

Scandinavia

ates across Europe. That was no problem for us; the album *Stripped* was released all over the place. The band toured Europe as a support act for **Mr. Big**, so they were confronted with the right target group.

"International exploitation is very important with tour support and the bills for remixes to be paid. We did everything we could for the Stage Dolls, but looking back, we did not yet achieve the same results as in Norway, where the band enjoyed a number 1 hit." Other PolyGram Norway acts ready for the pan-European market include **Yeahlove Swans** and **Claudia Scott**.

Warner Music Norway A&R manager **Fred Engh** agrees with Singsaas on the issue of support within the multinational. "If you want to get your acts across Europe, you should start within the Warner companies. Never expect direct results with your first international release. **U2** had to go a long way as well, so we see a band like the **September When** as a long-term project. That's how we're going to treat their third album *One Eye Open*."

Jimmy Miller [of **Rolling Stones**-fame] is the



Heikki Silvennoinen

executive producer of that album, released on February 15, a good argument to keep at least one ear open. A lot is expected from **September When**, as their last album *Mother, I've Been Kissed* sold an impressive 80,000 copies on national territory. To put things into perspective: that puts them behind fellow countrymen **A-Ha** (125,000 copies sold of their *East Of The Sun* album), but ahead of **R.E.M.**'s *Out Of Time* album (60,000 copies).

For Engh, local acts are very important "because they are always available. A TV appearance really boosts the sales enormously in a country like ours. I wish I could get R.E.M. in a TV show. Getting your acts on MTV Europe is essen-

tial, but hard for Norwegian acts since we don't have a MTV office like the Swedes have in Stockholm."

Languages are fundamental in crossborder exploitation. For example, it is possible to release Swedish-language artists in Finland, but the other way round—Finnish-language export to Sweden—is absolutely out of the question. **Warner Music Finland** marketing manager **Ari Lohenoja** has to bear this in mind all the time. "Swedish is the second language here, so there aren't any problems on that side. But on our own domestic roster we don't have very much suitable for international exploitation. For that reason, the national market will always be our first aim. We only have one English-language act, guitarist and TV personality **Heikki Silvennoinen**. His *Mature & Cool* album is also released in Norway and Sweden."

Kurre—a singer with the most "Mediterranean feel outside Italy"—is one of the Finnish local heroes with unquestionable international appeal; depending on foreign interest, his upcoming second album could easily lend itself to an English-language production.

Scandinavian Product

BACKSTREET GIRLS



Let's Have It - WEA (LP) (Norway)

When you read in the CD booklet produced by Michael Ilbert ("Sator" and the **Sinners**) plus "Fanx to the **Inmates**," you know you can't go wrong: serious rocking in the overdrive. For those who still don't understand, these Norwegian guys (!) use the same elevator as Aerosmith.

THE JUNGLE MEDICS

Wake Up And Smell The Fish - Process (LP) (Norway) Now that **Doug Wimbish** has joined the ranks of **Living Colour**, the question is who will take care of the inheritance of **Tackhead**. The answer is the **Jungle Medics**. Somebody should set up a meeting with sound wizard **Adrian Sherwood**. Industrial sounds on a funky sometimes reggae foundation, it all comes to them naturally. Sometimes they are as accessible as the **Red Hot Chili Peppers** (*Nomads*, *Gipsy Trash* and *H.I.V. Spell*). Published by **Warner Chappell Music Denmark**.

BLOOMING DAYS

Crying On The Phone - Columbia (Sweden) This is pop as it was once meant to be, with a good, immediately hummable melody and lyrics aimed straight for the heart. It is almost too simple to be true. Roxette is living proof that this still works, so why not with this fivesome?

YEAHLOVE SWANS

Love Tech - Vertigo (LP) (Norway) Labeled as alternative, but certainly not looking for the easy way out. When these guys add dance beats to their music, it makes sense. Doomy and carefully shaped according to the works of early '80s cult producer **Martin Hannett**, while the **Sis-**

ters Of Mercy are at hearing distance all the way through. Most optimistic sounding song is the single *She's A Boom Boom*.

THE GIRLS

It's Not For The Öskön - Air (LP) (Sweden) Girls, girls, girls. Okay, "girls" means "boys" in Scandinavia as we know from the Backstreet Girls on this very same page. These Swedish boys do what **Crowded House** excel in—writing **Beatles**-esque melodies—but with a bit more power. By the way, we've never heard such a nice Hammond organ as on the track *Living On The Moon* since **Green Onions** by **Booker T. & The MGs**.

ESTER BROHUS



Ester Brohus - Sonet (LP) (Denmark)

While the discussion of US country making inroads into Europe continues, this is one of the best European country releases ever. And Brohus is not a cheap imitation; on the contrary, this record should be shipped out by thousands to the US. Emmylou, Wynonna and Reba will be shocked by competition coming in from the most unexpected corner, from Denmark...

HENNING STÆRK

Smalltown Saturday Night - Genlyd BMG (LP) (Denmark)

Tell your listeners to put the chairs aside, because it's party time. Stærk is the last of a dying breed, the real rockers. He knows good repertoire is half the work, so again he picked out three songs out of grandmaster **Mickey Jupp**'s songbook, of

which *Claggin' On* is an absolute smash for all formats. A bonus is the clear production by British good time rock expert **Mike Vernon**.

BUBBLEGUM RIDE

La La La! - Dino (LP) (Sweden)

This Swedish band is in the same stage as **Pink Floyd** in 1967 when **Syd Barrett** and **Roger Waters** took their Volkswagen bus to their gigs instead of a big coach. The psychedelic days are still very much alive. And with tracks like *God Bless The Union* and *Waiting For Lies* that should not be regretted at all.

GREAT KING RAT



Great King Rat - Planet (LP) (Sweden)

Traditional '70s hard rock played on the razor's edge is hard to find these days. Whereas most albums are killed by over-production, these Swedes bring us the right stuff. The guts come from themselves instead of modern recording tricks. It's a bit like **Deep Purple** in the **David Coverdale** days, rock no metal. If edited, *Woman In Love*, with its funky guitar breaks is the track that could break them on EHR.

HEIKKI SILVENNOINEN

You Run - WEA (Finland)

Pick out one Finnish album at random, and chances are you'll see Silvennoinen's name on it. This ace session guitarist is omnipresent. The second single taken from his first solo effort *Mature & Cool* is the perfect Clapton-like MOR rock song, one that will make your listeners keep their eyes on the road, meanwhile softly drumming on the steering wheel.