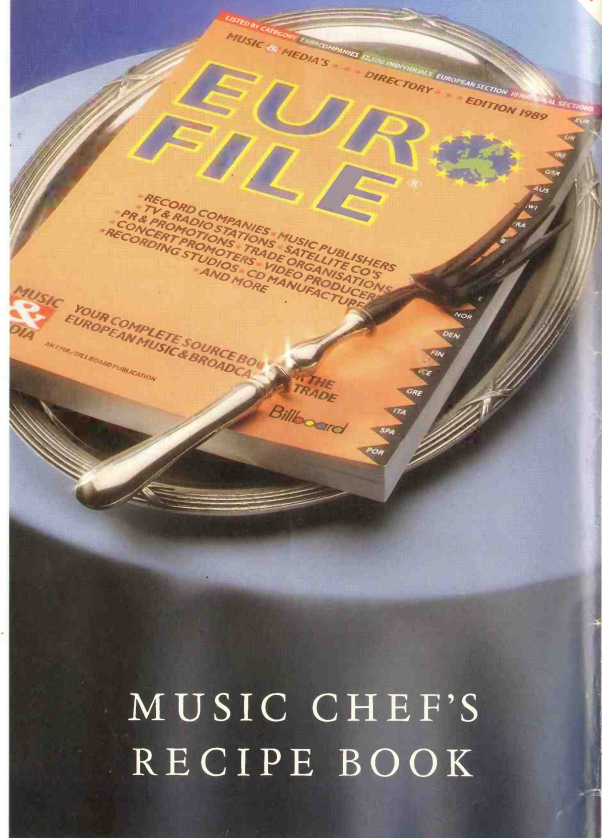


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Veronica Chief May Quit For Astra

by Jon Henley

Rob Out, Director of Holland's most successful broadcaster, Veronica, could quit to set up Holland's first genuine commercial TV company - which may broadcast via the Astra satellite.

Veronica was unable to comment on the rumours, but Carlo Rock, Astra's Marketing and PR Director, said Out "has been in repeated contact with Astra".

Out has also discussed a possible joint venture with Compagnie Luxembourgeoise De La Television (CLT), owners of Radio Luxembourg and RTL in France. He is believed to have backing from banks in Holland, Belgium and Luxembourg and the support of a major US broadcaster.

Out has long been unhappy with Holland's broadcasting regulations.

Sky Channel Out Of Europe?

Plans to pull Sky Channel out of continental Europe will be "reviewed at the end of the year", said Publicity Director Fiona Waters. This follows the closure of Sky's European sales offices (see M&M issue 3).

Waters denied Sky would back out immediately. "We have contractual obligations to cable operators," she said. "But I'm not sure how many of them, particularly in Holland, have the Astra dishes they'll need to pick up the new signal."

When Sky switches from Eutelsat to Astra on February 5, it launches four extra channels, but will continue to relay Sky Channel via its Eutelsat 1 transponder until October. However, the Eutelsat service will only broadcast Sky Channel until 1800 hours daily, when Sky will be replaced by one of the new channels, Eurosport. From October onwards, Sky TV cuts Eutelsat and European broadcasting focuses on Eurosport and Sky Arts. ■



All They Want Is... Grant Benson, DI/Producer at Milan-based Rete 105 (centre) with Duran Duran members Nick Rhodes (left) and singer Simon Le Bon who were in Italy to promote their latest LP 'Big Thing'.

VTM Sparks More Music At BRT

by Marc Maes

Brussels - Belgium's state broadcaster BRT has responded to the long-awaited launch of music-rich commercial broadcaster VTM by announcing plans for more music programmes.

BRT, while denying its move "has anything to do with VTM's plans", will broadcast 12 Belgian talent shows called 'Moet Kun-

nen'. It also starts a pop history show this autumn.

Flemish-language VTM, launching January 28, will air what it claims as "Belgium's first genuine TV chart show", 'VTM Top 30', and a Flemish Top 10 chart for national talent, 'Tien Om Te Zien'. VTM will also carry a weekly rock show.

But VTM scores with the line-up for its launch

party on February 4. Acts performing live at the Ostend Casino to an invited audience of some 1,400 include Glenn Medeiros, Robin Beck, Randy Crawford and Tom Jones, plus Belgian acts Sandra Kim and Won Tom Ton.

For full details, see page 17. ■

(advertisement)



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Why the industry cannot stay away

Scanning Scandinavia

Scandinavian talent has never been this hot. Acts are being snapped up by the majors. Find out why by listening to the free CD in this issue's special on the Scandinavian market. Then track your pick of the 14 tracks featuring the best from Scandinavia. ■

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EUROPE

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Pan-European News

IMS "Ready For New Labels"

Dutch Import Music Services' (IMS) new Managing Director, Kees Van Weijen, looks set to make an aggressive new start for the company. "We have ample space to represent new labels," he says.

Van Weijen, ex-AREA Exploitation Manager at PolyGram International joined IMS, which

was founded in 1980 by PolyGram Holland, at the beginning of this year.

As of February 1, IMS starts selling the new titles of the PolyGram Music Video catalogue. Van Weijen: "We have found a very efficient new distribution partner - Record Service Benelux - and we give good dealer

services."

Initially set up with the aim of importing titles from the worldwide catalogues of Polydor and Phonogram, IMS has also made several third-party deals with WEA (the MCA catalogue), CBS (Japan and the so-called 'International Warehouse') and various exclusive deals for the Benelux with classical labels like Ottavo and Schwann. Now some 55% of IMS' repertoire comes from PolyGram. ■

RADIO RAP

By Cathy Inglis

This week Rap explores the seedier side of radio pop. European producers strongly deny it happens at their stations. But people interpret the word differently - is it a bribe or not?

Some people think a bribe can only mean money, but others say accepting a CD as a gift amounts to the same thing. In practice, however, the "subtle persuasion" usually comes in the form of a free flight to attend a gig or interview an act. Martin Krabbe, DJ/Producer at Dutch TROS radio says such trips do not really count as payola.

"Record companies want guarantees that their acts - in the form



of heavy rotation for example. If they guarantee us good interviews, we can produce an interesting programme. So basically we help each other - but it's all above board."

Jan Eric Sundquist, Producer at Sweden's state broadcaster SR in Stockholm, says payola is out of the question, "simply because the industry is so small that everybody knows each other". He adds that it

is illegal to accept any 'gifts' - even Christmas presents are frowned on.

Trevor Dann, Head of Music at Greater London Radio in the UK thinks the payola situation is not too serious. "In my four years at the 'Old Grey Whistle-Test' and five at BBC Radio 1, I was never offered anything. And if anybody claims that accepting a record or CD is being bribed they have no idea of the real world. Realistically, if I'm stocking a record library I will ask the record companies rather than spend the BBC's money."

So maybe both industry and radio jocks are clean-living after all. ■

(overseas)

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Mobile Funds Armenian Relief

US-based record company Mobile Fidelity, which has represented artists from the USSR for the past three years, will donate all profits from 1989 US sales of Soviet state record company Melodia to the Armenian earthquake relief fund.

Recordings from an Armenian folk music concert last December, to be released March 1 on CD, LP and cassette, will be the basis of the first instalment of aid.

The second instalment will be made up of the US rights to an avant-garde festival held in December in Moscow. A sampler record will be released on April 1, followed by one or two further releases a month.

The decision stems from an agreement between Herb Belkin, President Mobile Fidelity, the

Soviet Composers' Union, Soyuzcomert and the Soviet state consumer electronics retail chain. ■

Did you read the story last week about fashion designer Jean-Paul Gaultier's new single *How To Do That*? Well, you should. Jean-Paul Gaultier has come up with an ingenious way of promoting the product. Each 45-rpm promo single has a CD's stoned-in the middle. That's the way to do it!



News snippets from the US: syndicator Westwood One must surely be pleased with the addition of famous jock Scott Shannon to the team. Shannon will be one of Westwood's Programme Directors.

★ ★ ★

Nice to see another member of Genesis, Mike Rutherford, enjoying solo success. The single *The Living Years* is expected to hit the no. 1 spot in the UK by the time you read this.

Extra!
Extra!

READ ALL ABOUT IT

The Dutch broadcasting system is unique in its complexity. Prime Minister Ruud Lubbers has further fuelled the discussion about the future of commercial TV by some controversial remarks in a recent interview on NBSA-TV. He clearly distanced himself from the introduction of commercial TV and stated that by extending the airtime available for advertising, the need for a commercial system would decrease. This evoked furious reactions from the ATV group (AVRO, TROS and Veronica) who feel that Lubbers is breaking previously made agreements. Meanwhile, Veronica's Director, Rob Out seems to be fed up with the Dutch situation and is likely to set up a commercial channel via ASTRA (see frontpage). The argument rumbles on...

★ ★ ★

Following last week's item about the setting up of Island Music Business, President Chris Blackwell has announced the appointment of Marc Marot as Chief Executive of Island Music Europe. According to Marot, ex-MD of Island Music UK, "Island Music will be a pan-European operation, proving independent companies can survive by creatively competing with the major corporations." All these developments are clearly a hint to those who felt that Island Music was for sale. Well, it is not.

★ ★ ★

According to well-informed sources, Yvonne Le Brun is likely to leave French national broadcaster Europe 1 as Head of Music. She might join France Inter. Le Brun joined Europe 1 in 1987, coming from Radio Monte Carlo.

★ ★ ★

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M.B.

MUSIC & MEDIA

N E W S

Super Signs Co-Promo Deal

by Jon Henley

The new-look Super Channel is taking some time to materialise (see Music & Media issue 3), but the pan-European satellite broadcaster has signed an exclusive co-promotion deal with CBS International for the Swedish-band Euro-people's four-month, 45-day European tour.

Super will promote the tour daily with spots and competitions - with the prize for the overall competition winner being a day on the road with the band. In exchange, Super has been granted exclusive video rights to the

group's latest single, *Let The Good Times Rock*, up to the end of January and all sales and promotion material for the band's tour will feature the Super Channel logo.

Meanwhile, a Super Channel spokesperson confirmed that Hotline, the channel's live daily games, phone-in and pop celebrity chat show hosted by a German and a Dutch presenter, was due to start in its finished form on January 23.

Super's 35 minutes of World News a day should also be on air

by the end of February. Cable operators can choose from an English, Dutch or German-language service, to be broadcast in one-minute and five-minute slots throughout the day. ■

Export Music Australia

M"There are too many people out there who just don't know how good Australian music is," says Penny Amberg, General Manager of the newly founded company Export Music Australia (EMA). Her aim is to double - or even treble - the penetration of Australian music in foreign markets.

A joint creation of ARIA (Australian Record Industry Association), APRA (Australian Performing Rights Association) and AMCOS (Australasian Mechanical Copyright Owners' Society), EMA is an information and advisory service aiming to promote music from down under.

The trade body of the federal government is also involved on a project-by-project basis.

Amberg: "I'm here to encourage and negotiate deals on behalf of the industry that will take our music not only to the obvious markets of the US and Europe but also to China, the USSR and wherever else a foothold can be found." ■

IFPI 1992 Conference

Brussels - 'The Road To 1992' is a one-day conference organised by IFPI at the Sheraton Hotel in Brussels, Belgium, on March 8. A series of debates will look at the implications for the international record industry of the European Community's (EC) single market.

Belgian Prime Minister Wilfrid Martens will give the inaugural speech. Topics on the agenda include competition and merger policies, territorial licensing in the EC, the EC Green Paper on copyright matters and the effect of new technology on music culture. ■

M O V I N G

Industry: Minna Pitkanen has been named PR Officer of Musikkli Fazer/Finnley ★ Helmut Gunst, Chairman Of The Board of AKG is replacing Leopold Steinkeller ★ Franco Dal Dello has been named MD of Peers'

Italian companies ★ Media: Jan Morten Melhus is the new Dir. at Radio One, Oslo - Melhus was Dir. of the Norwegian State Opera replacing Leopold Steinkeller ★ Franco Dal Dello has been named MD of Peers'

Persuasion ★ Top Dir. Eric Watson has left PMI for Harry Clips ★ Mark Collen, Artist Mark Mgr. A&M Int. is moving to EMI Int. as Senior Int. Mark Mgr. replacing Gaby Zangerl ★

C H A I R S



Bad Boys - Paul Burger, VP Mark. & Sales CBS Int. (left), attempting to squeeze yet another hit out of Emilio Estevez (2nd left). Gloria Estafan and Jorgen Larsen, Sen. VP CBS Int. seem not to realise the seriousness of the situation.

EUROCLIPS

The most aired music video clips throughout Europe in the week prior to publication. It includes more than 50 video-cue programmes and other tv shows partly using videos from 14 European countries.

VIDEO FAVOURITE

Roy Orbison
You Got It... 88T

VIDEO HITS

Neneh Cherry
Buffalo Stance - Arista Hubs Prod
Fine Young Cannibals
She Dances The Crazy - Phonogram
Duran Duran
All She Wants - Pts
Edelweiss
Edelweiss - Edelweiss
Milli Vanilli
Baby Don't Forget My Number - Bizarre
Inner City
Good Life - AMCO
Bomb The Bass
Say A Little Prayer - Praxis
Erasure
Soggy - Aubrey Powell Productions
M.Almond & G.Pitney
Something's Got A Hold - Atlantic Prod
Kylie Minogue & Jason Donovan
Especially For You - Stern Stories

WELL AIRED

Kim Wilde
Four Letter Word - M.Ocean
U2
Angel Of Harlem - M.Hughes Film
A-Ha
You Are The One - Sire Pictures
Gail Ann Dorsey
Two Hearts - FTA
Daf Leppard
Love Boat - Not Used
Jon Bon Jovi
Born To Be My Baby - The Company
Samantha Fox
Love House - Pts
Aerosmith
Rag Doll - Not Used

MEDIUM ROTATION

Petula Clark
Downtown 88 - Sire Productions
A.Lemmon & A.Green
Put A Little Love - Oil Factory
Michael Jackson
Smooth Criminal - Smash Pictures
Pat Shop Boys
Let's To My Own Devices - Pts
Yello
Tied Up - Sire
Tanita Tikaram
Twist In My Sobriety - HLA
Four Tops
Lovers In Aquipulo
Mike & The Mechanics
Living Years - Harry Cav

FIRST SHOWINGS

Holly Johnson
Love Train - The Line
Gail Ann Dorsey
Where Is Your Love - M.Ocean
Tanita Tikaram
Cathedral Song - HLA

(advertisement)

VIDEONews

Wacky Edelweiss

MTV-watchers must have wondered about the wacky clip to *Give Me Edelweiss* by Edelweiss. Matthias Schweger, manager of the project (Edelweiss is not a band) was chiefly responsible. Together with the clip to Milli Vanilli's *Baby Don't Forget My Number* (Bavaria Films), it is the only video at the top of this week's Euroclips that was not made in the UK or the US ★

The promo to Gail Ann Dorsey's *Where Is Your Love?* is the kind of clip that pulls in awards. It contains a lot of 'coloured-in' fragments and photographic animation and was shot at the Chapman Street Studios in London. M.Ocean's Michael Geoghegan directed and Paul McNally produced ★



Gail Ann Dorsey - M-Ocean help her find love

The same team worked on the clip for **Kim Wilde's Four Letter Word**, which was shot in a forest in Kent and at the BBRK Studios in London ★

Techniques Of Persuasion, which has just added The Giblets to its team of directors, is responsible for the promo to New Order's *Fine Time*. Director Richard Heslop shot the video in the Jakob Street Studios in London and Peter Ward produced ★

The clip to *Mazouza*, the new Vanessa Paradis single, was shot by Simon Kentish (Ganesa Productions) in a Paris studio. A blue-tinted black and white film shows the 16-year-old singer as a sexy vamp ★

D.M.

Video information and photos for inclusion in this column are welcome. Please send to the attention of Diana Mous. We are particularly interested in receiving more info from continental European video companies.

Hit Singles from the U.S.A.

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DAT Or CD? Stations Disagree

BBC Radio 1 is transferring vinyl to DAT to improve the quality of its oldies. But West Wiltshire and Swindon's independent radio station GWR has become the first in the UK to play only CDs - and David Bowen, GWR's Head Of Music, is critical of Radio 1's decision.

The BBC has spent the last two years searching for virgin copies of the most popular oldies and transferring them onto DAT - repeated playings had meant the original records were wearing out. So far, the record library has transcribed 4,700 titles. The range of DAT titles should grow by 500 a year.

But Bowen called Radio 1's transcription from vinyl to DAT a "cop-out", claiming that it "doesn't significantly increase the quality". His station digitally remastered its library of 3000 titles by the end of November last year and since then has only played CDs, which run off Sony jukeboxes by remote control.

Bowen reported an unenthusiastic response to the move from some record companies: "Some stuck their heads in the sand and asked us not to go all-CD until they were ready - which we think is crazy. When people

First 5 Franchises On Offer

As many as four or five new radio franchises a month will be offered by the Independent Broadcasting Authority (IBA) in early 1989. This follows the advertising of the first five of the community or "incremental" radio stations.

Many of the new stations will have the bonus of broadcasting on FM. It had been feared most would have to be content with AM frequencies - at a time when most people in the UK have switched to FM listening.

The first five areas are: Manchester (FM ethnic); Hounslow (AM ethnic); Bristol (FM); Rutland (FM); and Stirling (FM).

Closing date for applications is March 13. The IBA says any priorities who stopped broadcasting by January 1 can apply. ■

have CDs at home they get used to that quality level. It's ridiculous to ask the consumer to accept lower quality."

And of Radio 1 Bowen added: "It's a shame that a national station has to leave all the trailblazing to a local station. If Radio 1 had insisted on a CD-only format, it would have forced the industry to comply. ■

Marcher Launches Music Station

Marcher Sound, the private radio station serving North Wales and Chester, is to launch an FM music station for the 15-30 age group. Starting on March 31, MFM 1034 will have the slogan "music power" and concentrate on up-to-date hits.

Marcher's Managing Director Godfrey Williams said, "MFM 1034 will cater for a market which we believe is available and

which at present is not loyal to any particular station." Although music-based programming will involve a good deal of audience participation, he added.

Both MFM 1034 and Marcher Sound AM will carry the same overnight programming from 22.00 to 06.00 hours. The station used to take the Nova Night Network service, but now produces its own overnight output. ■

SPOTLIGHT

The Silencers' Blues For Buddha

by Oliver Jones



"The Silencers are one of the biggest things we've got in 1989," says Neil Cox, BMG/RCA UK's International Manager, of the Glasgow band. Their second LP, *A Blues For Buddha*, came out in most European territories this month.

Their Celtic-influenced tunes are coupled with lyrics dealing with anything from racism to relationships. *Answer Me* was the album's first single - the second, *The Real McCoy*, came out in the UK early in January.

The LP has already sold

12,000 copies in France where it was released in December. A tour is planned in February and March to promote the LP covering Spain, France, Italy, West Germany, a fortnight of college gigs in the UK, Norway, Sweden, Austria, Switzerland, Belgium and Holland. And the band look likely to be the support for this summer's Simple Minds tour.

Formed in 1985 and signed to RCA a year later, their debut single, *Painted Moon*, came out to favourable reviews in the UK press in 1987. A support slot on the Pretenders' European Tour gave the band exposure, but not chart success. The UK music press also praised their debut LP, *Letter From St Paul*, and after completing a bill featuring U2, The Alarm and the Pretenders at Cardiff Arms Park, the band took off for the US. ■

Metro Battles With BBC

Newcastle - Rivalry is hotting up in northeast England between independent station Metro Radio and the BBC's Radio Newcastle.

The BBC poached one of Metro's most popular presenters, Nicky Brown, in December, to host its evening show. Now Radio Newcastle claims Metro has hired former Radio 1 presenter Dixie Peach to rival Brown on Monday evenings.

"It's nice to think that they feel I'm such a threat," said Brown of his former employers. But Radio Newcastle has decided to relay Radio 1 in the evenings, following Metro's recent announcement that they want to start a nationwide service.

Peach will record his Metro show, as he is leaving the daytime team for Cambridge's new independent CN FM, which starts in February. ■

PLAYLIST REPORT

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

1. *Mike & The Mechanics* - Living Years
2. *Roachford* - Caddy Toy
3. *Neena Cherry* - Hello Venice
4. *Level 42* - Trax
5. *Roy Orbison* - You Got It
6. *Will To Power* - Baby Love Tour Way
7. *Cliffie Fisher* - Love Like A Bomb
8. *Olly Murs* - Face Like A Star
9. *Five Young Cannibals* - She Drove Me Crazy
10. *Duran Duran* - All She Wants Is The Love
11. *A-Ha* - You Are The One
12. *Almighty* (Surrey) - Something's Gonna Happen
13. *Erasure* - Love
14. *Kylie & Jason* - Equally For You
15. *Robert Howard* - My Mazelle - Wax
16. *Holly Johnson* - Love Train
17. *Fraser Chazam* - Dream Beliefs
18. *Hilli Yandil* - Baby Don't Forget
19. *Then Jerico* - Big Area



LIONEL CONWAY, PRESIDENT ISLAND MUSIC, PHIL COOPER, MANAGING DIRECTOR ISLAND INTERNATIONAL, RICHARD MANNERS, MANAGING DIRECTOR BLUE MOUNTAIN MUSIC LTD, MARC MAROT, MANAGING DIRECTOR ISLAND MUSIC LTD, ANDY FRUIN, GENERAL MANAGER ISLAND VISUAL ARTS LTD, DEBORAH HARRIS, HEAD OF LEGAL & BUSINESS AFFAIRS, ISLAND RECORDS LTD/ISLAND MUSIC LTD, JEAN PIERRE WEILLER, MANAGING DIRECTOR ISLAND RECORDS FRANCE

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Profits Soar At County Sound

Pre-tax profit at Guildford-based commercial radio station County Sound hit a record £ 439,346 in 1988 - 170% up on 1987's record profit of £ 162,962.

The station achieved a 40% increase in total sales, but thanks to tight cost-control and increased volume, it managed to double its profit-margin.

County Sound was the first UK station to offer separate radio services on its AM and FM frequencies. It was also a 25% shareholder in the successful FOX FM consortium which won the contract to provide local commercial radio for Oxfordshire. ■

HOT BREAKOUTS
National hits bound to explode

Roachford
Caddy Toy (CBS)

Will Downing & Mica Paris
Where Is The Love (4th & 8 Way)

Brother Beyond
Be My Twin (Parlophone)

Level 42
Tracie (Polydor)

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MI's Pop Under Threat

by Volker Schnurbusch

Munich - Private station Radio MI may have to replace its pop/rock formula with more traditional music.

MI's Head of Music, Armand Presser, says the station's main owners - Ferdinand Entress, Jan Meinecke and Michael Hofnagel - plan to force a change in the programming concept. "The owners want to copy state broadcaster BR's programming. They will replace a competitive, widely accepted pop/rock programme with German 'schlager', folk music and light classics."

The regional media authority welcomes the idea as a step towards more variety on the private airwaves. But other media, including the influential daily newspaper 'Sueddeutsche' and private TV channel Tele 5, have commented very critically on the proposals.

Strongest opposition comes from the entire MI team, says Presser. "They stand totally behind the musical concept that has made us one of the most popular

stations in Munich. You can't expect these people to just give up something they believe in, and produce a completely different programme. In the end, these changes will mean the loss of their jobs."



Opening A Golden Window - Chris Rea (3rd left) holding the gold award for sales of over 250,000 copies in West Germany of his latest WEA LP 'New Light Through Old Windows'. Joining him from l. to r.: Co-Managers Jim Beach and Paul Lilly; Ann-Marie Nicol, Int. Mgr. WEA UK; Rainier Koef, Prod. Mgr. WEA Germany; and Max Hole, MD UK Division WEA UK.

Swiss Radios Take US Top 40

Geneva - Local radio stations Radio Zuersee (Zurich), Radio Pilatus (Lucerne), Radio Aktuell (St Gallen) and Radio Extra BE (Bern) have taken on the syndicated American Top 40 which is produced in Hollywood by ABC Watermark. The programme,

around four hours long, is broadcast weekly in English. Head Of Music at Radio Zuersee, Ueli Frey: "It is a professional show with exclusive material and, what is more, it is very reasonably priced." ■

PLAYLIST REPORT

Media Control Germany

From the airplay hitparade from Media Control including 29 radiochannels. For more info please contact Media Control - Postfach 625, D-7570 Baden Baden, tel (0)712-33066.

1. Phil Collins - Two Hearts
2. Robin Beck - Fire Time
3. Tanita Tikaram - Twist In My Sobriety
4. Enya - Orinoco Flow
5. Klaus Lage - Die Letzte Blase
6. Pat Shop Boys - Let's Talk To My Own Devices
7. Bobby McFerrin - Don't Worry, Be Happy
8. A. Lennon & A. Green - You A Little Love
9. Kylie Minogue & Jason Donovan - Especially For The Four Tops - Love In A House
10. The Four Tops - Love In A House
11. Will To Power - Baby Love You Way
12. Travelling Wilburys - Inside My Car
13. The Passions - Make Me A Train
14. Brother Beyond - He Ain't No Cowboy
15. Charly De Burgh - Young You
16. Sam Brown - Stop
17. The Beach Boys - Kokoro
18. Udo Lindenberg - Hippin'
19. Duran Duran - All the Ways to Go
20. Elton John - A World in Spanish

Media Control Austria

Most played records as checked by Media Control on the national channel (O) and Radio Brenner.

1. Tanita Tikaram - Twist In My Sobriety
2. Enya - Orinoco Flow
3. Are Of Moley - Are
4. Edelweiss - Bring Me Goodies
5. Deacon Blue - Real Gone Kid
6. Phil Collins - Two Hearts
7. A-Ha - You Are The One

8. Sam Brown - Stop
9. Bobby McFerrin - Don't Worry, Be Happy
10. Rainard Fandrich - Teenage
11. Boy Meets Girl - Waiting For A Star
12. A. Lennon & A. Green - You A Little Love
13. The Four Tops - Love In A House
14. Robin Beck - Fire Time
15. Toni Childs - Stay True Love!
16. Whitney Houston - One Moment In Time
17. Bill Withers - Ain't No Sunshine
18. Kim Wilde - Name That Stranger
19. Blue System - Under My Skin
20. M4 - You Of Love

Media Control Switzerland

Most played records as checked by Media Control on the national channel DRS 3, Couleur 3 and 4 private stations. For more info please contact Media Control, Post Passage 2, Basel 4002, tel 61-228989.

1. Tanita Tikaram - Twist In My Sobriety
2. Enya - Orinoco Flow
3. U2 - Rattle and Hum
4. Phil Collins - Two Hearts
5. A. Lennon & A. Green - You A Little Love
6. Boy Meets Girl - Waiting For A Star
7. Robin Beck - Fire Time
8. Edelweiss - Bring Me Goodies
9. Robbie Menz - Cool On Holders
10. Womack & Womack - Love's Got A Grip On It
11. Will To Power - Baby Love You Way
12. Al Jarreau - So Good
13. Kylie & Jason - Especially For You
14. The Passions - Make Me A Train
15. Yello - Top-Up
16. The Mills - The Dream
17. Ed. Brickell - What Am I
18. Phil Simeon - Hooper And Child Reason
19. Are Of Moley - Are
20. Crosby, Stills, Nash & Young - American

John Peel On 0 3

Vienna - Since the beginning of January, DJ John Peel can now be heard on Austrian state radio ORF's pop channel 0.3. At 24.00 hours on the first Monday of every month he presents 'Nightexpress'. Peel also works for the

BBC, the British Forces Broadcasting Service (BFBS), Radio Bremen and Finnish Radio. ■

Cable TV - Good Outlook

Ludwigshafen - Following intensive investment, cable broadcasters RTL Plus and SAT 1 now expect to make a profit by 1990. Despite costs of DM 300 million, the broadcasters say they nearly reached profitability in 1988.

RTL Plus can now be received by almost 10 million households (a potential 22 million viewers), and SAT 1 broadcasts to some 8 million households (8 million potential viewers). Only 1.200 households could receive the cable channels five years ago. ■

Radio Korah Loses Licence

Hamburg - The licence for Hamburg's private radio station, Radio Korah, is now available to new applicants. Despite numerous broadcasting marathons and pleas for financial help, Radio Korah could not find new investors and failed to meet the deadline set last autumn by the Hamburg media authority (HAM) to present a workable budget. ■

Court Case For Local Adverts

Frankfurt - A group called Radio Ebbelwoi which wants to produce local private radio carrying local advertising in Frankfurt has gone to court to protest the state media law for private broadcasters in Hessen.

The current law permits only state-wide advertising to protect local daily newspapers. But leader of the initiative Rolf Hildebrandt cites a legal authority which says the ban on local advertising is unconstitutional. ■

Independent Retailers Unite

Some 30 independent retailers in France have joined forces under the name Point Leader. The new organisation provides the stores with racking systems to accommodate all available formats of record, cassette and CD and links them to a computerised stock-management database. This lists around 60,000 of the 85,000 records distributed in France.

A computerised central purchasing system will be added at a later date. Stores will then be able to use their terminals to check the availability of a record with a particular distributor and to transmit their orders. Delivery is assured within 48 hours.

Point Leader is the brainchild

of Dominique Daffos of the French independent retailers association SDS, which groups around 150 small retailers in France. The stores involved in Point Leader will remain independent, but will benefit by being able to work closely together to provide more competitive prices, a unified marketing approach and a higher standard of service.

Daffos: "The service will fulfil a real need, giving small distributors a real presence as well as clients and record shops the opportunity to find out what is available, particularly from the smaller labels." ■

S P O T L I G H T

La Mano Negra's Vital Mix

If international appeal is the key to success for a French group, La Mano Negra should have it made. The lyrics to the songs on their debut album, *Patchanka*, on Musicdisc, are in English, French and Spanish.

The group's members are of various nationalities: even the LP's cover is a collage of many cultural influences, from photos of American Indians to foreign currencies. Their musical roots are just as diverse, including rock

& roll, R&B, flamenco rock, ska, salsa and rap.

Patchanka, which was recorded at Paris' Mix It studios, has been out for over six months. But the group have continued to attract attention with their live performances, notably at the recent Transmusicales Festival in Rennes, where they received rave reviews. Musicdisc does not plan to release any retail singles from the LP, but two promotion singles have come out: *Zarzamora* and

Oldies Format Gains Ground

FM oldies network Europe 2 showed the strongest audience growth among French FMs in 1988, according to the annual Mediametrie audience share figures for French TV and radio stations.

Europe 2 increased its share from 2.2% in March 1988 to 3.8% in December. And another oldies-format network, Nostalgie, upped its share to 4.5% from 4.1%.

Though their growth was less spectacular in 1988 than the year before, France's FM networks continue to increase their listenership at the expense of state Radio France stations and the peripherals. FM audience share increased from 35.7% in January to 37.2% in December.

This brings total growth in listeners to FM networks to nearly 20% since January 1987. NRJ is still the leader among FMs.

Commercial TV channels La Cinq and M6 made substantial gains in 1988, but major commercial broadcaster TF1 and state-owned Antenne 2 seem to have been the losers.

La Cinq increased its audience share from 6.6% in January to 10.5% in December, while mainly-music channel M6 had more than doubled its share to 4.7% by December. TF1's share sank from 46.7% to 28.3% over the period and Antenne 2 was down from 44% to 26.7%.

M6 was particularly pleased with the results. "Our programme format is clearly successful and appreciated by growing numbers of people," a spokesman said.

But some of the increase in M6 and La Cinq viewers must be put down to the channels' growing number of transmitters. ■

THE MUSIC INDUSTRY & SHOW BUSINESS MAGAZINE IN SPAIN



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Big Smiles - Huey Lewis is promoting his latest LP 'Small World' at the popular weekly evening show of RTL, 'Satell'Hin'. Thumbs up: RTL DJ Nagui.

PLAYLIST REPORT

Media Control France

From the airplay hiparades provided by Media Control France. For more info please contact Media Control France 29 Blvd Tauler - 67000 Strasbourg - France - tel (88)366550.

Radios FM

Radios Peripheriques (AM Stations)

1. J.J. Goldman - Il Changer La Vie
2. David Hallyday - High
3. Mylene Farmer - Pour Qu'Elles Soient
4. Bernard Lavilliers - On The Road Again
5. Eryq - Crochet Noir
6. Maxime Le Forestier - Antibuba
7. Michael Jackson - Smooth Criminal
8. Eisa - Jour De Neige
9. Michel Sardou - La Meme Eau, Que Cade
10. Alain Souchon - Ultra Moderne Solitude
11. Niagara - Jour D'Here
12. Patricia Kaas - Mon Pied A Pied
13. Womack & Womack - Touché
14. Bobby McFerrin - Don't Worry, Be Happy
15. Vanessa Paradis - Maman
16. Yves Simon - 2... 1... C'est En Part
17. Art Mango - Je L'AI Tait Aimee

18. Jacques Higelin - Tante Du Cal
19. Florent Pagny - Laisse Moin Beugner
20. Laurent Voulzy - Le Soleil D'ore
1. Womack & Womack - Touché
2. Michael Jackson - Smooth Criminal
3. Eriq - Crochet Noir
4. Midnight Oil - The Dead Heart
5. J.J. Goldman - Il Changer La Vie
6. Kim Wilde - New Face In Sings
7. David Hallyday - High
8. Vanessa Paradis - Maman
9. Eisa - Jour De Neige
10. Wet Wet Wet - Sweet Little Mystery
11. Bobby McFerrin - Don't Worry, Be Happy
12. Sandra - Secret Land
13. Debut De Soiree - La Vie La Nuit
14. Eryq - Crochet Noir
15. Inner City - Big Fun
16. George Michael - Going A-Foul
17. The Boys - Out My Heart
18. Niagara - Smooth Criminal
19. The Passions - Hiding Out A Train
20. Brother Beyond - The Hardest I Try

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HOT BREAKOUTS
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Jean Jacques Goldman
Il Changer La Vie (CB5)

Vanessa Paradis
(Polydor)

La Compagnie Creole
La Bonne Aventure (Carrere)

Gerard Blanc
Setiment D'Océan (EMI)

Mala Vida. The second is a track from the album.

La Mano Negra were formed in August 1987 by Manu Chao (otherwise known as Oscar Tramor) formerly of independent band Hot Pants, with his cousin Santiago Botiaclous (drums) and brother Tomo (El Carayo) on trumpet. Then in May last year a memorable jam session in the metro brought them three new members: Danny Shell (guitar), Jo Daham (bass) and Philippe Teubou (percussion). Keyboard player Tomas Backerfix completes the line-up. ■

Solana Replaces RTVE's Miro

by Marry Meyer

Madrid - Three months of uncertainty and speculation within Spain's public media structure have finally ended with the appointment of Luis Solana as new Managing Director of state radio/TV RTVE. He replaces Pilar Miro, who fell from grace amid a much-publicised scandal.

Prime Minister Felipe Gonzalez announced Solana's appointment on January 13, when he officially dismissed Miro. Solana,

HOT BREAKOUTS

National hits ready to explode

Los Inhumanos

Que Difícil Es Hacer (Zafiro)

Victor Manuel

Como Los Niños De Gibraltar (Atrio/BMG)

Jose Cid

Cal Neve En New York (Casablanca)

formerly President of the national telephone company Telefonica, now has to take a stand on the re-organisation of national public radio after the recent merger of Radio Nacional Espanola (RNE) and Radio Cadena Espanola (RCE) (see Music & Media, issue 3). He is also expected to have to find new staff, as staff loyal to Miro resign.

Miro's extravagant use of licences over the next few months will be found in October last year, when a national newspaper published bills for luxury items she had charged to RTVE accounts.

But although legal suits were filed against her and she offered to resign, Gonzalez - a close friend of Miro's - took three months to decide how to act. Miro has meanwhile started repaying the money, and at press time had deposited close to Pta 4 million in RTVE accounts. ■

Portuguese Licences Apply For Licences

Lisbon - Portugal's 700 unlicensed local radio stations were ordered off the air last month, in an exercise similar to those in the UK and the Republic of Ireland at the end of 1988 (see Music & Media issue 52/1). Now the Portuguese authorities will issue licences over the next few months through the Media Commission's advice.

Portugal's unlicensed stations have multiplied since 1987. The 300 most successful have so far applied for licences and competition for the five Oporto and seven Lisbon frequencies is expected to be fierce.

One of Lisbon's major stations, Correo Da Manha, is confident it will be back on the air by February or March, a spokesperson said, adding that Correo also hoped to get a regional frequency once these have been distributed.

At present, the only legitimate broadcasters in Portugal are the state Radio Commercial and church-controlled RFM. ■

PLAYLIST REPORT

SER - Spain

The 20 best-selling records in Spain from Cuarenta Principales, covering the major Spanish stations.

1. El Merito - Irons (T-10)
2. Glenn Medeiros - Nothing's Gonna Change
3. Bobby McFerrin - Don't Worry, Be Happy
4. Los Rabaldes - Bajo La Luz De La Luna
5. Eric Burdon - For Los Noches
6. Los Ronaldos - Por Los Noches
7. Chanson Dixie - Qui C'est La Noche
8. Arango - Era Una Bruja
9. Berthé Odierno - Via O Ciego
10. Womack & Womack - Tears For You
11. Los Inhumanos - Que Difícil Es Hacer
12. Eighth Wonder - Baby Baby
13. Bangles - In Your Room
14. Victor Manuel - Como Los Niños De Gibraltar
15. Matcha Pop - Nada Puede Faltar
16. Bros - I've Got Nothing
17. Samantha Fox - Love House
18. Michael Jackson - Smooth Criminal
19. Bananarama - I Want You Back
20. Jacques Sclérez - Queen Me He Kuboko

MUSIC & MEDIA

Talent Tracks

PROMISING ACTS WORTH WATCHING

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 programmes wanting to play the material mentioned here should be aware that not all records are necessary released in every territory. International ASB managers and music publishers on the look out for new deals should contact the original masterpublishing owners. Country of origin and contact numbers are listed as follows. Those wishing to submit material to this section should send their records, biographies and photos to: Music & Media, Gary Smith, PO Box 50558, 1007 DB Amsterdam, Holland.

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Mr Big Mouse

Drop That Ghetto Blaster (Crammed/Belgium). Contact: Marc Hollandertel:32.2.6407915/fax:6488369

You name it, it is in here somewhere. A regular melody of styles ranging from Belgium's own new beat to ethnic music. A thoroughly contemporary dance record. Licence and sub-publishing still available for the rest of Europe.

This I.D. Jazz

Good To Go (Swezi/Sweden). Contact: Vinyminia/Frederick Rasmel:tel:46.8.988400/fax:296704
There are still some people who believe that even the best European music is inferior to anything from the UK or USA. Well check this out! Rights available for the world except Scandinavia.

KMFDM

No Meat No Man (Cashbeat/West Germany). Contact: Alfred Hilbsburg tel:49.40.4395518/fax:782783
Hard but accessible music by the makers of "Don't Blow Your Top", a cult dance hit earlier this year. Most territories are now covered but there are still a few licences to be picked up.

ROBERTO ALCARAZ



TEDDY SOUND. Fax: 343.418.4366
A new powerful star born in Spain. Following in the footsteps of Julio Iglesias and Miguel Bosé.

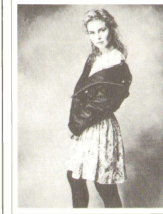
Charlie Makes The Cook

Good Day For Love (Touch Of Gold/France). Contact: Scorpio/Martine Levy:tel:33.1.47204395/fax:49520378
An easy-going song from this successful French trio (their last single *Boys And Girls* went gold in France). The chorus really sticks after one or two plays. No publishing but master free for all territories.

The Self-Destructors

Mission Impossible (Nowyertalkin/UK). Contact: Andrea Morton:tel:44.663.46523/fax:47448
A dance version of the famous theme from the 60s TV series. An interesting treatment that makes the best of a good tune. Licence and sub-publishing available for the world.

TOVE NAESS



I Can't Dance Alone

All info: Kalle Onsbäcke, Virgin Scandinavia AB - Tel: (0)8 - 80 63 40. (Sweden) - Tlx: 12436 VIRGIN S

Von Bonn

Broken Heart (Savage/UK). Contact: Bernard Famin:tel:44.1.4901210/fax:2503186
More off-beat dance material from this UK label. This is more than just dance though, there is enough melody here to give the song a chance in the top 40. Licence and sub-publishing rights available for the world except UK.

Legion Of Dynamic Diskord

Rebel Rebel (KAKU/UK). Contact: Pyramid/Tony Byrne:tel:44.1.3580035
Whatever next? A house version of Bowie's "Rebel Rebel" and a very good it is too. A version that will undoubtedly do well on the dance floor.

The Perfect Disaster

Time To Kill (Fire/UK). Contact: David Bedford:tel:44.1.3596411/fax:3599861
Comparisons will be drawn with the Velvet Underground but that does not take anything away from the emotional power of this band. Already drawing much attention in the UK, an act to watch. Licence and sub-publishing still free for the world except UK, Spain and Scandinavia.

Bo Katzman

- Seven Days -
CD - LP - MC (EMI Switzerland)



Record available for the world (except Switzerland). Part of EMI Music. MIDEEM: For info contact Bo Katzman representative Hanns Hanneken at Martinez.

(advertisement)

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"See us at Midem: Stand nr. 1.18/3.17"

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Meet Them At MIDEM

by Jon Henley

This year's MIDEM promises to be the biggest in the Festival's 23-year history. New features include more TV coverage, evening showcases and a three-day radio conference. But why is MIDEM still the music industry's major international event? What does the industry think of the five-day extravaganza of seminars, parties, concerts and deals?

Xavier Roy, Co-Organiser of the Festival with Bob Bingham, says MIDEM's continued success is easy to explain. "First, MIDEM is a unique place to make deals. Second, we continually adapt to the market. This year the industry is buzzing with new developments - reductions in VAT, satellite TV, CDV and DAT, central licensing, revolutions in marketing and distribution, 1992, EC directives. We let people air issues seriously, and meet everyone they need."

For the first time ever, MIDEM's exhibition floor-space is completely sold out and Roy expects 2,000 companies to be represented. Some 800 companies have booked their own spaces and there are significantly more being shared. "Joint stands are very popular, particularly with smaller companies. This year the US independents are sharing one, there's a Nashville stand, a Chicago stand, maybe a Californian stand. Independent labels, and more and more publishers, from Switzerland, France, West Germany, Spain, Holland, Sweden and other countries, are taking joint stands."

Roy also sees MIDEM's role in terms of the industry's need to export to survive. "In Italy, for example, the domestic market isn't really big enough so there's a very strong presence at MIDEM from people who know they need to export product. Each year, two or three acts go pan-European as a direct result of contacts made at MIDEM. The US, too, has a larger presence this year. The idea of a single European market is attractive and MIDEM is a real chance for smaller companies to break into that."

As well as business, Roy stresses the importance of MIDEM's panels and seminars. "They all cover issues that are important to one sector or another. With the industry becoming more international it's more important than ever that the

big questions are addressed." Brigitte Chaintreau, Seminar Organiser: "People at MIDEM are generally extremely busy. So the seminar organisers try to impart maximum information in minimum time - we try to keep down to 90 minutes, or three hours at the absolute outside."

"I think this year's themes will be covered in more than one seminar. They may include co-production, which will become

and distribution of Dire Straits' recent compilation *Money For Nothing* as a case study to illustrate the demands of today's international market."

A significant new addition to MIDEM is an enlarged radio conference, now a specialist three-day event. Chaintreau: "There are two reasons for giving increased space to radio. First, the radio market is not as structured as the record and publish-

ing and selling radio programmes - which frankly does not actually happen."

"But this year MIDEM has recognised that Europe is the fastest-growing radio market in the world and deserves coverage. The conference will bring together people like Norm Pattis of Westwood One, probably the world's most influential radio figure, Johnny Beerling from the BBC, Lex Harding from Veronica



Co-Organiser Xavier Roy: "People meet everyone they need to."

crucial in 1992, European relations with the US, and central licensing, which is a major debate now. The technical developments - CDV and DAT - will get a lot of attention and some legal seminars and rights meetings will approach fundamental issues."

Chaintreau highlights the seminar on promotion, marketing and distribution. "I think southern Europe has a lot to learn from the north about distribution. The process is not really understood in territories like France, Spain and Italy. Tower Records, Virgin and Bertelsmann will contribute to this seminar and we'll use the promotion, marketing

ing industries. A lot happens informally. It's a business that needs and uses contacts like no other and we felt we should recognise that. Second, it is changing fast. The market is exploding with new stations, new formats, new methods of financing."

Simon Cole, Managing Director of PPM Radiowaves, the UK-based radio syndicator which MIDEM contracted as consultant to the radio conference, believes the radio event has been largely misdirected in the past. "It'll be radically different this year, in view of changes in the industry. Previous years have focused on

and Jean-Paul Baudécroux from NRI. The issues they'll debate include programming, formats, financing, technology and barter syndication, satellite transmission and cross-border broadcast-

■ continued on page 23



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continued from page 21

ing. I think it'll be exciting."

But MIDE M is more than seminars and conferences. What will some of the record companies, publishers, hardware manufacturers, national associations and producers be looking for?

Of the majors, EMI is on the lookout for pan-European talent. Roel Kruize, Senior Director A&R/Marketing of EMI Europe: "We'll be there, along with EMI Music and EMI Pathe Marconi. MIDE M is an important market for us now. We stayed away for many years to take care of our own artists - we weren't so interested in new acts. But the pan-European market is very interesting right now and we'll be keen to meet producers with that kind of product. We're ready to make contacts and listen to tapes and any masters of continental European acts. UK and US artists aren't our reason for going."

While there were strong rumours at press time that acts such as Simply Red, Tears For Fears, Paul Young, Duran Duran and Bobby McFerrin would be presenting material at the Festival's gala concert, Rick Blaskey, Director International Marketing of EMI Records (UK) doubted whether his company will present any acts at all.

"I want to know what the format will be. I will have four or five major international acts on tour in Europe then and I'd be delighted to present them at MIDE M - but I have to know what will be happening, which other groups will be there and what the media coverage will be. MIDE M can't tell me that yet." But the MIDE M press office says the absence of confirmed media coverage at press time should not put majors off showcasing acts at the Festival. "It's a chicken and egg situation really," says a spokesperson. "The TV companies want to know about the acts and the record

companies want to be sure about TV coverage. But it will all be sorted out."

A senior spokesperson for WEA, coming back to MIDE M this year after a few years away, acknowledged the same difficulties: "After a period of internal restructuring, WEA is returning to MIDE M under a new Chairman, Ramon Lopez, who believes in the contacts the conference can supply. We will have a stand - basically manned by our French staff - and a senior executive will be there most days to make any on-the-spot decisions. But we won't have the massive party and gala of a few years ago."

"I'm not at all sure what we'll be presenting. I keep hearing the UK's Channel 4 is interested but hasn't signed yet and I need to know about TV coverage. If the TV companies want to make it a media event featuring acts signed to us, they'll have to guarantee some return on the investment of helping acts get out there."

"We've always come back with a couple of deals under our belts."

But these are not the concerns of the smaller companies and organisations at the Festival. Of the group stands, the Deutscher Musikverleger Verband (West German Association Of Music Publishers) is delighted to be back for the second time. Heinz Strobel, general adviser who works on the German stand: "Last year was very successful. Some 22 publishers are coming this year and we'll have continuous videos of product from West German publishers made in the German market."

"We're going because of the contacts and the potential deals, obviously, but also to discuss some of the 1992 issues we're not at all happy with - authors' rights, for example, which seem to us not to be fully recognised in the EC Green Paper. We're interested to see what other national publishers think."

As last year, the West German stand is sponsored, this time by Daimler Benz/Mercedes and Dortmund beer. Stroh: "Sponsoring is a very sensible arrangement for non-company groups. MIDE M is a very expensive event for smaller organisations.

Another sponsored stand will be taken by Swiss authors' rights group SUISA, which makes its first MIDE M appearance. Director Fabio Hugel: "The word among the smaller independent publishers is that MIDE M is the place to make contacts. Our stand is representing 39 Swiss publishers, most of whom will present acts either during the showcases or as part of Swiss Day on Monday 23. In particular, there will be performances by Quatuor Novus, Shy Rose, Daniela Simons, Ralph Heid and the jazz group BBFC."

SPPE, the French independent producers' association, is also taking a joint stand. "There will be 70 to 80 companies on the stand, from the smallest to relatively large labels like Scorpiao and Trema," a spokesperson said. "MIDE M seems to have done a good job, because that's at least 10 more than last year."

Conamus, the foundation which aims to promote Dutch

music abroad, has again taken a large stand. "We're representing 12 record companies, distributors and publishers officially and more will make promotional material available," said a spokesperson. "We'll present the 17th volume of our annual compilation *Music From Holland With Love*, on CD this year and there will also be a CD compilation. It's a very big delegation this year - we want to introduce Dutch music to a wider public."

From southern Europe, 10 Spanish independents will share a stand, according to a spokesperson from Tedysound, a young and very active publisher which represents a wide catalogue of Spanish artists and international companies.

German hardware manufacturer, licensor and distributor, Koch International, is bringing a 10-strong group. Marketing Manager Klemens Kundratz: "All our four areas of business will be represented. We're launching the world's first DAT quality checking system at MIDE M, a sister machine to the CD quality tester, which will also be available for trials. We'll run an

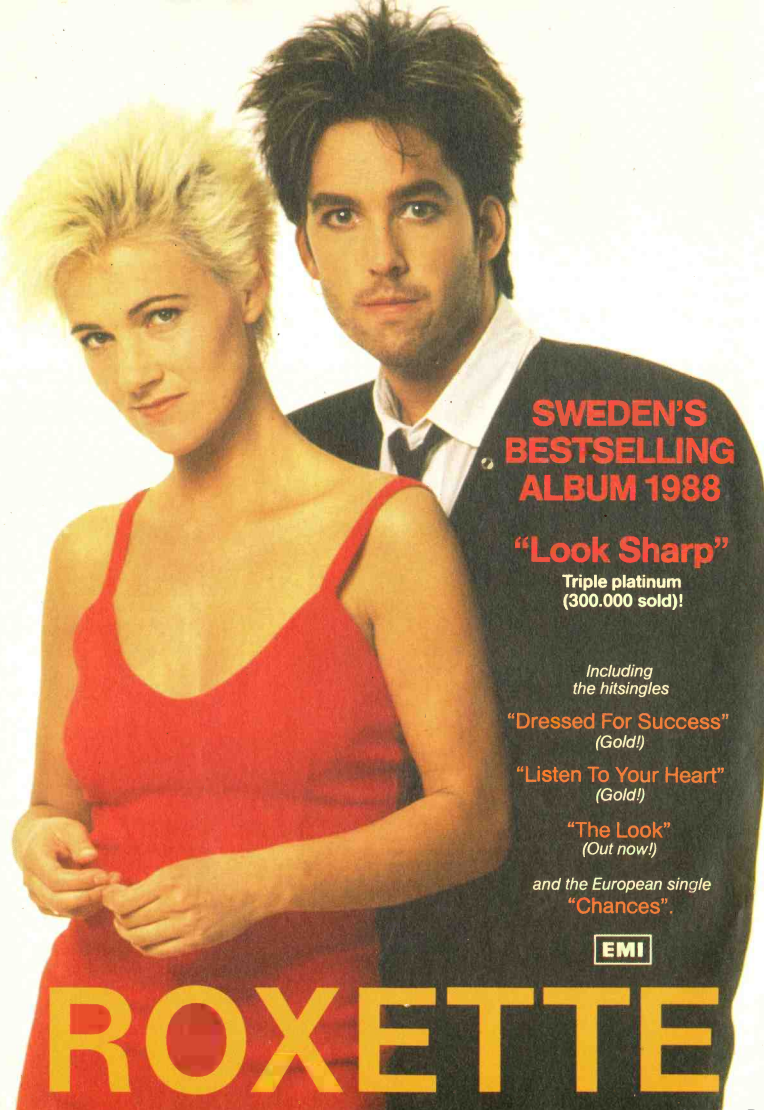
action video of our CD, DAT and vinyl manufacturing processes. And we're looking for product to license for all our territories, particularly in view of our new UK and Benelux operations which open in March. Finally, of course, distribution deals for West Germany, Austria, Switzerland and now the Benelux, the UK and the US will be a high priority.

"It does work, I have to say. You meet all the contacts you could possibly need and it's just a good event for promotion and getting yourself known. In a way, the actual business done at MIDE M is secondary - although I must admit we've always come back with a couple of deals under our belts."

A complete newcomer is the newly formed Scottish Record Industry Association (SCRIA). "We're just going to get the feel this year," says spokesman Ronnie Simpson. "There's an awful lot of good music in Scotland and it gets a very raw deal. A lot of bands just go to London at the first opportunity and we want to develop a more professional and fair image for the Scottish industry. Nine companies will actually travel out and we'll be representing 25 members. It may seem surprising, but there are actually 84 record companies in Scotland. MIDE M seems the place to give them a bit of low-profile promotion."

The UK's Association Of Professional Recording Studios (APRS) is representing 120 studios. Stand organiser Philip Vaughan: "We're really going just to meet people and market ourselves more aggressively to a broader international market. With 1992 on the way, more acts will start to think of opportunities outside their own countries. Sponsors have always recorded where they like, and will continue to do so, but I don't see why the spirit of 1992 shouldn't prompt smaller acts to insist on the best facilities." ■





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Electric Boys



Founded in 1987 and now PolyGram Sweden's heavy metal hope for the future. The debut single, *All Lips N' Hips*, was on the soundtrack to the movie 'Feds' and follow-up, *Get Nasty*, received major airplay on both Swedish TV and cable.

Featured in this year's Scandinavian edition of the "Monsters Of Rock" Festival, they received many positive reviews in the national press and hard rock magazine 'Kerrang'.

Under US-based management, they release their first album, *Funk & Metal Carpet Ride*, this month.

Tomboy

CBS Norway's best-selling local act ever - already megastars at home. *Back To The Bear*, the follow-up to their first LP, sold 140,000 copies, taking every possible Norwegian award. Their debut LP, *Time To Be Free*, had

SCANNING SCANDINAVIA

Welcome To Scandinavia!

Never before have so many Scandinavian acts been signed to major record companies. But the four Scandinavian territories still constitute a huge reservoir of untapped potential.

With its first feature on the Scandinavian market in 1989, Music & Media presents the best of local talent on a special CD insert. On the next two pages, M&M's editors cast an eye over those 14 acts with sure crossover potential.

Both in sales potential and media developments, Scandinavia continues to grow. The recent installment of the Scansat satellite is a sign that times are changing. For details, turn to page 36.

The fact that BMG opened three new Scandinavian offices at the beginning of January, indicates that the majors are already waking up to the opportunities on offer. An update on recording companies' plans for 1989 follows on pages 38, 39, 41 and 45.

The feature continues on pages 46 and 49 with interviews with leading Swedish DJ Kaj Kindvall and Svensk Musik, an organisation promoting Swedish music abroad. Read on...



King Kamping

The big hope for Slagerfabrikken, one of Norway's leading independents are 20-year-olds Eirik Rorvik, Harald Frostad and Kai Trulsen.

Before throwing the trio into deep water with a release, Slagerfabrikken wants to secure more European deals. But readers of

already sold 25,000 in just a few weeks.

The third album *Shadows On The Wall*, out in November 1988, went gold within three weeks and is still high in the national chart. No one-day-wonder, but serious musicians whose quality pop has cross-border potential.



Music & Media have an exclusive opportunity to listen to *You Are*, a serious single candidate.

Blue Isis

A new act signed to Electra Denmark. Their debut album, *Uphill*, will be released in spring and features several famous national session players including Niels Hemming Orsted Pedersen.



a well-known Danish bass guitarist.

Ann Westergaard has her roots in the Danish independent theatre scene and Ole Hansen is a respected musician who has toured with major national bands.

Return

Signed to CBS Norway in 1988, the foursome recorded a new album, *Attitudes*, with Per Blom. Within three weeks of its October 1988 release it sold over 25,000 copies. Thomas Witt (John and Tone Norum) produced.

Their debut single *Sing Me A Song*, on independent label Arco, broke Norwegian records by staying 56 weeks in the chart. They have just finished a highly successful first Norwegian tour and are now ready for the rest of Europe.

Little Eden

"Five out of five" said one reviewer of their debut LP, *Solitude Road*, on Norsk.



Released in September 1988, it topped the national album chart with sales of over 40,000 and has since come out in Denmark and Sweden as well.

The first and only single so far, *Wipe My Windows* (about the love life of a car) reached the Norwegian top 5. They are currently working on a new album, scheduled for autumn release.

They have built up a good live reputation thanks to frontman Henning Kvitnes' uniquely rough but emotional voice.

Arve Tellefsen

As well as selling an outrageous amount of records, he is always on top of national popularity polls (most sexy, best-dressed, etc). He covers a variety of styles, so his audience ranges from teenagers to old-age pensioners. Classical, pop and even children's songs are part of his repertoire.

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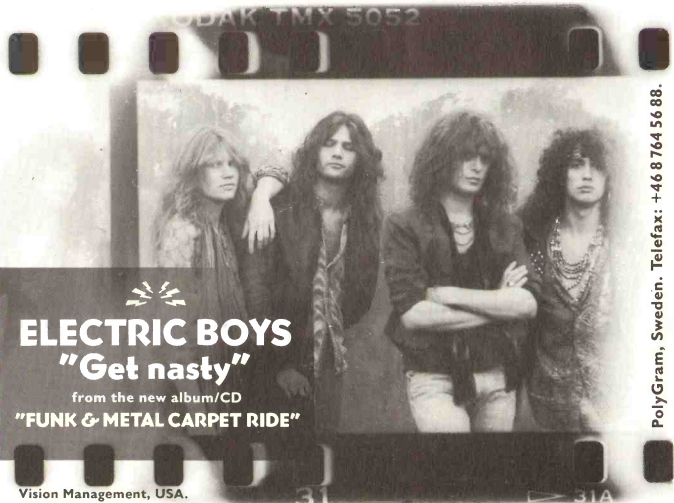
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His latest LP, *Pan*, on Norsk, sold 75,000, making it Norway's best-selling instrumental album ever. Tellefsen chose a collection of songs that he played, backed by modern sounds and instruments.

His version of Ennio Morricone's theme to "The Mission" and a special remake of Schubert's *Ave Maria*, are features.

Modesty

A classic case of the overnight success that in fact took about eight years. The single, *One More Broken Heart*, on CBS Sweden, was the song that got them noticed. They appeared on the TV show "Listan" and Kaj Kindvall's "Tracks" radio programme.

Because their B-sides are better than the usual throwaway stuff, their forthcoming debut LP, *Pieces Of Modesty*, should be well worth a listen.

220 Volts



Probably the Scandinavian band most likely to travel. On CBS Sweden since 1983, their latest al-

bum, *Eye To Eye*, is their sixth for the label.

Back after an enforced lay-off in 1985 when, except for drummer Peter Hermansson, they were all called up for military service. *Eye To Eye* is due for release in Scandinavia, GAS, Holland, France, Spain, Japan and the US.

Their music has the same combination of melody and gutsiness that has made bands like Foreigner and Bon Jovi so popular.

Style

In 1981, when they were called Freestyle, they had a huge Swedish hit with *J Hatt Jaa*. But they never managed to repeat that formula and the core of the group, Christer Sandelin, Tommy Ekman and singer Gigi Hamilton left to form Style.

Next chart appearance was *Telephone*, which topped the American Dance Chart. Though



they were not chosen as Swedish representatives for the 1986 Eurovision Song Contest, they won a moral victory with the chart-topping, double platinum single *Dover-Catalis*.

Last year they moved from Alpha to CBS. Their latest LP, *Question Of Time*, recorded in Stockholm and London, was produced by David Jacobs

Visitors

Classic Scandinavian pop. The duo have had a string of hits with *Love Like A Mountain* and *Of Your Attention* from the first LP, and *Melody and Nothing To Write Home About* from the upcoming second album on Virgin Sweden.

Their records have also been released in Canada, Greece, Japan, West Germany and France.

In 1988 they started doing live performances for the first time -



which can only enhance their already considerable reputation.

Smack

These guys have been on the verge of an international breakthrough since Enigma released their first and second LPs in the US in 1985. Their brand of bluesy hard rock received great reviews in the LA press and the live album, *Live Desire*, was similarly praised by hard rock magazine "Kerrang".

In 1988, CBS Finland decided to get serious with the group and signed them to a worldwide contract. Their first album for the new label, *Radical*, contains the hit single *Mad Animal Shuffle*.

Good Evening Manchester

Without doubt, one of the most sophisticated bands to come out of Finland. Their second album, containing excellent singles *Go*

To War and *Radio Tonight*, was released in October on CBS Finland. It should enhance their already glowing reputation.



They list their influences as Velvet Underground, The Byrds, Television and classic soul music. The result of this very credible list of inspirations is a sound not unlike Lloyd Cole or Aztec Camera.

Hanne Boel

After over 10 years in the business, Hanne Boel can rightly be called a truly versatile artist. She has worked with big bands and done countless sessions as a backing singer. Now she is cooperating with one of the most exciting Danish singer/songwriters, Thomas Helming.

Despite the diversity of her career, her first love has always been black music. Her debut solo album *Black Wolf*, on Metley Denmark, is a rootsy, gospel-



tinged affair. Full of excellent songs, it is the perfect vehicle for her powerful, expressive voice. ■

Holm Cassette

Copenhagen, Denmark

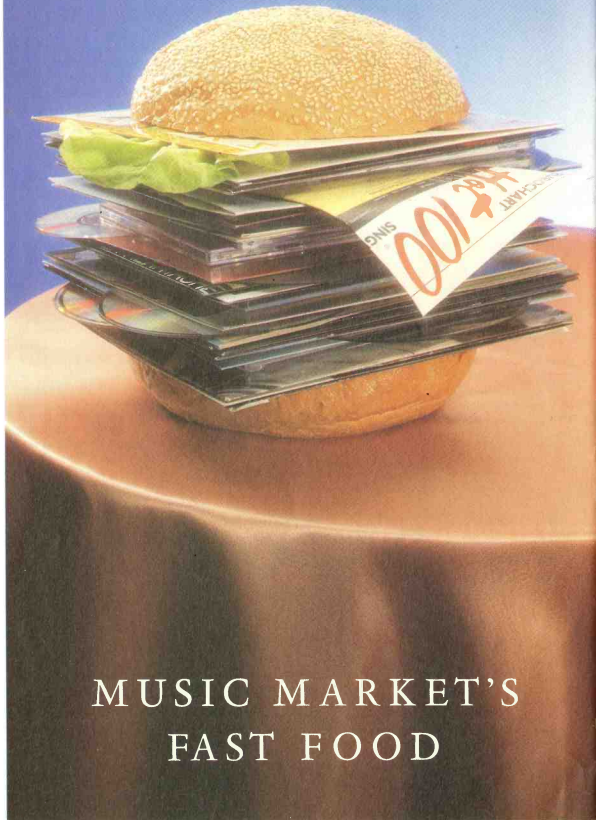
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PREVIEWS

SINGLES

Adeva • Respect



This song already looks as if it will be a hit in the UK where it is picking up tips from all the major stations. A good bet for a pan-European hit.

SINGLE OF THE WEEK

Adeva

Respect • Cooltempo

The Otis Redding composition revived in a cool, funky and stripped-down style. Hi-tech and soulful, a classic number that has been sympathetically and sensitively treated. The hard modern production is particularly good.

Debbie Gibson

Lost In Your Eyes • Atlantic
 A thoroughly sweet ballad that will undoubtedly appeal to the teenage market.

Brian Wilson

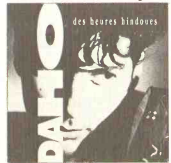
Love And Mercy • Sire
 Adult-oriented rock mixed with the playful ingredients of the Beach Boys' sound.

John Hiatt

Have A Little Faith In Me • A&M
 Accompanied only by piano, the full force of Hiatt's gritty voice is something to be heard. Presently only re-released in Holland. A good song that may provide him with a long overdue hit single.

Etienne Daho

Des Heures Hindoues • Virgin



A slow and moody song with a sophisticated string arrangement. One of the most interesting French singer/songwriters of recent years.

Steve Dante

Love Follows • Cooltempo
 Smooth as silk soul from one of the best of the current crop of new British R&B artists.

King Swamp

Is This Love? • Virgin
 A sing-along pop anthem with a strong chorus aimed at the American market. Already picking up tips in West Germany and a good chance of charting.

Fishbone

Change • CBS



A dramatic and compelling song, backed by a simple, crystal clear guitar accompaniment. Its beauty lies in the magic combination of passion and restraint. Give it a play!

The Proclaimers

I'm On My Way • Chrysalis
 Another song in their C&W/pop style. Nice harmonies and a flowing beat.

Chris De Burgh

Sailing Away • A&M

Easy-going, mainstream material with an atmospheric production by Paul Hardman and De Burgh. Slight echoes of Peter Gabriel.

Veronique Sanson

Allah • WEA
 French singer with a sparsely produced funk song. Highly programmable.

Roy Orbison

You Got It • Virgin
 A classic slice of the material that made Orbison so popular in the first place. Very catchy, a fitting tribute to one of the giants of modern music.

Jon Astley

Been There Done That • Atlantic
 With his Bowie-esque voice, this artist provides a raunchy song alongside an addictive dance groove.

ALBUMS



ALBUM OF THE WEEK

Les Negresses Vertes

Mish - Off The Track

France seems to be the centre of the current increase in interest in ethnic music. By now everybody has heard of Mory Kanté and Kassav but Les Negresses Vertes are new and their music is French ethnic. On acoustically based songs with brass and percussion, the band display a happy knack for memorable tunes, sharp wit and a sense of contrived passion. Check *Zobbi La Mouché*, *Les Yeux De Ton Père*, and *Marcelle Raafia*.

The Fixx

Calm Animals • BMG/RCA

Their long awaited debut LP for RCA is a consolidation of the style that brought them so much success in the US. The songs are as neat and catchy as ever but with a rockier edge than previous material. Check *Driven Out* and *Calm Animals*.

Lou Reed

New York • Sire

After 18 albums and three labels, Lou Reed is back with the best LP he has delivered since 1973's *Berlin*. A concept album that is reminiscent of the Velvet Underground. The socially aware and critical lyrics form one of the main ingredients of the LP. Highlights are: *Xanax*, *In February*, *Good Evening Mr Waldheim* and *Dime Store Mystery*.

Bebe & Cece Winans
 Heaven • Capitol

A smooth mixture of gospel, soul and pop. The LP provides many sentimental and a few funky moments. The latter style is best represented on *You*, the LP's sure highlight. On *Hold Up The Light*, Whitney Houston handles the lead vocals and there is a good cover of Paul Simon's *Bridge Over Troubled Water*.

Buckwheat Zydeco

Taking It Home • Island

An irresistible LP of zydeco, the accordion-ruled blend of rock, soul and R&B that was developed by southwest Louisiana's black, French-speaking Creoles. A real foot-tapper of a record that everyone should check out. Do not miss *Drivin' Old Grey, Why Does Love Got To Be So Sad* (with Eric Clapton on guitar) and the brass filled *Ooh Wow*.

Emmylou Harris

Bluebird • Reprise

The singer's characteristically fragile voice shines through this balanced set of slow and mid-tempo songs. The composition credits include names such as John Hiatt, Johnny Cash and the McCarrige Sisters. Produced by Harris and Richard Bennett.

Brother Beyond

Get Even • Parlophone

The debut LP from the British foursome is a collection of shamelessly slick and care-free dance pop numbers. The album



EUROCHART

Hot 100 SINGLES



Table with columns: THIS WEEK, LAST WEEK, WKs on CHARTS, TITLE, ARTIST, ORIGINAL LABEL, (PUBLISHER), COUNTRIES CHARTED. Contains 100 numbered entries of charting singles.

UK = United Kingdom, G = Germany, F = France, Ch = Switzerland, A = Austria, I = Italy, Sp = Spain, H = Holland, B = Belgium, Ir = Ireland, Sw = Sweden, D = Denmark, N = Norway, Fi = Finland, Po = Portugal, Gr = Greece.
NE = NEW ENTRY
RE = RE-ENTRY
Fast Movers symbol

CBS FRANCE DON'T MISS IT



DÉBUT DE SOIRÉE LA VIE, LA NUIT
Following their smash hit "nuit de folie" 1.2 Million copies sold in France alone. Their new single "LA VIE, LA NUIT", remixed by PETER HAMMOND, is already number 4 in the french charts. RELEASED ALL OVER EUROPE

Top 3 SINGLES IN EUROPE

Table with 3 columns (Country, 1, 2, 3) listing top singles in Europe. Countries include UK, Germany, France, Italy, Spain, Holland, Belgium, Sweden, Denmark, Norway, Finland, Ireland, Switzerland, Austria, Greece, and Portugal.

Top 3 ALBUMS IN EUROPE

Table with 3 columns (Country, 1, 2, 3) listing top albums in Europe. Countries include UK, Germany, France, Italy, Spain, Holland, Belgium, Sweden, Denmark, Norway, Finland, Ireland, Switzerland, Austria, Greece, and Portugal.

Airplay Top 50



Table with 3 columns (This Week, Last Week, Title) listing European Airplay Top 50. Includes sub-headers for Artist, Original Label, and Publisher.

© European Airplay Top 50 is a trademark of Music & Media

ScanSat - Success Against The Odds

Prospects were uncertain for Scandinavia's first commercial satellite TV channel, ScanSat, when it was launched last year. But the channel has flourished, despite predictions that low advertising and rigid broadcasting regulations in Sweden may force it off the air.

Since January 1 1988, ScanSat/TV3 has broadcast roughly 47 hours of family-oriented programmes a week to around 1.2 million cabled households in Sweden, Norway and Denmark. Owned and financed by Swedish holding company Kinnevik, the station has headquarters and studios in London. Managing Director Jan Steinmann claims ScanSat now has a potential audience of some 3.3 million people. "It's been a fan-

tastic first year. There's been tremendous audience acceptance and our programmes are really appreciated.

ScanSat's mix of movies, cartoons, mini-series and sports has indeed found a niche. The channel has a 33% audience share in Sweden, 25% in Norway and 18% in Denmark. ScanSat makes some 20% of programming itself; the rest comes mainly from the UK or the US.

Steinmann: "It's the right mix. We don't let any one style dominate - for example, we're not a music channel because MTV does that already. Our music consists of one pop special a week."

After a slow start, advertising revenue picked up sharply mid-year and ScanSat ended 1988 "well ahead of schedule". The station carried some 250 different commercials - the Swedish advertising industry made just 80 in 1987. ScanSat carries six minutes



ScanSat's MD Jan Steinmann looks ahead to 1989

of advertising an hour.

Most advertising is aimed at a broad Scandinavian market. By rarely targeting specific countries, Steinmann believes ScanSat conforms to the Swedish National Cable TV Board's regulations. The channel operates fully within Danish and Norwegian laws but the Swedish government, which strongly believes in non-commercial public service broadcasting, is keeping a close eye on ScanSat.

By claiming the status of a

direct broadcasting satellite, ScanSat has avoided any direct challenges from Sweden's Cable Board - which in any case does not cover satellite broadcasters. But the Swedish government has already discussed changing the law to cover satellite.

Whether or not Sweden maintains its anti-commercial attitude remains to be seen. In any case, Steinmann thinks ScanSat is now politically acceptable.

If there is no further political opposition, Steinmann plans to open a second channel at the end of this year. He will not reveal what form the new channel may take. But ScanSat will almost certainly be subtitled in all three languages as soon as it moves to Astra.

Steinmann is confident about the future of commercial broadcasting in Scandinavia: "We will see a full-blown and healthy commercial TV sector in all three countries by 1991." ■

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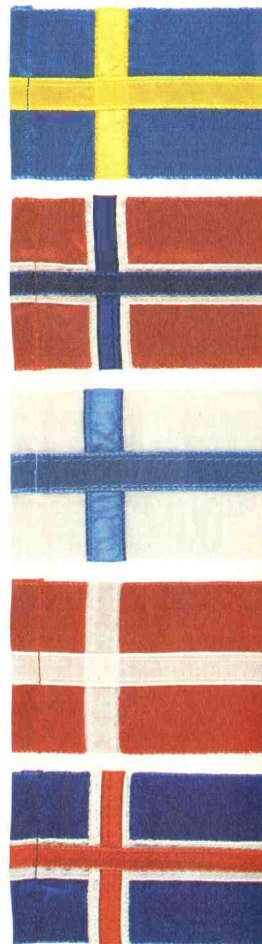
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"QUESTION OF TIME"

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SCANNING SCANDINAVIA

Denmark - Hotter Than It Seems

by Jon Henley

Denmark has long been known to house many talented acts, but success in a wider European arena has so far failed to materialise. This could be about to change.

Thomas Hohne, A&R Manager of EMI Denmark: "I'm much more optimistic about Danish product in the pan-European market than even 18 months ago. Find an act with the right material, the talent and the looks, and combine this with



Fate - a bright future on the cards

good production, and the chances have never been better for international success."

For majors like BMG/Ariola and EMI, now hooked into European marketing and A&R networks, cross-border success is calling. Hohne: "Our hard rock group Fate's new album, *Crazein for A Brainin*", was released simultaneously in every European territory in November. EMI Music Europe in Holland now co-ordinates European marketing, so Fate, for example, have 14 national offices working for them."

BMG/Ariola's new Copenhagen office opened on January 2. General Manager Ernst Mikael Jorgensen: "BMG is now a truly one-world company and can react very fast to international potential. I think such potential is emerging in Denmark. Danish music is starting to make international sense."

Interestingly, Jorgensen does not think international successes need be hits at home. "Acts that have sold quite poorly here - in comparison with people like Kim Larsen - are signing international

deals. Miss B Haven, for example, sold only 20,000 records before signing worldwide with Warner International, and Jane's Rejoice has the same potential."

But Denmark's independents, who do not have in-company pan-European support, view the task of breaking into Europe differently. For the likes of Mega, Medley and Sonet, domestic success is necessary. Medley's Michael Ritto: "We have about 25% of the market in Denmark - a very solid base to work from. We signed two international contracts in 1987 - Time Gallery to Atlantic in the

US, and Back To Back to A&M worldwide - and expect great things from One Two and Disneyland After Dark.

"Outside Scandinavia, we are publishers, managers and producers. First priority is the recording deal, then the hit. But things are really starting to happen here. It's just a matter of time before the hits start coming."

That view is echoed by Mega's Martin Dodd: "There's a lot of good stuff around. Mega's basic income comes from licensing agreements for the home market. But that doesn't mean we won't do our best for a hot local act like Colours Turn Red. Danish acts will make it - but we should avoid losing our identity in a string of pan-European deals."

Sonet's Jesper Mardahl: "You must get the domestic market sorted out first. Our local product profile is quite low now, but we're building it up. The international gates are opening, and I think our duo Missing have as fine a chance as any. But as an independent, you can't get anywhere without a local smash. That's what we're working on." ■

SCANNING SCANDINAVIA

Swinging Out Of Sweden

The majors agree. The fact that BMG opened new offices throughout Scandinavia in January highlights Sweden's international potential.

"Like many other recent developments, this should help Swedish music exploit its potential internationally," says Peo Berghagen, Head of A&R at PolyGram. "At PolyGram we are also investing more and more in Swedish music. There are clear openings for Scandinavian bands internationally.

"This year our own band Treat, who have been very successful in West Germany and Japan, will see their LP *Dreamhunter* released in the UK and France. And we have great hopes for Electric Boys, Simon Rowe, Gina Jacobi and Erik Gadd." He looks forward to at least one new signing in the New Year.

Berghagen believes in concentrating on the local market before looking internationally. "But we also put a lot of emphasis on thinking Scandinavian. For example, thanks to Electric Boys being released in Finland we may have an early release in the USSR."



Europe lead the way

While Berghagen feels that there are too few opportunities for exposing new acts, especially through television, Sanji Jindan, A&R Manager at WEA, does not agree. "The media are much more open to Swedish pop than before," he says. "A lot of this is thanks to Kaj Kindvall's support of local music in the radio show 'Tracks', and national TV show 'Listan' is an important showcase for local product."

Ready to play



MEDLEY RECORDS SCANDINAVIA

Sha-Boom, who hit no. 1 on the national 'Tracks' chart and are doing well with the album *R.O.C.K.*, Di Leva and Johan Kinde are major international hopes for WEA. The company is gearing its marketing more widely, having recently established close co-operation with the major promoter, EMA Telstar, and publishers. Tandan feels Europe is a very open market. "The US and the UK are the difficult ones."

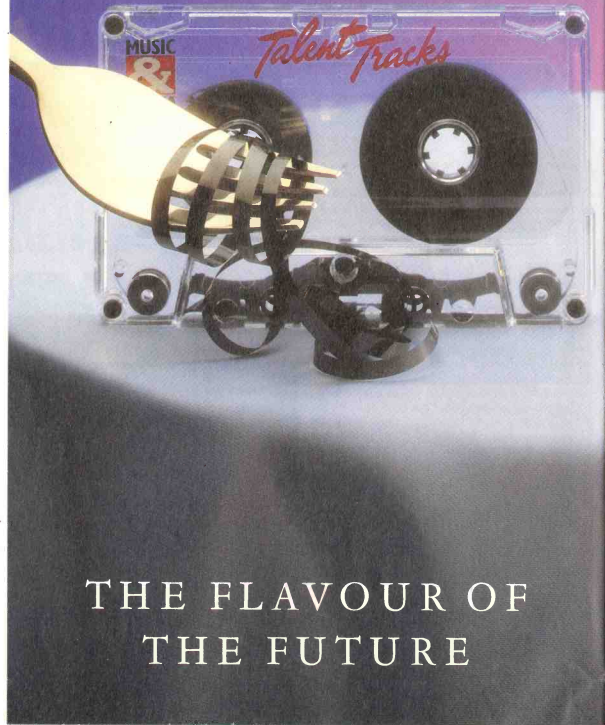
And Hasse Breitholtz, General Manager of BMG's new Swedish office, says BMG attaches a great deal of importance to the Swedish market. "Our staff is young, raring to go. They will be given plenty of scope. We will take a very aggressive marketing approach."

On BMG's takeover of successful independent label The Record Station, Breitholtz says: "The fact that we have The Record Station with us does not exclude possible signings of local acts on the other BMG labels. The Record Station will function as a separate label within BMG Ariola and will work as earlier, the only difference being that it can work more creatively - without the burdens of administration and paperwork it had before. Nutta Hultman, currently in charge of promotion at The

Record Station, will also handle promoting our foreign repertoire together with the respective label managers."

But concerning local output, BMG's priorities are practical: "The most important thing for us now is to get a functioning organisation together to do justice to all the foreign material coming in. After this we can start thinking about selling local material abroad." ■

One of the most interesting activities of the only pan-European music trade magazine, *Music & Media*, is: *Talent Tracks!* It's a bi-weekly cassette service with an expert selection of potential hits, together with a newsletter containing details of 20 tracks which are available for many territories. *Talent Tracks* presents you with exciting new artists and songs and expands your a& activities for only US \$ 15,- a week. It gives you a head start in the race to discover new talent. And it makes great listening on your car's cassette player when stuck in the rush hour. For a subscription or more information, complete and return the coupon today.



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Finland - Fertile Ground

by Kari Helopaino

Finland's record companies have high hopes for 1989. Music & Media asked five of them about the acts they will feature highest.

"Last year was very good for CBS Finland - I expect 1989 to be even better," says CBS Records' Managing Director Antti Holma.

"Some of our local acts are being released outside Finland. Blues/hard rock band Smaak's product is out in Scandinavia and the Benelux and is scheduled for release in West Germany and France this month. The pop group Good Evening Manchester's debut LP will come out in Sweden, West Germany and Greece.

EMI Finland's Managing Director Hobo Puhakka: "Expect-wise we are banking on Havanna Blacks, a great group from Helsinki. Their LP, *Indian*

Warrior, was released across Europe and they are touring West Germany and the Benelux with Vixen.

"We have great hopes for CD and plenty of work will be put in to building up our CD range - including material from our domestic back catalogue. The funny thing with the Finnish



Antti Holma, MD CBS Finland

scene is that CD is eroding cassette sales, but vinyl seems unaffected. I think this will change before long."

"MIDEM will be a highlight of 1989 for independent Poko Records, says Managing Director

Kari Helenius: "We are trying to open new export channels and are offering local heavy metal, speed metal, plus indie and underground acts.

"We plan to have some 15 LPs out this year. On the retail side, we are opening a new branch of MEGA EPE's, our record retail chain, in Lahti. This will give us



EMI Finland's MD Hobo Puhakka

leading stores in Finland's four biggest cities. Our 1989 sales target for MEGA EPE's is US \$ 6 million - some 10% of the local record retail market."

"Much of our resources will focus on Leningrad Cowboys,

Hearthill and Stone, who we plan to introduce to foreign markets," says independent Pyramid/Megamania's Director Atte Blom. "Stone have a licensing deal with Mechanics Records (distributed by MCA) and are recording their second album for international release. Leningrad Cowboys should have a so-called 'road movie' and soundtrack LP out by March or April.

"Many of our acts have export potential," says a confident Leena Juuranto, Managing Director of independent Polarvox. "Boycott did 12 shows in Moscow and appeared on Russian TV. Their debut LP is selling well there.

"We're bringing material from our local bands to MIDEM, plus excellent stuff from USSR hard rock band Va-Bank. Their video clip for the song *Attitude*, filmed inside the Moscow metro, is simply wonderful. We are interested in licensing and publishing deals." ■

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VISITORS



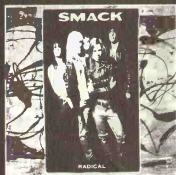
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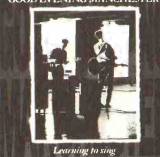
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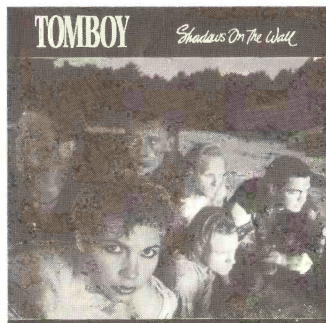
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Shadows On The Wall



CBS

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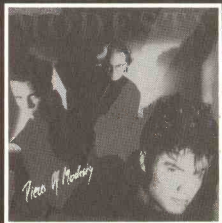
ATTITUDES

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MODESTY

"Standing Alone"

The new single taken from the forthcoming album "Pieces Of Modesty"



"Pieces Of Modesty"



Norway's A-Ha are the first in a string of pan-European acts from a land once thought unlikely to succeed internationally. How does the industry see Norway's European chances?

Erving Johannessen, General Manager of BMG/Ariola Norway, whose office opened in Oslo in January: "The majors have tremendous faith in Scandinavian product right now. Look at the Scandinavian acts who have recently signed internationally: A-Ha, Europe, Stage Dolls, Miss B Haven, TNT, Trance Dance, One 2 Many, Evenrude, 2 Brave... "BMG International wants a local A&R division in Norway as soon as possible. It definitely sees Norway as a serious source for international repertoire."

Jan Ostli, CBS Norway's A&R Manager, sees an interesting split developing. "It's very

SCANNING SCANDINAVIA

Norwegian Goods



Who will follow in A-Ha's footsteps?

exciting. On the one hand we have enormous input from other territories via satellite TV and the media revolution. That gives local acts with international ambitions a lot to draw on.

"But at the same time, more and more acts are quite happy to sing in Norwegian and produce high-quality product for the home market. Either way, Norwegian music is benefiting.

"We aim to make an act big in the domestic market before we think about going international. With Tomboy, for example, we're waiting for the home reaction to

the LP *Shadows On The Wall* before we hand them over to our European office in London."

WEA Norway also believes an act must prove itself locally. Marketing Manager Fred Eng: "There aren't many groups like A-Ha. A new act takes time to develop, which explains why we don't try to manufacture instant hits. It's usually the second - or even the fourth album that really makes it.

"A possible exception is Dag Lauland, whose first album is nearly ready, though it hasn't been titled yet. He has real inter-

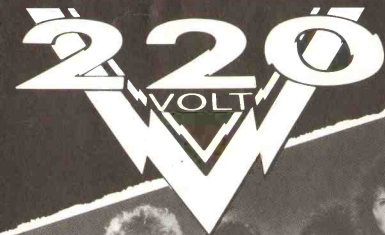
national potential and we'll ask London to listen to him. The September. When are another potential cross-border success. We do think you have to tie up the home market first - but Norway has a lot to offer."

Sonet Norway, although not really an exporter, also thinks home market success is essential before heading for Europe. Label Manager Richard Isbell: "Eldoen's first self-titled album went silver in Norway and we tried for international deals in Italy and Australia only when we were sure of the Scandinavian reception.

"There's always an exception to prove the rule, though, and that's Go, a new Norwegian act managed by Kim Fowley which we'll launch through London as a Sonet Scandinavia project in spring.

"In general I'd say Norwegian music has a lot to recommend it at the moment. Bands are commercially oriented and seem to have a feel for what will go down well in Europe. There's a real future here." ■

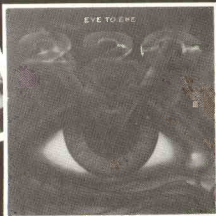
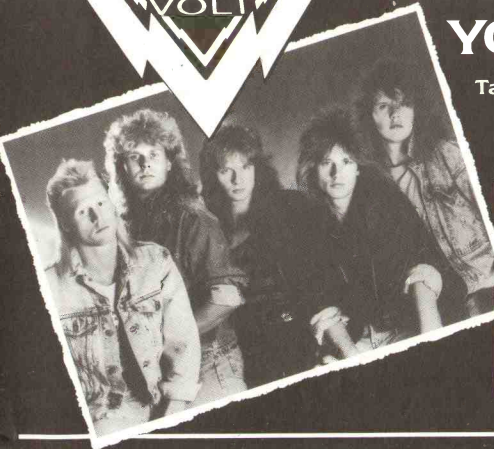
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Kaj Kindvall's name carries power and is highly respected in the Swedish music industry. His show 'Tracks', on state broadcaster SR's radio station P3 is, in effect, a regular market survey.

Tracking Kaj Kindvall

by Stuart Ward

Not only is 'Tracks' essential listening for the discerning record company executive, its chart, based on listeners' votes, also makes it one of the most popular radio shows around. How did Kindvall achieve such a popular and powerful position? And how does he maintain it?

"The listeners' confidence is most important to me," he says. "The record industry must take second place to them, although I have a pretty painless relationship with the industry. I think I am of course conscious of the importance they attach to my show.

"The chart must be representative. So for the last two-and-a-

half years I have used a specially designed computer programme with inbuilt checks to combat any attempts to influence the chart. I do everything myself - though at the moment I have a half-timer helping me."

Each week, 16 to 21 new songs - 'challengers' - are played, over and above the 20 songs on the chart. Listeners vote for five of the songs played on the show, plus one of their own choice.

In choosing 'challengers', Kindvall is influenced by many things including the foreign charts. Some are obvious, but he tries to play all kinds of pop and rock music, including two or three more experimental pieces.

He is anxious that the show reflects new trends and covers the whole spectrum. But he admits that "if it's a Swedish production, it will definitely have a better chance of being played".

Kindvall's first contact with radio came in 1967 when he entered a competition called 'Poppratarparaden', a talent contest to find the best new radio host for that year. He did not win, but it did not matter. He still got a few one-off jobs on radio shows.



Listeners' choice: Kaj Kindvall

The big break came in 1970 with the radio show 'Tio I Topp' (Top 10). This was a chart based on listeners' votes. Between 1972 and 1974 Kindvall also produced

it. But in Sweden the relationship between broadcasting, which is exclusively state-controlled and anti-commercial, and an industry like music, can be tense. In 1974, 'Tio I Topp' was taken off the air because, Kindvall says, "The people in power thought that I was playing too much commercial music. They wanted more serious political music on the air."

Kindvall points out that the public did not seem to agree. They went looking for pop in discos instead. He did what he could by starting the radio shows 'Poporama' in 1974, playing hits, and 'Discorama', playing more "quality" rock and LP tracks. He returned with 'Tracks' in 1984.

By then, he correctly judged the climate of opinion to be more favourable to charts. "We had lived in a state of 'charitlessness' for many years - so people were more than ready for it. Now there's no doubt of the popularity of charts, particularly when they are exposed through a national radio channel." ■

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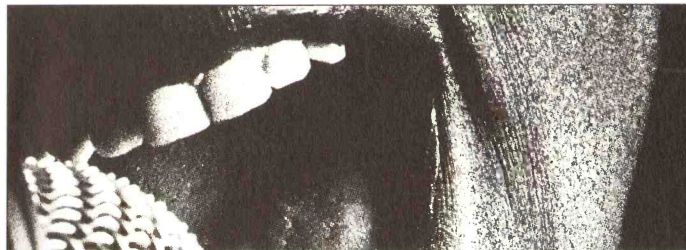
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A mass of musical fringe activities and a broad range of educational seminars and debates are being arranged in conjunction with the Fair. You can read more about MUSIC 89 in the special brochure that has been prepared. Please let us know if you have not yet received a copy.

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Svensk Musik For The Millions

by Stuart Ward



Participation at trade fairs like MIDEEM is just one of Swedish music information centre Svensk Musik's activities. But as Music & Media discovered, MIDEEM is a major focus for Executive Manager Roland Sandberg.

Svensk Musik was set up in 1965 by the national performing rights society (STIM) and the state, to make Swedish music accessible and promote its performance, nationally and internationally. No small demand for Roland Sandberg. But the centre seems to be more than equal to the task.

A very important part of Svensk Musik's activities is to provide information. This includes cataloguing Swedish classical and pop music and publishing a quarterly bulletin, discographies, biographies, reference books and composer portraits. Svensk also has its own record labels, sheet music archives and a popular music archive. And the centre gives active support to publishing music which would otherwise never see the light of day.

Then there are various services like a library, reference materials, a listening room and, of course, an exhibition department. The centre is affiliated to the International Association Of

Music Information Centres and the International Association Of Music Libraries.

The costs, about Skr 8.6 million in 1988, are covered approximately 60% by STIM, 20% by the state and 20% by self-generated income. The centre's board is made up of members of organisations representing composers, writers and publishers. STIM's Managing Director, Gunnar Petri, chairs the board and a staff of nine support Sandberg.

Sandberg, who has worked at the centre for five years, says much of Svensk's energy is concentrated on publishing music not taken on by anybody else. "Our general role as informer and promoter of Swedish music in-

the Festival, but for Svensk it all started after MIDEEM 1986, when the Association Of Swedish Music Publishers (SMPE) took a joint stand. Sandberg was asked to examine the possibilities of a nationwide Swedish stall - and the country took its first joint stand at MIDEEM 1987. The Swedish Export Development Council made a one-off subsidy, which helped. Joint participation was judged an immense success - and continues in 1989.

Interest is increasing all the time. This year 29 companies are participating, against 26 in 1988. Today, the Swedish stand covers 125 square metres against the classical organisations' 15 in 1984. In 1989 a new brochure

"Svensk Musik aims to help participants reach out with Swedish music, not individual or specific acts. The companies themselves take care of the actual content. They also finance the project."

fortunately takes up far too small a part of our work, both budget and time-wise," he says. "But one new project designed to present Swedish music in an effective way is to produce a rock video."

Despite all Svensk's other activities, MIDEEM "has become a large and important part of our efforts", Sandberg admits. Classical music organisations already had a co-ordinated approach to

will also be published in four languages, presenting the different companies.

"Svensk Musik aims to help participants reach out with Swedish music, not individual or specific acts. The companies themselves take care of the actual content. They also finance the project. The budget for the stand is approximately Skr 500,000 - but, with all other costs included,

"MIDEEM has become a large and important part of our efforts."

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Svensk Musik's Exec. Mgr, Roland Sandberg

the total cost must be around Skr 1.5 to 2 million. This is, of course, much cheaper than if each participant had its own stand. And a big joint stand gets much more attention."

Participating companies have also raised extra money in an interesting way during the year. They have twice released compilation MCs and CDs of compositions donated by the companies concerned. Income from sales has been put to the cost of the stand. Other backing includes help from Swedish furniture giant IKEA, whose French subsidiary supplies furniture for the space. Swedish multinational car company SAAB is also contributing this year. It has provided a 9000 CD car equipped with hyper-modern Kenwood hardware to serve as a listening room on the stand, and will also subsidise the traditional reception.

Is past success a reason for Svensk coming back to MIDEEM? Sandberg: "It's very often difficult for participants to point specifically to any one major successful deal. I review every MIDEEM afterwards and the general feeling is that it creates the opportunity for contact and communication. But interest is increasing every year, so there must be something to it..."

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Bee Gees

WEA
January: (West Germany) Dortmund, (Holland) Rotterdam (5), (West Germany) Hamburg (6,7), (Denmark) Copenhagen (9), (Norway) Oslo (1), (Sweden) Stockholm (12), (West Germany) Frankfurt (15,16), (Switzerland) Zurich (18,19), (West Germany) Munich (21,22), (Italy) Milan (24), Turin (25), Rome (27), (Austria) Vienna (29), (West Germany) Nuremberg (31), June: (West Germany) Mannheim (1), Berlin (3), Stuttgart (5/6), (France) Lyon (9), Montpellier (9), Toulouse (10), Paris (12), (Belgium) Brussels (14), (UK) London (16-18), Birmingham (22-23).

Tania Tikaram

WEA
February: (Norway) Oslo (1); Skien (2), Jonnager (3), Oslo (5), (Sweden) Trondheim (6-8), (Finland) Helsinki (10), (Sweden) Stockholm (11); Gothenburg (12), Stockholm (14); Lund (15); (Denmark) Copenhagen (16), (West Germany) Hamburg (18); Berlin (19), Cologne (21), Frankfurt (22), Munich (23), (Austria) Vienna (25); (Switzerland) Zurich (27); (Italy) Milan (28).

Europe

CBS
January: (West Germany) Friedrichshafen (28), (Italy) Locarno (29).
February: (Hungary) Budapest (1); (Austria) Vienna (2); (West Germany) Wuerzburg (4), Hamburg (5), Hannover (7), Heidelberg (9), Goepplingen (10), Essen (11), Kassel (13), Offenbach (14), (Spain) Barcelona (17/18), Bilbao (19), Valencia (21), Saragossa (22), Madrid (23), (Italy) Turin (27); Rome (28).
March: (Italy) Naples (2), Florence (3); Padva (4), Bologna (6), Milan (7), Verona (8), Pavia (13), Genova (14); (France) Lyon (16), (West Germany) Pfluehse (17), (Switzerland) Zurich (19), Lausanne (20), (France) Zenith (22), Lille (23); (UK) Brighton (25), Manchester (26), Edinburgh (27), (Ireland) Dublin (29); (UK) Belfast (30).
April: (UK) London (1), Birmingham (2), (Holland) Rotterdam (4), (Belgium) Brussels (5).

Frank Sinatra

WEA
April: (Sweden) Stockholm (11), (Norway) Oslo (13), Gothenburg (15), (Denmark) Copenhagen (16), (UK) London (18-22), (France) Paris (24-25), (Italy) Milan (28).

Al Jarreau

WEA
January: (West Germany) Dusseldorf (30).
February: (Austria) Innsbruck (1), Vienna (3), (Italy) Milan (7), (France) Paris (10,tbc), (Italy) Rome (13,tbc), Naples (13), Turin (17), Parma (18), (France) Montpellier (21), Toulouse (22), (Spain) Barcelona (24), Madrid (26), (France) Grenoble (28).
March: (France) Lille (1), (Holland) Rotterdam (3/4), (West Germany) Hannover (7), Essen (8), Stuttgart (10), Frankfurt (11), Cologne (14), Offenbach (15), (Switzerland) Zurich (18), Lausanne (19), (West Germany) Munich (22/23), Ludwigshafen (25), Ulm (26), Hamburg (28/29).

The Pasadenas

CBS
February: (Switzerland) Zurich (8); (Italy) Milan (9/10), (West Germany) Stuttgart (12), Furch (14), Cologne (15), Mannheim (16), Munster (19), Hamburg (20), Offenbach (21), Wuerzburg (22), Munich (24), (Belgium) Leuven (26).



Fairground Attraction

Mike & The Mechanics

WEA
February: (Switzerland) Zurich (22); (Italy) Milan (23); (UK) Ludwigshafen (24), (West Germany) Hannover (25), Dusseldorf (27); Hamburg (28).
March: (Denmark) Copenhagen (1), (Sweden) Stockholm (1), (UK) Manchester (5), London (6), Folkeston (7), (West Germany) Munich (9), Mainz (10), (Switzerland) Geneva (11), (France) Paris (13), (Belgium) Brussels (14), (Holland) Utrecht (15).



Mike & The Mechanics

Escape Club

WEA
February: (West Germany) Hamburg (7/8), Cologne (9/10), Frankfurt (11); Munich (13); (Holland) Amsterdam (14,15p); (France) Paris (16), (UK) London.

Kool & The Gang

POLYGRAM
February: (Spain) Madrid (2), Barcelona (3), Bilbao (5,tbc), (France) Nice (9/10), (Italy) Turin (11), Milan (12), (Switzerland) Zurich (17), (France) Grenoble (19), Paris (20), Bordeaux (22), Toulouse (23), Marseilles (24), Dijon (25), Lilles (27), Luxembourg (28).
March: (France) Reims (1), (Holland) Rotterdam (2), (Belgium) Brussels (5), (West Germany) Frankfurt (6), (UK) London (7), (West Germany) Hannover (8), Cologne (10), Hamburg (11/12), Oldenburg (13), (Denmark) Copenhagen (15), (West Germany) Berlin (17), Nuremberg (18), Stuttgart (19), Munich (20), (Austria) Vienna (22), (Hungary) Budapest (23), Karlsruhe (25), (France) Paris (26/30,tbc).
April: (France) Bourges (1).



Kool & The Gang

New Model Army

EMI
February: (UK) Reading (16), Portsmouth (17), Exeter (18), Bristol (20), London (21/22), Birmingham (24), Manchester (25); Newcastle (26), Nottingham (28).
March: (UK) Nottingham (1), Bradford (2), Glasgow (4), Aberdeen (5).
The tour will continue in West Germany, Switzerland and Austria, but dates are not yet confirmed.

Fairground Attraction

BMG
March: (Spain) Madrid (8), Barcelona (9), (West Germany) Munich (13), Cologne (14), Hamburg (15), (Denmark) Copenhagen (17), (Belgium) Brussels (19), (Holland) Amsterdam (20), (France) Paris (22).

The Nits

CBS
January: (France) Poitiers (30); Angers (31).
February: (France) Caen (1), Lille (2), Strasbourg (3), (Spain) Barcelona (4).

Omar & The Howlers

WEA
January: (Norway) Bergen (28), Oslo (30/31).
February: (Finland) Helsinki (23), Turku (4), (Sweden) Lund (7), (Denmark) Copenhagen (8), (West Germany) Bremen (10); Hamburg (11), Berlin (12), (Holland) Groningen (14), (West Germany) Bochum (15), (Holland) Tilburg (16), Amsterdam (17); Rotterdam (18); Utrecht (19), (West Germany) Frankfurt (21); Cologne (22), Detmold (23), (Switzerland) Bern (25), Zurich (26); (France) Lyon (27), Paris (28).
March: (Belgium) Ghent (1), (UK) London (3).

p = promo; tbc = to be confirmed

'On Tour' is a regular section giving the European promotion and concert tour dates for major artists. We recommend that those interested in the information should contact their local record company for full details and confirmation of dates. Record companies are requested to send all relevant information to us via the contact details on this page to Music & Media, Diana Muns, via 12938, fax (09) 669658, or (09) 662945. Our deadline is the second Wednesday of every month.

Dan Reed Network - Getting To You Slowly

by Marjolin Rotstegg

A melting-pot of styles with a dash of political awareness is Dan Reed Network's recipe for good music. The band's self-titled debut album, out on PolyGram in mid-1988; is a potent mix of Cameo-like funk and AC/DC-type hard rock, defying traditional programming categories.

The Dan Reed Network - like Fishbone, Red Hot Chili Peppers, Living Colour and Koochford - blend such diverse musical styles as rock, funk, R&B, soul, reggae and heavy metal.

Living Colour also make political statements about discrimination against black rock & roll musicians in the US. Though Dan

Reed, the group's founder-member and singer/songwriter, understands Living Colour's approach, he prefers a different one himself: "We both have the same message: unity, free expression of art, rock & roll, music, escape. For me, the way to get our message across is when people come to see the five of us on stage. You can see we are a family. There is a Jew, a Jamaican, an African and a Japanese guy in the band and I am a mix of Hawaiian and German."

"We have been together as a band for five years and we have learned a lot about each other's cultural backgrounds. We might do politically inclined shows once in a while."

The fact that the members of Dan Reed Network all have different cultural backgrounds also accounts for the variety of musical influences. Reed: "My pianist, Blake Sakamoto, is clas-

sically trained. Daniel Pred, the drummer, gives heavy metal to the band. My bassist, Melvin Brannon, grew up listening to Earth, Wind & Fire and the Gap Band, and my guitarist, Brian James, is really rock & roll. I am just like a lense which focuses all these images."

The band first caught PolyGram's attention with a self-produced EP, *Breathless*, in September 1986. PolyGram, together with their highly reputed Manager Bill Graham brought in Producer Bruce Fairbairn (Bon Jovi, Aerosmith, Loverboy) for the LP, *Dan Reed Network*, which was mainly recorded live. After polishing up a strong reputation by touring widely in the US, they had a warm welcome when they came to Europe in November last year. Now, with the rocking dance track *Get To You* out as a single, there is talk of another European tour in 1989.



Dan Reed (left) with Jim Bongiovanni at a gig in Glasgow.

Reed is naturally pleased with the response so far, but at the same time he is cautious of becoming "flavour of the month": "We are one of those bands that want to build it step by step. Once you get huge with your first album, there is nowhere to go. And we do not want to be the hip thing of the year. We just want to creep into everybody's lives slowly, but surely." ■

The Beat Goes On (But Only Just)

by Gary Smith

There are no two ways about it, the industry has still not picked up the pace after last year's heavy summer and autumn schedules. Most companies are only releasing a few LPs (with the notable exception of Virgin), but at least now there are some heavyweight artists poised to release new product.

of Brazilian music compiled by David Byrne, the gene being his latest ethnic obsession. Dagmar Krauze's project based on the songs of Hollywood composer Hans Eisler, *Tank Battles*, is out this month on Island. Eisler was a friend and contemporary of Kurt Weill and Bertholt Brecht (who wrote most of Eisler's lyrics). More importantly, he shared their revulsion for the excesses of Nazism. He left Germany in 1933 and settled in Hollywood where his film score work won him fame, fortune and an Oscar. Krauze was amazed that such a talent had been left on the shelf and, with the aid of Tom Waits' bass player Greg Cohen as producer, he decided to bring the songs of this highly talented individual up to date. The result is said to be stunning.

A&M is delighted with David Crosby's LP: his first solo album for some years. *In The Wide Ruin*, has a star-studded line-up including: Steve Lukather from Toto; David Lin-



The Fixx - long-awaited new LP

and Windham Hill virtuoso Michael Hedges on guitars; Kenny Kirkland (from Sting's band) on keyboards; Jim Keltner on drums; and James Taylor, Graham Nash and Bonnie Raitt on backing vocals.

BMG is releasing the eagerly awaited Silencers second album - production credit goes to Kevin Maloney, who also worked on the Fairground Attraction LP.

CBS has a lot of faith in The Darling Buds who seem to be repaying that belief with their latest single, *Hit The Ground*. Their debut LP has been produced by Pat Collier whose previous credits include: The Wonderstuff, The House Of Love and The Weather Prophets.

EMI is always full of surprises. The latest are that punk radicals New Model Army have been working with producer Tom Dowd, most famous for his work with Rod Stewart, Eric Clapton and Lynyrd Skynyrd. Not surprisingly, the result is said to be their most accessible effort to date. And EMI is releasing an LP

of Brazilian music compiled by David Byrne, the gene being his latest ethnic obsession.

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A&M

David Crosby - *Oh Yes I Can* - Jan 30
The Royal Court Of China - *Geared 8*
Primed - Jan 30
One 2 Many - *The Mirror* -

BMG UK

The Fixx - *Cahn Animals* - Feb 6
Silencers - *A Blues For Buddha* - Feb 13

BMG Int.

Murrah - *The Beautiful* - Feb
Latin Quarter - *Modern Times* - Feb
Dionne Warwick - *Friends* - Feb

CBS Int.

The Darling Buds - *Pop Sad* - Feb 6
Noiseworks - *Touch* - Feb 6
Barney Bentall & The Legendary Hearts - *Barney Bentall & The Legendary Hearts* - Feb 6

EMI Int.

Diszel Park West - *Shakespeare West* - Jan 20
New Model Army - *Thunder & Consolation* - Feb 6
Brazil Classics I - *Bela's Tropical* - Feb 20

Single Signe Sputnik - *Dress For Excess* - Feb 27
Ashford & Simpson - *Love Or Physical* - Feb 27

Island

Dagmar Krauze - *Tank Battles* - Feb 6
Andy Sheppard - *Introductions In The Dark* - Feb 13
OST - *Return Of The Living Dead* - Feb 20
Moving Hearts - *The Storm* - Feb 20

Jive/Zomba

The Blood Brothers - *Honey & Blood* - Feb 20
Sarah Jane Morris - *Sarah Jane Morris* - Feb 13
Mammoth - *Mammoth* - Feb 20
Bonnie's Daughter - *Ronnie's Daughter* - Feb 27
Slavertailer - *What Do You Know About Rock 'N' Roll* - Feb 12

The Stone Roses

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SINGLES

Phil Collins *Airplay*
Kylie Minogue & Jason Donovan *Sales*

ALBUMS

Tanita Tikaram *Airplay*
Dire Straits *Sales*

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.

- Adeva - Respect (Cooltempo)
- Fishbone - Change (CBS)
- John Hiatt - Have A Little Faith In Me (A&M)
- Brian Wilson - Love And Mercy (A&M)
- Roy Orbison - You Got It (Virgin)

SURE HITS

- Debbie Gibson - Lost In Your Eyes (Atlantic)
- Steven Dante - Love Follows (Cooltempo)
- The Proclaimers - I'm On My Way (Chrysalis)
- Chris De Burgh - Sailing Away (A&M)

EURO-CROSSOVERS

Continental records ready to cross-over

- Etienne Daho - Des Heures Hindoues (Virgin)
- Veronique Sanson - Allah (WEA)

EMERGING TALENT

New acts with hot product.

- Jon Astley - Been There, Done That (Atlantic)

ENCORE

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

- L'Affaire Louis' Trio - Bois Ton Cafe (Barclay)
- The La's - There She Goes (Go/Discs)
- Nanci Griffith - One Fair Summer Evening (MCA)
- Wee Papa Girl Rappers - Soul Mate (live) (A&M)
- Iggy Pop - Easy Rider (A&M)

ALBUMS OF THE WEEK

- Les Negresses Vertes - Miah (Off The Track)
- The Fixx - Calm Animals (BMG/RCA)
- Lou Reed - New York (Sire)
- Slick Rick - The Great Adventures Of (Def Jam)
- Brother Beyond - Get Even (Parlophone)
- David Crosby - On Yes I Can (A&M)
- Bebe & Cece Williams - Heaven (Capitol)
- Buckwheat Zydeco - Taking It Home (Island)
- Emmylou Harris - Bluebird (Reprise)
- Luis Cobos - Vienna Concerto (CBS)
- Neil Diamond - The Best Years Of Our Lives (CBS)

CHART ENTRIES

Airplay Top 50

- Roy Orbison - You Got It (34) (Virgin)
- Marc Almond - Something's Gotten Hold Of My Heart (40) (EMI)
- Edelweiss - Bring Me Edelweiss (42) (Gig/WEA)
- Climie Fisher - Love Like A River (45) (EMI)
- David Hallyday - High (46) (Scotti Bros/Phonogram)

Hot 100 Singles

- Tony Carey - Room With A View (43) (Metronome)
- Holly Johnson - Love Train (64) (MCA)

Top 100 Albums

- Guns 'n' Roses - G'N'R Lies! (78) (Geffen)
- Mike & Mechanics - Living Years (88) (WEA)

FAST MOVERS

Airplay Top 50

- Enya - Orinoco Flow (2-5) (WEA)
- Kylie Minogue & Jason Donovan - Especially For You (3-9) (PWL)
- The Four Tops - Loco In Acapulco (4-11) (Arista/BMG)
- Boy Meets Girl - Waiting For A Star (10-15) (RCA/BMG)
- Fine Young Cannibals - She Drives Me Crazy (12-19) (London)
- Neneh Cherry - Buffalo Stance (14-26) (Carca)

Hot 100 Singles

- Kylie Minogue & Jason Donovan - Especially For You (1-2) (PWL)
- Edelweiss - Bring Me Edelweiss (4-6) (Gig/WEA)
- David Hallyday - High (6-8) (Scotti Bros/Phonogram)
- Tanita Tikaram - Twist In My Sobriety (10-23) (WEA)
- Debut De Soiree - La Vie La Nuit (14-22) (CBS)
- Mike & Mechanics - Living Years (15-58) (WEA)

Top 100 Albums

- Tanita Tikaram - Ancient Heart (3-7) (WEA)
- Roy Orbison - The Legendary Roy Orbison (11-20) (Telstar)
- Gloria Estefan & Miami Sound Machine - Anything For You (18-34) (Epic)

HOT ADDS

Breaking Out On European Radio

- Brother Beyond - Be My Twin (Parlophone)
- Robert Howard & Kym Mazelle - Wait (RCA/BMG)
- Then Jerico - Big Area (London)

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Stockholm sales office:
Telephone Int. +46 8 734 02 90, Olle Järild.
Telefax Int. +46 8 735 50 03
UK sales office:
Damon Audio Ltd, Middlesex.
Telephone 01 573 51 22, Malcolm Pearce.
Telefax 01 561 09 79