dominant position, tends to ignore the concerns of the custodians of intellectual property.

Publisher Hans Skironski who is a board member of West German's copyright society, GEMA: "The EC wants to harmonise economic and fiscal regulations, but it does not show the same enthusiasm for harmonising copyright laws in the Community and for upgrading them to the levels of the most enlightened member states."

The policy paper is unclear about the imposition of a royalty on blank tapes as a means of compensating rights owners for home copying. It acknowledges that home taping causes losses to copyright owners on a significant scale and describes the levy as "an inadequate tool". And it says it would be "impossible" for the EC to vary levies as the most appropriate solution of the home taping problem - but it often offers no alternative.

Another major headache for rights owners are the varying periods of protection for soundcarriers within the Common Market. The EC's document makes no reference to this problem, yet the Treaty Of Rome's clauses regarding the free flow of goods among Community states consider the variations of critical importance.

In a member state which protects recordings for only 20 years, the EC wants to harmonise protection periods of 25 years. There are six different levels of protection in the 12 member states of the Community: Luxembourg 20 years; West Germany and Portugal 25 years; Italy 30 years; France, Ireland and the UK 50 years; and in Belgium, Greece and Holland, sound recordings are not protected specifically in copyright legislation at all.

Another aspect of harmonisation not covered by the EC policy paper relates to performance rights. In the Community, it is an issue of increasing importance for copyright owners because of the growth of private radio stations and the spread of satellite broadcasting. It is then surely only fair that rights owners should be paid royalties for the use of their works or productions.

Publisher Hans Skironski who is a board member of West German's copyright society, GEMA, acknowledges that, in view of the Commission's paper on 'Copyright & The Challenge Of Technology', there is a morass of sub-publishing rights an obstacle for upgrading them to the levels of the most enlightened member states.

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Publisher Hans Skironski who is a board member of West German's copyright society, GEMA, acknowledges that, in view of the Commission's paper on 'Copyright & The Challenge Of Technology', there is a morass of sub-publishing rights an obstacle for upgrading them to the levels of the most enlightened member states.

A board member of West German's copyright society, GEMA, acknowledges that the Commission's paper makes no reference to this problem, yet the Treaty Of Rome's clauses regarding the free flow of goods among Community states consider the variations of critical importance.

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Among the 12 members states, there are five which do not keep to the Rome Convention on performance rights - Belgium, Greece, Holland, Luxembourg and Portugal. Belgium and Holland, however, are considering legislation on the subject. At the moment, a radio or TV station in any of these five countries could beam its programmes into the other member states without paying performance fees to the artists and producers of the records it plays. The use of records by broadcasters is increasing constantly and they are often the main source of programming. It is then surely only fair that rights owners should be paid royalties for the use of their works and productions on the air.

The problems which confront the rights owner today are complex and finding solutions will take an enormous amount of effort, dedication and money. But perhaps the main priority now is an information campaign to increase public awareness of the need to defend the interests of the owners of intellectual property. If their rights are not defended the public will lose too, because the incentive to create, perform and produce music will ultimately be destroyed.

\[continued from page 17\]
Performance Rights In Europe

Each country has its own system

How do performance rights relate to public and private broadcasters in Europe? What systems do the individual countries operate to pay the national rights organisations? These are the basic questions Music & Media tackles here. With the dawn of a single European market in 1992, the harmonisation of rights payments is a subject we will examine in more detail next year.

C.B.S. Music Publishing is only one year old in France and has already several publishing successes.

KASSAV has been nominated best group of the year at the VICTOIRES DE LA MUSIQUE 1988.

Their album "Vini Pon" will soon be platinum.

Their forthcoming single is "Ayen pa mot".

EPC 653125-7.

Nothing's easy.

DEBUT DE SOIREE's single "Nuit de Folie" is Platinum.

Their follow up single is "La vie, la nuit".

CBS 654502-7.

Night life.

ROUSSEAU's debut single "Je suis rousse". CBS 652900-7.

And everybody is singing the VALLI's new single.

It's called: "Et voila la nouvelle".

Public radio pays DM 0.10 per month per radio set registered in its broadcasting area while television pays 5.5 pfennigs per month per TV set. This comes from the licence fees.

On top of that, the public broadcasters pay 6.2% and 4.8% of their advertising revenue from radio and television respectively. These payments allow the broadcaster to play music protected by GEMA as often as they want, 24 hours a day. But the broadcaster cannot, directly or indirectly, involve third parties (eg cable broadcasts) without paying proportionately more.

Private broadcasters do not receive radio or TV fees so their payments are based purely on advertising revenues. The level is set at 6.2% for radio and 4.5% for television. Because some areas of West Germany have many small local broadcasters with very modest advertising incomes, GEMA has set a minimum payment for those, recognising that the administration required within the existing system would be an unfair financial burden.

For example, instead of paying a percentage of their advertising revenue after agreed expenses have been taken into account for the running costs of the stations. For instance, a station operating a regular news service can have the salaries of its journalists deducted before payment is calculated. In the case of public broadcasters, income from licence fees replaces advertising revenue.
in turn pays out to the societies representing the producers and performers. The royalties for songwriters and music publishers go to the SACEM organisation for distribution.

The growing number of small, independent radio stations in France, however, are protesting that they are being discriminated against in terms of the payments they have to make in comparison with the big stations. They are taking their case to the European Court.

Italy

The lack of new government legislation is the root cause of copyright problems in Italy says a member of authors and publishers society SIAE. SIAE is responsible for protecting all copyrights on radio but those who are not licensed to SIAE.

Main problem, according to Fabiani, is that many stations operate outside the law. About 2,500 stations are licensed with SIAE but those who are not include some of the major ones. “We are not worried about the tiny stations who only last six months, it’s the bigger ones who are our concern.”

Italy has been waiting for new broadcasting legislation since 1966, and there is still little hope of change in the near future. One attitude composers rights comes from the Director of Radio, Maurizio Catalania: “The record companies give us records as promotion for shop sales. Why should we give money to SIAE?”

Belgium

SUMA/STEMRA, the joint mechanical, broadcasting and performance rights collection society of Holland, has an umbrella contract with the three organisations which represent the country’s broadcasters. These are the NOS (Dutch Broadcasting Foundation) which represents the various nationwide broadcasters such as AVRO, Veronica, TROS, VARA etc which share the country’s five radio and three TV channels, the NOS World Onroep (NOS World Service), and the OOLON (Organisation Of Local Broadcasters In Holland). In total, Dutch broadcasters, including the World Service, pay more than Dfl 20 million annually to BUMA/STEMRA.

Payments to BUMA/STEMRA by the NOS and affiliated broadcasting associations are based on a lump sum payment for a fixed number of broadcasting hours, plus an hourly payment for time exceeding this limit. The lump sum and hourly surcharge are calculated on the basis of the current annual figure is about Skr 40-43 million.

National radio must report every composition played whereas local stations report on the basis of a random sample with the help of the National Central Bureau Of Statistics. At the end of the year, all reports are collated and on the basis of this, STEM’s members can be remunerated accordingly.

Comparison with the big stations.

Although the Dutch Media legislation is the root cause of the problems in the small, independent radio stations of Holland. BHMA/STEMRA received over 4,000 private stations who play music and music while others broadcast little if any. Some broadcasters such as Radio 10 and Cable 1 have managed to get around this regulation. Both are legally considered foreign ventures with an office in Luxembourg and London respectively.

Sweden

STIM, the Swedish performing society, was set up in 1923 but it was not until the beginning of the 1980s that the Supreme Court ruled that music played on the radio should be paid for.

Together with the state radio and television company SR (there is no private broadcasting in Sweden), STIM works out a lump sum which has to be paid for music played on national and local stations. Agreements are made on a three-year basis and the current annual figure is about Skr 40-43 million.

AmericanRadioHistory.Com
buy a ‘music licence’ every six months. The cost of this licence depends on the size of the population in the station’s area. There are four population-size categories ranging from the ‘cheapest’ with less than 20,000 inhabitants to areas with populations of over 300,000.

A further classification is made whereby community stations decide how much music they will play during the six-month period. Here there are nine different groups; the first has a maximum of three hours airplay and the last allows unlimited airplay.

So a station in an area with a population of over 300,000 which wants to play an unlimited amount of music will have to pay Skr 44,600 at current rates — which is the maximum fee for any community radio.

According to Margret Jardulf of STIM, community radio will probably also have to report what genre of music is being played in more detail in the future.

Performance rights payments in Finland have been a constant source of controversy and broadcasters consider current tariffs far too high and too complex.

In some cases copyright payments in TEOSTO and GRA-MEX, the two main local copyright organisations in Finland, can be between 10% and 15% of a station’s annual turnover, second only to the cost of labour. The way stations are charged is complicated, based largely on potential audience and area of reception.

State broadcaster YLE pays TEOSTO a lump sum of US$ 5 million annually for use of copyright music in its nationwide radio and TV programmes and another US$ 350 - US$ 1000 (depending on estimated potential listeners) per music hour for its regional radio stations. These payments totalled around US$ 250,000 last year.

GRA-MEX, which represents artists and producers, gets US$ 10 (national) and around US$ 50 (regional) per minute. These payments totalled around US$ 3.5 million in 1987.

The picture is even more complicated as far as independent local stations are concerned, because there are commercial and non-commercial stations, big and small operators, and extra charges (not applicable to YLE) such as ‘turnover factor’ and ‘a degree of domestic added value’.

An independent commercial FM station could pay TEOSTO an annual sum of anything between US$ 400 and US$ 3,000 annually, plus US$ 2 to US$ 35 per music hour. The independent stations paid a total of US$ 20,000.

Performance rights payments in Finland have been a constant source of controversy and broadcasters consider current tariffs far too high and too complex.

Payment is basically divided between copyright and mechanical royalties, with less than 20% based on the potential listening audience, and also rises progressively as the number of transmissions increases in sections of 100 or 200 hours.

In 1987, a station which transmitted for up to 500 hours during the year, paid about Dkr 9,000. Blomquist: “If the amount of music used is less than 25% of the total transmission hours, the minimum fee is reduced by 25%.”

Local TV stations pay 3% of their income under an agreement which is currently being renegotiated. For the first 100 transmission hours the fee per year is Dkr 11,000. From 101-200 transmission hours Dkr 150 per hour is paid in addition to the Dkr 11,000. If there are more than 200 transmission hours the additional fee is Dkr 150 per hour.

If needletime was introduced, it would cause enormous practical problems in administration, claims Joergen Blomquist, KODA’s Manager for airplay. KODA, the organisation for use of music is not dependent on this arrangement which has been in place since 1985. The private operators have to pay a minimum fee which is based on the potential audience. In Oslo the minimum figure is Nkr 10,000 a year; stations with a potential audience of 50,000 or lower pay Nkr 3,000 annually.

The stations have three options on which payments can be based: 5% of costs, 5% of income or an amount per music hour.

The amount per music hour is again based on the potential listening audience. Those stations which pay the Nkr 10,000 annual fee must pay Nkr 60 each hour, those on the Nkr 3,000 level must pay only Nkr 12 per hour.

This agreement is being reviewed following the decision to allow advertising on these stations in July this year and Carl Strom, Assistant Director of TONO hopes a new agreement can be announced early next year.

Spain

The whole payments procedure between Spain’s radio stations and the authors’ society SGAE is under review. Long-standing disputes have been settled mainly in court.

The SGAE is currently negotiating with the private stations to pay 3.7% of all revenue from advertising, sponsorship and programme sales. Until now, stations have paid approximately 2% but SGAE hopes to reach the target figure of 3.7% for performing rights within seven years. No time limit on the amount of records played has been imposed until now, but when the new contract is drawn up, it is expected that a system of varying percentages dependent on time will be introduced. Private broadcasters pay no mechanical rights in Spain.

State radio, RNE and Radio Cadena, are part of the general state broadcaster, RTVE, so that negotiations with the public broadcaster include both radio and TV. Last April, SGAE took RTVE to court and the tribunal ruled that 1% of net advertising revenue should be paid for performing rights and 0.33% for mechanical rights. SGAE is, however, pushing for 2.8% of total revenue for performing rights and 1.1% for mechanical rights.
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The Major Publishing Successes Of 1988

Music & Media talked to the leading European music publishers about their major successes in 1988 and their hopes and plans for 1989. As well as the Top 10 publishers with the greatest chart success, we include PolyGram Music in the following survey because of its growing importance in today's publishing world.

Top 10 Euro Publishers

1. Warner Chappell
2. Virgin Music
3. EMI Music
4. MCA Music
5. Chrysalis Music
6. Zomba Music
7. BMG
8. Rondor
9. SBK Songs
10. BMG

Warner Chappell Music

Robin Godfrey-Cass, Managing Director of Warner Chappell Music in the UK, will not forget 1988 in a hurry. The merger of Warner Brothers Music and Chappell Music - the largest in music publishing history resulting in the biggest grouping of copyrights (about 750,000) - was confirmed just after MIDEM.

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Meet us at MIDEM stand 20.16

Andy Cox and David Steel (of Fine Young Cannibals) wrote Heat It Up for Wex Papa Girl Rappers which, together with Rock Da House by Beatmasters Featuring Cookie Crew, were two of the most successful dance records to cross over in Europe.

Lewis: "I am particularly pleased with the success of our Finnish affiliate. As well as scoring with almost all those just mentioned, they have dominated the domestic scene with national signings like Etienne Daho, Louise Poiley and Les Visiteurs."

Virgin's Swedish affiliate achieved a gold album through the domestic artist Tommy Nilsson and a hit single written by the evergreen Russ Ballard - I Can't Dance Alone, recorded by Tove Næs.

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EMI Music Publishing

Managing Director Pram De Wit reports a healthy 1988. Belinda Carlisle reached no. 2 in the singles list and double platinum for her album. The Pet Shop Boys topped the chart with "Always On My Mind" and four EMIIMP cuts were on the Dirty Dancing soundtrack album which sold over 300,000 copies in the UK and one million in West Germany. And songwriter Gerry Goffin was back in the limelight with "Nothing's Gonna Change My Love For You", recorded by Glenn Medeiros.

EMIMP classics continued to show their strength with Phil Collins' cover of "A Groovy Kind Of Love", UB40 & Chrissie Hynde's cover of "Brothers In arms" and Kylie Minogue's "The Look Of Love".

More recent talent and copyrights also did well, including the wedding present, "The Parachute Men", "The Chesterfields", "The Milltown Brothers" and "The House Of Love". Singer-songwriter David Austin did well by co-writing a track with George Michael on the Faith album which has sold 15 million copies.

De Wit: "It has been an excellent year. We set ourselves a high target financially which we will meet and probably exceed. We look at the future with confidence." He says that, following the massive merger between Warner Brothers Music and Chappell, other major publishing houses have no choice but to follow a similar path to keep the balance right. The remark comes in the midst of rumours about a possible EMIIMP bid for SBS Songs (see Music & Media issue 49).

MCA Music

The year 1988 started well for MCA Music with international success for contracted writer Alec Willis who co-wrote "I've Had A Dream Of You" by John Waite. This was followed by House Arrest by Knuts, "Dancing For A Dollar" by Bonham and the book "Dancing For A Dollar". This was followed by House Arrest by Knuts, "Dancing For A Dollar" by Bonham and the book "Dancing For A Dollar".

EMIMP bid for SBK Songs (see Music & Media issue 49).

"It's time to get mom involved in the family business". Simon believes that, in the year 1988 will go down as the best 12 months in the history of the company. Slater takes some personal satisfaction from this year's good results. He originally worked at Chrysalis Music six years ago and transferred to head the A&R department of Chrysalis Records before returning to his old publishing department. He finds it gratifying to see signings he made before switching to A&R department of Chrysalis Music. He finds it gratifying to see signings he made before switching to A&R department of Chrysalis Music.

Other Chrysalis copyrights are thriving through the albums of "Van Morrison & The Chieftains", "Bobby G" and "Bobby Berrigan". This was followed by House Arrest by Knuts, "Dancing For A Dollar" by Bonham and the book "Dancing For A Dollar". This was followed by House Arrest by Knuts, "Dancing For A Dollar" by Bonham and the book "Dancing For A Dollar".

"We have had good results in creating opportunities for songwriters we have been developing in London. For instance, Joseph Butcher has had songs recorded by George Benson and Al Jarreau, among others. Our writers are also helping to break new acts as in the case of Hamish Mac Donald with the Wipe Dava Girls." Simon places great value on the company's songwriters. Zomba is building a new writers' complex in its New York premises, based on the design and principles of the one in London. It is a place where the contracted writers can meet, talk, swap ideas, start collaborations, enjoy light refreshments and use the high technology facilities for putting down their songs in a relaxed environment.

Zomba Music

One of the distinctions scored by Zomba Music during 1988 was an album in the US top 10 for over six months - "Hysteria" by Def Leppard. It was the highlight of a busy, varied and productive year, according to Director Ralph Simen.

"We have had good results in creating opportunities for songwriters we have been developing in London. For instance, Joseph Butcher has had songs recorded by George Benson and Al Jarreau, among others. Our writers are also helping to break new acts as in the case of Hamish Mac Donald with the Wipe Dava Girls." Simon places great value on the company's songwriters. Zomba is building a new writers' complex in its New York premises, based on the design and principles of the one in London. It is a place where the contracted writers can meet, talk, swap ideas, start collaborations, enjoy light refreshments and use the high technology facilities for putting down their songs in a relaxed environment.

Zomba is also growing in the area of background music libraries. Its acquisition of the Chappell Recorded Music Library during the year gives it control, says Simon, of two (the other one being British Music) of the four major music libraries in the world.

Simon believes the quality of popular music is improving. "There is a swing back to real musicianship with the added attraction of songwriting that combines musicianship with modern technology."
We licence copyright in the Nordic countries

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TEOSTO: 358-06922511 TONO: 47-2421808 n@b 45-1128700

Rondor Music (London)

Managing Director Stuart Hornall has an impressive set of statistics at his fingertips relating to 1988’s achievements. Black sold 1.3 million albums up to October and his new LP is already charting in West Germany. And there has been chart action in both single and album form via Cliff C. and Sam Brown. West Germany and Holland.

Rondor writing talents like Graham Lyle, Will Jennings and Rod Temperton go from strength to strength, as does Chris De Burgh, and the Dire Straits album Genesis Heli - Money For Nothing notched up three million sales in one month. And there is a promising new band from Norway. One 2 Many, already a success in their own country.

Rondor Music International Vice President, says the company opened two new offices this year; the one in Sweden is headed by Stefan Ecklund, ex-Warner Chappell, and the one in Greece is in the hands of Costas Zougis, ex-Intersong.

In West Germany there has been some consolidation by closing four offices. The company opened two new offices in one month. And them is a record group have relied on BMG Music which has been chart action in their own country.

BMG Music

BMG Music has been undergoing some restructuring during 1988, says Managing Director Paul Curran. He is eager to point out that although BMG Music belongs to the same family as BMG Records, the publishing company is independent in thought and action.

Curran: “Historically, publishing companies which are part of a record group have relied heavily on that record company’s product as a source of copyrights. That’s not the case here. Our UK writing roster is about 50-50, and we’re not hand in glove with everything BMG Records may do.”

For example, All About Eve who will qualify for a platinum album for their debut LP by Christmas, are signed to Phonogram and so are The Mission. Meanwhile, Pop Will Eat Itself were signed with BMG Music a year before sister company RCA Records took on the band for recording. And next year BMG Music will continue signing talent in which it believes. “Tilling the middle ground that A&R no longer does.”

Diana Graham, BMG Music International Vice President, says the company opened two new offices this year; the one in Sweden is headed by Stefan Ecklund, ex-Warner Chappell, and the one in Greece is in the hands of Costas Zougis, ex-Intersong.

In West Germany there has been some consolidation by closing Ciclus Music in Hamburg and transferring to BMG UFA in Munich.

Graham, ex-Chappell herself, took over the BMG International side on July 1 and had made 36 deals by early November. They cover a wide spectrum including acts such as Jane Wiedlin, Bobby McFerrin, Leonard Cohen for some territories, Living In A Box, and Rod Stewart’s writer Jim Croogis for the world.

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Interviews by Nigel Hunter.
**EUROPEAN Top 100**

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| Smooch Criminal        | Michael Jackson/Epic (Max/Mak)              |
| Missing You            | Chris De'luke/ABK (Border Max)              |
| Handle With Care       | The Temptations/Warner Bros (sgn/Max)       |
| Life's Just A Ballgame | Womack & Womack (sgn/Max)                   |
| Stand Up For Your Love Rights | You Know It's True (sgn/Max) |
| Put A Little Love In Your Heart | Austine Letterer/Atlantic (sgn/Max) |
| Michael Jackson/Epic (Max/Mak) |
| Non Stop Dancing       | Phil Collins/Virgin (Phil & Van/Warner Bros) |
| Groovy Kind Of Love    | Phil Collins/Kingdom (sgn/Max)              |
| I Want You             | Robert Palmer/Love (sgn/Mak)                |

**ALBUMS**

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<td>Europa/WEA (sgn/Max)</td>
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**EUROPEAN Top 100**

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<tr>
<th>Country</th>
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<tr>
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<tr>
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<tr>
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<tr>
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<tr>
<td>FINLAND</td>
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<tr>
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<tbody>
<tr>
<td>Glenn Medeiros</td>
<td>Not The Same Love</td>
<td>4</td>
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<tr>
<td>Maurice André</td>
<td>Dans Ma Peau Marre</td>
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<tr>
<td>Wet Wet Wet</td>
<td>Adoption</td>
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<tr>
<td>Michael</td>
<td>The Days Of Our Lives</td>
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<tr>
<td>Antoinette Verdoorn</td>
<td>In Quest Of Lola Di Lola</td>
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<tr>
<td>Les Fion</td>
<td>Il Fumetto Di Stalin Swing</td>
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<td>Level 42</td>
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<td>Paul Simon</td>
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<td>Ola Haav</td>
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<tr>
<td>Radu Vărga</td>
<td>Un Răzvan</td>
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<tr>
<td>Terence Trent D'Arby</td>
<td>introducing the world According To...</td>
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<tr>
<td>Arik Balber</td>
<td>Gee We The Best That I Got Eat</td>
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<tr>
<td>Bobby McFerrin</td>
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<td>George Michael</td>
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<tr>
<td>Kevin</td>
<td>For Your Love</td>
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<tr>
<td>Matthew Shipp</td>
<td>Isaac Hayes</td>
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<tr>
<td>The Buck</td>
<td>We Want You</td>
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<td>Paul</td>
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<td>Morris</td>
<td>Do You Remember</td>
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<td>Smirnoff</td>
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<td>The B-52s</td>
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<td>The Fall</td>
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<td>björk</td>
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<td>Ice</td>
<td>Oooh Oooh She's So Bad</td>
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**Notes:**
- The chart features artists from various countries, including the United Kingdom, Belgium, Finland, Norway, and Spain.
- Bobby McFerrin and Michael show strong performances in multiple European countries.
- Artists like Enya and Bobby McFerrin have notable debuts or moves up in the charts.
- The presence of multiple genres and artists representing different languages and styles highlights the diversity in European music at the time.
Leningrad Cowboys
The Beast Is Me (AMT/Finland).
Contact: Aaro Blomqvist tel. 358.0.7013219/fax:703208
A hard pop song that features ex-Members singer Nick Tesco. Exciting stuff that is a combination of The Cramps, Human League and garage rock. Rights still available for most of Europe.

Transit
You Can’t Stop The Fire (KTS/Scandinavia).
Contact: Matthew Kneay,tel:49.221.4902227/fax:4972335
The nearest that house has got to jazzfunk so far. A combination of rousing rap done in a preacher style and a smooth backing, interesting stuff. Licence still free for Europe.

Mauro Scocco
Sarah (The Record Scasion/Scandinavia).
Contact: Nusla Hulmart/46.8.54003.51
A really nice song this one, with its opening country and western tinge and a strong vocal performance by Scocco. This is the current Swedish no.1 and indeed it is a song that could repeat that performance elsewhere. Licence available for world distribution outside Scandinavia.

Apple Mosaic
Hole (Off The Track/France).
Contact: Peter Murpry/23.1.401.8000/fax:4916057
After two excellent but widely ignored singles on Virgin, this band have recently signed to the French independent OTT. This track taken from their latest LP is a good indication of their song writing strength and musical ability. Licence available for the worldwide except France.

Twice
Why Don’t You Open Your Heart
Contact: Jorg Bremnet.
tel:49.221.4902227/fax:4972325
A combination of Milli Vanilli’s Girl You Know It’s True and Need Love (LL Cool J. Having said that, it is a very good track with an addictive sham and a slow easy beat. A great soundtrack for an autumn day.

Fingers Inc.
Can You Feel It (Desire/UK).
Contact: Fiction/Perry Pretty/44.1.7229269/fax:7249729
The nearest that house has got to jazzfunk so far. A combination of rousing rap done in a preacher style and a smooth backing, interesting stuff. Licence still free for Europe.

Suzanne Meltzer,
OR Eltje Verloor
PETER NELISSEN,
0519IBUTION
NOW!
8483
and no publishing deal yet.
available for the world except Switzerland.

Little Brother
Sacrifice (Cypress/UK).
Contact: Wild Life/44.1.7392400/fax:7391925
A strange band this. Their music has the wacky, throwaway quality of Gruppo Sportivo and highly entertaining pop music that has hit charts. This combination of an ear to the ‘un-programmed’ market, one selection is... by the edits. .1 teem of How Hod. Radio 8 TV psogrammers

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Steven’s Nude Club
Fashion (Lux/Noise/Scandinavia).
Contact: Michael Hediger/41.64.719386/fax:718008
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Contact: Jorg Bremnet.
tel:49.221.4902227/fax:4972325
A combination of Milli Vanilli’s Girl You Know It’s True and Need Love (LL Cool J. Having said that, it is a very good track with an addictive sham and a slow easy beat. A great soundtrack for an autumn day.

Fingers Inc.
Can You Feel It (Desire/UK).
Contact: Fiction/Perry Pretty/44.1.7229269/fax:7249729
The nearest that house has got to jazzfunk so far. A combination of rousing rap done in a preacher style and a smooth backing, interesting stuff. Licence still free for Europe.

Mauro Scocco
Sarah (The Record Scasion/Scandinavia).
Contact: Nusla Hulmart/46.8.54003.51
A really nice song this one, with its opening country and western tinge and a strong vocal performance by Scocco. This is the current Swedish no.1 and indeed it is a song that could repeat that performance elsewhere. Licence available for world distribution outside Scandinavia.
Europe's Most Radio Active

It's No 1!

Singles:
- Phil Collins - Airplay
- Bobby McFerrin - Airplay

Explosives CHART BUSTERS

Singles of the Week:
- Vital for your play list
- Milli Vanilli - Baby Don't Forget My Number
- Scorpions - Passion Rules The Game
- T'Pau - Road To Our Dream
- Inner City - Good Life
- Hue & Cry - Remote
- The James Taylor Quartet - Wait A Minute
- Soldat Louis - Soldat Louis
- Stray Cats - Love Overdue
- The Godfathers - Love Is Dead
- Something Happens - Been There, Seen That, Done That

Albums:
- Dire Straits - Airplay
- Dire Straits - Sales

Sure Hits:
- Belinda Carlisle - Love Never Dies
- The Pasadenas - Enchanted Lady
- The Real Roxanne - Respect

Euro-Crossovers:
- Continental records ready to cross-over
- The Fatal Flowers - Second Chance
- Apple Mosaic - Hole (LP)

Emerging Talent:
- New acts with hot product
- The Real Roxanne - Respect

Encore:
- Former M&M tips still in need of your support
- Prefab Sprout - Nightingales
- Ambitious Lover - Love Overdue
- The Godfathers - Love Is Dead
- Something Happens - Been There, Seen That, Done That

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

Chart Entries:

Airplay Top 50
- The Four Tops - Lock In Acapulco
- Kylie Minogue & Jason Donovan - Especially For You
- Erasure - Stop! Crackers International
- Michel Sardou - La Meme Eau Qui Coule
- Herbert Leonard - Laissez Nous Reveur
- Inner City - Good Life

Hot 100 Singles
- Kylie Minogue & Jason Donovan - Especially For You
- Erasure - Stop! Crackers International
- Michel Sardou - La Meme Eau Qui Coule
- Herbert Leonard - Laissez Nous Reveur
- Inner City - Good Life

Top 10 Albums
- Rick Astley - Hold Me In Your Arms
- Marillion - The Thieving Magpie

Fast Movers
- Traveling Wilburys - Handle With Care
- A. Lennox & A. Green - Put A Little Love
- Boy Meets Girl - Waiting For A Star
- Pet Shop Boys - Left To My Own Devices

Hot 100 Singles
- Enya - Omens Of Time
- Phil Collins - Two Hearts
- Mylene Farmer - Pourvu Qu'Elle Soiree Douces
- Angry Anderson - Suddenly

Top 100 Albums
- Pink Floyd - Delicate Sound Of Thunder
- Munich Symphonic Sound Orchestra - Pop Goes Classic

Hot Adds
- Breaking Out On European Radio
- UB40 - Come Out To Play
- Cliff Richard - Mistletoe And Wine

...Walking Through Rock

The Fire That Never Dies

Their first album

AmericanRadioHistory.com