YOUR DAILY BREAD

This week’s theme: "Your Key to Europe"

Commercial Radio Rejects BBC Criticism

London - A claim by Roger Lewis, Head Of Music at BBC Radio 1, that commercial radio is abandoning its commitment to new artists (see page 7) has met with widespread scorn from music programmers at most IR stations.

Tony McKenzie at Liverpool’s Radio City: “We’re a commercial business and we won’t get anywhere by not playing what our audience wants which is basically top 40. It’s rubbish trying to be all things to all people as Radio 1 is doing and IR stations should stop pretending that’s what they are trying to do.”

And at Radio Clyde, Graeme Moreland points out that Glasgow has “a huge pool of untapped and emerging talent”. The station records two sessions a week with local bands and selected tracks are fed into evening and daytime output.

“Most of the local bands we bring in here are unsigned. We provide a platform for them and give them professionally made demo tapes for free.”

In London, Capital Radio’s Richard Park, says: “Few stations record as much live music as we do. This week, as well as Duran Duran, we are recording unsigned bands taking part in the New World Music Festival.”

Meanwhile in Nottingham, Len Great of Radio Trent believes the launch of his oldies service, GEM AM, has made room for pop - and new artists - on FM.

In this week’s UK SPECIAL, Music & Media asks nine top commercial radio DJs which acts they are backing for 1989. See pages 38-47.

Madonna Gets Record Exposure

Amsterdam - Corporate sponsorship reaches new heights with Pepsi’s USB 7.8 million European investment in Madonna’s new album.

The LP’s first single, the title track Like A Prayer, will debut on a top-name Pepsi TV commercial to go out worldwide on just one day - March 2. A day later, the single will be released in 7”, 12” and CD versions.

The deal is all the more remarkable as Pepsi will also be doing merchandising, press and in-store campaigns.

A spokesman for WEA confirmed the company will spend US$2 million to launch the album.

Orbison Hits No. 1

Roy Orbison’s You Got It has made it to the top of the European Airplay Top 50 in just four weeks. The single also seems to have every chance of topping the Eurochart Hot 100 Singles.

Orbison’s sudden death in December came at a time of renewed interest in his work and these chart achievements are an appropriate tribute to the man who changed the face of rock ‘n’ roll.

Meanwhile, albums featuring Orbison are flooding the European market. These include Mystery Girl, Orbison’s last studio LP for Virgin from which You Got It is taken, and All Time Greatest Hits, a successful CBS sampler which is charting in five European countries.

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The World’s Talent In Sweden’s Globe
A yearly event that celebrates the world’s musical talent.

Great British Music 35-47

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A lack of hierarchy and creative freedom are the two key factors in the success of BMG Music, according to Michael Dornemann. The Co-Chairman, President & CEO of BMG was speaking at a special international press conference in New York. After the acquisition of RCA/Ariola in January 1987, the BMG management was faced with the difficult task of restructuring the company at the same time as expanding it. The US$65 million profit that BMG Music achieved in the last two years (see Music & Media issue 6) was the result of what Dornemann calls "entrepreneurial latitude." He explains: "It is created by an environment with few management layers and entrepreneurial independence, specifically in creative functions." For example, says Dornemann, both Artists President Clive Davis and RCA US President Bob Buzak used to report directly to BMG's board. "Today they have a lot of latitude and can take major decisions directly to BMG's board.

In January 1987 ex-PolyGram International Vice President Rudi Gassner was brought in to head BMG's international operations which, before the takeover, were just affiliates of the domestic record company. With the international operation now a separate and independent unit of BMG, the company seems to have found the right balance between restructuring and expansion. BMG's primary asset was the success of the Dirty Dancing soundtrack. With more than 21 million copies sold, it is the second largest selling film soundtrack in history. Other success stories include Rick Astley, whose debut LP sold over seven million copies worldwide, and Whitney Houston whose two LPs have so far sold some 27 million copies. Houston was also the first artist ever to enjoy seven consecutive no. 1 singles on the Billboard chart.

No music company can thrive without an effective and creative A&R strategy. Monti Luftner, who combines his functions at BMG Co-Chairman with that of Chief Executive Officer of BMG Ariola, has played an important role in A&R. Although BMG's revenues are derived from three types of repertoire - BMG-owned repertoire (Houston, Astley etc.), licensed product (Island) and distributed product (A&M in the US) - Luftner feels the primary goal is to strengthen BMG's own repertoire. "Our two goals for the future are the breaking of new talent and the further investments of established artists." BMG was very successful in reviving the careers of artists like The Four Tops, Dire Straits and The Pointer Sisters. Luftner feels the primary A&R strategy. Monti Luftner, who combines his functions at BMG Co-Chairman with that of Chief Executive Officer of BMG Ariola, has played an important role in A&R. Although BMG's revenues are derived from three types of repertoire - BMG-owned repertoire (Houston, Astley etc.), licensed product (Island) and distributed product (A&M in the US) - Luftner feels the primary goal is to strengthen BMG's own repertoire. "Our two goals for the future are the breaking of new talent and the further investments of established artists." BMG was very successful in reviving the careers of artists like The Four Tops, Dire Straits and The Pointer Sisters. Luftner feels the primary goal is to strengthen BMG's own repertoire. "Our two goals for the future are the breaking of new talent and the further investments of established artists." BMG was very successful in reviving the careers of artists like The Four Tops, Dire Straits and The Pointer Sisters. Luftner feels the primary goal is to strengthen BMG's own repertoire. "Our two goals for the future are the breaking of new talent and the further investments of established artists." BMG was very successful in reviving the careers of artists like The Four Tops, Dire Straits and The Pointer Sisters. Luftner feels the primary goal is to strengthen BMG's own repertoire. "Our two goals for the future are the breaking of new talent and the further investments of established artists." BMG was very successful in reviving the careers of artists like The Four Tops, Dire Straits and The Pointer Sisters. Luftner feels the primary goal is to strengthen BMG's own repertoire. "Our two goals for the future are the breaking of new talent and the further investments of established artists." BMG was very successful in reviving the careers of artists like The Four Tops, Dire Straits and The Pointer Sisters. Luftner feels the primary goal is to strengthen BMG's own repertoire. "Our two goals for the future are the breaking of new talent and the further investments of established artists." BMG was very successful in reviving the careers of artists like The Four Tops, Dire Straits and The Pointer Sisters. Luftner feels the primary goal is to strengthen BMG's own repertoire. "Our two goals for the future are the breaking of new talent and the further investments of established artists." BMG was very successful in reviving the careers of artists like The Four Tops, Dire Straits and The Pointer Sisters. Luftner feels the primary goal is to strengthen BMG's own repertoire. "Our two goals for the future are the breaking of new talent and the further investments of established artists." BMG was very successful in reviving the careers of artists like The Four Tops, Dire Straits and The Pointer Sisters. Luftner feels the primary goal is to strengthen BMG's own repertoire. "Our two goals for the future are the breaking of new talent and the further investments of established artists."

Although most of the A&R activities are centred around the Anglo-American market, BMG values the development of domestic product. Luftner: "In Europe, within a common media market, the already existing product exchange across borders will further intensify through the expansion of pan-European radio and television broadcasting." He points to Mecano (Spain), Luca Carboni (Italy), Vaja Con Dios (Belgium) and Elisa (France) as domestic artists with great crossover potential. BMG is one of the six independent divisions of the US$ 6 billion West German media conglomerate Bertelsmann AG. The other sections include the Bantam Doubleday Dell Publishing Group, the Doubleday Book and Music Clubs, Gruter & Jähr (magazine publishing and printing), the Brown Printing Company and BPMC (Bertelsmann Printing and Manufacturing Corporation).
Pan - European News

Canal Plus & Bertelsmann Sign Deal

Paris - France's Canal Plus, Europe's leading subscription TV channel, has finalised a deal with the Bertelsmann group in West Germany to develop a similar station for the West German market. The Bertelsmann subsidiary involved is the television/film company UFA Film & Fernsehen.

Saatchi Wins Soviet Contract

Moscow - Gosteleradio, the Soviet Union's committee for television and radio, has booked Saatchi & Saatchi to advise it on advertising. The aim is to build and market Gosteleradio's advertising sales operations in order to attract income from foreign and domestic companies. The TV audience in the Soviet Union is almost 200 million, with 30 million more in Poland, Bulgaria and Yugoslavia. There are more than 200 million radios in Russia.

Television commercials are relatively new to Russia, though advertising spots for British Airways and radio, have booked Saatchi & Saatchi in Moscow, through advertising spots for British Airways.

MTV Europe MD Named

William Roedy has been appointed Managing Director MTV Europe, six months after the departure of Mark Booth who joined the Maxwell Employment Group.

Roedy has nine years experience in the US cable TV industry, in particular with Home Box Office, where he was Vice President Affiliate Operations, based in LA.

In making the announcement, Tom Preston, President/Chief Executive Officer MTV Networks, said: "I'm confident that Bill's leadership capabilities and sales experience and extensive knowledge of the satellite television industry will help MTV Europe continue its impressive growth."
THE GERMAN TASTE
Music & Media samples the spice of West-Germany!

ISSUE 13
AD CLOSING: MARCH 14
ISSUE DATE: APRIL 1

MUSIC & MEDIA  February 18, 1989

For all info contact: Teddy Hoesch on 49.221.55.20.26
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Radio News

Is an IR station's first duty to entertain, or to promote new talent? The stations themselves disagree widely. In Liverpool, Radio City's Tony McKenzie says radio should be "just "fresh, bright and fun," while Radio Clyde's Graeme Moreland in Glasgow thinks radio has a mission to encourage local talent.

Finance is often a factor. It costs money - and can be risky - to recruit new talent. A regime of top 40 hits is cheaper, safer and more likely to attract advertisers.

Pan-European News

Pan-European News

BBC Radio 1 Committed To Specialist Music
By Edwin Redfield

The radio audience is becoming older, says Lewis, and that has to be reflected in the BBC's flagship rock show that Radio 1 has broken. "We're very proud of Fine Young Cannibals. They've just released their second album which we're featuring on the Simon Bates show. That was a band which we took to the European Union rock festival four years ago."

More recent bands that have been featured on evening shows before signing record deals and being put on the playlist include Miss Piggy, Girl Rappers and Transvision Vamp.

Lewis says new talent has to be actively looked for. "We're looking through our sessions. We're not going to do a year by year needletime agreements but as a way of giving musicians the opportunity to come into recording studios to record the music they want to, free of any commercial pressure. We're in the studios 5000 hours a year and that results in sessions on many of our shows."

IR Revenue Up 24%

London - Last year's total revenue for UK Independent Radio (IR) rose 24.1% compared with 1987, at £123.4 million. Anthony Jones, Marketing Executive at the Radio Marketing Bureau said: "In the past, radio has tended to be undervalued as an advertising medium. But I can see no reason, as more split frequency stations gain larger and larger combined audience figures, why IR shouldn't continue to boom. I'm very hopeful that the IR market will keep growing."

Spotlight

Roachford - That's Their Pigeonhole
By Sally Stratton

If you like to classify bands, Roachford might cause you a problem. The current single Cuddly Toy has brought a strong rock guitar sound into the UK top 5 and yet the band have just been singled out in Billboard's dance column. "We play Roachford music," says singer Andrew Roachford, "and that's our pigeonhole."

He goes on: "If you get a black band from London, they are normally a straight funk band to people had this concept that we were going to sound a certain way and, when they came to the gigs, they were shocked and surprised because it was pretty raunchy."

Andrew Roachford signed to CBS in April 1987 and only then recruited the other band members. They played their first tour supporting label-mate Terence Trent D'Arby a few months later. "Terence is a fan of ours," Roachford explains. "He was one of the main reasons why I got a deal with CBS. He was buzzing about the demos and being the main man at the time, people listened to him."

The debut album, Roachford, was originally released in the middle of last year but the singles failed to make much of an impression on the national chart. When Cuddly Toy was re-released this year, being playlisted by BBC Radio 1 made all the difference. CBS are now re-promoting the first LP while the band press on with recording the new one.

Scarlett Buys Maison Rouge

London - West London's Maison Rouge Studios have been bought by the Scarlett Group - bringing the group's total number of studios to five. Scarlett's full investment of £1.2 million will cover improvements including better equipment, space and acoustics, plus a restaurant and bar. Headed by hit producer Robin Millar (Sade etc), the group also owns the Power Plant Studios.

C4 Launches World Music Show

Kasar, The Judds, S'Express and Throwing Muses will be the lead acts on the first of the new 10-week World Music TV series starting on Channel 4 this week (February 9).

Other acts confirmed for the ‘Big World Cafe’ series include the UK’s New Wave/Post punk act, The Damned, and New Order from Manchester.

Each hour-long show will feature performances from London’s Brixton Academy and profile musics of styles from around the world. “The aim is to introduce World Music to the UK’s mainstream audience in an accessible, fast-moving and varied format,” says writer Mike Doolan. “We want to let the music speak for itself!”

Three new presenters will host the series, including Eagle-arena poster himself of Union Chem, New Order’s Neil Tennant.

London-based PMU is handing international distribution of the show which will be made by the UK’s Zeuthen North Spellbound Pictures. The French channel commercial cultural channel La Sept, due to launch later this year, will also programme the ‘Big World Cafe’ goes out on Sunday at 15:15 hours.

Sky Plans Radio Leases

London - Sky Television is considering leasing out sound channels on the Astra satellite to radio operators who want to use its radio programme. "We'll even let you lease our sound channels," says Neil Says he believes it will give “a gap for a decent rock station, and other services.” He added that so far plans to lease out sound channels were still at an early stage.

Sky will screen the national finals from Munich's Deutches TV, the show will be hosted by TV personality

Capital Signs Sponsorship Deal

London's Capital Radio has signed a major £1 million sponsorship deal with Virgin subsidiary Radio Radio's Managing Director

The aim is to introduce Capital’s traffic report plan. Continental banks have been keen to sponsor events with ties to Britain over the last two years, sponsoring Chris Rea’s recent UK tour and a stage performance of ‘Dirty Dancing’ at London’s Albert Hall.

Most of Continental’s UK advertising budget is now spent with Capital.

Jobs Lost At Radio Radio

Virgin subsidiary Radio Radio has cut its production staff by three, including its Head of Broadcasting, Phil Ward-Large. Pressure to cut costs has come from the independent radio stations, which together own 60% of Radio Radio, with Virgin holding the rest.

The company supplies a nighttime service, Super Station, to the Virgin network. Though happy with the service's programming, the IR stations want improved revenues. Radio Radio's Managing Director Rob Jones agrees this was "high on the list of priorities," and says the station will concentrate its efforts on the Super Station.

Radio Radio is likely to move

Radio Airplay Report

Most played records as checked by Media & Music on 31 January 1992. (Note: figures in brackets are as on 31 January 1991.)

1. Ray Oribone - You Girl
2. Flair - Angry
3. Shellac - Here To Stay
4. Simple - Out Of My Life
5. Johnny Logan - True

More Music On Sat 3

Sat 3, the satellite TV channel run by West Germany’s ZDF, Australia’s ORF and the Swiss SRF, has extended its music programme. Various music shows, formerly part of a pilot cable project called the ZDF Music Channel, will go out on Sat 3 for 14.00 to 17.00 hours; Monday afternoon dedicated to rock, and two Programming consists of concert extracts and archive material.

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Ariola Tops Swiss Charts

BMG Ariola was the most successful company in the Swiss single charts last year and PolyGram topped the album list, but both companies scored slightly fewer chart points than in 1997. These are the findings of Media Control Analysis.

BMG Ariola achieved 19.5% of singles chart points with 40 ti- tles - down 0.6% compared to the previous year. EMI came second with 15.1% and 24 titles. CBS was a close third with 26 ti- tles, but just 14.7% of points. The PolyGram labels together ranked fourth, with a 13.7% share and 27 titles. The two Warner companies, WEA and Teldec, followed in fifth and sixth place; WEA had 22 entries and 10.5%, Teldec 19 titles and 9.6%.

On the albums side, the Poly- Gram labels jointly scored 48 chart entries to lead with more than 21%; down almost 3.5% from 1997. BMG Ariola's 38 titles and 22.6% came in only slightly before CBS, which managed 19.2% with just 27 titles.

Nikka Costa has signed worldwide with Poly- Gram Germany for her next release, the Pion- pier label. A single is scheduled for late spring followed by an LP in September.

Ben Bunder, President of PolyGram Germany and Goetz Kirs, Managing Director of Poly- gram, decided to work with Costa's production company. Costig, Christian D. Volten, President

Rock AM Ring Cancelled

Rock AM Ring, one of Europe's largest annual rock festivals since 1985, will not be held this year. A spokesman for the organisers, the Rhein- ruhr Kulturverbund, said: "nobody is possible to put together an attrac- tive programme for the tradition- al Whitens dates and alternative sources are not available at the fes- tival site. But Rainer Martels, the company's Managing Director, says "nothing is standing in the way of holding the event as nor- mal next year".

PolyGram Signs Nikka Costa

Nicco Costa has signed worldwide with Poly- Gram Germany for her next release, the Pion- pier label. A single is scheduled for late spring followed by an LP in September.

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ARD Turnover Up 22%

Net turnover of the nine affiliates of the ARD public broadcasting network rose 22% in 1988, to DM 677.5 million last year. But in northern West Germany, where competition from private radios was felt first, all three ARD stations (NDR, Bre- menen and SFB) had a drop in revenue of DM 5.6 million. The overall result was only positive because the ARD's largest station, WDR in Cologne, boosted advertising time. WDR's turnover was seven times bigger than that of the others.

The growth of France's most successful labels, such as CBE, seems to be slowing. NFR's au- dience share fell from 9.5% to 9.2% during the year, and says some of the stations' audience habits have changed from month to month.

Radio Korah Saved

Berlin furniture magnate Edgar Stoll has been named as the man who has saved private station Ra- dio Korah (see Music & Media issue 5). Stoll, whose company, Radioworke has injected DM 4 million into the station, intends to maintain the station's non-profit concept. Radio Korah is sched- uled to come back on air with a sta- ff of 25 (formerly 55) from a cut inlich, and 15% to 12% recently.

Radio drops 107

Franko, owner of Hamburg private OK Radio, has withdrawn a bid to take over rival Radio 107 in order to keep the station on air (see Music & Media issues 3 & 5).

Otto's move follows interven- tion by the Hamburg Media Authority which said Radio OK's plan was against local media law. The same law may block a bid from the other applicant, Radio Hamburg, and Radio 107 may have to close after all.

Sponsored LPs

Munich-based magazine Musik Express/Sounds is sponsoring two double albums which have just been released. World Music, compiled by Klaus Frederking and released on the independent Monsoon label, features ethnic pop and dance music from all around the world. Phono- gram, 35 from 35, is a compilation of various West German artists. Berlin-based 'record arm' West- gramm can now release the double mix on the first two sides and Phono- gramm ta- keout: Thomas Pfehlers gath- ers various acts with new songs on sides two and three.

Merger Talks Reopen

Negotiations over the possible merger of public broadcasters Südwestfunk (SWF) and Süd- deutscher Rundfunk (SDR) have been re- opened. Both parties are ex- pected from the employees and boards of both stations, which broadcast for the states of Rhineland-Palatinate and neigh- bouring Baden-Württemberg res- pectively. Negotiations stopped two months ago with the resigna- tion of the former Minister- President of Rhineland- Palatinate.

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New Look For 'Radio Deejay TV'

by David Stansfield

Radio Deejay Television, the popular afternoon music show on independent TV network Italia Uno, has been completely revamped. The show has a fresh look, a different name and a new presenter. A spokesperson said the aim of the changes is to reverse a drop in ratings.

Now called 'Radio Deejay Fans Club', the show centres on a quiz between two fan club teams who answer questions on video clips and news items. The winners of the knockout competition will be advertised six or seven times a week. The new presenter is Amaranta and past host Luisnet retains a news slot. As before, the show is sponsored by Coca-Cola.

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**City 103 Attracts Young Listeners**

Gothenburg - City 103, Gothenburg's year-old community radio station, has more young listeners than state-owned Radio Gothenburg. This has emerged from a survey carried out at the end of 1988 by official audience research body PUB. Although City 103 only has a 10% audience share, compared with Radio Gothenburg's 27%, over 80% of viewers tune in to TVE shows a high viewer loyalty to the state broadcaster. The station's new look in- cludes more time for top 40 singles, a younger DJ staff and more social and cultural programming. The station's new look includes more time for top 40 singles, a younger DJ staff and organizing free concerts. A concert last month featuring BVSMP, Duncan Dhu and The Union attracted 6,000 people. Baro was officially named Music Programming Director this month. He replaces Jose-Maria Baque who continues to work at Radio Barcelona, though no longer with music.

**SPAIN & PORTUGAL**

**'Rockopop' Ratings Almost Double**

Madrid - 'Rockopop', the new show which was launched on TVE one month ago, has already doubled its initial audience to 6 million, according to the state broadcaster. A media survey conducted by TVE shows a high viewer loyalty on 80% of viewers tune in each week. About 90% of the audience is aged between 16 and 22. A second three-month contract has been signed for the show, which is sponsored by Coca-Cola. And producer Beatrice Pocker recently signed Radio Española DJ Paloma Serrano to present the 'Rockopop' chart instead of Yolanda Valencia, who returns to SER's Radio Madrid. The show also takes on Teresa Viejo who used to be a DJ at Radio Vidiola.

**WEA To Go Solo**

Helsinki - Warner Bros' WEA music operation in Finland will operate as an independent company as of July 1. Marita Kaastainen, formerly with K-Tel, will handle WEA's catalogue and distribution until June 30.

**Mercury Motors - This Is Power!**

A great start, and an indication of things to come. Christensen says the idea of the band is "not to be inspired by anyone - as far as possible. We wanted to see what would happen when we combined machines, like synthesizers and traditional instruments."

Although there are some clear influences on This Is - Talking Heads, Tears For Fears and, in their raunchier moments, The Jam - Mercury Motors definitely have their own sound.

**New Look Boosts Radio Barcelona**

Barcelona - Radio Barcelona SER's new policy to attract more young listeners has brought the station record ratings nationwide. With Jaime Baro as acting Music Programme Director over the past six months, the station has increased its audience from 470,000 in July 1988 to 525,000.

**PLAYLIST REPORT**

SER - Spain

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

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We've built it round to fit the world.

The Globe is a multi-arena which can stage virtually every show imaginable. One of the world's most flexible centres for sport and culture. An impressive 280 ft in height and 360 ft in width, the Globe is the highest spherical building today. Built as an amphitheatre, it offers stunning interior space and a perfect view from every seat. Seating is arranged on three levels, but closer to the show than in any other arena in the world.

STOCKHOLM GLOBE ARENA
S-10680 Stockholm, Sweden
Sweden's Globe
continued from page 35

The record companies agree the Globe is primarily a megastar's venue. Breitholtz: "At BMG, we would have people like the Eurythmics or Rick Astley play there. But what's also good is the entertainment angle offered by the place - it doesn't have to feel like a football stadium. So we could bring someone like Julio Iglesias." Griffin says: "Virgin would send people like Peter Gabriel and Genesis. And Simple Minds, definitely."

One of the Globe's biggest advantages is its flexibility - which means it can literally be transformed overnight from, for example, a sports venue to an opera hall or rock concert. Jan Kristiansson, Marketing Director for Stockholm's Arena AB, the company responsible for the management and programme activities at the hall, says: "The Globe is an arena of possibilities, an entertainment and cultural centre. Because of its flexibility, it is possible to hold many varied activities here. Not just concerts but also opera, dance, hockey matches, circus performances and even film premiers."

Other features at the Globe include:
- Western Europe's largest television (a 12.5 square-metre Sony Jumbotron). A TV studio which can transmit to internal video monitors or all over the world via satellite and what the Globe claims is the world's largest indoor movie screen (15 x 32 metres).
- The Globe also has 35 glass-enclosed lodges, which can be rented on a yearly basis. These have been rented out to companies for a yearly fee of between Skr 200,000 and 300,000. But renting a lodge does not guarantee entry to all events. The lodge rental only applies for a limited range of performances.
- And the arena is conveniently near to three other entertainment venues: the Solbergs stadium (capacity 19,000), which is normally used for football, the Isstadion (capacity 9,000) and the Annex (capacity 4,000 standing or 2,000 seated) where tennis matches and conferences are usually held.
- The Globe is already almost fully booked for 1989 and is taking bookings into 1990. Apart from concerts, the scheduled events include Trolle Rhodin's Wonderful World Of Circus, Holiday On Ice, the World Hockey Championships and a mass to be celebrated by the Pope on June 8.
- Berg feels the Globe will play an important role in making Stockholm an international centre: "Copenhagen used to be the capital of Scandinavia. But now people are focusing more on Stockholm. The Globe is a major move in this direction."
Amsterdam, swinging capital of Holland, where music and media meet at the 4th annual International Music & Media Conference, (April 30th - May 4th). One of the most important events of the year, where record companies present their new artists and broadcasters produce and transmit their international radio and TV shows. Where you can make important new contacts in a totally professional market place. Another initiative of Music & Media, the only pan-European music trade magazine, which covers the national markets of 18 European countries, the key gathering of key people in the music and broadcasting business. The famous Amsterdam stock exchange provides an ideal location for a vital conference. Four days that will help you shape your European future. For more information or registrations complete the coupon and send to your nearest IM & MC office.

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**SPOTLIGHT**

Les Negresses Vertes Say Mlah!

by Gary Smith

One of the most striking and significant shifts in the world of A&R has been the rise of ethnic, or "World" music. Much of the action in this field is centred around Paris, partly due to its connections with West Africa, but equally because the French have long had an appetite for this kind of music. Les Negresses Vertes are white and very French. But their debut LP Mlah, which has just been released in independent label OFF The Track (OTT), is as genuinely ethnic as Mory Kanté - or anyone from the African continent. The 13-piece combine complex vocal harmonies with a refreshing acoustic backing. And they perform with a level of honesty and commitment often lacking in today's music.

---

**VENICE**

You Gave Me Love (Fazia/Italy). Contact: A1 Records/Italy. Tel: 02 3909803/Fax: 3909803

A song that must be said to be European dance music, although that can sometimes be an insult - in this case not so. A good record by this Danish DJ. Rights still widely available in Europe.

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**Tazenada**

S'Urmita Luche (Dischi Riso/Italy). Contact: Dischi Riso/Angelo Vogrig. Tel: 02 3909803/Fax: 3909803

Fairly easy-going material from this Italian group as you might expect. But their material is strong and they sing like angels. Licence and sub-publishing still widely available.

---

**Tony Carey**

Roone With A View (Metronome/West Germany). Contact: Metronome/Ella Hoppener. Tel: 49 40 3087246/Fax: 3087246

A warm-hearted song with a hint of C&W that is top 5 in the German chart and has every chance of repeating that elsewhere. Licence and sub-publishing available where Polygram affiliates do not take up an option.

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**The Needles**

Who's Gonna Hold Your Hand (Lux Noir/Switzerland). Contact: Lux Noir/Michael Hedgerett. Tel: 64 741441/Fax: 741441

A fairly traditional band by the standards of the world except Switzerland.

---

**Agaric**

I Am Gonna Beat Dies (Kares/Belgium). Contact: Anders/Maurice Ingenlert. Tel: 32 56 75074/Fax: 5675970

From the line-up of new heat comes a hypnotic dance track with some fine sampling. Licence and sub-publishing still widely available.

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**S.M.G.P.**

Ibrahim (Kill Da Rock/Switzerland). Contact: Kill Da Rock/Bruno Stetter. Tel: 41 64322980/Fax: 64322980

Abstract and intense dance music with bits of Boney M's Mr. Babaro among the samples. Licence and sub-publishing free for the world except Switzerland.

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**Futuritmi**

18 Minuti Di Limbo (Dischi Noi/Italy). Contact: Dischi Noi/Italy. Tel: 39 84 383423/Fax: 834343

Italian electronic music is generally rare. This is good stuff, a decent song well put together. Licence and sub-publishing available outside Italy.

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**49ers**

Die Walkure (Arystar/UK). Contact: Arystar/Michael Lambrin. Tel: 44 3268301/Fax: 3268301

A combination of a Pump Up The Volume type track and some spirited dancing. Starting to pick up in France. Some licences and sub-publishing still available.

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**Junior Mansion Slags**

Wild Love-In (Blipvert/UK). Contact: Blipvert/Patricia Dittes. Tel: 44 3268015/Fax: 3268119

Wild and willful stuff from this UK group. Very successful in this country without the thrash but with a dash of wit. Licence and sub-publishing available for the world except UK.

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**S'Llrtima Luche (Dischi Riso/Italy). Contact: Dischi Riso/Angelo Vogrig. Tel: 02 3909803/Fax: 3909803

One of the most striking and significant shifts in the world of A&R has been the rise of ethnic, or "World" music. Much of the action in this field is centred around Paris, partly due to its connections with West Africa, but equally because the French have long had an appetite for this kind of music. Les Negresses Vertes are white and very French. But their debut LP Mlah, which has just been released in independent label OFF The Track (OTT), is as genuinely ethnic as Mory Kanté - or anyone from the African continent. The 13-piece combine complex vocal harmonies with a refreshing acoustic backing. And they perform with a level of honesty and commitment often lacking in today's music.

Trying to pin down the influences in their music can be confusing. They combine traditional French styles with a dash of Spanish flamenco, some Arabian melodies and a sprinkling of blues. The band put it much more clearly. Bassist Paulo: "Paris is a city full of different cultures all living next to each other. We live in the midst of that and absorb the different influences. The result is Negresses Vertes music."

Remarkably for a group that has created such a buzz, they have only been together since September 1987. That was when an ex-ecu- crixus, a bank clerk, a fisherman and a fairground worker decided that they preferred the idea of making music. This is the sort of band who always knew what they wanted - and when they got together they decided to make an album within a year. Only 13 months later they were in Davout Studios with producers Clive Martin and Sodi doing exactly that.

The band have already played at France's Transmusicales Festival in Rennes and will next appear at the Pistenps De Bourges, the huge multi-media Festival held each spring in the French town of Bourges. They also have plans to tour Europe extensively over the next year, in the converted bus which has become as much a part of their image as their 30s gangster look.

Mlah is a French/Arabic word meaning "everything is OK". And as Paulo points out: "Our music is very simple, we are uncomplicated people." Les Negresses Vertes are also very much a family affair - the four backing singers are all girlfriends or wives of band members. Guitarist and composer Stefan "Cheb" Mèlini's wife, Iza Mèlini, also designed and painted the LP cover. The band stress the importance of family participation - the family is where they draw much of their inspiration.

Their love of straightforwardness was also why, when the major French record compa-
Don't change. If your decision is LIFT, you don’t have to change your store address to accommodate increasing turnover and the exploding CD market. Thanks to the extraordinary capacity of the LIFT sales system you display more than twice as many compact discs, music and video cassettes. Customers can leaf through the selections both forward and backward with fingertip ease. LIFT systems are also protection against pilferage.

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The Wonder Stuff - Eight Legs In The Groove

UK band The Wonder Stuff say their name means nothing. But the success of the first two singles from the LP 'The Eight Legged Groove Machine,' on Polydor, suggests they may be wrong.

The Wonder Stuff have been topping polls in the UK music press. After ample indie success, the UK’s official chart welcomed their single, **Give Give Give Me More More More** and **4 With Away**, from the Eight Legged debut LP. And this month the band bring out a new single - not taken from the album.

While many bands work hard to get a foot in the door with a major record company, The Wonder Stuff took the opposite approach. Drummer Martin Gilks: “We were not really interested in signing to a major. We put a single out ourselves on our own label, The Far Out Recording Company. Rob, the bassist, had won some money on the football pools so we could record four songs and release them on an EP. Because we made some money on that, we could afford another.”

The second EP featured the single Unbearable, which appears on the album. Gilks continues: “Unfortunately we ran out of money. By then quite a few majors were interested. Some had tried to sign us before.”

The Wonder Stuff signed to Polydor and made their first full-length album 'The Eight Legged' part of the title stands for the simple fact that the band’s four members, drummer Martin, vocalist/guitarist Miles Hunt, guitarist/vocalist Malc Trench and Rob Jones, ‘have eight legs between them.’ Groove Machine is just an apt description of the Wolverhampton guitar band. What then does the band’s name stand for? ‘It means absolutely nothing,’ states Gilks.

The Eight Legged Groove Machine was produced by Pat Collier, former bassist with the punk bands The Vibrators and The Boyfriends. “The idea to have him produce the album came from our A&R man at Polydor when we first signed,” says Gilks. “He used to work with bands like The Weather Prophets and Primal Scream and Pat had worked with them too. He has the same ideas about things as us and it worked really well. All the songs for The Eight Legged Groove Machine were ready before we went into the studio. He brought out the sound that we wanted on the album.”

The album hints at a strange cocktail of styles: the Beatles, Sex Pistols and Slade. But Gilks denies The Wonder Stuff have any major musical influences. However, draw attention to the similarity between John Lydon’s minimalist lyrics and those of the Sex Pistols and Slade. But Gilks denies The Wonder Stuff have any major musical influences. However, draw attention to the similarity between John Lydon’s minimalist lyrics and those of the Sex Pistols and Slade.

**Like A Merry-Go-Round and Unbearable**, and he admits that Hunt is a big John Lydon fan. Gilks continues: ‘I think the lyrics are getting a lot deeper on the new songs. Probably because we are learning how to do it a bit more. Merry-Go-Round and Unbearable were about the fifth and sixth songs we ever wrote. That was some three years ago. I think we are growing a lot.’

---

Wood, Canvas & The Stones

As the Rolling Stones pursue solo careers, Ron Wood is about to tour - with a different product. The guitarist's paintings hit the road in March. But a Stones reunion is in sight.

On Wood has been busy of late. He was in New York to see the Stones welcomed into the Rock & Roll Hall Of Fame, he was a guest guitarist at George Bush’s inauguration party and in London, a new Wood retrospective exhibition was showing at Hamilton’s Gallery. “The greatest buzz for me is that this is the first time I have exhibited my big oils,” says Wood, who introduced the public to his paintings and drawings with a show in the summer of 1987 and his book, ‘The Works.’ Some will also be familiar with his artwork for the Eric Clapton box set, Crossroads, which features in this exhibition. A limited-edition print signed by both Clapton and Wood is also for sale, at £1,000.

Paintings of fellow musicians will be on display, from the Stones’ John Lennon, Elvis Presley, Chuck Berry and Jerry Lee Lewis hang alongside portraits of his favourite artists: Picasso, Rembrandt, Toulouse-Lautrec and Van Gogh.

But with renewed interest in another Rolling Stones album, how does Wood plan to manage two careers? “Painting will take a back seat now. I’ve had a great time while the band has been off the road. But now it looks as if the album is going to happen. I am very excited and I have got to keep up for it.” However, he has always worked at sketching and ideas on the road. “It is an outlet and a very rewarding one. I will do it more now, but if it gets in the way, then I will put music first.”

Wood is certainly confident about the Stones reunion: “I think we are keen. I know Mick and Keith are ready, both having come off their tours. I know Charlie is ready - secretly underneath, I know I am and so is Bill. The good thing about the Stones is that when we do get together, no matter how long we’ve been off, the time difference goes out of the window. We are lucky there.”

Meanwhile, the exhibition will be packed up for transfer to Munich in March. In April it goes to Genova and reaches Madrid in the summer. Wood would also like to add shows in Edinburgh, Vienna and Paris to the itinerary and return to Japan and the US where his work has already proved popular: ■
**Tania Tikaram**

**WEA**

February: (West Germany) Hamburg (8); (UK) London (14); (UK) Birmingham (17)
March: (West Germany) Hamburg (2); (UK) London (9); (UK) Edinburgh (11)

**Randy Newman**

February: (UK) Leeds (12); (UK) Huddersfield (12); (UK) London (15); (USA) New York (22)
March: (UK) London (7); (UK) Manchester (1); (UK) Edinburgh (2)

**Chris De Burgh**

April: (Denmark) Copenhagen (17); (UK) London (10); (UK) Liverpool (15); (UK) Manchester (19)

**Rick Astley**

RCA/BMG

February: (West Germany) Hamburg (22); (UK) London (14); (UK) Edinburgh (14)
March: (West Germany) Hamburg (2); (UK) London (10; (UK) Glasgow (15)

**Gary Moore**

Virgin

March: (UK) Edinburgh (5); (UK) Sheffield (6); (UK) London (10); (UK) Brighton (11)

**Bees Gees**

Warne (Germany) Copenhagen (7); (UK) Oslo (9); (Sweden) Stockholm (10); (West Germany) Dusseldorf (27); (West Germany) Stuttgart (27); (West Germany) Munich (22); (West Germany) Cologne (21)

**Mike & The Mechanics**

WEA

February: (Switzerland) Zurich (22); (UK) Manchester (12); (West Germany) Dusseldorf (24); (West Germany) Hamburg (27)
March: (Denmark) Copenhagen (1); (Sweden) Stockholm (2); (Netherlands) Amsterdam (13); (Netherlands) Utrecht (11); (UK) London (7); (UK) Birmingham (9)

**Omar & The Howlers**

WEA

February: (West Germany) Hamburg (11); (Singapore) Singapore (10); (UK) London (9)
March: (Denmark) Copenhagen (19); (France) Paris (13); (Netherlands) Amsterdam (14); (UK) Manchester (7)

**Kool & The Gang**

POLYDOR

February: (Paris) Grenoble (19); (Paris) Paris (23); (Netherlands) Amsterdam (11); (UK) London (8); (UK) Manchester (3)
March: (UK) London (14); (UK) Manchester (7); (UK) Birmingham (12); (UK) London (9)

**Al Jarreau**

February: (UK) Manchester (13); (UK) Birmingham (12); (UK) London (9)
March: (UK) London (13); (UK) Manchester (7)

**Omar & The Howlers**

WEA

February: (West Germany) Hamburg (1); (Singapore) Singapore (10); (UK) London (9)
March: (Denmark) Copenhagen (19); (France) Paris (13); (Netherlands) Amsterdam (14); (UK) Manchester (7)

**PiQ**

WEA

February: (Switzerland) Zurich (22); (UK) Manchester (12); (West Germany) Dusseldorf (24); (West Germany) Hamburg (27)
March: (Denmark) Copenhagen (1); (Sweden) Stockholm (2); (Netherlands) Amsterdam (14); (UK) London (7); (UK) Birmingham (9)

**Banging**

Kosmische Energie

Singles

**The Proclaimers**

EMI

February: (UK) London (3); (UK) Manchester (8); (UK) Birmingham (12)
March: (UK) London (14); (UK) Manchester (7); (UK) Birmingham (12)

**Carsons**

Gary Moore

February: (USA) New York (12); (USA) Chicago (13); (USA) Los Angeles (14)
March: (USA) New York (15); (USA) Chicago (16); (USA) Los Angeles (17)

**RCA/BMG**

Oldenburg (28); (UK) London (10); (UK) Manchester (7)

**Scorpion**

EMI

February: (UK) London (18); (UK) Manchester (12); (UK) Birmingham (10)
March: (UK) London (14); (UK) Manchester (7); (UK) Birmingham (12)

**Netherlands**

**24 Front**

WEA

February: (Switzerland) Zurich (22); (UK) Manchester (12); (West Germany) Dusseldorf (24); (West Germany) Hamburg (27)
March: (Denmark) Copenhagen (19); (France) Paris (13); (Netherlands) Amsterdam (14); (UK) London (7); (UK) Manchester (7)

**S nouvelle**

Polar

February: (UK) Manchester (13); (UK) Birmingham (12); (UK) London (9)
March: (UK) London (13); (UK) Manchester (7)

**Morrisey**

EMI

February: (UK) Manchester (13); (UK) Birmingham (12); (UK) London (9)
March: (UK) London (13); (UK) Manchester (7)

**Banga**

Kosmische Energie

Singles

**Ike & Tina**

**Conjure**

**Boy Meets Girl**

**Poison**

Front 242

**20 January 1988**

**Habitation**

Lucy - Virgin

Remix version of the UK trio's 1988 single. A dance track underpinned by a Steve Wonder-like bass, with Sian and Jowly produced.

**Poison**

Boy Meets Girl - Enigma/Capital

A semi-acoustic ballad with C&W overtones from these American hardrockers.

**The Reggae Philharmonic Orchestra**

Mervethe Moyden - Island

The Calypso/Caribbean classic done up tempo reggae style. A version that relies heavily on the remarkable string section.

** host rock from the UK trio's 1988 single. A dance track underpinned by a Steve Wonder-like bass, with Sian and Jowly produced.

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**Top 3 Singles in Europe**

**Top 100 Albums**

**Music & Media**

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Burning worldwide from February 13th
Blue's European success in 1989 is about as close as you will get. Their first LP was Rainbows, followed by a single, a remix of Bob Clearmountain's song Dignity. Next came When Will You (Make My Telephone Ring) and Chocolate Girl. All three were minor hits and the LP began a long stay in the UK chart. But Real Gone Kid was the first single to make the top 10, boosting sales of the LP to a very respectable 300,000.

Phonogram - Texas

Even before asking Phonogram's Head of A&R Dave Bates to make his 1989 selection, it is already clear that the choice will be Texas. The four-piece is the latest addition to a list of Scottish acts including The Silencers, Singer Sharleen Spiteri fronts the band with her distinctive country twang, giving them a very Texas sound. Ex-members of Hippyways and Love & Money make up the rest of the group.

Texas made a successful live debut at Dundee University in March 1988. Since then the only problem has been capturing that spirit on record. Producer Tim Palmer (David Bowie and Robert Plant) was brought in to achieve this and the single I Don't Want A Lover, speaks for itself. It is a big, warm sound, full of life and energy. Their album, Southside, comes out in March.

BMG - The Silencers

BMG's Head of International Marketing, Christie Harwood, says the band have many good bands that could be mentioned here. Among them is Scottish four-piece, The Silencers. Although they have not yet achieved chart success, they reckon 1989 will bring a major breakthrough. After receiving rave reviews, their debut LP, A Letter From St Paul, sold more than 100,000 copies worldwide.

The Silencers ended last year with a sell-out tour in the UK and in January they released the single, The Real McCoy, currently starting to be tipped in Europe. Their second LP, A Blues For Buddha, has just arrived in record shops. Worth looking out for.

PWL - The Shooting Party

PWL's next big thing is, according to Managing Director David Howell, a so-called The Shooting Party. The band caught Music & Media's attention a few years ago with their debut single, A Trick Of Light, on Siren.

Their first single under PWL's wings, Safe In The Arms Of Love (produced by Phil Harding and Ian Curnow), has clearly won the audience for the big breakthrough. PWL's production outfit Stock, Aitken & Waterman will help them with forthcoming products - although Howell's voice could not fit into the equation.

Chrysalis - Living In A Box

Mike Allen, International Director at Chrysalis suggests you watch out for the new Living In A Box single. Blow The House Down, due out this week, features Queen guitarist Brian May. The trio, fronted by vocalist/guitarist Richard Darbyshire, made quite a splash in Europe in 1987 with the funky pop single Living In A Box.

The new single is taken from the forthcoming album, Gatecrashing, produced by the band in co-operation with Dan Hartman (Time Bandits, James Brown) and Tim Lord Alge (Steve Winwood). Some tracks have been co-written with hit-maker Albert Hammond. Allen says the new LP is an evolution of the sound from the band's first self-titled album. "It's still recognisable in Living In A Box. But the sound is bigger - and better."

"music be the food of joy..."

(as Shakespeare might have written), "play on, give me excess of it". Music, joy and happiness are the theme of what is to be the largest music fair ever to be held in Scandinavia. MUSIC 89 will be opening wide its doors to welcome the public to The Swedish Exhibition Centre in Gothenburg on 4-8 October 1989, and will present an opportunity for Scandinavian music to take a bow. Every aspect will be represented, including trends, equipment and instruments, techniques, record companies, music publishers and literature about music.

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

A Scandinavian Cultural Event the like of which has never yet been seen

At the same time as MUSIC 89 is taking place, Gothenburg will be playing host to GIART 89, the Gothenburg International Art Fair, an event that is expected to attract visitors from near and far, united by their interest in the world of art. The two events will between them constitute the hub of a festival of music and the arts that will be finding expression in every sector of the city's life over these five October days.

If you have products and services to offer music conscious visitors, then MUSIC 89 is the place for you to be. Don't delay, book today!

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UK SPECIAL

UK Indies: Still Setting Europe's Trends

by Sarah Davis

Touring

Clive Solomon, Managing Director of Fire Records: "The key to selling records or signing licensing deals in Europe is getting the band over there to play. There's still a fascination with British bands. It sets you up well when you have a record out. Creation President Alan McGee agrees: "Touring is important for a band's success in Europe. We send our bands on six-week European tours. Show me a public toilet in, say, Vienna, and you'll see a Creation band."

Jazz Summers, Big Life's Managing Director: "Jazz takes Europe very seriously. We're always coming and going from there." Factory Managing Director Tony Wilson recalls: "8 months ago Virgin in France said if New Order would do some gigs in France they'd have a top 5 album." New Order refused. Their LP never made the top 5.

Although Solomon thinks sending bands over before they have brought out a record can produce a licensing deal, others think a band should have a record out before they start touring. Chapter 22's Managing Director Craig Jennings sums it up: "Promoters prefer product."

Distribution

While touring cements a band's position, most companies agree good distribution - starting at home - is crucial to an independent label's success in Europe. Rod Buckle, Managing Director of Sonet, which distributes for a number of labels: "You have to move very, very quickly. Distribution is very important. Indies that have stayed the course are the ones that stayed with us." DJ and Rhythm King Martin Heath says too many independent companies do not put together a strategy for the European market. "To make money you have to break in three or four countries. People like Creation who've worked at it have turned up dividends - others assume that if it's British it will be a hit. But there's more competition in Europe than in the UK."

"British records constitute no more than one-quarter of the European charts, so picking licensees who will work hard for your band is crucial. In France we use Virgin and we have five records in the French top 40 right now. You must give them information, teach them how you want things done, chase them, treat them as your company. You have product? Fire Records, which has had a high profile recently, both for the label and the product, has found it tough. Solomon: "You've got to fight for every deal. And the money is often not good. Spaceman 3's album cost £30,000 to make, but in 80% of the distribution deals offered, no one would advance more than a few thousand pounds. A licensee is rarely interested in signing an act if they don't already have a high profile in their own country. I feel sorry for the labels that get less coverage than us."

The co-owner of Sarah, who is simply known as Matt, has found it easier: "People often write to us from Europe and offer to put our records on their boards, or to distribute things or license tracks. We are amaze our distributors by our success because we only produce 7" singles - which we're told don't sell well in Europe."

Jennings says, "Success in Europe tends to mirror what's popular in the UK. For example, Loop's European success will be affected by how much we've done for them here."

"There's more competition in Europe." Martin Heath, MD Rhythm King. 

Creation Records Pres. Alan McGee sends his bands touring the Continent's fast-flux corners.

"Promoters prefer product." 

Licensing

An aggressive licensing strategy is also vital, the indies agree. Rhythm King's Martin Heath says too many independent companies do not put together a strategy for the European market. "To make money you have to break in three or four countries. People like Creation who've worked at it have turned up dividends - others assume that if it's British it will be a hit. But there's more competition in Europe than in the UK."

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But how easy is it to get licensing deals for the indie? Burridge, Managing Director of Blast First, agrees: "We're always approached by licensees - we don't contact them. We are now looking to work with the majors that are approaching us. Marketing takes on a different meaning if you use a major. Majors are based on marketing. Bands need that input at a certain stage."

Media

Press and promotion are also important. Most labels rely on their licensees. Rhythm King, for example, asks for weekly marketing reports on the amount of radio play, clubs, press and TV and interviews if the record is taking too long to do something. Heath: "This keeps licensees on their toes. If they're sending in weekly reports they have to have something to report." The fact that most European music press comes out monthly rather than weekly can help a band last longer in Europe. Creation's McGee: "In Britain, with the weekly press, things happen so fast - a cult band can break or disappear within a month. In Europe bands have longer to become established. The press is important to the success of a band."

Heath: "The British press helps - it's got more influence than you can imagine." He points out that the availability of British broadcast media in countries like Holland, Belgium and West Germany is a useful promotional tool.

Word-of-mouth also promotes independent music in Europe. Matt: "The impression we get from letters is that Europeans are interested in the hip things. There's an underground network in Europe as a whole. People like to write to each other to keep informed, to be part of something." Buckle: "The club mafia thing is not so interested in the hip things. There's an underground network in Europe as a whole. People like to write to each other to keep informed, to be part of something."

The club mafia thing is not so interested in the hip things. There's an underground network in Europe as a whole. People like to write to each other to keep informed, to be part of something.

Why know a little when you can know everything?

For those working in the fields of communications, information, advertising, radio and TV it may be of vital importance to have data on the world of music quickly at hand - who was the publisher of Madonna's latest best-seller, who wrote the winning song at Sanremo, which might require long and laborious research to find. To meet these needs, "Musica e Dischi" (the most authoritative specialized monthly magazine in the Italian music field) has created BancaMusica, a special data bank service which offers the most up-to-date music scene: 1. Up-to-date catalogue of CD, records and cassettes available in Italy - 2. List of artists and trade operators - 3. Copyright pieces: authors, publishers, year of production - 4. Complete and up-to-date sales charts. An indispensable work tool for every professional in the music trade: BancaMusica is its history.
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Thieves, The Smiths, Layin Quartet, Limied Case
Propaganda, Psychic TV and Billy McCreery
and mixed at The Wool Hall. Produced Mike Shephey, Eric
Torrington, Dave Bancroft, Reno Neva, Paul "Giggle"
Smythe, Jason Corwin, Chris Hughes, Ian Stanley and Nick
Guinness, each have their back, several to cover.

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Split Frequencies: More Room For Syndicators?
by Robin Vaile

Major Independent Radio (IR) stations like Capital in London, Clyde in
Glasgow and Piccadilly in Manchester are now running two
stations each, one on FM and one on AM. And other IR names like
Guildford's County Sound, Swindon's GWR, Hampshire's SLS,
Swathmore and Radio Trest have split AM/FM frequencies
already. And more new services are likely to be on air by this
summer. All these in addition to the new franchises - the "incremental"
- scheduled to be granted in 1989 by the IBA.

By splitting frequencies, sta-
tions aim to deliver a larger total audience to advertisers and hope
to generate more revenue. But as the same time on each frequency
there is a trend towards speciali-
sation. Programming for the new
stations varies widely, but the
overall theme is towards softer
music or a classic oldies format
on AM, with a harder, younger
version of the original pre-split
format on FM. There are some
clear exceptions to this. Pic-
cadilly's split has created the up-
market Key FM 103 on FM, and
the split services Trest offers are
deliberately closer in style than
other split operations. At the
other end of the scale, Beacon's
new shoot W4B (for Wol-
verhampton and the Black Coun-
ty) goes much further towards
easy listening than elsewhere, ex-
cept possibly GWR's AM off-
shoot Brunel.

The new hours of broadcast-
ing present an attractive market
for a growing number of pro-
gramme syndicators. So synda-
cation companies are developing
projects to meet the new demand.
Katherine Lamings, Programme
Controller at West Midlands' XTRA-
AM, is keen to take the "10 olders
show produced at Piccadilly and
presented by Slade's Noddy
Holder. And Capital is looking
more closely at more syndication of
AM output. Managing Director
Rob Jones: "Certainly, split fre-
quencies present more opportu-
nities than before. It's all down to
the product, which at the moment,
as programme suppliers, we're
aiming towards the FM market
with some success. But older,
AM-oriented programming is
a growing area and we have it very
much in hand."

Beyond the syndicators, some
IR companies are lining up
productions for sale around the
network. West Midlands' XTRA-
AM is set to take the "10 olders
shows produced at Piccadilly and
went on air from April, is after
his 35-55 target audience. "I'm

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competitive £500 per day gross.

*Timed at 1 hr 54 min from the last note
recorded to the first note played on
BBC's TV show The Record Breakers

New for product. Stations are ask-
ing us for it and recently we have had specific requests for pro-
grammes for an older audience." Lamings stresses PPM's proven
strengths in delivering quality programming that stations cannot
produce themselves.

Tony McGinn, MD MCM

Tony McGinn, MCM's Man-
ing Director, is another syndi-
cator who feels very positive
about the new markets. He is
enthusiastic about a new par-
amounted to £300-400 per day gross.

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equipment and relatively price of £230 per day gross
an extremely attractive alternative to the travel and
provision of local fees and in house}

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continued from page 43

starting a new station from scratch and it’s helpful to have quality specialist material. I appreciate high-quality production - which syndicated material must have.” His plans to take Capital’s David Hamilton show and Radio Express’ ‘American Country Countdown’. He is also developing other projects with syndicators.

At GWR/Brunel, Programme Controller Mike Enfield outlined a possible conflict between locally-targeted programming and the more general focus of syndicated product. “We’re trying for a local flavour, so we record our own David Hamilton show, along with David Symonds’ show, and the very tightly targeted programming we’re delivering to our own output and a lot of syndication can simply dilute that impact.”

No matter how good a production, its presenter must fit with existing programming. Often this means the presenter is picked from a limited range of the existing DJ population - a well-established DJ with a national image is frequently chosen. This can spark resistance in provincial stations where the same old names are cropping up again and again. Ocean Sound in Portsmouth has exactly this problem. With the most complicated split pattern, its network comprises Power FM, Ocean Sound, Ocean Sound Light FM and Ocean Gold AM. But despite the extra airtime, Programme Controller Michael Betton uses very little syndicated product. “I think it’s unlikely that we can be offered something from another market. It has to be relevant.”

Graeme Moreland of Glasgow-based Radio Clyde has particularly specific reactions to London-based programming. Moreland uses Scott Shannon’s ‘Rockin’ America’, but feels that other syndicators offer something that some local stations are not. “Such presenters, while thoroughly professional, don’t really carry much weight, especially in our market,” Moreland says.

For the local stations’ local focus. It is opening opportunities will come with In-Wire Radio on the one hand, and the very tightly targeted community and ethnic franchises on the other.

On the prospects for sponsorship of the new-style syndicated shows, PPM’s Lannon points out that up to now PPM’s ‘Rockline’ and ‘US Countdown’ have been aimed at pop audiences and attracted youth-oriented sponsors. Programming for the ‘grey’ market may have some difficulty in attracting funds, she feels.

On the subject of sponsorship, Capital’s Richard Park points out that Capital’s market size and financial strength sets it apart from the rest of the network. This can present a major problem for both syndicators and sponsors looking to the provincial market. If a syndicator is to attract sponsorship, exposure in all major markets is important - in London, it is essential. So within split-frequency programming at least, the market for syndicators and sponsors seems to be limited by the new stations’ local focus. It is opening up, but slowly. Perhaps the real opportunities will come with Independent Network Radio on the one hand, and the very tightly targeted community and ethnic franchises on the other.

1989 EDITION
WORLD TV
WRTH WRTH HandBook

UK SPECIAL

"There is a definite need for new product."

Richard Park, MD Capital Radio

Pete Wagstaff at Beacon/WABC will carry Capital’s Hamilton show, but he points out that in choosing a syndicated show, a lot depends on quality of production and the merits of the show itself. Wagstaff also feels that some syndicators are not offering the right product for his audience: “A lot of the music shows leave me cold, frankly. They’re often not that relevant to us, or we find we can do better ourselves. I’d rather pay for a soap opera, or some late night horror.”

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Russ Williams Wants
'Til Tuesday
Russ Williams of Newcaسطtles Metro Radio goes for US band
'Til Tuesday. The band have just released their third album, Every-
ting's Different. Now on Epic, with a different line-up, a differ-
ent style and, says Williams, a different future.
Singer/songwriter Aimee Mann is still with the band, but
Michael Hausman replaces key-
board player Joey Pesce and Michael Momes has taken the place of bassist player Robert
Holmes. The result is a slower,
more sophisticated sound. One track, Telescope, features Elvis
Costello, who also co-wrote the
song.

Mick Brown's
Perfect Day
"There is a local band called Per-
fecct Day who I think are brilli-
ant," says London-based Capital
Radio DJ Mick Brown. "We have
been right behind them ever since we
first heard their material and
we make a point of playing their
songs.

When we play them at Cap-
tal Radio disco there is a great
response from the audien-$.
The result has been a big buzz about the band and it looks as if their
latest single, Liberty Town, on
London, is about to take off.

Les Ross Takes
The Plunge With Waterboyls
Dublin-based Waterboyls have a
fan in Birmingham's BRMB DJ
Les Ross. Although they already
have a remarkable history, in-
cluding doing support for Simple
Minds on European gigs and a
US tour, they have not yet really
proved that they can be as big as Prince
Ross thinks the time is now ripe.
The current line-up is a Scott-
man, singer/songwriter Mike
Scott, who founded the band, En-
glishman Anthony Thistlethwaite
and two Irishmen, Trevor Husch-
inson and Steve Wickham. Their
repertoire contains elements of
country, gospel, and, of course,
Irish traditional music. Their
latest album Fisherman's Blunt
on Chrysalis, was no. 63 in the
Eurochart Top 100 Albums at
press time.

Jeff Graham Goes
For Roachford
London-based RTL's Head of Mu-
sic Jeff Graham has no doubts:
"My vote would definite-
tely go to SU's own Andrew
Roachford. All the singles he
released last year were very
strong and although he didn't see
on Epic but I feel they have done some-
thing highly original in their
presentation of the old Framp-
son/Lynyrd Skynyrd songs.

This year will prove whether or not there is more to them -
but even if they turn out to be just
another studio project they will
have achieved something original and
important.

Roachford Is Paul
Fairburn's Bet Too
"Andrew Roachford is such a
talented guy," says Paul Fairburn,
Head Of Music at Preston/
Blackpool Red Rose Radio.

"When I heard Family Man, his
first single on CBS, I was con-
vinced this would be a major star.

Now after a year of being ig-
nored he is finally on the BBC
Radio I playlist. It is only a mat-
ter of time before his talent is wide-
ly recognised."

Dan Reed Network
Get To Robin Ross
"This band is the future of rock &
roll," says Piccadilly Radio's
Head Of Music Robin Ross. "The
five-piece Dan Reed Network
can certainly count on support in
Manchester. After seeing the
band live, Ross was convinced
they can be as big as Prince or
The Rolling Stones.

Formed in 1984 around front
man Dan Reed, the band record-
ed a self-financed EP which led to
a contract with PolyGram. Bruce
Fairburn (Bon Jovi, Aerosmith
and Loverboy) produced their
self-titled album, which earned
brilliant reviews. The single, Get
To You, on Mercury, has just
started being tipped in Europe.

Dave Kilner Rates
Boy Meets Girl
"The most all-round impressive
band I heard last year was the US
group Boy Meets Girl," says
Dave Kilner at Sheffield's Radio
HALLAM. "They had already
proved that they could write hits
with it.

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Steve Winwood
MUSIC & MEDIA - February 18, 1989

United Kingdom

Powerplay:

A List:

1. FOC - She Drives Me Crazy
Ray Robertson - You Got It
Holly Johnson - Love
Sheena Easton - Lover

2. Simply Red - Living In A Box
Simply Red - It's Only Love
Kim Wilde - Four Letter Word

3. Simply Red - Love
BMF/Pop - Something's

4. Simply Red - Love
BMF/Pop - Something's

5. Simply Red - Love
BMF/Pop - Something's

Southern Asia

MUSIC ITALY

1. Eamon - She's Only Love
2. Simply Red - Love
3. Simply Red - Love

Cable Programmes

MTV

1. Simply Red - Love
2. Simply Red - Love
3. Simply Red - Love

TV Programmes

TELE 5

1. Simply Red - Love
2. Simply Red - Love
3. Simply Red - Love

United States

Worldwide

1. Simply Red - Love
2. Simply Red - Love
3. Simply Red - Love

AFRICA

1. Simply Red - Love
2. Simply Red - Love
3. Simply Red - Love

Music & Media - February 18, 1989

Simply Red's 'It's Only Love' continues to climb the charts, currently sitting atop the Hot 100. The song, a soulful ballad, has become a staple on radio stations worldwide, with listeners connecting to its uplifting message and catchy melody.

Simply Red's success has not gone unnoticed by industry critics, who have praised the group's blend of pop and R&B influences. The band's journey began in the late 1980s when they gained popularity with their debut album, 'Picture Book,' which included the hit single 'Love.'

Fans have been eagerly awaiting the release of Simply Red's latest album, 'Love,' which is set to drop later this year. The band has been performing sold-out shows across the country, with many fans already securing tickets for upcoming concerts.

Simply Red's influence extends beyond music, with their positive messages inspiring fans around the world. Their story is one of perseverance and determination, with the group continuing to make waves in the music industry.

In conclusion, Simply Red's 'It's Only Love' remains a timeless classic that continues to captivate audiences. As they prepare for the next chapter in their career, fans can expect more music that speaks directly to the heart and灵魂.
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SINGLES OF THE WEEK

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Lou Reed - Dirty Blvd
Morrissey - The Last Of The Famous International Playboys
Julia Fordham - Where Does The Time Go
Hab-It - Lucy

SURE HITS

Then Jerico - Big Area
Poison - Every Rose Has Its Thorn
The Proclaimers - I'm On My Way
Hue And Cry - Looking For Linda
The Style Council - Promised Land
Glen Medeiros & Ria - Love Always Finds A Reason
Living In A Box - Blow The House Down
Bangles - Eternal Flame

EURO-CROSSOVERS

Continental records ready to cross over

Rififi - Dr. Acid & Mr. House

EMERGING TALENT

New acts with hot product.
Frazier Chorus - Dream Kitchen
The Regents Philharmonic Orchestra - Missie The Moocher
Tommy Conwell And The Young Rumlphers - I'm Not Your Man
King Swamp - It's This Love
The Beloved - Your Love Takes Me Higher
Texas - I Don't Want A Lover

HOT ADDS

Breaking Out On European Radio

Sheena Easton - The Lover In Me
Simple Minds - Belfast Child
Nick Heyward - Tell Me Why

Encore

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

The Silencers - The Real McCoy

ALBUMS OF THE WEEK

Diesel Park West - Shakespeare Alabams
Various Artists - This Is Delicious Eat To The Beat
Elvis Costello - Spike The Beloved Entertainer
Garcons - Corcoran
Conjure - Cab Calloway Stands In For The Moon
Tesla - The Great Radio Controversy
Boy Meets Girl - Real Life
Debbie Gibson - Electric Touch

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Thursday, 9th
Friday, 10th
Sunday, 12th
Monday, 13th
Tuesday, 14th
Wednesday, 15th
Friday, 17th
Saturday, 18th

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- A portrait of Music & Media readers - facts and figures.
- Talent Tracks parade.
- The 5-year Hot 100.

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