French Move To End Co-Publishing Deals

by Emmanuel LeGrand

Paris - A French Ministry of Culture commission is seeking to enforce a code of conduct to prevent co-publishing deals between record companies, broadcasters and music publishers.

In the new proposals, to be publicised at MIDEM next week, the commission attacks the "collusion of practices involving music producers, publishers and broadcasters" and asks for the voluntary adoption of new guidelines.

Commission president and Europe 1 executive, Yves Bigot, says if the code is not accepted then stricter regulations may be proposed by the minister of culture, Jack Lang, and put before parliament.

Bigot: "As far as co-publishing deals are concerned, for the past 15 years at Europe 1, I have been a strong opponent of that practice. I just hope now it will stop!"

The commission proposals seek to prevent radio stations from receiving payments for broadcasting music, other than from advertising. In France, it is common practice among AM stations, like RTL and Europe 1, to gain revenue from accepting a percentage of publishing income in return for airplay.

RTL accepts that the controversy has been around for 15 years and acknowledges that guidelines are needed. "We are aware of the commission though we have not been formally notified about its recommendations. We will formulate a response after we have seen the report," says an RTL spokeswoman.

As well as the proposed restrictions on co-publishing deals the commission is seeking to limit similar practices on TV. It is also attempting to regulate payment for the showing of video clips and to prevent undisclosed bartering deals.

Broadcasters Condemn Atlantic 252 'Reads'

by Paul Easton

Controversy surrounds a deal struck between the Irish-based long-wave station Atlantic 252 and CBS Records UK which includes 10-second "live" endorsements of CBS product by Atlantic DJs. UK independent radio broadcasters have condemned the practice as blurring the distinction between advertising and programming and say it is "against the spirit" of commercial radio.

Under the deal, Atlantic DJs read out announcements, scripted by the station, following ads for new CBS product. Artists so far involved have been CBS/Epic's Halio James and Luther Vandross with the 'reads' forming part of the advertising package offered to the record company.

Although it broadcasts into the UK, 252's location means it is outside of Independent Broadcasting Authority (IBA) regulations, which demand clear distinction between programming and paid-for advertisements. As a joint venture between Ireland's state broadcaster RTE and Luxembourg's RTL, 252 is regulated by the Irish government's broadcasting act.

Brian West, director of the Association of Independent Radio Contractors (AIRC): "Atlantic 252 probably feel they can do what they like. Broadcasters in the UK have always been generally happy with the relevant IBA rules, which are seen to protect a station's integrity. All I can say is that Atlantic 252 must be desperate for advertising."

And in Bristol, GWR FM programme controller Steve Orchard says Atlantic's CBS deal clearly breaches IBA rules. He believes both music content and DJ should be "above any hint of commercial influence."

Atlantic 252 continues on page 3

Danish star Kim Larsen (far right) and his band Bellami on hearing the news that their Medley Records LP 'Kielgusten' has now topped 200,000 national sales in one month and is the fastest seller in Danish history.

Stand 1802 Sweden at Midem

Box 1225, S-111 82 Stockholm, Sweden Phone 46-8-7914692, Fax 46-8-109992.
CBS France is poised to take a minority stake in successful Lille-based FM network Metropolys. CBS president Henri de Bodinat says the company has an option on 27% of the station's capital which it would seek to reduce to 20% if the deal goes through.

De Bodinat claims Metropolys, which has a network of 29 stations in France, five in Belgium and three in Italy, asked CBS help head off an aggressive takeover bid from RTL. "We are interested because Metropolys is a good station with a good music policy. It plays a lot of new product and 40% French music compared to most other FM stations' 10-20%. It's a major music influence in northern France and Belgium."

But CBS is not aiming to acquire a majority stake, de Bodinat claimed: "Our intention is to allow the station to continue as it is. If RTL had bought Metropolys it would have become part of the Maxiimum network!"

CBS will also be involved in a major promotion campaign on all six French TV channels in February. The station's MD and co-founder Bruno Lecluse says Metropolys has been keeping a deliberately low profile while building up a substantial network profile.

CBS To Invest In Metropolys Radio
by Jacqueline Facott & Jon Henley

Lambada Legal Row Lingers On

A French court has blocked the release of publishing revenues from the Kaoma hit single Lambada. The decision was taken following a claim by EMI SBK Songs France that the current publishers, Jean Karakos and Olivier Lorsac, did not have the rights to the song.

Meanwhile, the composers of Lambada, Hulises and Gonzalo Hermosa, who had signed a pact of honour with Karakos and Lorsac, have now changed their minds and taken EMI's side. It is now thought the next step will be a settlement between EMI and CBS at the highest level. Performing rights body SACEM is expected to make a decision about Olivier Lorsac shortly. Lorsac claimed to have composed the song when he first registered it at SACEM.

Tracks from Blues Trottoir's first album 'Histoires Courtes' on EMI Pathé will be heard at this week's MIDEM festival. From l. to r: MD Noel Costa-Franco, Jean-Michel Legrand, GM; Olivier Defays, sax player; Michel Jankelewicz, manager; and vocalist Clemence Lhomme.

FRANKIE LA MOTTE
Still available for some territories

CONTACT:
Peter Swartling during MIDEM at Somet stand 91.01
Telephone 035868136
In Sweden at Ricochet Records
Grey Magningatan 9
S-11455 Stockholm, Sweden
Telephone +468660069
Teletx 468660 4865

Frankie La Motte
FRANKIE LA MOTTE

Island Distribution Switch To PolyGram

Island France has now switched its distribution from BMG to PolyGram, following PolyGram's purchase of the company. The deal through which Island product was being distributed by BMG had been due to run until 1995. It is understood BMG accepted an undisclosed amount of financial compensation.

Island France GM Jean-Pierre Weiler: "As we are now part of the PolyGram group it was natural to anticipate the move and start working. It is better to develop new acts with a company with which we will have a long-term relationship. We'll also benefit from the strength of the PolyGram sales force."

The deal with PolyGram only concerns distribution and marketing and promotion will continue to be handled by Island France. Product soon to be released includes a new LP by the Christians, Robert Palmer's compilation Addictions and a new single from Salif Keita.

Sandy

- Signed to Carrere.
- Publisher: Macadam Music
- Manager: Marc Miller/Jean-Michel Carpe.
- New album: Histoires D'Amour.
- Current single: 'J'Ai Faim De Toi'.
- Recorded at Studios Cesar Engel, Pascal Stive, Guillaume Tell.
- Mixed at Studios Guillaume Tell, Polygone, Palais des Congres.
- Produced by Macadam (Marc Miller, Jean-Michel Carpe).
- No TV advertising campaign has been planned but Sandy will be appearing on French TV shows and at some summer festivals.
- Sandy will not be touring before summer 1990.
- The album has been released in France, Belgium, Switzerland this month. An English version may be released later this year.

Histoires D'Amour is Sandy's first album for Macadam/Carrere. The album contains 'J'Ai Faim De Toi', the 1988 follow-up single Comme Je Respire and one English-language track, Don't Wait Up.

Sandy, originally from Scotland but now based in France, was top of the French charts in 1987 with the single J'Ai Faim De Toi. First created for a Chambourcy advert before being released by Macadam and Carrere as a single J'Ai Faim De Toi was an enormous and unexpected hit for the unknown singer.
Radio Kiss Kiss, the Naples-based private network, began broadcasting nationally at the beginning of this month. Previously limited to transmitting throughout central and southern Italy the station now reaches the northern provinces of Lombardy and Piemonte. This follows a 50% partnership deal, for the north only, with the Milan-based regional station ViaRadio.

Kiss Kiss station director, Lucia Niespolo says she is delighted by the deal is that we can now be heard loud and clear in stereo in the north of Italy. This follows a 50% partnership deal, for the north only, with the Milan-based regional station ViaRadio.

'Rock Cafe', the afternoon music information radio show, with 4.5 million daily listeners, is claiming a record for uninterrupted broadcasting.

Programme director Andrea Olcese says, "'Rock Cafe' started broadcasting every Monday to Friday from October 3 1988. Up to the end of 1989 we had broadcast 65 weeks without a break. With 325 30-minute shows that gave us 10,000 minutes which equalled 167 hours of programming. Our record claim is not just an idle boast. I have checked and can find no other music news programme in the world that has transmitted so long without interruption!"

Olcese believes that 'Rock Cafe' provides an excellent promotional space for artists. "Ours is a news programme with music as the subject. It is a regular appointment for listeners and radio is definitely the best medium for music information!"

PolyGram (Italy) has created the two new pop music divisions, Phonogram and Polydor. The move is described by PolyGram managing director Gianfranco Rebull as a step into line with other major European countries. The Polydor division now markets and promotes A&M product as well as its own. Phonogram has taken control of the London label. The new Phonogram is headed by Bruno Tibaldi, ex pop music director at PolyGram. His deputy is Danilo Corti. Polydor has Adrian Berwick as its general manager. He was previously marketing director US/UK at PolyGram International London.

Rebull says the aim of the two new division is to increase the company's exploitation of the national market: "The Italian market has witnessed a tremendous resurgence over the last few years. About four years ago our market share was approximately 12/13%. Now it stands at 18/20%. We needed to create new dedicated and creative units to grow even further and give the best service to our artists!"

Her new LP is made up of tracks written for her by leading Italian songwriters: Ivano Fossati, Francesco de Gregori, Enrico Ruggeri and Riccardo Cocciante. Her style of traditional Italian melody has made Mannoia a critics' choice. In 1988 she won their special award at the San Remo Song Festival.
BRT Drops Domino Rock Show

by Marc Maes

BRT radio has dropped its influential rock programme 'Domino' as part of its restructuring towards more "family oriented radio". The show has been replaced by 'Hartelijk' a request show hosted by Bart Pieters and produced by Wim Mertens.

Although the show suffered from the rather difficult time-slot late on Saturday evening, producer Arnold Rijpens and presenter Luc Janssen managed to establish a very loyal audience. Listeners organised petitions in a bid to stop BRT cancelling the show which was launched 10 years ago when Belgian rock increased in popularity.

Producer Arnold Rijpens says he is sorry "such a universal thing as rock music has no adequate place in the BRT's programme roster". "It is a pity for a certain part of the audience," says concert promoter Herman Schuermans. "Concerts and shows for this particular audience, like the annual Futurama festival, got immediate feedback from Domino!"

Both Rijpens and Janssen have now switched to Dutch broadcasting companies. Rijpens has joined KRO on the Dutch Radio 3 channel where he will continue his series 'The Originals', which traces the origins of songs. Janssen will be involved as music programmer and host in the Dutch VPRO's Radio 3 programme 'Krapuul De Luxe' 'La Stam-pa' and the world music programme 'Mundial'.

Government Money For Wallonia Privates

The French Community government is giving grants, totalling Bfr 1.07 million (approx. US$ 156,000), to 25 programme projects on private stations in Wallonia and Brussels. The grants aim to promote the production of specialist programmes on private radio stations.

The stations had to submit ideas to a board made up of representatives from the government, private radio and cultural associations.

The stations receive half of the money in advance and the rest on production of a demo tape. Four stations have been given the maximum donation of Bfr 100,000:

- Radio Campus
- Atelier Radio
- Radio Viroinval and Micro Climat

(Government money for Wallonia privates)

VARA Airs Dutch Festival

Dutch public broadcaster VARA will transmit some five hours of material recorded at the fourth Noorderslag festival over the next three weeks. The majority of the material will feature in VARA's 'Pop Podium' programme between 22.00 and 23.00 hours on Tuesday evenings. Additional extracts will be broadcast during the 'Pop Krant' show which precedes it.

The Noorderslag festival, held in the northern Dutch city of Groningen earlier this month, featured 50 Dutch bands including Urban Dance Squad, The Ex, Lois Lane, Toy Factory and De Arsten and attracted an audience of 2,200 people.

MTV Unhappy With Amsterdam Deal

by Jon Henley

MTV and Amsterdam cable authority, KTA, have reached agreement on the terms of the channel's carriage on the city cable network. But MTV Holland MD Michiel Bakker says he is "not at all happy" with the deal and will review it after one year.

Under the new contract, valid for one year but with an option on a 12-month extension, MTV will pay Amsterdam city council US$ 16,000 a year to support cultural events. The all-music channel has also agreed to co-produce programmes with local broadcasters, using their cameras and crews, to promote local music events.

"We're actually paying far less than the other channels, so in that sense we should be grateful," says Bakker. "But it's MTV's policy not to pay anything at all. The ideal situation, and the one which applies in the US, is for cable operators to sell one or two minutes of local advertising an hour on each of their channels and to pass 50% of the revenue back to the broadcasters.

"That's illegal in Holland at present but the technology is available and the national cable association, VECAI, has already suggested it. Instead of fighting among themselves for the available channels, European satellite broadcasters should be lobbying for legislative change. Holland is not commercially-minded enough at present."

"Sweet And Soft" Show For Belgium's Radio One

French Belgian state broadcaster, Radio One, has launched a new late-night weekday music show called 'Crooner Et Compagnie'. Head of music, Philippe Baron, says the show will have a "sweet, soft and lazy" sound, featuring artists such as Frank Sinatra and Phil Collins.

"We also think it is a challenge because the producer, Marc Moulin, had a similar weekend programme on Radio Cite. The show, called 'Crooners', was listened to by 50% of Radio Cite's audience. They were left in the cold when 'Crooners' and Radio Cite were stopped over four years ago."

About 30% of the programme, presented by Didier Melon, will feature instrumental music. Domestic artists such as Isabelle Antena and Maurne Baron will make up a further 10%. "The RTBF's immense collection allows us to compile tailor-made playlists by means of a computer stock control system," adds Baron.
TALKING MIDEM RADI0 CONFERENCES

21ST TO 25TH JANUARY 1990
PALAIS DES FESTIVALS
CANNES, FRANCE

THIS YEAR MIDEM INCLUDES THREE DAYS OF TOP LEVEL SEMINARS AND PRESENTATIONS WHICH BRING TOGETHER THE CREAM OF THE WORLD’S RADIO INDUSTRY. AT A TIME WHEN EUROPE IS THE FASTEST GROWING RADIO MARKET IN THE WORLD, MIDEM RADIO DISCUSSES THE ISSUES WHICH MATTER.

OPINIONS KEYNOTES

RADIO IS KILLING MUSIC
Chris WRIGHT, Chairman, CHRYSALIS GROUP Plc. (UK)

THE CHALLENGE TO PUBLIC SERVICE RADIO
Roger LEWIS, Head of Radio One Music Department, R.B.C. (UK)

VIDEO KILLED THE RADIO STAR
Ann HENRY, Media Director, SATCHII & SATCHII (UK)

SHOWCASES

THE FUTURE OF AM STEREO
Jeff POLLACK, President, JEFF POLLACK MEDIA (USA)

ATTRACTIONG THE LISTENERS
Jeff POLLACK, President, JEFF POLLACK MEDIA (USA)

NATIONAL DISCOGRAPHY
A demonstration of the world’s first computer music reference library: The M.C.P.S.

PANELS

RADIO SANS FRONTIERES
Jean-Paul BAUDECROUX, President, NRJ (France)
Andrew MANDERSTAM, Chief Executive, RFM (France)
Remy SAUTTER, Vice -President, RTL (France)
James GORDON, Managing Director, RADIO CLYDE (UK)

LOCAL VS. NETWORK
Mike HAAS, Programme Director, ANTHENE BAYERN (G. Germany)
Martin SCHMITZ, Marketing Director, RADIO GONG (G. Germany)
Eric HAUVILLE, Directeur Général, MAXIMUM (France)
Giles SQUIRE, Programme Controller, MEDI0 RADIO (UK)

TARGETING THE LISTENER
Martin BRISAC, Directeur du Develop. FM et Divers, EUROPE 2 (France)
Bob PARK, Programme Director, CAPITAL RADIO (UK)
Phillip LABID, Directeur des Programmes, RTL (France)
Lyne ANDERSON, President, KIS FM LOS ANGELES (USA)

SHOULD PUBLIC RADIO TAKE ADVERTISING?
Roger LEWIS, Head of Radio One Music Department, R.B.C. (UK)
Pierre ROUTEILLER, Directeur des Programmes, FRANCE INTER (France)
Bruno SOFIA, Directeur des Emissions Relations, SPER (Italy)
Rainer CABANIS, Programme Director, RADIO HAMBURG (W. Germany)

A BIGGER SLICE OF THE CAKE
Greg BATUSIC, Director Sales, WESTWOOD ONE (USA)
Sunny KENNY, European Media Development Director, YOUNG & RUBICAM (UK)

A DETAILED DISCUSSION OF THE Issues
Sara JOHN, Legal Advisor, BPI (UK)
Eric LAUDAU, Lawer, CABINET THOMAS & ASSOCIATES (France)

WHO NEEDS THE D.J.?
Ton LATHOUWERS, Managing Director, SKY RADIO (Holland)
Kerry DEE, Breakfast Presenter, KITS FM LOS ANGELES (USA)

LIVING BY NUMBERS
Rhody BOSLEY, Vice President, Marketing, ARBITRON (USA)
Phil BISE, Programme Controller, XTRA AM & BMIB (UK)
Michel FREJEAN, Directeur des Programmes, MEDEAMETRIE (France)
Rachel STEEL, RESEARCH CONSULTANT (UK)

CONTACTS:
PARIS OFFICE: TEL. (33) (1) 45 05 14 03 - LONDON OFFICE: TEL (01) 5280886 - NEW YORK OFFICE: TEL. (212) 6894220
NRK Third Channel Ready “Within Two Years”

by Chris Fuller

Oslo - A third national radio channel will be launched by Norway’s public broadcaster Norsk Rikssringkasting (NRK) “within two years”, according to Channel 1 (P1) programming executive Helge Wettre.

Wettre, deputy head of P1 light entertainment, confirms that a committee is working on ideas for a P3 channel, which will soon be presented to NRK management. He says P3 will be music-based and have a “firmer, lighter” approach than P1 or P2.

A P3 channel is necessary because of “obvious public demand” and the increasing audiences of commercial stations such as Oslo’s Radio 1 and Stavanger’s Radio Vest, which have “found a successful formula and put an added pressure on us to retain our audience”, Wettre says.

Wettre: “The third channel has to happen and I believe it will arrive within two years. And with it there will be major reorganisation of P1 and P2. I believe we already have the capacity to set up the new channel without any significant increase to the public licence fee.”

The new channel will have a similar structure to Sweden’s public ‘P3’ light entertainment station, says Wettre. “The target audience and music mix will be broad though there will be a strong pop and rock content and more chart-based programming.” But the channel will not implement playlisting: “That sort of system is more at home in commercial radio.”

In Stavanger, Odd Atle Urvik, MD of leading private Radio Vest, says the Norwegian government may not allow public funding for the proposed P3: “Government ministers have stated NRK would have to raise 'its own money'” and the increasing audiences of commercial stations such as Radio Vest because of “obvious public demand”.

Helge Wettre, deputy head of P1 light entertainment, says the Norwegian government may not allow public funding for the proposed P3: “Government ministers have stated NRK would have to raise ‘its own money’”.

“Would not regard the national channel as a threat - people are tuning to stations such as ours outside of their ‘normal’ listening habits,” he says.

But Fred Engh, marketing manager at WEA Norway, looks forward to the proposed P3 channel: “At present it is impossible to achieve any ‘powerplay’ on national stations because there simply are not enough pop and rock programmes. More shows like P2’s ‘Pandora’s Jukebox’ rock show and more chart-oriented programmes would be more than welcome.”

In another development, from May 1 NRK moves all youth-targeted shows, such as the daily afternoon music/dance programme ‘After School’ and Sunday’s ‘Norway’s Top Chart’, from P1 to P2.

According to recent research by Oslo-based MMI, around 1.5 million people listen to P1 at some time of the day, 1.03 million listen to P2.

The Creeps

- Signed to WEA Sweden.
- Published by Madhouse Music (through Warner-Chappell).
- Managed by Jon Gray of Madhouse.
- New album Blue Tomato (2292 46246), just out in Sweden. All other European affiliates to follow, beginning February.
- New single Ooh - I Like It!.
- Previous WEA album Now Dig This sold 20,000 in Sweden, a further 20,000 around the world. In the US, received airplay on 140 college radio stations.
- New album produced by Clarence Ofwerman, whose credits include Roxette’s The Look, at Stockholm’s Polar Studios.
- Marketing plans for Blue Tomato include national Press advertising and spots on MTV, radio and TV appearances. In-store material includes three-colour posters, mobiles, cut-outs, metal badges and car streamers. A tie-in advertising deal with major clothing retailer under negotiation.
- 30-date Swedish tour beginning early February (promoter EMA Telstar). Full European tour under discussion for the spring.

The Creeps, a four-piece who hail from the small town of Almhult, have built a strong following by touring and performing all over Europe and last summer supported Roxette on their Scandinavian tour.

WEA Sweden promotion manager Mattias Wachtmeister: “Blue Tomato is most definitely our priority album for the winter and spring. Whereas Now Dig This had an ‘independent’ feel the new album is more of a commercial product, with strong production and a wider variety of songwriting styles which will better capture the attention of radio programmers”.

One of the tracks on the album - most of which are written by vocalist/guitarist Robert Jelinek - is the theme song to ‘SMASH!’, a new Sveriges TV CH 1 comedy series beginning this month.
Eurofile. The complete European database for the music and media industries in one user-friendly directory. Published yearly, Eurofile offers you easy access to thousands of business contacts in all relevant areas of the industry. Decision makers in the record industry, publishing, radio, television, touring, studios and more. In short, everybody you need to reach when you’re cooking something special.

The completely revised 1990 edition of Eurofile now also contains sections on retail, venues and Eastern European countries. Complete addresses, expanded staff listings and statistics on each country make Eurofile even easier to use, giving you the complete picture of the European market. To order your personal copy, complete and return the coupon today.

Another service from Music & Media, the weekly pan-European trade paper for the music and broadcasting trade.

Music & Media
YOUR KEY TO EUROPE

Yes, I want to order _______ Copy/copies of Eurofile at a total price of _______.

Name

Function

Company

Address

Zipcode/City

Country

Telephone

Telefax

Prices.

Payment instructions: full price to be paid in advance.

Dfl. 130,-

Card number

Expiration date

Signature

Date

UK £ 40,-

DM 120,-

FF 420,-

Payment enclosed

Please charge.

Send to Music & Media, Rijnsburgstraat 11, P.O. Box 9027, 1006 AA Amsterdam, the Netherlands.
Antena 3 Wants More Music Shows

The head of programmes at private channel Antena 3 TV, Ramon Pradera, says the station "would like to offer more music and especially music for younger viewers" in the future. However, he said the amount of music programming on the new channel depends on talks with a newly formed artists performing rights society and the Spanish record industry.

The channel, which went on air last month, is currently showing 12 hours a day of trial promotional programming. This will rise to 18 hours a day on January 25. Initially it will rely heavily on films and old US serials with in-house game shows. Music and sports will play a much smaller role than on the channel's parent company, Antena 3 radio.

Pradera hinted that his initial hope of using material from independents as well as from majors was one problem the channel has encountered. "We want all record companies to be treated the same," he said.

Apart from showing videos from Monday-Friday at 1.30 hours, Antena 3 has scheduled a weekly hour-long rock concert programme, 'Gran Concierto', on Wednesdays at 22.45 hours. The show will feature classic concerts from the past 20 years such as Simon & Garfunkel in Central Park. The programme will be produced by Jose Ramon Pardo. A 90-minute cultural show, "Candelario," on Sunday nights, will include classical music concerts.

Meanwhile, state run TVE is launching three new music programmes. The most innovative will be 'Musica NA,' directed by Ramon Trecet who presents a similar show on RNE 3 radio. The programme will look at new trends in popular and classical music.

Placido Domingo (left) receiving a gold award for his album "Love Songs" from CBS Portugal MD Carlos Pinto

More FM Licences Awarded

More new FM licences have been awarded in Spain, leading to further accusations of political bias. The latest row is in the autonomous region of Galicia in northwest Spain, where 26 new licences were awarded on December 16, just before the region's socialist party lost power.

The Galician local government had 700 applications for the 26 licences, 24 commercial stations and two cultural. Twelve of the 26 station licences were awarded to new companies no one had previously heard of.

SER did best among the better known radio networks, obtaining three new stations. Antena 3 got one Spanish-language and two Galician licences. Radio Popular and Cadena Rato were awarded one each.

The government's granting of 153 licences last summer led to 300 appeals and widespread accusations of favouritism.

SOMEBEWE IN AN OFFICE IN EUROPE:

"Alright! Which one of you has got it?"

"If this is the kind of thing you often hear when looking for this week's copy of Music & Media, it's time you took out your own subscription. Fill in the coupon in this issue!"

... AND PRESENT AT MIDEM AS WELL...

Ginger Music

... Come and see us at stand nr. 01.18 ...

... Ana Moren and Carlos Daniel will be happy to tell you everything about the capacities of our companies...

Industria. 132 08025 BARCELONA
Tel: (93)347 50 77
Telex: 98894 GMRV E Fax: (93) 348 05 68
### Promising Acts

**Eva**
Unquenchable (In Tape/UK). Contact: In Tape/Jim Khambat-ca/tel:+44.61.2634190/fax:2364042
The second single by this up-and-coming Manchester band is a splendid example of late 80s dance music. Eva has a classic voice and the song is first rate, electro pop with a lot of soul. Licence and sub-publishing free except UK.

**Alias Ron Kavana**
This Is The Night (Chiswick/UK). Contact: Ace/Roger Armstrong/tel:+44.1.4533131/fax:9618725
A Van Morrison spoof is the first single from the LP Think Like A Hero. One of an ever-increasing number of bands who effectively mix electronic and acoustic instruments and whose sound is neither traditional nor modern. Licence available for the world except UK and publishing free for the world.

**Royal Air Force**
Cornin’ In (Metal Master/Italy). Contact: Barley Arts/Alessandro Cavalla/tel:+39.2.76009400/fax:76009071
Proof, if any were really needed, that the Italian scene is not just made up of sample addicts. This is a bona fide metal band and they are really rather good, strong songs and a solid production. Licence and sub-publishing free except Italy.

**Heinrich Beats The Drum**
Living In A Circle (DA Records/West Germany). Contact: BSC/Christopher Buring-Uhle/tel:+49.8178.1246/fax:1212
A band who make British poprock with a very German approach (sometimes they sound rather like a rockier version of The Jeremy Days). Well-constructed music with definite international potential. Licence and sub-publishing free except West Germany, Austria and Switzerland.

**Agata Kristie**
Puma (LRO/West Germany). Contact: LRO/ Riff la Roche/tel:+49.30.8134182/fax:8141632
One of a crop of classy bands from the USSR who are similar to, but not the same as, Western acts. Kristie are into poprock; they write strong songs with loads of melodrama. Licence free for the world and sub-publishing free except West Germany, Austria and Switzerland.

**Paradox**
A band formed in 1984 who are doing well in their native Canada. They are French Canadian and their music is best described as traditional poprock with a late 80s approach. Licence free for the world except Canada.

**Mc’s Logik**
Peace & Unity (Submission/UK). Contact: Submission/Tim Mold/tel:+44.432.292667/fax:293258
Mid-tempo hip house with a strong melody in the chorus and some spirited singing. From the label that brought you the excellent Crackdown by Cut The Q. Licence and sub-publishing free except UK.

**The Nivens**
Shake It From The Top (Zap Zap/Italy). Contact: Zap Zap/Phillipe Loison/tel:+33.139.589168/fax:166599
A French band that sound like The Byrds or Buffalo Springfield. They make short, sharp, catchy pop songs as shown on their debut LP Shake. They will be touring next March in France with label mates The Outlines - definitely one to look out for. Licence and sub-publishing free except France.

**M Walking On Water**
The Holy Night (Feugo/West Germany). Contact: Feugo/Friedel Maders/tel:+49.421.75111/fax:74066
After Einsturzende Neubauten this is the most popular alternative group in West Germany. Their latest LP Pluto has sold 12.000 copies in three weeks. A highly effective mixture of Pogue-like melodies and a lot more besides. Licence and sub-publishing free except West Germany, Austria, Switzerland and the Benelux.

Records mentioned on this page are by promising acts which have potential for breaking into the pan-European market. The selection is done by the editorial team of Music & Media. Radio & TV programmers wanting to play the material mentioned here should be aware that not all records are necessarily released in every territory. International A&R managers and music publishers on the lookout for new deals should contact the original master/publishing owners. Country of origin and contact numbers are listed as known. Those wishing to submit material to this section should send their records, biographies and photos to Music & Media, Gary Smith, PO Box 9027, 1006 AA Amsterdam, Holland.
Stockholm-based Ricochet Records has just released a sample of the new material by US singer Frankie La Motte. Frankie wrote the excellent debut single It's A Mystery by Charlie (Talent Tracks cassette no. 15). The 45 was a hit in Scandinavia and is now about to be released in GAS, Benelux, France and Greece. On the strength of his new songs the debut LP Time Out will be something to look out for. It was produced by two other Talent Track regulars, Rob N' Raz, who appear on Leila K's current hit Got To Get (cassette no. 25) and the increasingly famous Swemix team (whose various releases have been on cassettes nos. 19, 23, 25, 29 & 34). Needless to say, Ricochet MD Peter Swartling is at MIDEM aiming to get releases throughout Europe - you heard it here first!

Invisible Limits (cassette no. 29) has just signed a deal for the US with Relativity Records and as a result will be appearing at the New Music Seminar next July. It has its own distribution network called Important and is one of the biggest independent labels in the US, mainly thanks to the massive sales of Joe Satriani. Having done well in the heavy metal market it is now making a move on the dance and pop scene.

On Wax, appears at no. 16. The album survey is equally sleepy, the bigger LPs of the year re-entering in time for Christmas. These include The Pixies' Doolittle, Kylie Minogue's Enjoy Yourself, Sugarcubes' Here Today Tomorrow and House Of Love's self-titled album. December 25 no doubt saw a host of happy faces as presents were exchanged throughout the country.

January is likely to be relatively quiet for new releases, while a product surge is expected in February. Scheduled releases for the beginning of the decade include: The Sundays' first LP Reading Writing And Arithmetic; a new Stone Roses 45 (title unknown at press time); the second picking from Wild by pop stars Erasure, Blue Savannah Song; Loop's debut album for Situation 2, A Gilded Eternity; and a new Nitzer Ebb LP Showtime.

Finally, despite releasing one of the finest albums of the year, De La Soul are rumoured to be considering a split in the next few months. However, they are reported to have said they could produce a new album to rival Three Feet High And Rising in less than five minutes. We can only hope that if they do decide to go their separate ways, they will take five minutes in the recording studio before doing so.

Frankie La Motte - major investment by Ricochet/Sonet
PREVIEWS

SINGLES

SINGLE OF THE WEEK
The Quireboys
Hey You - Parlophone
Mild, hard rock from this happening and widely-tipped six-piece. A simple tune and a memorable chorus recall the best (early) days of Rod Stewart. By coincidence the record was co-produced by Jim Cregan. He was for many years Stewart’s arranger and the influence is unmistakeable. Compared to all the other “back to roots” type bands The Quireboys are definitely somewhere near the top of the heap.

Plan B
Discontentment - BMG Ariola
A brooding guitar song from this punky quartet. With its dramatic build-up and urgent vocal delivery it has a good chance of becoming a cult hit.

Mantronix
Got To Have Your Love - Capitol
Attractive hip/lowhouse featuring a melodic and soulful lead vocal by Wondress. Classy stuff.

Fish
Big Wedge - EMI
The follow-up to State Of Mind is un-mistakeable. Compared to all the other “back to roots” type bands.

Abwarts
Die Zeit - Virgin
Uncompromising and punchy with a hint of psychedelia in the dreamy chorus vocals. Progressive programmers should check this out.

Suzzies Orkester
Dina Ogon Forfoljer Mig - Sonet
Rocking guitars, a strong pulsating beat and a voice reminiscent of Pat Benatar. One of the best of the many talented Scandinavian acts. Check it out.

Gianni Togni
Nannare - CGD
A nice enough emotional ballad from this romantic Italian singer. Accompanied by Spanish guitar.

Sigmund Und Seine Freunde
Ich Bin So Wild Auf Dienen Erdbermard - EMI
The remix of this acid club record stands in the best French Kiss tradition. Splendid dance music with a raunchy angle. Wicked!

Barry White
Super Lover - A&M
Corny but good fun. Tough production and a pleasantly predictable vocal delivery. Could be a hit.

Flesh For Lulu
Time And Space - Beggar’s Banquet

The River Detectives
Hey You - Parlophone
Mild, hard rock from this happening and widely-tipped six-piece. A simple tune and a memorable chorus recall the best (early) days of Rod Stewart. By coincidence the record was co-produced by Jim Cregan. He was for many years Stewart’s arranger and the influence is unmistakeable. Compared to all the other “back to roots” type bands The Quireboys are definitely somewhere near the top of the heap.

ALBUMS

ALBUM OF THE WEEK
Marc Almond
Jacques - Some Bizarre
Just about when Almond started out as a singer in 1978 Jacques Brel died. But his songs live on, kept in the public eye by the sheer number of re-interpretations still being done. While Juliette Greco performs them in French, Almond has become the delicate voice. Now, finally, these versions have been put together on LP. Do not miss Alone, If You Go Away, The Lockman and I’m Coming. A monument.

The Quireboys
Discontentment - BMG Ariola
The Quireboys are definitely somewhere near the top of the heap.

Moti Special
Dancing For Victory - Polydor
Funky, danceable and up-to-date are the keywords regarding this Danish four-piece’s LP. The brassy hi-tec production is effective and a few songs really sound like hits. Try Your Lips To God’s Ear, Still The Same and You Can Take It All.

Objetivo Birmania
Los Amores De Mi Amiga Son Mis Amores - Epic
This female trio are the Spanish answer to Bananarama. Although not as sophisticated as Stock, Aitken & Waterman’s works this is still very useful. Ecuador.

Mary Goes Around
70 Suns In The Sky - Lively Art
Touching pop is a phrase that keeps being mentioned without it, so far, becoming a phenomenon. All this will change if the bands that make up the movement continue making records as good as this. The music is warm, melodic and passionate, the production pleasingly loose. The result is great pop with an edge. Excellent stuff.

Rodney Crowell
Keys To The Highway - CBS
The acceptable face of C&W starts here. Forget the half-hearted, watered down efforts of ‘country'; bands, this is the real thing. Thankfully much of the over-productions that accompanied the genre has been left out in favour of an up-tempo approach. A very listenable record. Try My Past Is Present and We Gotta Go On Meeting Like This.

ALBUM OF THE WEEK
Marc Almond
Jacques - Some Bizarre
Just about when Almond started out as a singer in 1978 Jacques Brel died. But his songs live on, kept in the public eye by the sheer number of re-interpretations still being done. While Juliette Greco performs them in French, Almond has become the delicate voice. Now, finally, these versions have been put together on LP. Do not miss Alone, If You Go Away, The Lockman and I’m Coming. A monument.

Skyblasters
Live - CNR
Belgium’s greatest (and probably only) reggae band has recorded a fine live set that fully captures the festive atmosphere of their gigs. The band (including The Rambo Horns) cheerfully works its way through a mixed bag of originals and cover versions. (The latter category includes Chuck Berry’s Johnny B Goode and Bob Marley’s Nice Time.)

Rene Aubry
Derives - As De Cœur
Derives is the OST of the new Philippe Genty theatre production currently on a world tour. Aubry is a skilful composer with the ability to pull delightful and unexpected melodies out of his minimalist music. Although this is a soundtrack it easily stands up on its own - the various styles (classical, electronic, ambient) work well together. Try Rencontres, Rose and Il Pleut Sous La Mer.

The Creeps
Blue Tomato - WEA
On their third LP the Swedish four-piece offer a strong R&B-based set complete with raunchy voices, flash guitar and spicy brass. On the strength of Blue Tomato this band truly deserve some international recognition. Try Right Back On Track, Sharpshooter, Way Cool and SMASH!
**IT'S NO 1!**

**EXPLOSIVES CHART BUSTERS**

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

### SINGLES OF THE WEEK

**Vital** for your play list.

**The Quirobes** - Hey You

**Suzzles Orkerse** - Me in the Mood

**Sigmund Und Seine Freunde** - Didi Bin So Wah Auf Der Erde (Finnish)

### SURE HITS

**Mantronix** - Got To Have Your Love

**Fish** - Big Wedge

**Lil Louis** - I Called U

**Barry West** - Super Lover

**The River Detectives** - Don't You Know A Thing About Her

**Eurythmics** - The King & Queen Of America

### EURO-CROSSOVERS

Continental records ready to cross-over

**Sigmund Und Seine Freunde** - Ich Bin So Wah Auf Der Erde (Finnish)

**Plan B** - Discontentment

**Gianni Togni** - Nannare

### EMERGING TALENT

New acts with hot product.

**La Pat** - Eine Frau Fur Die Liebe

**Seigen Ono** - Comme Des Garcons

**The Quirobes** - Hey You

**Flesh For Lulu** - Time And Space

**Abwars** - Die Zeit

### ENCORE

Former M&M tips still in need of your support.

**The Marines** - Go Go Now

**Daniel Lanois** - The Maker

**Ultra Nate** - It's Over Now

**Mr. Lee** - Get Busy

**Noir Desir** - Les Cherches

**Laurie Anderson** - Baby Doll

### ALBUMS OF THE WEEK

**Marc Almond** - Jacques

**Moshi Special** - Dancing For Victory

**Skyblasters** - Live

**The Creeps** - Blue Tomato

**Objetivo Birmania** - Los Amigos De Mis Amigos Son Mis Amigos

**Rene Aubry** - Derives

**Mary Goes Around** - 70 Suns In The Sky

**Rodney Crowell** - Keys To The Highway

**Third Bass** - The Cactus Album

**Sybil** - Sybil

**Finitribe** - Grossing 10K

**La Pat** - Eine Frau Fur Die Liebe

---

**SINGLES**

- Phil Collins - Airplay
- Phil Collins - Sales

**ALBUMS**

- Phil Collins - Airplay
- Phil Collins - Sales

---

**CHART ENTRIES**

### Airplay Top 50

- Elton John - Sacrifice (27) (Rocket/Phonogram)
- Deacon Blue - Queen Of The New Year (33) (CBS)
- New Kids On The Block - Hangin' Tough (35) (Warner Brothers)
- Rod Stewart - Downtown Train (36) (Warner Brothers)
- The Marines - Go Go Now (38) (CBS)
- Tanita Tikaram - We Almost Got It Together (39) (WEA)

### Hot 100 Singles

- Sonia - Listen To Your Heart (27) (Chrysalis)
- The Mission - Butterfly On A Wheel (45) (Mercury)
- Jimmy Somerville - You Make Me Feel (57) (London)
- Les Enfants Sans Noel - Les Enfants... (77) (Delphine/Piste/EMI)
- Confetti's - Megamix (79) (USA)

### Top 100 Albums

- Dionne Warwick - The Love Songs (42) (Arista/BMG)
- Muenchener Freiheit - Purpurmond (60) (CBS)

### FAST MOVERS

- Airplay Top 50
- Hot 100 Singles
- Top 100 Albums

### HOT ADDS

Breaking Out On European Radio

- U2 - Everlasting Love
- Nannini & Bennato - Un 'Estate Italiana

### YESTER HITS

The Eurochart top five from five years ago.

### Jan 20, 1990

**Singles**

- Ray Parker Jr. - Ghostbusters
- Stevie Wonder - I Just Called To Say I Love You
- Madonna - Like A Virgin
- Band Aid - Do They Know It's Christmas
- Wham! - Last Christmas/Everything She Wants

**Albums**

- Wham! - Make It Big
- Frankie GTH - Welcome To The Pleasure Dome
- Sade - Diamond Life
- Tina Turner - Private Dancer
- Foreigner - Agent Provocateur

---

**ENCORE**

**Former M&M tips still in need of your support.**

**The Marines** - Go Go Now

**Daniel Lanois** - The Maker

**Ultra Nate** - It's Over Now

**Mr. Lee** - Get Busy

**Noir Desir** - Les Cherches

**Laurie Anderson** - Baby Doll
**THE MOST PLAYED RECORDS IN EUROPE**

### United Kingdom

**Most played records in England during the week of publication on the following stations BBC 1, BBC 2, Capital Radio, Greater London Radio and the major independents.**

1. Soul II Soul - 'Gin & Juice'
2. Jason Donavon - 'When You Come Back To Me'
3. Madonna - 'Causing A Scene'
4. Sade - 'The Sweetest Taboo'
5. Daft Punk - 'One More Time'
6. Electronic - 'Getting Away With It'
7. Noël Cherry - '2X4 Man'
8. Sydney Youngblood - 'Sit And Wait'
9. 'AFTE-R - 'Touch Me'
10. Paul Stewart - 'Choose Me'

**New Kids On The Block - 'Hangin' Tough'
90s.

**Most played records in England during the week of publication on the following stations BBC 1, BBC 2, Capital Radio, Greater London Radio and the major independents.**

1. The 2 Live Crew - 'Me So Horny'
2. Milli Vanilli - 'Girl I'm Gonna Miss You'
3. Whitney Houston - 'I Will Always Love You'
4. The 2 Live Crew - 'All I Wanna Do'
5. Eddy Mitchell - 'Le Cheveux Blues'
6. Duran Duran - 'The Reflex'
7. Eurythmics - 'Sweet Dreams (Are Made Of This)'
8. The Week - 'Tell Me Now'
9. Rob W' Raz - 'Got To Get'
10. Jimmy Sommerville - 'Comment Te Dire Adieu'

**From the airplay hit parade from Media Control including 29 radio stations. For more info please contact Media Control, Postfach 425, D-7570 Baden-Baden, tel (0)721-3306-6.

**Prince - 'The Second Time Around'
2. Ladin Di Brivio - 'On And On And On'
3. Tracy Chapman - 'Crossroads'
4. Phil Collins - 'All Of My Love'
5. Madonna - 'One More Time'
6. Sydney Youngblood - 'If Only I Could'
7. Prince - 'The Second Time Around'
8. Brenda - 'Love Is A Drug'
9. Richard Marx - 'Angles'

**From the airplay hit parade provided by Media Control France. For more info please contact Media Control France 29 Blv Tauler - 67000 Strasbourg - France - tel (08)36-698-80.

**Philip Aaberg

**Upright**

**From the airplay hit parade provided by Media Control Germany. For more info please contact Media Control Germany DRS 3 and 5 private stations. For more info please contact Media Control Germany Post Passage 2 Basel 4002, tel 61-226989.

**Richard Marx - 'Angels'
3. Heine Rudolf Kunze - 'Aids Was Sin Will'
4. Chris Rea - 'I'll Be Good To You'
5. Tanita Tikaram - 'We Almost Got It Together'
6. Muenchener Freiheit - 'Vergessensacht'
7. Tina Turner - 'The Best'
8. Nick Carter - 'The Beat Of My Heart'
9. Rob W' Raz - 'Got To Get'
10. Belinda Carlisle - 'All Of Me'

**From the airplay hit parade provided by Media Control Switzerland. For more info please contact Media Control Switzerland 29 Blv Tauler - 67000 Strasbourg - France - tel (08)36-698-80.

**Radios Peripheriques (API Stations)

1. Michalis Pagonis - 'Las Amantes Enamoradas'
2. Phil Collins - 'Another Day In Paradise'
3. Patrick Bruel - 'Cassero La Vaina'
4. Rik Sakisa - 'Home'
5. Julian Clark - 'No One Loves Me'
6. Frankie Sommers - 'Comment Te Dire Adieu'
7. Chris Rea - 'The Road To Hell'
8. Francesco Fedez - 'Los Amores De Mi Vida'
9. Daniel Levy - 'Love Is A Drug'
10. Eddy Mitchell - 'La Banda Baja'

**From the airplay hit parade provided by Media Control Italy. For more info please contact Media Control Italy 29 Blv Tauler - 67000 Strasbourg - France - tel (08)36-698-80.

**Radios FM

1. Phil Collins - 'Another Day In Paradise'
2. Jimmy Sommerville - 'Camouflage'
3. Richard Marx - 'Angels'
4. Patrick Bruel - 'Cassero La Vaina'
5. Ivan Graziani - 'Segni Di Amore'
6. Kaoma - 'Dancando Lambada'
7. Sydney Youngblood - 'Sit And Wait'
8. Roger Stewart - 'The Old Heart Of Mine'
9. Richard Marx - 'Angels'
10. Belinda Carlisle - 'La Banda Baja'

**From the airplay hit parade provided by Media Control Spain. For more info please contact Media Control Spain 29 Blv Tauler - 67000 Strasbourg - France - tel (08)36-698-80.

**Radios Peripheriques (API Stations)

1. I. Hombres G - 'Voy A Pasar Telo Bien'
2. II. Francois Feldman - 'Les Valses De Vienne'
3. I. Phil Collins - 'Another Day In Paradise'
4. R. Michael - 'You Keep It All In Your Pocket'
5. J. Louis - 'Locataire'
6. G. N. - 'I Want You To Love Me'
7. I. Lisa Stanfield - 'All Around The World'
8. I. Richard Marx - 'Angelica'
9. P. Maffay - 'Tatara'
10. I. Massimo Raineri - 'Un Gem-legged'

**From the airplay hit parade provided by Media Control Holland. For more info please contact Media Control Holland 29 Blv Tauler - 67000 Strasbourg - France - tel (08)36-698-80.

**Radios FM

1. Philippe Aaberg - 'Upright'
2. Wim Hendriks - 'Dance With Me'
3. Fine Young Cannibals - 'Good Thing'
4. Richard Marx - 'Angles'
5. Chris Rea - 'The Road To Hell'
6. Technotronic - 'Pump Up The Jam'
7. Texas - 'Every Day Now'
8. Paula Abdul - 'Cold Hearted'
9. Johnny Hallyday - 'Si J'Etais Moi'
10. Liza Minnelli - ' Losing My Mind'

**From the airplay hit parade provided by Media Control France. For more info please contact Media Control France 29 Blv Tauler - 67000 Strasbourg - France - tel (08)36-698-80.

**Radios FM

1. Philippe Aaberg - 'Upright'
2. Wim Hendriks - 'Dance With Me'
3. Fine Young Cannibals - 'Good Thing'
4. Richard Marx - 'Angles'
5. Chris Rea - 'The Road To Hell'
6. Technotronic - 'Pump Up The Jam'
7. Texas - 'Every Day Now'
8. Paula Abdul - 'Cold Hearted'
9. Johnny Hallyday - 'Si J'Etais Moi'
10. Liza Minnelli - ' Losing My Mind'

**From the airplay hit parade provided by Media Control Germany. For more info please contact Media Control Germany DRS 3 and 5 private stations. For more info please contact Media Control Germany Post Passage 2 Basel 4002, tel 61-226989.

**Radios Peripheriques (API Stations)

1. Michalis Pagonis - 'Las Amantes Enamoradas'
2. Phil Collins - 'Another Day In Paradise'
3. Patrick Bruel - 'Cassero La Vaina'
4. Rik Sakisa - 'Home'
5. Julian Clark - 'No One Loves Me'
6. Frankie Sommers - 'Comment Te Dire Adieu'
7. Chris Rea - 'The Road To Hell'
8. Francesco Fedez - 'Los Amores De Mi Vida'
9. Daniel Levy - 'Love Is A Drug'
10. Eddy Mitchell - 'La Banda Baja'

**From the airplay hit parade provided by Media Control Switzerland. For more info please contact Media Control Switzerland 29 Blv Tauler - 67000 Strasbourg - France - tel (08)36-698-80.

**Radios FM

1. Philippe Aaberg - 'Upright'
2. Wim Hendriks - 'Dance With Me'
3. Fine Young Cannibals - 'Good Thing'
4. Richard Marx - 'Angles'
5. Chris Rea - 'The Road To Hell'
6. Technotronic - 'Pump Up The Jam'
7. Texas - 'Every Day Now'
8. Paula Abdul - 'Cold Hearted'
9. Johnny Hallyday - 'Si J'Etais Moi'
10. Liza Minnelli - ' Losing My Mind'

**From the airplay hit parade provided by Media Control Holland. For more info please contact Media Control Holland 29 Blv Tauler - 67000 Strasbourg - France - tel (08)36-698-80.

**Radios FM

1. Philippe Aaberg - 'Upright'
2. Wim Hendriks - 'Dance With Me'
3. Fine Young Cannibals - 'Good Thing'
4. Richard Marx - 'Angles'
5. Chris Rea - 'The Road To Hell'
6. Technotronic - 'Pump Up The Jam'
7. Texas - 'Every Day Now'
8. Paula Abdul - 'Cold Hearted'
9. Johnny Hallyday - 'Si J'Etais Moi'
10. Liza Minnelli - ' Losing My Mind'
### Getting On Top Requires Some Sacrifice!

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Original Label</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Another Day In Paradise</td>
<td>Phil Collins</td>
<td>Virgin/WEA</td>
<td>(Phil Collins/Webo)</td>
</tr>
<tr>
<td>All Around The World</td>
<td>Lisa Stansfield</td>
<td>Arista/BMG</td>
<td>(Big Life Music)</td>
</tr>
<tr>
<td>Dear Jessie</td>
<td>Madonna</td>
<td>Virgin/WEA</td>
<td>(Webo)</td>
</tr>
<tr>
<td>Sit And Wait</td>
<td>Sydney Youngblood</td>
<td>Virgin/WEA</td>
<td>(Virgin Music)</td>
</tr>
<tr>
<td>Girl I'm Gonna Miss You</td>
<td>Milli Vanilli</td>
<td>Hansa/BMG/Ariola</td>
<td>(FAR Music)</td>
</tr>
<tr>
<td>The Road To Hell</td>
<td>Chris Rea</td>
<td>Virgin/WEA</td>
<td>(Virgin Music)</td>
</tr>
<tr>
<td>Dancando Lambada</td>
<td>Kaoma</td>
<td>CBS/EMI</td>
<td>(BVRM Productions)</td>
</tr>
<tr>
<td>Get A Life</td>
<td>Lambada</td>
<td>CBS/EMI</td>
<td>(BVRM Productions)</td>
</tr>
<tr>
<td>In Private</td>
<td>Dizzy Springfield</td>
<td>Parlophone</td>
<td>(Cape Music)</td>
</tr>
<tr>
<td>Comment Te Dire Adieu</td>
<td>Jimmy Somerville</td>
<td>London (EMI United)</td>
<td>(Partnership)</td>
</tr>
<tr>
<td>We Didn't Start The Fire</td>
<td>Billy Joel</td>
<td>CBS/EMI</td>
<td>(BYR Music)</td>
</tr>
<tr>
<td>That's What I Like</td>
<td>Jim Buss &amp; The Masterminds</td>
<td>Music Factory Dance</td>
<td>(Copyright Control)</td>
</tr>
<tr>
<td>Leave A Light On</td>
<td>Belinda Carlisle-Virgin</td>
<td>Future Furnace/Virgin</td>
<td>(Copyright Control)</td>
</tr>
<tr>
<td>If Only I Could</td>
<td>Sydney Youngblood/Clara</td>
<td>Virgin/Cirva</td>
<td>(Copyright Control)</td>
</tr>
<tr>
<td>Verlieben Verlieren</td>
<td>Muenschner Frechett</td>
<td>CBS (Fredie/Manbo)</td>
<td>(Copyright Control)</td>
</tr>
<tr>
<td>Listen To Your Heart</td>
<td>Sonia Chruls</td>
<td>CBS (All Boys Music)</td>
<td></td>
</tr>
<tr>
<td>Helene</td>
<td>Roch Voisins</td>
<td>GM/M&amp;BG Avola (Ed. Georges Mary)</td>
<td></td>
</tr>
<tr>
<td>Angelia</td>
<td>Richard Marx</td>
<td>EMI USA (SBK Songs/Warner Chappell)</td>
<td></td>
</tr>
<tr>
<td>Listen To Your Heart</td>
<td>Rosette Parfonde</td>
<td>(Jimmy Fun Music)</td>
<td></td>
</tr>
<tr>
<td>This Old Heart Of Mine</td>
<td>Rod Stewart</td>
<td>Warner Brothers</td>
<td>(Beverly Music)</td>
</tr>
<tr>
<td>When You Come Back To Me</td>
<td>Jason Donovan</td>
<td>PWL (All Boys Music)</td>
<td></td>
</tr>
<tr>
<td>Volare</td>
<td>Gipsy Kings</td>
<td>PWL (HFCBS)</td>
<td>(Corid)</td>
</tr>
<tr>
<td>Homely Girl</td>
<td>UB40-Virgin</td>
<td>Virgin/WEA</td>
<td>(Virgin Music)</td>
</tr>
<tr>
<td>Words</td>
<td>The Christians-Island</td>
<td>Virgin/WEA</td>
<td>(PASC Music)</td>
</tr>
<tr>
<td>RANK</td>
<td>WEEKS</td>
<td>TITLE</td>
<td>ARTIST</td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
<td>--------------------------------------</td>
<td>---------------------------------------</td>
</tr>
<tr>
<td>1</td>
<td>9</td>
<td>Another Day In Paradise</td>
<td>Phil Collins</td>
</tr>
<tr>
<td>2</td>
<td>14</td>
<td>Get A Life</td>
<td>Soul II Soul</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>Hangin' Tough</td>
<td>New Kids On The Block</td>
</tr>
<tr>
<td>4</td>
<td>14</td>
<td>When You Come Back To Me</td>
<td>Jason Donovan</td>
</tr>
<tr>
<td>5</td>
<td>23</td>
<td>Lambda</td>
<td>Koopa</td>
</tr>
<tr>
<td>6</td>
<td>15</td>
<td>All Around The World</td>
<td>Lisa Stansfield</td>
</tr>
<tr>
<td>7</td>
<td>3</td>
<td>Helene</td>
<td>Roch Voisine</td>
</tr>
<tr>
<td>8</td>
<td>2</td>
<td>Do They Know It's Christmas?</td>
<td>Band Aid II</td>
</tr>
<tr>
<td>9</td>
<td>3</td>
<td>Dear Jessie</td>
<td>Madonna</td>
</tr>
<tr>
<td>10</td>
<td>2</td>
<td>Les Valses De Vienne</td>
<td>Francois Feldman</td>
</tr>
<tr>
<td>11</td>
<td>24</td>
<td>Swing The Mood</td>
<td>Jive Bunny &amp; The Mastermixers</td>
</tr>
<tr>
<td>12</td>
<td>13</td>
<td>Girl I'm Gonna Miss You</td>
<td>Milli Vanilli</td>
</tr>
<tr>
<td>13</td>
<td>12</td>
<td>That's What I Like</td>
<td>Jive Bunny &amp; The Mastermixers</td>
</tr>
<tr>
<td>14</td>
<td>4</td>
<td>Casser La Voix</td>
<td>Patrick Bruel</td>
</tr>
<tr>
<td>15</td>
<td>18</td>
<td>Pump Up The Jam</td>
<td>Technostronic</td>
</tr>
<tr>
<td>16</td>
<td>7</td>
<td>Sit And Wait</td>
<td>Sydney Youngblood</td>
</tr>
<tr>
<td>17</td>
<td>20</td>
<td>Ride On Time</td>
<td>Bitch Box/DeeL &amp; Dexter</td>
</tr>
<tr>
<td>35</td>
<td>36</td>
<td>No More Bolero's</td>
<td>Gerard Joling</td>
</tr>
<tr>
<td>36</td>
<td>31</td>
<td>Getting Away With It</td>
<td>Electronic Factory</td>
</tr>
<tr>
<td>37</td>
<td>16</td>
<td>If Only I Could</td>
<td>Sydney Youngblood</td>
</tr>
<tr>
<td>38</td>
<td>16</td>
<td>Don't Know Much</td>
<td>Linda Rosestad &amp; Aaron Neville</td>
</tr>
<tr>
<td>39</td>
<td>9</td>
<td>Grand Piano</td>
<td>Mixmaster</td>
</tr>
<tr>
<td>40</td>
<td>4</td>
<td>Santa Maria De Guadalupe</td>
<td>La Compagnie CREOLE</td>
</tr>
<tr>
<td>41</td>
<td>2</td>
<td>Put Your Hands Together</td>
<td>D-Mob</td>
</tr>
<tr>
<td>42</td>
<td>4</td>
<td>You Surround Me</td>
<td>Erasure</td>
</tr>
<tr>
<td>43</td>
<td>2</td>
<td>Jingle Bells (Circling Stars)</td>
<td>Confetti</td>
</tr>
<tr>
<td>44</td>
<td>7</td>
<td>Homely Girl</td>
<td>UB40</td>
</tr>
<tr>
<td>45</td>
<td>NE</td>
<td>Butterfly On A Wheel</td>
<td>The Mission</td>
</tr>
<tr>
<td>46</td>
<td>19</td>
<td>The Best</td>
<td>Tina Turner</td>
</tr>
<tr>
<td>47</td>
<td>38</td>
<td>On Se Calme</td>
<td>Bassline Boys</td>
</tr>
<tr>
<td>48</td>
<td>6</td>
<td>Donald Where's Your Trousers</td>
<td>Andy Stewart</td>
</tr>
<tr>
<td>49</td>
<td>7</td>
<td>In Private</td>
<td>Dusty Springfield</td>
</tr>
<tr>
<td>50</td>
<td>2</td>
<td>Hey You</td>
<td>Quireboys</td>
</tr>
<tr>
<td>51</td>
<td>38</td>
<td>You Got It</td>
<td>New Kids On The Block</td>
</tr>
<tr>
<td>69</td>
<td>4</td>
<td>Angela</td>
<td>Richard Marx</td>
</tr>
<tr>
<td>70</td>
<td>8</td>
<td>Could Have Told You So</td>
<td>Håkan Sandgren</td>
</tr>
<tr>
<td>71</td>
<td>65</td>
<td>Yes We Can</td>
<td>Artists United</td>
</tr>
<tr>
<td>72</td>
<td>25</td>
<td>Tremblement De Terre</td>
<td>Dorothea</td>
</tr>
<tr>
<td>73</td>
<td>83</td>
<td>Sealed With A Kiss</td>
<td>Jason Donovan</td>
</tr>
<tr>
<td>74</td>
<td>66</td>
<td>Blame It On The Boogie</td>
<td>Big Fun John</td>
</tr>
<tr>
<td>75</td>
<td>RE</td>
<td>Bakerman</td>
<td>Lail Bakker</td>
</tr>
<tr>
<td>76</td>
<td>6</td>
<td>The Eve Of The War</td>
<td>Jeff Wayne &amp; Ian Lielbrand</td>
</tr>
<tr>
<td>77</td>
<td>NE</td>
<td>Les Enfants Sans Noel</td>
<td>Les Enfants</td>
</tr>
<tr>
<td>78</td>
<td>83</td>
<td>The Road To Hell (Part 2)</td>
<td>Chris Rea</td>
</tr>
<tr>
<td>79</td>
<td>NE</td>
<td>Megamix</td>
<td>Confetti</td>
</tr>
<tr>
<td>80</td>
<td>19</td>
<td>French Kiss</td>
<td>The Endless</td>
</tr>
<tr>
<td>81</td>
<td>NE</td>
<td>I Called U</td>
<td>Lili' Louise</td>
</tr>
<tr>
<td>82</td>
<td>4</td>
<td>Sign O' The Times/Amsterdam E. P.</td>
<td>Simple Minds</td>
</tr>
<tr>
<td>83</td>
<td>21</td>
<td>Losing My Mind</td>
<td>Lizzy Mercier</td>
</tr>
<tr>
<td>84</td>
<td>1</td>
<td>I Feel The Earth Move</td>
<td>Mark K.</td>
</tr>
<tr>
<td>85</td>
<td>NE</td>
<td>No More Mr. Nice Guy</td>
<td>Megadeth</td>
</tr>
<tr>
<td>No.</td>
<td>Song Title</td>
<td>Artist</td>
<td>Label/Producer</td>
</tr>
<tr>
<td>-----</td>
<td>----------------------------------</td>
<td>---------------------------------------------</td>
<td>---------------------------------------</td>
</tr>
<tr>
<td>18</td>
<td>Easy</td>
<td>10cc</td>
<td>EMI</td>
</tr>
<tr>
<td>19</td>
<td>Dancando Lambada</td>
<td>Kaoma</td>
<td>CBS (EMI/PGM BVWM Traductions)</td>
</tr>
<tr>
<td>20</td>
<td>Touch Me</td>
<td>4Pray + a B'Way</td>
<td>(Copyright Control)</td>
</tr>
<tr>
<td>21</td>
<td>Deep Heat '89</td>
<td>Jimmy Somerville</td>
<td>London (EMI United Partnership)</td>
</tr>
<tr>
<td>22</td>
<td>The Magic Number</td>
<td>De La Soul</td>
<td>Big Life/anny Boy (The Girls Music)</td>
</tr>
<tr>
<td>23</td>
<td>Let's Party</td>
<td>Joe Bunny &amp; The Mastermixers</td>
<td>Music Factory Dance (Copyright Control)</td>
</tr>
<tr>
<td>24</td>
<td>Comment Te Dire Adieu</td>
<td>Jimmy Somerville</td>
<td>London (EMI United Partnership)</td>
</tr>
<tr>
<td>25</td>
<td>We Didn't Start The Fire</td>
<td>Billy Joel</td>
<td>CBS (EMI/PGM)</td>
</tr>
<tr>
<td>26</td>
<td>Y A Pas Que Les Grands Qui Revent</td>
<td>Sonor Chrysalis</td>
<td>(All Boys Music)</td>
</tr>
<tr>
<td>27</td>
<td>Listen To Your Heart</td>
<td>Orson</td>
<td>(All Boys Music)</td>
</tr>
<tr>
<td>28</td>
<td>Quand Tu Serres Mon Corps</td>
<td>Pacifica</td>
<td>(Vega)</td>
</tr>
<tr>
<td>29</td>
<td>20 Seconds To Comply</td>
<td>Silver Bullet</td>
<td>(Emi Music)</td>
</tr>
<tr>
<td>30</td>
<td>Listen To Your Heart</td>
<td>Rosseto Parchon</td>
<td>(Perry Far Music)</td>
</tr>
<tr>
<td>31</td>
<td>Going Back To My Roots</td>
<td>Epi Project + Answer (Rhythm)</td>
<td>GB</td>
</tr>
<tr>
<td>32</td>
<td>Got To Have Your Love</td>
<td>Mantronix Feat. Woodstock Capital (Ansona)</td>
<td>GB</td>
</tr>
<tr>
<td>33</td>
<td>Deep Heat '89</td>
<td>Latino Rave</td>
<td>(Deep Heat Music)</td>
</tr>
<tr>
<td>34</td>
<td>Le Pere De Noel Des Muscles</td>
<td>Les Musclels</td>
<td>A&amp;B Records/A&amp;B Editions</td>
</tr>
<tr>
<td>35</td>
<td>Queen Of The New Year</td>
<td>Deacon Blue</td>
<td>CBS (EMI)</td>
</tr>
<tr>
<td>36</td>
<td>Leave A Light On</td>
<td>Belinda Carlisle</td>
<td>Virgin/Universal (EMI)</td>
</tr>
<tr>
<td>37</td>
<td>Street Tuff</td>
<td>Double Trouble &amp; The Rebel MC</td>
<td>Decca (EMI)</td>
</tr>
<tr>
<td>38</td>
<td>Manchester Rave On</td>
<td>Happy Mondays-Factory (London Music)</td>
<td>UK</td>
</tr>
<tr>
<td>39</td>
<td>You Can't Shake The Feeling</td>
<td>Big Fun-Joe (JimBoy Music)</td>
<td>UK</td>
</tr>
<tr>
<td>40</td>
<td>Volare</td>
<td>Gipsy Kings</td>
<td>WEA (MCA Music)</td>
</tr>
<tr>
<td>41</td>
<td>Der Erdbeermund</td>
<td>Culture Beat</td>
<td>CBS (EMI)</td>
</tr>
<tr>
<td>42</td>
<td>L'Homme En Blanc</td>
<td>Pierre Bachelet</td>
<td>Ansona (Ansona)</td>
</tr>
<tr>
<td>43</td>
<td>Big Wedge</td>
<td>Fisch Eben (Fisch Eben &amp; Raus Music)</td>
<td>UK</td>
</tr>
<tr>
<td>44</td>
<td>Jamais Nous</td>
<td>Eddy Mottet</td>
<td>Ansona (Ansona)</td>
</tr>
<tr>
<td>45</td>
<td>Insiya City Mama</td>
<td>Necah Cherry</td>
<td>Crush/Vega/Universal (EMI)</td>
</tr>
<tr>
<td>46</td>
<td>Quand Jimmy Dit</td>
<td>Patricia Kato</td>
<td>Rock It 41 Music (EMI/A&amp;M Radio)</td>
</tr>
<tr>
<td>47</td>
<td>The Message Is Love</td>
<td>Arthur Baker Featuring Al Green (MCA Music)</td>
<td>UK</td>
</tr>
<tr>
<td>48</td>
<td>Sister</td>
<td>Bros. CB (Brooks/Promo)</td>
<td>UK</td>
</tr>
<tr>
<td>49</td>
<td>I Don't Wanna Lose You</td>
<td>Tina Turner - Capitol (Capitol Evolution)</td>
<td>GB</td>
</tr>
</tbody>
</table>

**If this is the kind of thing you often hear when looking for this week's copy of Music & Media, it's time you took out your own subscription. Fill in the coupon in this issue!**
### Singles in Europe

<table>
<thead>
<tr>
<th>Country</th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>UNITED KINGDOM</td>
<td>Hangin’ Tough (New Kids On The Block (CBS))</td>
<td>When You Come Back To Me (Elton John (PolyGram))</td>
<td>Get A Life (Paul Simon (Arista))</td>
</tr>
<tr>
<td>GERMANY</td>
<td>Another Day In Paradise (Phil Collins (WEA))</td>
<td>All Around The World (Phil Collins (WEA))</td>
<td>Easy (The Cars (Capitol))</td>
</tr>
<tr>
<td>FRANCE</td>
<td>Helene (Gabriel Yared (PolyGram))</td>
<td>Les Valises De Vienne (Pauline Marois (Phonogram))</td>
<td>Casser La Voix (Pascal Breit (EGM))</td>
</tr>
<tr>
<td>ITALY</td>
<td>Lambada (Karma (CBS))</td>
<td>Another Day In Paradise (Phil Collins (WEA))</td>
<td>Un’ Estate Taliane (Elio Comforti &amp; Gatta Carne (Yup))</td>
</tr>
<tr>
<td>SPAIN</td>
<td>Pump Up The Jam (Technosonic (Fonex))</td>
<td>Lambada (Karma (CBS))</td>
<td>That’s What I Like (Joe Bunn &amp; The Masterminders (Rage)</td>
</tr>
<tr>
<td>HOLLAND</td>
<td>Jingle Bells (Circling Stars (Calkins (USA))</td>
<td>Homely Girl (U2 (Virgin))</td>
<td>Elein (Core Tell &amp; Thomas Vâl (Bel))</td>
</tr>
<tr>
<td>BELGIUM</td>
<td>Another Day In Paradise (Phil Collins (WEA))</td>
<td>Another Day In Paradise (Phil Collins (WEA))</td>
<td>Helene (Joost Boss (BGM Arvion))</td>
</tr>
<tr>
<td>SWEDEN</td>
<td>That’s What I Like (Mika Marmot &amp; The Masterminders (PolyGram))</td>
<td>Pump Up The Jam (Technosonic (Fonex))</td>
<td>Lampada (Karma (CBS))</td>
</tr>
<tr>
<td>DENMARK</td>
<td>Don’t Know Much (Lisa Collins &amp; Anne Mcke (WEA))</td>
<td>Another Day In Paradise (Phil Collins (WEA))</td>
<td>Dansende Bla Linealer (Gregory)</td>
</tr>
<tr>
<td>NORWAY</td>
<td>Girl I’m Gonna Miss You (Phil Collins (WEA))</td>
<td>You Got It (New Kids On The Block (CBS))</td>
<td>Ride On Time (Black Box (BGM Arvion))</td>
</tr>
<tr>
<td>FINLAND</td>
<td>Girl I’m Gonna Miss You (Phil Collins (WEA))</td>
<td>Another Day In Paradise (Phil Collins (WEA))</td>
<td>Another Day In Paradise (Phil Collins (WEA))</td>
</tr>
<tr>
<td>IRELAND</td>
<td>Lambada (Karma (CBS))</td>
<td>Lampada (Karma (CBS))</td>
<td>Pump Up The Jam (Technosonic (Fonex))</td>
</tr>
<tr>
<td>SWITZERLAND</td>
<td>Lambada (Karma (CBS))</td>
<td>Pump Up The Jam (Technosonic (Fonex))</td>
<td>Fatamorgana (Ariola)</td>
</tr>
<tr>
<td>AUSTRIA</td>
<td>Lambada (Karma (CBS))</td>
<td>Fatamorgana (Ariola)</td>
<td>Swing The Mood (Phil Collins (WEA))</td>
</tr>
<tr>
<td>GREECE</td>
<td>Lambada (Karma (CBS))</td>
<td>Fatamorgana (Ariola)</td>
<td>Swing The Mood (Phil Collins (WEA))</td>
</tr>
<tr>
<td>PORTUGAL</td>
<td>Lambada (Karma (CBS))</td>
<td>Fatamorgana (Ariola)</td>
<td>Swing The Mood (Phil Collins (WEA))</td>
</tr>
</tbody>
</table>

### Albums in Europe

<table>
<thead>
<tr>
<th>Country</th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>UNITED KINGDOM</td>
<td>But Seriously (Phil Collins (WEA))</td>
<td>Enjoy Yourself (Kate Pierson (WEA))</td>
<td>Jive Bunny - The Album (Phil Collins (WEA))</td>
</tr>
<tr>
<td>GERMANY</td>
<td>But Seriously (Phil Collins (WEA))</td>
<td>Affection (Lisa Stansfield (Arista))</td>
<td>Crossroads (Jon Chappell (WEA))</td>
</tr>
<tr>
<td>FRANCE</td>
<td>But Seriously (Phil Collins (WEA))</td>
<td>Jive Bunny - The Album (Phil Collins (WEA))</td>
<td>Madameemoiselle Chante (Pamela Reif (PolyGram))</td>
</tr>
<tr>
<td>ITALY</td>
<td>But Seriously (Phil Collins (WEA))</td>
<td>Personne Silenziose (Luca Carboni (PolyGram))</td>
<td>Foreign Affair (Do Torner (WEA))</td>
</tr>
<tr>
<td>SPAIN</td>
<td>But Seriously (Phil Collins (WEA))</td>
<td>Tutto Pavarotti (Luciano Pavarotti (PolyGram))</td>
<td>Opera Magna (Labo Cine (CBS))</td>
</tr>
<tr>
<td>BELGIUM</td>
<td>But Seriously (Phil Collins (WEA))</td>
<td>The Very Best Of... (Spaghetti Western)</td>
<td>Labo De Pop (SFR)</td>
</tr>
<tr>
<td>SWEDEN</td>
<td>But Seriously (Phil Collins (WEA))</td>
<td>Hoaxo (Cassie (PolyGram))</td>
<td>Labo De Pop (SFR)</td>
</tr>
<tr>
<td>DENMARK</td>
<td>But Seriously (Phil Collins (WEA))</td>
<td>The Road To Hell (Chris Rea (WEA))</td>
<td>Labo De Pop (SFR)</td>
</tr>
<tr>
<td>NORWAY</td>
<td>Kligsten (Kimmij &amp; Ironman (Riki))</td>
<td>Min Sang (Ariola Records (Poland))</td>
<td>But Seriously (Phil Collins (WEA))</td>
</tr>
<tr>
<td>FINLAND</td>
<td>Foreign Affair (The Turner (WEA))</td>
<td>To Dance With A Stranger (Karma)</td>
<td>The Road To Hell (Chris Rea (WEA))</td>
</tr>
<tr>
<td>IRELAND</td>
<td>But Seriously (Phil Collins (WEA))</td>
<td>Trash (Alex Cooper (CBS))</td>
<td>But Seriously (Phil Collins (WEA))</td>
</tr>
<tr>
<td>SWITZERLAND</td>
<td>But Seriously (Phil Collins (WEA))</td>
<td>Words &amp; Music (Phil Collins (CBS))</td>
<td>The Best Of Rod Stewart (Phil Collins (WEA))</td>
</tr>
<tr>
<td>AUSTRIA</td>
<td>Foreign Affair (The Turner (WEA))</td>
<td>Foreign Affair (The Turner (WEA))</td>
<td>Jive Bunny - The Album (Phil Collins (WEA))</td>
</tr>
<tr>
<td>GREECE</td>
<td>World Beat (Karma (CBS))</td>
<td>Crossroads (The Turner (WEA))</td>
<td>U.S. Remix Album (Phil Collins (WEA))</td>
</tr>
<tr>
<td>PORTUGAL</td>
<td>But Seriously (Phil Collins (WEA))</td>
<td>But Seriously (Phil Collins (WEA))</td>
<td>Slip Of The Tongue (Madonna (SFR))</td>
</tr>
</tbody>
</table>

**VII MASTER CHART - January 20, 1990**
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Phil Collins</td>
<td>But Seriously</td>
<td>UK, USA, IMPR, AUS, CAN, SWE, NOR, AUT, ITA</td>
<td>18</td>
</tr>
<tr>
<td>2</td>
<td>Jive Bunny</td>
<td>Joe Bunny - The Album Star</td>
<td>UK, AUS</td>
<td>13</td>
</tr>
<tr>
<td>3</td>
<td>Tina Turner</td>
<td>Foreign Affair</td>
<td>UK, USA, IMPR, AUS, SWE</td>
<td>14</td>
</tr>
<tr>
<td>4</td>
<td>Liza Minnelli</td>
<td>Affection Aids</td>
<td>UK, USA</td>
<td>12</td>
</tr>
<tr>
<td>5</td>
<td>Chris Rea</td>
<td>The Road To Hell</td>
<td>UK, USA, IMPR, AUS, SWE, ITA, DEU</td>
<td>12</td>
</tr>
<tr>
<td>6</td>
<td>Tracy Chapman</td>
<td>Crossroads</td>
<td>USA, CAN, AUS, SWE</td>
<td>13</td>
</tr>
<tr>
<td>7</td>
<td>Kylie Minogue</td>
<td>Enjoy Yourself Me</td>
<td>UK, USA, IMPR, AUS, SWE</td>
<td>11</td>
</tr>
<tr>
<td>8</td>
<td>Rod Stewart</td>
<td>The Best Of Rod Stewart (Volume One)</td>
<td>UK, USA</td>
<td>10</td>
</tr>
<tr>
<td>9</td>
<td>Chris De Burgh</td>
<td>Spark To A Flame</td>
<td>UK, USA, IMPR, AUS, SWE</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>Jason Donovan</td>
<td>Ten Good Reasons</td>
<td>UK, USA, IMPR, AUS</td>
<td>14</td>
</tr>
<tr>
<td>11</td>
<td>Wet Wet Wet</td>
<td>Holding Back The River</td>
<td>UK, USA, IMPR, AUS, SWE</td>
<td>8</td>
</tr>
<tr>
<td>12</td>
<td>Milli Vanilli</td>
<td>All Or Nothing</td>
<td>USA, CAN, AUS, SWE</td>
<td>22</td>
</tr>
<tr>
<td>13</td>
<td>Kaoma</td>
<td>World Beat</td>
<td>USA, CAN, AUS, SWE, ITA</td>
<td>6</td>
</tr>
<tr>
<td>14</td>
<td>Milli Vanilli</td>
<td>U.S. Remix Album</td>
<td>USA, CAN, AUS, SWE</td>
<td>12</td>
</tr>
<tr>
<td>15</td>
<td>Tears For Fears</td>
<td>The Seeds Of Love</td>
<td>USA, CAN, AUS, SWE</td>
<td>11</td>
</tr>
<tr>
<td>16</td>
<td>Eric Clapton</td>
<td>Journeyman</td>
<td>USA, CAN, AUS, SWE</td>
<td>14</td>
</tr>
<tr>
<td>17</td>
<td>David Hasselhoff</td>
<td>Looking For Freedom</td>
<td>USA, CAN, AUS, SWE</td>
<td>18</td>
</tr>
<tr>
<td>18</td>
<td>Westernhagen</td>
<td>Hallelujah Mein Sterben</td>
<td>USA, CAN, AUS, SWE</td>
<td>13</td>
</tr>
<tr>
<td>19</td>
<td>Gloria Estefan</td>
<td>Cuts Both Ways</td>
<td>USA, CAN, AUS, SWE</td>
<td>21</td>
</tr>
<tr>
<td>20</td>
<td>Fine Young Cannibals</td>
<td>The Raw And The Cooked</td>
<td>USA, CAN, AUS, SWE</td>
<td>15</td>
</tr>
<tr>
<td>21</td>
<td>Billy Joel</td>
<td>Storm Front</td>
<td>USA, CAN, AUS, SWE</td>
<td>9</td>
</tr>
<tr>
<td>22</td>
<td>Peter Maffay</td>
<td>Kein Weg Zu Weit</td>
<td>USA, CAN, AUS, SWE</td>
<td>11</td>
</tr>
<tr>
<td>23</td>
<td>Rosette</td>
<td>Look Sharp</td>
<td>USA, CAN, AUS, SWE, ITA</td>
<td>4</td>
</tr>
<tr>
<td>24</td>
<td>Richard Marx</td>
<td>Right Off The Bat</td>
<td>USA, CAN, AUS, SWE, ITA</td>
<td>18</td>
</tr>
<tr>
<td>25</td>
<td>Madonna</td>
<td>Like A Prayer</td>
<td>USA, CAN, AUS, SWE</td>
<td>26</td>
</tr>
<tr>
<td>26</td>
<td>Patricia Kaas</td>
<td>Mademoiselle Chanteuse</td>
<td>USA, CAN, AUS, SWE</td>
<td>10</td>
</tr>
<tr>
<td>27</td>
<td>Placido Domingo</td>
<td>Die Schoenste Stimme Die Schoenste...</td>
<td>USA, CAN, AUS, SWE, ITA</td>
<td>2</td>
</tr>
<tr>
<td>28</td>
<td>Level 42</td>
<td>Level Best</td>
<td>USA, CAN, AUS, SWE</td>
<td>29</td>
</tr>
<tr>
<td>29</td>
<td>Elton John</td>
<td>Stepping Into The Past</td>
<td>USA, CAN, AUS, SWE, ITA</td>
<td>30</td>
</tr>
<tr>
<td>30</td>
<td>Beautiful South</td>
<td>Welcome To The Beautiful South</td>
<td>USA, CAN, AUS, SWE, ITA</td>
<td>36</td>
</tr>
<tr>
<td>31</td>
<td>Nicky</td>
<td>Mein Heimat-Lied</td>
<td>USA, CAN, AUS, SWE</td>
<td>30</td>
</tr>
<tr>
<td>32</td>
<td>Rondo Veneziano</td>
<td>Vivace Di Venetia</td>
<td>USA, CAN, AUS, SWE</td>
<td>22</td>
</tr>
<tr>
<td>33</td>
<td>Alice Cooper</td>
<td>Trash</td>
<td>USA, CAN, AUS, SWE</td>
<td>34</td>
</tr>
<tr>
<td>34</td>
<td>Phoebe Body</td>
<td>Let's Stay Together</td>
<td>USA, CAN, AUS, SWE</td>
<td>32</td>
</tr>
</tbody>
</table>

© European Top 100 © Music Media International. © EMU Publishing GmbH. All rights reserved.
Sounds good!

But that's not enough.
Complete support in CD manufacturing.
From premastering to packed CD.
We started up in 1985, so we know the rules of the game.

CD PLANT MFG. AB
Box 9035, S – 200 39 Malmö. Telephone int. +46 40 22 01 20. Telefax int. +46 40 94 96 60.
Stockholm sales office: Telephone int. +46 8 734 02 90. Telefax int. +46 8 735 50 03.
**TV10 To Be Dissolved**

by Jon Henley

Amsterdam - TV10, the proposed Luxembourg-based commercial satellite channel, is to be dissolved. The station's founder and main programme supplier, Joop van den Ende, has signed a three-year, $120 million (approx. US$1.2 million) deal with TV10's rival, RTL Veronique (RTL-V).

The shock move has "pulled the carpet from under our feet," said managing director Ben Bunders.

Van den Ende's decision means some of Holland's most popular TV stars, including Henny Huisman ('Sound Mix Show', 'Mini Play Back Show'), Jos Brink ('Wedden Dat'), Ron Brandsteder ('Honeymoon Quiz') and Andre van Duin will appear on RTL-V from February 16. All are under contract to van den Ende's independent production company.

Bunders' announcement marks the end of three months of uncertainty surrounding TV10, which originally launched on October 28. In October, the Dutch Media Commission ruled the station could not be considered a foreign broadcaster and would therefore be denied access to the country's cable network. The channel then pinned its hopes on a new pan-European channel involving France's TF1, US network NBC and Swedish media giant Esselte.

Van den Ende's programmes, however, were always TV10's guarantee of commercial success. His deal with CLT subsidiary RTL-V came as "a complete surprise," TV10's Afke Overdiep said.

By joining forces with RTL-V, Van den Ende has almost certainly assured Holland's first truly commercial channel a substantial rise in both ratings and advertising revenue. A spokesman for the Dutch Association of Advertisers said they were "very happy indeed" with the development.

In response to van den Ende's move public broadcasters TROS and Veronica have already announced they will review their plans to go commercial.

Van den Ende said in a statement that he had opted for the RTL-V deal "in view of the opportunity to make programmes not just for RTL-V but other CLT subsidiaries, such as RTL-Plus in West Germany and M6 in France." Ben Bunders, who left his job as president of PolyGram West Germany in September to take up the TV10 post, was unavailable for further comment.

---

Atlantic 252

continued from page 1

Orchard says such practice leaves stations open to accusations of chart-rigging and of giving preferential treatment to its advertisers in terms of music programming.

Defending the deal, Atlantic 252 manager Travis Baxter insists: "Our editorial integrity is intact. We are merely making live advertising 'reads' a more integral part of the programming. It's a free-thinking and articulate approach. "They are not personal endorsements by the DJ along the lines of 'This is a great album so go out and buy it,' but are more of a third party comment. They are scripted in such a way that they can be read word-for-word or the DJs can use the main points in their own individual style?" Epic director of marketing Kit Buckler claims he was not involved in writing the scripts: "And I wouldn't want to be. I'm holding judgement on whether to continue although I'm encouraged by the response. My feeling is that it probably works better with established names where the endorsement can be more general and relaxed rather than new names where the endorsement has to be more positive."

Travis Baxter says other record companies are interested in similar promotions but nothing specific has been set up. "Virgin will be working with us on a new Sunday CD chart show. This will be a collaborative promotion between us and Virgin rather than 252 just giving them a certain amount of free spots."

---

Broncobilly

on CD "talent of the '90s", track #3, arriving soon with the MIDEM issue of M&M

Project Records

tel. (+39)-10-408.381
fax. (+39)-10-403.157

---

The Association Of Independent Radio Contractors claims that US originated records should not be subject to needletime payments in the UK (because no needletime is paid in the US) has been rejected by a report commissioned by the government's Department Of Trade & Industry. The report says it would cost the record industry £9 million a year in lost PPL payments which would mean record price rises and fewer records from UK acts.

* * *

Luxembourg-based TV channel RTL Veronique (RTL-V) is denying reports that station MD, Lex Harding, is about to quit. Allegedly Harding is "at his desk and working normally," according to a company spokesman. "As far as I am aware there is no question of him resigning." Harding is reportedly angry at the speed with which negotiations between Joop van den Ende, RTL-V's former rival, had taken place.

* * *

London-based syndicator MCM Networking and the Trans World Group's MCM have been speculating they are about to merge. MCM GM Doug Adamsen says talks had taken place but had come to nothing. "MCM is remaining 100% independent for the time being." But he does not rule out possible PPM and MCM working together in the future. "We are keeping a very open mind as regards possible collaboration."

* * *

WEA UK is expected to announce complete details of its split into two labels this week. Jeremy Marsh, recruited by chairman Rob Dickens from A&L (Associated Virgin Labels) just before Christmas, heads up the WEA label while Max Holie is in charge of the second label which, it is understood, will be called East West (the jazz label set up by the late Nesuhi Ertegun). WEA will include the Warners and Elektra US catalogue while East West will take the Atlantic US acts. WEA's UK signed acts are being divided between the two labels.
A TOUGH ACT TO FOLLOW!

EMI MUSIC PUBLISHING
The World's Leading Music Publisher

EMI MUSIC PUBLISHING LTD
127 Charing Cross Road, London WC2H OEA
United Kingdom, tel.: (I) 434 2131.

EMI MUSIC PUBLISHING (FRANCE) SA
41/43, Rue Paul Bert, Boîte Postale 314
92102 Boulogne Billancourt, France
tel.: (I) 4825 3550.

EMI MUSIC PUBLISHING (ITALY)
LA VOCE DEL PARADONE SRL.
Via C. Ravizza 43/45, 20149 Milan, Italy
tel.: (2) 4980 619.

EMI MUSIC PUBLISHING (HOLLAND)
Schapenkamp 8a, PO Box 300
1200 AH Hilversum, Holland
tel.: (35) 218144.

EMI MUSIC PUBLISHING (Belgium)
140b, Av Eugène Plasky
1040 Brussels, Belgium, tel.: (2) 7352902.

EMI MUSIC PUBLISHING (SWEDEN) A.B.
PO Box 3516, 17203 Sjöbyrtn, Sweden
tel.: (8) 294040.

EMI MUSIC PUBL. (GREECE) LLC.
127 Heraklio Str., 11142 Athens, Greece
tel.: (I) 252 75 02.

EMI MUSIC PUBLISHING (GERMANY)
including Austria and Switzerland
Alsterchaussee 25 OR, PO Box 2663
2000 Hamburg 13, Germany, tel.: (40) 4140150.

EMI MUSIC PUBLISHING (SPAIN)
Torrelaguna 64, Madrid 28043, Spain
tel. (I) 413 2304.

EMI SONGS (PORTUGAL)
Pr. Nuno Rodrigues dos Santos
Urban, Das Laranjeiras 7,
1600 Lisbon, Portugal, tel.: (I) 7269011.

© 1989 EMI Music Publishing A Thom EMI Company
Popular songs are reaching a whole new audience through their use in advertising consumer products. What do golden oldies offer advertising agencies that original music does not, and what strings are attached?

Sam Cooke sells jeans everywhere. Louis Armstrong sells beer in Holland, the Beatles sell hi-fi in the UK, Nina Simone sells land, the Beatles sell hi-fi in the US. But there are very specific difficulties in marketing a catalogue of songs for commercial use.

You cannot afford to offend the writer. You cannot sell their work if it will be used in a way they disapprove of,” says Jo Jones, creative licensing manager at Rondor Music.

A writer may well say, for example, that he is not prepared to see his music used to advertise alcohol or tobacco. That’s obviously a problem when it comes to marketing. A publisher cannot simply present agencies with a list of titles and announce that they are available for use in any context.

Once a campaign crosses borders, the agency’s work multiplies. Trollope: “One of our most successful recent commercials was a Nescafe TV spot backed by Johnny Nash’s ‘I Can See Clearly Now’. Very powerful, very effective for the client and the viewer. Europe, New Zealand and Singapore showed interest and it then emerged that the copyright was owned by a different company in every country, and had to be negotiated individually. A painful experience, but the ad was worth it.”

“That’s why many agencies on a second, usually for one territory. That in itself can be complicated. Quite often a publisher owns part of the rights and the writer the rest, and some writers. Sting for example, are not at all willing to see their work used for advertising. I guess for every commercial you see that features a well-known song, there are around 20 failed attempts to clear rights.”

But there are very specific difficulties in marketing a catalogue of songs for commercial use. “You cannot afford to offend the writer. You cannot sell their work if it will be used in a way they disapprove of,” says Jo Jones, creative licensing manager at Rondor Music.

A writer may well say, for example, that he is not prepared to see his music used to advertise alcohol or tobacco. That’s obviously a problem when it comes to marketing. A publisher cannot simply present agencies with a list of titles and announce that they are available for use in any context.

Once a campaign crosses borders, the agency’s work multiplies. Trollope: “One of our most successful recent commercials was a Nescafe TV spot backed by Johnny Nash’s ‘I Can See Clearly Now’. Very powerful, very effective for the client and the viewer. Europe, New Zealand and Singapore showed interest and it then emerged that the copyright was owned by a different company in every country, and had to be negotiated individually. A painful experience, but the ad was worth it.”

“That’s why many agencies and advertisers are plundering the rock & roll archives for songs that are old and were probably sold to one publisher for next to nothing 25 years ago. Nina Simone is a classic example,” says Frank van Hoorn, one of Europe’s leading sponsorship and music marketing consultants. “Companies want the atmosphere surrounding the song, but sometimes the hassle involved is too much.”

From the publisher’s side, commercials are a welcome source of extra revenue, although none are prepared to quantify exactly what percentage of their income they may represent. Andy Reese, copyright manager at MCA Music, says the area is “clearly becoming a potential goldmine. All publishers are keen to see their songs used this way”.

MCA does not actively market its catalogue. Reese says it tends to deal with advertising agencies who know exactly what they want. “Promoting catalogue for commercials will almost certainly become more important in the future. Publishers are taking the whole idea much more seriously now.”

Jones agrees commercials are a growing source of income for publishers. “Firstly, and rather obviously, more and more commercials are being made so the number of existing titles being used is climbing. Secondly, the success of the well-known campaigns that have used hit songs from the past is encouraging advertising agencies to think in terms of bigger and bigger songs.”

Rondor titles that have featured in recent UK commercials include I Can See Clearly Now, The Last Waltz, and Squeeze’s Cool For Cats, used, logically enough, to promote a brand of pet food.

As far as pan-European campaigns are concerned, both Reese and Jones admit the commercial can run into serious difficulties if the publisher is not the original copyright holder or if it only holds the rights for one territory. “If we get into sub-publishing deals the situation can get very complicated,” says Reese. “But if the agency and the client are determined enough that need not prevent the campaign from succeeding.”

The need for some way of clearing a path through the copyright jungle has been stated on several occasions by Ralph Peer II, president of Peer Southern Music. “So many good songs are controlled by different national bodies and that can really get in the way of a promising international campaign. Publishers should definitely look into some form of one-stop licensing system for commercials,” he says. So far, however, no such moves have been forthcoming.

Don’t Know Much About History... But I Do Sell Jeans
by Jon Henley

Popular songs are reaching a whole new audience through their use in advertising consumer products. What do golden oldies offer advertising agencies that original music does not, and what strings are attached?

Sam Cooke sells jeans everywhere. Louis Armstrong sells beer in Holland, the Beatles sell hi-fi in the UK, Nina Simone sells land, the Beatles sell hi-fi in the US. But there are very specific difficulties in marketing a catalogue of songs for commercial use.

You cannot afford to offend the writer. You cannot sell their work if it will be used in a way they disapprove of,” says Jo Jones, creative licensing manager at Rondor Music.

A writer may well say, for example, that he is not prepared to see his music used to advertise alcohol or tobacco. That’s obviously a problem when it comes to marketing. A publisher cannot simply present agencies with a list of titles and announce that they are available for use in any context.

Once a campaign crosses borders, the agency’s work multiplies. Trollope: “One of our most successful recent commercials was a Nescafe TV spot backed by Johnny Nash’s ‘I Can See Clearly Now’. Very powerful, very effective for the client and the viewer. Europe, New Zealand and Singapore showed interest and it then emerged that the copyright was owned by a different company in every country, and had to be negotiated individually. A painful experience, but the ad was worth it.”

“That’s why many agencies and advertisers are plundering the rock & roll archives for songs that are old and were probably sold to one publisher for next to nothing 25 years ago. Nina Simone is a classic example,” says Frank van Hoorn, one of Europe’s leading sponsorship and music marketing consultants. “Companies want the atmosphere surrounding the song, but sometimes the hassle involved is too much.”

From the publisher’s side, commercials are a welcome source of extra revenue, although none are prepared to quantify exactly what percentage of their income they may represent. Andy Reese, copyright manager at MCA Music, says the area is “clearly becoming a potential goldmine. All publishers are keen to see their songs used this way”.

MCA does not actively market its catalogue. Reese says it tends to deal with advertising agencies who know exactly what they want. “Promoting catalogue for commercials will almost certainly become more important in the future. Publishers are taking the whole idea much more seriously now.”

Jones agrees commercials are a growing source of income for publishers. “Firstly, and rather obviously, more and more commercials are being made so the number of existing titles being used is climbing. Secondly, the success of the well-known campaigns that have used hit songs from the past is encouraging advertising agencies to think in terms of bigger and bigger songs.”

Rondor titles that have featured in recent UK commercials include I Can See Clearly Now, The Last Waltz, and Squeeze’s Cool For Cats, used, logically enough, to promote a brand of pet food.

As far as pan-European campaigns are concerned, both Reese and Jones admit the commercial can run into serious difficulties if the publisher is not the original copyright holder or if it only holds the rights for one territory. “If we get into sub-publishing deals the situation can get very complicated,” says Reese. “But if the agency and the client are determined enough that need not prevent the campaign from succeeding.”

The need for some way of clearing a path through the copyright jungle has been stated on several occasions by Ralph Peer II, president of Peer Southern Music. “So many good songs are controlled by different national bodies and that can really get in the way of a promising international campaign. Publishers should definitely look into some form of one-stop licensing system for commercials,” he says. So far, however, no such moves have been forthcoming.

Frankie La Motte
Still available for some territories

Contact:
Peter Swartling during MIDEM at Sonet stand 21.01
Telephone 0399 8136
In Sweden at Ricochet Records
Grev Magnetskatan 9
S-114 51 Stockholm, Sweden
Telephone +46 86600669
Telefax +46 86604455

PUBLISHING PROFILE continues on page 24

Frankie La Motte
Still available for some territories

Contact:
Peter Swartling during MIDEM at Sonet stand 21.01
Telephone 0399 8136
In Sweden at Ricochet Records
Grev Magnetskatan 9
S-114 51 Stockholm, Sweden
Telephone +46 86600669
Telefax +46 86604455
This year’s MIDEM has attracted a record 1,600 companies and 325 exhibitors and, among the thousands of people attending the event, are dozens of music publishers. But what do they get out of the festival?

Music & Media asks if MIDEM really is a place for doing deals, or merely a PR exercise?

Henri Belolo Of Scorpio Music in France has attended every MIDEM during its 24-year history and says there are several reasons why it is important: “The main thing is the PR aspect and we can do things that will pay off in the future. There is no need to sign deals immediately. The important thing is making new contacts and then following up the meetings after MIDEM is over. At Scorpio we do set up some specific business meetings at MIDEM and we usually manage to grab a few catalogues. It is a perfect combination, PR and business.”

For most publishers MIDEM is more to do with meeting people than doing deals. John Nice, MD of Valentine Music in the UK: “A lot of our business comes from licensing deals with overseas companies and MIDEM is a very useful event for finding new business contacts and catching up with our sub-publishers. Valentine has publishing deals with all the major territories but because MIDEM attracts companies from all around the world there is always the opportunity to do business with some of the smaller territories.”

Small publishing companies also find attending MIDEM a useful exercise. Florian Music in Belgium was set up about five years ago to publish and promote songs by Burt Blanca, a rock & roll singer who has had success in France and Belgium. Director Christiane Blancke: “We work very closely with major music publishers like EMI and Carrere and MIDEM is always useful for meeting old contacts and hopefully making new ones.”

Lizzy Anderson, administrator for All Boys Music, the Stock, Aitken & Waterman publishing set-up, says when the company was new there were plenty of opportunities for doing business deals. “Now the companies are well established so MIDEM is an excellent opportunity to make decisions as soon as possible.”

Indeed, while deals are not usually closed at MIDEM, initial contacts are made, and then followed through at a later stage. Tony Berk of TBM International in Holland says it is the personal contact which makes MIDEM so important. “This business is a personal one where you sign deals with people instead of companies and MIDEM is an excellent place to meet them.”

“The follow-up is crucial and it is important to make decisions as soon as possible,” Peter Knight, Global Music Publishing

However, most publishers agree the festival is primarily important for PR. Stefan Lagstrom, MD of Sonet Publishing in Sweden, says while it can be very fruitful for making new contacts and doing business “it is also obviously very useful as a public relations exercise and is a good meeting ground for music publishers”.

Arjen Witte, MD EMI Publishing in Holland, agrees: “We do not do all that many deals there but it is an opportunity to meet up with colleagues for EMI in other countries and work out strategies for the year ahead.”

Peter Knight, GM of Global Music in London, the daughter company of Global Music in West Germany, says the PR aspect is very cost effective exercise. Where else can you meet so many different lawyers and music publishers from around the world in one place? It is a great opportunity to do business and find out what the competition are doing.”

PUBLISHING PROFILE continues on page 28
Only studios with well-chosen, well-maintained equipment – with clear-sighted commercial management – with dedicated, experienced staff – are likely these days to be awarded membership of our professional Association. And these days you’ve no time to fool with anything less.

- Ask for our “Guide to Recording in the U.K.” annually updated directory of members.

1990 EDITION JUST OFF THE PRESS!

- APRS membership (over 300 strong) includes studios, producers, manufacturers, distributors, consultants and others committed to the professional recording industry.

- For more information, please contact Philip Vaughan.

APRS - The Professional Recording Association,
Tel: (0923) 772907. Fax: (0923) 773079.

SEE US AT MIDEM - STAND 1310
Europe. Eighteen national markets. 330 Million viewers and listeners. With one thing in common: the international language of music. Music & Media is the only weekly pan-European music and broadcast trade magazine. It is read by the most influential record, radio, TV, and retail decision makers in national, supra-national, and pan-European markets. If music is your daily bread, you can’t do without it. Music & Media covers the total European market from the UK to West-Germany, from Finland to Greece. It gathers recording data, tips new talent and analyses industry trends. It provides international and local broadcasting news. It contains the Eurochart Hot 100. Music & Media: it’s hot, it’s crisp, it’s tasteful. Fast to consume and easy to digest. If you have an appetite for success, bite into the biggest music market of the world. To subscribe, complete and return the coupon today.
Setting Standards

How publishers keep the classics evergreen

by Robert Lyng

Consider the case of the Vienna-based lyricist Julius Brammer and how he discovered a charming tango melody while on holiday in Opatija in 1928. Brammer heard the piano piece played in a bar, was obsessed by the melody, and began a long search for the Italian composer of the unpublished work.

In Milan, Brammer coincidentally heard the melody again as he walked past a local bar and went inside. By chance he came face to face with the composer, Leonello Casucci. The two began working together and Brammer then wrote the story of the Schonen Gigolo.

Published again by Otto Hein, the song became a European hit bringing Casucci 'enough money to buy three houses in Milan'.

As a brief look at the publisher's record demonstrates, first and foremost publishers must release a four record series containing almost 300 CD series of both new and historic catalogue; in February, Teldec will issue a US no. 1 in 1986. BMG Ariola's January release of Das Goldene Musikarchiv, a 16 CD series containing almost 300 songs from the BMG-UFA catalogue; in February, Teldec will release a four record series containing 60s 'slinger' hit repertoire and in the UK Max Bygraves managed to place two LPs of cover versions in the UK top 50 over the Christmas period.

Live performances are also an important factor and most publishers take measures to assure their repertoire is always active. Budde, for example, produces chorus books containing about 120 of their evergreen titles every two or three years. These are published in print runs of 3,000-5,000 and are distributed free to orchestras and bands.

Radio, as all publishers agree, plays one of the most vital roles in cultivating standards. Godfrey-Cass: "The more radio stations there are, the more formats they can play and the more publishing income is generated. A new commercial national MOR station (Melody Radio) is scheduled to start up in London in about six months. It is supposed to be similar to BBC's Radio 2, which means they should be very interested in much of Warner Chappell's catalogue."

Rolf Budde, on the other hand, points to the oldies trend in German radio where some commercial stations are playing up to 70% of songs released before 1985. Budde Verlag also produces new arrangements of its standard repertoire in the hope of assisting radio programmers.

While films have always been a reliable source of evergreens, TV has also taken on a significant role in the proliferation of standards. Watch a classic film, or a programme about classic films, and children will start singing Somewhere Over The Rainbow. In 15 years time will The Look, Pump Up The Jam or any of the other hundreds of current chart hits have the same effect? Only time will tell.
SOMEBWHERE IN AN OFFICE IN EUROPE:

"I gave it away at the interview"

"If this is the kind of thing you often hear when looking for this week's copy of Music & Media, it's time you took out your own subscription. Fill in the coupon in this issue."
Publishers - The Artist's Friend Or Foe?

Music publishers are sometimes viewed with suspicion, with some seen as being little more than parasites banking rich rewards on the backs of record company investment. Is this true or do they support their industry counterparts through investments and by marketing and promoting product?

A rajen Witte MD EMI Music Publishing Holland: "As music publishers we are very keen to help record companies promote and market their product. Our philosophy is that record companies and music publishers should help each other and pool their respective strengths. Sometimes one company is stronger than the other in certain areas of marketing and promotion.

"Before the release of a record we have an understanding with each individual company involved - and particularly with the A&R people - about what exactly is going on. We get involved from the very beginning and see the project through to the end. We want to have an active role in the promotion of our songs!"

Witte adds: "We are willing to work closely with any record company regardless of how big or small it is. Some of the projects that EMI Music Publishing has been closely involved with include Gloria Estefan, Trace Chapman and the Dutch artist Gerard Joling, who has been very successful in West Germany recently. Our support for Joling goes back four years to when he was first signed and, especially recently, we have worked very closely with Phonogram, his record company."

Willem van Kooten, MD of Nada Records in Holland, also believes that publishers should work in conjunction with record companies, but he feels that this can best be done if publishing companies start their own labels.

"That way you can ensure that the two will give each other full support," says van Kooten.

"I started Red Bullet Productions and Records because I had been disappointed with the lack of co-operation from the record companies involved with the promotion of our songs. However, we are prepared to give full marketing and promotional support to any record company that becomes involved with our songs!"

Jonas Heldeland, Sweden Music/Polar Music professional manager, says the level of co-operation with a record company depends on how many songs they have on an album: "We do joint advertising campaigns on certain projects and like to work closely with the record company so that we know exactly what is going on with the act. In Sweden we work very closely with PolyGram and also A&M Records, via Rondor Music. Our policy is to co-operate as much as possible with the record company."

Also in Sweden is Stefan Lagstorp, MD of Sonet Publishing, who feels that many record companies do not understand the workings of music publishing. "I used to work for EMI Records and I admit that I was ignorant about music publishing. I would like to see more co-operation between music publishers and record companies but in Scandinavia the opportunities for joint promotion campaigns are limited because we have fewer radio and TV stations."

Nick East, MD of Supreme Music in the UK, says music publishers have been accused of being parasites: "It is said that we do not have to invest a lot of money other than the initial advance and then we just sit back collecting royalties. It is true that record companies spend a lot of money on marketing and promotion to break a record. However, the real work of a music publisher is placing the songs in the first place.

"We enjoy a good relationship with record companies and contribute to promotion particularly on the club side. We also give tour support when an act comes into the country. We have our in-house PR department which can follow projects through!"

John Nice, MD at Valentine Music in London, confirms his company also takes an active role in supporting artists. "There has been an attitude from record companies suggesting we operate as banking houses and do not do anything to promote writers but there are many publishers, like Valentine, that take a distinct role in the promotion of songs and artists, working closely with all those involved. We are always trying to bring songs to the attention of the labels and we work with all the majors as well as many of the smaller companies."

Henri Belolo, director of Scorpio Music in France, says it is essential for music publishers to have a close relationship with record companies."As a music publisher we handle various catalogues and we have to make sure that the record company is doing a proper job. Where we can help with marketing and promotion then we get involved. Dance music is a particularly strong area for us and is a valuable source of income so we are much involved with the club promotion of our songs!"
BMI To Celebrate 50th Anniversary In 1990

A look at the innovations of American music

BMI, the world's largest performing rights organisation, celebrates its 50th anniversary in 1990. Known since its inception for its "open door" to songwriters and publishers of every musical genre, BMI today is a broad-based home for talent. In the coming year, BMI anniversary activities will salute not only its solid history, but the substantial contributions of the creative people it represents.

"A golden anniversary is an especially opportune time to reflect on both our growth and the tremendous evolution of popular music over the past five decades," says Frances W Preston, BMI president and CEO. "BMI songwriters, composers and publishers have had an unprecedented impact on art and entertainment and in the coming year we intend to emphasise that point at our annual events and other special presentations."

The overall theme of BMI's 50th Anniversary is 'The Explosion of American Music', which will be formally announced to the industry at large in an international trade advertising campaign at MIDEM. Special salutes incorporating this theme are planned for BMI annual events such as the Pop Awards Dinner and the Film And Television Awards Dinner, both scheduled for May in Los Angeles, and the organisation's Country Awards Dinner in Nashville in October. In addition, BMI jazz composers will be saluted at a special event to take place during the New York JVC Jazz Festival in June; the contributions of gospel music songwriters and publishers will be honoured during Gospel Music Week in April; that same month, the works of Broadway, film and TV composers will be the focus of a Los Angeles concert by the New American Orchestra.

Further 50th Anniversary activities will include a contemporary concert music composers salute by the Young Musicians' Foundation Orchestra, under the direction of BMI composer Lalo Schifrin, in March; and recognition of the contributions of the UK's PRS (Performing Right Society) membership of BMI repertoire, at an awards luncheon in London, in September. Other events, of course, are still in the planning stages and are expected to be announced shortly.

These established events and much of the world's most influential music, would not be the focus of such honour if not for the synergy of a group of people with the foresight and the will to expand the then established boundaries of "contemporary" music. The year-long celebration will serve to remind the industry of BMI's history-making role in the mainstreaming of America's ethnic music in essence, its leadership in the course taken by popular music in the past half-century. BMI was officially declared Atlantic Records' "Before World War II there was only one kind of music that seemed to be allowable in America. It was the continuation of what had been in the European tradition of 32-bar songs, whether they came from shows or popular songwriters. And it was an elite club. The lid was kept on R&B music, country music, ethnic music, folk. Once the lid was lifted - which happened when BMI entered the picture - the vacuum was filled by all these archetypical American music."

BMI's performing rights innovations coincided with dramatic changes in media technology and consumer tastes and, as a result, all kinds of indigenous American music came to be heard throughout the US. Eventually, BMI was at the forefront of the hit parade, acting as virtual midwife to rock & roll. It also encouraged new jazz composers and the developing fields of music for TV and film.

BMI executive talent accomplished this by a careful nurturing of regional musics largely ignored by the mainstream. They built a far-ranging repertoire drawn from blues, jazz, country, gospel and Latin composers. In the early days of its existence, BMI also supported struggling publishers and songwriters with advances, enabling them to gain a foothold in a quick-changing industry.

"BMI has a big part of my career," says Barry Mann, who with partner Cynthia Weil has authored many of pop's biggest hits ("You've Lost That Loving Feeling, Somewhere Out There"). "They always gave us a sense of security, which makes it easier for us to pour our energies into the creative aspects of our lives!"

In addition to the psychological benefits provided to songwriters and publishers, BMI through the years has developed revolutionary new logging techniques for tracking airplay and other uses. It maintains a computer listing of more than 1.5 million compositions and regularly distributes performances royalties to its copyright holders. Today, BMI repertoire includes works by many of the world's best-known songwriters and composers in all music genres: from pop, rock, country, R&B, gospel, jazz, rap, film and TV music and contemporary concert music to name only a few.

A sampling of the more than 100,000 songwriters, composers and publishers whose works are represented by BMI includes pop/rock innovators John Lennon, Michael Jackson, Chuck Berry, Billy Joel, Paul Simon, Barry Manilow and Gloria Estefan; country standard-bearers Hank Williams Jr and Hank Williams Sr; Willie Nelson, Eddie Arnold, Paul Overstreet, Dolly Parton, The Judds and the members of Alabama; and R&B legends Muddy Waters, Willie Dixon, James Brown, Otis Redding and Aretha Franklin; gospel songwriter/artists Thomas Dorsey and Sandi Patti; jazz greats Charlie Parker, Miles Davis, John Coltrane, Pat Metheny and Bobby McFerrin; film and TV composers John Williams, Patrick Williams, Mike Post, Danny Elfman and Michael Kamen; and concert music composers William Schuman, Charles Ives and Otto Luening.

"BMI's open-door policy in the past 50 years has played a significant role in the explosion of American music," says Preston, echoing BMI's golden anniversary theme. "We look forward to an exciting year - a time for celebration, and a time for looking ahead as well as back."
Radio Express Puts Extra Fizz in AT40

By Chris Fuller

Los Angeles-based syndicator Radio Express has launched what it terms a ‘Pepsified’ version of the ABC Radio Networks’ American Top 40 show. The show is the most listened to radio programme in the world.

The restyled AT40, hosted by Shadoe Stevens but also available in foreign-language versions, features new jingles with an increased Pepsi profile. Following the completion of the ‘Pepsi Listen & Win’ contest a new series of prize promotions begins this month. The show will also now be made available to stations on CD.

In Europe, the new show is being aired on several West German stations including Radio Gong (four stations), Radio Session (Kempten), Radio Donau I (Ulm), Radio Regenbogen (Manheim) and Radio Fantasy (Augsburg). Danish broadcasters, such as Radio Viborg and Radio Horsens are also broadcasting the programme.

Benny Brown, who hosts a two-hour German-language version of the AT40, adapted from Shadoe Stevens’ four-hour show, is delighted with Pepsi’s increased profile: “The pace and personality of the show remains much as before, although because of the new jingles, Pepsi takes on a musical presence instead of simply that of a sponsor.”

The AT40 now airs on 400 stations in the US and 350 stations around the world. Pepsi sponsors the show on 170 stations in 33 countries.

Cobos To Be Launched Worldwide

By James Bourne

The multi-faceted Spanish artist Luis Cobos is to become a worldwide CBS act. Cobos, a producer, arranger and conductor, has had immense success in Spain with his medley arrangements of popular classical tracks. His latest offering, Opera Magna, topped sales of 300,000 in the first month of release, and now is to be released internationally in September.

CBS Spain’s International promotion and A&R manager Adrian Vogel says although some of the previous albums have been released elsewhere in Europe, from now on, international promotion will be better organised, with help from CBS International.

The earlier album Disco Ruso will be released in France in February, with an initial order of 100,000 units, accompanied by a heavy TV advertising campaign. Vienna Concerto was released in Finland in December with a similar TV promotional campaign and will be released in Belgium and Holland in February. Vienna Con certo is also to be reissued in West Germany.

New M&M Publisher

Leon ten Hengel, has been promoted from associate publisher/GM to publisher of Music & Media. Ten Hengel joined the magazine in October 1988 as marketing manager.

After several positions within artist management, PR and concert organisation, ten Hengel moved to the Dutch branch of BMG Ariola in 1976. There, he was responsible for product management, international licensing, A&R, business affairs and marketing.

Moving

M&M: Leon ten Hengel is promoted to publisher while Michiel Bakker becomes senior editor and Annette Knijnenburg is promoted to marketing manager.

Media: Belgium’s VTM has appointed Leo Neels as director-general. Liz Nealon has been promoted to senior VP MTV international programming.

Hans Edin, formerly of Radio Exon in Helsinki, has been appointed MD at Suomen Paikallisi -TV Kavanat.

Industry: Doron Berenbili is appointed marketing manager of MCA Records International.

* Stefano Senardi becomes marketing director CGD.

* Elise Taylor becomes marketing director at A&M UK.

* Michael Oplech is to be director A&R/marketing at Teldec.

Wolfgang Johannsen becomes Teldec’s new director of international A&R/marketing.

Dries van der Schuyt becomes marketing manager international promotion.

Herman van der Zwan becomes marketing manager national promotion and Aurd Schoffmeijer and Janus Toetthuis are responsible for radio promotion internationally.

Albert Hei and Gerard van der Pot for national product.

Katrien Klausing becomes label manager international at Indisc. She is replaced at Polydor Holland by Dominique van Pouke.

Phonogram Belgium has appointed Marc de Keyser as radio promotion officer and Deidre Kruegerman to be radio promotion officer at Polydor.

EMI Holland has appointed Danny Friedrichs as head of production and marketing.

Pim van den Bosch has been made head of promotion with Dirk van Eijk in charge of radio promotion.

Hilde van Steenvoort, head of promotion at CBS Belgium moves to BMG Ariola to replace Michel Scrayen.

* Jos Lauwers has been promoted to product manager CBS Holland.

Massimo Gullotto has been promoted to marketing director WEA Italy and Umberto Candido is the new head of press.

 músic & média - january 20,1990
MUSIC & MEDIA - January 20, 1990

STATION REPORTS

UNITED KINGDOM

BBC RADIO 1 - London

B List:
The Beloved: Hello
Everything B/T Girl: Driving
Lonny Gordon: Happening
The Mission: Butterfly
Perfect Day: King Of Fools
Phil Collins- I Wish
UB40- Here I Am

CAPITAL RADIO - London
Richard Park - Prog. Contr.

A List:
Halo James: Could Have Told
Perfect Day: King Of Fools
Fish - Big Wedge
Lonny Gordon: Happening
Wreck's n' Effect: Juicy

CHILTERN RADIO & NORTHANTS RADIO
Paul Robinson - Prog. Contr.
AD Quincy Jones - Be Good

RED ROSE RADIO - Preston/Blackpool

TP The Beloved-Hello
TT D'Arby- To Know Someone

A List:
Mantronix- Got To Have
Rod Stewart- Downtown Train
TT D'Arby- To Know Someone
Tanita Tikaram - We Almost
River Detectives - You Don't
Tanita Tikaram - We Almost

B List:
TT D'Arby- To Know Someone

All the best

MEDLEY RECORDS
DENMARK

Dec. 89

1 KIM LARSEN
   (1) Kielgasten
2 ANNE LINNET
   (2) Min sang
3 PHIL COLLINS
   (3) But Seriously
4 SØS FENCER
   (7) Vinterdag
5 LIS SØRENSEN
   (4) Hjærtet ses sang
6 LINIE 3
   (10) 10 års jubileums show
7 ONEWOD (NY) J Freddie lags
8 SNAGS
   (6) Mr. Swing King
9 SISSEL KYRKJEBØ
   (18) Soria Moria
10 TINA TURNER
   (11) Foreign Affair
11 JIVE BUNNY
   (12) The Album
12 BARBRA STRAIGHT
   (5) Greatest Hits
13 SISSEL KYRKJEBØ
   (9) Glade jul
14 ANNE DORTHE
   (14) Elskerindens have
15 PÅ SÅGET 12
   (12) Kærlighed ved sidste blid
16 LARS HUG
   (15) Kopy
17 HEINING STÆRK
   (25) Dreams To Remember
18 JOHNNY MADSEN
   (19) Nattegn
19 RANDY CRAWFORD
   (22) Rich And Poor
20 MILLI VANILLI
   (16) All Or Nothing
Ireland

FM - Dublin
John Clarke - DJ/Prod.
Top 5: Jimmy Sommerville - Mighty
Hailo James - Could Have Told
Kyle Minogue - Tears
Deacon Blue - Queen
Don Henley - Last Worthless
AD Kirsty McColl - You And Me
Linda Ronstadt - All Of My Life
Avsatan - Dancando Lambada
Chris Rea - Texas

West Germany

SWF - Baden Baden
Ulii Frank - DJ/Prod.
TP Tanita Tikaram - We Almost
Chris Rea - That's What
WDR - Cologne
Buddh Kraemer - DJ/Prod.
AD Baem Baem Baekae - Rap
Abwaerts - Die Zeit
Nazareth - Winner On The Night
James Taylor - Sister Rosa
Pete Townshend - I Won't Run
Jason Donovan - When You
RIAS 2 - Berlin
Rik De Lisle - Prod.
AD Tanita Tikaram - We Almost
Phil Collins - I Wish
Chris Rea - That's What
Natalie Cole - Starting Over
Milk Vanilli - Ali Or
LP Born On The 4th Of July
TP The Hooters - Wolfgang

French

RTL - Paris
Monique Le Marc - Head Of Prog.
AD Louis Chedid - Latin
Lover Gold - Iles D'Aran
Beautiful South - I'll Sail
RSH - Kiel

Europe I - Paris
Yvonne Lebrun - Prod. Dir.
TP Tanita Tikaram - We Almost
LP Rockstadt (Live In Moscow)
STATION REPORTS

HOLLAND

VERONICA - Hilversum
Hans Van Veen - Prog. Dir.
PP Tony Scott - Get Into It
AD Elton John - Sacrifice
Twenty 4 Seven - Can't Stand
The Chimes - Heaven
Anny Schilder - Le Soleil
Tom Petty - Free Fallin'
Vader Abraham - Jaap
Deurzakkers - Het Is Hier
Havenzangers - Pils

NOS - Hilversum
Tom Blumberg - DJ/Prod.
PP Hans Theessink - Baby
Buzz Buzz - Als Het Gratis Is
AD The Stone Roses - Fools
The Mission - Butterfly
Neil Young - Rockin'
All About Eve - December
Icehouse - Touch The Fire
Wonderstuff - Golden Green

VARA - Hilversum
Louis Verschuur - Head of Music
PP Living Colour - Funny Vibe
AD Live Crew - Ms So Horny
Fast Eddie - Get On Up
Milli Vanilli - All Or
Sheena Easton - Rainbow
Tony Scott - Get Into It
Inn City - Watcha Gonna
2 In A Room - What You Want

ERIC CLAPTON - Bad Love
Cher - Just Like Jesse James

MIDEM 90. En avant-garde le clip L'HOMME AU TABLIER VERT projection et cocktail à partir de 20 heures au Carlton.

BELGIUM

SKY ROCK - Paris
Laurent Bouneau - Prog. Dir.
AD Bobby Brown - Cruel
Milli Vanilli - Girl
Raul Ordelana - Wild House
Francis Cabrel - Animal
Michael Jackson - Demon
Quincy Jones - Good To You
Redhead Kingsley - Right Thing
Simple Minds - Sign
Tina Turner - In The Heart

RIVIERA RADIO - Monaco
Daedal Fortune - Music Dir.
AD Temptations - Special
Won Ton Ton - I Lie
Natalie Cole & Jackson - I Do
Kool & Gang - Never Give Up
Atlantic Starr - My First Love
Billy Joel - Leningrad
Art Garfunkel - Say Goodbye

BRT Studio Brussel - Brussels
Jaan Hautekiet - Head Of Music
Marcysaye - DJ/Prod.
AD Elton John - Sacrifice
Quincy Jones - Be Good
Texas - Prayer For You
Daniel Lanois - The Maker
Michael Penn - No Myth

SKY RADIO - Bessum
Ton Lathouwers - Operations Mgr.
PP Sheena Easton - Rainbow
AD Elton John - Sacrifice
Brendan Crocker - This Kind
Daniel Lanois - The Maker
Neil Diamond - This Time
New Kids O'T Block - I'll Be
Annabel Lamb - Refugio
Elton John - Sacrifice

Les Nouvelles Machines de Guesch

1990. La Guesch va éclater en Europe. Une offensive qui débute le 22 Janvier par la projection, à Cannes, du clip L'HOMME AU TABLIER VERT (FLEURS CARNIVORES).
Clip et single, sortie européenne le 29 Janvier, qui préparent le terrain au prochain album, sortie le 12 Mars.

CAMARON de la Isla
con The Royal Philharmonic Orchestra

A DIFFERENT RECORD THAT YOU SHOULDN'T MISS

Soy gitano

LP, MC y CD.

PolyGram
STALIN IS DEAD
SOVIET ROCK IS STILL ALIVE

THE 1st MUSIC FESTIVAL IN MOSCOW
MORE THAN AN ALBUM: A DOCUMENT
AVAILABLE JAN. 15 CD • MC • LP
MEET 2 OF THESE BANDS IN CONCERT ON JAN. 24 AT MIDEM

AmericanRadioHistory.Com
BRT - East Flanders
Rudi Sinia - Prod.
AD 5-B-5's - Love Shack
Billy Joel - Leningrad
Gipsy Kings - Volare
Mecano - Ho De La Luna
Milk Valinii - All Or
P.L.B. system - Artificial
Mixmastars - Grand Piano
Sakim Sugihtar - Konigin
LP Phil Collins

RTBF Radio 2 - Hainaut
G. Germon/P. Joulaun
Top 5:
Phil Collins - Paradise
Rock Voisinie - Helene
Confetti - Jingle Bells
Patrick Bruter - Casser
Jive Bunny - That's What
AD Jimmy Somerville - Comment
Jason Donovan - When You

BRF - Eupen
Guy Janssens - DJ/Prod.
AD Joe Cocker - Fever
Simple Minds - Sign
Tears For Fears - Woman
Artists Listed: Yes We Can
Elton John - Sacrifice
Erasure - You Surrounded Me
Albert Hammond - Where
Koto - Time
The Christians - Words
Jo Eagle - Tear Down
Tony Carey - I Feel Good

ANTIGOON - Antwerp
Guy Janssens - DJ/Prod.
AD Michel Fugain - Les Armes
Patrick Bruere - Casser La Voix
Freddy Feldman - Les Valles
Jimmy Somerville - Comment
Carole Laure - Darse
Patricia Kass - Jimmy Dit
Veronique Jannett - Love
Kajagoogoo - Locomotion
Black Box - Ride On Time
Texas - Prayer For You
Ronnie Isley - Venture
Phil Collins - Paradise
Simply Red - If You Don't Know
Jive Bunny - Swing The Mood
Jive Bunny - R & R Party

Radio ZURZUR - Staela
Ulf Frey - Head Of Music
AD Cutting Crew - The Scattering
Rodd Stewart - Downtown Train
Brother Beyond - When Will I
Mark Boyce - Kiss In The Dark
Nicolas Peyrac - Et Meme

AUSTRIA

Antenna Austria - Vienna
Thomas Klock - Head Of Music
Top 15:
PP United Artists - Yes We Can
Queen - The Miracle
Elton John - Sacrifice
Tina Turner - Don't Want My Love
5-B-5's - Love Shack
Sydney Youngblood - Sittin
Madonna - Dear Jessie
Paul McCartney - Figure
Chris De Burgh - Waking Heart
Ronstadt/Neville - Don't Know
Veils Tears For Fears - Woman
George Harrison - Cheeky
Max - Woman
Phil Collins - Rolling Stones

Radio ABIBBOLE - Linny (DJ/Prod.
PP Sinead O'Connor - Nothing
AD Tanja Tikaram - Almost
Song - Get Into It
Madonna - Dear Jessie
Love In Effect - Now That We

R.T.R. 105.2 HITRADIO
Lucia Viscardi - Head Of Music
PP Tanja Tikaram - Almost
Song - Get Into It
Madsen - Dear Jessie
Love In Effect - Now That We

Toni Scott - Get Into It
LP Moro

PAUL

Spain

Radio Madrid - Ser
Reinald Revert - Music Mgr.
PP Roxette - Listen
Stone Roses - The World
Tanja Tikaram - Almost
Love - No Me Importa Nada
Lisa Stansfield - All Around
LP Phil Collins

Radio 16 - Madrid
Ana Blanco - Progr. Dir.
PP Big Fun - Can't Shake
Roxette - Listen
Paul McCartney - Distractions
Luv - No Me Importa Nada
Lisa Stansfield - All Around

LP Lisa Hunt

Radio 16 - Madrid
Ana Blanco - Progr. Dir.
PP Big Fun - Can't Shake
Roxette - Listen
Paul McCartney - Distractions
Luv - No Me Importa Nada
Lisa Stansfield - All Around

LP Phil Collins

Spain

Radio Madrid - Ser
Reinald Revert - Music Mgr.
PP Roxette - Listen
Stone Roses - The World
Tanja Tikaram - Almost
Love - No Me Importa Nada
Lisa Stansfield - All Around
LP Phil Collins

Radio 16 - Madrid
Ana Blanco - Progr. Dir.
PP Big Fun - Can't Shake
Roxette - Listen
Paul McCartney - Distractions
Luv - No Me Importa Nada
Lisa Stansfield - All Around

LP Lisa Hunt

Radio Madrid - Ser
Reinald Revert - Music Mgr.
PP Roxette - Listen
Stone Roses - The World
Tanja Tikaram - Almost
Love - No Me Importa Nada
Lisa Stansfield - All Around
LP Phil Collins

Radio 16 - Madrid
Ana Blanco - Progr. Dir.
PP Big Fun - Can't Shake
Roxette - Listen
Paul McCartney - Distractions
Luv - No Me Importa Nada
Lisa Stansfield - All Around

LP Lisa Hunt

Radio Madrid - Ser
Reinald Revert - Music Mgr.
PP Roxette - Listen
Stone Roses - The World
Tanja Tikaram - Almost
Love - No Me Importa Nada
Lisa Stansfield - All Around
LP Phil Collins

Radio 16 - Madrid
Ana Blanco - Progr. Dir.
PP Big Fun - Can't Shake
Roxette - Listen
Paul McCartney - Distractions
Luv - No Me Importa Nada
Lisa Stansfield - All Around

LP Lisa Hunt
STATION REPORTS

MUSIC ITALY

POLAND

POSKIE RADIO - Warsaw
Bogdan Fabianski - DJ
PP Belinda Carlisle - La Luna
The Christians - Words
Electronic - Getting Away
Living In A Box - Different
Sonia - Listen
Soul II Soul - Get A Life
LP Lisa Stansfield
Rod Stewart
Jimmy Barnes
Wet Wet Wet

Cable Programmes

MTV

Powerplug:
Teenage Mutant Ninja Turtles

HeavY Rotation:
Soul II Soul - Get A Life
Phil Collins - Paradise
Lisa Stansfield - All Around
UB40 - Homely Girl
Sydney Youngblood - Sit
Madonna - Dear Jessie
Roseette - Dangerous

Buzz Bin:
Stone Roses - Fools Gold
Evanescence - Bring Me To Life
Chili Peppers - Higher Ground

SUPER CHANNEL

CL Phil Collins - Paradise
Jason Donovan - When You Say You Love Me
Madonna - Dear Jessie
Jennifer Lopez - If Ya Got It

HOLLAND

VERONICA - Countdown
Rob de Boer - Prod.
CL Sia Stansfield - All Around
Tol & Tol - Eleven
Lisa Stansfield - All Around
Inner City - Watcha Gonna Do When The Streets Are Empty
ST Tony Scott - Get Into It
Bolland & Bolland - The Wall
Mill Valink - All Or

DE NEDERLANDSE TOP 40

Rob de Boer - Prod.
CL Sia Stansfield - All Around
Tol & Tol - Eleven
Ronstadt/Neville - Don't Know
2 Live Crew - Me So Horny
The Christians - Words
Neneh Cherry - Inna City
Soul II Soul - Get A Life
Sonia - Listen

SIBERIAN CHANNEL

CL Queen - The Miracle
Frank Boeyen - Zeg Me
L2 - Where The Streets Are Empty
2 Live Crew - Me So Horny
The Christians - Words
Neneh Cherry - Inna City
Soul II Soul - Get A Life
Sonia - Listen

SWITZERLAND

DRS - Barock
Bruno Bieri - Prod.
CL The Buggies - Video
Art Of Noise - The Edit
Laurie Anderson - Sharkey's Machine
David Bowie - Ashes To Ashes

SIBERIAN CHANNEL

CL Queen - The Miracle
Frank Boeyen - Zeg Me
L2 - Where The Streets Are Empty
2 Live Crew - Me So Horny
The Christians - Words
Neneh Cherry - Inna City
Soul II Soul - Get A Life
Sonia - Listen

SIBERIAN CHANNEL

CL Queen - The Miracle
Frank Boeyen - Zeg Me
L2 - Where The Streets Are Empty
2 Live Crew - Me So Horny
The Christians - Words
Neneh Cherry - Inna City
Soul II Soul - Get A Life
Sonia - Listen

SIBERIAN CHANNEL

CL Queen - The Miracle
Frank Boeyen - Zeg Me
L2 - Where The Streets Are Empty
2 Live Crew - Me So Horny
The Christians - Words
Neneh Cherry - Inna City
Soul II Soul - Get A Life
Sonia - Listen

SIBERIAN CHANNEL

CL Queen - The Miracle
Frank Boeyen - Zeg Me
L2 - Where The Streets Are Empty
2 Live Crew - Me So Horny
The Christians - Words
Neneh Cherry - Inna City
Soul II Soul - Get A Life
Sonia - Listen

SIBERIAN CHANNEL

CL Queen - The Miracle
Frank Boeyen - Zeg Me
L2 - Where The Streets Are Empty
2 Live Crew - Me So Horny
The Christians - Words
Neneh Cherry - Inna City
Soul II Soul - Get A Life
Sonia - Listen

SIBERIAN CHANNEL

CL Queen - The Miracle
Frank Boeyen - Zeg Me
L2 - Where The Streets Are Empty
2 Live Crew - Me So Horny
The Christians - Words
Neneh Cherry - Inna City
Soul II Soul - Get A Life
Sonia - Listen

SIBERIAN CHANNEL

CL Queen - The Miracle
Frank Boeyen - Zeg Me
L2 - Where The Streets Are Empty
2 Live Crew - Me So Horny
The Christians - Words
Neneh Cherry - Inna City
Soul II Soul - Get A Life
Sonia - Listen

SIBERIAN CHANNEL

CL Queen - The Miracle
Frank Boeyen - Zeg Me
L2 - Where The Streets Are Empty
2 Live Crew - Me So Horny
The Christians - Words
Neneh Cherry - Inna City
Soul II Soul - Get A Life
Sonia - Listen

SIBERIAN CHANNEL

CL Queen - The Miracle
Frank Boeyen - Zeg Me
L2 - Where The Streets Are Empty
2 Live Crew - Me So Horny
The Christians - Words
Neneh Cherry - Inna City
Soul II Soul - Get A Life
Sonia - Listen

SIBERIAN CHANNEL

CL Queen - The Miracle
Frank Boeyen - Zeg Me
L2 - Where The Streets Are Empty
2 Live Crew - Me So Horny
The Christians - Words
Neneh Cherry - Inna City
Soul II Soul - Get A Life
Sonia - Listen

SIBERIAN CHANNEL

CL Queen - The Miracle
Frank Boeyen - Zeg Me
L2 - Where The Streets Are Empty
2 Live Crew - Me So Horny
The Christians - Words
Neneh Cherry - Inna City
Soul II Soul - Get A Life
Sonia - Listen

SIBERIAN CHANNEL

CL Queen - The Miracle
Frank Boeyen - Zeg Me
L2 - Where The Streets Are Empty
2 Live Crew - Me So Horny
The Christians - Words
Neneh Cherry - Inna City
Soul II Soul - Get A Life
Sonia - Listen

SIBERIAN CHANNEL

CL Queen - The Miracle
Frank Boeyen - Zeg Me
L2 - Where The Streets Are Empty
2 Live Crew - Me So Horny
The Christians - Words
Neneh Cherry - Inna City
Soul II Soul - Get A Life
Sonia - Listen

SIBERIAN CHANNEL

CL Queen - The Miracle
Frank Boeyen - Zeg Me
L2 - Where The Streets Are Empty
2 Live Crew - Me So Horny
The Christians - Words
Neneh Cherry - Inna City
Soul II Soul - Get A Life
Sonia - Listen

SIBERIAN CHANNEL

CL Queen - The Miracle
Frank Boeyen - Zeg Me
L2 - Where The Streets Are E
Who's got The power

La Nouvelle Vogue

"The French Leading Independent Company"

STAND: 10-22 - PHONE: 8002
LA MUSIQUE QUE J'AIME...

JUSTINE 5-7 RUE PAUL BERT - 93581 SAINT OUEN CEDEX (FRANCE)
TEL : (33) 1. 40 11 60 99 - FAX : (33) 1. 40 11 21 30
TELEX : 234 479 F
BILLY JOEL ★ LENINGRAD

“We never knew what friends we had
Until we came to…”

Available on 7” 12” CD3 and Maxi CD

CBS
Airplay and sponsorship are two items on the agenda when the BPI Charts Committee meets this week to review the national charts.

"There is an argument that because sales in the lower reaches of the chart are small, incorporating airplay might give a better indication of a record's popularity," says BPI chairman Terry Ellis, who is also chairman of the charts committee.

"On the other hand we currently have a chart based solely on sales - the best chart of its kind anywhere in the world. Introducing airplay would redefine the criteria of the chart!"

**CD Prices Attacked By Consumers Association**

The record industry is again having to defend CD prices after a report by the Consumers Association accusing it of "keeping the price artificially high".

The report published in this month's Which? magazine says that CD prices are more expensive than when they were introduced in 1983 although manufacturing costs have halved and CDs are now outselling vinyl. During the same period it says the price of CD players has more than halved and a random survey of 2,000 people in August, carried out by the Consumers Association, revealed that a third of CD player owners gave the cost of discs as the reason they did not buy more.

And one fifth of those without a CD player gave the price of discs as their main reason for not buying one.

The BPI has condemned the report as "inaccurate, misleading and libellous". It says the price of CDs has not risen but has fallen by more than 40% "in real terms", and that sales of 40 million CDs last year indicates the price "is obviously not a disincentive to purchasers".

BPI chairman Terry Ellis: "Which? implies that purchasers are somehow forced to pay high prices against their will. CDIs provide excellent value and quality and the rapidly growing market indicates that the consumer agrees.

"It is in the interest of record companies to sell as many CDs as possible. Prices are pitched by individual companies to strike the best balance between high volume and economic viability and they are as low as they sensibly can be!"

CD prices in the UK are about 50% more expensive than vinyl or cassette - in line with Europe and the US. In Japan, the cost of CDs has fallen rapidly within the last year to within 10% of vinyl.

EMI, CBS and BMG have a UK dealer price of £7.29 compared to £4.25 for vinyl or cassette. PolyGram has just increased its dealer prices to the same level.

WEA has also increased its CD dealer price to £6.99 having dropped to £6.49 in autumn 1988. It was hoped that the lower figure would increase sales but according to chairman Rob Dickens shops have been charging the same for WEA CDs as the other companies.

**EMI Buys PRT Classical Catalogue**

EMI Records has bought the PRT classical catalogue which includes historic UK recordings by Sir John Barbirolli, Sir Adrian Boult and Sir Michael Tippet. Managing director Rupert Perry says the deal, which follows the recent purchase of Roulette Records, signals EMI's intentions: "EMI Records is most definitely in the market for further important catalogue purchases."

The PRT deal, for an undisclosed sum, is made up of 350 masters recorded in the 50s and 60s. Some of them will be remastered at EMI's Abbey Road Studios using the CEDAR digital noise elimination system. The first 10 titles will be issued on mid-price CD and cassette in the summer.
Token Battle Between EMI And Our Price

EMI and Our Price are in dispute over selling and redeeming record tokens. Our Price decided to stop selling EMI Record Tokens in August because the retail chain was introducing its own, but said it would continue to accept the EMI gift vouchers sold elsewhere.

But EMI warned Our Price it would refuse to handle tokens exchanged at Our Price from December 1. EMI Record Tokens director John Mew: “We felt what Our Price is doing is unfair to both the customer and the industry. It is wrong for Our Price to make music sales from the scheme without contributing to its growth through the generation of new sales.”

Record tokens can amount to around 2.5% of business over the Christmas period and EMI says that the number of tokens sold this year matches last year’s figures. Re-orders for tokens after Christmas are also running at a high level.

EMI says it is happy for its tokens to be sold alongside other gift vouchers, as happens at chain stores Woolworths, Boots and WH Smith, which owns Our Price. However EMI is not prepared to allow shops to accept its tokens without selling them.

Rough Trade Employees Launch Consultancy

Rough Trade Distribution MD Dave Whitehead and marketing manager Simon Edwards have left the company to establish a music business consultancy with former Rough Trade Group managing director Richard Powell.

They plan to work with new artists, developing their careers in non-domestic territories. Dave Whitehead: “Many record companies have difficulty dealing with non-domestic product, particularly from new and creative artists. “We believe that the key is making the music acceptable to each territory by marketing it correctly regardless of whether it is on an independent label or a major. We will be gearing ourselves towards creative artists and we intend to establish a strong European presence.”

TOP 10 UK MUSIC VIDEOS

1. Kylie - The Videos (TVL)
2. Singles Collection (PWL)
3. Jason - The Videos (PMV/Channel 5)
4. New Jersey (PMV/Channel 5)
5. In The Park Live (PMV/Channel 5)
6. Decade (Music Club)
7. We Will Rock You (PMV)
8. Kylie - The Videos (PWL)
9. The Wall (Channel 5/PMV)
10. Thoughts Of Home (Telstar)

Still available for some territories
Contact: Peter Swartling during MIDEM at Sonet stand 21.01 Telephone 939981 36
In Sweden at Ricochet Records Grey Magnigatan 9 S-11455 Stockholm. Sweden Telephone +4686600609 Telefax +4686604665

GUESCH'S NEW MACHINERY

1990. GUESCH explodes in Europe. The offensive starts on January 22nd, in Cannes, with the screening of the clip "L'HOMME AU TABLIER VERT" (FLEURS CARNIVORES). This is followed by the release of the single throughout Europe on January 29th preparing the launch of GUESCH PATTI & ENCORE's new album on March 12th.

In June GUESCH PATTI & ENCORE will take Europe by storm: touring France, Germany, Spain, Holland, Italy, Switzerland...

Midem 90, “en avant garde”, L'HOMME AU TABLIER VERT (FLEURS CARNIVORES).
Screening of the clip and cocktail at the CARLTON Hotel, 8:pm.
Swiss Sales Mirror German Market

David Hasselhoff’s Looking For Freedom was the best-selling single in Switzerland in 1989, repeating the US actor/singer’s success in West Germany. Roxette, Robin Beck, Kaoma and The BANGLES followed Hasselhoff home in the top 5. In another repeat performance, WEA took four of the top 5 LPs with Simply Red, Tanita Tikaram, Guns N’ Roses and Madonna. At no. 4, EMI’s Roxette was the only act from outside the WEA stable to break into the top 5.

Switzerland - Chart Shares, Singles 1989

<table>
<thead>
<tr>
<th>Company</th>
<th>No. of titles</th>
<th>Chart Share 1989</th>
<th>Chart Share 1988</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musikvertrieb</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEA/Telede</td>
<td>42</td>
<td>26.3%</td>
<td>20.23%</td>
</tr>
<tr>
<td>BMG Ariola</td>
<td>47</td>
<td>23.59%</td>
<td>19.85%</td>
</tr>
<tr>
<td>Other labels</td>
<td>3</td>
<td>0.94%</td>
<td></td>
</tr>
<tr>
<td>EMI</td>
<td>23</td>
<td>13.76%</td>
<td>15.35%</td>
</tr>
<tr>
<td>PolyGram</td>
<td>29</td>
<td>12.53%</td>
<td>13.71%</td>
</tr>
<tr>
<td>CBS</td>
<td>18</td>
<td>12.75%</td>
<td>14.47%</td>
</tr>
<tr>
<td>Streetheat</td>
<td>9</td>
<td>4.66%</td>
<td>1.67%</td>
</tr>
<tr>
<td>Phonag</td>
<td>11</td>
<td>3.71%</td>
<td>8%</td>
</tr>
</tbody>
</table>

Switzerland - Chart Shares, Albums 1989

<table>
<thead>
<tr>
<th>Company</th>
<th>No. of titles</th>
<th>Chart Share 1989</th>
<th>Chart Share 1988</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musikvertrieb</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEA/Telede</td>
<td>40</td>
<td>27.92%</td>
<td>18.19%</td>
</tr>
<tr>
<td>BMG Ariola</td>
<td>43</td>
<td>19.05%</td>
<td>19.26%</td>
</tr>
<tr>
<td>Other labels</td>
<td>11</td>
<td>2.71%</td>
<td>2.6%</td>
</tr>
<tr>
<td>PolyGram</td>
<td>43</td>
<td>17.23%</td>
<td>21.51%</td>
</tr>
<tr>
<td>EMI</td>
<td>30</td>
<td>14.36%</td>
<td>15.57%</td>
</tr>
<tr>
<td>CBS</td>
<td>28</td>
<td>10.94%</td>
<td>19.23%</td>
</tr>
<tr>
<td>WIGA</td>
<td>4</td>
<td>2.64%</td>
<td>0.46%</td>
</tr>
<tr>
<td>Phonag</td>
<td>6</td>
<td>2.53%</td>
<td>1.4%</td>
</tr>
</tbody>
</table>

Switzerland - Top 5 Singles, 1989

1. Looking For Freedom | David Hasselhoff | WEA/BMG Ariola |
2. The Look           | Roxette         | EMI            |
3. The First Time    | Robin Beck      | Mercure/PolyGram |
4. Lambada           | Kaoma           | CBS            |
5. Eternal Flame     | BANGLES        | CBS            |

Switzerland - Top 5 Albums, 1989

1. A New Flame       | Simply Red      | WEA            |
2. Ancient Heart     | Tanita Tikaram  | WEA            |
3. Appetite For Destruction | Guns N’ Roses | WEA |
4. Look Sharp        | Roxette         | EMI            |
5. Like A Prayer     | Madonna         | WE Resona      |

Not surprisingly, Musikvertrieb - joint distributor for WEA/Telede, BMG Ariola and a collection of smaller labels - headed both the single and LP chart share tables. WEA was the best-selling individual label, posting spectacular increases on 1988 in both singles market share (up 6%) and albums (up nearly 109). The label knocked percentage points off the market share of virtually every company except BMG and successful dance independent Streetheat in singles sales.

Stadt Radio Leads Privates In Stuttgart

by Robert Lyng

Public broadcasters SDR 3 (32.3%) and SDR 1 (31.7%) topped the poll in a recent Stuttgart survey asking people ‘which station did you listen to yesterday?’ The most popular private station, Stadt 107.7, which began broadcasting in May last year, registered third place with 11% support.

Stadt 107.7’s music programmer Andreas Werner is delighted with the station’s showing and believes local initiatives coupled with programming have helped establish the station. “We begin our day with rock for young listeners moving on from 8.00-14.00 hours with MOR, which includes current chart hits and occasional German ‘schlager’ for the housewives. ‘Afternoons are filled with ‘Cocktail’, featuring top 50 tunes, new chart entries and a regional information magazine. The mix is further shaken up with two hours of disco, funk and dance music in the form of ‘Hithouse’. In the evenings we run specials, featuring artists from a variety of musical fields.

“As we play only one or two German-language titles per hour this does not restrict our popularity because programmes like ‘Cocktail’ provides a lot of local information and news. We regularly look at the Stuttgart amateur and professional music scene and this element has proved very popular with the public.”

The Bielfeld-based EMNID research institute conducted the research, questioned 800 people, aged between 14 and 69, in December.

SPOTLIGHT

Stephan Eicher

- Signed to Barclay France and Phonogram West Germany
- Publishing: Electric Unicorn, Zurich.
- Management: Martin Hess for Electric Unicorn.
- New album: My Place, Eicher’s fourth solo album, is the first in association with Phonogram (Phonogram 841 025).
- Current single: Barclay is releasing Sois Patiente Avec Moi as the first French single while in West Germany. Phonogram has decided on My Heart On Your Back.
- My Place was produced by Stephan Eicher and David Allen (Cure) at the ICP Studios in Brussels and the Kink’s Konk Studio in London.
- In West Germany, Phonogram has already booked numerous TV appearances for Eicher on both private (RTL Plus, Tele 5) and public stations. In January Eicher will visit radio stations and face the press in all of West Germany’s media centres. The LP release is supported by advertising in nationally distributed magazines. In-store decorations will be distributed upon release of the L.P. A second marketing phase including posters and advertising in city magazines will precede Eicher’s tour.

Eicher will tour France, Switzerland and West Germany in May.

Advertisement for Frankie La Motte

Frankie La Motte

Still available for some territories

Contact: Peter Swarting during MIDEM at Sommet stand 21.01
In Sweden at Ricochet Records
Grev Magnipher 9
5-711 55 Stockholm, Sweden
Telephone 46 860 46 60
Fax: 46 860 46 60

Franchi La Motte

Ricochet Records

Commercialized by Radio DRS, the Swiss IFPI and the industry journal Der Musikemarkt, the Swiss Top 30 is compiled for the German-language parts of Switzerland by Media Control AG in Basel.
Due to a technical error, the West German chart share tables for singles and LPs failed to appear in last week’s Music & Media. We apologise for this inconvenience and present the tables in this week’s issue.

### West Germany - Chart Shares, Singles 1989

<table>
<thead>
<tr>
<th>Company</th>
<th>No. of titles</th>
<th>Chart share 1989</th>
<th>Chart share 1988</th>
</tr>
</thead>
<tbody>
<tr>
<td>BMG Ariola</td>
<td>97</td>
<td>25.54%</td>
<td>24.07%</td>
</tr>
<tr>
<td>WEA</td>
<td>78</td>
<td>23.09%</td>
<td>19.56%</td>
</tr>
<tr>
<td>PolyGram</td>
<td>91</td>
<td>18.42%</td>
<td>17.93%</td>
</tr>
<tr>
<td>EMI Electrola</td>
<td>74</td>
<td>13.76%</td>
<td>14.52%</td>
</tr>
<tr>
<td>CBS</td>
<td>45</td>
<td>11.24%</td>
<td>10.94%</td>
</tr>
<tr>
<td>DA Music/Rush</td>
<td>7</td>
<td>3.29%</td>
<td>2.4%</td>
</tr>
<tr>
<td>Intercord</td>
<td>19</td>
<td>3.15%</td>
<td>4.8%</td>
</tr>
</tbody>
</table>

44 of BMG Ariola’s 97 titles were provided by other (licensed/distributed) labels: Virgin (30), White (5), Coconut (5), Chrysalis (2), Logic (1) and Baby (1). BCM contributed all of DA Music/Rush’s entries, while Musikant and Westside gave EMI 3 and 1 titles respectively.

### West Germany - Chart Shares, Albums 1989

<table>
<thead>
<tr>
<th>Company</th>
<th>No. of titles</th>
<th>Chart share 1989</th>
<th>Chart share 1988</th>
</tr>
</thead>
<tbody>
<tr>
<td>BMG Ariola</td>
<td>98</td>
<td>26.52%</td>
<td>26.6%</td>
</tr>
<tr>
<td>WEA</td>
<td>62</td>
<td>22.56%</td>
<td>17.91%</td>
</tr>
<tr>
<td>PolyGram</td>
<td>78</td>
<td>17.56%</td>
<td>15.32%</td>
</tr>
<tr>
<td>EMI Electrola</td>
<td>55</td>
<td>15.6%</td>
<td>18.55%</td>
</tr>
<tr>
<td>CBS</td>
<td>51</td>
<td>12.88%</td>
<td>17.47%</td>
</tr>
<tr>
<td>Intercord</td>
<td>11</td>
<td>1.83%</td>
<td>1.96%</td>
</tr>
<tr>
<td>Dino</td>
<td>3</td>
<td>1.05%</td>
<td>0.64%</td>
</tr>
</tbody>
</table>

Virgin (22), White (2), Chrysalis (5), Baby (2), Coconut (2) and MSA (1) contributed 34 of BMG Ariola’s 98 LP chart entries. 26 (9.06%) of the company’s entries were national productions and 26 were compilations.

---

**CD Plant Is East-West First**

by Volker Schnurrbusch

Bavarian CD manufacturer Rainer Pilz is linking up with Dresden-based computer company Robotron in what is thought to be the first joint venture of its kind between companies on either side of the German border.

Pilz is supporting the development of a CD pressing plant and packaging line in the East German town of Zella-Mehlis. The initial investment of DM 235 million (app. US$ 128 million) is being administered by the new Dresden office of the West German Dresdener Bank.

According to Pilz, "the joint venture will operate strictly according to market oriented rules with no concessions to the Eastern planned economy". The as yet unnamed company, of which under East German law Pilz can only hold a minority shareholding, is expected to go public in the near future.

---

**Frankie La Motte**

Still available for some territories

Contact:  
Peter Swartling during MIDEM at Sonet stand 21.01  
Telephone 93 99 81 36  
In Sweden at Ricochet Records  
Greva Malmö 9  
S-11455 Stockholm, Sweden  
Telephone +468 660 0603  
Teletex +4686604685

---

**PIANOLA MUSIC & PROMOTIONS**

Clever Records and Associated Labels

9 Rue Jean Mermoz - 75008 Paris (France)  
Tel: (1) 42.56.09.85 - Fax (1) 47.20.49.57  
Telex: Pianola 643 125 F

« PIANOLA will take advantage of the 1990 Midem exhibition to thank its importers for the past year... »

Philippe Renaux: President  
Marie Helene Gontan: Export Int’l  
Jean Mareska: Product Manager