BELCANTO'S POP APPROACH TO CLASSICAL PROGRAMMING

Munich - Radio Belcanto, a new West German satellite venture claiming to be Europe's first national, all-classical commercial station, is applying formatting techniques borrowed from pop radio to its music programming.

The station's director of publicity, Stephan Becker-Sonnenschein, says there has long been a need in West Germany for a modern approach to classical radio. "The style of state broadcasters such as Nordwest-Rundfunk, Südwest-Rundfunk, and Bayerische Rundfunk are too solemn and heavy for many."

"There is a huge audience who have neither the time nor desire to listen to difficult Mahler or Bruckner symphonies and yet want to listen to classical music whether at home or at work."

Belcanto, which is aiming to attract an initial audience of 500,000 regular listeners, is part of the Bavarian Gong group. The station is carried by the Kopterwars satellites, on the back of Tele 5's national TV signal, and launched onto the national cable network on November 27.

The station has a broad target audience - "from 20 to 65". In its programme schedule, the 06.00-06.00 hours depart features short (maximum 12 minute) pieces from a core of composers including Mozart, Vivaldi and Johann Sebastian Bach. Becker-Sonnenschein "The tunes will be fresh and lively to help people to wake up."

From 09.00 hours, "longer and more demanding works" from composers such as Beethoven, Haydn or Tchaikovsky will be introduced, though the maximum time for any one piece played up to 18.00 hours is 25 minutes.

A "Clasics A La Carte" show runs each day from 12.00 to 14.00 hours, in which listeners call in with music requests. Specialist shows, and longer pieces of music run during the evening. Throughout the day the music is interspersed with news bulletins and cultural features and discussion. As present, Belcanto's track selection is done by committees, headed by music director Karsten Schmidt. From a library of 800 CDs, the station is assessing audience reaction during "Clasics A La Carte" to fine-tune its core of composers and, as on a pop station, seek to develop artist/composer rotation, selection of music by computer and possibly some form of play-listing.

Outside of West Germany, the station is discussing cable deals in Austria, Switzerland and Finland.

"The station has a broad target audience - "from 20 to 65". In its programme schedule, the 06.00-06.00 hours depart features short (maximum 12 minute) pieces from a core of composers including Mozart, Vivaldi and Johann Sebastian Bach. Becker-Sonnenschein "The tunes will be fresh and lively to help people to wake up."

From 09.00 hours, "longer and more demanding works" from composers such as Beethoven, Haydn or Tchaikovsky will be introduced, though the maximum time for any one piece played up to 18.00 hours is 25 minutes.

A "Clasics A La Carte" show runs each day from 12.00 to 14.00 hours, in which listeners call in with music requests. Specialist shows, and longer pieces of music run during the evening. Throughout the day the music is interspersed with news bulletins and cultural features and discussion. As present, Belcanto's track selection is done by committees, headed by music director Karsten Schmidt. From a library of 800 CDs, the station is assessing audience reaction during "Clasics A La Carte" to fine-tune its core of composers and, as on a pop station, seek to develop artist/composer rotation, selection of music by computer and possibly some form of play-listing.
**Pan-European News**

**Benny Brown Relishes PPM Challenge**

By Chris Fuller

In Germany, Austria and Switzerland, Brown also hosts the German-language version of ABC Radio’s ‘American Top 40’ (AT40), syndicated by the Los Angeles-based Radio Express, plus a European chart rundown for Italy’s Magic network.

Looking to the UK, Brown sees much syndication potential across the split frequency and Gold format stations. “The smart Gold stations will realise there is far more to it than just buying the world’s biggest oldies library,” he believes. Brown will be a central figure in PPM’s drive to attract sponsors and the setting up of Europe-wide promotions. A supporter of chart radio, Brown regards the AT40 as state-of-the-art, often imitated but never bettered. “There’s excellent speech content, along with some really nice, fresh production touches!” Brown’s two-hour version of the show, adapted from Shade Stevens’ four-hour English-language version, is produced in Frankfurt’s Alligator studios with Bethan Davies producing.

His philosophy as a DJ is simple: “You have to keep the music coming. Too many DJs seem to think they are getting paid by the word and don’t know when to shut up.”

“I like to think that the listener is listening by choice. Even if they do not like every record played, they will stick with it because they like the style and they like the format!”

**Benny Brown (right) - a Jinn believer in syndication**

---

**CGD To Market Atlantic**

By David Starkefeld

Milan - CGD will market WEA’s Atlantic label throughout Italy from February 1 1990. Managing director WEA Italy Marco Bigottini says this allows WEA’s initiatives to transfer to some international product for exploitation by CGD, which was bought out by WEA International in April this year.

Bigottini: “This type of exploitation is the best way to be leader with both national and international product. The CGD staff are hungry and agile with a great will to succeed.”

Bigottini says Atlantic will prove a leading label of the 90s and will provide CGD with a bigger boost than expected. Bigottini: “We’ll now benefit from the great build-up of the artist roster over the past two or three years. Now, we are not talking about only big and well-established acts. Newcomers like Skid Row are enjoying tremendous commercial success.”

CGD is also to market all WEA European affiliate product, excluding the UK, from February next year. WEA’s classical catalogue on the Teldec Erato and US Norsted labels will be transferred to CGD on the same date.

In a further WEA International development, the group has established a classical affiliate, entitled ‘Teldec Classics International’ in Hamburg, West Germany. The new label will handle the most classical musical activities previously covered by the operations of ‘Teldec Record Service’.

The new company will be headed by Hans Hirsch, who is appointed managing director. WEA chairman and chief executive Ramon Lopez commented: “This reorganisation will give us greater freedom of development of our classical activities and allow ‘Teldec Record Service’ to continue the tremendous progress they have made with their popular music activities.”

---

**Band Aid 2 Released**

A re-recorded version of the Band Aid charity record ‘Do They Know It’s Christmas?’ has been released throughout Europe. The single is being distributed by PolyGram, except for the Benelux where it is distributed by EMI.

However, its programmes and for all. The mismanagement of commerce...
A new report from electronic business consultancy BIS Mackintosh concludes that the rapid growth in CD sales has been a major factor in the recent spate of company takeovers in the music industry. The report concludes further acquisitions are likely through to the early 1990s as music industry profits remain healthy.

The report, written by the BIS Software and Media Information Service, says record company acquisitions worth over £1.9 billion have taken place over the last three years. During this time, the record industry has been reaping the benefits of a 172% increase in CD sales in the three major world markets, Europe, the US and Japan. It says the CD has offered the opportunity to re-release and repackage much of the existing catalogue. Record companies have also maintained good margins on newly produced CD material and the resulting rise in profits has made them attractive as strategic acquisitions.

BIS Mackintosh, a member of the BIS Group, provides consultancy services to information technology and electronics companies.

**VideoMusic Produce For GostelRadio**

Italy's 24-hour music channel, VideoMusic, is to produce programmes for the USSR's GostelRadio. The first, produced in Italy, will be a 26-minute show aimed at young people, due for transmission early next year. The programme will also be distributed on the international market.

Italy's show is to be finalised but there will be a commitment to developing and featuring Soviet rock. A music festival is also being organised which will be transmitted internationally in 1990.

VideoMusic has also reached a deal with GostelRadio to export the programme to Poland and Laos. GostelRadio has been formed by recent acquisitions of the four local Lambada Brazil companies by PolyGram International.

The controversy surrounding Europe's latest dance craze, Lambada, is increasing, with PolyGram's release of its own Lambada Brazil compilation album. The LP, which is being marketed as "authentic" Lambada, has just been released in every European territory except France, which follows on December 18.

"This is a mammoth project," says GostelRadio programme manager, "and 1990 will be the year for Brazilian music," says Michael Golla, senior product manager for PolyGram International. "Those who took to the Koama copy will find the genuine article here.

Golla says Lambada Brazil Vols 1 and 2, released in December 1989, will be the single from the LP, due for release in January.

"West German radio stations have come running with record companies," says Smallwood says the group had no idea what 'Lambada' was and "it is local.

85% of its pre-booked advertising is booked out in January 1990."

**BBC Radio 1 Boosts FM Service**

BBC Radio 1, which has already reported significant audience increases in areas where it has started broadcasting on FM, will be switching on four more FM transmitters, aimed at 15 million people, on December 19.

In addition, three of BBC Radio 1's satellite channels will be going up full power on the same day. There will be some frequency changes, notably in London, which will switch from 100.8 FM to 101.1 FM.

Station controller Johnny Beirling says that BBC Radio 1 will be broadcasting in FM stereo to 75% of the population from the beginning of the 1990s. "This will put us in the best possible position as we face up to competition in the next decade."
HR 3 TV's New Live Music Show

Public broadcaster Hessischer Rundfunk (HR) and Cologne-based Westdeutscher Rundfunk (WDR) are to work together to broadcast 'Rocklife', a new live music show due to be screened from next April.

WDR's Peter Ruchel and Gerd Schultz, the creator of 'Rockpalast' will produce the new show. Ruchel: "There has been a program gap ever since 'Rockpalast' was cancelled three years ago. Live rock could no longer be seen or heard on West German TV."

"Rocklife will not be a nostalgic trip down memory lane, however, as we are looking for new experiences in live music. We will present bands on stage as well as in the studio".

"Rocklife' will be broadcast fortnightly, alternating with the longstanding Michael Au production 'Ohne Filter', which features studio concerts. 'Rocklife' will be shown at 23.20 hours on alternate Mondays on HR 3 and repeated on WDR 3 the following Saturday.

The new show will be made up of video reports, studio performances and live concerts. It will be hosted by a variety of presenters.

CLT Takes Over At Buergerradio

Luxembourg-based CLT, the parent company of commercial broadcaster RTL, has acquired a shareholding in the Buergerradio (Citizen's Radio) chain in Baden-Wurttemberg and the company will take over the station's music programming.

Israeli singer Odyo Hata, who is signed to the Hamburg-based Tiber label, is shown here with the New Music Award given to her by New York's Col- legue Music Journal. Her's 'My Wish Lick' from the 'Dene Wind' album was responsible for the artist's success. The College Music Journal, now in its 18th year, is recognized as the voice of college radio stations throughout the US.

POP KOMM Forges Closer Links

West Germany's public broadcasters and delegates from most of the country's private radio stations, took part recently in POP KOMM, the country's first conference restricted to media and industry representatives working with national pop and rock product.

The four-day event's organiser, Dieter Gorm, who was provided with a DM 150,000 (appx. £47,000) budget from the North Rhine-Westphalian state, says he initially expected about 400 delegates to attend. "In the end we had more than twice as many and even had to turn over 200 applications down. To my surprise the majors reacted positively to their Dieter Falk seminar and turned up in force."

The 900 delegates were treated to a programme of panels, seminars and workshops covering a wide range of topics from marketing and music publishing to debates asking 'Is Airplay Fair Play?' and looking at the future of 'Radio In The '90s'.

Delegate Henning Rabe, music programmer with Saarland's public broadcaster SR, summed up the attitude of many of the TV and radio representatives. Rabe: "I was very satisfied with the opportunity to communicate freely with record company personnel. In contrast to the Berlin independent Days, held in the autumn, POP KOMM had fewer people but we had all the time to talk to each other. The frustrations of promoters, for example, are easier to understand when you have time to sit and listen to them. Meeting people in the office is often unsatisfactory as there is rarely time to talk and listen."

Rabe, who programmes for a variety of formatted shows, from MOR and top 40 slots to experimental and progressive programming, declared that he, and many of his colleagues, were relieved the conference was not too oriented. "There was relief all round that the focus was on what matters most to all types of music has on radio in the future" he said.

Organisers intend POP KOMM to become established as an annual get together and say they hope to hold the event in East Germany within the next two years.

Interceded album release, Wobbler (451 125). Werner was discovered by promoter Dieter Falk who listened to her demo tape during a flight to New York and went on to offer her a contract.

The new LP was recorded in West Germany at Leonberger, Studio N and Parandablon and in the US at Sound Stage Nashville and Hollywood Sound. The product is a mix of pop, folk, rock and R&B.

As part of our worldwide expansion plan, we will soon be opening an office in Holland ('1 Goot').

Our Managing Director is looking for a

CREATIVE MANAGER (male or female)

Requirements:
- fluent in Swedish and English
- experience in a similar position in the Swedish music (publishing) industry

PERSONAL ASSISTANT

Requirements:
- fluent in Dutch and English
- fluent in French and English
- experience in a similar position within the music or entertainment industry

As the MD will be travelling extensively, the ability to work independently is essential.

If you feel that you would like to become part of our rapidly growing international family, send a letter or fax with all the relevant details to:

MCA MUSIC LTD.
77 Fullham Palace Road
London W6 8JA
UK
Fax no.: (01) 741 8646

As part of our worldwide expansion plan, we will soon be opening an office in Holland ('1 Goot').

Our Managing Director is looking for a

PERSONAL ASSISTANT

Requirements:
- fluent in Dutch and English
- fluent in French and English
- experience in a similar position within the music or entertainment industry

As the MD will be travelling extensively, the ability to work independently is essential.

If you feel that you would like to become part of our rapidly growing international family, send a letter or fax with all the relevant details to:

MCA MUSIC LTD.
77 Fullham Palace Road
London W6 8JA
UK
Fax no.: (01) 741 8646

Court Confirms Rental Decision

The West German constitutional court has rejected an appeal by PolyGram West Germany and upheld an earlier Supreme Court decision permitting the rental of CDs and records.

Burghard Rochlitz, PolyGram's legal advisor, accepted that the rental companies "had won the game but not very elegantly."

The court decided that all copyright fees for rentals were already covered and secured by existing laws and it did not accept PolyGram's claim that the rights of record companies were being abused by the rental companies.

As the MD will be travelling extensively, the ability to work independently is essential.

If you feel that you would like to become part of our rapidly growing international family, send a letter or fax with all the relevant details to:

MCA MUSIC LTD.
77 Fullham Palace Road
London W6 8JA
UK
Fax no.: (01) 741 8646

As part of our worldwide expansion plan, we will soon be opening an office in Holland ('1 Goot').

Our Managing Director is looking for a

PERSONAL ASSISTANT

Requirements:
- fluent in Dutch and English
- fluent in French and English
- experience in a similar position within the music or entertainment industry

As the MD will be travelling extensively, the ability to work independently is essential.

If you feel that you would like to become part of our rapidly growing international family, send a letter or fax with all the relevant details to:

MCA MUSIC LTD.
77 Fullham Palace Road
London W6 8JA
UK
Fax no.: (01) 741 8646

As part of our worldwide expansion plan, we will soon be opening an office in Holland ('1 Goot').

Our Managing Director is looking for a

PERSONAL ASSISTANT

Requirements:
- fluent in Dutch and English
- fluent in French and English
- experience in a similar position within the music or entertainment industry

As the MD will be travelling extensively, the ability to work independently is essential.
**WEA Release Best Of The Doors**

WEA Italy has marked the release of a Best of The Doors double compact disc set, with a US$250,000 advertising and marketing campaign.

Among the act's greatest hits have been bought on state TV RAI and the private network channels. Radio advertising has been heavily promoted via the Rete 105 network. In-store merchandising has been supplied to retailers. Marco Bigini managing director WEA says his company is aiming to promote the Christmas market.

Bigoni: “We are revitalising the act. The group's vocalist Jim Morrison is pictured in an image of an entire generation and our promotional video reflects the era. We are promoting the act as a whole which includes record buyers of the 60s. Many of those now have good jobs, big cars and CD players.”

**Rome DJs Record For Christmas**

Rome-based Radio DJs, including luca Contosse and Doni Cordei, have released a 12" single on the E X Energy label, "Merry Christmas". The DJs, who perform under the name Express Crew, offer a house mix, radio mix and a single version of the song. The single is available throughout Europe and hospitalised by heavy airplay from Dimensione Suono.

**RAI TV Promotes Sister Radio Station**

State broadcaster RAI TV has advertised a RAI radio program during prime-time viewing for the second time. Promotion shots on the channel have been used to promote three days of live phone-in radio. The channel's listeners and EM3 artists Duranduran, broadcast at the beginning of this month.

In June, Paul McCartney was the first performer to have his participation in a RAI radio show advertised on the state's TV channels.

Maurizio Riganti, programme director of radio channel RAI Suono Due: “The TV advertising provides us with the opportunity to have a greater impact on the public. But we would only do this if we stress radio's distinctive and exclusive character...”

**Lucas Carbonti Receives Gold for Spanish Market**

The talents of BMG marketing director Lucas Carbonti are to be exploited throughout Europe. His new LP Pump Up The Jam, which was recently released on home territory and will be marketed in the US.

Carbonti writes all his own songs and has included on the new LP demonstrate a rare maturity. "We have had to be bold in choosing the artists for this LP. The only way to be bold in choosing the artists for this LP is to make sure we can be taken through the appropriate radio station aimed at the audience you want to reach." Vagi has been involved with several of the Dutch Ricardos record company in its international and NRJ and ADEFT.

In his new position he is responsible for Ricardos’ Ricardos for several of the Virgin acts, including Enrico Benetti, CCPP and Ricardo Coccochian. Ricardos has its own in-house repertoire which includes Mike Oldfield, Neneh Cherry and Gigi Marzi.

**WEA Best Of The Doors**

In a statement on November 30, House on 23 hours, featured an interview with Collins filmed at Rete 105's studio and a selection of video clips related to the artist. The next half-hour special is planned for December 26 and will feature EM3's Paul McCartney.

EM3 marketing director Franco Cabrini welcomed the move: “Sometimes TV programme do not get right for the radio listeners. We are sure that Rete 105 will do justice to the performers involved. People in radio programmes have at least 24 hours a day. They are the real experts and the best chance of successfully presenting music on television.”

Details of future Rete 105 programmes have not yet been confirmed but the station expects to benefit from its involvement in TV next year.

**NOS Ends Of The Decades Shows**

Dutch national TV channel NOS has co-produced two 55-minute music shows with programming company Lucy Productions. Two programmes, which look at the music of the past decade, are called "The Pop Path" and "The Soul Path".

The first broadcast on December 16, 2000, on Dutch national TV channel NOS has co-produced two 55-minute music shows with programming company Lucy Productions. Two programmes, which look at the music of the past decade, are called "The Pop Path" and "The Soul Path".

The first broadcast on December 16, 2000, on Dutch national TV channel NOS has co-produced two 55-minute music shows with programming company Lucy Productions. Two programmes, which look at the music of the past decade, are called "The Pop Path" and "The Soul Path".
Kiss FM's New Year Relaunch
by Jacqueline Eccott

The launch date for the new-look Kiss FM was confirmed in January according to Kiss FM's new programming director Pierre Tuquereaud (now full-time director of the station). The station had won a real lottery for the 18 to 30 year-olds.

Tuopereaud replaces Kiss FM's previous programming director Pascal Amiaud (now long-serving station manager) and former long-serving staff as a result of the new skew. Tuquer is the new home of Sebastian and Fun with an audience share of less than 3%)

The launch date for the new-look Kiss FM was confirmed in January according to Kiss FM's new programming director Pierre Tuquereaud (now full-time director of the station). The station had won a real lottery for the 18 to 30 year-olds.

Tuopereaud replaces Kiss FM's previous programming director Pascal Amiaud (now long-serving station manager) and former long-serving staff as a result of the new skew. Tuquer is the new home of Sebastian and Fun with an audience share of less than 3%)

The launch date for the new-look Kiss FM was confirmed in January according to Kiss FM's new programming director Pierre Tuquereaud (now full-time director of the station). The station had won a real lottery for the 18 to 30 year-olds.

Tuopereaud replaces Kiss FM's previous programming director Pascal Amiaud (now long-serving station manager) and former long-serving staff as a result of the new skew. Tuquer is the new home of Sebastian and Fun with an audience share of less than 3%)

The launch date for the new-look Kiss FM was confirmed in January according to Kiss FM's new programming director Pierre Tuquereaud (now full-time director of the station). The station had won a real lottery for the 18 to 30 year-olds.

Tuopereaud replaces Kiss FM's previous programming director Pascal Amiaud (now long-serving station manager) and former long-serving staff as a result of the new skew. Tuquer is the new home of Sebastian and Fun with an audience share of less than 3%)

The launch date for the new-look Kiss FM was confirmed in January according to Kiss FM's new programming director Pierre Tuquereaud (now full-time director of the station). The station had won a real lottery for the 18 to 30 year-olds.

Tuopereaud replaces Kiss FM's previous programming director Pascal Amiaud (now long-serving station manager) and former long-serving staff as a result of the new skew. Tuquer is the new home of Sebastian and Fun with an audience share of less than 3%)

The launch date for the new-look Kiss FM was confirmed in January according to Kiss FM's new programming director Pierre Tuquereaud (now full-time director of the station). The station had won a real lottery for the 18 to 30 year-olds.

Tuopereaud replaces Kiss FM's previous programming director Pascal Amiaud (now long-serving station manager) and former long-serving staff as a result of the new skew. Tuquer is the new home of Sebastian and Fun with an audience share of less than 3%)

The launch date for the new-look Kiss FM was confirmed in January according to Kiss FM's new programming director Pierre Tuquereaud (now full-time director of the station). The station had won a real lottery for the 18 to 30 year-olds.
**It's Not Simple Minds**

**It's Not Beethoven**

**It's Manu Uggla**

**MUSIC**

**MEDIA**

**Talent Promising Acts**

**The Newcolours**

**The Burning Sky** (Pop Factory/ West Germany)

Contact: Fun Factory/Andy Settle Tel: 094 251 7832 Fax: 0780 60

The latest and greatest hope of this happening West German independent label is a band with a fresh, guitar-based sound and a handful of excellent songs. The album will not be released until the end of the year so watch out for them next year.

**Geometry And The Visitor**

**Lenny Bruce** (Top Hole/Holland)

Contact: Top Hole Office 030 353 88 32 Fax 030 387 82

This Russian three-piece, who come from the Leningrad music scene, have teamed up with singer Ernest Longhout from the Dutch club act The Visitor, to record a song about Lenny Bruce. It is an intriguing blend of folk/rock with distinct Eastern European influences, especially the striking rhythms. Licence and sub-publishing free for the world except Holland.

**Pretty Triggers**

**Tears On The Rocks** (MFVSW/ Sweden)

Contact: Mw/Sweden/Joelle Crepuscule/ Belgium/Joelle Crepuscule/Belgium.

Fragile On The Rocks (Funhouse Records/ West Germany)

Contact: Gig Records/Peter Rauholer/ Germany.

The former singer of the West German-based band George Red has come up with this highly original club record. Although this Allen Toussaint-written production is subtitled 'The Town & Country Club. The group have also been the subject of interest on the Continent; some French companies are interested and they have sold significant quantities of Walking On A Wire in Holland on import. They are presently in the studio recording three new tracks.

**La Guardia** receiving a double platinum disc for 'Vamonos'. From 1 to 1: Joaquin Pina; Enrique, Alarcon, Rafael Reverti.; and, Fernandez Bros. in Argentina.

**The Gadgets**

**Get Real** (Plastic Head Records/UK)

Contact: Plastic Head Music/John Hyde/ Tel 044 491 3029 Fax 2521

Dark-edged rock with wild echoing guitars and doomy lyrics - a definite cult feel. This is the band that Matt Johnson (The The) used to be a member of until the success of Soul Mining. That Matt Johnson (The The) used to be a member of until the success of Soul Mining. Licence and sub-publishing free except UK.

**The Smiths** at their peak, are among the most popular songs in several major films. Now she has come up with a self-titled solo LP, filled with rootsy folk/rock. Sub-publishing free except Holland, West Germany, Sweden and the US.

**Manchester**

**Going Independent...**

by Karen Ralphy

Manchester madness continues to dominate the indie scene with no less than five of the top 10 singles and the top two albums all coming from the capital of the north. The now much sought after (by the majors) Stone Roses, logging up sales figures reminiscent of The Smiths at their peak, are among the most popular.

The band made one of the shortest trips of Walking On A Wire in Holland on import. They are presently in the studio recording three new tracks.

**Snuff**

by Gary Smith

A year ago a UK band called The Moths were on Talent Tracks cassette no. 11. Since then the band have been picked up by Distortion Records in the UK (distributed by Carrel/Revolver) and have been invited to play support slots at one of London's most popular venues - the Town & Country Club.

The group have also been the subject of interest on the Continent; some French companies are interested and they have sold significant quantities of Walking On A Wire in Holland on import. They are presently in the studio recording three new tracks.

Cooking Vinyl, a company which has proved to be so good in the marketing and sym pathetic treatment of its artists (many of whom have appeared on various Talent Tracks cassettes) is about to launch a new label. Call ed Gumbo, the company's intention is that the new label is to present music with a strong regional character, mainly in the form of compilations that will be brightly packaged in regional character, mainly in the form of compilations that will be brightly packaged.

**The Gadgets**

**Get Real** (Plastic Head Records/UK)

Contact: Plastic Head Music/John Hyde/ Tel 044 491 3029 Fax 2521

Dark-edged rock with wild echoing guitars and doomy lyrics - a definite cult feel. This is the band that Matt Johnson (The The) used to be a member of until the success of Soul Mining. Licence and sub-publishing free except UK.

**Manchester**

**Going Independent...**

by Karen Ralphy

Manchester madness continues to dominate the indie scene with no less than five of the top 10 singles and the top two albums all coming from the capital of the north. The now much sought after (by the majors) Stone Roses, logging up sales figures reminiscent of The Smiths at their peak, are among the most popular.

The band made one of the shortest trips of Walking On A Wire in Holland on import. They are presently in the studio recording three new tracks.

**Snuff**

by Gary Smith

A year ago a UK band called The Moths were on Talent Tracks cassette no. 11. Since then the band have been picked up by Distortion Records in the UK (distributed by Carrel/Revolver) and have been invited to play support slots at one of London's most popular venues - the Town & Country Club.

The group have also been the subject of interest on the Continent; some French companies are interested and they have sold significant quantities of Walking On A Wire in Holland on import. They are presently in the studio recording three new tracks.

Cooking Vinyl, a company which has proved to be so good in the marketing and symp pathetic treatment of its artists (many of whom have appeared on various Talent Tracks cassettes) is about to launch a new label. Call ed Gumbo, the company's intention is that the new label is to present music with a strong regional character, mainly in the form of compilations that will be brightly packaged in regional character, mainly in the form of compilations that will be brightly packaged.
MUSIC BACK

Chanteuse. A varied and enter-
taining LP that is highly pro-
gammable. Try Don't Knock It,
'Til You Try, Brother Don't
Your Walk Away and make
the Music Back.

The Colorblind James
Young MC

Music Back.

The Colourblind James
A New Day - Virgin

Music Back.

Mary Margaret O'Hara
A Balla - Virgin

Music Back.

Soul II Soul

Older - CBS

Music Back.

Brother Beyond

Soul II Soul - Get A Life

Music Back.

The Jam Machine

The Jam Machine - Everyday

Music Back.

The Jam Machine - Best Of What I Got

Music Back.

The Jam Machine - Forget Me Not

Music Back.

The Jam Machine - When I See You Smile

Music Back.

The Jam Machine - Make Believe Mambo

Music Back.

The Jam Machine - World Bear

Music Back.

The Jam Machine - Bamba

Music Back.

The Jam Machine - The Healer

Music Back.

The Jam Machine - The Miracle

Music Back.

The Jam Machine - Fool For Your Lovin'

Music Back.

The Jam Machine - The Colorblind James

Music Back.

The Jam Machine - Young MC

Music Back.

The Jam Machine - Queen

Music Back.

The Jam Machine - Dusty Springfield

Music Back.

The Jam Machine - David Byrne

Music Back.

The Jam Machine - Cliff Richard

Music Back.

The Jam Machine - John Lee Hooker

Music Back.

The Jam Machine - The Neville Brothers

Music Back.

The Jam Machine - The Jacks

Music Back.

The Jam Machine - Simply Red

Music Back.

The Jam Machine - Shakes The Trees

Music Back.

The Jam Machine - Tina Turner

Music Back.

The Jam Machine - UB40

Music Back.

The Jam Machine - Wet Wet Wet

Music Back.

The Jam Machine - Chris Rea

Music Back.

The Jam Machine - Phil Collins

Music Back.

The Jam Machine - Duran Duran

Music Back.

The Jam Machine - Simply Red

Music Back.

The Jam Machine - Erasure

Music Back.

The Jam Machine - Wet Wet Wet

Music Back.

The Jam Machine - Simply Red

Music Back.

The Jam Machine - Shakes The Trees

Music Back.

The Jam Machine - Tina Turner

Music Back.

The Jam Machine - UB40

Music Back.

The Jam Machine - Wet Wet Wet

Music Back.

The Jam Machine - Chris Rea

Music Back.

The Jam Machine - Phil Collins

Music Back.

The Jam Machine - Duran Duran

Music Back.

The Jam Machine - Simply Red

Music Back.

The Jam Machine - Erasure

Music Back.

The Jam Machine - Wet Wet Wet

Music Back.

The Jam Machine - Simply Red

Music Back.

The Jam Machine - Shakes The Trees

Music Back.

The Jam Machine - Tina Turner

Music Back.

The Jam Machine - UB40

Music Back.

The Jam Machine - Wet Wet Wet

Music Back.
**United Kingdom**

Most played records as compiled by Media Control for the national station FR3.

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Date Released</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>Tina Turner</td>
<td>What's Love Got To Do With It</td>
<td>CBS Records</td>
<td>09/01/86</td>
</tr>
<tr>
<td>3.</td>
<td>Phil Collins</td>
<td>Another Day In Paradise</td>
<td>Epic</td>
<td>09/01/89</td>
</tr>
<tr>
<td>4.</td>
<td>Aretha Franklin</td>
<td>Respect</td>
<td>Atlantic</td>
<td>01/01/67</td>
</tr>
<tr>
<td>5.</td>
<td>Paul McCartney</td>
<td>The Night Before</td>
<td>EMI America</td>
<td>07/07/89</td>
</tr>
<tr>
<td>6.</td>
<td>Rod Stewart</td>
<td>Do Ya Think I'm Sexy</td>
<td>Arista</td>
<td>11/01/85</td>
</tr>
<tr>
<td>7.</td>
<td>Wham!</td>
<td>Last Christmas</td>
<td>Columbia</td>
<td>12/01/84</td>
</tr>
<tr>
<td>8.</td>
<td>Michael Jackson</td>
<td>Thriller</td>
<td>Epic</td>
<td>12/12/82</td>
</tr>
<tr>
<td>9.</td>
<td>Lionel Richie</td>
<td>Hello</td>
<td>Motown</td>
<td>05/07/80</td>
</tr>
<tr>
<td>10.</td>
<td>Michael Jackson</td>
<td>Billie Jean</td>
<td>Epic</td>
<td>06/08/83</td>
</tr>
</tbody>
</table>

**Germany**

Most played records from the Top 40 chart as compiled by Media Control in the four major markets in Germany.

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Date Released</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Phil Collins</td>
<td>Another Day In Paradise</td>
<td>Epic</td>
<td>09/01/89</td>
</tr>
<tr>
<td>2.</td>
<td>Tina Turner</td>
<td>What's Love Got To Do With It</td>
<td>CBS Records</td>
<td>09/01/86</td>
</tr>
<tr>
<td>3.</td>
<td>Phil Collins</td>
<td>Another Day In Paradise</td>
<td>Epic</td>
<td>09/01/89</td>
</tr>
<tr>
<td>4.</td>
<td>Aretha Franklin</td>
<td>Respect</td>
<td>Atlantic</td>
<td>01/01/67</td>
</tr>
<tr>
<td>5.</td>
<td>Paul McCartney</td>
<td>The Night Before</td>
<td>EMI America</td>
<td>07/07/89</td>
</tr>
<tr>
<td>6.</td>
<td>Rod Stewart</td>
<td>Do Ya Think I'm Sexy</td>
<td>Arista</td>
<td>11/01/85</td>
</tr>
<tr>
<td>7.</td>
<td>Wham!</td>
<td>Last Christmas</td>
<td>Columbia</td>
<td>12/01/84</td>
</tr>
<tr>
<td>8.</td>
<td>Michael Jackson</td>
<td>Thriller</td>
<td>Epic</td>
<td>12/12/82</td>
</tr>
<tr>
<td>9.</td>
<td>Lionel Richie</td>
<td>Hello</td>
<td>Motown</td>
<td>05/07/80</td>
</tr>
<tr>
<td>10.</td>
<td>Michael Jackson</td>
<td>Billie Jean</td>
<td>Epic</td>
<td>06/08/83</td>
</tr>
</tbody>
</table>

**Switzerland**

Most played records as compiled by Media Control in the four major markets in Switzerland.

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Date Released</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Phil Collins</td>
<td>Another Day In Paradise</td>
<td>Epic</td>
<td>09/01/89</td>
</tr>
<tr>
<td>2.</td>
<td>Tina Turner</td>
<td>What's Love Got To Do With It</td>
<td>CBS Records</td>
<td>09/01/86</td>
</tr>
<tr>
<td>3.</td>
<td>Phil Collins</td>
<td>Another Day In Paradise</td>
<td>Epic</td>
<td>09/01/89</td>
</tr>
<tr>
<td>4.</td>
<td>Aretha Franklin</td>
<td>Respect</td>
<td>Atlantic</td>
<td>01/01/67</td>
</tr>
<tr>
<td>5.</td>
<td>Paul McCartney</td>
<td>The Night Before</td>
<td>EMI America</td>
<td>07/07/89</td>
</tr>
<tr>
<td>6.</td>
<td>Rod Stewart</td>
<td>Do Ya Think I'm Sexy</td>
<td>Arista</td>
<td>11/01/85</td>
</tr>
<tr>
<td>7.</td>
<td>Wham!</td>
<td>Last Christmas</td>
<td>Columbia</td>
<td>12/01/84</td>
</tr>
<tr>
<td>8.</td>
<td>Michael Jackson</td>
<td>Thriller</td>
<td>Epic</td>
<td>12/12/82</td>
</tr>
<tr>
<td>9.</td>
<td>Lionel Richie</td>
<td>Hello</td>
<td>Motown</td>
<td>05/07/80</td>
</tr>
<tr>
<td>10.</td>
<td>Michael Jackson</td>
<td>Billie Jean</td>
<td>Epic</td>
<td>06/08/83</td>
</tr>
</tbody>
</table>

**Spain**

The 25 best played records in Spain from the RIA Stereo daily chart, covering the major Spanish stations.

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Date Released</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Lopeso</td>
<td>T'Loa Tralgadep</td>
<td>EMI</td>
<td>12/01/89</td>
</tr>
<tr>
<td>2.</td>
<td>Kaina</td>
<td>Lamine</td>
<td>EMI</td>
<td>09/01/89</td>
</tr>
<tr>
<td>3.</td>
<td>Rafa</td>
<td>Potenti</td>
<td>EMI</td>
<td>06/01/89</td>
</tr>
<tr>
<td>4.</td>
<td>Ferran Verdi</td>
<td>Mas De La Son</td>
<td>EMI</td>
<td>03/01/89</td>
</tr>
<tr>
<td>5.</td>
<td>Francesc</td>
<td>Canot</td>
<td>EMI</td>
<td>11/01/89</td>
</tr>
<tr>
<td>6.</td>
<td>Luisa Flores</td>
<td>La Vida Es Un Canto</td>
<td>EMI</td>
<td>07/01/89</td>
</tr>
<tr>
<td>7.</td>
<td>Paco De Lucia</td>
<td>La Estancia</td>
<td>EMI</td>
<td>08/01/89</td>
</tr>
<tr>
<td>8.</td>
<td>Miquel Jornet</td>
<td>El Matador</td>
<td>EMI</td>
<td>05/01/89</td>
</tr>
<tr>
<td>9.</td>
<td>Martin</td>
<td>Guadalupe</td>
<td>EMI</td>
<td>10/01/89</td>
</tr>
<tr>
<td>10.</td>
<td>Pepe San Juan</td>
<td>Tres Veces</td>
<td>EMI</td>
<td>01/01/89</td>
</tr>
<tr>
<td>Rank</td>
<td>Artiste</td>
<td>Title</td>
<td>Original Label</td>
<td>United Kingdom</td>
</tr>
<tr>
<td>------</td>
<td>---------</td>
<td>-------</td>
<td>----------------</td>
<td>----------------</td>
</tr>
<tr>
<td>1</td>
<td>Lambdas</td>
<td>Lambdas</td>
<td>UK/ISR/BMG</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Another Day In Paradise</td>
<td>Phil Collins &amp; Cathy Dennis</td>
<td>CBS</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Girl I'm Gonna Miss You</td>
<td>Milli Vanilli</td>
<td>BMG Ariola</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Swing The Mood</td>
<td>Joe B Perry &amp; The Masterplaners</td>
<td>RCA BMG</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Pump Up The Jam</td>
<td>Technotronic</td>
<td>Jive/Construction/RCA/BMG</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Ride On Time</td>
<td>Black Box</td>
<td>RCA BMG</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>That's What I Like</td>
<td>Joe B Perry &amp; The Masterplaners</td>
<td>BMG Ariola</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>All Around The World</td>
<td>Lisa Stansfield</td>
<td>A&amp;M</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>You Got It</td>
<td>Swatch</td>
<td>Polydor</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>Don't Know Much</td>
<td>Linda Ronstadt &amp; Aaron Neville</td>
<td>Motown</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>Danceando Lambada</td>
<td>M.C. Hammer</td>
<td>RCA/BMG</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>If Only I Could</td>
<td>Sydney Reade (Official Commodity)</td>
<td>Zomba</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>Helene</td>
<td>Roch Voisine</td>
<td>BMG Ariola</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>The Eve Of The War</td>
<td>U.K. &amp; Showband Caribbean</td>
<td>CBS</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>Y A Pas Que Les Grands Quel Revent</td>
<td>Melody (Bazar/Cammy Isac)</td>
<td>BMG Ariola</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>Listen To Your Heart</td>
<td>Roxette</td>
<td>Phone</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>French Kiss</td>
<td>Ice MC</td>
<td>UBK</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td>Sowing The Seeds Of Love</td>
<td>Tears For Fears/Uriah Heep</td>
<td>MCA</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>Homely Girl</td>
<td>UBK</td>
<td>BMG Ariola</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>Leave A Light On</td>
<td>Belinda Carlisle</td>
<td>I&amp;M</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td>Right Here Waiting</td>
<td>Richard Marx</td>
<td>RCA</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td>This Love</td>
<td>Tina Turner</td>
<td>BMG</td>
<td>22</td>
</tr>
<tr>
<td>23</td>
<td>Personal Jesus</td>
<td>Daft Punk</td>
<td>Virgin</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td>Get Alive</td>
<td>Scott &amp; Jocelyn</td>
<td>Jazz Passport</td>
<td>24</td>
</tr>
<tr>
<td>25</td>
<td>Street Tuff</td>
<td>Double Trouble &amp; The Rebel MC</td>
<td>Zomba</td>
<td>25</td>
</tr>
<tr>
<td>26</td>
<td>Quand Tu Serres Mon Corps</td>
<td>Simple Minds</td>
<td>Virgin</td>
<td>26</td>
</tr>
<tr>
<td>27</td>
<td>We Didn't Start The Fire</td>
<td>Billy Idol</td>
<td>RCA/BMG</td>
<td>27</td>
</tr>
<tr>
<td>28</td>
<td>When You Come Back To Me</td>
<td>Jason Donavon</td>
<td>BMG</td>
<td>28</td>
</tr>
<tr>
<td>29</td>
<td>Comment Te Dire Adieu</td>
<td>Jimmy Somerville</td>
<td>EMI</td>
<td>29</td>
</tr>
<tr>
<td>30</td>
<td>Easy</td>
<td>Ice MC</td>
<td>BMG</td>
<td>30</td>
</tr>
<tr>
<td>31</td>
<td>Never Too Late</td>
<td>Kies Brown</td>
<td>BMG</td>
<td>31</td>
</tr>
<tr>
<td>32</td>
<td>If I Could Turn Back Time</td>
<td>Chaka Khan</td>
<td>RCA</td>
<td>32</td>
</tr>
<tr>
<td>33</td>
<td>Marina</td>
<td>Rosco Gracie &amp; The Caravels</td>
<td>Capitol</td>
<td>33</td>
</tr>
<tr>
<td>34</td>
<td>Coeur De Loup</td>
<td>Philippe Lafontaine</td>
<td>RCA/BMG</td>
<td>34</td>
</tr>
</tbody>
</table>

Storming the UK Charts jumping from 27 to 9 within two weeks.

Europe, are you ready?
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>COUNTRY CHARTED</th>
<th>COUNTRY CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phil Collins</td>
<td>Hour Serious</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tracy Chapman</td>
<td>Crosswinds</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tina Turner</td>
<td>Foreign Affair</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chris Rea</td>
<td>The Road To Hell</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chris Difford</td>
<td>Spark To A Feeling</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tears For Fears</td>
<td>The Seeds Of Love</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lisa Stowenfeld</td>
<td>Attention Seeking</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Francis Calrel</td>
<td>Safari Ride</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eric Clapton</td>
<td>Journeyman</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kylie Minogue</td>
<td>Enjoy Yourself</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Simply Red</td>
<td>A New Red</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jody Bunny &amp; The Masterminds</td>
<td>The Barry - The Album</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rod Stewart</td>
<td>The Best Of: Rod Stewart - More Classics</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eurythmics</td>
<td>In The Air One More Time</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Milli Vanilli</td>
<td>Live A Little</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prince</td>
<td>Parade</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Whitesnake</td>
<td>Slip Of The Tongue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peter Murphy</td>
<td>Fleetwood Mac</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Milli Vanilli</td>
<td>All Or Nothing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Patricia Kaas</td>
<td>Héritage</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Terence Trent D'Avy</td>
<td>Master Fist</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kate Bush</td>
<td>The Sensual World</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Soldier In My Heart</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gloria Estefan</td>
<td>Case Bike When You</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Les Innocents</td>
<td>As Sure As To Have Or Love</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elton John</td>
<td>Sleeping With The Past</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fine Young Cannibals</td>
<td>The Row And The Cocked Pea</td>
<td></td>
<td></td>
</tr>
<tr>
<td>David Haremoff</td>
<td>Looking For Freedom</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maxime Lebreton</td>
<td>Ragman Machine</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jean Davenon</td>
<td>J'ai Beaucoup Rien To</td>
<td></td>
<td></td>
</tr>
<tr>
<td>UB40</td>
<td>Labour Of Love</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cliff Richard</td>
<td>Stronger</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Snowdaze</td>
<td>A Great Thanks</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Level 42</td>
<td>Level Best 01</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Karma</td>
<td>World Exit</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rolling Stones</td>
<td>Start 'Em Up</td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Kids On The Block</td>
<td>Hang 'Em High</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alice Cooper</td>
<td>From the Deep</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Claude Nougaro</td>
<td>Love Me To You</td>
<td></td>
<td></td>
</tr>
<tr>
<td>London Symphonic Orchestra</td>
<td>RockSymphonies 8 &amp; 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stevie Wonder</td>
<td>Welcome To The Beautiful South</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jennifer Rush</td>
<td>Wings Of Desire</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Freddie Starr</td>
<td>After The Laughter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Westerwng</td>
<td>Moonlight Mile</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Belinda Carlisle</td>
<td>Runaway Horses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tour 99 Wajee Pals</td>
<td>Recuerdame</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paul McCartney</td>
<td>Flowers In The Dirt</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Duran Duran</td>
<td>Ordinary Girl</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Francois Feldman</td>
<td>Up Front</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Juan Michel Jarre</td>
<td>El Mundo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bon Jovi</td>
<td>Livin' On A Prayer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sydney Youngth</td>
<td>Holdin' Free Courage</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blue System</td>
<td>Rocket Power</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Zucchero</td>
<td>Cori In Core</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wet Wet Wet</td>
<td>Holdin' Back The Bus</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert Palmer</td>
<td>Addicted Vol. 1 &amp; 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Luciano Pavarotti</td>
<td>Tutto Puccini</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Enza</td>
<td>Billion Dollar</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Duran Duran</td>
<td>This Is What A Dreamer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bob Dylan</td>
<td>Oh Pretty Lady</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jessie Norman</td>
<td>Caracas A Go Go</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bruce Springsteen</td>
<td>The Ties That Bind</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rondo Venetiano</td>
<td>Contra Al Viento</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Don Johnson</td>
<td>Let It Roll</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Richard Marx</td>
<td>Repeat Offender Vol.2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Madonna</td>
<td>Like A Prayer</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Featuring</strong></td>
<td><strong>The Hit Single</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Zucchero Fornacia3i</td>
<td>Zucchero</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Hit Single</td>
<td>Worlds Apart</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>COCK ROBIN</strong></td>
<td><strong>FIRST LOVE LAST RITES</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The Challenge Of Music Video Compilation

Greatest hits versus various artists

by Chris White

At the beginning of the 1980s, pop music video compilations were largely treated with suspicion by artists, the music industry itself and the retail trade. Now they are very much a growth market and a totally accepted part of both music and video industries. Music & Media looks at the compilation video, how it is put together, the problems with getting licensing deals, marketing techniques and the European response.

Geoff Kempin, managing director of PolyGram Music Video (PMV) says the best time to release a music video is to coincide with an album with a similar name, so they can be marketed together. "We work very closely with PolyGram's TV marketing division and when an album compilation project is being researched, we look at the possibility of releasing a video equivalent. One recent project was the Dance City Heights compilation LP which we renamed Dance City Heights for video!" Kempin argues that various artist compilations are often not particularly strong for international release. "They are very much tailored to local markets and are released alongside local projects like TV-advertised albums. Part of our role at PMV is to assist local companies in getting clearance on various tracks. A strong domestic artist business

Guy Warren, marketing manager of Picture Music International (PMI), says compilation ideas come from either within PMI itself, or from third parties: "Track listings are drawn up but may have to be revised depending on the availability and clearance of tracks. Occasionally, projects have to be shelved if the right material is not available, as happened with the planned Kerming! Classics compilation!" At Virgin Vision, marketing manager Nadia Ottachini says a video compilation is treated as a fourth format, which means the packaging is the same as the album, cassette and CD. "This makes it easier to market as the package is TV advertised and all formats are included. This also runs into the press advertising, in-store displays and PR work."

Putting together its own compilations which combine a number of French artists with clips featuring international artists, licensed from PMV in London!

Local Artists

BMG is also targeting local acts in Europe. International director Adrian Workman: "To develop the music video market it is important to promote local artists. We have a release policy of around four titles a month and our A&R policy is completely across-the-board. With new signings to the record label, however, we have come up with an A&R decision to follow those artists on video from the earliest stages of their developing careers!"

MCA Music Video formally entered the video business in October with the release of a 60-minute Bobby Brown video, and Transvision Vamp's The Velvetee Single featuring all the band's hits from their chart-topping album. MCA Music Video is being manufactured and distributed through Channel 5. Marketing director Bob Fisher: "If the success of the two releases can be measured by the success of the respective acts, then demand is likely to be immense. Both Bobby

"Various artist compilations do not sell as well as single artist packages."

Ian Wiener, Wienerworld

Ian Wiener (left) and Anthony Brown, Wienerworld

album compilation project is being researched, we look at the possibility of releasing a video equivalent. One recent project was the Dance City Heights compilation LP which we renamed Dance City Heights for video!" Kempin argues that various artist compilations are often not particularly strong for international release. "They are very much tailored to local markets and are released alongside local projects like TV-advertised albums. Part of our role at PMV is to assist local companies in getting clearance on various tracks. A strong domestic artist business

policy is completely across-the-board. With new signings to the record label, however, we have come up with an A&R decision to follow those artists on video from the earliest stages of their developing careers."

MCA Music Video formally entered the video business in October with the release of a 60-minute Bobby Brown video, and Transvision Vamp's The Velvetee Single featuring all the band's hits from their chart-topping album. MCA Music Video is being manufactured and distributed through Channel 5.

Marketing director Bob Fisher: "If the success of the two releases can be measured by the success of the respective acts, then demand is likely to be immense. Both Bobby

Brown and Transvision Vamp have had multi-platinum albums in 1989 as well as many awards."

MCA Music Video now plans to make selected releases on a two to three month basis, featuring both more established artists and innovative newcomers, as well as highlights from its extensive back catalogue.

Ian Wiener set up Wienerworld 10 years ago as a vehicle for making and releasing music videos. It has now developed into a business that centres on compilations, although many of them are single artist packages, like Marvin Gaye, Eddy Grant, Luciano Pavarotti and Motorhead.

Wienerworld recently launched what Wiener describes as "the biggest music project ever produced" - The Decade of Music Video is a series of 10 releases with more than 130 music video clips from the 80s. The collection is being backed by a £500,000 TV spend in the UK.

Kempin also says a great amount of marketing is needed if the video is to be noticed, and it

MUSIC VIDEO

concludes on page 18
MEDIA

MUSIC VIDEO

continued from page 17

has to be clearly targeted: “This means margins are much tighter than usual but strong compilations featuring a variety of artists

means margins are much tighter has to be clearly targeted. “This

include The Hit Factory based on

more than £10, the first to do video singles (Phil Collins, Jackie Wilson) and the first company to retail music videos for £1.99.”

Witness world compilations include The Hit Factory based on

margins are much tighter than usual but strong compilations featuring a variety of artists

MUSIC VIDEO

Best-Selling Music Videos Of 1989

Music & Media asked a random sample of European retailers for their best sellers so far this year:

Virgin Magazines, Paris
1. Rattle and Hum, U2
2. Deluxe Sound of Thunder, Pink Floyd
3. Serge Gainsbourg Live, Serge Gainsbourg

Virgin Magazines, UK retail chain
1. Rattle and Hum, U2
2. Kylie - The Videos, Kylie Minogue
3. Deluxe Sound of Thunder, Pink Floyd

Tower Records, UK small chain
1. Deluxe Sound of Thunder, Pink Floyd
2. Rattle and Hum, U2
3. Video Anthology, Bruce Springsteen

Free Record Shop, Dutch retailer
1. Deluxe Sound of Thunder, Pink Floyd
2. Rattle and Hum, U2
3. Video Anthology, Bruce Springsteen

Bouquet, Dutch retail chain
1. Deluxe Sound of Thunder, Pink Floyd
2. Maiden England, Maiden
3. Rattle and Hum, U2

Virgin Megastore, Paris
1. Delicate Sound of Thunder, Pink Floyd
2. Maiden England, Maiden
3. Rattle and Hum, U2

Virgin Megastore, UK retail chain
1. Delicate Sound of Thunder, Pink Floyd
2. The Making of Thriller, Michael Jackson
3. Kylie - The Videos, Kylie Minogue

BMY, UK retail chain
1. Rattle and Hum, U2
2. Kylie - The Videos, Kylie Minogue
3. Video Anthology, Bruce Springsteen

Fransyssion Vamp - one of the Psi

Fransyssion Vamp - one of the Psi

Local artist video compilations are important for every European territory,” Geoff Kempin, PMV

Local artist video compilations are important for every European territory,” Geoff Kempin, PMV

do help the music market generally by bringing in consumers who then start looking at other music video titles available.”

Wiener says pricing has always been an important part of his policy. “We were the first independent operation to retail

At PMI, Warren says specific marketing campaigns are very important: “The key areas have to be

At PMI, Warren says specific marketing campaigns are very important: “The key areas have to be

Promotions have involved buying in artists and Norbury says the video rights depend on the individual artist contract.

Promotions have involved buying in artists and Norbury says the video rights depend on the individual artist contract.

because there is no solid core of fans. These compilations are useful for increasing financial returns against video expenditure but the tracks obviously require a great amount of clearance.”

because there is no solid core of fans. These compilations are useful for increasing financial returns against video expenditure but the tracks obviously require a great amount of clearance.”

BMG compilations centre on BMG artists so the company does not face the problem of licensing tracks. Workman says MCPS (the UK mechanical copyright protection society) payments vary from territory to territory, depending on the local agreement. “It is generally around 6%. In the territories where there is no MCPS agreement they usually pay the UK rate. Break-even point again varies but it is usually when the advance has been recovered.”

 BMG compilations centre on BMG artists so the company does not face the problem of licensing tracks. Workman says MCPS (the UK mechanical copyright protection society) payments vary from territory to territory, depending on the local agreement. “It is generally around 6%. In the territories where there is no MCPS agreement they usually pay the UK rate. Break-even point again varies but it is usually when the advance has been recovered.”

The majority of IVA releases also feature Island artists and Norbury says the video rights depend on the individual artist agreement. "This may still involve further negotiations, especially with bands signed before video clauses were included in artist agreements. If we need material from other sources, this will need licensing!"

The majority of IVA releases also feature Island artists and Norbury says the video rights depend on the individual artist agreement. "This may still involve further negotiations, especially with bands signed before video clauses were included in artist agreements. If we need material from other sources, this will need licensing!"

Ian Wiener says there are limits to what it can license from major companies. "Many artist managers seem to be unaware of the requests that are made for video clips, yet a band can make a fair amount of money if their video is

Ian Wiener says there are limits to what it can license from major companies. "Many artist managers seem to be unaware of the requests that are made for video clips, yet a band can make a fair amount of money if their video is

The Rise of Neneh Cherry

Neneh Cherry - a new compilation release from BMG

Neneh Cherry - a new compilation release from BMG

Neneh Cherry - a new compilation release from BMG

property packaged and marketed. "With marketing, if the repertoire and the project is good, then it will sell, if it's not time it won't. It's a small market and various artist compilation albums don't sell as well as single artist packages."

property packaged and marketed. "With marketing, if the repertoire and the project is good, then it will sell, if it's not time it won't. It's a small market and various artist compilation albums don't sell as well as single artist packages."

Neneh Cherry - The story so far told in music, words and pictures. Six full length tracks, live performances, recording sessions, press & TV interviews, backstage glimpses. A unique insight into the positive life energy of Neneh Cherry.

Includes: Buffalo Stance • Manchild • Kisses on the Wind • So Here I Come • Buffalo Blues • Inna City Mamma

The Album "Raw Like Sushi" is available now on Circa Records

The Album "Raw Like Sushi" is available now on Circa Records

MUSIC VIDEO

continued on page 20

MUSIC & MEDIA • December 14, 1989

MUSIC VIDEO

continued on page 20
"A video compilation is treated as a fourth format."

Nadia Ostacchini, Virgin Vision

"I think it was more Tina than Cher. It just happened to cross my desk. We talked about it and I took it!"

Taylor Dayne "Tell It To My Heart" is "Can't Fight Fate," recently released worldwide by Arista. The LP's first single is "With Every Beat Of My Heart".

Arista is providing heavy marketing support in Europe for the new product. To accompany the single the company has produced "With Every Beat Of My Heart" watches and the album is backed up by press folders and headed paper. For in-store promotion posters, logo boards, centerpieces, empty sleeves, shop displays and Can't Fight Fate mirrors are available. Both the single and album will be advertised throughout the European trade and consumer press.

Dayne has just finished off a month-long promotional tour of Europe, with stops in the UK, West Germany, Holland, Norway, Sweden, Denmark, Spain, Italy and France. The artist also hosted a media and retail party in London.

Three of the new songs were written by Diane Warren (Bon Jovi, Heart, Daryl Hall, Cher's, If I Could Turn Back Time). Speculation that I'll Be Your Shelter was originally intended for Cher is rejected by Dayne: "I think it was more Tina Turner than Cher. It just happened to cross my desk. We talked about it and I took it!"

On her last European tour, Dayne supported the Jacksons but this time around she plans to take her own band around the Continent's clubs, beginning in the early part of next summer.

For her multimillion selling debut album, Dayne received five New York Music Awards, a Tiger Award (West Germany's Grammys) for Best New Artist, and nominations for two US music awards and three Grammy's. "I was nominated for Best R&B Vocalist which is very rare for a white singer," states Dayne. "Anita Baker took it!"

The success of her first single "Tell It To My Heart" came as a complete surprise to the artist. Dayne: "I made the single five or six months before the album and I just could not believe all the international success. It kind of blew me away!"

"With Can't Fight Fate Taylor Dayne is trying to explore a wider variety of musical styles. As with Tell It To My Heart, the new LP is produced by UK-based Ric Wake, whom she has known for several years."

Dayne: "About six years ago Ric was living in Long Island, which is where I am from. He was trying to become a successful producer in the US. I was busy handing out solo demo tapes because I was bored with the hand screech I found one of them, liked it and called me up. We have been working together ever since!"

"What is a rapidly developing industry. Our current titles include Julian Cope and Trudopf Eclipse, Fin, and a rap video compilation Machine Gun Poetry. During 1990 we will be releasing..."
Windmill Lane Welcomes Boost to Irish Scene

by Kay Stewart

Windmill Lane is Ireland's best-known recording studio internationally, thanks to the production of several multimillion-selling albums and a client list that includes U2, Terence Trent D'Arby, Kate Bush, Howard Jones, Steve Winwood and Def Leppard.

As Windmill celebrates its 10th anniversary, the studio is coping with the challenges of new technology and increased local competition, from studios like the increasingly popular Ringo Road.

Studio Manager Fiona Welham: "The fact that we have had 10 years experience in the marketplace gives us a distinct advantage over competitors in Ireland, new and old. We have our own maintenance department here. We have engineers who have worked in the industry for many years, people like Brian Mauster, who are aware of all the new technology and breakthroughs in studio recording.

"We welcome competition because we see there is more money available in this whole scene overall. Any major recording capital in any country has more than one good studio, so obviously the more we have, the better for everyone. In an effort to improve the studio's appeal, Welham is in constant touch with A&R personnel in the UK and Los Angeles, as well as throughout Europe.

"During the last year, we've had three Japanese bands at Windmill Lane, Philip Boa from West Germany, and Finnish producer, TT Oksala. The Sennen Comets from Japan will be returning in December.

"We have a very healthy profile in Japan. I was recently invited to a concert in the Czech Republic (Irish Export Board) delegation to promote Windmill Lane.

"They have the technology, but they see us as more than a studio. We can produce anything from punk to rock to classical. There are no plans for co-productions. But, having said that, we're keen to help local artists.

"For every international act working at Windmill, there's an Irish one here at the same time!"

The studio has produced several multimillion-selling albums and is expected to have a significant role in the Irish music industry in the years to come.

The Stranglers - putting Windmill's new equipment to the test.

In Verona, Mauro Farina and Giuliano Cerrone and Florian Fadinger are emerging as Italy's next big dance music stars, and claim to have enjoyed success across Europe with productions for among others Radiohead, Tasha, Michael Michael, Taffo, Tjatja and Ken Lade.

The trio run two labels, Asia dance music and Mead Power (house), and claim to have amassed worldwide sales of more than five million albums.

After a series of tests on the new Studer 48tk Digital at Switzerland's Powerplay Studios, the first session using the system will commence at the end of this month, the Vienna Art Orchestra, recorded in Vienna on a Sony 24i, will be mixed in Powerplay using the 48k. At the same time in January, Peter Reber, one of Switzerland's best-selling artists and founder of the Peter, Sue and arc trio, will be recording and mixing.

ATTENTION! Please send information on your major projects to Stephen Burn, Music & Media, PO Box 9207, 1006 AA Amsterdam.

IRISH MUSIC

London's AIR Studios has confirmed it is to be recording and mixing on the Englishlanguage album of a number one hit in the US.

"Mr. America" by John Egan, singer-songwriter was released on Polydor last year, and has sold more than 200,000 copies in the US.

AIR's move to a Victorian church, Lyndhurst Hall in Hampstead, when the lease on its current Ox ford Circus site expires, AIR, which is part of the Chrislins Group and was founded by George Martin and John Burgess over 20 years ago, plans to be fully operational on its new site by December.

The London studio is the flagship for the AIR group which includes, Los Angeles' The Record Plant - and AIR Producer, Artists who have recorded at the Caribbean studio include- Hurley, The Police and Eton John, who have contributed tracks in a new compilation, The Hurricane (Chrysalis) which tries to rebuild the island following the recent devastation.

Holland's Westwind Records has now extended its digital capability with a Sony PCM 31-48, a 48-track replacing two Sony PCM 24-track. Producer Roy Thomas Baker, currently residing with the Stranglers, is putting the new disk through its paces.

"It's the future", said Baker, "and we're not behind on the technology, we're right there in the forefront of it."
MIDEM, WHERE IT'S BUSINESS WITH FEELING


In 1990, MIDEM will also turn its spotlight on jazz -- currently making a powerful comeback in the marketplace -- and on film soundtracks, with a whole day devoted to the special relationship between music and the cinema.

If you want to develop your business, don’t fail to be at MIDEM ’90 with your own furnished stand complete with telephone and sound system.

CONTACT YOUR LOCAL OFFICE

FRANCE: 179, avenue Victor-Hugo 75116 Paris, France - Tel: (33) (1) 45 05 14 01 - Fax: (33) (1) 47 55 92 12 - Telex: 920173
U.K.: Metropolis House, 22 Percy Street London W1P 9FF - Tel: (01) 895 0949 - Telex: 630547
FRANCE: 179, avenue Victor-Hugo 75116 Paris, France - Tel: (33) (1) 45014503 - Fax: (33) (1) 49 75 11 66

AmericanRadioHistory.Com