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RANGE OF T-SHIRTS.... THESE ARE THE HOT ONES

Crown Uses RFM
To Buy Septentrion

by Jon Henley

Crown Communications, the UK-based media group, has acquired northern French FM network Septentrion for an undisclosed sum from the official receiver. The deal, through Crown’s majority-owned French radio station RFM, increases the number of RFM transmitters to 50 and boosts national coverage to 47% of the population.

RFM fought a lengthy legal battle to take over the seven-station Septentrion network, which had been forced to surrender its frequencies. Under French law, the frequencies of a liquidated radio station cannot be bought as part of the station’s assets. But station MD Andrew Manderstam says the CSA, the French audiovisual authority, was “very supportive” of RFM’s bid and helped the station find a way around the regulations.

The court liquidation order was recently reversed, allowing RFM to become the first national FM network to acquire a regional station. Septentrion, which was launched in February 1989, has been renamed RFM Septentrion and is currently broadcasting some 30% of locally generated material. The drive-time programme between 05.00 and 08.30 is produced by Septentrion, as well as early evening and late-night programmes between 19.00-20.00 and 22.30-02.00. The rest of the station’s output is a relay of RFM’s network programming targeted at 23-34 year olds. Jingles use the same musical theme as the national network.

“RFM Septentrion represents a unique format for France,” Manderstam says.

Restructured Euro Record Industry
To Attend MIDEM

As the international music industry convenes for new business at MIDEM, several major European companies emerge from a period of intense structural change and management reorganisation. The most drastic transition appears to be happening at PolyGram. Some developments can be attributed to the usual end-of-contract personnel shuffles which accompany a year’s end. Other moves suggest fresh strategies to increase market share and A&R effectiveness.

The most recent — and sudden — departure is that of Polygram UK MD Hein van der Ree, for whom a successor is being sought. Meanwhile, a number of other PolyGram executives in London are believed to have relinquished their jobs for UK/US acts, Electrola for domestic artists, and EMI Classics. The French EMI affiliate is also believed to be undergoing restructuring, though details have not been revealed.

New appointments are expected at EMI Music’s worldwide marketing HQ in London, following the exit of international director Rick Blaskey and senior marketing executive Mark Cullen. Gilbert Ohayon, brought in from CBS Fox, has “relinquished” his post as part of what the company calls “continued restructuring” of its music video operations. Senior VP Michael Kahn will take over as acting head of PMV.

In terms of corporate changes, PolyGram Italy has just created two new pop music divisions (Phonogram and Polydor) while Phonogram Holland has been split into three labels, national, international and classics.

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Sky Radio Plans Improved 
Syndication Service For MIDEM

by Chris Fuller

Sky Radio, the controversial DTT free satellite station which claims to be the most networked in Europe, is planning a MIDEM launch for its improved syndication service aimed at local stations across the Continent.

Sky's mix of CDs derived AC pop 24 hours a day, is part of Rupert Murdoch's News (International media group and operates from studios in Bussum, Holland. According to the station's operations manager Tom Lathouwers, syndication costs Sky little "because we syndicate exactly what we create on a day-to-day basis".

Lathouwers says the Sky signal provides an ideal alternative when local stations cannot provide original programming, such as during the night: "We have a total of 10 stations in Italy, Denmark, New Zealand and Finland who are already using Sky at different times of the day, but at MIDEM we aim to boost that number considerably. The format adapts easily for syndication because there are no DJs and hence, automatically, no language barriers.

"Pan-Euro satellite projects such as Nova and Radio Radio have failed because of their insistence on pushing English-speaking DJs onto an inquiring public. Sky is all music, the universal language." 

Sky Radio transmits on Astra and is an automated "pop" system which is carried into the Benelux, Scandinavia, the UK, Switzerland and Ireland. A January 1989 survey by research company Intomart put its daily Dutch audience at around 900,000, while Lathouwers estimates the total European daily audience is between three and five million.

It targets a 12-45 audience with a broad mix of current soft rock and pop and classic gold, which Lathouwers calls "rauterecorded radio for a big audience. We keep out heavy rock, disco-things that jar. It's an 'irritations-free' approach. People tune in knowing more or less what they are going to get - good music without extremes'.

Supraphon Looks For 
Western Partners

by Peter Balácsné

Prague - Supraphon, one of the biggest record companies in Eastern Europe, has signed deals with Dixov and Koch Records to distribute its product around the world.

The first Eastern European CD plant, founded by Supraphon in 1988, is now operating and producing mainly classical CDs. Supraphon is looking for partners in the principal world markets to promote its product.

In West Germany, Supraphon has linked up with Swiss/West German record company Dixov to send Supraphon International. Supraphon has allowed Dixov to represent Supraphon's entire catalogue of CDs, LPs and MCs in West Germany, Austria and Switzerland. Distribution is through Koch Records. Koch Records UK is in charge of UK distribution and Koch Records US is handling the North American market.

Supraphon's president Jan Kudela, who had the reputation of being a political hardliner, resigned from his job at the beginning of December and the Czechoslovak Ministry of Culture is now trying to find a replacement.
Arcade International, your reliable partner for the future

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Arcade International, with its head offices in the Netherlands, is the umbrella organization of the Arcade Group of Companies in Europe, with offices in Holland, Belgium and France.

Also with activities in Western-Germany, Denmark and Switzerland, Arcade is the fastest growing and biggest independent TV-marketing company of recorded music in Europe.

Through its various subsidiary organizations the group is also highly active in the regular music business and retailing all over Europe.

Telstar Sponsors Capital's MIDEM Breakfast Show

by Hugh Fielder

London - Capital Radio's live "Breakfast Show" broadcasts from MIDEM are being backed by a £100,000 sponsorship and advertising deal with Telstar Records. The contract includes a two-week campaign for Telstar product, including the house/disco compilation Deep Heat Five.

DJ Chris Tarrant is presenting two live shows from the Sony Studio at the Palais des Festivals during MIDEM. Part of the Telstar promotion includes a competition, with two prize-winners being flown from London to Cannes to join the show. The broadcasts will, says Capital, reflect the atmosphere at "the world's most prestigious music market."

It will be carried live on Capital's sister station Riveria Radio and also be fed direct to the main hotels in Cannes.

Capital sales director David Lons says: "It is a unique opportunity for Capital and Telstar to provide maximum communication and fun as both the music industry and record buying public simultaneously.

Telstar chairman Sean O'Brien says the venture is a first for both companies: "Telstar and Capital have always enjoyed a relationship that goes way beyond the buying and selling of airtime.""
BMG Opens For Business In GDR

BMG Music International's new East Berlin office, which opens this month, is thought to be the first unit formed in East Germany by a music multinational. Previously Western firms could access the market only through licensing deals with the state record company, VEB Deutsche Schallplatten.

The new office will be run by a six-member team from BMG, led by Dieter Greiner, a former managing director of the East Berlin company and the man who is said to have been the main link between BMG and the East German authorities. The office will act as a clearing house for all BMG's business activities in East Germany, from rights acquisitions and royalties to marketing and production.

Greiner says the initiative is designed to accomplish two goals: firstly, it is to help establish the necessary legal structures and to make sure we're trading on solid constitutional ground. Secondly, it will show the East German artistic community there's an office where they can come with their A&R ideas. If it's interesting enough, we're going to enter into artist contracts.

The BMG venture follows a related move by BMG's parent company, the media giant Bertelsmann, which opened its first East German book club centre in Dresden last month. If successful, the centre may expand to include records, tapes and other merchandise.

The BMG unit in East Berlin, which is being set up by the multinational's West German company, will have a staff of three. Greiner has allocated approximately US$ 3 million to cover its first-year operating costs and those of a Munich office, set up six months ago. The Munich office deals with other Eastern European countries.

Greiner acknowledges there will still be unanswered questions about business within East Germany. "How good is the copyright protection, how well are our trademarks protected, and what amount of royalties can they afford to pay us and to the artists?" he says. In an attempt to iron out problems before they occur, BMG will try to establish certain principles in talks with government officials and business leaders.

Greiner regards a West-East flow of business expertise as important and to this end BMG is considering a management exchange programme: "If there are label managers in East Berlin, for example, I'd like to have them go to Munich for four weeks. The same is true of accountants: I'd like to send them to Hamburg or Guetersloh, to find out how things work."

In a separate cross-border development, EMI's Cologne-based West German affiliate, EMI Electrola, has completed a deal for a first option on rock and pop artists signed to East Germany's state label VEB Deutsche Schallplatten, with the exception of the few already signed in the West.

Holmut Fest, MD of EMI-Electrola: "We now have access to the creative talent in a country of 17 million people, and we are sure there is a good potential market for this repertoire internationally. We will have worldwide rights for the repertoire we select, excluding the Eastern European countries."

Metal Mag Produced In USSR

Dortmund-based publisher Jürgen Wigginghaus has completed a deal with the publishing branch of the Soviet state Kosmosc organisation to launch a new music magazine in the Soviet Union.

The publication, OK Metal, will have a staff of six 64-page issues will be produced this year and the magazine will go monthly in 1991. Wigginghaus says he sees the project as a milestone: "Music knows no boundaries and has always heavy metal. The joint deal was finalised after almost a year of negotiations. Six 64-page issues will be produced this year and the magazine will go monthly in 1991. Wigginghaus says he sees the project as a milestone: "Music knows no boundaries and has always

Mertens Adds Tour Dates

On his return from a sellout tour in Spain to promote his new album, Mertens For Wigging, Wim Mertens announced two extra dates to his Belgian gigs. The two performances, scheduled for February 13-14, follow on from last month's Belgian dates during which he played to packed houses. Mertens is also planning a series of Italian concerts in March.

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AIRC Calls For Adoption Of First Fixation

The Association of Independent Radio Contractors (AIRC) is going to be bidding EMI SBK and 14 other companies for the company's structure. The AIRC's claims are based on the principle of first fixation, which is likely to be taken up by the UK authorities. The company that loses the rights will have to pay damages for the records and it should adopt the principle of first fixation. The AIRC's claim is based on the UK's copyright law rather than the first publication principle accepted under the Rome Convention. As a result, the company that loses the rights will have to pay damages for the records and it should adopt the principle of first fixation.

Unique Launches Live From LA

A two-hour, live Saturday latenight show from Los Angeles is part of the programme highlights on offer from new programme syndication company Unique. "Live From LA" will be a 10-week series covering the latest music and movie business news from the West Coast. No producer has yet been signed although Unique says it will be an Anglo-American team. Unique has also won the publication rights for this year's Live Action concert series. Although a sponsor has not yet been signed up, there are strong indications that the series will once again be sponsored by the Hit West Bank. Last year's series was produced by Sethan Davies who has high hopes for the Radio2 network to join Unique, from where she will be producer of the 1990 series. Other programming on offer from Unique includes coverage of the Grammy Awards - to be presented in 12, two-minute segments to enable stations to run them during their breakfast shows. The company also has the exclusive rights to the radio coverage of the Ivor Novello Awards. Unique will also be taking over responsibility for the production and syndication of David Hamilton's 'Music Game Challenge', and Styles Records will still be involved as sponsors.

CBS Buys Filtrax

CBS/Sony is buying Filtrax for a reported US$ 140 million, bidding EMI SBK and Virgin. CBS is planning a major retrenchment in publishing and Filtrax has recently acquired the Novello and Columbia Picture books and film catalogues, making publishing 80% of the company's structure. Sony recently bought Columbia Pictures for its film division.

Essence Radio Controller Begins "Fine Tuning"

Mark Woodman, the recently appointed programme controller at independent radio station Essex Radio, says he does not see any need for substantial changes to the current format although some "fine tuning" work is under way. "We are still running with our 'Greatest Hits Latest Memories' format. We play a mix of hits from the 60s, 70s and 80s and these are rotated at levels of preference depending on their popularity. In addition we have a package of 25-30 current songs, of which those on high rotation get played every 3-5 hours, plus some others which are aired during certain evenings and late-night shifts." Essex Radio's main target audience is the 25-40 age group. The over 45s are catered for by the station's AM service "Breeze-AM", launched last summer. One of Woodman's main tasks is to re-adjust the music on Essex to give more preference to the younger end of the target group. "We are tilting the balance in that direction but we are not changing to go after the younger 18-25 market. I suppose you could say that our core audiences are those who have an AC feel - Billy Joel, Phil Collins and Chicago. Alison Moyet also came out well in research, especially as she is a local artist. Our currents are not chart orientated. We pick them more on whether they fit our station sound rather than their chart position."
**Germay & Austria & Switzerland**

**WEA Winners In Austrian Charts**

WEA Austria scored spectacular increases in the 1989 chart shares, climbing from 7.7% (fifth place) in 1988 to 19.14% (third place) in the singles market and from 12.2% (fifth place) to 27.5% (first place) in the LP listing. The Vienna-based company stole significant market share from every other major except PolyGram, which achieved more modest chart-share rises in both markets.

**Licensing Delays**

Due to incomplete applications the North Rhine-Westphalian media authority has had to postpone issuing a number of private broadcasting licences. The radio commission is confident that local private broadcasting can begin as planned on April 1.

**Radio Dreyeckland Struggles For Subscribers**

Freiburg-based Radio Dreyeckland, the only licensed West German broadcaster to rely on subscriptions for revenue rather than advertising, is struggling for survival. The station, which is politically allied to the FDP and which plans only independent product, has been broadcasting for almost 20 years; first as a pirate and now as a recognised licensed station.

Radio Dreyeckland has 2,400 financial supporters, well short of the 4,000 subscribers it needs to cover costs. Although the station's 150 personnel are voluntary, annual costs exceed DM 500 million. The station is politically exempted from its DM 500 million annual costs exceed DM 500 million. The station is politically exempted from its DM 500 million. The station is politically exempted from its DM 500 million. The station is politically exempted from its DM 500 million. The station is politically exempted from its DM 500 million.

**Tony Carey**

- Signed to Metronome worldwide.
- Management: Carey manages his own career with the help of Hamburg-based artist consultant George Hildebrand (Tuez Zut Musik).
- New Album: For You (Metronome 841 128). Current Single: I Feel Good, originally a theme song for an episode of the popular "Balint TV" series, for which the artist has composed the entire soundtrack.
- For You was produced by Tony Carey and Nigel Jopson in Shorty's Studio and Peter Maffay's Red Rooster Studio in Turting, near Munich.
- Metronome is carrying out a promotion campaign using the slogan 'Carey's Coming', which includes personalised radio jingles by the artist and a national radio interview tour. A national print ad campaign is expected to reach 14 million readers while a series of TV appearances, on shows like 'Formel Eins' and "Ble- Illustriert' are also planned. The LP release was launched with a live acoustic presentation for over 200 international media representatives.
- A national tour will take place later this year but no dates have yet been finalised.

**Study Predicts More Ads For Privates**

Private TV and radio broadcasters in West Germany will benefit from a boom in advertising sales this year while growth in the magazine market will be minimal, according to a recently published survey by the Institute of Consumer Research (GfK). The study reveals an anticipated growth of 20% in advertising for private TV broadcasters and between 7% and 9% for private radio stations. Magazines can expect only 4% growth. In its analysis the GfK forecasts a 5% growth in overall advertising revenues for TV and the print media in general, bringing their combined total to DM 1.13 million (app. US$ 769,000) in 1990. This represents about 60% of the total of all advertising revenues in West Germany last year.

While the private TV broadcasters RTL Plus and SAT 1 grossed around DM 750 million in combined advertising revenue in 1989, the GfK predicts this figure will pass the billion mark in 1990.

**BMG Ariola Buys Clodhogg Stock**

Munich-based BMG Ariola has acquired 49% of the shareholding in the Clodhogg Musik Pütt & Pütt Publishing and Production company. BMG Ariola MD Thomas Stein joins the board at Clodhogg. Clodhogg Musik is renowned for developing new talent and successes in the past include Wolf Maas, Boys In Trouble and Mike Heting.

Stein is keen to stress that Clodhogg will continue to focus on the discovery and development of new talent. "In light of the dynamic music scene in North Rhine-Westphalia the acquisition of shares in Clodhogg Musik represents a vital strengthening of our national A&R activities."
Nostalgie Launches Chart Show With M6

by Jacqueline Escout

Radio Nostalgie is launching a chart show together with private TV station M6. The show, due to start at the beginning of February, will be based on a chart supplied by Radio Nostalgie, made up from listeners' votes. Around 40% of M6's output is music programming. "Next 45' will concentrate on hits from the 50s through to the 70s. Special guests will also be invited to look back on a certain period, but the show aims to attract a younger audience by including some current hits and clips.

Nostalgie, officially known as Radio Nostalgie International since last September's takeover by RMC, has just launched a nationwide advertising campaign worth Ffr 75 million (app. US$ 1.6 million). In the latest Mediametrie poll, for November and December, Nostalgie has increased its audience share to 4.5%, since last September's takeover by Radio Nostalgia is launching a Chart Show With M6.

RTL Records MIDEM Showcases

by Emmanuel Lagravre

RTL, the main radio station covering MIDEM 90, is recording most of the showcases for broadcast. Four of the station's main DJs will be present in Cannes, and several programmes are coming live from the festival.

The daily programme "Satellite Hits", hosted by Nagui, will be broadcast live each day from the Majestic Hotel and many major acts and key personalities will be interviewed on the show. The Australian, French rock and R&B showcases will all be recorded for later broadcast.

Skyrock Takes Second Place

Skyrock's radio audience share has gone up 1.6% according to the Mediametrie poll for November/December, taking it to equal second place with Europe 2. Poll leader NRJ's ratings slipped 0.3% to 9.2%.

The latest poll reflects listeners' initial reactions to the autumn round of advertising campaigns and the slogan 'Radio Nostalgie Ca Change', although, as programme director Yves Mayet says, little is changing.

Since the RMC takeover there has been a greater emphasis on 80s hits but the basic format remains the same. "Nostalgie is the supporter and the defender of the French chanson," says Mayet. "When we started the radio in Lyon in 1984 we wanted to play music that just did not get played on the radio any more, the real standards. We will play 'Trento but not Maurice Chevalier'."

The playlist is 80% French and 20% Anglo-American, aimed at a wide target audience of 15-50 years. Around 25% of the French quota is devoted to 'nouveautes', such as Elsa and Lafontaine. The Anglo-American quota consists entirely of standards, mostly from the 50s and 60s including Sinatra, Elvis, and the Beatles. Around 45 minutes of music is played per hour with little time spent on games or listener phone-ins. Mayet says the DJs' style is warm and Lattes: "We want to put the emphasis on the music and not on individual programmes or personalities.

Lattes Leaves Fun Radio

Pierre Lattes, Fun Radio's long-time programme director has officially left the station. Lattes has been with Fun since the early 80s and has now sold his 10% share in the company.

"There were just too many policy disagreements at too many levels," says Lattes, who has set up his own company, PL Music & Communications. "I did not agree with the new management on several important points, and there was no way we could continue working together like that.

French attendance at MIDEM is expected to reach an all-time record this year. The two performing societies, SCPP and SPPF have both taken a stand. It is the first time the SCPP has attended the festival.

Julien Clerc

Signed to Virgin France.

Published by Sidones/Centelles Editions.

Managed by Bertrand Labyba.

New album Fais-Moi Une Place (Virgin 70725).

Previous album Aventure A L'Eau.

New single Fais-Moi Une Place.

Recorded at Hit Factory, New York, mixed at Paris' Studio Plus Trente. Produced by Phil Ramone with arrangements by Eric Rehl and Larry Schwartz.

A major TV advertising campaign begins late January on La Cinq, M6 and Canal Plus. Clerc will make supporting appearances on TV and at the Avoriaz Festival. There is also a major retail promotional drive.

No immediate tour plans.

Album is released in France, West Germany, Holland, Switzerland and Belgium this month and will be out in Canada in February.

Clerc composed all of the tracks on the album, working with a number of lyricists including Jean-Claude Vannier, Maurice Vallet and Jean-Louis Murat. Françoise Hardy wrote the lyrics for the single and album title track Fais-Moi Une Place. The video clip supporting the single was directed by Didier le Pecheur.
San Remo Settles On An Organiser

This year's 40th anniversary edition of the San Remo Song Festival has an official organiser once again following two months of uncertainty. Adriano Araguzzi, last year's organiser, has been replaced by a court intervened. San Remo Settles is February 28 and RAI 3's Pier Adri Aragodmi, last year's musician of San Remo, which has severely disrupted plans for this year's festival.

On An Organiser, the San Remo Festival has an official organiser after a period of uncertainty. The festival's new organiser is Pier Luigi Castellano, replacing last year's organiser, Pietro Barilla, who was dismissed due to financial difficulties.

Cultural Competition Gets Re-Run

RAI 3, state radio's cultural channel, is to repeat a musicians' competition in its daily programme 'Orione'. The competition, open to Italian rock, jazz and electronic music composers, attracted more than 200 entrants last year. This year's competition, known as 'Orion', will open to music composers from February 28 and will run until April 25.

Alessio Colombini

Alessio Colombini is a prominent figure in Italy's music scene. He is a publisher and management artist, having worked with several successful musicians. His new album, 'Self-titled', is due for release later in the year. The album features tracks from the independent label Durium, with a budget of £4 million.

Radio Centro Suono Extends Black Music Reach

Rome-based Radio Centro Suono is bidding to become Italy's first black music network. With an existing daily listening figure of over 100,000 listeners, the station began to broadcast to a black audience last year and has scored strong ratings through its black music network.

Radio Centro Suono is characterized by a lack of a steady stream of black releases. About 60% of the music played is on CD, with a small number of radio favorites like Z100 and Power 95. Music information is based mainly on Billboard's black music charts. Sigona says the main problem is lack of a steady stream of black releases. About 60% of the music played is on CD, with a small number of radio favorites like Z100 and Power 95. Music information is based mainly on Billboard's black music charts.

Jailhouse Rock Cafe

'Rock Cafe', the daily music information programme, has flagged another all-European exclusive, this time for an interview with the jailed soul artist James Brown. Brown, who has been in the US for the last 15 years, is being interviewed by a New York radio station. The interview will be broadcast on January 17.

Dimensione Goes Grammy

Radio Dimensione Suono, the Rome-based private network, is bidding to broadcast the annual Grammy Awards for the third consecutive year. Programme director Bruno Piazza claims great pressure from the shows and says, "We buy the programmes from the new York radio production company MJ and broadcast them exclusively in Italy." The network will broadcast two pre-event shows featuring interviews with nominees in the pop music category and will present a third programme, which will include interviews with the winners.

The hour-long shows will air at 12.00 hours in February and will be dubbed into the Italian language. But the network will also broadcast the programmes in the original language on the same day.
BENELUX Night Shows Boost Ratings

by Marc Paez

Belgian state radio BRT has doubled its audience for some late-night programmes since it began broadcasting 24 hours a day, according to a BRT survey. Before May 1989, BRT (three national stations and Studio Brussels) used to go off air at 02.00.

The survey is based on diaries kept by 1,500 listeners and shows the audience for the 23.30 slot has now doubled from 40,000 last February to 80,000. The number of people listening at 00.00 has also risen, from 10,000 to 35,000.

The new programming between 02.00 and 06.00 has also attracted a considerable number of BRT regulars. Up to 35,000 tune in at 03.00 hours and figures for the 06.00 news increased from 265,000 to almost half-a-million between June and September. Before BRT launched its night programmes the early morning slot showed attraction between 185,000 and 215,000 listeners.

The BRT's night-time staff is headed by Karl Deniguer who produces, together with Jan Heymann. They are both very happy with these first results and hope BRT's plans to have a separate night shift of technicians for the programme will help eliminate personnel problems which occurred in the first months after the launch.

"There certainly was a need for night radio" says Heymann, "and our listeners have increased since May 1. I was surprised to see how many tune in at 03.00 hours and the figures are still going up. We have also boosted the number of listeners for the 06.00 hours time slot!"

Heymann says the success of night radio is partly because many use the same stations as those which will be allowed to continue broadcasting.

The station's management and viewers met the Media Commission on January 8 and the head of the commission, Jeroen Soer says he expects the results of the hearing to be announced by the end of the month.

Radio 10 Awaits Fate

Dutch private satellite radio station Radio 10 will know within two weeks whether it will be allowed to continue broadcasting. The station's management and viewers met the Media Commission on January 8 and the head of the commission, Jeroen Soer says he expects the results of the hearing to be announced by the end of the month.

Radio 10 has to prove to the Commission's satisfaction that it is a genuine foreign broadcaster in the sense of the Dutch media law, and is not merely exploiting a legal loophole by using Dutch-language commercial programming from outside the country for onward transmission by cable.

Soer believes changes to the station's ownership may yet swing the Commission's verdict in Radio 10's favour. Contracts were signed on January 1 with Rete Zero (RTO), a private broadcaster which operates a string of local TV and radio stations in Italy. While Soer will not disclose the value of the deal, he says RTD is now Radio 10's official parent and should be considered as the 'responsible foreign broadcaster' required by Dutch law.

In the meantime, the station is losing thousands of listeners since the start of the summer. The only confirmed applicant for a licence so far is film producer Rob Houver, who says his Orange TV will be on the air before December 5. Public broadcasters Veronica and TROS, both of which had lodged applications to go commercial last year, are now rethinking their plans in the light of RTL's success.

Publishers Take Stake In RTL Veronique

by Jon Heyman

Holland's two leading publishers, Elsevier and VNU, have reached agreement in principle to buy shares in the Luxembourg-based commercial satellite TV station RTL Veronique (RTL-V). The companies are to purchase European Media Investors' 38% stake in RTL-V, giving each a 19% holding in the station.

An Elsevier spokesman admitted the publishers' move was prompted by RTL-V's recent contract with independent producer Loops van den Ende, who will supply the station with a channel of programming from some of Holland's most popular TV shows from February. "Van den Ende is an outstanding producer", he said. "His shows will mean a significant improvement to RTL-V's product."

Both Elsevier and VNU have long wanted a foothold in commercial TV. "It's strategically important to us to have a stake in a commercial station, not just because of the potential of the new medium but because we expect a shift of advertising spending from newspapers and magazines to TV," the spokesman said. "We expect RTL-V to start making a reasonable profit after 1990."

Meanwhile, new Dutch culture minister Heddy d'Ancona has said she expects legislation to allow national commercial TV in Holland to be debated by parliament before the summer. The only confirmed applicants for a licence so far is film producer Rob Houver, who says his Orange TV will be on the air before December 5. Public broadcasters Veronica and TROS, both of which had lodged applications to go commercial last year, are now rethinking their plans in the light of RTL-V's success.

Belgian Heavy Metal Label Launched

A new Belgian label, Rumble Records, has been launched to push hard rock. The label's first release was a version of the Beatles' 'I Am The Walrus' by the Belgian heavy metal band FN Guns. The single was followed in late December with an album (Good Shot). Managing director Jos Kiek has produced previously several hard rock and metal bands and decided to sign La Pat in October bearing strong competition from other majors. His first release in Amsterdam over the past year has turned her into a local cult. EMIT is taking a low key marketing approach to breaking the artist but La Pat was featured heavily in EMIT's recent meeting of European affiliates - West Germany in particular, has shown interest. La Pat's repertoire is in many European languages and her vocal style has been compared to Zarnah Leander, Marlene Dietrich and Nina Hagen.

Bianca Ciccu

ITM 004/1440 CD, feat. Randy Brecker

ITM-Records, D-5600 Wupperattal 1, Molkste1, 73, Fax 49/ 202-3165 52
**SCANDINAVIA**

BMG Completes Restructuring Plans

by Chris Fuller

BMG International has completed its Scandinavian operation with the opening this month of BMG Ariola Sweden/Finnland.

The new affiliate follows the October 1988 formation of BMG Ariola offices in Sweden, Norway and Denmark. It will operate as an A&R, marketing and promotion company, with sales, administration and distribution handled by independent record company Discophon, previously BMG's Finnish licensee.

Working with Norti will be promotions manager Karl Hyyriinen and Island/Five label manager Timo Narvaiti. Norti: "We will initially concentrate on international product but in a year or two, as with the BMG companies in Sweden, Norway and Denmark, we want to start building a local roster. The local scene here is very strong. Domestic product sales holds around 50% of the market - and we intend to take advantage of that."

Alfie Balthzers, senior VP central Europe, BMG Internationale, commented: "We are delighted to continue our long-term successful relationship with Discophon, OY on a different basis. I'm confident that our new team will have continued success and enlarge our base in Finland."

Total Finnish retail music sales in 1988 were worth Frk 624 million (approx. US$ 90.5 million). The market leader is Fazer Music (25% market share), followed by Sony (20%).

**Voice Tops AIM Copenhagen Ratings**

Voice of Copenhagen has more than doubled the audience of its closest commercial competitor according to a new survey by audience researchers AIM. The figures, which concern the Voice's two FM frequencies in the centre of the city, gives the station 10% of the total potential radio audience (almost 1.5 million) in Copenhagen, with a daily reach of 149,000.

The station's head of music Bo Berg says the new figures show a "landmark" for a local independent radio in Copenhagen. "We are more than happy. A 10% daily audience is excellent penetration by any standards and maintaining in the light of increasing competition is a real achievement! The Voice's target group is 12-25 year olds, and the survey shows it attracts 20% of the total audience of 13-29 year olds.

The survey is good news also for radio Up Town/Downtown, which shows a 10,000 improvement on last year's survey. "We are more than happy. A 10% daily audience is excellent penetration by any standards and maintaining in the light of increasing competition is a real achievement! The Voice's target group is 12-25 year olds, and the survey shows it attracts 20% of the total audience of 13-29 year olds.

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**Tove Naess**

Signed to Lyrix Records (EMI) distribution.

Published by Virgin Music.

Managed by Stage Two Management (Stockholm).

New album 'Free Of Pain' (LRLP5007). Released across Scandinavia mid-February.

Current single 'You Can Call'.

Previous LP 'The Album' (Virgin), sold 20,000 in Sweden.

Time Of Trust produced at Stockholm's Polar Studios by Halle Olsson. Song written by Naess/Olsson.

Marketing plans include selected in-store appearances with extensive point-of-sale displays, postering, streamers, interviews with Sverigetidningen plus commercials on Swedish TV programs. An album launch party and one of the stages at the Stockholm's annual Dockfest festival in March.

Outside of Scandinavia, interest in releasing new LP has come from Columbia Records in the US, though no definite plans.

Voices of Copenhagen has more than doubled the audience of its closest commercial competitor according to a new survey by audience researchers AIM. The figures, which concern the Voice's two FM frequencies in the centre of the city, gives the station 10% of the total potential radio audience (almost 1.5 million) in Copenhagen, with a daily reach of 149,000.

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FRANKIE LA MOTTTE - SOMEONE'S LOVING YOU BABE

Contact: Ricochet/Peter Swartwout tel. 46.68.6060/9 fax. 646665

An awesome piece of work from La Motte who previously wrote the Scandinavian hit 'It's A Mystery for Charlie'. For his solo material he has wisely enlisted the talents of Rob N' Raz (of Lela & K Fame) and the production team from Swintex. Licence and sub-publishing free except Scandinavia.

BROWN & PERXON - THE JERK (REC WEST GERMANY)

Contact: UOR/Wil La Rochte tel. 49.30.491482/4 fax 290318

Although the track starts off slowly it swiftly gets much better. Warm and witty, this is probably best described as an affectionate tribute to Tom Waits, or at least it has some of his fancy style about it. Licence and sub-publishing free except West Germany.

SILVER BULLET - 20 SECONDS TO COMPLY (TEN TUM/UK)

Contact: Sergio/Shaun Allan tel. 44.1.490120/fax 2503186

A furious track that really is too fast to be counted as house music but can still be regarded as great dance material. The second single from a band who are very much one of the up-and-coming UK rap acts. Currently the leader of the fastest rising singles in the UK. Licence and sub-publishing free except UK.

THE POLLEN - THE RIVER OF LIFE (ZAP ZAP/France)

Contact: Zap Zap/Philippe Loison tel. 31.13.581481/fax 16569

Without doubt one of the hottest bands in France. They will be releasing their debut I.P. March in this is a favourite of what is to come. Licence and sub-publishing free except France.

ASPHALT RIBBONS - GOOD LOVE (In Tape/UK)

Contact: In Tape/tel. 74.17.8818/11818.

A band that sound similar to The Weathermen, but not quite as manic. They make songs in a classic mould and, on the strength of this and their previous 4-track EP, they have a great future ahead of them. Licence and sub-publishing free except France.

THE ITALIAN DANCE SCENE continues to be one of the most productive and original in Europe. Producer Pippo Landro has formed his own Milan-based company called New Music. It is currently in the Italian dance charts with two titles, N.E.W. YORK, by the Chico Seed Project (Talenti Tracks cassette no. 37), is as mean and moody a piece of house/dance music as you will ever hear and the latest from the Estor Emer, by E.V.O.E. (cassette no. 39). It is an altogether more orthodox but no less happening affair and is no. 8 in the same Italian Italian dance chart and moving rapidly up the top 40 of the Record Mirror Club Chart (UK).

TDP

LADIES LET'S GO (Ritchie/UK)
Contact: Ritchie/Pike Horizontally 41.93.554797/4 fax 8907

A storming hip house track with an insistent chorus line and a powerful groove. Definitely one of the new breed of chart-oriented dance numbers in the streetwise genre. Licence and sub-publishing free except UK.

MONICA T JOHNSON - HEAD OVER HEELS

Contact: EMI Publishing/Ernest Bosch at tel. 32.7.35292063/3519254

The debut single by a US dancer turned singer/songwriter based in Europe. This is a strong, well-arranged ballad produced by Willy Heron. Licence free except the Benelux but no sub-publishing available.

KOVÃ REA - ANNABELLE (PHONEROGM/France)
Contact: Captain/Ck./Oliver Maiseboeuf tel. 31.1.48447217/27

A thoroughly transatlantic slice of dance funk with French lyrics. Definitely a song that will benefit from the summer hit syndrome, it has a light, breezy feel similar to Wham's 'Club Tropicana'. Licence free where affiliates refuse options but sub-publishing free except France.

FRANKIE KNUCKLES/MARSHALL JEFFERSON - MOVE YOUR BODY (RadioUK)
Contact: Westside/Sabrina Branjes tel. 31.17.881315/16 fax. 263189

US house has a totally different feel and emphasis to the UK and European material. It has much more of an R&B flavour to it and a more mechanical groove. Licence and sub-publishing free for Europe except UK and the Benelux.

Go Ing Independent...

by Karen Rohr

After another deadly quiet week, the ladies from Manchester still rave as no. 1. As the country's third most popular film for the week, 'The Delirious', does its thing, the first song to be lifted from the soundtrack achieves the indie chart's highest entry. Reportedly to be the only redeeming feature of the movie, Kyle Moguire takes her version of Star's On My Pillow to no. 10.

Woody nicely used the new Wham! for the 90s, 'I'll' squeeze into the top 50 with a remake of the Dan Hartman 1978 classic Instant Replay. In the same vein, the Pop/ROCK vocal group Costco Dickey is aiming for the top with a solo version of Car Wash, the song that gave Funk a whole new meaning back in 1974. Following generous airplay support from BBC Radio 1, Distan Cousins take their latest single You Can't Help Me Now to the top 20. Both singles are new and an appearance on the national top 50 looks fairly definite for next week. And to complete the picture the band come back - you guessed it - Manchester.

Press dairings the Family Cat, the Shop Assistants and Insipid Carpets are among a group of bands each to have a Rolling Stones cover featured on a compilation album Stoned Again - A Tribute To The Rolling Stones. The Rolling Stones release on Imperial will be available from January 24. Meanwhile Laibach have a new LP called Deliver. It is the soundtrack to a new Philipps Conte stage production of the same name. The album is highly recommended and keep an eye out for the stage production which is touring the world throughout 1990.
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THE CHALLENGE TO PUBLIC SERVICE RADIO
Roger LEWIS, Head of Radio at Excalibur (UK)

VIDEO KILLED THE RADIO STAR
See KENNY, Head of Stores, Suppliers RAYCO (UK)

LOCAL VS. NETWORK
Mike HAS, Programme Director, ANTIENNE RADIOTHERAPIE (Germany)
Martin SCHMITZ, Marketing Director, MEDIACOM (UK)
Eric BAUVILLE, Directeur General, MAXIMUM (France)
Giles SQUIRE, Programme Controller, WEETE RADIO (UK)

TARGETING THE LISTENER
Martin EWING, Programme Director, 1XM FM (UK)
John DAVY, Director of Cable, CABLE (Holland)
London SCHULTZ, Managing Director, INET (USA)
Rod CUMMINGS, Programme Director, 1XM FM (UK)

SHOULD PUBLIC RADIO TAKE ADVERTISING?
Roger LEWIS, Head of Radio One (UK)

PANELS

RADIO WITHOUT FRONTIERS
Andrew MADDEN, Chief Executive, BOM (France)
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**PREVIEWS**

**SINGLES**

**SINGLE OF THE WEEK**

Jimmy Somerville

*You Make Me Feel (My Love)* - FRR

Although it might be fair to say this record is an obvious choice for Somerville, he performs it with such raw enthusiasm that his version is easily as good as the original. The basic difference is that the backing is tighter and platinum debut, but this LP takes the Daisy Age mentality further. Powerful stuff whose best moments include What U Wanna '4, Tribe, Veils and In Days To Come.

Hi Tek 3

*Spin That Wheel* - ARS

Prime Europop in the best Possible sense of the phrase. A powerful groove with a larger-than-life, bass-heavy production and all the best elements of post-punk pop.

Nikki Leerer

*Don’t Fall Me Out* - PM

A grown-up material with a strong production and a place in every AC format. A promising debut single, keep an eye on this.

Tish Injofo

*Don’t You (Remember Who I Am)* - A&F

A beautiful and engaging Mexican ballad brought to life by the female singer’s warm voice and a Spanish guitar.

Andy Baum & The Trx

*Crazy Boy You* - OK

An average to good FM rock song from one of Austria’s leading artists. Baum has a good voice, and this is worth checking out.

Martika

*More Than You Know* - CBS

A light, up-tempo disco number. Michael Jay from this likeable newcomer. Loads of energy.

MC Miker “G”

*Show Me The Raw Action* - Buddha

This is a slow-moving song with a dramatic vocal delivery that benefits from a big production. A guaranteed hit.

Phil Collins

*I Wish It Would Rain Down* - WEA

This is a slow-moving song with a dramatic vocal delivery that benefits from a big production. A guaranteed hit.

**ALBUMS**

**ALBUM OF THE WEEK**

Jungle Brothers

*Daily Tri Force Of Nature* - Ruby Records

The second LP by the band widely recognised as one of rap’s prime innovators is a mixture of clever and up-tempo sampling, wit, intelligence and alternative political sentiment. So far this four-piece have been more famous for inspiring De La Soul’s platium deceit. but this LP is a definite hit. This is the way to go!

Miki Howard

*Not My Lover* - Arista

Smooth as silk, transtlantic soul featuring Howard’s powerful voice. At times she sounds a little like Chaka Khan but the material is not as punchy or as aggressive. The better tracks are those that borrow a hip-hop feel and end up pretty damn funky. Check out Ain’t Nothin’B In The World and Love Me All Over.

Berkland

*Carnal* - Polydor

An interesting project from two Dutch jazz musicians. Bernhard Berkhourt and Fris Limdberg have done covers of 13 jazz classics in a unique and highly listenable way. The tracks include Oh When The Saints, Summerly and Sentimental Journey. All are treated in a sympathetic way while being given a late 80s production by Ruud Jacobs. Good stuff.

Lies Satellites

*Riche & Celebres* - Polydor

This unorthodox French seven-piece make a mixed bag of ska, punk and rock and are tipped as one of the acts for the 90s. Punk and rock and are tipped as one of the acts for the 90s. Punk and rock and are tipped as one of the acts for the 90s.

ARS

*Fuss In A Structured Form* - FWR

The new LP by Atlanta Rhythm Section (now abbreviated as ARS) is a heavily produced effort. The six-piece work their way through a bunch of numbers that are pondeorous and basically what used to be called progressive. But Leave To The Wind, Every Little Bit Hurts and How Much Love Is Enough.

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**JAZZ FOR THE '90s**

**LOU RAWLS. At Last, CDP7919372**
On his first Blue Note release, LOU RAWLS returns to his roots as a blues drenched jazz balladeer. 1990 sees Lou returning to Europe, ready to capitalise on the success of “Fine Brown Frame”. This album is 1989's best kept mainstream secret.

**MICHEL PETRUCCIANI, Music, CDP7925632**
MICHEL is now established as a major artist in his home country, France, playing to full houses wherever he goes. “Music” places his lyrical playing in exciting, contemporary settings and promises to break him across Europe.

**JOHN SCOFIELD, CDP7928942**
JOHN SCOFIELD - innovative guitar wizard, adventurous composer, and veteran of countless jazz bands of the '70s and '80s, including Miles Davis and his own “Loud Jazz” combo - makes his Blue Note debut with saxophonist Joe Lovano, bassist Charlie Haden, and drummer Jack DeJohnette.

**RICK MARGITZA, Color, CDP7922792**
"The New Tenor in Town", RICK MARGITZA is a graduate of Berklee college and an ex-member of the Miles Davis group. On his debut for Blue Note, Rick leads his group - including Airto and Marc Johnson - through a fusion influenced set which confirms his mastery of his chosen instrument.

**TONY WILLIAMS, Native Heart, CDP7931702**
Still the most explosive, inventive and exciting drummer in jazz. TONY WILLIAMS leads his current band - trumpeter Wallace Roney, saxophonist Bill Pierce, pianist Mulgrew Miller and bassists Ira Coleman and Bob Hurst - through a sparkling set of brilliant bop originals.

**STANLEY JORDAN, Cornucopia, CDP7923862**
With his third Blue Note release, STANLEY JORDAN reaffirms his standing as one of the most innovative musicians of our time. "Cornucopia" includes guest artists Kenny Kirkland, Bernard Wright, and Charnett Moffett; and features a funky, contemporary version of the Marvin Gaye classic "What’s Goin’ On".

The '90s also bring new releases by these other outstanding Blue Note artists:

**BLUE NOTE**
EMI Music Worldwide, 20 Manchester Square, London W1A 1ES.
...tearing down walls in 1

The Scorpions

—One of hard rock’s few true legends, the Scorpions wrap up an era with a classic.

tional smash

stnpie `91 yarns’ Is destined to be finest album to date with “Save Yourself.”

The Scorpions

Z/621°S

Asa

To break European artis

Loco Mia

Oh Well

—The major Spanish dance sensation of 1991 delivers an album of songs to fill the clubs throughout 1992.

MSG

to break European artis

YESTER HITS

the Eurochart top five from five years ago.

JANUARY 27 - 1985

Singles

Ray Parker Jr. - “Ghostbusters”
Madonna - “Like A Virgin”
Wham! - “Last Christmas/Everything She Wants”

Albums

Duran Duran - “Rio”
Wham! - “Make It Big”
Frankie GTH - “Welcome To The Pleasure Dome”
Sadie - “Diamond Life”
Foreigner - “Agent Provocateur”

Master chart - January 27, 1990
THE MOST PLAYED RECORDS IN EUROPE
FOR ALL INFO
BOOK YOUR SALES DEPT.
PERSONAL MUSIC CHART IN THE playlist

95. PO Box 706, 1200 AS Hilversum.
Airplay checked on Radio 2 and 3, the Dutch national pop stations. For info please contact Media Control France 29 Bi Taxis- 67000 Strasbourg - France - tel. (03) 86455800.

Most played records as checked by Media Control France. For more info please contact Media Control France 29 Bi Taxis- 67000 Strasbourg - France - tel. (03) 86455800.

In Private
Dionysia (Twitchon/Forward) (Capitol/EMI/1991)

Hangin’ Tough
New Kids On The Block - CBS (PolyGram/91)

Get A Life
Soul II Soul - 10 Records/Verg (Basic/Vertigo 1991)

Comment Dire Adieu
Jimmy Somerville - London (PolyGram Forwarding)

The Road To Hell (Part 2)
Chico Bova - MCA (PolyGram/France)

Dancando Lambada
Tania. Tikatarn. NSA (Brogu+/Narner Chappell)

We Didn’t Start The Fire
Billy Joel - CBS (EMI)

The Miracle
Choreography Show (EMI/Planet/Music)

Volare
Goyo King - PFM (Card)

When You Come Back To Me
Jean D’Ornellas - PFM (Delta/New Wave)

That’s What I Like
Joe Batai & His Rhythm Band - United Artists France (Capitol/Carefree)

Leave A Light On Behind
Carla｣s Fly - Virgin (Frontline/Warner)

Verlieben Verlieren
Johanna Frankfurt - CBS (CBS-Frankfurt/FRK)

Steady Windows
Tina Turner - Career (Mobile/EMI)

Lambada
Kasey - PolyGram/EMI (PolyGram/Warner/Chappell)

Helen
Bono - Virgin - Guinnesse (Dial 1/EMI)

Les Valses De Vienne
Patrick Bru-Cassourel' - R0N13°Mirt.'ikadet/Mu*

Hey You
Quido - PolyGram (PolyGram/Chappell)

Do Not Know Much
Mimi & The Classic Soul - Warner Brothers (EMI)

All Or Nothing
MI's Bird - Hands On (EMI)

You Make Me Feel (Mighty Real)
Sister Sledge - Warner Brothers (EMI)

La Luna
Belinda Carlier - Virgin (Epic/1991)

Les Valses De Vienne
Patrick Bru-Cassourel' - R0N13°Mirt.'ikadet/Mu*

A Different Air
Living In A Box - Chrysalis/Universal/Warner

This Old Heart Of Mine
Stewart Robb - Warner Brothers (EMI)

The 20 best played records in Spain from Cuecas Pioneras, covering the major Spanish stations.

1. I Love You
2. I Love You
3. I Love You
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9. I Love You
10. I Love You
11. I Love You
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13. I Love You
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18. I Love You
19. I Love You
20. I Love You

The United Kingdom
Most played records in England during the week of publication on the following stations: BBC 1, BBC 2, Capital Radio, Greater London Radio and the independent stations.

1. Heaven 17 - The Wasps
2. Electric Light Orchestra - Rock 'n' Roll with a Vengeance
3. Wham! - Last Christmas
4. Meat Loaf - Bat Out Of Hell
5. Dire Straits - Money for Nothing
6. Culture Club - Do That Thing
7. The Jam - Going, Going, Gone
8. The Jam - Going, Going, Gone
9. The Jam - Going, Going, Gone
10. The Jam - Going, Going, Gone

From the airplay hit parade from Media Control including 29 radio stations. For more info please contact Media Control
Post Box 2, Bond Street, tel. (0272) 33066.

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This Old Heart Of Mine
Stewart Robb - Warner Brothers (EMI)
"Oops! I took it home."

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

**UK & IRELAND**
- Kylie Minogue - 'Turn On Your Pillow' (M, UK)
- Sinead O'Connor - Nothing... (Epic/Columbia/UK)
- And Why Not? - The Four (Alco)
- Kym Mazelle - Was That All It Was (Sympathy/UK)

**GERMANY, AUSTRIA, SWITZERLAND**
- Nena - 'Werde Geschickter' (CBS/GER)
- Tom Cary - 'Ich Will' (PolyGram/GER)
- Bad Boys Blue - 'Das To Elements' (PolyGram/GER)
- Hanne Haller - 'Man Gott Was Happener' (PolyGram/GER)

**FRANCE**
- Mylene Farmer - 'An A (PolyGram)
- Kassav - ' reg' (PolyGram/France)
- Julien Clerc - 'Au To La Passe' (PolyGram/France)
- Francis Cabrel - 'Anois' (CBS/France)

**ITALY**
- Eduardo Bemato & Giusin Nansis - 'Un Estate Italiana' (RCA/France)
- Cristina D'Avossa - 'Abi A Cito' (PolyGram/France)
- Pino Daniele - 'Avi A Pase' (PolyGram/France)
- Fiorella Mannoia - 'La Caroioe' (CBS/France)

**SPAIN**
- Nothing... (BMG/Europe)
- Mi Ultimo Fracas - 'De Deurzakkers' (PolyGram/Spain)
- Gabinete Caligari - 'Voy A Pasarrnelo Bien' (Terns/Spain)
- Hombres G - 'Loco Mia' (PolyGram/Spain)

**SWEDEN**
- 'Tears On My FrIbw' (MOP/Sweden)
- 'Mi Ultimo Fracas' (BMG/Spain)
- 'Obletivo Birmania' (BMG/Spain)
- 'Sob Se Viva Una Vey' (PM/Spain)
- 'Voy A Pasarrnelo Bien' (Terns/Spain)

**PORTUGAL**
- 'I'm A Man' (Parloa/Portugal)
- 'O Blue On My FrIbw' (MOP/Portugal)
- 'Loco Mia' (PolyGram/Spain)
- 'Loco Mia' (PolyGram/Spain)
- 'I'm A Man' (Parloa/Portugal)

**COMBO**
- 'Nothing... (BMG/Europe)
- 'Mi Ultimo Fracas' (BMG/Spain)
- 'Gabinete Caligari' (Terns/Spain)
- 'Hombres G' (PolyGram/Spain)
- 'Loco Mia' (PolyGram/Spain)

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**EUROPEAN WEEKEND HOT BREAKOUTS**

**UK & IRELAND**
- Loco Mia - 'Una FrIbw' (PolyGram/UK)
- Magnus Uggla - 'I'm A Man' (Parloa/Portugal)
- Jahn Teigem - 'I'm A Man' (Parloa/Portugal)
- 'I'm A Man' (Parloa/Portugal)
- Danseorkestret - 'I'm A Man' (Parloa/Portugal)

**GERMANY, AUSTRIA, SWITZERLAND**
- Bolland & Bolland - 'The Wall Came Tumbling Down' (MOP/UK)
- De Deurzakkers - 'Het Is bierhinnen...' (MOP/UK)
- 'De Deurzakkers' (PolyGram/Spain)
- 'I'm A Man' (Parloa/Portugal)

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## European Top 100 Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Country/Label</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>No.1</td>
<td>Phil Collins</td>
<td>G.E.A.</td>
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<tr>
<td>2</td>
<td>No.2</td>
<td>U2</td>
<td>Island</td>
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<tr>
<td>3</td>
<td>No.3</td>
<td>Bruce Springsteen</td>
<td>Island</td>
</tr>
<tr>
<td>4</td>
<td>No.4</td>
<td>Deep Purple</td>
<td>Island</td>
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<tr>
<td>5</td>
<td>No.5</td>
<td>Dire Straits</td>
<td>MCA</td>
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<tr>
<td>6</td>
<td>No.6</td>
<td>Pink Floyd</td>
<td>EMI</td>
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<tr>
<td>7</td>
<td>No.7</td>
<td>Thin Lizzy</td>
<td>Harvest</td>
</tr>
<tr>
<td>8</td>
<td>No.8</td>
<td>Led Zeppelin</td>
<td>Atlantic</td>
</tr>
<tr>
<td>9</td>
<td>No.9</td>
<td>The Rolling Stones</td>
<td>Atlantic</td>
</tr>
<tr>
<td>10</td>
<td>No.10</td>
<td>The Who</td>
<td>Polydor</td>
</tr>
</tbody>
</table>

### Wikimedia Information

- European Top 100 Albums: A chart ranking the top 100 albums in Europe, compiled and published by various music publications and websites. The chart is usually updated weekly or monthly, and it includes a diverse range of musical genres and artists. It is an important source for了解 the current music trends and popular music in Europe.

### European Music Industry Association

- Cisac: The European Music Industry Association, which represents the interests of the music industry, including record labels, music publishers, and performers. Cisac provides various services and resources to its members, including advocacy, data, and networking opportunities. It works to promote the legal protection and fair remuneration of creators, regardless of the medium or format of their work.

### Eurovision Song Contest

- Eurovision: An annual international song contest held in Europe, in which countries send a representative to perform a song in front of a panel of judges and public votes. The winner is determined by a combination of jury votes and public votes. The contest has been a significant event in European pop music for many years.
...throughout the Continent and the World.

Guesch Patti & Encore
- Surely one of the most challenging and visionary of all European artists, Guesch Patti & Encore's second effort "Nomades" is, in a word: genius. March 1990 release.

Running Wild

Destroika
- Two authentic documents of the music scene in the Soviet Union - both of these packages destroy your pre-conceptions about Soviet rock.

The Cross
- Featuring Roger Taylor of Queen on lead vocals. This no-nonsense hard rock group has all European artists, put its 'no nonsense' style in a word, genius. March 1990 release.

EMI Music Europe

1. ATM-OZ-FEAR Atrocities feat. May B.5.06 USA Import Rec.
2. ROCK IT TO THE BONE Rock It To The Bone Rec. (ROCK SONGS)
3. CHAINED HEART Reckless 3.20 Project Rec. (PROJECT SONGS)
4. I WANNA GET YO' diapers Dovis 3.42 Project Rec. (PROJECT SONGS)
5. PARTY PEOPLE Frankie La More 4.09 Rivet Rel. (ROCKSHEETS MUSIC)
6. WINGS OF PASSAGE Bet Com. 4.23
7. OCEANOGRAFICA (EDITION DE LA BASCULE) 7. ALL WE NEED IS TIME Nils Landgren 4.10 Caprice Rec. (Publ. available)
8. MYSTERIOUS Paul Edwards & Joseph Brown 5.35 Gig Records
9. ADLER IN WIND BABY BLUE Par Par Wehrlin 4.90 EMI/Vivace Rec. (EMI)
10. GIRLS Blue Cafe 4.14 ITM Records (ITM VERLAG)

11. DAILY LIVE New Enemies
   - 3.20 Rod Fire (RALE'S MUG MUSIC) (ROCK SONGS)
   - 3.20 DUSTOFF (BETTER MUSIC) BETTER MOBILE PUNK
   - 4.19 Hawk Records AB (SCAND SONGS AB)
   - 13.30 Human Race 4.28 CBS (WAGNER BROS)
   - 14. COHIN BACK TO YOU
   - Jimmy Page 3.25 Drifting (BMG/WARNER)
   - 3.10 THE RIVER OF LIFE (The Porkers)
16. OTHER PLACES The Needles
   - 4.38 Black Cat Label (BLACK CAT PUBL.)
   - 12. LUC IFILOCO Takano 3.24 Dark Records

17. HUMAN Shane 4.28 CBS (WARNER BROS)
18. COMIN BACK TO YOU Jimmy Page 3.25 Drifting
   - 3.10 THE RIVER OF LIFE (The Porkers)

EMI Music Europe
Overcoming Problems With Promotion

How record companies market contemporary jazz

by Chris White

While catalogue sales of jazz product continue to provide many major record companies with a healthy and constant source of income, the jazz catalogue of the future is not being ignored. The market for contemporary jazz is flourishing with many up-and-coming acts from both sides of the Atlantic being signed up and their careers carefully nurtured.

There are, however, obstacles in the promotion of this talent. Opportunities open to rock and pop music are often denied to jazz; there is a general lack of TV and radio exposure and a tendency among major retailers to concentrate on top 40 of Jazz FM in London should be a boost to sales. Reviews and advertising in specialist magazines are a good way of reaching the target audience and we encourage the retail trade to recognise that jazz music is not old-fashioned but a very modern art form and the company relies on the fans' good taste.

ECM was started 20 years ago with the aim of giving jazz musicians the same recording opportunities that were being afforded to classical musicians. Max Schult, ECM Records' production manager in West Germany, says the company has been a success because of its commitment to quality. "It stretches from the music itself through to the actual sleeve artwork. Our customers know us by reputation and buy our product on trust."

But there are problems in promoting the music at retail level. Many shops just concentrate on the top 40 so it is best to target the specialist outlets.

The marketing of contemporary jazz is one of the most frustrating areas of all for me personally, as I am a big fan of the music," says Stuart Watson, VP marketing at CBS Records International, in charge of jazz and specialist music. "Generally it is the state-owned radio stations that give jazz exposure. It is largely ignored by the commercial stations who tend not to take the risks. Even then the state-owned stations usually slot it into late-night programmes!"

It is difficult getting radio airplay although some stations do let us know that they have used our music, often in the context of arts programmes. Sender Freies Berlin is very good at giving airplay to contemporary jazz as are other West German stations like NDR, SWF and WDR," says Schulz.

"Radio does not seem able to find any room for the music although the new London FM station is a promising prospect," says Watson. "Hopefully the changing face of radio and other media in Europe will soon see jazz music finding its own niche!"
Jazzing Up The Radio Waves
More than just filling the late-night slots

by Jon Henley

Jazz is an incredibly successful and highly profitable station, but it recognises the importance of live music in the total equation. Radio has a duty to promote live music of all styles, with jazz just one of them, and if an individual station can also use that commitment to boost its prestige and listener identification by presenting major artists, all the better.

Patrice Blanc-Francard, programme director of major French AM station Europe 1: "Jazz is an essential part of our image. Our involvement in the festival and jazz is highly relevant to the artistic balance of the festival. While the festival caters to a wide variety of music traditions from hip-hop to soul, Haugh believes jazz is an essential element of the programme if the event is to maintain its international stature. Festival director John Burrows agrees. "The whole festival began with a jazz week. It has since expanded to take in the whole range of styles. But the jazz week still exists and jazz is still a crucial part of the programme. This is firstly because we feel a traditional commitment to the music and secondly because jazz undoubtedly has a growing market."

"Over the last six years we have seen more and more people, particularly young people, become interested in and attracted to jazz music. Big business is clearly convinced it has a growing market too. I've just negotiated a new three-year sponsorship deal for the Capital Radio Jazz Week with JVC in Tokyo."

In general, Capital does not broadcast much of the material it records at the festival. Since the new Phonographic Performance Ltd (PPL) rights agreement, the station has no need to record and transmit its own concert material. While the programme-sharing unit may pass on tapes to other UK independent stations, and Capital itself may use excerpts to illustrate interviews, Burrows believes the station sees its involvement in the festival and jazz week more in terms of a respon-
sibility to live music than as a potential source of programming:

"Capital has a determined policy of not neglecting live music. Many of those performances we hardly play at all - one example is the Wren Orchestra. Capital airs barely any classical music, but it supports the Wren Orchestra financially and with on-air advertising, and the Wren has become a deservedly popular orchestra. We want people to go to live music events, to enjoy them, and to relate their experience of the concert to Capital Radio."

"The jazz week fulfils exactly the same function, and it brings us prestige. Capital is now a

only one of several sponsors. What it gives us, of course, is prestige and a reinforcement of our image."

As far as the popularity of jazz music itself is concerned, Blanc-Francard believes the public is waiting for a new star to emerge. "Jazz will always have its fans but, in terms of public success, jazz depends to a large extent on the people who represent it in the media."

"The contemporary scene lacks the really big artists who emerged in another era - people like Louis Armstrong, Sidney Bechet, Miles Davis or John Coltrane. Of course some of them are still around, and still playing magnificently, but we need stars of today."

Patrice Blanc-Francard, Europe 1, MD, Francois Texier, is a long-time enthusiast and was responsible for one of the first jazz radio programmes, 'Pecq, Ceux Qui Aiment Le Jazz'. Now we air around four hours of regular jazz programming a week: Michel Pacaud's 'Jazz Mug' on Saturdays, Claude Chauzelle's 'Blues Nuit' on Sundays, and the occasional special!"

Blanc-Francard says the attraction of jazz for a station like Europe 1, which prides itself in launching new acts and pioneering new styles, is "the individualistic nature of the music. It's not particularly fashionable, never tied to any particular social class. It's constantly shifting and constantly innovating. Jazz really fits our image, which is why we're committed to it and to sponsoring and covering festivals like the Montreux Jazz Festival and Juan Les Pins."

Europe 1 will continue to be inviolate with Montreux this year and will cover the event, Blanc-Francard says, but contracts have not yet been signed and the station's investment not yet finalised. Last year, Europe 1 aired two hours a day of live programming from the festival. "Involvement with Montreux costs us cash, airtime and more often than not press space, although with a major event like Montreux, we are not just telling it... but showing it."
DJs Give Their Tips For The Top

DJs are often the first to spot the stars of tomorrow and many take a particular interest in local talent, actively encouraging new bands. Music & Media asked a selection of trendsetting radio people who they think will be the stars of 1990 and what they have done to help their favourite bands along the road to fame.

BELGIUM

Eddy Hendrix, a producer at Studio Brussels, first heard Oh By The Way, the debut single by Derek & The Dirt (CNR), last summer. The station played the single heavily and when the self-titled LP came out two months later it started playing tracks from that. Sally Mitchum and Double Or Nothing are the station's favourites but it has played every track at some point. Eddy Hendrix (producer at Studio Brussels):

"The band write songs in a classic vein with strong melodies, nothing really new but it definitely is quality stuff. In a wider sense they are part of a revival of the Belgian music scene which started alongside new beat. Lots of new pop and rock groups have appeared over the last 18 months. If they start to break through we could see a boom like the one in the early 80s.'

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ROCK TO THE BEAT

IF YOU CAN'T MAKE IT TO THE TOP MAKE YOUR BODY TOP

FRANKIE LA MOTTE

Currently Charting In The USA

TALENT FOR THE 90S

continues on page 40

GERMANY

Axel Somerfeld and Burghard Rauch are two DJ/producers at Bremen 4 whose shows have a reputation for introducing new and exciting acts. Rauch gives his vote to a band called Plan B that he first heard some years ago in Berlin. Rauch: "They made their first EP and 12" singles in a studio that I owned with two friends. They were always very good and have a strong sense of their indentity. Since then they have signed to BMG Ariola and released two singles and an LP that have done quite well. I made a two-hour special about the band with an in-depth interview, their earliest recordings and background information which was broadcast in November when the album was released. Somerfeld is a fan of the Hamburg based entertainer King Rocko Schamoni: "He came out of the fun punk scene but now his music is more diverse - a cross between glitter rock and a 60s sound. Actually he is very funny, an all-round entertainer, something that Germany needs more of at the moment. He made a record independently but now he has signed to Polydor and will have a new LP out at the end of January!"

TALENT FOR THE 90S

continues on page 40
TALENT FOR THE 90S

DENMARK

Head of music at Aarhus Nørre radio, Frankie Fever, has two favorites: "Back To Back (Medley)" have a single out at the moment called Jonathan which is very popular in Denmark. They have also just released their self-titled debut LP. They make a melodic, sophisticated kind of pop that could do well internationally. I also think Dance Orkester, who have a similar sound to Back To Back are serious contenders. They currently have a successful single out called I'll Try Again. Of course we have been playing it heavily and the band will be coming in for an interview and appearing on my TV1 show "Top Listen."

SWEDEN

Ulo Masing is one of the best-known DJs in Scandinavia. His shows for Radio Stockholm and the club work he does, are regular testing grounds for new groups. He was one of the first to spot Rob N' Raz's talent (Stegram/Ariola/BMG). He played their demos on his show and last summer, when Got To Get was released, he interviewed the band and had them singing and rapping live to one of their own backing tracks in the studio. Masing: "They are very talented, I just heard some rough mixes of their new material and it's excellent. Of course when it's finished I shall be playing it but for now there is the new single Rock The Nation, also featuring Leila K. Of course as soon as the new LP is ready I will be featuring it heavily and doing some sort of special presentation."

SWITZERLAND

Couleur 3 is based in Lausanne and broadcasts to the French cantons and eastern France. The station is listened to by 30% of the 15-35 age group, is widely regarded as both adventurous and tasteful and has regular feedback from its listeners. Head of music Gerard Saudan has nominated the Woolloomooloo Allstars. Saudan: "They are unlike most, if not all, the other Swiss groups because they listen to, and are influenced by, all types of music. The others tend to have a very narrow view of how things should be done. The band are half Swiss and half Australian and if they have to be compared to anyone it would be INXS - good, well-produced poprock. They have released a single called Big Picture on 150 BPM Records which got a big listener response from France and Switzerland when we played it. I feel that if they get a major deal they will break through this year."

ITALY

DJ Lenny of Genoa-based Radio Babboleo has a very straightforward attitude to new talent. Says Lenny: "If a new record is good we play it on Radio Babboleo." The station regards it as part of its duty to its listeners to help in the breaking of new acts. Lenny again: "I noticed two bands in particular last year who have broken through to some extent; Donovo (PolyGram) and Ladri di Biciclette (EMI), and I feel that this year will be even better for them. "Both bands play melodic rock, something that has international potential and Ladri also occasionally mix in some swing jazz. There are others too - Francesco Baccini has just done an album called Cartoons which mixes cabaret with rock and pop and just about anything else you can think of. In the dance music field there's Hombre by Kepans and Calzamag by two studio technicians operating under the name Macha."

TALENT FOR THE 90S continues on page 42

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MUSIC FOR THE 90S

TALENT FOR THE 90S

continued from page 48

NORWAY

Scandinavia has always produced plenty hard rock bands and Stjin Johnson, a DJ at Radio I in Oslo, tips Da Vincii (Verrigo), "Although they don't generally fit in to the station's format they have done a couple of very good ballads that every station in Norway played heavily. I've also played a few of their other tracks from the LPs, done several interviews with them and had them performing live on the air with acoustic guitars." "I also want to give a mention to TNT (Vertigo/Phonogram), they have recently been trying to break into the US market. When they released Intuition, their fifth LP, in the spring of last year I did a one-hour special about the band, their history, in-depth interviews and so on. We had quite some feedback from the listeners after the show."

MYSTERIOUS

PHILL EDWARDS & JOCELYN BROWN

Urban Dance Squad - remix done for the US

HOLLAND

In Holland, state broadcaster VPRO is constantly at the forefront of the music scene. DJ/Producer Fons Dellen has a reputation as a man who finds the best of the new bands and his vote is for Urban Dance Squad. Dellen: "Their music has a punkish energy but at the same time the style is much closer to the early funkateers like Funkadelic and Parliament. Also they are very emotional and, perhaps more to the point, they are original. I would compare them to The Red Hot Chili Peppers or 24/7 Spyz and I have to say that their debut LP Mental Floss For

The Globe (BMG Arista) was the best record of last year. "As a state broadcaster we can't get involved in tour sponsor-ship or anything of that sort but we gave them their first radio session in 1987 and since then they've been back twice. On top of that they are the most played group on the station. And now finally they are getting recognised. Hank Shockley, Public Enemy's producer, is going to remix the LP for the American market.""

FRANCE

Oui FM in Paris has developed a reputation as an adventurous, ground-breaking station. Pro-

gramme controller Philippe Maxiere has picked The Young Gods (Play It Again Sam): "Their second album, The Red Water, is the right compromise between a punchy, urban sound, melody and strong lyrics. "Technically the band were already in the 90s last year, they have a vast library of sampled sounds that they use without sequencers. On stage they are immensely powerful and they really don't sound like anyone else. We at Oui FM are sure that in the near future a lot of bands will be working like The Young Gods - the rock of the 90s will be influenced by a meeting of technology and power. In terms of support we sponsored their French tour, broadcast interviews with them and made their last single La Rue Des Tempees our single of the week."

AUSTRIA

The Austrian broadcasting network, although small, has a few dedicated DJs who are convinced that there is more to their country's music scene than Edelweiss. Walter Groechen of state broad- caster OE I and Peter Tichatchek of Vienna-based private Antenne Austria both think Andy Baum (OK) is a serious candidate for international recognition. Groechen: "He sings in English which is obviously helpful but he has a real talent. His last single Slow Down was a great a cappella number. "I also think El Brueker, who are currently working on their third album are contenders. Their German group called Frankie Red and now he has signed to Austrian independent Gig Records. His first LP for them, Mysterious, is just finished and it is very good indeed - he shows serious interna-tional potential. As yet nothing is fixed about promotion but when he comes to Vienna I'll try and get him into the studio."

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DENA
Scoring Successes With Soundtracks

In the US the 80s began with a Boz Scaggs soundtrack, 'The Rose', which became the year's best-selling album. The decade ended with another multimillion seller for the Atlantic star, 'Beaches', which topped the end of year OST charts. In between, the 80s saw music scores for films and TV series play an increasingly important role for the record industry.

Film soundtracks can successfully revive an artist's career or enhance an already successful one, as Stuart Watson, VP international MCA Records, explains: "Two good examples of this are Patrice LaBelle whose hit, New Attitude, featured in 'Beverley Hills Cop' and Bobby Brown's On Our Own.

"Sellers of Bobby Brown's album product were levelling off at the time On Our Own came out. Its success opened the floodgates for his other product,"

But, although I am critical, I still think our system is better than that operating in the US. Here we have something called 'second class'. When a film is screened in Italian cinema the publisher and author receive royalties. In the US, the producer only has to pay the author a flat fee for the music and no more!"

"But, although covered in cinemas, companies like Cinevox are losing out in the rapidly rising home video market. "Authors and publishers do not receive payment rights for home videos," explains Westercamp. "SIAE, the Italian authors and publishers society, will offer no explanation for why they don't pay. At the moment the film producer sells the rights and receives all the money!"

As soundtracks become more and more important to films the distinction between the two media becomes increasingly blurred. The video becomes an advert for the movie by featuring the action highlights and film credits detail who is releasing the album along with its catalogue number. The film 'Buster' not only brought Phil Collins fame as an actor but gave him the international hit, Groovy Kind Of Love and Two Hearts. The promotion of a film with its OST and video will continue to play an important role in assisting the career of not only lesser known but also of many established artists."

"This means that a company like ours could lose a fortune if we make an inappropriate choice. For instance, Mark Knopfler is allegations asking UES 1 million for the soundtrack to 'Last Exit To Brooklyn'. His efforts on the movie are not that impressive but had we been doing that movie, Cinevox would have had to pay the artist's advance!"

"The Needle rank as one of the most outstanding guitar-rock bands Switzerland has to offer."

"Un remarquable effort de communication, V4 et frétilant, ce single est conçu pour ses la bravo la vitre du mois."

Contact: Rudy Schedler at KOCH International
Tel: +43 5634 6444
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CTs Studios in north London are one of the UK's major recording studios specializing in soundtrack music. Blockbuster films like 'Superman', 'A Passage To India', 'Mad Max - Beyond The Thunderdome' and many of the James Bond movies have had their musical scores recorded there.

Dick Lewzer senior engineer and a director of CTs: "Background music is very important in any film or TV production - it can bring a fairly ordinary film alive and can sometimes turn what is a good film into one that is brilliant. Can you imagine watching 'Dr. Zhivago' without Mauritz Jarn's musical score or a James Bond film without John Barry's music?"

**"A successful recording session is down to very close teamwork," Dick Lewzer, director of CTs**

The original CTs (Cine Tele Sound) studio was founded in London's Bayswater area in the 60s and the studio's musical scores recorded there were The Beatles' 'Help' followed by 'The Magnificent Seven'. After the original lease on the premises expired CTs moved into a new complex in Wembly, where it has remained for almost 20 years. Within the complex there are four individual studios with Number One being one of the biggest in the UK, accommodating up to 130 musicians and boasting separation rooms and a NEVE V series desk. One of the most recent musical scores recorded there was for 'Batman'. Studio 2 is considerably smaller but can still accommodate around 40 musicians; Studio 3 is mainly used for TV music and Studio 4 a synthmizer studio used mainly for TV music and is mainly used for TV music and is used for the future of film music although its importance in film companies. Background music is an integral part of any film although its importance in film companies. Background music is an important element in the success of a film's soundtrack.

"Because recording the music for a film is such an expensive operation, particularly in relation to the number of musicians who might be involved with the sessions, we have to operate with a very tight time scale. That means being very organised. When someone like John Barry comes in to do a Bond score we usually start work on the Monday and by the Thursday we are working on the missed sessions. The composer expects to be flying back to the US on the Sunday with a CD of the completed soundtrack music!"

"Kean to boost their popularity following a recent stunt, singing siblings Five Star are installed in their own studio recording working on their first album. Five Star has been described as 'Hotter than the Street Rat' and is produced with John Barnes, remixes by Frank Roskak and Lalo Schifrin. "The composer has already routed the music before coming into the studio. From then on it is usually a very straightforward process. Our role comes into play after the film has been completed. The composer usually writes the music while watching the film on video. It is a very disciplined way because some of the music sequences can be short and timing is crucial. "A successful recording session is down to very close teamwork," Lewzer adds. "I have engineered at CTs for almost 18 years now and have worked very closely with many composers, producers, musicians and obviously film companies. Background music is an integral part of any film although its importance is often under-rated."

**"Five Star - singing allhings back in the studio"**

West German private radio station Radio Kaiser has installed an SSL Series SL546 M desk into its live broadcast van. The console has 32 mono and four stereo channels, with SSL intelligent computer, and will be used for live classical broadcasts and general production work. Bremen becomes the fifth SSL user in Germany private radio and TV, following Bayerischer Rundfunk (Munich), Norddeutscher Rundfunk (Hamburg), Suddeutscher Rundfunk (Stuttgart) plus Baden-Baden's Südwestfunk Hofund Fernsehen.

But this is not all. The Verstallae Sta- tion studio in France is offering full use of a Cadillac limousine, free of charge, to customers. Call Natalie on 33.3953.540 for details. Excellent Glasgow duo The Blue Nile are poised to enter the studio with producer Bob Clearmountain to remix Saturday Night for a new release. The track appears on the Deluxe album launched. The track features The Man In Me, The Man In Me, The Man In Me, The Man In Me, The Man In Me.

"The Stranglers' (Roy Thomas Baker), CBS, Woburn, Hertfordish 25.12.736
Tom Taylor-Firth & Sheridan (Peter Smith), Phonogram, Omicron, London, 44.1.233 000B
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Del Amitri - Waking Up In The 90s
by Sally Stratten

Del Amitri were one of the first of a new wave of Glasgow bands to emerge in the 80s. Formed when founder member Justin Currie left school at the beginning of the decade, their self-titled debut album came out on Chrysalis' Big Star label in 1985 during the great A&R trek north to look for Glaswegian talent.

When A&M first introduced Del Amitri to the media it sent out a preview four-track CD with Nothing Ever Happened as the lead-off track. This month A&M is stepping up its international promotion. "The reason we decided to promote the album in Europe in the new year is because Del Amitri are very much a band of the 90s," says the company's head of promotions, Currie.

Only half of the original line-up remains, Currie on vocals and bass, and guitarist lain Harvie. "We started touring Europe;' says Currie. "It was an idea we had after we started working with Hugh Jones and Julian Mark Freegard, Hugh Jones and Julian Mendelson. It was released across Europe at the end of last year. A single Nothing Ever Happens is now beginning to pick up airplay.

The Hooters - Zig-Zagging For 500 Miles
by Maryjane Rozzie

The fourth album, Zig Zag, was recorded at Studio 4, Philadelphia, the Hit Factory in New York and the Record Plant Studios, where it was also mixed. The Hooters were the last band to record at the Record Plant before it closed.

Remember forever!' The fourth album, Zig Zag, was recorded at Studio 4, Philadelphia, the Hit Factory in New York and the Record Plant Studios, where it was also mixed. The Hooters were the last band to record at the Record Plant before it closed.
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