New Scandinavian Satellite Planned

If all goes according to plan, Sweden, Denmark and Norway will receive a new Scandinavian satellite channel in around the autumn of 1988. A major Swedish financial group, Kinnevik, has already invested some £25 million into the project with a promise of a similar sum next year.

Provisionally named Scansat, the initial aim of the project is to broadcast 10 hours a day of programmes, 20% of which will be commissioned directly from Scandinavia and the remainder will be Anglo-American purchases. Joeran Sellgren, who has 15 years experience as programme buyer for Swedish national channel TV2, has been recruited by Scansat and told M&M that, "although there will be a heavy stress on entertainment, we want to create a full service as soon as possible with news, documentaries, children's programmes and so on". Sellgren is confident that there will be a strong demand continued on page 7

Radio Quotas in Germany?

Hamburg- A French-style quota system ensuring airplay for national product could be on the cards in West Germany, judging by the growing complaints from some publishers and politicians.

Already one of the most English-language dominated record markets in Europe, with overseas product accounting for 70% of sales, Germany is now seeing the popular private radio stations devote the lion's share of their airtime to international recordings.

National repertoire accounts for no more than 10% of these stations' music output, and publishers are now divided into two camps on the question of what is to be done. One side argues that the solution is simply to try harder: better productions and better promotion and a generally more competitive attitude are the answer.

The other believes something more concrete is needed. SBK Songs' Joost Van Os says: "Although I'm no fan of government rules and regulations for radio, the French system of minimum hourly airplay for local product could be an idea for Germany." But given the near-unanimous distaste for state-imposed controls among German publishers, the only real option seems to be to increase pressure on radio programmers and DJs.

A change will only occur if continued on page 5

New Look Charts

Starting with this issue, M&M's European charts - The Hot 100 Singles & Albums and the Airplay Top 50 - have a bright new look! The change in visual style marks the start of further re-vamps which will make the Hot 100 Singles/Albums reflect European sales trends more accurately than ever. At the moment the chart team of M&M is in the the middle of improving and updating its chart system and the revised Hot 100s will be installed in the near future. Meanwhile, the use of M&M's European charts by the media is still growing: more and more European programmers are acknowledging the value of such data for their shows.

New Recording Section

As from this week, M&M offers a new monthly service to its readers - a section devoted to studios will highlight new trends and developments in broadcasting and recording studios, throughout Europe.

A Platinum Debut- Whitney Houston receives a platinum record from Franco Reali, President BMG Ariola Italy, for selling over 250,000 copies of her debut album. Her new LP 'Whitney' went gold in Italy in just over a week.

Roger Waters RADIO K.A.O.S
THE ALBUM CASSETTE & COMPACT DISC

EMI

advertisement
Ertegun Resigns As WEA Int. Chairman

Venice- One of the founders of WEA International, the distinguished and well-respected Nesuhi Ertegun, has resigned as the company's Chairman and joint Chief Executive Officer. The announcement came last week in Venice at the annual worldwide meeting of WEA managing directors and was effective from July 1.

Nesuhi Ertegun has however signed a five year contract with Warner Communications to handle special projects, including some record production, and intends to carry on as President of WEA. He will also continue in his fight against home taping and piracy and the campaign for the installation of a spoiler device in DAT recorders.

Ramon Lopez has been named as WEA International Chairman.

Gema Calls For Doubling Of Tape Levy

"CBS Copycode is nonsense"

by Wolfgang Spahr

Berlin- The levy on blank tapes was a major factor in the 10.2% increase of the gross income of West German copyright society GEMA to €792 million last year. Announcing the upturn, Erich Schulze, GEMA President, is emphatic that a substantial tape levy (which acts as a home taping royalty) is the most effective way for record companies, artists, composers and publishers to protect their copyrights from the threat of private Digital Audio Tape duplication.

He describes spoiler devices such as the CBS Copycode as 'nonsense', insisting that a higher tape levy was the best practical solution.

UK Privates Maintain Lead Over BBC

Independent radio in the UK has maintained its lead over the BBC according to the independent stations' latest audience research carried out by JICRAR.

Independent radio now boasts 18.6 million listeners tuning in to some 225 million hours a week compared to 17.5 million listeners and 220 million hours a year ago.

The independent sector's weekly reach has risen to 47% throughout the independent network, compared to the weekly reach for BBC Radio 1 (the BBC's pop channel) at 42% and BBC Radio 2 at 33%. BBC local radio captures 21%, while Radio Luxembourg holds 2% and other stations 11%.

MOVING

Media - Albert Emsalem, Programme Director at Europe 1 in Paris will join the second national French TV channel A2 as the new Director Of Light Entertainment ('Variété') The new Director of Programmes at UK's Tyne Tees Television is Geraint Davies. In the meantime, former Tyne Tees' Tube producer Malcolm Gerrie is very much involved in the filming of the Island 25 Years celebrations. Tessa Watts has been appointed Director of Programming at MTV Europe. She formerly was Virgin Records' Video Director. Recording Industry: Some major moves within PolyGram. Ben Bundes has become the new President of PolyGram Germany as of October 1 now that Richard Busch is retiring. Bundes was recently President of PolyGram Holland and before that, Managing Director of West Germany. The new President of PolyGram Holland is Paul Hertog, ex-Managing Director of PolyGram Holland. Wampaar, ex-Managing Director Polydor Holland, becomes the new Managing Director of Polydor Holland as of January 1, 1988. Christiane Gaeths has been appointed Product Manager for national repertoire for Teldec in Hamburg. Several changes at EMI UK's international department: following Roger Le Combe's appointment as Head of the International Division, Steve Marga has been named as his deputy and Gary Shorefield and Gabi Zangerl are the new Senior Marketing Executives in the international division. At PMI, Martin Hasby has been promoted to Managing Director. He used to be PMI's Legal and Business Affairs Director. Chris Stoore, ex BMG UK's International Director has been promoted to Vice President European Marketing BMG, following the departure of Rick Blaskey. Steve will report to Heinz Henn, BMG's Vice President International A&R & Marketing.

CHAIRS
This week's most played records on European radio

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST - ORIGINAL LABEL - PUBLISHER</th>
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<tbody>
<tr>
<td>With Or Without You</td>
<td>U2 - Island (Blue Music)</td>
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<tr>
<td>Bitter Fruit</td>
<td>Little Steven - Marvel (Marvel Music)</td>
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<tr>
<td>Time Will Crash</td>
<td>David Bowie - EMI America (Jones Music America)</td>
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<tr>
<td>Flames Of Paradise</td>
<td>Janis Ian - CBS (CBS Records)</td>
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<tr>
<td>Misfit</td>
<td>Curiously Killed The Cat - Mercury (Mercury Records)</td>
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<tr>
<td>The Game</td>
<td>Echo &amp; The Bunnymen - WEA (Geffen Records)</td>
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<tr>
<td>Years Go By</td>
<td>Stan Campbell - VFA (Warner Bros. Faison)</td>
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<tr>
<td>Wishing I Was Lucky</td>
<td>Leo Sayer - Prentice Records (Chrysalis/Precedent)</td>
</tr>
<tr>
<td>Wishing Well</td>
<td>Tommy Trent/Dirty - CBS (CBS Music)</td>
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<tr>
<td>You're The Voice</td>
<td>John Farnham - WEA (Rondor Music)</td>
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<tr>
<td>Star Trekkin'</td>
<td>The Firm - A&amp;M (Firm Music)</td>
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<tr>
<td>Wild Horses</td>
<td>Gino Vannelli - Dolly/Phylde (Black Keys/Screen Gems)</td>
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<tr>
<td>To Be With You Again</td>
<td>Terry Jacks - ATV (Atlantic Records)</td>
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<tr>
<td>Serious</td>
<td>Donna Allen - Allen (EMI Music)</td>
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<tr>
<td>Goodbye Stranger</td>
<td>Peppe &amp; Stella - Peppe (Handle Music)</td>
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<tr>
<td>Throwing It All Away</td>
<td>John Farnham - WEA (Rondor Music)</td>
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<tr>
<td>Genesis - Hit It and Run</td>
<td>Babacar</td>
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<tr>
<td>Freedom - I Love You</td>
<td>Helene</td>
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<tr>
<td>Cappuccino - Label</td>
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<tr>
<td>Keep Me In Mind</td>
<td>Birdy George - Virgin (Virgin Records)</td>
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<tr>
<td>Strangelove</td>
<td>Depatie Mule - Mule (Seton)</td>
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<tr>
<td>Nothing's Gonna Stop Me Now</td>
<td>Gladiators - SBK (SBK Records)</td>
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<tr>
<td>Right Next Door (Because Of Me)</td>
<td>Robert Cray - Mercury (Columbia Records)</td>
</tr>
<tr>
<td>Infidelity</td>
<td>Simply Red - EMI (EMI Records)</td>
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<tr>
<td>Comin' On Strong</td>
<td>Broken English - EM (Lied Music)</td>
</tr>
<tr>
<td>Lass Die Sonne In Dein Herz</td>
<td>Madja (Mantobe/Seeg)</td>
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**By Cathy Inglis**

UK's Capital Radio will soon be enjoying the sunshine of the Spanish coast when it transports its breakfast show to the country's holiday resorts of Tenerife, Ibiza and Majorca. On June 29, July 6 and 13, DJ Chris Tarrant and his team will broadcast the show from before an early-morning audience of holiday-makers, and this will be transmitted back to London by telephone. Capital have the tour firm Wings to thank for their generous sponsorship.

As for Chris Tarrant, he was one of the lucky winners to be awarded a gold medal at the recent New York International Radio Festival. Capital Radio won no fewer than four gold medals more than the entire BBC Radio network! Tarrant won his award for best on-air personality.

Preparations for Dutch Veronica's Music Day extravaganzas on July 22 are already underway. Pre-selections for candidates for a giant pop quiz are being carried out over the next six weeks during the weekly Countdown Cafe radio show. Kees Baars and Alfred Lagarde will be quizzing the select few each Friday evening between 22:00 - 24:00 hours and the three finalists will fight for the prize (£2,000 worth of radio video equipment) on the Countdown tv show on July 22.

France stations Hit FM and Sky Rock have joined forces to issue a joint statement complaining about constant interference on the airwaves. This, they believe, will distort measurements of listening figures at a time when it is crucial evaluating which French stations will be allowed to continue broadcasting. The statement contains a plea to the CNL to act as fast as possible so that the present turbulence can stop and so that the stations can be granted legal rights to defend themselves.

New research in the Houndsdecide.com has revealed that between 06:00 and 18:00 hours 1.1 million listeners tune into the three regional private, Radio RSH, Radio Bambou and Radio FFR, while only 565,000 tune into the public station NDJ 2. RSH, for example, boasts 349,000 listeners compared to NDJ's 188,000.

**Studio Brussels Goes Nationwide**

By Marc Macc

On September 1 the Brussels based BRT radio station, Studio Brussels, will extend its reach and broadcast to the whole of Belgium instead of just the greater Brussels area.

Both RTBF and BRT installed local stations in response to the unpopular national public service stations in Belgium: Radio 21 for the French-speaking part of the country and Studio Brussels which was started two years ago on a regional basis. After a period of experimentation, Studio Brussels, together with BRT executives, has now decided to go national on September 1 and introduce additional weekend broadcasting from August 15. At the moment, BRT-2 takes over at 19:00 hours because Studio Brussels is only on air from 09:00-19:00 hours. In view of the expansion, Studio Brussels is frequently on the road in Flanders and will present the Tourhout/Fortwich Festival in July as well as supporting various other festivals like the Reggae Sunsplash and the Sintak Folkfestival.

Angelo Barro, owner Radio Milano International (right), and Frank Scott, President Voice Of America (left), discuss the three week contract they have signed. One of Radio Milano's four frequencies has been given to VOA which will broadcast live into Milan from Washington by satellite.

**95.2 Expands To Kiss FM**

French radio 95.2, which until this week had two stations to its name in Paris and Lyon, has now escalated to a staggering 40 stations, which will receive the station's music by satellite. Table 1 shows the station's director, Georges Polanski, has also decided to rename 95.2 as Kiss FM in the knowledge that the owners of Kiss FM, namely the Parent-David, have recently purchased Channel Plus, Swiss newspaper magnate Jean Claude Nicole and the conglomerate of banks and insurance companies known as CFM.

By Howard Marks

The newly slightly bonging horizon of the radio ban on George Michael has reared its ugly head again. This time, copies of the single were ceremoniously burned in a car park by Severn Sound DJ Mike Lengy who claims that if he had been in London he would have burned the records outside the offices of CBS.

At BBC's Radio 1, the summer roadshow is gearing up for its annual run around the country with the various DJs presenting a week each in different venues. Well done to Simon Mayo who has just won an award for his programme broadcast from Jerusalem last year.

Meanwhile at Capital, David Hammond Rodigan is sitting in for Big John Scurry, and there is no truth in the rumour that George Michael's single I Want Your Love has been banned by the station. David James took a week's holiday staying at the Roxo Holiday camp. Richard Skinner sat in for Kid Jensen, and ended up talking to Boy George who came in to preview his debut solo album. Alan McGee, Capital's director, with Richard Park now picking up the series in the hot seat, the playlist has changed its format. The climbers have gone to make way for a longer A-list. There is a shorter B-list and a C-list made up of mostly PPL records.

BBC Radio London's Tony Blackburn hosted one of his shows from the studios of the ever popular pop series, 'Teen-enders'. Radio London's final Soul Night Out in the current series was a double header, with Blackburn and Tony Blackburn in Essex and Steve Walsh in Watford.

**German Quotas**

Continued from page 1

those in charge instruct their producers to promote domestic product instead of taking it down, says Peter Southern's Michael Karnstedt. And at Chappell/Intersong, Goetz Kiso adds: "My feeling is that the only thing left is to publicly attack those radio producers who are obviously and unjustifiably discriminating against German national product."

**by Peter Southern**
French Channel M6 Committed To Music
Top Executive Regnier Talks To M&M

French's sixth television channel, M6, last week introduced its summer programming schedule. And those who were horrified at the disappearance of the official music channel TV6 in February this year will be heartened to discover that more than 25 hours a week are still devoted to music programmes on the new channel. TV6 was officially launched as M6 on March 1 when the concessions for the channel were handed over to Metropole TV and the Compagnie Luxembourgeoise de Television (CLT). Presided over by Jean Drucker, former president of Antenne 2, M6 has benefited from CLT's large stock of programming.

On May 11, a highly-respectable figure in the French music industry was appointed as Director Of Light Entertainment for M6. Catherine Regnier, who has 20 years music experience including six years as Head Of Video Productions, will be responsible for the channel's music programming.

Promotions and Public Relations at WEFA France, spoke to Music & Media about the plans for the sixth station. "We intend to respect the wishes of the CNCL and devote a large part of our programming to music. I am in charge of producing or co-producing 200 clips annually, 50% at least of which will be French songs. These 200 clips are divided between what I call 'heavy' and 'light' clips. The former are big budget clips on 35mm, M6 provides both financial assistance and the promise of a certain number of screenings. The "light" clips receive technical assistance and are the exclusive rights of the channel for the first eight days." Over the last three months, M6 has already co-produced clips for numerous French acts, including Julien Clerc, Gold, Julie Pietri, Michel Polnareff, Agathe and Les Innocents.

M6 broadcasts between 11.00-01.45 hours and has no less than seven different video programmes each week, several of which are programmed on a daily basis. Every day, 'Clip Coeur' shows clips made in the last five years, 'Clip Frequency FM' is a one hour show hosted by a different radio FM presenter, and 'Clip Combat' has two artists playing a poker-type of game centered around videos.

Twice a day a ten-minute slot is devoted to a rapid announcement of 15 clips which viewers vote on, the top 10 then being broadcast each Sunday on "Hit Hit Hourra. 'Clip Aventure' and 'Club Clip' portray concept and performance clips respectively and finally Boulevard Des Clips is a one hour general clip show each evening.

However Regnier points out that: "Although 40% of our programming is devoted to music, our target is to reach all audiences, of all ages, which is why we include high-class fiction and films as well."

In only three months, M6's viewers have increased dramatically according to the latest figures published by Mediametrie. The number of major cities able to receive M6 is also growing steadily and M6 now numbers a potential 15 million viewers throughout the territory.

Catherine Regnier is being assisted by Catherine Puech, former producer of popular music programmes at WEA France, spoke to Music & Media about the plans for the channel.

Top Executive Regnier Talks To M&M

by Cathy Inglis

French Channel M6 Committed To Music

The clip to Boy George's last single To Be Reborn, directed by Limelight's John Baptiste Monney and produced by Adam Smith, is now out. A concept video, it was shot in full colour and shows countless close-ups of Boy George looking more stylish than ever.

Whittaker was also responsible for the clip to Prince's I Get You Look, this one directed by David Hogan. The clip was shot on location in Paris in full colour as a performance piece.

Dutch photographer/director Anton Corbijn, who recently returned from Brazil where he shot the clip to Echo And The Bunnymen's The Game for Vivid Productions. The clip was shot in both black and white and colour on Super 8 in locations in Brazil, Sao Paulo, Rio De Janeiro and Porto Alegre, where the band toured recently.

GMG director Russell Mulcahy has chosen an epic style of video to promote Boy George's Sold, Louise Knight produced. Still at GMG, Robert Cory's Nothing But A Woman was directed by Nick Morris and produced by Fiona O'Mahony. The clip is a performance piece with animation that can fully copy Anglo-American shows. The prize advantage over rival channels Sky and Super Channel is that each programme will be subtitled. At present the chosen language for the sub-titles is Swedish, but for a small fee a special monitor could be purchased so that the English subtitles could appear in Norwegian or Danish.

Parallel antennas currently cost around £1,500 in Sweden but those required for the ScanSat will be smaller and could be in the region of £400. Price and language are therefore the two selling points for what many in Scandinavia hope will develop as a professional entertainment channel in their own language.

Since commercials are still illegal in Scandinavian broadcasting, the channel would be beamed by satellite from ScanSat's head office in London. ScanSat will be set up regional offices in Oslo and Copenhagen in addition to the current one in Stockholm.
Naughty Girls Make Good Music
New Samantha Fox Album Released This Week
by Abi Daruwalla

'Maybe, just maybe, naughty girls need love too,' sings Samantha Fox on one of the best tracks from her new self-titled LP which sees its European release this week. Anyone who has heard this song will know that Fox will win the critics as well as the fans with its 10 tracks of quality material including Fox's current hit single 'Nothing's Gonna Stop Me Now' which is already no. 10 in our Hot 100 Singles At press time. Samantha Fox is the follow up to Fox's highly successful debut 'Touch Me album which sold over two million copies worldwide. The new LP looks like being every bit as popular with 'Nothing's Gonna Stop Me Now' zooming up the charts in seven European countries and coming straight in at no. 1 in Finland; written and produced by Stock, Aitken & Waterman (Ferry Aid, Mel & Kim, Dead Or Alive) it can hardly miss. The single's promo video, produced by full colour posters there are jigsaw puzzles, polo-style t-shirts and sweatshirts including a special peach coloured luxury summer sweatshirt.

Samantha Fox is currently in the middle of an intensive promo tour throughout Europe which includes tv spots in Scandinavia, Israel, Italy and Germany.

Poppy With A Zulu Heart
Johnny Clegg Defeats Medical Apathetic
by Pieter de Bruyn Kops

One of the main cultural weapons in the battle against apartheid is South African singer Johnny Clegg. Being a white man operating with his multi-racial band Soweto in a widely, largely Zulu-rooted musical scope, he is immensely popular in, of all places, South Africa. Now that the band's debut album Third World Child has been released throughout Europe, and with some electrifying recent performances in the UK behind him, Europe is ready to welcome Clegg's warm and cheerful Afro-pop.

British born Johnny Clegg was raised in Zimbabwe, his mother's native land, and moved to South Africa when he was six. His interest in African music was initially encouraged by his parents; his mother used to be a cabaret singer and his father passonately loved KwaZulu music. At 13, Clegg was struck by the sound of a distant Zulu street guitar in his neighbourhood. He walked towards the sound and made his acquaintance with the black cleaning man who was playing it, Mntonanazo Mzila.

Although the man and the boy could not understand each other's language from that day on Mzila taught Clegg how to sing and play Zulu music. Clegg made good progress, learning to speak the Zulu language into the bargain and, having built up some confidence as a musician, he met Sipho Mchunu, a migrant Zulu worker, who was equally devoted to Zulu music. The two men became musical partners.

They had a national hit record 'Woza Friday' and began to tour. Soweto quickly rose to fame and won a national hit single 'You To Want Me' and Rockin' Force) and its salsa rhythms flourishes best in idyllic settings. In addition to a well illustrated make-up room, there are 10 artist rooms, a comfortable lounge and good cafe facilities.

The video of the current single, Scattered Offings Of Africa was given a special IMICVi video award this year for 'Best New Artist'. When you check out the album, note that Asimbonanga, one of the most African sounding songs, is a tribute to Nelson Mandela and that Mzila is a perfect straight rock. Other tracks worth mentioning are the title track and 'Are You Ready?'

London's Bulley Films and shot on location in Marbella, signals a big change in direction for the one-time top town labels recording artist and not on physical attributes"},

Three Good Reasons For Choosing Sonet

It is no wonder that many people in Sweden equate the word studio with the name Sonet. The Sonet studio complex which lies in the Bromma suburb of Stockholm is a completely self-contained unit, comprising everything from film and video studios, to video mixing and dubbing facilities, plus three sound studios the largest of which can be used for combined sound and video recordings.

In 1984 the Sonet Group made a successful bid to purchase the Europa Film Studio complex, and since then the plant has been totally restored with a third music studio added. Sonet also have a studio in Copenhagen and recently bought the celebrated Riverside Recording Studios in London. Says Olle Mossberd, the studio manager: "If you compare us to the other studios in Europe, in I think we are at the top." Mossberd attributes their popularity to three main factors. One obvious advantage is the 'global' element of the Sonet complex, in that it can handle every step of the production from the mixing and dubbing, to video duplication and to handling in house and custom work. The beauty of this system enables swift production with out wasting time and money sending the halffinished product to a distant department. The second factor, which is particularly appealing to those producers who put a high price on finding the ideal environment for the creative process, is the beautiful surroundings. High tech is a must, but the Sonet team believe that inspiration flourishes best in idyllic settings. In addition to a well illustrated make-up room, there are 10 artist rooms, a comfortable lounge and good cafe facilities.

The Chance To Exploit Visual Ideas As You Record

Eel Pie's Synclavier On The Thames Seminar

The 'Synclavier On The Thames' is the intriguing title of a live music management seminar which the Pete Townshend owned Eel Pie studios next week. The aim of the seminar (July 7 & 8) is to demonstrate Eelpie's audio visual studio in general and the beauty of the synclavier system in particular to a select group of people.

The advantage of the synclavier system is the speed and ease with which sound can be transposed to pictures, offering complete visual audio manipulation. Video-audio post-production, digital multi-track recording and video music composition will be demonstrated by David Whitaker of Turnkeys (the distributors of the synclaviers for New England Digital), and Pete Townshend himself. Townshend will perform a couple of pieces on either a grand piano or keyboard. Both the visual and audio will be recorded, locked in synch to video and then overdubbed several times, this will show the ease with which overdubbing can be carried out and the benefits of working to picture.

Comments Townshend: "I've always wanted to give musicians the chance to exploit their visual ideas, give them the chance to experiment with video as they record. Another reason for this unique set-up is that the normal overdubbing procedure is utterly transformed. When I first tried this 'visual overdubbing' it was like an absolute miracle. I could overdub with greater feeling and accuracy. This facility could revolutionise multi track recording.

Eelpie's studio manager, Russ Schlagbaum, says that the seminar has attracted a very encouraging response from video directors, audio-production companies, artists, music compositors and record companies.

The third reason for Sonet's success is the competitive prices, says Mossberd, "Our facilities and equipment are totally up to date and Sonet employs ultra skilled technicians."

Sonet's Studio 1 is the largest studio in Scandinavia and is ideal for live recordings in front of a live audience as it incorporates a 120 seat theatre. The studio is small, but the latest addition, is fitted out for recordings with synthesizers in a setting "in which one can optimally record to give a very clean acoustic cocoons. The last studio, described as 'a live' studio, seems to be much appreciated by rock groups. Next to the three music studios is an editing room, a dubbing studio and a synthesizer room with pre-programming facilities.

The video studio with the name Sonet, the latest addition, is fitted out for recordings with synthesizers in a setting "in which one can optimally record to give a very clean acoustic cocoons. The last studio, described as 'a live' studio, seems to be much appreciated by rock groups. Next to the three music studios is an editing room, a dubbing studio and a synthesizer room with pre-programming facilities.

Perfectly fitted to the needs of every composer, the Eel Pie's Synclavier Studio is the ideal environment for live music.

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MUSIC & MEDIA - July 4, 1987
The Digital Mistakes Behind The Analogue Comeback
by Richard Elen

Despite the publicity for digital recording systems, analogue is making a behind the scenes comeback. And the reason is not because there are two incompatible reel-to-reel systems which is putting studio owners off or just good marketing for Dolby SR: So what is stopping digital audio in its tracks?

In the early days of digital audio there was a lot of talk in the audiophile and hi-fi fraternity about how there was 'something wrong' with the sound of digital. It was in some way lacking; some said that the top end was 'hard' and 'crystalline' while others had different complaints. Sometimes these were real, sometimes they were imaginary. Some people, for example did not (and still do not) like the sound of master tapes when presented with what the engineers heard in the studio, they are disinterested.

As time went by, some problems were indeed found. Quantisation effects caused the die-away of notes, and especially reverberation, to sound odd. It was cured by the addition of an electronic fiddle-factor called 'dither', and it did the trick. Other problems at the HF end were found to be due to resonances in the cutter-head.

When Compact Disc came along, consumers were at last able to experience 'the sound of the studio' first-hand, and again the audiophiles complained. As did some producers and engineers. Just as in the days when people believed that Dolby noise reduction 'changed the sound' and had avoided using it, so some, often respected, named the clear of the new digital systems, preferring to stick with their tried-and-tested analogue recording aids by some of the newer noise reduction systems like Telcom C4.

Soon the consumers and the consumer magazines began to express a digital hardware preference. They liked the CD players which utilised oversampling, such as the Philips and Marantz machines, at least as far as the sound was concerned. Oversampling is a difficult technique to perform on the recording side of a digital audio chain, but on replay it is more straightforward: it is also cost-effective. But the fundamental reason for the sound improvement of the oversampling CD players is the filtering.

Without oversampling, the distortions caused by a digital audio system hover just above half the sampling frequency, CD has a sample rate of 44.1kHz; so useful information stops at around 22 kHz - just above the top of the audio band. To remove the images on playback, therefore, a very sharp anti-imaging filter is required. A similar, 'anti-aliasing' filter is needed on the record side too. A sharp filter produces problems, not least of which are phase errors all the way down the audio band. At 10 kHz there can still be an error of thousands of degrees - and you can hear it.

The same type of effect is caused by any sharp audio filter, which is just one reason why the CBS CopyCode system, about which the US record industry is so excited for protecting copyrights from the DAB digital system, will be totally unacceptable to both recording engineers and consumers alike.

With oversampling, the images are pushed higher up the frequency spectrum where they can be rolled off gently with simple, conventional filters that have a minimal detrimental effect on the sound quality. That is the success of the oversampling CD players.

So-called 'brick-wall' filters contribute exactly the same problems in a studio digital recording system, and there is more to it than simple phase shifts. Roger Lagadec, formerly of Studer and now with Sony, and Dr Tom Stockham, former of Soundstream, presented a paper at the Paris AES a few years ago, in the early days of CD, which addressed the problems in great detail and discussed how to solve it. Interestingly, it has been carefully ignored by many people in the rush to show how wonderful digital audio is supposed to be.

Stockham's part of the paper dealt with the phase shifts discussed above, but Lagadec covered a phenomenon that has been known since the early days of long-distance telephone communication, but had never previously been applied to digital audio. The effect is now generally referred to as 'group delay' but more broadcast oriented people might prefer to think of it as 'temporal sidebands'.

Imagine an amplitude-modulated radio wave: the modulation changes the amplitude in time and produces sidebands, extensions in frequency either side of the carrier. In exactly the same way, 'brick wall' digital filter designs cause variations of amplitude with frequency and create extensions before and after the signal in time, 'temporal sidebands'. To put it another way, adjacent samples are 'smeared' into each other and can produce complex pre- and post-echoes up to a few milliseconds away from the 'real' signal.

And the fact is that virtually every digital recording ever made is faulty in this respect. Perhaps no wonder that the industry has chosen to ignore the problem: it would be expensive and unsettling to admit.

It is entirely possible to make filters that avoid both these problems and will work on both the record and playback sides of any digital recording system. But it is an unfortunate fact that, to date, not one single major digital audio manufacturer has seen fit to install such filters at the factory. Indeed, there is only one

Wherever you play - we follow you. High technology on tour in Europe.

Diers Recording Mobile II

Studio I - Westec LT 3000, 56 channel
Studio II - MCI JH 500, 24 channel
Studio III - SS 4000, 48 channel
with total recall
Recording Mobile - MCI JH 636,
Soundcraft 800 II
All Studios available with analog or 2 track digital technique

Our latest recordings:
Sting - Prince - Falco -
Tina Turner - Lee Faron -
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Hewig Mittreger -
Scorpions - John Mayall -
Toto Blank & Luther Allison

WISSELOORD STUDIOS
Catharina van Renneslaan 10,
1217 CX Hilversum - The Netherlands,
Telephone: (0)35-17256 - Telex: 43339

Musical and Media - July 4, 1987

RECORDING
International Artists Enjoy Dierks Studios
by Cathy Inglis

Dierks Studios based in Pulheim, Germany have considerably expanded their facilities over the last couple of years and now host three studios and two recording mobiles, one for sound recording and the other for video. The Studios are owned by the well known German producer Dieter Dierks, regarded by many as the founder of the German rock scene. In the past he has produced Atlantis, Tangerine Dream, Twisted Sister and more recently, The Scorpions.

An impressive stream of international acts have enjoyed the facilities offered at Dierks, including Sting, Tina Turner, Deep Purple, Queen, U2, Stevie Wonder and Falco. A Dierks spokesman says that such international stars are attracted to the studios primarily by "the high technical equipment and the experience of our crew and engineers".

The newest studio was finished in August 1986 and is equipped with a 48 channel SSL desk with total recall and 32

ANALOGUE COMEBACK

"...in all the digital mastering we've done, we have not been able to achieve the sound that we can get with analogue equipment. The warmth and richness of the sound is what we are looking for in our recordings." - Dieter Dierks

The newest studio was finished in August 1986 and is equipped with a 48 channel SSL desk with total recall and 32 production methods. Studio 1 was totally renovated during the winter and is now open for fresh bookings. The control room and separate tape machine room have been expanded to comply with new production methods. Studio 1 make will be a flaw in a fundamental way - a way which, despite the other shortcomings of the system, points to the solution, say, a Dolby SR recording. A way which will be noticed by a recording buying public with increasingly educated ears. And it will be doubly noticeable in the studio because when you record and play back on a digital system you will pass the audio through two sets of bad filters.

So when your older, more experienced studio colleagues complain about the shortcomings of digital and the audible benefits of analogue, don't simply dismiss what they say as rubbish. Listen for comparison tests. And when you agree that there's something wrong, press studio managers and the industry at large to do something about it.

Dierks' Studio 3.

Dierks Studios has a 56 track Westco desk with an extremely fast computer with hard disc and digital routing as well as 3M digital and Otari MTR 90 Multitrack machines and Studer Master machines. Studio 2 was recently used for recording of American blues artist, Luther Allison's new album. Dierks also benefits from two recording mobiles which have in the past been graced by such artists as Prince, Miles Davis and Mitch Ryder. Work on the soundtrack for Sting's live album and the video 'Bring On The Night' was also made in the Dierks' mobile. And this year the mobile recorded the Klaus Lage Band concerts during their spring tour through Germany and Peter Hoffman's concerts in Germany and Austria.

The DAT Copy-Spoiler - A Curse Or A Blessing?
by Richard Dean

DAT is probably the best known product which does not exist that Europe has ever seen. Or in most cases, not seen. The vociferous arguments over Digital Audio Tape's ability to record perfect copies from a CD has probably done more to stimulate demand from consumers than anything else the Japanese manufacturers could have come up with - without so much as a single yen being spent on advertising in the process.

The fact that the whole story has unfolded at a time of East-West trade tension only serves to increase interest from the mass media. Meanwhile the IFPI copyright organisation is lobbying for a system to prevent digital-to-digital copying from specially coded records - the CBS Copycode System - has made considerable progress.

A bill forcing manufacturers to include the system on all US imports of DAT recorders is now before the US Senate. Debate has been going on for months and is now set to reach the legislative level but selective import bans could be speedily conjured pending a change in law, according to IFPI spokesman David Laing. A decision whether to take such immediate steps is expected by mid-July.

What has been rather overshadowed by all the political is the all important question of whether the code works.

Naturally, record companies hope sales will rise as each consumer is compelled to buy his or her own personal copy of a release instead of bootlegging one from a friend. But if, as some suggest, Copycode degrades music without being copied or not, then record sales could actually fall instead of rise.

The system works by cutting a 'notch' of band frequencies from the composite signal at the start of a recording before it is fed into the DAT machine to detect. If such a notch exists the machine will not make copies, or date the first time it is copied, with 25 second gaps of silence.

An argument to the difference between normal and 'notched' recordings, Copycode technologist, David Stubbings says: "The human ear is insensitive to such a change because of its resemblance to the 'noisy sound cancellations" the ear experiences constantly, due to path length differences between direct and reflected sounds. Even trained listeners have been unable to detect reliably the presence or absence of the Copycode notch."

So there have been few demonstrations for people to find out for themselves. But several respected 'ears' in the audio and hi-fi business attending meetings at London's Mayfair Hotel and EMI's Abbey Road studio content that the 'notch' is cut at 3.84kHz (approx 0.125kHz) and can be heard from minus 12dB to minus 80dB deep, while the detector is designed to tolerate a frequency fluctuation of approx 6% to allow for speed variation in a turntable, tape software of the tape deck itself.

More than one observer has also suggested that a greater pitch, through a hollowness of effects box or with a vari-speed cassette deck and turntable, would defeat the spoiler. Others say that adding white noise (the wide spectrum hiss yet get from an off-station VHFM tuner) would work, and would not spoil listening pleasure in the case of high energy pop where the hiss would be masked by the music.

Compacts Discs already have a 'record enable/disable' flag available in their sub-code data stream. The idea was that future recorders could be designed to recognize a 'don't copy' signal and refuse to record. But there are at least two problems. For one, the vast majority of CDs on the market today are not flagged in this way. Indeed, according to Altai America's Vice President, Richard Salter, "it is very unlikely that any DAT machine will not be equipped with a Copycode circuitry by the end of 1987. DAT machines that can only record at a 44kHz sampling rate. It would stop a direct-digital DAT machine from entering the market at a lower price than normal albums, the net income via record companies could even drop if what Stebbings describes as the, "effectively in" Copycode, is already suggested that a greater

ducese machines that can only include digital copying from special manufacturers.

An example of Sony's DAT.

"If, as some suggest, Copycode degrades music whether it is being copied or not, then sales could actually fall instead of rise'.

The other point scuppering the non-copy-bit is that it cannot be applied to other media such as tape and vinyl. Although the digital recording of digital software (CDRecord's 'copyless' record, not) is the record industry's biggest nightmare, they want a system which will stop the digital recording of any copyright material on whatever medium.

That is one reason why they have gone off the other idea of forcing manufacturers to pro-
<table>
<thead>
<tr>
<th>Title</th>
<th>ARTIST - ORIGINAL LABEL - (PUBLISHER)</th>
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<tbody>
<tr>
<td>Change Of Heart</td>
<td>Cyndi Lauper - Epic (Columbia/Altelec)</td>
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<tr>
<td>A Boy From Nowhere</td>
<td>Tom Jones - Epic (Monarch/Learn/Mast)</td>
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<td>My Pretty One</td>
<td>CM - Richard - EP (Monarch/Learn/Mast)</td>
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<td>J'Oulilerai Ton Nom</td>
<td>Johnny Nashorny &amp; Carmell - Haplo (Rogib/Program/R.U.S/No)</td>
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<td>Can't Be With You Tonight</td>
<td>Judy Bruchtel - (Orlando Records)</td>
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<tr>
<td>The Pleasure Principle</td>
<td>Jackie Jackson - (Mutown/United)</td>
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<tr>
<td>Showing Out</td>
<td>Mel &amp; Kim - Epic (Atlantic)</td>
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<td>No Sleep Till Brooklyn</td>
<td>Beazie Boys - (Atlantic)</td>
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<tr>
<td>Scales Of Justice</td>
<td>Deep Nite - (Sire/Reed)</td>
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<tr>
<td>Don't Break My Heart</td>
<td>Don't Matter - (Sire/Reed)</td>
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<tr>
<td>Stand By Me</td>
<td>Marvin - (Warner/Philips)</td>
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<tr>
<td>Big Love</td>
<td>Fleetwood Mac - Mere - Men (Browntoones)</td>
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<tr>
<td>Wishing I Was Lucky</td>
<td>Latin - (Philips/Advanced)</td>
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<tr>
<td>Je Casse Tout Ce Que Je Touche</td>
<td>Lio - (Polydor/Philips)</td>
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<tr>
<td>Gagnez Moi</td>
<td>Jeannem - Front - (Atlantic/Petals)</td>
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<tr>
<td>Guten Morgen Liebe Sorgen</td>
<td>Jacques Vate - (Flying/Philips)</td>
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<td>Liss La Sonate Votre Rust - (Warner/Philips)</td>
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<tr>
<td>Gente Di Mare</td>
<td>Mel &amp; Kim - Supreme (Atlantic)</td>
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<tr>
<td>Respectable</td>
<td>Mel &amp; Kim - Supreme (Atlantic)</td>
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<tr>
<td>Ballerina Girl</td>
<td>Lionel Ritchie - (Epic/Atlantic)</td>
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<tr>
<td>Keep Me In Mind</td>
<td>Boy George - (A &amp; M/Netherlands)</td>
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<tr>
<td>Right On Track</td>
<td>Breakfast Club - MCA (Mojo/Atlantic)</td>
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<tr>
<td>C'est Comme Ca</td>
<td>Rita Mitsouko - (Atlantic/Caravel)</td>
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<tr>
<td>Lifetime Love</td>
<td>Joyce Smith - (Philips/Atlantic)</td>
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<tr>
<td>Tu Dis Que Tu LM</td>
<td>Dennis Triel - (Virgin)</td>
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<tr>
<td>Dirty Looks</td>
<td>Diana Ross - (Epic)</td>
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<td>The Game</td>
<td>Echo And The Bunnymen - (Chrysalis)</td>
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<td>Are You Man Enough</td>
<td>C.C. Catch - (Hollywood)</td>
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<td>You Can Call Me Al</td>
<td>Paul Simon - (Epic)</td>
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<tr>
<td>On Se Retrouvera (B.O. Le Passage)</td>
<td>Francis Lai (BBC - France)</td>
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<tr>
<td>Throwing It All Away</td>
<td>Genesis - (Atlantic)</td>
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**When You Walk In The Room**

**The Single From The Forthcoming Album 'One Good Reason'**

**Paul Carrack**
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<tr>
<th>COUNTRY</th>
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<tbody>
<tr>
<td>UNITED KINGDOM</td>
<td>I Wanna Dance With Somebody (Who Loves Me)</td>
<td>Hold Me Now</td>
<td>Under The Boardwalk</td>
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<tr>
<td>FRANCE</td>
<td>Viens Buvir In Pla Cop A La Maison</td>
<td>I Pull Over Black</td>
<td></td>
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<tr>
<td>ITALY</td>
<td>I Wanna Dance With Somebody (Who Loves Me)</td>
<td>Hold Me Now</td>
<td></td>
</tr>
<tr>
<td>SPAIN</td>
<td>I Wanna Dance With Somebody (Who Loves Me)</td>
<td>Hold Me Now</td>
<td></td>
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<tr>
<td>HOLLAND</td>
<td>Hold Me Now</td>
<td>I Pull Over Black</td>
<td></td>
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<tr>
<td>BELGIUM</td>
<td>I Wanna Dance With Somebody (Who Loves Me)</td>
<td>Hold Me Now</td>
<td></td>
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<tr>
<td>SWEDEN</td>
<td>I Wanna Dance With Somebody (Who Loves Me)</td>
<td>Hold Me Now</td>
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<tr>
<td>DENMARK</td>
<td>I Wanna Dance With Somebody (Who Loves Me)</td>
<td>Hold Me Now</td>
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<td>NORWAY</td>
<td>Nothing’s Gonna Stop Me Now</td>
<td>Hold Me Now</td>
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<tr>
<td>FINLAND</td>
<td>I Want Your Sex</td>
<td>I Pull Over Black</td>
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<tr>
<td>SWITZERLAND</td>
<td>I Wanna Dance With Somebody (Who Loves Me)</td>
<td>Hold Me Now</td>
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<tr>
<td>AUSTRIA</td>
<td>Everything I Own</td>
<td>I Pull Over Black</td>
<td></td>
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<tr>
<td>GREECE</td>
<td>I Wanna Dance With Somebody (Who Loves Me)</td>
<td>Hold Me Now</td>
<td></td>
</tr>
<tr>
<td>PORTUGAL</td>
<td>Let It Be</td>
<td>I Pull Over Black</td>
<td></td>
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</tbody>
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**AZ Index**
- European Hot 100 Singles
  - I Wanna Dance With Somebody (Who Loves Me) (Whitney Houston)
  - Without You (Whitney Houston)
  - Your Body (Marvin Gaye)
  - Billie Jean (Michael Jackson)
  - Smooth (TLC)

**EURO-CROSSOVER RECORDS**
- B-MANIA - Back In The USSR (CBS Holland)
- SIMPLE MINDS - PROMISED YOU A MIRACLE (WEA)

**RECORDS OF THE WEEK**
- A-HA - THE LIVING DAYLIGHTS (Warner Brothers)
- THE DOLPHIN BROTHERS - SHINING (Virgin)
- RADIO EARTH - DISTANT LAND (B DOO BOMB BOMB) (WEA)
- MANTRONIX - SCREAM (10 Records)

**AZ Index**
- European Hot 100 Albums
  - Wham!
  - Michael Jackson
  - Lionel Richie
  - Bruce Springsteen
  - Peter Gabriel
  - Stevie Ray Vaughan

**HOT RADIO ADDS**
- A-HA - THE LIVING DAYLIGHTS (Warner)
  - MEL & KIM - F.L.M. (Supreme)
  - A-HA - THE LIVING DAYLIGHTS (Warner)
  - B-Mania - Back In The USSR (CBS Holland)

**MUSIC & MEDIA**
- July 4, 1987

**MUSIK & MEDIA**
- July 4, 1987
The albums route

Marillion has always kept to the symphonic genre alive and with their fourth album, 'Misplaced Childhood', they broke on a big scale, especially through the hit 'Kayleigh'. Their elaborate and swirling style is continued on the follow up album 'Clutching At Straws'. Finley's typical vocals, so reminiscent of Peter Gabriel, coupled with the moody arrangements yield highlights such as 'Wor The Cities', 'Tech Song' and 'Garlic Rose'. A must for album enthusiasts.

Boy George is definitely back with the English pop style that his confident debut album 'Sold' produced. By Stewart Levine, it was a high level recording that sold well and propelled the band to new heights. George's distinctive, soulful vocals. The material was recorded with some outstanding British session musicians, including Wil, Red, and partly co-written with Lennart Dextor. George's sound and style is frequently compared to the Beatles, the Rolling Stones, and the Clash.

The emotional 'I Asked For Love' is a definite highlight and the smooth 'Keep Me In Mind' is an emotional encore. Occasionally there is a slight reggae touch, like on 'I Love You'. The Pilot and The King Must Die. Given enough plays, Australian pop/rock may become a new British sound. The band's sixth studio album, 'Live In The City Of Light', was recorded on December 14, 1986, in Sydney (Australia) and televised live via satellite to an audience of 10 million. The album consists of 14 tracks, all John/Toupin songs dating from the 70s, with a lot of emotional ballads and some rockers. Considering Elton John already has a penchant for the poppops, the backing of an 86-piece orchestra seems a bit too much. What is sure is that they popularised salsa and calypso by mixing it with disco, reggae and jazz. This brooding mix is continued on the band's sixth studio album, 'Let Me Be', recorded in London, NYC, and LA. It is to Kid Creole & The Coconuts' credit that they produced some bold and edgy rock songs, well-crafted, and with the moody arrangements yield highlights such as 'Harm Nit Creakes', 'Torch Song' and 'Summer Heat'.

TOP ELITE

Most recommended new albums are chosen by the editorial team of Music & Media. 1.51 Me war... is a must for all fans of Steve & Nan's 'Lark In The Morning'. The emotional 'I Asked For Love' is a definite highlight and the smooth 'Keep Me In Mind' is an emotional encore. Occasionally there is a slight reggae touch, like on 'I Love You'. The Pilot and The King Must Die. Given enough plays, Australian pop/rock may become a new British sound. The band's sixth studio album, 'Live In The City Of Light', was recorded on December 14, 1986, in Sydney (Australia) and televised live via satellite to an audience of 10 million. The album consists of 14 tracks, all John/Toupin songs dating from the 70s, with a lot of emotional ballads and some rockers. Considering Elton John already has a penchant for the poppops, the backing of an 86-piece orchestra seems a bit too much. What is sure is that they popularised salsa and calypso by mixing it with disco, reggae and jazz. This brooding mix is continued on the band's sixth studio album, 'Let Me Be', recorded in London, NYC, and LA. It is to Kid Creole & The Coconuts' credit that they produced some bold and edgy rock songs, well-crafted, and with the moody arrangements yield highlights such as 'Harm Nit Creakes', 'Torch Song' and 'Summer Heat'.

Eurovision album smashes

This week's most played albums on European Radio.

1. Whitney Houston - 'I'm Your Baby Tonight'
2. Diana Ross - 'Red Hot Rhythm & Blues'

European Hot 100 Albums

ALBUMS OF THE WEEK:
ELTON JOHN - LIVE IN AUSTRALIA (Rocket/Photographic)
ROY GEORGE - SOLD (Virgin)
MARILLION - CLUTCHING AT STRAWS (EMI)
FIRE TOWN - IN THE HEART OF THE HEART COUNTRY (Atlantic)
THE JIMI HENDRIX EXPERIENCE - LIVE AT WINTERLAND (Polydor)
MONDO ROCK - BOOM BABY BOOM (Polydor)
KID CREOLE & THE COCONUTS - I, POLY HAVE SEEN THE WOODS (Sire)
Alida-Scozza (Dachi Records) Italy
For all info contact Angelo Voggi on 2-8881, tel. 38017.
Italian female vocalist whose space-disco vocals are set against an electro-funk backing. Known for her many vocal contributions to a lot of Italian recordings, this is her first solo set and quite a promising one. Although full of synthesizers and studio wizardry, the emotional quality of Alida’s vocals are left intact and the album (“Scozza” means “Shark” in English) sports interesting tracks such as “Regina,” the beautiful ballad “On Toposmero” and “Scozza.”

D.D.Robinson- Stop (Papagayo) Germany
Guest in this section before (see M&M, November 22 and December 13, 1986), and this smooth hit production companies wishing for all info contact Stuart Ward on 6-7300400; tlx 10551.

Papi/Dance tune. The simple lyrics are by Linda Wesley, another EMI Italy signing, featured in M&M, April (issue 15 this year).

Michael van Dyke- I Do (Metronome) Germany
For all info contact Peter Diagonas on 2-370250; tel. 9321.
High-speed electric guitar opens this commercial, melodic, hard rock song. The band manages to move away from the usual hard rock cliches by incorporating Oasis-like backing vocals and some effective key changes. A neat guitar solo coupled with additional keyboards top it all off. Could take off in continental Europe given the necessary promotional backing (video, press tour). Great song, longer on paper than hearing.


For all info contact Ray Singsaas on 2-372905; Rs 78521.

For all info contact Claes Cornelius. Master: Mega. contact Lene Olsen on 1-07711,11019532 (issue 6 this year) GrazIella De Michel jumped a huge star in her home country. Being Grail’s foremost exponent of Yemenite lewi. music. her western disco style is translated into several languages for different releases throughout Europe. Her following is being fed by Whitney Houston and Bruce Willis whose rendition of Under The Boardwalk jumps from 3 to 5. Curiously Carole King’s I’ll Meet You jumps from 21 to the top 5. More new entries are for Terence Trent D’Arby’s Wishing Well (41-40), the single is produced by d’Arby himself and Martin Ware of Heaven 17. Chris Rea’s Witching Well (issue 12-20), Simple Minds’ live version of Promised You A Miracle (22-30), Prince’s If I Was Your Girlfriend (23-32) and Atlantic Starr’s Away (25-39), the latter an ex-no.1 in the US. More chart debuts for David Bowie with Time Will Curl, hard rock band Anthrax with Indestructable, Black with Sweetheart Indestructable, and Kevin Stevens with his latest party song A Little Boogie Woogie.

HOLLAND
An unchanged top this week with Whitney Houston topping followed by Mixed Emotions and Johnny Logan. Four additions to the top 10: Loleatta (6-2), Herp Alpert (7-0), George Michael (9-14) and U2 (10-4). Other good moves are for Piet Vemer with the follow up to his highly successful ‘Sailing Home’ called Walking Together, Mal & Kim’s F.L.M. and ABC with When Smokey Sung. New in are Suzan Vega’s Legs, Jake Baker Selective with ‘The Dance’ and the impressive singer who

AUSTRIA
National act Rea with Heaven jumps from 3 to 1, leaving Madonna in second position and the dance between Pietro Cossa & Remo Bianco (8) is still (coming from 4). Best move for Whitney Houston who jumps from 9 to 5. Another good move for Hot Chocolates (7-3). New entries for Modern Talking, Teraz & Raf, Andy Bong (Angelo Moy), Lotta Fernandez & Peter Kent with their latest (issue 1) – Living In A Box and Street Boys with Some Folk.

UNITED KINGDOM
The Firm sticks on top for the second consecutive week with Swans Treknick and everyone seems to know who they are and who wrote the song because they wish to keep anonymous. The song is a parody on the ‘Star Trek’ series and will be translated into several languages for different releases throughout Europe. They are followed by Whitney Houston and Bruce Willis whose rendition of Under The Boardwalk jumps from 3 to 5. Curiously Carole King’s I’ll Meet You jumps from 21 to the top 5. More new entries are for Terence Trent D’Arby’s Wishing Well (41-40), the single is produced by d’Arby himself and Martin Ware of Heaven 17. Chris Rea’s Witching Well (issue 12-20), Simple Minds’ live version of Promised You A Miracle (22-30), Prince’s If I Was Your Girlfriend (23-32) and Atlantic Starr’s Away (25-39), the latter an ex-no.1 in the US. More chart debuts for David Bowie with Time Will Curl, hard rock band Anthrax with Indestructible, Black with Sweetheart Indestructable, and Kevin Stevens with his latest party song A Little Boogie Woogie.

GERMANY
Whitney Houston rules both the album and singles charts where she maintains her formidable lead over the next Chola Khan LP), Billy Idol, Janet Jackson, Terence Trent D’Arby, Living In A Box (Scales Of Justice and Judy Watley.

For all info contact Bober. Moretti on tel. 2-9650701; tlx 312679.
BBC RADIO LONDON

Chartbusters:

Chartbusters:

A List:

22 MUSIC & MEDIA - July 4, 1987

23

OW

One to watch

LP

Album of the week

NE ( New Entry

& tv stations from 16 European

Prince- Your Girlfriend

Princess- Red Hot

Janet Jac lon- Principle

Dennis Edward. Don’t Look

Diana Ross- Dirty Looks

Herb Alpert- Diamonds

Cliff Richard- Pretty One

Princess- Red Hot

Pet Shop Boys- It’s A Sin

logy Pop- Isolation

Black- Sweetest Smile

Mel & Kim- FL M

Pet Shop Boys- It’s A Sin

M. Crenshaw - Mary Jean

Hollywood Beyond- If

Wayne Hernandez- Let Me Call

A -ha- Living Daylights

STATION REPORTS

Giles Squire- 10/Sr. Prod.

METRO RADIO Newcastle

SOMERS SOUND RADIO -Brighton

Tom Hardy- Head of Music

Kevin Mug- Head of Music

SWANSEA SOUND - Wales

PF John Hiatt- Thank Mu Girl

DBMS - Birmingham

AD Cutting Crew Mockingbird

SFAVRIAS/Plettebe Pille/NDR - Berlin

ST

AD Andy Taylor- Don’t Let Me

LP Whitesinske- 1987

Volkmair Kramare- DI/Prod.

SH Turner & Clanton- Tearing Us

Hans Thomas- Prod.

RIAS 2 - Berlin

ST

AD Bananarama- A Rumour

RADIO XANADU - Munich

OW Commodore- United In Love

RADIO 1 - Munich

LP Diana Ross- Red Hot Rhythm

Sawar

w. onm. emes Tho: WM

r007 DS AMSTERDAM Holland

PO Bag 50558

NH.* Publiteue. Int

Mylene Farmer- Tristana

w. onm. emes Tho: WM

r007 DS AMSTERDAM Holland

PO Bag 50558

NH.* Publiteue. Int

Mylene Farmer- Tristana

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w. onm. emes Tho: WM

r007 DS AMSTERDAM Holland

PO Bag 50558

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SWITZERLAND

Top 3:

1. Radio DeeJay - Milan
2. LP Danny Wilson - Meet
3. Gloria Estefand - Rhythm

RADIO DEEJAY - Milan
LP Danny Wilson - Meet
NE Gloria Estefand - Rhythm
RW Pet Shop Boys - It's A Sin
IN
AD Dan, Wilson - Mary's Prayer
Pr George Michael - Your Sex
SH Pepsi & Shirlie - Stranger
Christian Ludwig - DJ/Prod.
OE 3- Vienna
NE Club Nouveau - Lean On Me
RSII. Geneva
OW Johnny Hates Jam - Dreams
Promo:
Piet Keiser - Die.

AUSTRIA

OE 3 - Vienna
Christian Ludwig - DJ/Prod.
W Wenzen Manzner - 100% Pure
LNE Living In A Box: Living
OW Chris Rae - Let's Dance

ITALY

RAI STEREO DUO - Rome
Maurizio Ragni - dir.
Angelo Amato / Giuseppe M. / Montalto / M. / Santella / Ond./ Prod.
DA: Davide Wilson - Mary's Prayer
Superformed - Non Ti
AD: London Boys - Harlem Desire
YW: Funk: Larko
AD: Andy Summers - Strange Way
OW: Rickie Dotsenko

STATION REPORTS

SWEDEN

NM - Stockholm
Rojas Mariosa - DJ/Prod.
Linna Maria - DJ/Prod.
Lars Bengtsson - DJ/Prod.
Pål Lofven - DJ/Prod.
Asgeir Tomasson - Made In Sweden

STUDIO 102 - Stockholm
Johann Bring - Prog. Dir.
RW: Barry and Kerri
NE: Ana - Shy Boys
AO: My Big Mac - Live
SH: Shy Boys

RADIO ANTENNA NORD
Molndal: Sweden
TER: Marcello - DJ/Prod.
NE: Robert Linn - DJ/Prod.
NW: Vibeke Mose - DJ/Prod.
US: Jeanette - DJ/Prod.

RADIO ANTELLIS
Molndal: Sweden
TER: Marcello - DJ/Prod.
NE: Robert Linn - DJ/Prod.
NW: Vibeke Mose - DJ/Prod.
US: Jeanette - DJ/Prod.

RADIO DEEJAY - Milan
Daruo Uemijil: DJ
TER: E & M - A Way
NE: Davide Wilson - Mary's Prayer
NW: Vibeke Mose - DJ/Prod.
US: Jeanette - DJ/Prod.

STATION REPORTS
**EUROPEAN PLAYLIST REPORTS**

**U.K. RADIO AIRPLAY REPORT**
Most played records in England during the week of publication on the following stations: BBC 1, BBC 2, Capital Radio, Radio London and the major independents.

1. ABC - When Smokey Sings
2. Terence Trent D’Arby - Wishing Well
3. The Firm - Star Trekkin
4. Pet Shop Boys - It's A Sin
5. A-ha - The Living Daylights
6. Curiosity Killed The Cat - Mutt
7. David Bowie - Time Will Crawl
8. Whitney Houston - I Wanna Dance
9. Herc Airport - Diamonds
10. Eurythmics - Catch

**MEDIA CONTROL FRANCE**
From the airplay hitspades from Media Control including 29 radio channels. For more info please contact Media Control - Postfach 625, D-7570 Baden Baden, tel: (0)7221-33066.

**Most played records as checked by Media Control**

<table>
<thead>
<tr>
<th>Name</th>
<th>Artist/song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Whitney Houston - I Wanna Dance</td>
</tr>
<tr>
<td>2</td>
<td>Patti Spencer - Walking Together</td>
</tr>
<tr>
<td>3</td>
<td>UB40 - Watchdogs</td>
</tr>
<tr>
<td>4</td>
<td>Boy George - I Want Your Sex</td>
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<tr>
<td>5</td>
<td>German Michael - I Went Your Sex</td>
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<tr>
<td>6</td>
<td>Gino Vannelli - Wild Horses</td>
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<tr>
<td>7</td>
<td>Johnny Logan - Hold Me Now</td>
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<tr>
<td>8</td>
<td>Mixed Emotions - You Were Love</td>
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<tr>
<td>9</td>
<td>Crowded House - Don’t Dream It’s Over</td>
</tr>
<tr>
<td>10</td>
<td>ABC - When Smokey Sings</td>
</tr>
<tr>
<td>11</td>
<td>John Farnham - Pressure Down</td>
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<tr>
<td>12</td>
<td>J.Rush &amp; El John - Flames Of Paradise</td>
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<tr>
<td>13</td>
<td>Magic Mk - Tic-Tac Tic -The</td>
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<tr>
<td>14</td>
<td>Ides Innocents - Jodie</td>
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<tr>
<td>15</td>
<td>Depeche Mode - Strangelove</td>
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<tr>
<td>16</td>
<td>Madonna - La Isla Bonita</td>
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<tr>
<td>17</td>
<td>The Cure - Just Around The Corner</td>
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<tr>
<td>18</td>
<td>ABC - When Smokey Sings</td>
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<tr>
<td>19</td>
<td>ABC - When Smokey Sings</td>
</tr>
<tr>
<td>20</td>
<td>ABC - When Smokey Sings</td>
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</tbody>
</table>

**SOUTH - SPAIN**
The 20 best played records in Spain from Cuarenta Principales, covering the major Spanish stations.

<table>
<thead>
<tr>
<th>Name</th>
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</tr>
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<tbody>
<tr>
<td>1</td>
<td>Whitney Houston - I Wanna Dance</td>
</tr>
<tr>
<td>2</td>
<td>Paul Sabatino - Yo Tengo Una Mujer</td>
</tr>
<tr>
<td>3</td>
<td>The Commodores - The Millums</td>
</tr>
<tr>
<td>4</td>
<td>Augus Puentegra - Contra El Viento</td>
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<tr>
<td>5</td>
<td>Tina Turner - What You Get Or What You \n</td>
</tr>
<tr>
<td>7</td>
<td>J.Affaire Luis Trio - Tout Mas Pas</td>
</tr>
<tr>
<td>8</td>
<td>Les Innocentes - Jodie</td>
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<tr>
<td>9</td>
<td>Starship - Nothing’s Gonna Stop Us Now</td>
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<tr>
<td>10</td>
<td>Coryne Charlie - Pile Ou Face</td>
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<tr>
<td>11</td>
<td>Communista - So Cold The Night</td>
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<tr>
<td>12</td>
<td>Pepsi &amp; Shilite - Heartache</td>
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<tr>
<td>13</td>
<td>Level 42 - Running In The Family</td>
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<td>14</td>
<td>In - Ll Cose Que Te Quieras</td>
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<tr>
<td>15</td>
<td>Depeche Mode - Strangelove</td>
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<tr>
<td>17</td>
<td>Madonna - La Isla Bonita</td>
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<td>20</td>
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</tr>
</tbody>
</table>

**MEDIA CONTROL SWITZERLAND**
Most played records as checked by Media Control on the national channel DRS 1, DRS 3, Colour 3 and 3 private stations. For more info please contact Media Control, Post Passage 2 Basell 4002, tel: 61 - 228989.

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>1</td>
<td>Whitney Houston - I Wanna Dance</td>
</tr>
<tr>
<td>2</td>
<td>Suzanne Vega - Luka</td>
</tr>
<tr>
<td>3</td>
<td>Chris Rea - Let’s Dance</td>
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<tr>
<td>4</td>
<td>Living In A Box - Living In A Box</td>
</tr>
<tr>
<td>5</td>
<td>Cock Robin - Just Around The Corner</td>
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<tr>
<td>6</td>
<td>Little Steven - Bitter Fruit</td>
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<tr>
<td>7</td>
<td>Madonna - La Isla Bonita</td>
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<td>8</td>
<td>Deepo Mode - Stronglove</td>
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<tr>
<td>9</td>
<td>U2 - I Still Haven’t Found</td>
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<td>10</td>
<td>John Farnham - Pressure Down</td>
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</tbody>
</table>

**RAI - ITALY**
Most played records as compiled from RAI Stereo America.

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>1</td>
<td>Cock Robin - Just Around The Corner</td>
</tr>
<tr>
<td>2</td>
<td>Martin Castromines - Noble Donna</td>
</tr>
<tr>
<td>3</td>
<td>Nino Biondini - Se Posa In Ti</td>
</tr>
<tr>
<td>4</td>
<td>Jill Jones - Mia Bocce</td>
</tr>
<tr>
<td>5</td>
<td>Roberto Bitti - Adoraa</td>
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<tr>
<td>6</td>
<td>Samantha Fox - Nothing’s Gonna Stop Me</td>
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<tr>
<td>7</td>
<td>Albertor Fortis - Ascolano Tio</td>
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<tr>
<td>8</td>
<td>Giancarlo In - Con Te</td>
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<tr>
<td>9</td>
<td>Judy Wates - Looking For A New Love</td>
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<tr>
<td>10</td>
<td>Amedeo Migna - Superstar</td>
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<tr>
<td>11</td>
<td>Ruf &amp; Tozi - Gee Di Mare</td>
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<tr>
<td>12</td>
<td>Swing Out Sister - Twilight World</td>
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<tr>
<td>13</td>
<td>Mungo - Belle Donna</td>
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<tr>
<td>14</td>
<td>Pino Daniele - Bonne Soree</td>
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<tr>
<td>15</td>
<td>Ca West - I Want To Hear</td>
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<tr>
<td>16</td>
<td>Simply Red - Infidelity</td>
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<tr>
<td>17</td>
<td>Boys George - Keep Me In Mind</td>
</tr>
<tr>
<td>18</td>
<td>U2 - I Still Haven’t Found</td>
</tr>
<tr>
<td>19</td>
<td>Marius Baru - Noi</td>
</tr>
<tr>
<td>20</td>
<td>George Michael - I Went Your Sex</td>
</tr>
</tbody>
</table>

**What about Europe?**
More and more international hits are created in Europe. Every week almost 30% of the hits on Billboard’s Hot 100 originate from one of the European markets!

**Music & Media**, published in partnership with Billboard, offers you complete and reliable information every week. Besides hot editorial it provides the official European sales and airplay hitparades, the playlists of the major stations, the new upcoming hits and the latest developments on European artists, radio, tv, media, syndication, record and video industries.