FROM BAKER STREET TO SHIPYARD TOWN

gerry rafferty
NORTH & SOUTH
New Music - Aged Or Alive?

Although not taking off on the same scale as in America, New Age music is enjoying increased popularity in Europe. Uninspired by the usual flow of pop-disco pap, the 30 plus group turns to a more relaxed style of music, often instrumental.

However, over the years, New Age music has become associated with the easy-going yuppie who treats music as a handy form of wallpaper. Most record companies are therefore frightened to be identified with the New Age label. They consider themselves to be purveyors of quality music, away from the tyranny of the top 40. Music & Media acknowledges this trend and presents an insight into the exciting world of New Music, which is far from being "aged." Read all about it on pages 31-39.

MTV Tours With Sting

By Cathy Ings

Amsterdam - MTV Europe is to be the opening act on Sting's forthcoming European tour. In what is believed to be the first time a TV channel has acted as support on a gig, an hour of selected clips and MTN animations will be shown on three giant screens in each auditorium across Europe.

"I feel this is a natural marriage between screen and sound. It makes sense for MTV to link up with a high profile artist like Sting with whom we have always had a very good relationship," says Mark Booth, Managing Director MTV Europe. "MTV is once again breaking musical frontiers. This ground-breaking new context is a spectacular promotion for the channel, and will bring it a new potential audience of over half a million people."

Each show will be tailored to the different countries' musical tastes and audiences in the various cities will be addressed by the VJs in a mixture of English and the local language.

The announcement came at a press conference in Amsterdam last week as did the news that Adam Curry, arguably one of Europe's best known VJs, is to return to European TV screens to present a one-hour weekly show recorded in MTV's New York studio, especially for MTV Europe. Curry left Holland where he hosted Sky Channel's 'Countdown' pop programme, last December to join MTV in the US.

MTV Enterains - Swiss band Kreus visit the MTV studios in London.

gerry rafferty

the new album

NORTH & SOUTH

the new single

SHIPYARD TOWN
**Industry Tax Plea**

Musicians, composers, authors and performers are lobbying EEC officials to reconsider their plans to tax recording royalties at a higher rate than books.

The EEC plan to harmonise tax rates includes a draft proposal to tax sound recordings at the standard rate (between 14% and 20% in member states) while books, newspapers and periodicals will be taxed at the reduced rate (4%-9%).

A joint representing BIEM (International Bureau of Societies Administering Recording Rights & Mechanical Reproduction), FIA and FIM (the Inter- national Federation Of Photographic Industry) (International Federation of Photographic Industry) has launched a campaign to fight the EEC plan.

A joint statement from the organisations says: "Clearly (the plan) discriminates against recorded music and represents a considerable barrier to the circulation of cultural goods, and calls on the EEC to recognise sound recordings as cultural material and tax them at the same rate as books (as soon as possible or, at the latest, when the single market comes into force in 1992)."

---

**New Start For Nagrania**

by Roman Wrochna

Warsaw - Poland's biggest record company, Polska Nagrania, has fought back from the brink of bankruptcy with a spectacular last-minute turn around.

Under new Director, Aleksander Glowski, the company has made substantial, undisclosed profits, secured membership of EPIF and initiated major deals overseas.

Earlier this year Nagrania completed a deal with WEA for the release of six licensed albums, including one by Madonna. Polish pop fans are expected to buy 300,000 copies.

The company's exports are also improving as Polish heavy metal band Turbo signs a five album contract with the West German label Noise Records and complete a deal for live concerts in August.

Overseas artists appearing in Poland this year include Sting and the Italian duo Al Bano & Romina Power; negotiations are ongoing for the Bee Gees and A-Ha.

---

**Astra On Schedule**

Europe's 16 channel satellite television Astra is on course for a November launch following the completion of the latest round of financial deals to fund the project.

To finance all West and Ul- timate Television from the UK and German-based Aachen And Muschberger-Bettenhausen Gesellschaft have invested in the Societe Européene Des Satellites as shareholders and the fund is now 6.8 billion Luxembourg francs.

The satellite will be launched on Wednesday 27 of the Artemis rocket programme and will transmit 16 TV channels which can be received with free-to-air parabolic dish- es, across Western Europe.

---

**International Radio Network**

Manheim - In light of the rapid growth in the number of private radio broadcasters in Germany, Austria, and pop artists' increasing inability to fulfil the growing demand for radio interviews, several German and Italian radio networks, including one by Madonna, Polos

---

**Pan-European News**

---

**Music At MIP**

Cannes - Virgin Vision are at tending this year's MIP TV con- ference to evaluate the compentence of the latest European programmes, including a one-hour T'Pau concert filmed by award-winning Virgin company Limelight and a one-hour con- cert from the Eurythmics. As always, Virgin Vision is about the potential of European programmes. Virgin Broadcasting is also to be present at the new production/devel- opment arm of Virgin Com- munications, Virgin Broadcasting, which will be looking for projects for Europe and will specialise in working with artists by Rolf Thomas, Chris De Burgh and Erasure.

---

**Recording**

---

**Videonews**

---

**Video-Favourites**

---

**Trade---**
**UK & IRELAND**

**Gove To Investigate Copyright**

By Edwin Robb

London - Collective licensing agreements for royalty rights and the use of copyright music is to be investigated by the Monopolies & Mergers Commission. The news follows the referral of TV and film industry working practices to the Commission.

Trade & Industry Secretary Lord Young said the enquiry was necessary because of the government's general concern about uncompetitive practices.

The radio industry has fought a long campaign costing £50,000 to change the current system administered by Phonographic Performance Ltd (PPL) on behalf of the record industry.

A spokesman for the Association Of Independent Radio Contractors (AIRC) said: "We've campaigned for 10 years against the terms and conditions as applied by PPL under which independent radio broadcast records. More recently, we have lobbied the government to amend the Copyright Bill and remove needlessly severe restrictions on independent record companies which are far in excess of those charged abroad and higher than those charged to the BBC."

John Brooks, PPL chairman, said that he welcomed the enquiry and believed it would give the copyright bodies "a clean bill of health".

James Gordon, Managing Director of Radio Clyde and Chairperson of the AIRC copyright committee, claimed that: "PPL has abused its monopoly position by means of unnecessarily stringent restrictions on the use of copyright music which are far in excess of those charged abroad and higher than those charged to the BBC."

Local radio stations are reconstituting their preference for those programming that rock shows.

County Sound, which broadcast to the wealthy area of Sur- rey, Hampshire and Berkshire will devote its medium wave (AM) output to a County Sound Music service next year, and the BBC has targeted specifically at the over-35 age group. Meanwhile Radio Trent is planning three separate local services on the FM frequencies to the three English counties, and BBC Radio 3 will also be extended.

London - In deals said to total some £40 million, the London-based publishing house Filmtrax which was set up to handle the solo albums of 60s singer/songwriter Tim Hollier, has bought the Columbia Pictures Music Group and Ian Vogel Music.

Filmtrax finalised the deal despite strong competition from independent giants EMI Music Publishing and SBK Songs and is now the third largest British-owned publishing company.

The group also has a record division, headed by former RCA Records Managing Director George Lukon, and the Leosong Copyright Service, acquired earlier this year, which handles music publishers for 350 independent music publishers.

The Columbia catalogue has 64,000 titles and the Mogul repertoire includes Abba releases for the US and many 50s standards. Filmtrax Managing Director is John Hall (formerly head of EMI) and Tim Hollier is a director.

**Local Services Aim At Over 35s**

Local radio stations are reconstituting their preference for those programming that rock shows.

James Gordon, Managing Director of Radio Clyde and Chairperson of the AIRC copyright committee, claimed that: "PPL has abused its monopoly position by means of unnecessarily stringent restrictions on the use of copyright music which are far in excess of those charged abroad and higher than those charged to the BBC."

John Brooks, PPL chairman, said that he welcomed the enquiry and believed it would give the copyright bodies "a clean bill of health".

Local radio stations are reconstituting their preference for those programming that rock shows.

County Sound, which broadcast to the wealthy area of Sur- rey, Hampshire and Berkshire will devote its medium wave (AM) output to a County Sound Music service next year, and the BBC has targeted specifically at the over-35 age group. Meanwhile Radio Trent is planning three separate local services on the FM frequencies to the three English counties, and BBC Radio 3 will also be extended.

London - The sixth Sony Radio Awards are "a recognition of the very best in British broadcast- ing," says Awards Committee Chairperson Gillian Reynolds who announced this year's nomi- nations. These include the following pop related nominations.

1. Local Radio Personality: Of The Year: Steve Jones, BBC; Barbara Sturgeon, BBC Radio Kent.


**Sony Radio Nominations**

By Peter Jones

London - In deals said to total some £40 million, the London-based publishing house Filmtrax which was set up to handle the solo albums of 60s singer/songwriter Tim Hollier, has bought the Columbia Pictures Music Group and Ian Vogel Music.

Filmtrax finalised the deal despite strong competition from independent giants EMI Music Publishing and SBK Songs and is now the third largest British-owned publishing company.

The group also has a record division, headed by former RCA Records Managing Director George Lukon, and the Leosong Copyright Service, acquired earlier this year, which handles music publishers for 350 independent music publishers.

1. Local Radio Personality: Of The Year: Steve Jones, BBC; Barbara Sturgeon, BBC Radio Kent.


**New Radio Training School**

New Radio Training School has signed up some of the Market's big stars to support its aim to supply trained radio station personnel and a pool of broadcasting talent.

Hazel Dean, Who's Leaving Who (PPI), Bananarama, You've Had Your Chance, Pat & Mick (Chart Attack), Dannion Styles, US Mary's Prayer (Virgin) and Deacon Blue (Willy WILL THE YEAH You Play Teleband) are among the first names to sign up.

The new school is supported financially by the National Endowment for Science, Technology and the Arts.

**UNK Radio**

**Talk**

In London, Capital Radio's Saturday slot will be hosted by DJ Paul Mckenna while Kenny Everett takes a three month break. The station's annual Help A London Child weekend recently raised a record £235,000 for charity.

County Sound Radio in Guildford has raised £1,000 a week on their FM transmitter, following a survey which revealed that they were picking up more listeners on FM than AM.

Simon Dee returns to radio for a 14-week series of 'Sounds Of The 60s'. Dee was a popular media personality in the last 60s but disappeared from the scene during the 70s.

BBC Radio 1 producer Jeff Griffin is in Los An- geles with Johnny Walker working on some new shows for the station following his 25 years as an executive in Botham as one of the cricket star's charity walks across the Atlantic.

**Filmtrax Publishing Deal**

By Peter Jones

London - In deals said to total some £40 million, the London-based publishing house Filmtrax which was set up to handle the solo albums of 60s singer/songwriter Tim Hollier, has bought the Columbia Pictures Music Group and Ian Vogel Music.

Filmtrax finalised the deal despite strong competition from independent giants EMI Music Publishing and SBK Songs and is now the third largest British-owned publishing company.

The group also has a record division, headed by former RCA Records Managing Director George Lukon, and the Leosong Copyright Service, acquired earlier this year, which handles music publishers for 350 independent music publishers.

1. Local Radio Personality: Of The Year: Steve Jones, BBC; Barbara Sturgeon, BBC Radio Kent.


**SG's Leaving Who**

By Simon Dee

Birmingham - Britain's biggest cable franchise, with connections to 45,000 homes in Birmin- gham, will be available as a tender the first of 11 new net- works to be advertised by the Cable Commission for tenders.

Among the groups bidding are the Birmingham Cable Corporation and Midland Cable Communications but a for- midable third contender may come from media giants Granada since the Cablecom group was bought by the London-based company.

The new cable network project will be the second larg- est in Europe after the Paris project which is already under development. Both Birmingham projects have 1.2 million connections.

**UK'S Biggest Cable Franchise**

By Richard Allen

Birmingham - Britain's biggest cable franchise, with connections to 45,000 homes in Birmin- gham, will be available as a tender the first of 11 new net- works to be advertised by the Cable Commission for tenders.

Among the groups bidding are the Birmingham Cable Corporation and Midland Cable Communications but a for- midable third contender may come from media giants Granada since the Cablecom group was bought by the London-based company.

The new cable network project will be the second larg- est in Europe after the Paris project which is already under development. Both Birmingham projects have 1.2 million connections.
THE 3RD INTERNATIONAL MUSIC & MEDIA CONFERENCE
Montreux, Switzerland May 11-15 1988

ARTISTS & ENTERTAINMENT
More than 50 of today's hottest acts will perform at the Golden Rose Montreux Rock Galas, May 12-14 at the Montreux Casino. The show will be produced for worldwide telecast by Michael Hurll for Swiss Television and the BBC. Confirmed names include Steve Winwood, Robert Palmer, Chris Rea, Bananarama, Jellybean, Aswad, Clinnie Fisher, Johnny Hates Jazz, Box Scaggs, The Communards, Wet Wet Wet and many others.

In conjunction with international companies, IMMC will be organising intimate parties and press conferences at the convention centre.

Unique live Showcases will also be staged at the Haxyland nightclub. Already appearing will be Dance Dance, Gringos Locos and Bardeux.

THE MUSIC-IN-MEDIA MARKETPLACE
The Music-In-Media Marketplace at the Montreux Convention Centre with exhibit areas and listening and viewing facilities, will be the ultimate meeting place for music, media and marketing professionals. It is the perfect platform for the international presentation of products, artists and services.

LOOK WHO'S COMING:


... and many more to come! Shouldn't you be there as well??
**FRANCE**

**FNAC Votes For Lower Tax**

By Emmanuel Legrand

Paris - France's biggest record store chain, FNAC, is taking advantage of the loss of its own tax selection from a 22% to 17% on all purchases. This move has been a reaction to the recent, increased VAT rate of 17%.

However, this move has not been without controversy, as some argue that it is unfair to penalize customers for FNAC's own decision.

**Hit Of The Century**

Yves Drot's song "Prendre L'Enfant" was voted top French song of the century by the French public.

**Les Rita Mitsouko working with Vincenti**

The French band Les Rita Mitsouko is currently working in France and the UK with producer Tony Vincenti to record a follow-up to their smash-hit album "The No Compromised." The producers have already come to a detailed agreement on the shape of things to come. The album will feature a French version of the hit song "No Compromised." The album sales figure of half a million is expected to more than double with this announcement.

**CNCL Might Be Axed**

The CNCL (National Commission for Communication & Freedom), France's media regulatory body, could be replaced by a new public body established by law.

President Mitterrand also wants to reduce the number of members on the board of directors of the CNCL, from 24 to 12. This would "guarantee the coherence of the French audiovisual industry."

**Jackson & Floyd Hit France**

June will be one of the hottest months of the year with concerts by Jackson & Floyd, Peter Gabriel and Michael Jackson planned. Some 350,000 people are expected for Jackson & Floyd's concert which will be held on June 26 and 27 where 6,000,000 people are expected each evening. A third day, June 28, might be added if Jackson & Floyd are believed to be around FFr 10 million for the two Paris concerts.

**TV6 Demands Compensation**

The shareholders of TV6, the public TV company, are demanding compensation for the loss of the TV6 license. The shareholders believe that the loss of the license is due to the government's decision to increase the VAT rate. They have given their two Parisian concerts, have reported DM 20 million deficit on the total amount of investment in DM 23 million. Meanwhile their separate subsidiary companies, which supply the local broadcasting parts of the RPR programme from their regional studios in Ludwigshafen, Mainz, Trier and Koblenz, have been able to show substantial profits.

Three of RPR's 100 or so individual shareholders - the newspaper publishing giants Rhenlève Medien Union, Rhein-Main Tele and Mittelrhein Verlag, each with DM 4.1 million worth of shares in RPR - are involved in the ownership of the regional stations.

The deficit has already caused Alpha Radio and the Program Administration Agency For Cable & Satellite (PKS), both of which are owned by media mogul, Leop Kirch, to sell their RPR shares by the end of the year. Each has DM 2.4 million investment in RPR, but are not involved in the regional stations.

At present, the RPR licensing company pays DM 1.4 million annually to each of the four subsidiary stations, who also receive 50% of all advertising revenue. This has resulted in the powerful publishers reaping profits to the detriment on more than 100 individual small investors (DM 1000-2000), as well as such larger shareholders such as UFA (DM 3.6 million), Radio Westdrase (DM 720,000) and Hoffmann Concerts (DM 339,000), who have no financial interest in the subsidiary stations.

The publishers have apparently ignored the fact that the RPR's broadcasting licence is held by all of RPR's investors. Should the various RPR partners fail to find a compromise financial structure, they are threatened with the loss of their licence.

**RPR Faces Huge Deficit**

by Peter Weisena

Radio Rheinland-Pfalz (RPR), one of Germany's major private radio licensing companies, has reported DM 20 million deficit on the total amount of investment in DM 23 million.

Meanwhile their separate subsidiary companies, which supply the local broadcasting parts of the RPR programme from their regional studios in Ludwigshafen, Mainz, Trier and Koblenz, have been able to show substantial profits.

Three of RPR's 100 or so individual shareholders - the newspaper publishing giants Rhenlève Medien Union, Rhein-Main Tele and Mittelrhein Verlag, each with DM 4.1 million worth of shares in RPR - are involved in the ownership of the regional stations.

The deficit has already caused Alpha Radio and the Program Administration Agency For Cable & Satellite (PKS), both of which are owned by media mogul, Leop Kirch, to sell their RPR shares by the end of the year. Each has DM 2.4 million investment in RPR, but are not involved in the regional stations.

At present, the RPR licensing company pays DM 1.4 million annually to each of the four subsidiary stations, who also receive 50% of all advertising revenue. This has resulted in the powerful publishers reaping profits to the detriment on more than 100 individual small investors (DM 1000-2000), as well as such larger shareholders such as UFA (DM 3.6 million), Radio Westdrase (DM 720,000) and Hoffmann Concerts (DM 339,000), who have no financial interest in the subsidiary stations.

The publishers have apparently ignored the fact that the RPR's broadcasting licence is held by all of RPR's investors. Should the various RPR partners fail to find a compromise financial structure, they are threatened with the loss of their licence.

**Pilz CD Plant Officially Opened**

by Wolfgang Spain

Munich - The initial investment has reached a new CD generation in the shape of things to come.

The worldwide sales figures for 1987 show that the rapid expansion of CD manufacturing capacities over the past few years has been justified. "To date we are providing the CD marketplace with an annual manufacturing capacity of 12 million units, which will be raised to 40 million CDs by Pilz Compact Disc in the near future," says Pilz.

**PLAYLIST REPORT**

**Media Control Germany**

From the airplay parade music with top Airplay Software (1998) Media Control Germany including 29 radios with more info please contact Media Control Post Box 637, D-75137 Baden, Basel (072-0316-3034).

1. Herbert Groenemeyer - No Sad - Der Tag ist da
2. Michael Jackson - Rock with You
3. Sting - I Want to Be Sedowed
4. Maxi Priest - Change the World
5. Sting - We'll Be Together
6. Shirley Bassey - Send in the Clowns
7. Andrew Ridgeley - Hold On
8. Andy Cato - Push It
9. Culture Club - Kissing to Be Clever
10. The Church - This Time
11. The Cult - She Works Hard for the Money
12. Cyndi Lauper - Turn Off the Night
13. The Jam - Going Underground
14. Peter Gabriel - Sledgehammer
15. Berlin - Take Five
16. Mantovani - Love Theme from "Butterfly"
17. Moody Blues - Lights of Home
18. Bruce Springsteen - Land Of Hope And Glory
19. The Police - Roxanne
20. Paul McCartney - The Long and Winding Road
21. ABBA - Dancing Queen
22. ABBA - Waterloo
23. ABBA - The Winner Takes It All
24. ABBA - Money, Money, Money
25. ABBA - Mamma Mia
26. ABBA - S.O.S.
27. ABBA - The Name Of The Game
28. ABBA - I Was Having A Problem
29. ABBA - Knowing Me, Knowing You
30. ABBA - When All Is Said And Done
31. ABBA - Make It Big
32. ABBA - Knowing Me, Knowing You
33. ABBA - Money, Money, Money
34. ABBA - I Was Having A Problem
35. ABBA - The Winner Takes It All
36. ABBA - S.O.S.
37. ABBA - Mamma Mia
38. ABBA - Knowing Me, Knowing You
39. ABBA - Money, Money, Money
40. ABBA - I Was Having A Problem
41. ABBA - The Winner Takes It All
42. ABBA - S.O.S.
43. ABBA - Mamma Mia
44. ABBA - Knowing Me, Knowing You
45. ABBA - Money, Money, Money
46. ABBA - I Was Having A Problem
47. ABBA - The Winner Takes It All
48. ABBA - S.O.S.
49. ABBA - Mamma Mia
50. ABBA - Knowing Me, Knowing You
51. ABBA - Money, Money, Money
52. ABBA - I Was Having A Problem
53. ABBA - The Winner Takes It All
54. ABBA - S.O.S.
55. ABBA - Mamma Mia
56. ABBA - Knowing Me, Knowing You
57. ABBA - Money, Money, Money
58. ABBA - I Was Having A Problem
59. ABBA - The Winner Takes It All
60. ABBA - S.O.S.
61. ABBA - Mamma Mia
62. ABBA - Knowing Me, Knowing You
63. ABBA - Money, Money, Money
64. ABBA - I Was Having A Problem
65. ABBA - The Winner Takes It All
66. ABBA - S.O.S.
67. ABBA - Mamma Mia
68. ABBA - Knowing Me, Knowing You
69. ABBA - Money, Money, Money
70. ABBA - I Was Having A Problem
71. ABBA - The Winner Takes It All
72. ABBA - S.O.S.
73. ABBA - Mamma Mia
74. ABBA - Knowing Me, Knowing You
75. ABBA - Money, Money, Money
76. ABBA - I Was Having A Problem
77. ABBA - The Winner Takes It All
78. ABBA - S.O.S.
79. ABBA - Mamma Mia
80. ABBA - Knowing Me, Knowing You
81. ABBA - Money, Money, Money
82. ABBA - I Was Having A Problem
83. ABBA - The Winner Takes It All
84. ABBA - S.O.S.
85. ABBA - Mamma Mia
86. ABBA - Knowing Me, Knowing You
87. ABBA - Money, Money, Money
88. ABBA - I Was Having A Problem
89. ABBA - The Winner Takes It All
90. ABBA - S.O.S.
91. ABBA - Mamma Mia
92. ABBA - Knowing Me, Knowing You
93. ABBA - Money, Money, Money
94. ABBA - I Was Having A Problem
95. ABBA - The Winner Takes It All
96. ABBA - S.O.S.
97. ABBA - Mamma Mia
98. ABBA - Knowing Me, Knowing You
99. ABBA - Money, Money, Money
100. ABBA - I Was Having A Problem
101. ABBA - The Winner Takes It All
102. ABBA - S.O.S.
103. ABBA - Mamma Mia
104. ABBA - Knowing Me, Knowing You
105. ABBA - Money, Money, Money
106. ABBA - I Was Having A Problem
107. ABBA - The Winner Takes It All
108. ABBA - S.O.S.
109. ABBA - Mamma Mia
110. ABBA - Knowing Me, Knowing You
111. ABBA - Money, Money, Money
112. ABBA - I Was Having A Problem
113. ABBA - The Winner Takes It All
114. ABBA - S.O.S.
115. ABBA - Mamma Mia
116. ABBA - Knowing Me, Knowing You
117. ABBA - Money, Money, Money
118. ABBA - I Was Having A Problem
119. ABBA - The Winner Takes It All
120. ABBA - S.O.S.
BRT’s ‘Bingo’ Off Air?

'Bingo', BRT’s weekly pop show, is likely to disappear from the screen next year. The show started two years ago and is produced by Tom Haybrechts; it is hosted by Bart Peters and Beu Der Maat.

Haybrechts combines video clips with live interviews with actors like Golsman & Creme, John Cale and Willaim Be. The show also regularly features local talent and the official SBSETA top 10 chart.

According to Lambert Van Der Zeghe, head of BRT production, the show’s success with the target audience is under question. “This applies not only to ‘Bingo’ - we really doubt whether our viewers are still interested in the number of video clips they are confronted with every week, including ‘Countdown’ and even ‘Top Of The Pop’. We think there is something of an overproduction...but the main reason for stopping the show would be decreasing ratings. However, no definite decision has yet been made.”

Slow Start

Hilversum - First figures suggest Holland’s new channel, Neder- land 3, did not attract the size of audience it hoped for on its launch day, April 4, with an average 400,000 viewers during the day.

The sports programme, which had 1.5 million viewers, was the most popular. Dutch national broadcaster NOS said the weather might have influenced the view figures for Nederland 3 but could not explain why Nederland 1 and 2 were not similarly affected.

BenoiT is the most popular. Dutch national broadcaster Nederland 3, which had 1.5 million viewers, did not attract the size of audience it hoped for on its launch day, April 4, with an average 400,000 viewers during the day. BRT’s ‘Bingo’ Off Air?

In Good Company - Dutch publisher Peter Schoonhoven (left) and Peter Bredero are planning a deal with George Gluck of Ed. IJens on the representation of theIfs/Maze catalogue in the Benelux.

Charity Show On AVRO

Amsterdam - Pop artist are taking part in a 90 minute show on AVRO TV on April 28 to raise money for a ferris-wheel unit at a Rotterdam hospital that treats children with cancer. The show is hosted by Dutch cabaret entertainer Herman van den Bergh and includes singers Mathilde Santing and American guitarist Michael Hedges. The show is organised by the Colombine Foundation who hope to raise DFl 2 million through donations.

Top 40 On Radio

Radio Ettan-Radio Ykkonen, an independent FM station in Helsinki, has started broadcasting the Top 40 ChartShow in a twice-monthly programme to the top 40 best-selling LPs and CDs and the top 20 singles.

The图表is aired on Saturdays between 10.30 and 11.30 hours hosted by music business personality Salamander. The chart is based on the same IFPI-approved chart that appears every week in M&M.

More Satellite Time For Benelux TV

Willem Van Kooten’s satellite TV station, Benelux TV/Kanal 4, may broadcast for 24 hours a day, instead of the original seven hours, because a weather station that is to share satellite time has pulled out.

MeteoCast, a meteorological agency based in the Netherlands, planned to share the ECS F1 transponder with Van Kooten’s Luxembourg-based station but has not been able to raise the necessary finance. So Van Kooten, who planned to broadcast from 18.00 to 21.00 hours, may be forced to a fence a decision from the government, claiming that Culture Minister Dewael was trying to convert the station to a commercial free TV station.

In anticipation of the court’s judgement, Super Channel has finalised agreements with some cable distribution companies and could be on cable next month.

Festival Threatened By BUMA Demand

The Hague - The North Sea Jazz Festival will have to abandon if the Dutch copyright society insists on losing its fees, say the Festival organisers.

According to Paul Ackett who has staged the Festival for the last 12 years, BUMA’s demand is ‘extortionate performance fees’.

In 1983 the BUMA fee was DFl 8,000 but for this year’s show, scheduled for July 8-10 in The Hague, the fee will be DFl 40,000 and by 1992 it will be DFl 90,000. Acket describes this as ‘ridiculous’ and insists that if the increases are enforced he will have to abandon the Festival which makes little profit and occasionally a small loss.

BUMA President Hein Enkels says the Festival already pays a lower fee than the usual 7% of gross receipts and the cor-rector permits the show to be major Spa...11 stations.

The Hague - The North Sea Jazz Festival will have to abandon if the Dutch copyright society insists on losing its fees, say the Festival organisers.

Charity Show On AVRO

Amsterdam - Pop artist are taking part in a 90 minute show on AVRO TV on April 28 to raise money for a ferris-wheel unit at a Rotterdam hospital that treats children with cancer. The show is hosted by Dutch cabaret entertainer Herman van den Bergh and includes singers Mathilde Santing and American guitarist Michael Hedges. The show is organised by the Colombine Foundation who hope to raise DFl 2 million through donations.

Slow Start

Hilversum - First figures suggest Holland’s new channel, Nederland 3, did not attract the size of audience it hoped for on its launch day, April 4, with an average 400,000 viewers during the day.

The sports programme, which had 1.5 million viewers, was the most popular. Dutch national broadcaster NOS said the weather might have influenced the view figures for Nederland 3 but could not explain why Nederland 1 and 2 were not similarly affected.

BRT’s ‘Bingo’ Off Air?

‘Bingo’, BRT’s weekly pop show, is likely to disappear from the screen next year. The show started two years ago and is produced by Tom Haybrechts; it is hosted by Bart Peters and Beu Der Maat.

Haybrechts combines video clips with live interviews with actors like Golsman & Creme, John Cale and Willaim Be. The show also regularly features local talent and the official SBSETA top 10 chart.

According to Lambert Van Der Zeghe, head of BRT production, the show’s success with the target audience is under question. “This applies not only to ‘Bingo’ - we really doubt whether our viewers are still interested in the number of video clips they are confronted with every week, including ‘Countdown’ and even ‘Top Of The Pop’. We think there is something of an overproduction...but the main reason for stopping the show would be decreasing ratings. However, no definite decision has yet been made.”

Slow Start

Hilversum - First figures suggest Holland’s new channel, Nederland 3, did not attract the size of audience it hoped for on its launch day, April 4, with an average 400,000 viewers during the day.

The sports programme, which had 1.5 million viewers, was the most popular. Dutch national broadcaster NOS said the weather might have influenced the view figures for Nederland 3 but could not explain why Nederland 1 and 2 were not similarly affected.

BRT’s ‘Bingo’ Off Air?

‘Bingo’, BRT’s weekly pop show, is likely to disappear from the screen next year. The show started two years ago and is produced by Tom Haybrechts; it is hosted by Bart Peters and Beu Der Maat.

Haybrechts combines video clips with live interviews with actors like Golsman & Creme, John Cale and Willaim Be. The show also regularly features local talent and the official SBSETA top 10 chart.

According to Lambert Van Der Zeghe, head of BRT production, the show’s success with the target audience is under question. “This applies not only to ‘Bingo’ - we really doubt whether our viewers are still interested in the number of video clips they are confronted with every week, including ‘Countdown’ and even ‘Top Of The Pop’. We think there is something of an overproduction...but the main reason for stopping the show would be decreasing ratings. However, no definite decision has yet been made.”

Slow Start

Hilversum - First figures suggest Holland’s new channel, Nederland 3, did not attract the size of audience it hoped for on its launch day, April 4, with an average 400,000 viewers during the day.

The sports programme, which had 1.5 million viewers, was the most popular. Dutch national broadcaster NOS said the weather might have influenced the view figures for Nederland 3 but could not explain why Nederland 1 and 2 were not similarly affected.
Declan Lowney Wins Eurovision Job
The man behind the screens
by Michael O'Higgins

On April 30 an estimated half a billion people around Europe will watch the Eurovision Song Contest broadcast live from Dublin. One of those viewers, Declan Lowney, will be watching the programme closer than most and with greater apprehension than any. At 27, Lowney is the youngest director ever to be trusted with the task of directing the Eurovision Song Contest.

Declan Lowney began his career as a junior film editor, a job he obtained through an employment scheme at RTE, the Irish national broadcaster. In 1986 Lowney was assigned to work on the pop programme "Megamix". The format of this year's Eurovision TV show will be broadly similar to previous years. But Declan Lowney's involvement in "Megamix" has influenced the way the 1988 show will differ from other years. Like "Megamix", the Eurovision show will have two co-presenters, Pat Kenny and Michelle De Rocca.

Kenny is one of Ireland's most talented "serious" broadcasters. He hosts his own live current affairs radio programme each weekday, as well as presenting "Today Tonight" on TV. Up until last year, Kenny also presented a very popular rock album programme on the national pop radio station. Michelle De Rocca is a former Miss Ireland and model who has broadcasting experience as a continuity announcer on RTE television. Lowney laments the fact that the show has so little appeal for youth audiences so, this year, he believes the show will be more informal in an effort to be broadened to appeal to a younger audience. Construction of the stage is already under way; it measures 140 feet wide and 220 feet long.

Lowney was concerned that the size of the stage might dwarf the performers but this will be overcome by the installation of two giant 26-foot high video walls. Each of the video walls, which are supplied by Philips, are the equivalent of 80 television monitors. There will provide a number of different effects, including close-up shots. One of the special features of the stage set is an incredible four thousand feet of neon lighting - believed to be a record-breaking amount of neon used for a TV production.

An important Eurovision scoreboard has undergone a dramatic change this year; instead of the traditional board, scores will be kept on the video walls using state-of-the-art graphics supplied by the computer graphics company based in Loughborough. The main worry of any organiser of an event on the scale of the Eurovision is the possibility of technical problems occurring. Because of the huge audience, the Eurovision is a great showcase for the work of the broadcast engineers of the host nation. This does, of course, have the same magnitude of effect should transmission breakdown. RTE is, however, confident that everything will run smoothly.

The signals will be broadcast from the grounds of the Royal Dublin Society, Simmonscourt Pavilion, to RTE's television centre a couple of miles away. From there it will be fed directly to one of the five ECS satellites. And from there, it will come down at Brussels and then be re-transmitted throughout Europe by a series of terrestrial microwave links to each European country.

There is a failsafe mechanism in the case the satellite service should break down; the signal will simultaneously be broadcast to the BBC in London who will feed it into Intelsat which could take over the role of the ECS satellite, should it fail to function. Even if the unthinkable happens and both these systems fail, the signal could still be broadcast via terrestrial links between Dublin and London and onwards to the Continent.

When Ireland last won the Eurovision Song Contest in 1984 with Johnny Logan's What's Another Word, there was euphoric celebration. When the euphoria wore off, it was replaced by consternation in many circles within RTE. At the time, the channel was making substantial annual losses. The cost of hosting the following year's Contest (the traditional honour of the winning country) was estimated at three-quarters of a million pounds. Many departments felt this money could be better spent than on a one-night jamboree.

This year the cost of staging the event has risen to a million pounds. But on this occasion, no one is complaining about the cost. Lucrative sponsorship deals have been made with the financial institutions and other corporate entities and the value of these deals means that the actual cost to RTE will be much lower than the million pounds the show will cost to stage the event.

Another benefit is that this year's show will be bigger, better and more innovative than that staged in Ireland in 1984. A special Eurovision village is being built on the grounds of the Royal Dublin Society (RDS) and this will include banking facilities, bars and restaurants, and several reception areas for participating nations and embassies.

The Contest will be staged in the Simmonscourt Pavilion which is used for events as diverse as agricultural shows, political conferences and pop concerts (Rod Stewart, Chris Rea and Chris De Burgh, for example). The choice of Simmonscourt may not be ideal; many of those who have played there in the past have not been altogether happy with the acoustics. But Lowney is more than satisfied: "There is an atmosphere of expectation and anticipation in the air. RTE has spent a great deal of money on the whole set-up and is hoping for the best. But we all do our best to make sure that the acoustics will be perfect." And just in case things go wrong, RTE has a cover乐队 called "The Choir of the Night" at its disposal.

Johnny Logan is more than satisfied: "I know I could have had a much bigger European hit with my first song, but I am a lot happier with the song I have this year. I have no idea what's going to happen and I am enjoying every minute of it." Logan is confident that everything will run smoothly.

Those who have played there in the past have not been altogether happy with the acoustics. But Lowney is more than satisfied: "There is an atmosphere of expectation and anticipation in the air. RTE has spent a great deal of money on the whole set-up and is hoping for the best. But we all do our best to make sure that the acoustics will be perfect." And just in case things go wrong, RTE has a cover乐队 called "The Choir of the Night" at its disposal.

Johnny Logan is more than satisfied: "I know I could have had a much bigger European hit with my first song, but I am a lot happier with the song I have this year. I have no idea what's going to happen and I am enjoying every minute of it." Logan is confident that everything will run smoothly.

Those who have played there in the past have not been altogether happy with the acoustics. But Lowney is more than satisfied: "There is an atmosphere of expectation and anticipation in the air. RTE has spent a great deal of money on the whole set-up and is hoping for the best. But we all do our best to make sure that the acoustics will be perfect." And just in case things go wrong, RTE has a cover乐队 called "The Choir of the Night" at its disposal.

Johnny Logan is more than satisfied: "I know I could have had a much bigger European hit with my first song, but I am a lot happier with the song I have this year. I have no idea what's going to happen and I am enjoying every minute of it." Logan is confident that everything will run smoothly.

Those who have played there in the past have not been altogether happy with the acoustics. But Lowney is more than satisfied: "There is an atmosphere of expectation and anticipation in the air. RTE has spent a great deal of money on the whole set-up and is hoping for the best. But we all do our best to make sure that the acoustics will be perfect." And just in case things go wrong, RTE has a cover乐队 called "The Choir of the Night" at its disposal.

Johnny Logan is more than satisfied: "I know I could have had a much bigger European hit with my first song, but I am a lot happier with the song I have this year. I have no idea what's going to happen and I am enjoying every minute of it." Logan is confident that everything will run smoothly.
**DUTCH ENTRY EUROVISION SONG CONTEST '88**

**GERARD JOHNS**

**Shangri-La**

**GOOD LUCK**

**GOOD LUCK**

**GOOD LUCK**

**PHONODRAM HOLLAND BV**

---

**EUROVISION 1988**

- **Dora** Portugal
- **Maxi & Chris Garden** Germany
- **Wilfried** Austria
- **Luca Barbarossa** Italy
- **Aphrodites Phrida** Greece
- **La Decada Prodigiosa** Spain

---

**Join The Professionals**

You can have your personal copy of the authoritative guide to International Radio & TV – the one the Professionals use!

- **Surface Mail**
  - D.Kr. 210.00
  - £ 18.00
  - DM 55.00
  - US$ 21.50

- **Airmail**
  - D.Kr. 260.00
  - £ 23.00
  - DM 65.00
  - US$ 27.00

Send your payment to:

WRTH88, Seliljevej 44, DK-2650 Hvidovre, Denmark.

---

**Luca Barbarossa**

Italy

After winning last year's prestigious St. Vincent Festival and coming third in the 1988 San Remo Song Festival, Luca Barbarossa has now been selected as the Italian nomination to the Eurovision Contest with "Ti Servo (I Write To You). His third album, Non Tardi Ch Uomini, went gold after only two weeks, largely thanks to his participation in the San Remo Festival.

**La Decada Prodigiosa**

Spain

A father a string of platinum records for cover versions of 60s and 70s numbers, La Decada Prodigiosa are making their first attempt at creating a hit of their own with "La Chica Que Yo Quiero." The eight-piece band formed in 1985 and are produced by Jorge Alvarez who discovered top-selling Spanish acts like Ole Ole and Mecano. Their Contest song is written by Francisco De Diego and Enrique Perez.
Kirsten & Soren
Denmark
When Kirsten & Soren (known to Danish fans as Hot Eyes), perform Ka Du Se Hvaa Jeg Sa in Dublin they will set a record with their third appearance in the Eurovision Song Contest. Kirsten & Soren are well-known in Denmark for their popular, easy-listening music. Soren Bundgard owns a studio which specializes in pop music and radio jingles and Kirsten Sigaard is an accomplished actress and singer. Their song is already available in English, French and German versions.

Boulevard
Finland
Boulevard are the third Finnish band to represent their country on the Flamingo record label, but they only won the nomination by a one point margin. Their Nauravat Silmat Maatetasan (Laughing Eyes Are The Ones You Remember) was written by husband and wife team Pepe and Kirsti Willberg and arranged by Kassu Halonen and Kaisu Jerustroem. It is a mid-tempo song about everyday humanity. The six-piece band have been together for five years and all live in Helsinki.

Karoline Kruger
Norway
The Norwegian entry, For Farr Jord (For Our Earth), is written by Anita Skorgen who has sung at the Eurovision herself. This time 18-year-old Karoline Kruger from Bergen will be representing Norway. After the Contest, Kruger will release an album on the Noah's Ark label which includes best-selling Norwegian artist Sissel Kyrkebo on its roster.

Joseph Reynaert
Belgium
Prison camps, world famine and children's suffering comprise the material for Joseph Reynaert's entry, Lasses Briller Le Soleil (Let The Sun Shine), although he promises the song is not too negative. Reynaert: "I hope the song, plus the Contest, will be something of a breakthrough for me but the main thing is to represent Belgium with a good song, perhaps in a different style from MOR Eurovision." EMI Belgium will release a single CD on April 15 with both English and French versions of the song.

Gerard Joling
Netherlands
For the second year running, Holland's Eurovision artist has been "head-hunted" by a music industry promotion agency and the public's only input was to vote for the song to be performed. Joling, who originally shot to fame as a Don McLean sound-alike, will sing the up-tempo Shangri-La written by his producer Peter De Wijn. But Joling has admitted that he would prefer to sing a slower ballad. The 26-year-old singer was a model and DJ before his 1985 talent show success.

Tommy Korberg
Sweden
Actor and jazz/blues/pep/folk singer Tommy Korberg has been called Sweden's most interesting voice. His song Stad I Ljus (Unchained Light) is about racism in South Africa. For the past two years 39-year-old Korberg has had a leading role in the hit musical 'Chess', written by former Abba duo Bjorn Ulvaeus and Benny Andersson with Tim Rice, but was unable to continue after the show's transfer to America's Broadway.

Karoline Kruger
Norway
The Norwegian entry, For Farr Jord (For Our Earth), is written by Anita Skorgen who has sung at the Eurovision herself. This time 18-year-old Karoline Kruger from Bergen will be representing Norway. After the Contest, Kruger will release an album on the Noah's Ark label which includes best-selling Norwegian artist Sissel Kyrkebo on its roster.
Eric Clapton - A Life At The Crossroads

The name Eric Clapton has always been synonymous with the electric guitar. Clapton is probably the most influential guitarist of modern rock. This year he celebrates a 25-year career and decides to grab the chance to release a unique retrospective album, ‘Crossroads’.

Based on the Crossroads tour long from legendary blues singer Robert Johnson, the Polydor album catalogs the whole Clapton career: pioneering days with The Yardbirds, the pure blues period with John Mayall, the jazz-rock fusion of Derek & The Dominos. Clapton is probably the most influential guitar player of modern rock. This year he celebrates a 25-year career and decides to grab the chance to release a unique retrospective album, ‘Crossroads’.

The song is a celebration of Clapton’s blues roots, with guest stars like B.B. King, John Lee Hooker, and Stevie Ray Vaughan. The album features never-before-heard tracks from Clapton’s early days, as well as new collaborations with contemporary artists like John Mayer and J.J. Cale.

The accompanying video clip was directed by Julie Dean, who worked on all three Monty Python films, Brazil and Time Bandits.

The band’s next world tour starts in Canada in May and takes in 18 countries in seven months including the Cartel Domino tours in England and both German and Dutch Monsters Of Rock festivals.

The album is produced, as always, by his partner and producer Phil Collins. Clapton is probably the most influential guitar player of modern rock. This year he celebrates a 25-year career and decides to grab the chance to release a unique retrospective album, ‘Crossroads’.

The song is a celebration of Clapton’s blues roots, with guest stars like B.B. King, John Lee Hooker, and Stevie Ray Vaughan. The album features never-before-heard tracks from Clapton’s early days, as well as new collaborations with contemporary artists like John Mayer and J.J. Cale.

The accompanying video clip was directed by Julie Dean, who worked on all three Monty Python films, Brazil and Time Bandits.

The band’s next world tour starts in Canada in May and takes in 18 countries in seven months including the Cartel Domino tours in England and both German and Dutch Monsters Of Rock festivals.

The song is a celebration of Clapton’s blues roots, with guest stars like B.B. King, John Lee Hooker, and Stevie Ray Vaughan. The album features never-before-heard tracks from Clapton’s early days, as well as new collaborations with contemporary artists like John Mayer and J.J. Cale.

The accompanying video clip was directed by Julie Dean, who worked on all three Monty Python films, Brazil and Time Bandits.

The band’s next world tour starts in Canada in May and takes in 18 countries in seven months including the Cartel Domino tours in England and both German and Dutch Monsters Of Rock festivals.

The song is a celebration of Clapton’s blues roots, with guest stars like B.B. King, John Lee Hooker, and Stevie Ray Vaughan. The album features never-before-heard tracks from Clapton’s early days, as well as new collaborations with contemporary artists like John Mayer and J.J. Cale.

The accompanying video clip was directed by Julie Dean, who worked on all three Monty Python films, Brazil and Time Bandits.

The band’s next world tour starts in Canada in May and takes in 18 countries in seven months including the Cartel Domino tours in England and both German and Dutch Monsters Of Rock festivals.

The song is a celebration of Clapton’s blues roots, with guest stars like B.B. King, John Lee Hooker, and Stevie Ray Vaughan. The album features never-before-heard tracks from Clapton’s early days, as well as new collaborations with contemporary artists like John Mayer and J.J. Cale.

The accompanying video clip was directed by Julie Dean, who worked on all three Monty Python films, Brazil and Time Bandits.

The band’s next world tour starts in Canada in May and takes in 18 countries in seven months including the Cartel Domino tours in England and both German and Dutch Monsters Of Rock festivals.

The song is a celebration of Clapton’s blues roots, with guest stars like B.B. King, John Lee Hooker, and Stevie Ray Vaughan. The album features never-before-heard tracks from Clapton’s early days, as well as new collaborations with contemporary artists like John Mayer and J.J. Cale.

The accompanying video clip was directed by Julie Dean, who worked on all three Monty Python films, Brazil and Time Bandits.

The band’s next world tour starts in Canada in May and takes in 18 countries in seven months including the Cartel Domino tours in England and both German and Dutch Monsters Of Rock festivals.
DARIO
GET TO KNOW THE WORLD

The Heburns
Coral Love Dance (LP) (Phonog) Switzerland.
For all info contact David R. Ullman on I-3748280; tlx 833120.

There are never that many great harmonica players around at any one time. Toots Thielemans and Stevie Wonder are two. Roland Van Straaten is up there with them. He pushes the instrument beyond its normal lead role, coaxing out texture and ambience in a rare and fascinating way.

DARYL HALL & JOHN OATES
Everyday Your Heart Hurts - Arista
A catchy pop/psico phrase in a highly fashionable production by Hall, Oates and Tom 'T-Bone' Walk. But it is primarily the hefty, muscular B-side, Reallove, that leaves us in great anticipation of the duo's forthcoming LP Ooh Yeah!

Gloria Estefan & Miami Sound M.
Can't Stay Away From You - Epic

Zap Shaker
Panique Au Dancing (Black Scorpio) Japan. For all info contact Ilse Hoffman on 89-331808, tlx 523591

The Panorama Man - CBS
The bad boys of pop come clean
Lively and wayward pop, the third single taken from the Dutch foursome's critically acclaimed In The Dutch Mountains LP. The irresistible cabaret atmosphere and the acoustic live setting, coupled with an essentially simple tune with striking and intriguing arrangements.

Robert Parker
Barefootin' - Zyx/Charly

The Jesus & Mary Chain
Sidewalking - Blanco Y Negro/WEA

Sharon O'Neill
Danced In The Fire - Polydor

Wings Of Heaven - Zyx
Production Organ For Fun - Zyx

The Panorama Man - CBS


capitalism. The acceptable, westernised (some might say sanitised) version of eth-
nic music. An exciting and effective blend of jazz/funk and hi-fi that evokes European and African music instruments for a refreshing change. Check out the single 'Ke Ke Ke', the single that is already picking up some very good responses in Europe as well as Samba and Africa 2000.

The Jesus & Mary Chain
The bad boys of pop come clean

St Jojkus Walker The Girls Are

American blues guitarist, hailed as one of the bad boys of pop. His band, the Boss Tellers (line-up includes piano and various brass instruments), Walker shows how to evoke thrill and intimate atmosphere with a 50's traditional frame. The songs, largely self-written, are marked by Walk- er's excellent, soaring, playing and stirring vocals.

Gloria Estefan & Miami Sound M.
Tell That Girl To Shut Up - PICA

Cherry Red UK. For all info contact James Kyllo on 89-331808, tlx 523591

The Panorama Man - CBS


capitalism. The acceptable, westernised (some might say sanitised) version of eth-
### Eurochart Hot 100 Singles

**April 23, 1988**

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST (LABEL)</th>
<th>TITLE</th>
<th>KBW #</th>
<th>PUBLISHER</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kylie Minogue</td>
<td>I Should Be So Lucky</td>
<td>1</td>
<td>Sony Music</td>
</tr>
<tr>
<td>2</td>
<td>Pole Position</td>
<td>Tell It To My Heart</td>
<td>2</td>
<td>Sony Music</td>
</tr>
<tr>
<td>3</td>
<td>Heart</td>
<td>Nothing’s Gonna Change My Love For You</td>
<td>3</td>
<td>Sony Music</td>
</tr>
<tr>
<td>4</td>
<td>Etoile Des Neiges</td>
<td>Drop The Boy</td>
<td>4</td>
<td>Sony Music</td>
</tr>
<tr>
<td>5</td>
<td>Media Music</td>
<td>Wonderful Life</td>
<td>5</td>
<td>Sony Music</td>
</tr>
<tr>
<td>6</td>
<td>Music &amp; Media</td>
<td>When Will I Be Famous?</td>
<td>6</td>
<td>Sony Music</td>
</tr>
<tr>
<td>7</td>
<td>Youth</td>
<td>Can’t Stop The Music</td>
<td>7</td>
<td>Sony Music</td>
</tr>
<tr>
<td>8</td>
<td>Paper Tiger</td>
<td>1989</td>
<td>8</td>
<td>Sony Music</td>
</tr>
<tr>
<td>9</td>
<td>Slade</td>
<td>Get Outta My Dreams, Get Into My Car</td>
<td>9</td>
<td>Sony Music</td>
</tr>
<tr>
<td>10</td>
<td>Blues Box</td>
<td>Okay</td>
<td>10</td>
<td>Sony Music</td>
</tr>
<tr>
<td>11</td>
<td>The O Jays</td>
<td>Stop The Music</td>
<td>11</td>
<td>Sony Music</td>
</tr>
<tr>
<td>12</td>
<td>The Communards</td>
<td>Heaven Is A Place On Earth</td>
<td>12</td>
<td>Sony Music</td>
</tr>
<tr>
<td>13</td>
<td>The Dogs Of Babylon</td>
<td>Baby</td>
<td>13</td>
<td>Sony Music</td>
</tr>
<tr>
<td>14</td>
<td>The Cardigans</td>
<td>Everything I Do</td>
<td>14</td>
<td>Sony Music</td>
</tr>
<tr>
<td>15</td>
<td>The Sex Pistols</td>
<td>It's Not What You Think It Is</td>
<td>15</td>
<td>Sony Music</td>
</tr>
<tr>
<td>16</td>
<td>Peter Gabriel</td>
<td>You Can’t Do That</td>
<td>16</td>
<td>Sony Music</td>
</tr>
<tr>
<td>17</td>
<td>Europe</td>
<td>The Final Countdown</td>
<td>17</td>
<td>Sony Music</td>
</tr>
<tr>
<td>18</td>
<td>The Buggles</td>
<td>Video Killed The Radio Star</td>
<td>18</td>
<td>Sony Music</td>
</tr>
<tr>
<td>19</td>
<td>The Steve Miller Band</td>
<td>Take The Money And Run</td>
<td>19</td>
<td>Sony Music</td>
</tr>
<tr>
<td>20</td>
<td>The Police</td>
<td>Message In A Bottle</td>
<td>20</td>
<td>Sony Music</td>
</tr>
<tr>
<td>21</td>
<td>The Cars</td>
<td>Hello</td>
<td>21</td>
<td>Sony Music</td>
</tr>
<tr>
<td>22</td>
<td>The Smiths</td>
<td>Girlfriend</td>
<td>22</td>
<td>Sony Music</td>
</tr>
<tr>
<td>23</td>
<td>The Buggles</td>
<td>Video Killed The Radio Star</td>
<td>23</td>
<td>Sony Music</td>
</tr>
<tr>
<td>24</td>
<td>The Police</td>
<td>Message In A Bottle</td>
<td>24</td>
<td>Sony Music</td>
</tr>
<tr>
<td>25</td>
<td>The Smiths</td>
<td>Girlfriend</td>
<td>25</td>
<td>Sony Music</td>
</tr>
</tbody>
</table>

**Introduction**

**Kylie Minogue**

**Still Lucky**

**INTRODUCING THE DEBUT SINGLE**

**Don’t Go**

**European Release Date April 1988**

To be performed in a special 6-minute film screened during Eurovision on April 30th.
### EUROCHART Hot 100

<table>
<thead>
<tr>
<th>Country</th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>UNITED KINGDOM</td>
<td>Drop The Boy</td>
<td>Love Changes (Everything)</td>
<td>Talk To My Heart</td>
</tr>
<tr>
<td>GERMANY</td>
<td>I Should Be So Lucky</td>
<td>The Sound Of Vienna</td>
<td>Hearts On These Roads</td>
</tr>
<tr>
<td>FRANCE</td>
<td>Gimme Hope Jo'Anna</td>
<td>When Will I Be Famous?</td>
<td>Could've Been</td>
</tr>
<tr>
<td>ITALY</td>
<td>Perdere L'Amore</td>
<td>Foster Parent's</td>
<td>We're Not Gonna Fall In Love Today</td>
</tr>
<tr>
<td>SPAIN</td>
<td>Alto Som Jarg Tanner</td>
<td>Gimme Hope Jo'Anna</td>
<td>I Should Be So Lucky</td>
</tr>
<tr>
<td>HOLLAND</td>
<td>Ertile Des Nesges</td>
<td>Foster Parent's</td>
<td>I Should Be So Lucky</td>
</tr>
<tr>
<td>BELGIUM</td>
<td>Ertile Des Nesges</td>
<td>Foster Parent's</td>
<td>I Should Be So Lucky</td>
</tr>
<tr>
<td>SWEDEN</td>
<td>You're Gonna Get It From Us</td>
<td>Tell It To My Heart</td>
<td>I Should Be So Lucky</td>
</tr>
<tr>
<td>DENMARK</td>
<td>Stay On These Roads</td>
<td>Stay On These Roads</td>
<td>Stay On These Roads</td>
</tr>
<tr>
<td>NORWAY</td>
<td>Stay On These Roads</td>
<td>Stay On These Roads</td>
<td>Stay On These Roads</td>
</tr>
<tr>
<td>FINLAND</td>
<td>Only Of One Man</td>
<td>Tell It To My Heart</td>
<td>Stay On These Roads</td>
</tr>
<tr>
<td>IRELAND</td>
<td>Just One Man</td>
<td>Stay On These Roads</td>
<td>Stay On These Roads</td>
</tr>
<tr>
<td>SWITZERLAND</td>
<td>Tell It To My Heart</td>
<td>Stay On These Roads</td>
<td>Stay On These Roads</td>
</tr>
<tr>
<td>AUSTRIA</td>
<td>Ylauo</td>
<td>Stay On These Roads</td>
<td>Stay On These Roads</td>
</tr>
<tr>
<td>GREECE</td>
<td>Come Into My Life</td>
<td>Stay On These Roads</td>
<td>Stay On These Roads</td>
</tr>
<tr>
<td>PORTUGAL</td>
<td>Song For Nadim</td>
<td>Stay On These Roads</td>
<td>Stay On These Roads</td>
</tr>
</tbody>
</table>

### EUROPEAN Airplay Top 50

<table>
<thead>
<tr>
<th>Country</th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>UNITED KINGDOM</td>
<td>Stay On These Roads</td>
<td>Get Outta My Dreams, Get Into My Car</td>
<td>Heart</td>
</tr>
<tr>
<td>GERMANY</td>
<td>I Should Be So Lucky</td>
<td>Tell It To My Heart</td>
<td>Tell It To My Heart</td>
</tr>
<tr>
<td>FRANCE</td>
<td>Gimme Hope Jo'Anna</td>
<td>Tell It To My Heart</td>
<td>Tell It To My Heart</td>
</tr>
<tr>
<td>ITALY</td>
<td>Perdere L'Amore</td>
<td>Together Forever</td>
<td>Together Forever</td>
</tr>
<tr>
<td>SPAIN</td>
<td>Alto Som Jarg Tanner</td>
<td>Together Forever</td>
<td>Together Forever</td>
</tr>
<tr>
<td>HOLLAND</td>
<td>Ertile Des Nesges</td>
<td>Together Forever</td>
<td>Together Forever</td>
</tr>
<tr>
<td>BELGIUM</td>
<td>Ertile Des Nesges</td>
<td>Together Forever</td>
<td>Together Forever</td>
</tr>
<tr>
<td>SWEDEN</td>
<td>You're Gonna Get It From Us</td>
<td>Together Forever</td>
<td>Together Forever</td>
</tr>
<tr>
<td>DENMARK</td>
<td>Stay On These Roads</td>
<td>Stay On These Roads</td>
<td>Stay On These Roads</td>
</tr>
<tr>
<td>NORWAY</td>
<td>Stay On These Roads</td>
<td>Stay On These Roads</td>
<td>Stay On These Roads</td>
</tr>
<tr>
<td>FINLAND</td>
<td>Only Of One Man</td>
<td>Stay On These Roads</td>
<td>Stay On These Roads</td>
</tr>
<tr>
<td>IRELAND</td>
<td>Just One Man</td>
<td>Stay On These Roads</td>
<td>Stay On These Roads</td>
</tr>
<tr>
<td>SWITZERLAND</td>
<td>Tell It To My Heart</td>
<td>Stay On These Roads</td>
<td>Stay On These Roads</td>
</tr>
<tr>
<td>AUSTRIA</td>
<td>Ylauo</td>
<td>Stay On These Roads</td>
<td>Stay On These Roads</td>
</tr>
<tr>
<td>GREECE</td>
<td>Come Into My Life</td>
<td>Stay On These Roads</td>
<td>Stay On These Roads</td>
</tr>
<tr>
<td>PORTUGAL</td>
<td>Song For Nadim</td>
<td>Stay On These Roads</td>
<td>Stay On These Roads</td>
</tr>
</tbody>
</table>
Mel Posner, Head of International for Geffen Records in Los Angeles, was on a flying visit to WEA Europe's London base. He was due in Paris that afternoon. "This trip is three weeks," he explained, "and it is a long trip because I wanted to be at San Remo to see Robbie Robertson; I have a marketing managers' meeting in Germany on another night, then I wanted to see Pat Metheny so I had to be in Amsterdam."

He remembers the early days: "For a long time, the American labels used to treat international as just additional business." But, "By the late '80s, Posner easily justifies his importance within Geffen: "If you have a huge international hit, rock artists don't need to depend on radio exposure. He cites one of Geffen's top new acts, Guns & Roses, who know that band will have been broken through personal appearances and TV over here. Their lead singer Axel Rose is brilliant. 'I haven't seen this kind of charisma since the early days of The Doors.'"

Posner's three main priorities at the moment are: Robbie Robertson, for whom life has begun again at 40, the revitalisation of Cher, the resurrection of Aerosmith. He is especially looking forward to working closely with Don Henley and Steve Forbert later this year and enjoys the challenge of dealing with a variety of product - Geffen deals with everything from Ray Parker Jr to Meat Loaf's rock and the New Age music of Japanese signer, Kitaro.

Geffen's A&R team spends considerable time in Europe but, says Posner, "The company is not on a signing binge. If it makes sense then we are looking to sign there, but we are not looking to overwhelm the world with too many of our signings, we concentrate on quality."

On the subject of promoting the Geffen name on this side of the Atlantic, Posner is very down to earth: "No, one looks at Geffen and gets what we do in Europe and in the States. We are doing what we have to do, but at the moment the place to be doing America is where their al-"mums will be promoting her record." Co-ordinating the marketing of international artists in Europe with Geffen's US Acts and the rest of the world, Posner states, "I have my major markets, all very separate and all very different.

Mel Posner, 30 years in the business

In terms of time spent visiting those territories, Europe, Posner lists primary importance. However, Posner also takes a world view, mentioning the domestic market for Japan and France in one breath, and his experience of marketing in America in another, during 26 years with Elektra Asylum Records, is clearly of vital importance.

He remembers the early days: "For a long time, the American labels used to treat international as just additional business." But, "By the late '80s, Posner easily justifies his importance within Geffen: "If you have a huge international hit, rock artists don't need to depend on radio exposure. He cites one of Geffen's top new acts, Guns & Roses, who know that band will have been broken through personal appearances and TV over here. Their lead singer Axel Rose is brilliant. 'I haven't seen this kind of charisma since the early days of The Doors.'"

Posner's three main priorities at the moment are: Robbie Robertson, for whom life has begun again at 40, the revitalisation of Cher, the resurrection of Aerosmith. He is especially looking forward to working closely with Don Henley and Steve Forbert later this year and enjoys the challenge of dealing with a variety of product - Geffen deals with everything from Ray Parker Jr to Meat Loaf's rock and the New Age music of Japanese signer, Kitaro.

Geffen's A&R team spends considerable time in Europe but, says Posner, "The company is not on a signing binge. If it makes sense then we are looking to sign there, but we are not looking to overwhelm the world with too many of our signings, we concentrate on quality."

On the subject of promoting the Geffen name on this side of the Atlantic, Posner is very down to earth: "No, one looks at Geffen and gets what we do in Europe and in the States. We are doing what we have to do, but at the moment the place to be doing America is where their al-"mums will be promoting her record." Co-ordinating the marketing of international artists in Europe with Geffen's US Acts and the rest of the world, Posner states, "I have my major markets, all very separate and all very different.

Mel Posner, 30 years in the business

In terms of time spent visiting those territories, Europe, Posner lists primary importance. However, Posner also takes a world view, mentioning the domestic market for Japan and France in one breath, and his experience of marketing in America in another, during 26 years with Elektra Asylum Records, is clearly of vital importance.
New Age music is not so much about music as about people. It is about record dealers in the Bay Area of San Francisco who were selling music from the Windham Hill label to a certain type of person - consumers who tended to be older than the average record buyer. Adults committed to a more conscious life style. The dealers called them 'New Agers' and the New Age music phenomenon was born.

Over the years the expression New Age has come to include such a wide array of instrumental music that it has gradually lost its meaning and significance. In fact, a lot of the labels specialising in this sort of music do not want to be associated with this tag at all and refused all further communications with our magazine if we continued labelling them as such. In order to keep everyone happy, we decided to call this special feature NEW MUSIC.

Whatever the term - New Age Music, New Music, Ambient or New Jazz - one thing is certain: this is music for the 30-plus age bracket who have become dissatisfied with the values of modern pop music and who are not particularly keen on having their intelligence insulted by insipid top 40 pop lyrics. It is to this market segment of the conscious consumer that many new labels of today try to appeal. Over the next few pages, M&M presents the major representatives in this field, their philosophies and their ways of marketing.
NEW MUSIC
Not Just New Age
by Abi Darvalla

Anne Robinson does not like the label 'New Age' music. In fact, she gets very, very angry at any attempt to link her record company with the genre. But there is no way one can discuss New Age music without reference to the label that started it all, Windham Hill.

And, put that way, Anne Robinson agrees to be interviewed as long as we bear in mind that Windham Hill has come a long way from its original conception.

"New Age Music has been a convenient way of pigeonholing us while, in fact, only about 10% of our releases can be placed in this category."

Anne Robinson

Launching by former Tan- gerine Dream member Peter Goldstein (left 1984, Private Music is one of the forerunners of New Age music in the USA. Before coming to Private Music, Goldstein was President of Island Records in the US for four years and, before that, worked for Warner Bros. in LA for 11 years.

Private Music exports to vari- ous European countries including the UK, Germany, France, Italy, the Netherlands, Sweden and Finland. Goldstein is currently negotiating a licence agreement with Windham Hill Records in Germany and this is expected to be finalised soon. Goldstein admits: "We are looking to improve our marketability in Europe this year. The line-up, in particular, has been so resistant to this type of instrumental music. I'm sure if people hear our music, they'll buy it."

My goal is to find a method of distribution in the UK that will start things rolling. In London, Tower Records carries Private Music stock and it sells very well because the shop staff love it so much they play it all the time. I'm looking for a distributor in London who would take the time and effort to market our product. I'm talking to Chrysalis and RCA, because they have had some success, although not just for the UK." Since 1986 Private Music has been represented in Europe by George Wettig in Paris. He is responsible for looking after the company's distribution and pro- moting product to the media. Wettig points out that the Eu- ropean market is a diverse one; in Norway, for example, New Age music is well established, whereas in Sweden, it is only just starting.

Private Music's biggest mar- ket is Germany (where they prefer acoustic New Age), closely followed by France (where the preference for more electronic percussion (not a sound tradition- ally associated with New Age music) and on one track there's even a live drummer (as opposed to drum machine)."

Other important Private Mu- sic releases scheduled for this year include the company's first ven- ture in jazz fusion with an LP by composer/keyboard player pro- ducer Michael Colina (well known for his work with David Sanborn) and albums by Yanni, David Van Tighem, Eddie Job- son, Carlson Alomar, Azuma and Ravi Shankar (the latter is live from Russia). Private Music has 15 artists on its roster including founder Peter Goldstein whose first solo recording for the label is released in the autumn.

"Private Music will continue making music that can be classed as New Age music but we will also go on experimenting. For ex-

NEW MUSIC
A New In The Music Place
by Abi Darvalla

Ron Goldstein, CEO of Private Music, enjoys discussing the genre. But there is no music that's trying to raise the con- sciousness. It's not meditation music or music for yuppies. In terms of selling records, the term 'New Age music' has helped in Europe because it is a recognisable section in record shops.

"Europe is a problem for this type of music. Why? Firstly because whereas in the US it helps product having a term like 'New Age music' has been rejected in Europe as too American and as representing a certain similarity between my style (she does a lot of the packaging herself) and the cover of Bruce Springsteen's latest LP."

Not all instrumental music developments meet Robinson's approval. "I get irritated with the way people are yapping about what we have in our hard work." But she is very satisfied with the progress with Wind- ham Hill in particular. "This is a very exciting market, a lot of people find instrumental music enjoyable and are challenged by new markets."
New Music

See With Your Ears
Listen with your heart
by Michael Jacoby

At 31 Vera Brandes is already one of Europe's veterans in the field of instrumental music. She started Vera Br. in 1972 with the concert series 'New Jazz in Cologne'. In 2002, her latest masterpiece, was founded last year. Music & Media talks to this remarkable woman.

In 1977 she founded her first jazz label, CMP records (Creative Music Production), followed by one of the US and, for example, German musicians, Mike Heron on keyboards and Paul Shigihara on guitar. Both artists build the instrumental basis upon which Charlie Mariano's saxophone sound flows.

Vera Brandes describes this as the third release of the Berlin-based group Minimal Kids as a "more abstract" than the first two albums: "The gentle climate of the American West Coast against the fine of a modern city landscape." The music combines elements of pop, minimal, jazz-rock and New Age music with lyrical touches of acoustic instruments.

The newest release on Intuition is the latest album of Jon Hassell, the masterly titled The Sun Jone Of The Night Sky Restores Dead Things By The Power Of Sound. This is the first live recording of the American composer and trumpet/keyboard player. After studying under Karl Heinz Stokhausen, Lenny Monte Young, Terry Riley and Indian vocalist Pandit Pran Nath, Jon Hassell has found a musical language of his own which has not only influenced artists like David Sylvian and Talking Heads but will have an enormous influence on instrumental music in the future.

It was a brave move to found a label like Intuition Records purely on instrumental music. But Vera's intuition seems to be right. There are so many fans of this kind of music all over the world who are willing to take a chance with the unknown, to reach this level of aware listening.

Her drive to make the labels grow is the common denominator in all four productions. "It could be music to a film in the minds of every listener!" The labels' slogan is wholly appropriate: See with your ears, listen with your heart.
VENTURING INTO A NEW WORLD

by Chris White

Virgin Records' Venture label was launched last autumn with the aim of "releasing a series of new and innovative recordings from all parts of the world". Label boss Declan Colgan is quick to point out that it is not yet another New Age label: "My definition of New Age music is music that can be ignored, almost like muzak. We are not putting out records to help people relax, ours is good-quality instrumental music that is aiming for a far wider audience than New Age attracts."

Strong words, but Colgan is keen to see Venture break down musical barriers. "We are hoping to appeal to those record buyers who are not interested in just the top 40 although, of course, it is a matter of reaching that market. There are certain promotional routes that can be taken but obviously airplay is important. A couple of the albums have been getting airplay on specialist jazz programmes, broadcast by the independent radio stations around the UK."

Venture's growing catalogue includes albums by: Irish pianist Michael O'Sullivan's (The Dolphin's Way); guitar duo Niebla and Percione (Celebration) who originate from Spain and Italy respectively; Lester Bowie's Breeze Fantasy (Twilight Dreams); Bill Laswell (Hear No Evil); and Japanese producers/engineers Sengon Ono (The Green Chinese Table). The label feels that an increasing number of people have become disillusioned with the current state of pop music and are looking for something different. Colgan: "It would be foolish and arrogant to even presume that any record label could alter this state of affairs to any significant degree. What Venture will do, however, is to make available as broad and exciting a range of music as possible."

We released a nine track £1.99 sampler album, Music Without Borders, which has helped focus interest on what the label is doing," Colgan adds. "There have also been leaflets about Venture in certain music and lifestyle magazines, and in-store posters. We are looking at certain ideas for promoting Venture which will be different to the normal ways that records are promoted, but it is too early to say anything at the moment. We have just released an album by David Sylvian (ex-Japan) with Holger Czukay which hopefully will raise the awareness of the label but, to be honest, European record-buyers are much more open to this kind of music than in the UK."

"The label has got to go to a good start in the UK which is quite surprising in that ours is not exactly fashionable music. It seems easier for Europeans to come to terms with music that is experimental, and the great thing about this kind of music is that there are no language barriers."

A NEW AGE OF SATELLITE TV

Talking to Coda/Landscape's Nick Austin

by Chris White

Nick Austin is a firm champion of New Age music. He launched his Coda/Landscape labels some two-and-a-half years ago, after being converted to it following a trip to the UK. "It has the potential to cross over into the classical music market and compete in the youth market. I am very excited about its future."

Such has been his belief in New Age that Austin, along with others, will be launching the Landscape satellite TV channel at the end of the year. Mike Appleton, who was for many years the respected producer of BBC television's 'Old Grey Whistle Test', has left the corporation to join Austin in the venture. The Landscape Channel will feature "the world's greatest instrumental music", from Brian Eno to Bach and Vangelis, as well as, naturally enough, the music of Coda/Landscape Records' own acts. These include John Themis, Stephen Caudel, Claire Hamill, Michael Chapman and Rick Wakeman.

"All the music on the Landscape Channel will be available in record stores throughout Europe," says Austin. "It is a very exciting project and we are getting a lot of support from other record companies because there is a shortage of promotional media for instrumental music."

The Channel will feature non-stop music, working on a three-hour rotation; on the screen this will be complemented by films of wildlife, the sea, sun and countryside. "This will be low-stress TV, it certainly won't give anybody headaches," Austin claims.

The Landscape Channel will have no dialogue, adverts or spoken text, but the name of the artist and the music will be shown on screen so that viewers will know what the record is. Austin: "The problem is that a lot of companies thought that they could repack old instrumental recordings in new sleeves, and pass it off as New Age, but record buyers are a lot more discerning than that. Another problem is the media tends to think that New Age means New Music but I would contest that. It is music for a New Age not new music."

Austin is also a firm champion of New Age music being performed live. Several of the Coda/Landscape artists have already performed at London's prestigious South Bank concert hall and in May there will be a 15-date tour (An Evening Of New Age Music) featuring John Themis, Claire Hamill and Stephen Caudel. "It can be very difficult selling instrumental music if you don't have the artists out there performing."

Austin admits that the launch of The Landscape Channel is currently taking preference over the record label activities but there will be album releases soon, including an album by Immaculate Music's Phil Manzanera called 'The Wasted Lands' and the launch of a Landscape series of classical albums. "We have eight artists signed to Coda/Landscape and a catalogue of around 30 albums which are all available on CD. I don't feel it would be fair to get involved with any more new artists at the moment until we have launched the TV channel."

WINDHAMHAM HILL

Walking A Changing Line.

SCHONHERZ & SCOTT

Electronic Pop

by Chris White

Nebla & Percione

MICHAEHL HEDGES

Acoustic Rock

IAN MATTHEWS

Soft Rock

MARKETED BY A. B. M RECORDS INC./DISTRIBUTED BY POLYGRAM
Is New Age Music Programmable?

by Gary Smith

Although record companies in Europe are very anxious to launch new music, the existence of the New Age consumer group, so far it has been little or no sign of a breakthrough of the type seen in the US. Yet the time devoted to New Age on radio in Europe is increasing very slowly.

Those few DJs who programme the genre tend to be seen as providing greater acceptance among listeners, but this could be an illusion, they wished thinking.

There is, however, a slight stretching across Europe, small pockets of listeners that constitute a slow but sure gathering of moments. In general, there seems to be less of an inclina-
tion to make a cult out of the genre; in its place there is a growing recognition of the entertainment value of soundtrack and instrument music.

According to Kalle Olby of Swedish Radio Malmo: "New Age music is presented as good instrumental material rather than meditative or mood music; it is not an easy genre to put better. This enhances its credibility with the audience although the record companies involved still seem keen to release something safe like a Lar-
ry Carlton LP rather than the more obscure material." Olby says that up to 25% of his pro-
gramming is made up of New Age type music, either as enter-
tainment in its own right or as the soundtrack for documentaries put together by the station.

Ad Visser on his Dutch ARVO Radio show 'Droogheermet' increasingly uses new instrumental material and estimates that around 5% of the station's output now consists of New Age.

In France, Edwin Hui of Nova, a private radio that has made its mark with broad-based program-
ing, finds that his station broad-
casts more and more New Age.

"The audience reaction is posi-
tive but I feel there is no doubt that it is a growing market," says Hui.

This assimilation of New Age material into a wider format is also happening in WDR in Co-
logne Germany, where Winfried

Trendsler's show 'Schwingungen' is increasing its audience since its inception in 1984. Described by its presenter as "a place for electronic music in all its beauty", the show relies on active audience participation and electronic music.

In the UK, the programmers adopt a variety of tactics to get listeners, Robbin Vak, Head Of Music at Birmingham's WRMB, says that the UK's most successful New Age stations are those that play music outside the box in as much as, just one that already exists and so far has not been fulfilled. It provides a fresh building block in a variety of shows - an opinion echoed by producer Trevor of Lon-
dons Capital Radio.

"A collection of aural gar-
ments that have been, or could have been, labelled as soundtracks," says the cover of the Made To Measure cat-
ologue announcing the first 14 volumes of a ser-
ies of albums and CDs on the Crammed Discs label.

Crammed Discs was founded in 1981 by 37-year-old musician and producer Marc Hollander and has released 60 al-
bums and mini-albums so far. The label is distributed in 20 countries but only 5% of its tur-
over comes via the company's base in Belgium.

Crammed Discs' subsidiary label, Made To Measure, was founded in 1984, but did not ini-
tially fit into a New Age music category. Marc Hollander, Cram-
ed Discs Managing Director: "Made To Measure is not strictly a New Age label, especially when you look to the US where it is a major category. This is a British phenomenon, it is the first time we have seen such an industry pop up. We have a chance to do what many of the independent labels are doing in the States." Marc Hollander, Managing Director Crammed Discs

Crammed Discs have released a series of albums through their Made To Measure subsidiary, covering a range of themes, including:

- "Collection of Aural Garments that have been, or could have been, labelled as Soundtracks."
- "A New Age Music Programmatic?"
- "The Birth Of The Wave: A New Age radio format by Emmanuel Legrand"

These labels and projects are part of a broader cultural and musical movement that has been gaining recognition and acceptance in Europe in recent years. The Made To Measure label, in particular, has been successful in introducing new sounds and ideas to the European music scene, reflecting the cultural diversity and openness of the continent. The labels and projects are part of a broader cultural and musical movement that has been gaining recognition and acceptance in Europe in recent years.
**MUSIC & MEDIA - April 22, 1988**

### RADIO STATION REPORTS

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Director/Program Manager</th>
</tr>
</thead>
<tbody>
<tr>
<td>WXYC</td>
<td>Nashville</td>
<td>Scott Liebman</td>
</tr>
<tr>
<td>WQAM</td>
<td>Miami</td>
<td>Joe Colombo</td>
</tr>
<tr>
<td>KFRX</td>
<td>Fort Worth</td>
<td>Matt Davis</td>
</tr>
<tr>
<td>KGSR</td>
<td>Austin</td>
<td>Mark D. Eisenberg</td>
</tr>
<tr>
<td>WFXM</td>
<td>South Bend</td>
<td>Brad H. Turner</td>
</tr>
<tr>
<td>WBBV</td>
<td>Bloomington</td>
<td>John R. Valentine</td>
</tr>
<tr>
<td>WDBZ</td>
<td>Madison</td>
<td>Jon M. Shattuck</td>
</tr>
<tr>
<td>WBIQ</td>
<td>Cleveland</td>
<td>Jack J. Seger</td>
</tr>
<tr>
<td>WROI</td>
<td>Orlando</td>
<td>Ted M. Oppenheim</td>
</tr>
<tr>
<td>WZLX</td>
<td>Boston</td>
<td>Mitch R. Nusbaum</td>
</tr>
</tbody>
</table>

### MUSIC & MEDIA

- **CHIC FM** - Stockholm
  - Bjorn Mohr DJ/Pro.
  - **DJ's**
    - Bjoern Mohr
  - Sweden

- **Radio Gothenburg**
  - **Leif**
  - **Andre**
  - **Bernd**
  - Sweden

- **Radio Cologne**
  - **Mike**
  - **Jone**
  - **Pek**
  - **Marti**
  - Germany

### DISCOGRAPHY

- **New Releases**
  - **Evan** - **Dan** - **New** - **Mega**
  - **McKinney** - **Joh** - **Da** - **Nord**
  - **Sweden**

### CREDITS

- **Editorial/Advertising**
  - Paul Collins & The Beat
  - Bruce Springsteen - One Step
  - Pebbles - Girlfriend
  - Iron Maiden - Can I
  - Natalie Cole - Cadillac
  - Eric B & Rakim - You Got Soul
  - 1Cassav - Sye Bwa
  - Wee Papa Girl Rappers - Faith
  - State Of The An - Together
  - Communards - For A Friend
  - A-H, Stay On These Roads
  - Won Ton Tan - Hey Marlene
  - Tiffany - Could've Been
  - Aswad - Don't Turn Around
  - Hall & Oates - Everything
  - Deejay Networks - Milan
  - Paul Collins & The Beat
  - Bruce Springsteen - One Step
  - Pebbles - Girlfriend
  - Iron Maiden - Can I
  - Natalie Cole - Cadillac
  - Eric B & Rakim - You Got Soul
  - 1Cassav - Sye Bwa
  - Wee Papa Girl Rappers - Faith
  - State Of The An - Together
  - Communards - For A Friend
  - A-H, Stay On These Roads
  - Won Ton Tan - Hey Marlene
  - Tiffany - Could've Been
  - Aswad - Don't Turn Around
  - Hall & Oates - Everything
  - Deejay Networks - Milan

### TECHNICAL

- **Subscriptions**
  - Printed in Europe: US
  - **Marketing**
    - Glanwo Bonomi
  - **Advertising**
    - Vicky Nette Carlem van me
  - **Publisher**
    - Theo Roos

### ADDRESS

- **Editor**: Gayle S. Weber
- **Marketing**: Glanwo Bonomi
- **Advertising**: Vicky Nette Carlem van me
- **Publisher**: Theo Roos

### CONTACTS

- **Editorial Office**:
  - Telex 11916
  - Fax: +31 20 704 66 00

### MUSIC & MEDIA

- **Subscription**
  - Post Box 553, 1067 OS Amsterdam

### CREDITS

- **Editorial**: Gayle S. Weber
- **Marketing**: Glanwo Bonomi
- **Advertising**: Vicky Nette Carlem van me
- **Publisher**: Theo Roos

### ACKNOWLEDGEMENTS

- **Music & Media**
  - Copyright 1988
  - Printed in Amsterdam
  - 175. Emme: KZ.
  - 43. E.U.

### NOTE

- **No part of my book may be reproduced in any form without written permission from the publisher.**
MUSIC & MEDIA • April 23, 1989

STATION REPORTS

Michael Jackson
CBS
May: (Italy) Rome (21/22), Turin (29); (Australia) Sydney (2); (Denmark) Copenhagen (5); (Scotland) Edinburgh (13). June: (Australia) Sydney (1); (Italy) Rome (15). July: (Italy) Rome (2-3), Milan (11-13), Pisa (14), Bari (16), Salerno (17), Naples (22, 23), Genoa (24), Turin (25), Milan (27). August: (Italy) Rome (21). September: (Italy) Rome (21).

A-Ha
CBS

Pink Floyd
CBS
June: (France) Nantes (19); (Holland) Amsterdam (10); (France) Paris (15).

Status Quo
CBS
May: (France) Paris (21); (Holland) Amsterdam (10); (France) Paris (24).

Pink Floyd
CBS
June: (France) Nantes (19); (Holland) Amsterdam (10); (France) Paris (15).

Status Quo
CBS
May: (France) Paris (21); (Holland) Amsterdam (10); (France) Paris (24).

George Michael- 'Oct More
MTV
A-Ha
CBS

Pink Floyd
CBS
June: (France) Nantes (19); (Holland) Amsterdam (10); (France) Paris (15).

Status Quo
CBS
May: (France) Paris (21); (Holland) Amsterdam (10); (France) Paris (24).

George Michael- 'Oct More
MTV
22

Huntley Whitney
BMG

Lebanon Cohen
CBS
April: (Denmark) Copenhagen (23). May: (Denmark) Copenhagen (19); (Holland) Delft (27); (Scotland) Edinburgh (12). June: (Denmark) Copenhagen (19); (Holland) Delft (27); (Scotland) Edinburgh (12).

Cliff Richard
EMI
May: (Norway) Oslo (8), (Denmark) Copenhagen (9); (France) Paris (19); (Denmark) Copenhagen (21). June: (Norway) Oslo (10); (Denmark) Copenhagen (21); (France) Paris (19).

Joni Mitchell
EMI
April: (France) Paris (31/4). May: (Norway) Oslo (3); (Holland) Amsterdam (15); (Italy) Rome (16).

David Sylvian
Virgin
May: (Italy) Turin (11); (Holland) Amstelveen (18); (Italy) Rome (16). June: (Germany) Berlin (11); (France) Paris (18). July: (Holland) Amsterdam (19); (France) Paris (18).

Joe Cocker
EMI
April: (Germany) Hamburg (23); (Denmark) Copenhagen (19); (France) Paris (19); (Belgium) Brussels (25). November: (Germany) Hamburg (23); (France) Paris (19); (Belgium) Brussels (25).

Johnny Clegg & Savuka
EMI
April: (South Africa) Pretoria (11). May: (Spain) Madrid (28); (Canada) Vancouver (19). June: (Spain) Madrid (28); (Canada) Vancouver (19). July: (Spain) Madrid (28); (Canada) Vancouver (19). August: (Spain) Madrid (28); (Canada) Vancouver (19).

Bryan White will bring home our song.

George Michael
CBS
April: (Sweden) Stockholm (33); (Finland) Helsinki (25); (Scotland) Edinburgh (12). May: (Japan) Tokyo (12). June: (Japan) Tokyo (12).

Jeeves
EMI
April: (Spain) Barcelona (31). May: (Spain) Madrid (28); (Canada) Vancouver (19). June: (Spain) Madrid (28); (Canada) Vancouver (19). July: (Spain) Madrid (28); (Canada) Vancouver (19). August: (Spain) Madrid (28); (Canada) Vancouver (19).

Holland
VERONICA-Countdown
Eftel
Love Lies
Billow & Rollin': Give Me Life
I'll Be There

Michael Jackson
CBS
May: (Italy) Rome (21/22), Turin (29); (Australia) Sydney (2); (Denmark) Copenhagen (5); (Scotland) Edinburgh (13). June: (Australia) Sydney (1); (Italy) Rome (15). July: (Italy) Rome (2-3), Milan (11-13), Pisa (14), Bari (16), Salerno (17), Naples (22, 23), Genoa (24), Turin (25), Milan (27). August: (Italy) Rome (21). September: (Italy) Rome (21).

A-Ha
CBS

Pink Floyd
CBS
June: (France) Nantes (19); (Holland) Amsterdam (10); (France) Paris (15).

Status Quo
CBS
May: (France) Paris (21); (Holland) Amsterdam (10); (France) Paris (24).

George Michael- 'Oct More
MTV
A-Ha
CBS

Pink Floyd
CBS
June: (France) Nantes (19); (Holland) Amsterdam (10); (France) Paris (15).

Status Quo
CBS
May: (France) Paris (21); (Holland) Amsterdam (10); (France) Paris (24).

George Michael- 'Oct More
MTV
A-Ha
CBS

Pink Floyd
CBS
June: (France) Nantes (19); (Holland) Amsterdam (10); (France) Paris (15).

Status Quo
CBS
May: (France) Paris (21); (Holland) Amsterdam (10); (France) Paris (24).

George Michael- 'Oct More
MTV
A-Ha
CBS

Pink Floyd
CBS
June: (France) Nantes (19); (Holland) Amsterdam (10); (France) Paris (15).

Status Quo
CBS
May: (France) Paris (21); (Holland) Amsterdam (10); (France) Paris (24).
**EUROPE'S MOST ACTIVE HIT MATERIAL**

**SINGLES**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>A-Ha</td>
<td>Airplay</td>
<td>Airplay</td>
</tr>
<tr>
<td>Kylie Minogue</td>
<td>Sales</td>
<td>Sales</td>
</tr>
<tr>
<td>Dirty Dancing Sales</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**ALBUMS**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tina Turner</td>
<td>Airplay</td>
<td>Airplay</td>
</tr>
<tr>
<td>Dirty Dancing Sales</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**EXPLOSIVES**

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

**SURE HITS**

Robert Parker - Barefootin'  
Bonfire - Give It A Try  
Geoffrey Williams - There's A Need In Me

**EURO-CROSSOVERS**

Continental records ready to cross-over

The Nits - Panorama Man  
Betti Villani - De Nuevo Tu  
Curacao - Yiasou

**EMERGING TALENT**

New acts with hot product.

Raymonde - Stop Kicking My Heart Around  
Transmission Vamp - Tell That Girl To Shut Up  
Dale - Simon Simon  
Ya Ya - When The World Cried

**ENCORE**

Former MAM acts still in need of support.

Gringos Locos - Gringos Locos (LP)  
Big Trouble - When The Love Is Good  
Cher - We All Sleep Alone  
R.E.M. - The Finest Work Song

**ALBUMS OF THE WEEK**

Mory Kante - Akwaba Beach  
Mandy Winter - Julian  
Judy Cheeks - No Outsiders  
Bros - Posh  
Sharon O'Neill - Danced In The Fire  
Joe Lewis Walker - The Gift  
Magnum - Wings Of Heaven  
Off - Organisation For Fun  
Eric Clapton - Crossroads

**CHART BUSTERS**

Charts are a quick reference to this week's Hot 100 Singles/Albums and the European Top 50 charts. Chart positions are indicated where appropriate.

**CHART ENTRIES**

**Airplay Top 50**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Taylor Dayne</td>
<td>Prave Your Love (23)</td>
<td>Arista</td>
</tr>
<tr>
<td>The Christians</td>
<td>Born Again (24)</td>
<td>Island</td>
</tr>
<tr>
<td>George Michael</td>
<td>One More Try (27)</td>
<td>Epic</td>
</tr>
<tr>
<td>Mor Kante</td>
<td>Yeka Yeka (32)</td>
<td>Barclay</td>
</tr>
<tr>
<td>The Adventures</td>
<td>Broken Land (35)</td>
<td>Elektra</td>
</tr>
</tbody>
</table>

**Hot 100 Singles**

Banarama - I Want You Back (45)  
Minet - Boman (66)  
Jermaine Stewart - Get Lucky (77)  
Isabel Pantoja - Desde Andalucia (85)

**FAST MOVERS**

**Hot 100 Albums**

A-Ha - Say On These Roads (1-2)  
Pet Shop Boys - Heart (6-10)  
Michael Jackson - Man In The Mirror (8-13)  
Fleetwood Mac - Everywhere (9-24)

**Hot 100 Singles**

Bros - Drop The Boy (5-7)  
Clime Fisher - Love Changes (Everything) (8-22)  
Sinitta - Cross My Broken Heart (16-21)  
Fleetwood Mac - Everywhere (17-39)

**Hot 100 Albums**

Tina Turner - Live In Europe (4-6)  
Herbert Groenemeyer - Os (11-38)  
Billy Ocean - Tear Down These Walls (16-19)

**HOT ADDS**

Breaking Out On European Radio

**MUSIC & MEDIA** - April 23, 1988

**THE WORLD OF TELEVISION FOR THE TELEVISION OF THE WORLD**

It's happening at MIP-TV because at MIP-TV you'll meet everyone and see everything in the world of television.

In 1987, 5917 participants, representing 1496 companies from 106 countries were present at MIP-TV. In 1988 MIP-TV will once again be the international meeting place for television stations, programme and feature films, production and distribution companies and programme buyers.

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

It's happening at MIP-TV because MIP-TV is at the heart of the programmes which make television.

MIP-TV is the world's largest market for buying, selling and co-producing. It's the place to learn about the evolution of market demands and to discover new trends and new projects. Be part of the vitality, energy and growth of today's television: be at MIP-TV '88.

**MIP-TV 88**

24th International Television Programme Market

28th April-3rd May 1988 - Palais des Festivals - Cannes, FRANCE

Please rush me further details on MIP-TV88.