FROM PUBLISHING TO PROMOTING, ARE 15 YEARS
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FOR THE OTHERS, NOW WE DO
IT BY OURSELVES. WE START
THE 28TH OF JUNE WITH A BIG
ROCK EVENT.

AT BRANTEO STADIUM.
THIS IS ONLY THE "FIRST STEP".
OUR NEW TRAVELLING IT'S
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PHILIPS

AMERICAN MUSIC & MEDIA

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FOR MORE INFORMATION CONTACT

English: Jon Henley

Call For Euro Radio Lobby
by Jon Henley

Amsterdam - A strong call for a pan-European radio lobby to influence the Euro-
pean parliament and national governments was made by Tony McGinn, Group
Managing Director of UK-based syndicator MCM Inter-
ternational, during IM&MC.
"The biggest single challenge facing European radio is the fact that govern-
ments don't know what they're doing when it comes to radio. Stations cannot af-
ford to be apathetic about this - legislation is a major problem and has to be tack-
ed head-on by a powerful central lobby of the kind that exists in Australia and
the US," said McGinn.

However, while Brian West, Director of AIBC which represents all 15
commercial stations in the UK, recognises the need for such a group, he is doubtful
if it would be successful.
"For an effective lobby there needs to be an effec-
tive European trade body representing commercial broadcasters. But even then it will
still be very hard to get the European parlia-
ment to take any notice of advertising and media in-
terests," said McGinn.

Martin Schmitz, Head Of Sales & Marketing at Radio Gong in West Ger-
many: "Such a group isn't possible yet. Stations don't even talk to one another in
Germany and there isn't much interest in a domestic lobby, let alone a European
one. But a central lobby is necessary - you cannot have barriers in the air when the
frontiers on the ground are removed in 1992."
Superstar Sting did not talk about music at IM&M. He concentrated on the destruction of the Brazilian rainforest, which spells disaster for the native Amazon Indian tribes and could speed up the greenhouse effect.

Sting, along with Belgian film-maker Jean-Pierre Dutill, Chief Raoni, tribal leader of the threatened Kayapo Indians, and Sioux Indian Chief Red Crow visited Amsterdam as part of a world tour to draw attention to the problem.

They aim to raise the US $3.5 million needed to establish a protected national park in Brazil. This will be in the Xingu region of the forest and will cover about 380 000 square kilometres - the combined size of Belgium, Holland, Switzerland and Ireland.

The star of the packed IM&M press conference was not Sting but Chief Raoni. Wearing ceremonial dress and looking out sadly over his three-inch lower lip (extended by a circular plate), Raoni spoke with chilling simplicity.

"The prospectors, the loggers, the farmers are destroying my forest. When it is gone there will be no more shade, we will not be able to breathe any more. Then we will all die... white men too."

Sting said Raoni gives a human face to the tragedy and has become a symbol of the fight. "He speaks so directly and with such clear vision that he's impossible to ignore. He is struggling to save not just his people but everyone's children and grandchildren.

Looking to the future Fine pointed out that only 0.2% of total consumer expenditure is spent on music. "Surely as an industry we can command a larger share?" he asked.

"I believe that the public has an insatiable appetite for our product and I don't believe that those people who grew up in the 60's, 70's and 80's will turn their back on our industry. The fact that there are changing demographics and there will be fewer younger people in the future should not affect our business.

"The music industry must take advantage of the maximum advantage of the European market with its wide bases, it will be as large as that of the US, if rather more complex. There are many challenges facing our industry and we must harness the opportunities."

During his speech Fine pointed out that long play CD world wide sales have jumped from five million in 1983 to a staggering 405 million in 1988, representing US$ 96 million and US$ 6726 million respectively. Meanwhile world sales in unit terms for vinyl LPs has dropped from 770 million in 1983 to 420 million last year. Cassette sales have gone up from 636 million units in 1983 to 955 million in 1988.

Although it is Brazilians who are destroying the forest, Sting believes many are too poor to have any other choice. The answer may lie in persuading foreign banks to relax Brazil's crippling US$ 100 billion debt and to help stabilise its economy.

Sting has put all of his music projects on hold to concentrate on the campaign and has rejected calls to write a song or stage a concert for further publicity: "You cannot write a song about an issue as complex as this, I wouldn't know where to start."

And he reacts angrily to some press criticism that he is merely dabbling in a worthy cause to stir up publicity for himself. "I don't understand the thinking of these people," he said. "Publicity is useful when you have something to sell, like a record. At any other time - no thanks."

Jean Frances Citicilt, Market Manager Polygram France, is tipped to be the Head Of Exploitation at PolyGram France, handling the international promotion of the Phonogram, Polydor and Barclay labels. Up until the end of last year, this job was expertly handled by Pierre Sabide who has a 'bunch of successes: he does like Vanessa Paradis and Mary Kante. Meanwhile expect CBS France to retain its Epic label.

'Socking talk' - a language only understandable among DJs, is sharply criticised in the guidelines of the new Guildford (UK) commercial station Capital Radio. A mid-rational accent to say things like 'twenty' instead of 'twenty', is just, along with 'teenie-weenie technical servise', that are only understood by other presenters and 'travel-talk', 'hamburger' or anything else! We're sure that, when directed wisely, these guidelines are a good thing.

IM&M REPORTS

Save The Rainforest

Music - The Greatest Growth Industry In The World

The record industry can look forward to a future far greater than the past was the message from PolyGram President David Fine in his IM&M keynote speech.

Fine described the CD as "the locomotive of the future... Every one of a world tour to draw attention to the problem.

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"The music industry must take advantage of the maximum advantage of the European market with its wide bases, it will be as large as that of the US, if rather more complex. There are many challenges facing our industry and we must harness the opportunities."

* Over in Greece, there are strong rumours that private TV is about to be launched - some even believe this will happen before the general election on June 30.

* Jean-Pierre Foucault, one of France's most famous radio hosts, might be moving over to RTL, for an undisclosed term. Foucault has been faithful to Radio Monte Carlo for 20 years. His departure would be a considerable victory for Philippe Lahm, GM of RTL.

* TREPZ. The Franco-German direct broadcast satellite will be launched in February 1990.
I.M & M.C Reports
Music TV In The 90s

Will the demands of programme makers and record companies ever coincide? Janet Street-Porter, Head Of Youth Programmes at BBC-TV, expressed serious doubts at the IM&MC workshop on Music Television In The 90s.

During a strong attack against record companies, Street-Porter cited one top executive who said he "placed" artists on TV shows. "He is living in the past. That's an old-fashioned, arrogant attitude which completely infuriates programme makers such as myself. It seems to me that all the record companies are interested in is exposure for their artists. They have not grasped the fact that's the kind of exposure and the kind of audience which is important." Street-Porter did not believe music in free, guaranteed earnings. Rather, shows which combined music with journalism, like the BBC's "Coverage", reach larger audiences.

Performance Rights & Wrongs

Harmonisation of European copyright legislation was given guarded approval by all the speakers on the Performance Rights & Wrongs panel except Huub Terheggen, Director RTL based in Belgium.

Terheggen said harmonisation was a "dangerous thing to do" because he considers it a cultural rather than economic issue. A balance of interests and partnerships is the key to a harmonious relationship between the record companies and broadcasters according to Terheggen.

Asked whether broadcasters have free and unlimited access to music programming, Terheggen turned the question around - does the record industry have the right to make records of programmes compiled by broadcasters, for example?

And he concluded that there is a conflict of interest between the two parties. "The record industry has the right to sell records, the broadcaster is in need of the largest audiences possible and here we are back to the question of who needs who?"

On the subject of different tariffs for private and public broadcasters, Terheggen said: "The notion of the private broadcaster becoming obsolete as most of the public broadcasters carry commercials. It would, therefore, be more appropriate to base rates on budgets rather than on income."

Representing the views of Erich Schulze, President of the International Copyright Society (Intergu) and head of West Germany's copyright body GEMA, was lawyer Vera Movsesian who has 25 years experience in this field.

On the subject of whether private and public broadcasters should pay the same rates, Movsesian quoted from a paper by Schulze: "The public programme suppliers which pursue solely commercial interests cannot rely on tariffs for public broadcasting which may perhaps be more favourable."

She also suggested that tariffs should not be based on the operating budgets of broadcasters but on market prices for the product as in every other industry.

Brian West, Director of the ARC which represents all the commercial radios in the UK, said it was in the interest of record creators and artists to provide unlimited access for broadcasters but this access should not be free, rates should be "reasonable and not prohibitive."

And he felt strongly that public and private broadcasters should pay the same rates for music programming: "The source of funding is immaterial. The BBC is not a charity and it competes for the same audiences (as commercial stations)."

John Brooks, Chairman PPL, the UK record industry's licensing body which has 700 members, said the UK broadcasters had sustained a "dangerous" move by the organisation for more than 10 years but had failed to prove that it was abusing its monopoly position.

As far as harmonisation of copyright legislation was concerned, Brooks was not in favour of this for rental rights: "We are facing the possibility of a gutter destruction of the record trade. One rental equals one home taping equals the loss of one sale."

Paul Adler, Director of Membership ASCAP, explained that the payments situation in the US, where there are three broadcasting rights organisations, is different to that in Europe. But he warned that the current interaction between the US anti-trust and copyright laws might come to Europe. "There is a confrontation of phenomena at the moment, especially with TV, over rights payments. What is a reasonable fee?"

US entertainment attorney Jeffrey Grubart concentrated on what he described as a "resolution in copyright law" that has recently taken place in the US. "In the US we might be advanced a little further but we are in our infancy when it comes to moral rights. On March 1 this year, the US became a party to the UNESCO Covenant on the Protection of Performing Artists."

However, Harvey Goldsmith, Managing Director of Allied Entertainment, warned that the "danger is not hype but greed. The industry is becoming dominated by accountants, lawyers and agents who only want a fast return, while our business is about consistent and creative growth with opportunities above the norm. Now talent is in lifeblood, if we milk it too fast then it will die."

He said the industry was "still too narrow cast. Record companies only want to sell records, promoters are only interested in selling tickets, and it's only the pirates who win in the end. Radio and TV are vital to the artist but they must not embarrass an act by over-hyping."

Stevan Copeland took a non-nonsense approach: "Rock & roll is just a simple art form and we can get too precious about it. We're in the business of making a living from what we do and we want the record companies to make decisions that can increase our earnings. 'But artist promotes is difficult because the can beat lives and breathes. It can be fun, but it also battering. There is nothing wrong with media exposure and sponsorship as long as it is done sensitively."

Paul Russell, Managing Director of CBS Records in the UK: "Successful artists often reach a peak when they become a media star and then their record sales start to fall off. If an artist wants to remain a recording star then we will have to exclude some aspects of media promotion."

Guy Debaz, Managing Director of Pathé Marcello EM in France, argued for a more scientific approach. His company carefully targets promotion on a detailed analysis of how the market works, artist development and the media system.

Monti Luettfer, Co-Chairman BMG, moderated the discussion.

I.M & M.C Reports continued on page 6
IM & MC REPORTS

The Marketing Of A Super Act

After claiming that he only got into rock & roll, "because I couldn't get up in the morning", Ed Bicknell, Dire Straits' man-
ager, went on to point out that "managers don't market - they co-ordinate. For example, the Brothers In Arms tour was ar-
ranged 14 months before the al-
bum came out. Tickets went on sale two months before and still demand was three times higher than supply".

He added: "All bands need to tour regularly and the managers don't market - they co-ordinate. For example, we settled for Phillips CD players because at least that had something to do with the group - Pri-
vate Investigations was used to test market the first CDs."

Bicknell also had something to say about sponsorship and the resulting greed. "Most groups take too much money and do too little in return which then puts the sponsor off and gives the medium a bad name."

"We had offers from all sorts of companies for the last world tour, ranging from ice cream and hair gel manufacturers to just about every kind of sports shoe you could imagine. Eventually we settled for Phillips CD players because at least that had something to do with the group - Private Investigations was used to test market the first CDs."

Bicknell described the delay-
ning tactics adopted by them when it came to putting out royalties: "as a sham, a scandal, appalling and intensely annoying. I would rather promoters set up their own service".

On the subject of management, it was felt that a new act should try and find someone they already knew and liked. That way both parties could grow together. All three panellists agreed that there was a lack of strong man-
agers and managers Ed Bicknell (Dire Straits) and Jim Beach (Queen) - who regularly tour lasting a year or more. If you don't stay in the race, the public soon forgets about you and finds someone else. Especially in the US which has to be the most fickle market in the world."

Pam一天天同的

The Pacemakers by Mike Nicholls

Three of the most influential en-
trepreneurs in the music industry - promoter Harvey Goldsmith and managers Ed Bicknell (Dire Straits) and Jim Beach (Queen) - were in agreement over the role of lawyer and accountant in the business.

They said it was unfortunate that such people often interfere with the creative interplay which goes on between artist and manager and artist and record company.

Worse, claimed Beach, were the unscrupulous agents taking backhanders from record com-
panies in return for giving their acts gigging rights. "Our entry into TFI will enable us to strengthen our position in France. But, for the time being we may not be able to make the most of the TFI world tour or even German TV."

The Pacemakers by Mike Nicholls

Italian media magnate Silvio Ber-
lusconi has made another entry into French TV by buying a 36.5% share in leading private station TFI. The investment is estimated to be worth 68-70 million francs.

Berlusconi's Fininvest group already owns 25% of private channel L'Eq, which he creat-
ed with Robert Hersant (also 25% share) in 1997.

Angelo Scotti: "Our entry into TFI will enable us to strengthen our position in France. But, for the time being we may not be able to make the most of the TFI world tour or even German TV."

The Pacemakers by Mike Nicholls

Mystery surrounds the reported 80% share purchase of Tele Monte Carlo (TMC) by an unknown French film company in Luxembourg called JM Communications. It claims to have bought out the French holding company Seabay, which owns 80% of French TV by buying a 3.65% stake, up to a maximum of 25%.

"Our entry into TFI will enable us to strengthen our position in France. But, for the time being we may not be able to make the most of the TFI world tour or even German TV."

The Pacemakers by Mike Nicholls

Europarade's Tin Machine, Robert Pal-
more and Living Colour will per-
fom at the Promenade de Versailles when she did the clips for her own band. For State her critics over the last few months have in-
cluded videos for Wire and Kitch-
ers. Of Distinction. And she has just finished working on a promo for Machinery Of Joy by West German band Die Krupps. The clip was shot in the Jacob Street Studios and produced by Richard Bell.

The video for Madonna's Ex-
press Yourself is set to attract a lot of attention. It was made by di-
rector David Fincher from Pro-
paganda Films in the US. It was shot at a location in Los Angeles and Greg Finenberg produced it.

Another video made by the clip to Nothin' (Therapies & Consumers) was shot by this studio and produced by Richard Bell.

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Super Gold Talking To US Syndicators

London - Super Gold, the UK-based independent 5 satellite service due to start broadcasting on July 1 (see Music & Media issue 15) is currently talking to "major US syndicators who are very interested in supplying programming," says the channel's Marketing & Sales Consultant Ray Roberts.

Paradoxically, PWL recently failed to gain a deal by pitching the latest Kylie Minogue product at the wrong price. band. Roberts says Super Gold does not intend to hire big-name DJs be "we have approached a newly-formed company, Studiogesellschaft 10.6. Only one-third of it is owned by the three local Hamburg investors - the rest is in the hands of the SPD-owned LR. Haeckel: "The Studiogesellschaft still has the right to determine the budget, and programming is determined by the financial framework."
MEDIA  MUSIC

LAUNCHED IN LUNE FOLLOWING TV ADVERTISING FM STATION - THE FIRST OF THE NEW COMPASSING RADIO, A FULL-SERVICE COMPLETELY REVAMPED. "IT IS ALL-EN- \nTOR ANDREW MANDERSTAM SAYS THE APPROVED BY THE CSA (SEE MUSIC \nCONTROLLING INTEREST AND HAS BEEN STAKE IN RPM WHICH GIVES THEM A \NATIONAL COMMUNICATION'S PURCHASE OF A 35% \NCAMBRIAN FORMAT TO MATCH. THE FM AND HAS A NEW LOGO AND PRO-

SPOTLIGHT

ALAIN BASHUNG - NO BEGINNER

BY EMMANUEL LEGRAND

Alain Bashung, one of France's most respected rock stars, made a brilliant comeback this month with the release of his second album for Barclay, Novice (839246-2). The album, Bashung's seventh, contains 11 songs including one, By Proxy, in English. The Lp's first single is Bomeer, which is accompanied by a video clip shot in Los Angeles. The new album marks a re-turn to music Bashung experienced in the beginning of the 80s, inspired by the British Cold-Wave, with the constant use of keyboards, samplers, and techno-sound. Bashung composed all the music and collaborated with Boris Bergman for the lyrics which are always very complex. Sometimes obscure, often infriging, Bashung's style never leaves you without a reaction.

The total cost for the LP is rumored to be over 600,000, a huge sum by French standards. Recording started in Bashung's own 12-track studio and con-tinued at Brussels' ICP Studios and London's Eastrote and Time Square studios. Production was handed by Nick Patrick. The LP has Colin Newman, of Wire fame, on keyboards and Phil 'Ropy Music' Manzanera playing guitar on a few tracks.

FESTIVAL OF THE DEBUT SINGLE

BY EMMANUEL LEGRAND

Bordeaux - Debut De Soiree, Tristan, Caroline Legrand, Her-pe Paul and Kova Rea are some of the winners of the third Festival Of The Debut Single which was held here at the beginning of the month. The Festival is for artists who made their recording debut in 1988/89. These were presented to a jury of professionals, which was headed by Jean Carabulona from the Ministry Of Culture and included radio programmers such as Monique La Marcis (RTL), Marie-Ange Roig (Sud-Radio), Laurent Boussen (Skyrock), Elisabeth Taci (Fun) and Ber-nard Grant (France Inter).

Debut De Soiree's million seller Nuit De Folie (CBS) won the prize for the best single of the year. Tristan won the award for best new band. Caroline Legrand took the award for female artist with Miles Woula De Dai. Sylvie Marchal and Herve Paul were voted the most promising new artists. Chiffons were voted the best band and the award for the best stage performance went to Kova Rea.

MUSIC & MEDIA - MAY 30, 1992
New TV Legislation
Set For Approval

Rome - After years of debate, Os-
car Mammì, the Italian Minister For Post & Telecommunications, has reached an agreement with the coalition government on a new anti-trust law.

The aim of the new legislation is basically to prevent the owners of private TV companies from owning and publishing daily newspapers, and vice versa. Un-
der the new laws, Italy's media magnates Silvio Berlusconi will prepare to surrender control of his Milan-based newspaper Gior-
nale Nuovo.

Berlusconi will be allowed to keep his three commercial TV networks (Canale Cinque, Italia Uno, Rete Quattro) but cannot acquire any more. Nor can he provide programming for other major networks.

A Berlusconi spokesman told Music & Media that the legisla-
tion represented a "satisfactory end to what's been a very long and tiring dispute. It could have been a lot worse." - Mr Berlusconi was concerned that more stringent limitations could have been imposed.

Under the new legislation, no television company or group of companies will be allowed to earn annual revenue over €300 million (20% of the total national media revenue) unless two-thirds of its income is from television only. If so, it can receive 25% of the national figure.

Mammì says it will not be possible to lease a company to ex-
cease these figures. He also says the legislation's cross-ownership clauses are designed to prevent one company from dominating both the electronic media and print publishing.

Casey Kasem On Radio Milan

Italian band CCCP recently filmed the video for Madre, a song from their new album for Virgin, in London with director Cerith Wyn Evans who co-
directed the Pet Shop Boys' video "It's A Sin".

Jené Bickerstaff, Virgin's Head Of International Promotion for Italian artists, says the album, "The Italian market for this kind of music may be limited at the same time as a new series started the US at the beginning of this month. He says it was chosen because it is one of the most interesting, informative and professional chart shows in the world."
**BENELUX**

**MEDIA**

STER Should Be Privatised Says MD

By Jon Venery

STER, the Dutch agency which distributes advertising airtime, must be "liberalised at the earliest opportunity and preferably privatised," if it is to compete with new Dutch commercial broadcasters (see front page). The call comes from STER's Managing Director Chris Smekes. Smekes says national commercial satellite stations such as Sat 1 and RTL in the West Germany, the Berliners in networks in Italy and VTM in Flanders "have already shown they can attract considerable audience shares and the accompanying advertising." He says if STER is not allowed to operate on a more independent basis "it will certainly lose market share and funding for ourselves and public stations will be threatened." Smekes would also like advertising extended to 15 minutes an hour, commercials allowed on Sundays and the introduction of advertising blocks into TV programmes lasting longer than 90 minutes. And he goes on to predict that STER's 1988 earnings - Dfl 435 million for TV advertising and Dfl 72 million for radio - could grow by up to Dfl 200 million per year if the above measures were taken. Smekes would put the potential Dutch TV and radio advertising market at Dfl 1 billion, but says only a fraction of this could be exploited if STER is not fully privatised.

**SPOTLIGHT**

**Down And Out With Powertouch**

by Marc Maes

All the members of Belgium band Powertouch have considerable stage experience with other groups and their US-oriented rock attracts a broad audience. Founder and lead vocalist Marc "Max" Brants started with a band called Cognac in the late 70's and launched Powertouch in 1986. Jan Verheyen of Kafua records, who signed the band for an album last year, "This product is a typical example of our policy - we do not want to pin ourselves on one specific kind of music. Powertouch's so-called 'FM pop' might be somewhat difficult to market in Belgium, we have almost no airplay for the album, and that is why we decided to release a single as well - the song 'Minnie The Moocher' is not on the album, but we hope to increase sales with it."

The album is called Down And Out (ACE 883) and was produced and engineered by Peter Bulkens and recorded in Belgium's Ace Studios last year. All the songs were written by the band and the LP features a strong vocal performance by Brants.

**SCANDINAVIA**

EMI Sweden Broadens Its Interests

by Chris Futter

Stockholm - EMI Sweden has further broadened its influence across Scandinavia with the setting up of two new distribution deals. Virgin Scandinavia switches to EMI from Grammofon Elektra, and Chrysalis moves over to EMI from Sonet. Combined, the deals are worth around Skr 50-60 million to EMI Sweden. Managing Director EMI Svenska, Rolf Nygren, is "delighted" with the new agreements and says they have boosted EMI's status as a major player in the Scandinavian music industry. He says that the Chrysalis deal "followed on naturally" from Thorn EMI acquiring a 50% interest in the Chrysalis record company last month.

**SPOTLIGHT**

**State Radio Launches 'Es La Hora'**

by Marys Meyer

Music expert Santiago Alcanda says his new show on the state broadcaster's FM station Radio Futura as "the group of the decade" in a survey by the Diario Pop newspaper. "EMI Spain & Portugal

SWEDEN & PORTUGAL

State Radio Launches 'Es La Hora'

by Marys Meyer

Music expert Santiago Alcanda says his new show on the state broadcaster's FM station Radio Futura as "the group of the decade" in a survey by the Diario Pop newspaper. "This is a new project which we have been working on for a long time. It's a great opportunity and preferably private." He says if STER is not allowed to operate on a more independent basis "it will certainly lose market share and funding for ourselves and public stations will be threatened." Smekes would also like advertising extended to 15 minutes an hour, commercials allowed on Sundays and the introduction of advertising blocks into TV programmes lasting longer than 90 minutes. And he goes on to predict that STER's 1988 earnings - Dfl 435 million for TV advertising and Dfl 72 million for radio - could grow by up to Dfl 200 million per year if the above measures were taken. Smekes would put the potential Dutch TV and radio advertising market at Dfl 1 billion, but says only a fraction of this could be exploited if STER is not fully privatised.

**SPOTLIGHT**

**10 Years Of Radio Futura**

by Owen Thompson

Radio Futura (Atoria) celebrate 10 years in the music business with the release of their first album retrospective called La Es- cuela Del Cuerpo which has already sold some 7,500 copies. As the record was being released, the Spanish public voted Radio Futura as "the group of the decade" in a survey by the Diario Pop newspaper. The group's manager Paco Tejedor: "Radio Futura's music is a rhythmic fusion of many things - soul, reggae and R&B - in the search of authentic Hispanic rock. We also work very carefully on diction." The group features vocalist Santiago Ausin, Luis Ausin on bass and guitarist Enrique Sierra. The band have been together since 1979 and are currently working on a new LP which they hope to finish by the end of the year, after a 50 to 60 date tour of Spain from August to October.
Tony Scott
That's How I'm Living (Rhythm/Holland).
Contact:Rhythm/Peter Dyerstream
31.02.5228609/fax:228844
Rhythm is without doubt one of the most happening Dutch labels and here is the proof. A splendid hip-hop/house track with a strong hook line. Licence and sub-publishing free except the UK, France and West Germany.

Brando's Cush
Funky Fly (Fika/Italy).
Contact:Aia Bianca/Toni Vernera
39.39 22339/fax:219218
A powerful and funky track featuring some powerful vocals and a tough production. Further evidence of the rise of Italian music and production values. Licence and sub-publishing free except GAS and Italy.

Ray Dee Ohh
Mandragostael (Replay/Denmark).
Contact:Henrik Bockcher/fax:228844
A great track featuring Zorro's golden voice and a well put together backing. No publishing but licence free except for the UK, France and the US.

Jerry Lewis
Did I Tell You (Sons/Sweden).
Contact:Lars-Olof Helen/fax:66.87 80105/6.760851
Taken from the platinum selling LP JW this single has sold over 100,000 copies in Sweden. Licence and sub-publishing free outside Scandinavia.

Aziza
J'Aurai L'Houra (Carrere/France).
Contact:Noranne/Noranne Lamblin/ tel:33.44.242680/44.426680
Just released in France and getting good reactions, this beautifully produced song is a good mixture of Arabic and Western styles. Licence and sub-publishing free except France.

Mirella Felli
Carnale (Interbeat/Italy).
Contact:IIC/Nathalie Ranau/ tel:43.222.835609/1.835260
An artist who has already attracted some attention in Italy with the LP Carnale. Her style is sophisticated and emotional and her songs are melodic and economical. Licence and sub-publishing free except Italy.

Liajo
Occhi Nuolosi (DDD/Italy).
Contact:DDD/Donnas De Gustavo/ tel:39.39 2481029/fax:660139
MOR pop from this up-and-coming Italian band. The song is currently picking-up heavy airplay in Italy and is looking as if it will chart.

The Form
Colours Of Ever (CBS/Austria).
Contact:CBS/Hans Cannoib/ tel:41.222.815639/fax:813266
The Form are the first signing to CBS Austria since the arrival of MD Heinz Cannoib. Their guitar-based pop rock is strong and they will undoubtedly do well. Licence availability depends on CBS affiliates.

A company whose products have regularly been featured on the Talent Tracks cassette, Streetsounds/Westside, owned by Morgan Khan, is about to give some serious competition by a new label run by his wife Jacqueline. Radical Records is also a dance label - its first releases will be This Is War, a collection of the hottest Chicago rappers including Tyrone's Turn Up The Bass and the debut album by Virgo, described as new age house. Distribution is by Spartan Records.

Lars-Olof Helen from Sonet Sweden reports that the new Jerry Williams LP JW (Talent Tracks cassette no. 22) and the first single Did I Tell You has both sold 100,000 copies. Still in Scandinavia, Replay Records of Denmark presently has two artists in the singles chart. Dodo & The Dodos (Talent Tracks cassette no. 20) are at no. 4 and one of its new signings Ray Dee Ohh (Talent Tracks cassette no. 22) are at no. 15 and rising rapidly.

**UPCOMING SPECIALS**

**Issue 26**

**CD3**

Advertising deadline 13 - 6 - 89
Publication date 1 - 7 - 89

**Issue 27**

PUBLISHING & RIGHTS 3

Advertising deadline 20 - 6 - 89
Publication date 8 - 7 - 89

**Issue 28**

FRANCE BI-CENTENNIAL

Advertising deadline 27 - 6 - 89
Publication date 15 - 7 - 89

**Issue 29**

JAZZ

Advertising deadline 4 - 7 - 89
Publication date 22 - 7 - 89

**Issue 30**

AUSTRALIA

Advertising deadline 11 - 7 - 89
Publication date 29 - 7 - 89

For all info contact the H&M Ad Sales Dept.
31 - 20 - 6628483

Records mentioned on this page are by promising acts which have potential for breaking into the pan-European market. The selection is done by the editorial team of Music & Media. Radio & TV programmers wanting to play the material mentioned here should be aware that not all records are necessarily released in every territory. All labels were contacted and all details should contact the original master/publisher/owners. Country of origin and contact numbers are listed as known.
Living Colour
Call Of Personality - Sire
A worthwhile re-release of this hard-hitting and hook-heavy pop rock song. Produced by Ed Stasium.

Danny Wilson
Second Summer Of Love - Vog
Probably the Dundee trio’s most commercial effort so far. A cheerful, Mungo Jerry type of song. Out on May 22.

Vaya Con Dios
Johnny - BPG Arola
Spanish guitar leads into an up-tempo shuffling beat. A beautiful song with a sympathetic production.

Bliss
Want We Got - Parlophone
Taken from their excellent debut album Love Prayer, this is an energetic, rootsy pop song. As usual Rachel Morrison’s vocals are simply unignorable.

Neneh Cherry
Morrison’s - Sire
A well-crafted pop song co-written with Elvis Costello that clearly shows the stylistic imprint of both composers. From McCartney’s forthcoming LP In The Dirt.

Paul McCartney
My Brave Face - Parlophone
A great house/rock track helped in no small part by Williams’ soulful vocals. As inspired raps by Nikki-Iz.

The Men They Couldn’t Hang
Sharpener - Shergar
With their trademark mixture of rockabilly, folk, pop and skiffle, this band seem to have mastered the knack of creating deceptively simple songs with well-crafted textures. Do not miss A Place In The Sun, Company Town, Blackfriars Bridge and the charming R&B track Half Life And Damnation.

Neneh Cherry
Bliss
Probably the Dundee trio’s most commercially successful effort so far. Danny Wilson’s vocals are the platform for singer Mo’s punchy verses and the band’s intricate, Fleetwood Mac-like harmonising. A genuine hit with a sympathetic production by Todd Rundgren. Try She’s So Young, When The Sky Comes Falling Down and Man’s Best Friend.

Johnny Diesel & The Injectors
Love Junk - Chrysalis
Johnny Dead & The Injectors - Chrysalis Produced by Terry Manning (ZZ Top, Fabulous Thunderbirds), this is the debut of a highly talented Australian singer/guitarist and his equally gifted band. As someone who may have witnessed the band’s IMMACULATE showcase, the material is good and the delivery exciting. Check out the urgent, Eltonesque Sir I Fell For You and Don’t Need Love.

Kirsty MacColl
Kite - Virgin
An infecting album from this British singer/songwriter. Strong, swinging rhythms combine perfectly with crystal-clear guitars and MacColl’s dreamy voice. Produced outstandingly by Steve Lillwhite, this is a powerful and refreshing return to the music scene.

Tom Petty
Full Moon Fever - MCA
More smooth, melodic, white soul, this time set to a moody, shuffling beat. A beautiful song and a fine trumpet break.

Alyson Williams
My Love Is So Raw - Del-JamCBS
A great house/rock track helped in no small part by Williams’ soulful vocals. As inspired raps by Nikki-Iz.

Paul McCartney
My Brave Face - Parlophone
A well-crafted pop song co-written with Elvis Costello that clearly shows the stylistic imprint of both composers. From McCartney’s forthcoming LP In The Dirt.

Stan Ridgeway
Calling Out To Carnegie - CBS
Ridgeway’s C&W vocal style set to a ska backing. Sounds bizarre, but it’s a bit close to the right way up!

Paul McCartney
My Brave Face - Parlophone
A well-crafted pop song co-written with Elvis Costello that clearly shows the stylistic imprint of both composers. From McCartney’s forthcoming LP In The Dirt.

Rich in acoustic textures (guitar, strings, choir, etc) and containing IS well-orchestrated songs.

Camouflage Prepare For A Hit
by Marjillie Roosenga
Camouflage’s second Metronome album, ‘Methods Of Silence’, is scheduled for worldwide release at the beginning of June. The first single, I Am A Shield, which has been tipped as a potential hit, is released already out and is tipped to be a hit.

Tom Petty
Full Moon Fever - MCA
The previous management. “We have lost close to $1 million out of the whole deal,” says Partridge. “We borrowed the money from Virgin to do this project for another six albums. I am sure it would have made lesser morals quiver, but it is nothing in terms of what Fleetwood Mac have been through.” Fortunately Owner, Oranges And Lemons has not suffered. Partridge wrote 12 of the songs and bassist Colin Moulding is responsible for three. The sleeve-design hints at the psychedelic era, but not at the cover of the Beatles’ Yellow Submarine according to Partridge.

“Only the shoes and the rock - et at the end of the guitar are based on that. The rest is largely based on a potter Milton Glaser did for a radio station in New York in 1964.”

Paul Fox, a session keyboards player, makes his production debut on Oranges And Lemons. XTC became interested in him through one of his remixes. Partridge: “He came as part of a team with a marvellous engineer, Ed Thacker. It was an irresistible package. We did not know that it was the first time that Fox had produced until we had nearly finished - but the pancake landed the right way up!”

The UK trio went to Los Angeles for five months to record the LP. “We went to LA because Paul Fox was connected with a studio called Sound that was six times cheaper than the ones we would have used in England,” says Partridge. Guitarist, Dave Gregory: “It was a mixing studio and they built another small studio next to it. You could not get the drumkit and the whole band in.”

The drums were recorded at the Ocean Way Studio in Los Angeles.

Oranges And Lemons marks XTC’s breakthrough on the other side of the Atlantic. “We have paid for what they call independent promotion,” explains Partridge. “We think it has a lot to do with the US radio stations - you will not be played on American radio unless you subscribe to this kind of behaviour. We are trying this for the first time and it seems to be working.”

Though XTC are doing an acoustic tour to US radio stations, there are no plans for a European tour this summer. Partridge: “We do not think we have made the transition from small gigs to stadiums. A European tour might be pleasant but if you go backwards you will be totally forgotten.”
<table>
<thead>
<tr>
<th>No.</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
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<td>EMI</td>
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<td>Cure</td>
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<td>32</td>
<td>Twist In My Sobriety</td>
<td>Simply Red</td>
<td>Virgin</td>
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**Summer Albums**

**Silver on Black**

Cookie Crew

Joyce Sims

D-Mob

Shakespares Sisters

Simon Harris
**POINTER**

Virginia is about to release a double A-sided single called *Spin* Off The River*, originally written by AD&Mc Gentleman Without Weapons. Both sides feature the A&M act Gentleman Without Virgin is about to release a double (Nightranger). (Aerosmith) and Jack Blades Bryan Adams, titled Cone (Geffen) single - as yet un-Fever) together as soon as the tour to They will go into the studio to they are now touring the US. many others. Profits will go to the Fleetwood Mac, Jon Anderson, Iggy Pop, Thomas Dolby, different groups of artists includ-same song performed by two Ki 4COMIN

**EUROCHART Hot 100**

**SINGLES**

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<thead>
<tr>
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<th>Song</th>
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<td>Something's Gotten Hold Of My Heart</td>
<td>CBS</td>
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<td>2</td>
<td>Wings</td>
<td>Lady Ga Ga</td>
<td>EMI</td>
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<td>3</td>
<td>Wings</td>
<td>Band On The Run</td>
<td>EMI</td>
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<td>4</td>
<td>Wings</td>
<td>Back In My Life</td>
<td>EMI</td>
<td>4</td>
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<td>5</td>
<td>Wings</td>
<td>Let It Be</td>
<td>EMI</td>
<td>5</td>
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<tr>
<td>6</td>
<td>Wings</td>
<td>Hey Jude</td>
<td>EMI</td>
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<td>Yesterday</td>
<td>EMI</td>
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<td>Please Please Me</td>
<td>EMI</td>
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<td>10</td>
<td>Wings</td>
<td>Good Day Sun Shine</td>
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**ALBUMS**

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<td>Wild Life</td>
<td>EMI</td>
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<td>Wings</td>
<td>satellites Are Coming</td>
<td>EMI</td>
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<td>Band On The Run</td>
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<td>Wings</td>
<td>Back In My Life</td>
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<td>6</td>
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<td>Let It Be</td>
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<td>Wings</td>
<td>Hey Jude</td>
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<td>Help</td>
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<td>EMI</td>
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<td>Eternal Flame</td>
<td>I Want It All</td>
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<td>The Look</td>
<td>Barbra Streisand</td>
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European Promoters Discuss Hopes For 1989

1988 was very much the year of the super tour with an extraordinary number of major stars on the road - but how will 1989 compare? With the 1989 touring season moving into full swing, Music & Media talked to Europe's top concert promoters about their hopes for this year.

UK

The recent opening of the London Arena, which seats around 12,500 indoors, highlights the fact that this summer will see less massive outdoor stadium events. Last year Wembley Stadium hosted eight major tours by Bruce Springsteen, Michael Jackson and Pink Floyd. In 1987 U2, Genesis, Madonna and David Bowie performed at this 70,000 capacity soccer ground.

In comparison, this year's stadium schedule reveals a lot of blank space. Next month (June 16) sets a one-off show by Cliff Richard and August 26 has Simple Minds ending a brief outdoor tour at Wembley. No other music events are planned for the rest of the year.

Harvey Goldsmith's Allied Entertainments Group has been the biggest promoter at the venue. Goldsmith: "Last year and the year before a huge number of acts toured, this year they are either recording or resting. Meanwhile the new acts are happier indoors. In 1989 there should be a switch back to stadium events."

Meanwhile, Midlands Concert Promotions (MCP), will promote tours by REM, Fairground Attraction, Deacon Blue, Then Jerico, Gary Moore and Lou Reed in May and June before doing three of the four Simple Minds shows. According to Director Tim Parsons, MCP puts on 300 major concerts a year.

The past year has seen MCP promote gigs by Bryan Ferry, INXS, Simply Red, AC/DC, Eurythmics and Def Leppard. Parsons and his partner Maurice Jones also promote the annual Monsters Of Rock festival at Castle Donington.

Having also put on U2, Simple Minds, Marillion and Status Quo at the 40,000 capacity Milton Keynes Bowl, Parsons is a keen supporter of outdoor rock, agreeing with Goldsmith that they are their very nature large events come in cycles. Both also accept that because of the scale of the events, stadium tickets can be expensive. Because of this they have been involved in finding sponsorship for acts.

Goldsmith: "We have worked with sponsors, but not as brokers between them and acts. It is more along the lines of working on programmes with them. In the US we've engineered the tie-up but worked with local promoters. Basically we're selling them the product and they buy it. Or we act on behalf of the act and get paid for that."

MCP is not often involved with concerts in continental Europe. Parsons: "In the late 70s and early 80s bands asked us to promote them but we found European promoters competent enough. By 1992/93 we might be encouraged to get involved again but there's no point if the Europeans are as professional as us. We need to concentrate on our UK strength.

"Rock sponsorship is still in its infancy in West Germany. Only a few German companies are prepared to get involved. The marketing people must become more aware of the possibilities. Outside of Mercedes or entertainment electronics companies, there is little happening." - Jean Baptiste Doerr

As for sponsorship, in 1986 we went to an agency and said: 'Don't sponsor a tour, sponsor us'. So Harp beer offered us a package to accommodate 150 dates for which we then found a very high standard of acts - Marillion, Huey Lewis, Ultravox and others.

Harp leveraged our product and they buy it. Or we act on behalf of the act and get paid for that."

Unfortunately we couldn't top that but the next year so we haven't been bothered since. Sponsorship should mean money for the artists - sponsorship companies are good for that, not promoters."

Asked what he thought for a perfect venue, Goldsmith said: "The London Arena could be perfect if access proves all right. The Docklands Light Railway has a station 25 feet from the entrance. The Docklands want it won't work. Hopefully they'll want to make some money. Two things make a venue - the way it is perceived by the audience and the way it helps the promoter. For example, the Queen's Hall in Leeds is known for having been a bus station and so was never popular as a venue. It is also important for the promoter to avoid unforeseen problems, like people getting hurt."

West Germany

The dark clouds of half-empty halls, rising ticket prices and too many big-name tours which seemed to hang over West German promoters last year have cleared. Adi Kiescher of Frankfurt-based Shooter Promotions and Jean Baptiste Doerr of Mama Concerts/Lippmann & Run's (MCLR) Munich office are now optimistic about the coming year and confirm a trend to smaller productions.

The new merged company was formed this year when Mama Concerts (Michael Jackson, Bruce Springsteen, Rock Am Ring) fused with Lippmann & Parsons: "Two things make a venue - the way it is perceived by the audience and the way it helps the promoter. For example, the Queen's Hall in Leeds is known for having been a bus station and so was never popular as a venue. It is also important for the promoter to avoid unforeseen problems, like people getting hurt."
While prices for smaller tours have settled at between DM 25 for a Jürgen-know-hard rock group and DM 46 for an act like Rick Astley, the larger hall concerts usually have their ticket prices set in four price categories going up to DM 50-500 for MCLR’s sell-out Simon-Mell-Davis concert in Munich.

Kiescher: “If people really want to see an artist then they will buy a ticket regardless of the price - up to a certain threshold.” But promoters are becoming increasingly aware of diminishing profit, according to Kiescher who points to a 20-25% increase in the cost of employee salaries (security, posters, advertising etc).

Tours have always been popular in West Germany but two of the largest have met with major problems this year. Rock Am Ring was cancelled (Music & Media issue 7) because suitable acts had been signed to traditional dates. The Monsters Of Rock festival faced other problems. According to Kiescher, the death at Domning last year and the recent Sheffield stadium tragedy have made people hyper-sensitive. It is, therefore, not clear if all of the Monster of Rock festivals throughout Europe will take place. “The costs for the festivals are so high that if one or two concerts are cancelled it is no longer economically feasible.” However, says he, a similar festival is likely to take place.

Both Shooter and MCLOR work closely with the major and independent record companies as well as with radio and TV broadcasters, but that relationship does not extend to the gold acts. Dorer: “Rock sponsorship is still in its infancy in West Germany.”

Over the last few years, French promoters have gained a professionalism that was seriously lacking in the past. Some 10 years ago, it was almost unthinkable that an American rock band could attract a sell-out audience in France such as Madonna did in 1987 when she played the Parc De Sceaux. The most popular concert hall in France for many years has the capacity of 15,000 people.

Pascal Bernardin, artist counsellor to the Orange Productions, which produced the Madonna event, is now planning her return tour for France in September this year with a series of four to six indoor concerts at Paris’ Bercy (5,000 capacity).

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Europe’s Top Promoters

continued from page 29

For unknown reasons, Schurek has planned the Futura Festival at Ditmarz on October 1 and shows with The Eurythmics, Joe Jackson, Steve Zappa, U2 and Chris Rea.

Make It Happen, headed by Michel Perl and Paul Ambach, started as Gencmo in 1972 and has promoted acts like James Brown, Led Zeppelin, Joe Cocker and the Rolling Stones. While Gencmo continued booking and management activities, Make It Happen was launched in 1975 and is a separate public relations company, ORP, in 1978. Make It Happen also sold about 400,000 tickets last year including the Michael Jackson concert.

The company stages events at First National, (5,700 seats), Brussels’ Palais Voor Schone Kunsten, (2,000), Royal Circus, (2,000) and An- werp’s Queen Elisabeth hall, (2,000), plus the new Expo grounds in Ghent. For outdoor shows, it uses football stadiums, Santana/Dyman, tour, Super- tramp) or the Wacken site (Michael Jackson). Perl: “It is sometimes more profitable to sell out a small venue than a pride show with 8,000. One of our ass- sess is the French state broad- caste Radio 21 - both Studio Brussels and the private stations have little effect on ticket sales.”

Sweden

Sweden’s top concert promoter is EMA Telstar AB which was started in 1969 by Thomas Johosson, who still heads the company. In 1982 EMA Telstar par- ticipated in the Rolling Stones’ tour and in 1973 it became ABBA’s international tour promotor.


Denmark

DBK, the largest concert bureau in Denmark, started in the mid-70s booking small, foreign bands. It quickly expanded and now arranges concerts throughout Scandinavia. Flemming Schmidt was there from the be- ginning and presents a long list of stars for 1989.

So far, the company has staged Bros, Rick Astley, Fat Boys, Mike & The Mechanics, Fair- ground Attraction, Via Con Dios and Al Jarreau. Also coming are Chris De Burgh, Swedish singer Eva Dahlgren, Bee Gees, Year REM, Diana Ross, Bob Dylan, Lou Reed, Simple Minds and Pink Floyd.

Schmidt: “The company has grown bigger along with the bands and luckily a lot of them have stayed with us. We try, along with the record companies, to combine concerts with promo- tion. As for the different venues, Denmark - and especially Copen- hagen - has a lot of good ones. We have big arenas, middle-sized theatres and good clubs. They all meet the technical requirements necessary today.”

In the past, DBK has booked Bruce Springsteen for the largest football stadium in Scandinavia, with 45,000 people, and in Gothenburg they have had Michael Jackson, U2, David Bowie and Bob Dylan. And they also had the biggest production in Denmark so far, Pink Floyd at Gentofte Stadium, where Simple Minds will play this summer. DBK also provides a lot of the names for Denmark’s two biggest rock festivals - Roskilde and Midfyn.

Schmidt: “We have always worked well with the record com- panies and now press and radio have realised that people want to hear about rock music. That makes it a lot easier to get the message out.

Rock On’s John Rosing has been working in tour promotion since 1980. He is known for tak- ing chances with lesser known bands and often succeeded with, for example, U2, Hussy Lewis, Kid Creole and Georgia Satellites.

Rosing: “I’m not necessarily interested in sales figures - I look at the music itself. I will keep on bringing new names in, it’s the challenge that I like.” This year it will be Southside Johnny, Tanita Tikaram, Living Colour, Steve Harley & Cockney Rebels, Joe Ely and Hothouse Flowers, to mention just a few.

Spain

Barcelona-based Gay & Compa- ny is Spain’s best established pro- motion company. Launched 15 years ago by Gay Mercader, it has co-ordinated tours for most major international artists in Spain, in- cluding the Rolling Stones, Pink Floyd, Michael Jackson and David Bowie.

So far this year, Gay & Com- pany has brought Elton John, Ozzy Osbourne, Rick Astley and Robert Fripp to Spain and the company is planning tours for Bob Dylan, The Cure and Steve Wonder.

Venues range from football stadiums and ballhopping rings to halls. Jorge Borbon, Promotion & Press Manager at Gay & Com- pany, believes the country is well served. “The proof is that we have managed to attract so many big names. They wouldn’t come if they weren’t satisfied with the venues.”

Gay & Company is not in- volved in concert sponsorship. Borbon: “Very few concerts are sponsored on a national level. If there is any sponsorship, it’s usually based on a direct agree- ment between the artist and an in- ternational sponsor!” The company handles all radio and press promotion prior to the gigs.

It is generally too expensive. Doctor Music, also in Barce- lona, has been promoting con- certs since 1984. Co-Director, Fernando Zepeda: “1989 will probably be a worse year finan- cially than 1988 because of the absence of really big acts.”

Meanwhile, Managers - which is also Barcelona-based - expects 1989 to be a good year finan- cially 1988 because of the absence of really big acts.”

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Music & Media

Your Key to Europe

Compiled by Mike Nicholls, Robert Lyng, Emmanuel Legrand, David Stansfield, Mark Fuller, Marc Murs, Stuart Wood, Edie Rees- sander, Cathy Inglis & Owen Thompson.

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MUSIC & MEDIA - MAY 30, 1989
### Music & Media

#### Recordings

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<tr>
<td>Alwyn Williams</td>
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<td>D'Angelo</td>
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<td>Madonna</td>
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<td>Michael Jackson</td>
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#### Singles

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<td>&quot;Like a Virgin&quot;</td>
<td>Madonna</td>
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<tr>
<td>&quot;I Want it All&quot;</td>
<td>Queen</td>
<td>EMI Records</td>
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#### Hit Parade

- **1.** "Thriller" - Michael Jackson
- **2.** "Like a Virgin" - Madonna
- **3.** "I Want it All" - Queen
- **4.** "Hero" - Linda Ronstadt
- **5.** "Sweet Child o' Mine" - Guns N' Roses

#### International

- **1.** "Thriller" - Michael Jackson
- **2.** "Like a Virgin" - Madonna
- **3.** "I Want it All" - Queen
- **4.** "Hero" - Linda Ronstadt
- **5.** "Sweet Child o' Mine" - Guns N' Roses

#### Station Reports

- **Australia**
  - WNTL: Paul McCartney - "Brave Face"
  - 2ZZ: Michael Jackson - "Thriller"
  - 2SB: Bruce Springsteen - "Born in the USA"

- **USA**
  - WABC: Michael Jackson - "Thriller"
  - WINS: Bruce Springsteen - "Born in the USA"
  - WMCA: Paul McCartney - "Brave Face"

#### European Chart

- **1.** "Thriller" - Michael Jackson
- **2.** "Like a Virgin" - Madonna
- **3.** "I Want it All" - Queen
- **4.** "Hero" - Linda Ronstadt
- **5.** "Sweet Child o' Mine" - Guns N' Roses

#### London Top 40

1. "Thriller" - Michael Jackson
2. "Like a Virgin" - Madonna
3. "I Want it All" - Queen
4. "Hero" - Linda Ronstadt
5. "Sweet Child o' Mine" - Guns N' Roses

#### Billboard Hot 100

1. "Thriller" - Michael Jackson
2. "Like a Virgin" - Madonna
3. "I Want it All" - Queen
4. "Hero" - Linda Ronstadt
5. "Sweet Child o' Mine" - Guns N' Roses

#### American Rock History

- **1980**: Michael Jackson - "Thriller"
- **1980**: Madonna - "Like a Virgin"
- **1980**: Queen - "I Want it All"
- **1980**: Linda Ronstadt - "Hero"
- **1980**: Guns N' Roses - "Sweet Child o' Mine"

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### Media

- **Lex Harding**
- **AD**: Madonna - "Express Yourself"
- **AD**: Kylie Minogue - "Je Ne Sais"
- **LP**: Cyndi Lauper - "A Night to Remember"
- **AD**: Phil Barney - "Le Souvenir"
- **AD**: Annie Amsellem - Head Of Music

#### Hitsparade

1. "Pursuit of Happiness" - Adult
2. "Manchild" - Beatnuts
3. "Who's In" - INXS
4. "Mystify" - Paul McCartney
5. "Don't Want A Lover" - Phil Collins

#### Sweden

- **1.** "Pursuit of Happiness" - Adult
- **2.** "Manchild" - Beatnuts
- **3.** "Who's In" - INXS
- **4.** "Mystify" - Paul McCartney
- **5.** "Don't Want A Lover" - Phil Collins
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EUROPE'S MOST
Radio Active
HIT MATERIAL

SINGLES
Like A Prayer - Airplay
Like A Prayer - Sales

ALBUMS
Streetfighting Years - Airplay
Like A Prayer - Sales

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

SINGLES OF THE WEEK
Robert Palmer - Change His Ways
Neneh Cherry - Manchild
Paul McCartney - My Brave Face
Stan Ridgway - Calling Out To Carol
Danny Wilson - Second Summer Of Love

SURE HITS
Diana Ross - Workin' Over Time
Paula Abdul - Forever Your Girl
Neneh Cherry - Manchild
Robert Palmer - Change His Ways

EURO-CROSSOVERS
Vaya Con Dios - Johnny

EMERGING TALENT
New acts with hot product.
Living Colour - Cult Of Personality
Bliss - Won't Let Go
Alyson Williams - My Love Is So Raw

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

ALBUMS OF THE WEEK
The Pursuit Of Happiness - Love Junk
The Men They Couldn't Hang - Silverton
Golden Earring - Keeper Of The Flame
Tom Petty - Full Moon Fever
Johnny Diesel & The Injectors - J.Diesel & The Injectors
Kirsty MacColl - Free World
Duranduran - Do You Believe In Shame

CHART ENTRIES

Airplay Top 50

Stevie Nicks - Rooms On Fire
The Outfield - Voices Of Babylon
Chaka Khan - I'm Every Woman
Aretha Franklin & Elton John - Through The Storm
The Black Sorrows - The Chosen Ones

Hot 100 Singles

Queen - I Want It All
Sandra - Around My Heart
Tone Loc - Funky Cold Medina
Hue & Cry - Violently Your Words Hit Me
La Bande A Basile & Andre Verschuren - On Va Fake La Iva

Top 100 Albums

Simple Minds - Street Fighting Years
The Cure - Disintegration

FAST MOVERS

Airplay Top 50

Fine Young Cannibals - Good Thing
Roy Orbison - You Got It
Queen - I Want It All
The Cure - Osintegration

Hot 100 Singles

Kylie Minogue - Hand On Your Heart
The Cure - Lullaby
Charles Aznavour - Pour Toi Armenie
Edelweiss - Bring Me Edelweiss

Top 100 Albums

Joe Jackson - Blue Of Glory
Clannad - Past Present

HOT ADDS

Breaking Out On European Radio
Paul McCartney - My Brave Face
Soul II Soul feat. Caron Wheeler - Keep On Movin'

Shot Adds

Breaking Out On European Radio
Paul McCartney - My Brave Face
Soul II Soul feat. Caron Wheeler - Keep On Movin'

Aretha Franklin
Through the Storm
on Compact Disc * Cassette * Album
includes the hit duet with
ELTON JOHN "THROUGH THE STORM"
and duets with
WHITNEY HOUSTON and JAMES BROWN