Libel Suits Fly Between NRJ, Europe 2, Fun

**by David Roe**

NRJ is pushing ahead with libel suits against Europe 2 MD Martin Briscac and Fun Radio GM Benoit Sillard as a result of its outing from SRN, France's national FM group.

Filed on February 3, the suit stems from comments made in the newspapers Figaro and the Tribune de L'Expansion, accusing NRJ of being "disloyal." Says NRJ president Jean-Paul Baudercroux, "We are taking them to court because they insulted us in the press, calling us cheats. It is unfortunate, and it's for the judge to decide then, and I have faith in French law."

Meanwhile, Fun Radio also filed suit for libel against NRJ in early January for similar reasons. "We are taking NRJ to court," says Sillard. "For comments he made in early January, accusing NRJ of being a cheat, and when court proceedings begin on April 8, it will be up to me to give proof of this. It's for the judge to decide then, and I have faith in French law."

RSL Wins RAJAR; Submits £2m Bid For UK Ratings

**by Mike McGeever**

Dark horse candidate Research Services Limited (RSL) has been offered the four-year contract for the UK radio industry's diary-based audience measurement system by BBC Radio and the Association of Independent Radio Companies (AIRC). RSL bid about £2 million (approx. US$3.7 million) a year for the contract.

RSL bested a field of formidable competitors, including Arbitron, the number one US ratings company, and RSSB, the current contract holder for commercial radio surveys in the UK. RSL also conducts the national readership survey for UK print media. It is a subsidiary of one of France's leading market research firms, IPSOS, which helps compile the Top No. 1 sales charts in France.

AIRC spokesperson James (continues on page 22)

Spain's AGEDIDI Turns Up Heat On Regional Stations

**by Anna Marie de la Fuente**

Spanish performing rights association AGEDI and the country's labels have stepped up the pressure on six regional radio stations which have delayed payment of broadcast performance royalties.

AGEDI issued an injunction in early February prohibiting the distribution of records to the nets and reserving the right to file charges against them. Apparently, the latest orders from AGEDI were sent to dispel rumours that the problems with FORTA, the ad hoc network formed by the regional radio and TV stations, had been resolved. FORTA officials were unavailable for comment.

According to AGEDI director Carlos Grande, a contract was drawn up over six months ago and all parties concerned had agreed to sign it. "It's strange. It's not as if negotiations have broken down or that they've refused to sign," he says. An irate Grande sees the delay as a blatant lack of respect for intellectual copyrights.

Most of the regional stations are already feeling the pinch. Canal Sur programming head Paco Sanchez says the free supply of albums dried up at about the time the injunction was issued. "The labels are also making it difficult for us to interview artists," he says, although the cut-off does not worry him since Canal Sur purchases its own products. "Some local artists have come to us to give us their samples themselves, since the labels refuse to do so," he adds.

ONDA Madrid music programming head Jaime Barella (continues on page 22)

Nets Accused of Not Paying Royalties

**by Miranda Watson**

French recording industry organization SNEP has ceased its deal with French broadcaster Europe 1 subsidiary Top No. 1, which operates the French single and album sales charts.

SNEP GM Bertrand Delcros says, "We have decided to stop all collaboration with Top No. 1. We've been having negotiations with them for a long time and have reached the conclusion that their progress is not satisfactory."

Top No. 1's Jacques Clement declines to elaborate, saying, "I have no comment to make at this point. We are still holding discussions and meetings on this matter."

The decision to stop working with Top No. 1 was taken two weeks ago, although SNEP has long been dissatisfied with the organization's handling of the charts. "Above all, it was the fact that improvements and developments at Top No. 1 have been so slow that has made us come to this decision," says Delcros. "We were afraid that their failure to modernize and evolve quickly (continues on page 22)

No. 1 in Europe

**European Hit Radio**

GENESIS

I Can't Dance

(Virgin)

Coca-Cola Eurochart

GEORGE MICHAEL & ELTON JOHN

Don't Let The Sun Go Down On Me

(Epic)

European Top 100 Albums

QUEEN

Greatest Hits II

(Parlophone)

Für alle die in ihrem Sender einen Kick brauchen
Jetzt das neue Album von

Cick

Tausend Kleine Wunder

Bundesweite Promotionreise im Showcar vom 10. 02.-21.02.92
Bundesweiter Dekodurchgang mit Cick-Display
Bundesweite Anzeigenkampagne in Pop-Magazinen

Koch International

Geheime Agenten

Du bist ein Geheime Agenten-Agent!

noch könnt ihr nicht glauben?

Dann schaut doch mal nach der我々

Stadtplan, ihr könnt auch hier

wohl noch mal nachschauen!

Cick - Tausend Kleine Wunder

Bundesweite Promotionreise Mit Showcar 10.02.-21.02.92

Cick - Cick: Der neue Hit im Radio

Koch International

Pressemitteilung

Zur neuen Veröffentlichung des Cick Albums "Cick - Tausend Kleine Wunder"

Cick - Tausend Kleine Wunder

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Congratulations to Patrick Bruel for winning The French Music Awards Best Male Artist of the year Most Attended Tour of the year

- Audience: 1,000,000 from April 1991 till August 1991
- Audience: 600,000 from January 1991 till August 1991

VICTOIRES DE LA MUSIQUE 1992 French Music Awards Ceremony
by Mike McGee

National Music Day—a toast to music-making in the UK for June 28—has been launched by Nick Jagger and the UK Arts minister MP Tim Renton. The day was turned into an event by the British people," says Jagger.

National Music Day was conceived during a conversation between Renton and Jagger, after the singer had been impressed by a similar annual event held in France. Jagger, commenting on the event, told M&M, "I hope radio plays a major role in this day and I hope all the commercial radio stations get involved." The event will feature concerts in cities, village halls and prisons across the country. The centre-piece of the day will be in London's Hyde Park, a free concert by professionals as well as amateur musicians, plus a concert at Wembley stadium featuring Eric Clapton, Elton John and Bonnie Raitt.

The Hyde Park concert will be broadcast live on BBC Radio 2, while jazz sessions in London will be covered by Jazz FM. BBC Radio 1 will cover major rock events.

Says Jagger, "I am pleased that Radio 2 is on board covering the whole day. But to me that doesn't preclude the commercial stations. Everyone should get involved." Jagger, who will be performing somewhere in Britain during the day, says it is possible he and the rest of the Rolling Stones will get together on stage.

The Arts Council has contributed £50,000 (app. US$95,000) to the event, while Coca-Cola has signed as a major sponsor. Proceeds from the £5 entrance fee will be used to fund scholarships for young musicians.

Rock promoter Harvey Goldsmith, chairman of the organizing committee, hopes it will become an annual event. "The idea is to encourage the public to support and experiment with music—all kinds of music, including pop, rock, folk, classical, professional and every form of minority music—while understanding and learning more about it," he says.

UK Record Industry Turning Around?

It looks like there may finally be life at the end of the tunnel for the UK record industry. The album market contracted by 2.4% during the last three months of 1991, compared to previous quarterly drops of 6.7%, 8.2% and 6.7% according to the British Phonographic Industry (BPI).

In 1991, UK album shipments were down 5.4% to 142.5 million. The value of the trade deliveries increased 5.1% to £631 million (app. US$1.16 billion). The singles market also declined, with shipments dropping 4.3% to 56.3 million units worth £78.3 million (93.2% million in 1990). For the end of the year, value of total UK trade deliveries increased 4.6% to £709.8 million, slightly below the inflation rate of 5.8%.

Comments BPI director of research and planning: "This is regarded as a respectable performance in a year of difficult trading conditions. But the first part of 1992 may be sullied as retailers continue their 1991 efforts by selling American artists in the form of minority music—while encouraging the public to support and encourage the industry. Everyone should be in there."

A survey of the record division was actually a "sell-through" Christmas. PolyGram retained its market share crown, grabbing 21.3% of the market and 23.8% of the singles market, according to Gallup/Chart Information Network (Gallup/ClariNet). Warner and EMI placed second and third in album shares, with 15.7% and 12.6%, respectively.

Cassettes are still the most popular format in the UK, accounting for 49% of sales, while CDs and vinyl are a 43% and 7% share, respectively.

Upcoming Album Releases

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Producer</th>
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<tr>
<td>HBOC</td>
<td>First Primer</td>
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<td>Big Head</td>
<td>This Changes</td>
<td>Bca</td>
<td>Younghusband/Willis</td>
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<td>Dire Straits</td>
<td>Brothers in Arms</td>
<td>Island</td>
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<td>Ben Folds</td>
<td>Songs for the Last Day</td>
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<td>Gordon</td>
<td>Immediately</td>
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<td>The Antidote</td>
<td>Interscope</td>
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<td>WEA</td>
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<td>The Best of Foreigner</td>
<td>Virgin</td>
<td>Various</td>
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<td>The Bitter End</td>
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<td>All The Hits</td>
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Time Warner Records First Quarterly Profits

By Steve Wonsiewicz

They're back in the black. Thanks partly to reduced interest expense and stronger-than-expected holiday sales, Time Warner has posted its first profitable quarter since its merger, earning US$65 million in net income for the fourth quarter versus a US$34 million loss last year.

The company's music division also turned in recent results for the quarter, with operating cash flow increasing 9% to US$191 million, despite a 4.3% drop in revenue to US$3.23 billion. Operating margins for the period also jumped, increasing to 21.8% from 19.1%. However, Warner Music Group revenue for the year inclined up US$2.96 billion from US$2.93 billion, while operating cash flow remained flat at US$560 million from US$558 million.

For the entire company, revenue increased 4.4% to US$12 billion during 1991, with operating cash flow essentially unchanged at US$2.26 billion from US$2.25 billion. The net loss for the year dropped to US$99 million from US$227 million.

Warner Music International (WMI) 1991 revenue was virtually unchanged, coming in at US$1.4 billion. Non-US revenue was $436 million, representing growth for between 50%-55% of total WMI revenue. Germany was a bright spot for WMI last year, ranking number one for album chart share with 22.0% of the market. Warner Chappell led all publishing companies with a 22.0% share. Also, WEA Music Germany turned in record results, with sales up 15%. In the UK, the company ranked third in both album (12.6%) and single (11.3%) share.

Comments Stanley Barner, Harris Upham & Co. media analyst John Reddy, "The results were very much in line with our expectations. The record division was actually a little above our estimates despite a disastrous summer in the US."

Despite the record fourth quarter, says Jagger, the company is presenting a cautious outlook during the first half of 1992. "The first half will be tough," adds Reidy. "We're hoping to keep up with our second half performance."
Sony Radio Awards: 680 Compete For 25

Fueled by a heightened awareness of UK Independent Radio, entries for this year's Sony Radio Awards are up on last year, with a final tally of 680. The nominations in all 25 categories will be announced in mid-March.

Among the various categories will be Best National and Local DJ, selected by readers of Smash Hits magazine. The Special Awards will be judged by the Radio Academy and the Awards Committee, covering the Station of the Year, Radio Academy Award and Personality and Gold Award.

The selection procedure is different this year (see M&M Issue 49, 1991) with 25 categories divided into three groups—Programmes, Performance and Programming. Selection will be carried out by five panels, chaired by five judges, who will make the final decisions. Winners will be revealed at an April 27 awards ceremony at the Grosvenor Hotel in London. Mmc

Weather Gets Backing By MCP Promotions

Midlands-based MCP Promotions will sponsor the weather slots for a few weeks on Chiltern Radio Network's (CRN) East of England service to coincide with the release of Crawford House's new single Weather.....Weather. The venue is part of CRN's Hot FM Covers Series, which includes Crawford House's appearance at the Cambridge Corn Exchange in March. Commenting on the weather slot idea, CRN's concert promotion executive James Delaney hopes, "With so many bands scheduled to go on tour, this idea should lead the way to promoting bands activities during a time when listeners are tuned in for vital information such as the weather." Mmc

Atlantic 252 Is Longing To Be Remembered

by Grant Goddard

The well-known Ireland-based EHR radio station has re-christened itself Long Wave Radio Atlantic 252 in an attempt to remind listeners of its long wave location.

Research showed that listeners were still confused about the two-year-old station's waveband. Atlantic promotions director Paul Kavanagh explains, "It's a constant battle. Listeners don't pay attention—they have busy lives. It's a case of reminding people, helping them out."

With the name change come various other modifications, including the return of Sandy Beech from Radio Luxembourg. Atlantic has also introduced a new positioning statement, "The Best Music Variety," and amended its programming in what Kavanagh called "fine-tuning."

Atlantic's Top 40 rundown transfers to 14.00 on Saturday, and the "Virgin CD Top 40" chart changes to 10.00 Saturday. The successful "Top 5 at 5" feature has now been extended and moved to "Top 7 at 7;" running six evenings a week.

Kavanagh emphasizes the station's continued commitment to a higher music content than its competitors. "There are an awful lot of listeners who get tired of the pratting DJs on local radio stations, even if the music on Atlantic may not be exactly to their taste."

But he admitted that the name alone cannot guarantee complete audience awareness of the station's location. "A year down the road, there will still be people who think we're not on long wave."


New Cupido, Labello Blanko Labels Bowed

by Stephen Leigh

Dance artist Andy Swallow, of New Class Act, and partner Grant Fleming have set up two new dance-oriented record labels: Cupido and Labello Blanko.

The two labels are to be run as separate concerns. "The two labels will work completely independently. We don't really want people to know they are linked," says Swallow.

Cupido will concentrate on "more commercial" material and work towards developing acts, meanwhile, Labello Blanko has been set up as a "white label independent."

The concept behind Labello Blanko, says Swallow, is to provide a quick turnover service with little promotion and a pressing run of 3,000 4,000. "Labello Blanko will have a 30-day period, generating sales and money for the artist as quickly as possible. That will give artists the finances to continue and improve themselves."

The label will deal strictly with one-offs on a 'gentleman's agreement' basis. "Contracts will not be offered unless an artist really wants one," says Swallow.

Artists who do well on the Labello Blanko label will then be signed to the Cupido label. Both are financed by the two MDs for a "reasonable figure—in the thousands." Both labels deal wholly in 12-inch vinyl singles.

The first Cupido release, New Class Act's Feel the Rhythm/You Can Do It, is planned for a March 23 release. Labello Blanko debuted on January 1 with its only release to date, Rod Can And The Plastic Jam's Triple XXX.
Government Dismisses CSA Advert Decision

by David Roe

Arguments have arisen between the CSA and the French government concerning advertising regulations controlling public broadcaster Radio France.

The CSA has recommended that existing legislation concerning advertising on Radio France be maintained, prohibiting individual brand advertising on its stations. The decision, made public on January 28, is not binding, since the CSA is only an advisory body.

The CSA says that since advertising is an integral part of Radio France's identity, it should adhere to certain conditions, such as limiting ads to general interest or sponsorship.

The government has reacted quickly to the recommendations, via junior minister for the culture and communication, Jack Lang, who has been promoting to deputy GM in charge of programmes, Michel Charasse, interviewed on France Inter on January 29.

"There is no reason to pay nine important individuals [CSA] to come up with decisions like that," he said.

The CSA affirmed its lack of political affiliation and replied, "The Conseil regrets that a member of government has publicly questioned [the decisions of] an independent body, created by the lawmakers.

The CSA continues to underline its impartial position on all questions regarding its competence, in conformity with the task assigned to it by Parliament.

Radio France's budget requirements for the next year are estimated at Frf2.3 billion (app. US$418 million), of which Frf1.075 billion will come from sponsorship and general interest advertising. The additional revenues from brand advertising would greatly help in meeting budget requirements at a time when there is no money available.

Radio France president Jean Maheu says if the government refuses to allow brand advertising for Radio France, its estimated losses at the end of the year will amount to Frf50 million. The government is due to make a decision later this month.

In Communiqué No. 167, the CSA states that it is the responsibility of the public sector to supply the necessary funds to balance the budget of Radio France.

Conflict between French performing rights society SACEM and discotheques has entered a crucial phase, with a decision from the European Commission in Brussels believed to give the organization a major boost.

On January 20, the EC Commission refused a lawsuit lodged by a group of French discos which claimed SACEM's rates were too high in comparison with other EC performing societies.

Discos have been complaining for years about SACEM's rates and over the past 14 years have filed countless complaints. There are currently 400 pending cases between discos and SACEM. Most discos have even stopped paying the performing rights society. SACEM MD Jean-Loup Tournier says unpaid bills so far amount to Frf300 million (app. US$55 million) and legal prosecutions are costing the society Frf50 million a year.

The EC decision can be contested for two months. After this period, it will become a benchmark for courts involved in similar cases. Comments Tournier, "Although it is too soon to say what will happen, we consider this decision to be a major break-through. The Commission says our rates are not too high and that we are legally entitled to be paid according to these rates."

SACEM rates range from 4.63% to 5.86% of a disco's turnover. The annual turnover of the whole sector is believed to be in the range of Frf4-9 billion, according to government statistics. The Commission's decision was welcomed as a victory by music industry professionals in Cannes. French minister of culture Jack Lang, who has been lobbying Brussels, hailed it as "very good news for all the creators."

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Conflict between French performing rights society SACEM and discotheques has entered a crucial phase, with a decision from the European Commission in Brussels believed to give the organization a major boost.

On January 20, the EC Commission refused a lawsuit lodged by a group of French discos which claimed SACEM's rates were too high in comparison with other EC performing societies.

Discos have been complaining for years about SACEM's rates and over the past 14 years have filed countless complaints. There are currently 400 pending cases between discos and SACEM. Most discos have even stopped paying the performing rights society. SACEM MD Jean-Loup Tournier says unpaid bills so far amount to Frf300 million (app. US$55 million) and legal prosecutions are costing the society Frf50 million a year.

The EC decision can be contested for two months. After this period, it will become a benchmark for courts involved in similar cases. Comments Tournier, "Although it is too soon to say what will happen, we consider this decision to be a major break-through. The Commission says our rates are not too high and that we are legally entitled to be paid according to these rates."

SACEM rates range from 4.63% to 5.86% of a disco's turnover. The annual turnover of the whole sector is believed to be in the range of Frf4-9 billion, according to government statistics. The Commission's decision was welcomed as a victory by music industry professionals in Cannes. French minister of culture Jack Lang, who has been lobbying Brussels, hailed it as "very good news for all the creators."

The government is due to make a decision later this month.

In Communiqué No. 167, the CSA states that it is the responsibility of the public sector to supply the necessary funds to balance the budget of Radio France.
east west Dances
With Cool Energy

by Miranda Watson

East west Records is planning to
dance its way into 1992 with the
formation of a new label Cool
Energy.

The imprint is being set up to
tackle east west dance repertoire in
Germany. East west head of
A&R Klaus Ebert says, "We want
to have credibility in the dance
market, with the record dealers and
with the discotheques. We want it
to be a commercial success and we
want to sell albums.

"Cool Energy will not just
cover marketing and promotion. We
are trying to develop a creative
segment within east west which
will involve building up our own
acts and production teams for this
very specialized market."  
The label is in its formative
stages, with meetings being held
daily to decide its structure, A&R
and marketing strategies. Staff
positions have not been finalized.

East west already covers popu-
lar international dance acts such as
De La Soul, Queen Latifah and Yo
Yo on its Tommy Boy label, which
it plans to expand on this year.
The most important artist on
Tommy Boy is Naughty By
Nature, whose single O.P.P. has
already gone platinum in the
US and entered the German charts
at number 33. On the Interscope
label, there is the big dance act
Marky Mark & The Funky
Bunch, whose new single Wild-
side entered the Musicmark
Singles Top 100 at number 82 last
week.

Ebert says Cool Energy will
have a very open and flexible
approach and that although it
hopes to encourage more national
dance artists, the focus will be
much wider than that. "We are very
keen to give new dance acts a
chance. If someone is good and
creative, we shall be looking at
them, whether they are from Ger-
many, Belgium, Holland or any-
where else. We see ourselves as a
force giving creative people an
international opportunity."

THE PARTY — EMI threw the biggest party this year at MIDEM. Preced-
ing the party, Roxette, Smokey Robinson
and new talents Jeffrey James
and David Crosby. Says Kirsten,
"No trends could be observed
that the proportion of good and bad
years," he says. "There was very
more business-like than in the past
most of the discussion was much
Anglo-American countries
because of the lasting recession in
ed from the wheat. It's probably
chaff is being increasingly separat-
potential sellers are concerned, the
MIDEM was productive and infor-
comments, it seems that as far as
our
French Quota Face-Off — Although Skyrock agreed to French
1992 Thumb Up

by Wolfgang Spahr

The music industry is taking stock
in the aftermath of MIDEM and,
on the whole, things are looking
positive.

BMG Ufa Musikverlag execu-
tive Wolfgang Spahr is optimis-
tic, saying, "We now sub-publish the
Zomba catalogue. We also have
part control of the new Snap single
Colours of Love and several songs
from Michael Jackson's album
Dangerous." A long-term co-pub-
lishing contract has been signed
with Phil Carmen. Schlosser has
also acquired a long-term sub-pub-
lishing contract with Big Life
Publishing, whose most significant
act is Lisa Stansfield.

Music publisher Rolf Budde
of Rolf Budde Musikverlag also
expresses his satisfaction. "I'm very
pleased with this year's MIDEM.
Personal talks are becoming
increasingly popular in internation-
al business. It was the first time
for years that products could be heard
that were of high standard," says
Budde. "We are very proud of the
results that were achieved at
MIDEM '92. In my opinion, this
year's MIDEM was calmer and
more factual than in 1990."  

Peter Endo of EMI Publishing
comments, "For our company,
MIDEM was productive and infor-
mative. It seems that as far as
potential sellers are concerned, the
chaos is being increasingly separat-
from the wheat. It's probably
because of the lasting recession in
Anglo-American countries
that most of the discussion was
much more business-like than in the
past years," he says. "There was very
little room for adventurers hunting
for a quick gain."

A&R Manager EMI Electrola
Stefan Trapp concludes, "MIDEM
is only of limited interest to a major
record company." He maintains
that the proportion of good and bad
offers stays the same, whether at
Cologne or Cannes.
N1 Nuremberg 'Energized' With New Slogan

Nuremberg EHR station N1 has given itself a new slogan—"Pure Energy"—and introduced new listener games with over DM50,000 (app. US$31,000) worth of prizes.

The new games, to start next month, include "Answering Machine Olympics," where the funniest messages from answering machines in the region are played on the show. Another contest is "Double Energy," where listeners call in if they hear two songs in a row by the same artist, with the chance of winning a cash prize of DM500. Also on tap is "Energy At Work," where listeners send in a fax saying "N1 gives us the energy at work" and have the chance to win a voucher for dinner at an exclusive restaurant.

N1 will also be continuing with its "Top Eight at Eight" game, where listeners call in with their favourite songs to win prizes. Friday and Saturday evenings from 18.00-2.00 will now be NI Party night, featuring the best dance music around. NI Techno Club has been moved to the earlier 19.00 time slot on Sunday.

Energy Flies Its Listeners to NY

How about an impromptu day trip to New York? On January 20, Radio Energy 103.4, the new EHR private station Berlin, started a Lufthansa flight to New York just for winners in its recent contest.

A special telephone number is issued during the day, and listeners are invited to call in with their telephone numbers. The station picks a number from a hat and calls up between 12.00-13.00 on Fridays. The lucky listener leaves the following day on a 24-hour trip to New York for two on Lufthansa, with hotel and pocket money thrown in.

The three-week-long contest is expected to be extended to other cities.

Radio Energy also has a contest targeting the fitness market. Under the motto "Fit for Spring," the station is giving away one-year memberships to a local fitness centre, up to a total value of DM100,000 (app. US$62,000) for the year. The twice-daily contest asks listeners to come up with a slogan that will be repeated at regular intervals on the programme. At the end of the year, a grand prize will be awarded in the form of one year's free rental of a BMW.

Woodstock Takes Special Music Video Top Prize

by Ellie Weinert

The German video industry and trade paper Video-Markt have handed out the 1991 Video Winner Awards at a gala event held in Munich on January 30.

The bronze award for best-selling video in the category Music/Special Interest went to the sell-out video of the 20-year-old feature film "Woodstock" for sales of 63,000 copies in Germany.

The original movie, directed by Michael Wadleigh and produced by Bob Maurice, was released in 1970 and re-issued by Warner Home Video in 1990 to coincide with the 20th anniversary of the legendary music event.

In 1970, the movie "Woodstock" won an Academy Award for best documentary. Since its release, the movie has become the largest-grossing music concert film ever made.


ON CD/MC/LP

For The Record

Captions under photos of east west Records/CGD and Peacock Palace in last week's issue were inadvertently reversed. The left-hand caption should have read "CGD Goes east west," and the top right caption, "Colours."
PolyGram leader in '91 Sales Survey

by Davit Stanisfield

PolyGram was the number one company for albums and singles sales in 1991, according to chart figures compiled by trade magazine Music & Media. Its share of the album chart action totalled 17.4%, followed by WEA (16.0%), EMI (11.3%) and BMG Ariola (9.6%) and Virgin (6.8%). The Silvio Berlusconi-owned Five Records company took a 5.9% share of charted albums, followed by Dischi Ricordi, Sony Music, Flying/Cetra, Heinz, PDU and New Music.

PolyGram's performance in the singles sector rose from 1990's 5% to 14.6%, putting it firmly in the lead. It beat BMG Ariola (11.5%), Virgin (11.3%) and EMI, which lost its 1990's top spot when its share dropped from 19.6% to 10.4%. CGD took 10.1%, followed by WEA (7.9%), Dischi Ricordi (6.9%) and Sony Music (5.2%).

Companies Disconaging, Flying, Media, Fomit Cetra, Five and Sugar figured lower in the ratings. EMI was top distributor of albums in 1991, with a 19.6% share. PolyGram was second with 18.9%, followed by CGD (16.6%), WEA (16.0%), Dischi Ricordi (11.6%), BMG Ariola (10.1%) and Sony Music (4.9%).

EMI was also the leading company for the distribution of singles, with a share of 21.7%, followed by PolyGram (16.8%), CGD (12.3%), BMG Ariola (11.5%), Dischi Ricordi (8.9%), WEA (7.9%) and Sony Music (5.2%).

National artists Marco Masini and Antonello Venditti were the top album sellers in 1991, according to Music & Media. Masini's Malinconia (Dischi Ricordi) sold 830,000 units, with Venditti's Benvenuti In Paradiso (Dischi Ricordi) arriving in second place with sales of 600,000 units.

Maurizio Miretti, Dischi Ricordi's promotions and PR director, comments, "The year 1991 saw a re-discovery of Italian music. There's now space in the market which was difficult to find in the past. It's not reasonable when poor quality acts from London or New York think they have some god-given right to chart. The domestic market is more rational now. We saw Masini double his success in 1990, and Venditti confirmed that he can sell albums and concert tickets consistently."

Top Five Album Sellers 1991

<table>
<thead>
<tr>
<th>Artist</th>
<th>Total Sales</th>
</tr>
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<tbody>
<tr>
<td>Marco Masini</td>
<td>830,000</td>
</tr>
<tr>
<td>Antonello Venditti</td>
<td>600,000</td>
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<tr>
<td>Dire Straits</td>
<td>520,000</td>
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<tr>
<td>Sting</td>
<td>500,000</td>
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<tr>
<td>Queen</td>
<td>500,000</td>
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</tbody>
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Source: Musica E Dischi

Stage Dolls Hit The World Stage

by Kai Roger Ottesen

Polydor is now organizing a major worldwide campaign to market Norwegian rock band Stage Dolls. The band is scheduled for US release at the beginning of May, and Europe and Japan in mid-May. PolyGram Norway marketing/A&R manager Peter Singaas says the exact dates are uncertain, but he hopes to release the first single "Love Don't Bother Me" on March 9 and the album Stripped on March 16 in the US. "Love Don't Bother Me" will probably be followed by Sorry I'm All I Can Say in all territories. Both tracks, including the album, performed well in their home country in 1991.

Stage Dolls will spend three weeks in the US in late March and early April. According to Singaas, the band will also tour Europe before the summer and play the US in the autumn.

The new album was produced by Bjorn Nessjoe; Ron Nevison remixed three of the tracks. The video for "Love Don't Bother Me" was made by David Cameron.

Stripped is the Stage Dolls' fourth album. In 1983, they debuted with Soldier's Gun, and in 1985 issued Commandos. The third album Stage Dolls, released in 1988, sold 120,000 copies in the US and peaked at number 118 in the Billboard Album Chart. The hit single from that album, Love Cries, topped at 46 on the Billboard Pop Chart.

Warner Releases First Finish Product

Warner Music Finland, in operation since summer 1989, has released its first domestic product. Recordings include singles by Liisa Raujua & Villainen Koiru and Kauri, plus an album by veteran pop trumpeter Jorgen Petersen. The product is out on the WEA label and has been pressed in Germany by Warner Music Manufacturing Europe. The move had been anticipated for sometime because the company has been doing exceptionally well with its international product, reportedly tripling its market share since 1989.

Radio Italy S.M.I. Celebrates 10th Birthday

National music-only station Radio Italia Solo Musica Italiana will hold a party to celebrate its 10th broadcast anniversary in San Remo on February 25, the eve of the annual Song Festival. Acts, artists, record company executives and journalists present at the festival will be invited, and the station will use the event to boast its success in the recent Audiradio listeners survey. Audiradio, for the first time, was listed as the country's leading music station.

Radio Italia S.M.I. will also be flexing its national music muscle during the San Remo Song Festival in February 26-29 by using a 24-hour live link-up with its headquarters in Milan for artist interviews, news and gossip. In addition, the station will record each night's concert from state Rai TV and for re-showing on a giant screen located in the city's Hotel Lollie Palace. Comments station PR manager Carlo Delors, "It will give competitors a chance to re-live their performance."

SCANDINAVIA

Roadrunner Handles Radium Distribution

by Mironda Watson

A new licensing deal has been struck between Dutch distribution and marketing company Roadrunner Records and the Swedish alternative metal record company Radium. Roadrunner will now distribute Radium 226.05 and Radium Metal records throughout Scandinavia and Europe.

Comments Jonas Sjostrom, MD at MNW, which owns Radium, "We made the deal with Roadrunner for two reasons: they believe in the Radium label, and they have a solid European structure, with a strong position in key territories like Germany and Benelux."

Sjostrom says he hopes the label will be able to strengthen its profile in France, Spain, and Italy, as well as expanding into eastern Europe.

Scheduled for release in the spring will be Psychotic Youth's 'Be In The Sun and Sonic Walther's 'Medication. Radium Metal has also announced the signing of two new acts: P3, a new band from Gothenburg and a thrash metal band from Finland called Wanna-Bees."

Total NRK staff is estimated that P3 will cost around Nkr33 million to set up. Continues Grevskar, "The significant thing for national service during the Long Night is that we will cover the whole of the country. That is expensive in a country like Norway."

A senior manager for NRK for P3 will be based at NRK's offices at Tyhol in Trondheim. All three stations will be programmed in both Oslo and Tyhol.

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28 BERLIN Neue Welt

MARCH
1 HAMBURG Docks
2 DUSSELDORF Tor 3
4 AMSTERDAM Paradiso
5 PARIS La Cigale
8 FRANKFURT Hugenottenhalle
9 MUNICH Theatrefabrik
11 MILAN Rolling Stone
12 ZURICH Volkshaus
14 BARCELONA Zeleste

OZZY OSBOURNE
No More Tears

DON'T BLAME ME
(Home Video)
Running Time: 100 mins
Compact disc shipments in Spain rocketed by 80% in 1991, according to Spanish Phonograph and Videograph Association (AFYVE) reveal that vinyl is plummeting, as it is everywhere else in the world. But AFYVE MD Carlos Grande points out that Spain is, in fact, one of the last countries in Europe to have more LP than CD sales.

CD trade deliveries shot up to 13.3 million (24.4%) from 7.4 million (14.5%) the year before, while LP sales slipped by 8.3%, from 18.1 million (35.6%) to 16.6 million (30.5%). CD figures are still low by EC standards, but respectable in view of the fact that CD player household penetration in Spain is barely 11%.

Say Grande, "It was not a bad year, although it certainly was not extraordinary. Perhaps CD sales should have been even higher when compared with figures in other European countries. This simply means that the CD still has a long way to go in Spain."

Cassettes continue to be the backbone of the Spanish music industry, although 1990 saw a 1.6% fall from 23.5 million to 23.1 million units, down from 46.2% to 42.5%.

Vinyl 7" singles shipments fell to a paltry 36,000, compared with 86,000 in 1990 and 1.4 million in 1986. Twelve-inch singles sales were 807,000, down from 1.2 million in 1991. Grande comments, "The single will soon be extinct, and the LP will never again be market leader. As prices fall, CD penetration will increase and Spain will go the way of all other major unit-selling countries in the West."

**Radio Contact Puts Dutch Plans On Hold**

by Marc Maes

Radio Contact's plan to obtain access to the Dutch cable network has been put on hold, says head of programming and coordinator of projects in Holland Danny de Bruyn.

Radio Contact installed a satellite link-up last year via Filminet's Eutelsat transponder to serve Dutch cable networks with the Radio Contact programmes. A new company, Radio Contact Nederland BV, was responsible for all negotiations with cable distributors and local authorities. According to De Bruyn, increasing demand for frequencies on the Dutch cable and a Dfl. 0.5 per cable subscription cost world damage Radio Contact Nederland's profitability.

Radio Contact Nederland MD Frank Brandt says, "Dutch cable companies have agreed on a carriage fee of five cents per subscription. Holland has some 4.8 million households with a cable subscription, which would make radio very expensive. Twelve stations are waiting for access to the Dutch cable, but we plan to continue our efforts and are looking for advertisers to finance our operations in Holland."

Radio Contact stopped satellite transmissions in January.

**Dutch Publics Lose Ground To Regional Cable Privates**

by Marlene Edmonds

Dutch public radio stations lost audiences to their private commercial counterparts and regional broadcasters, according to the latest statistics from audience research company AGB Media.

The figures show that the total audience share of the five Dutch public stations nosedived some 16% between November 1990 to 59% a year earlier.

Radio 3, which takes the largest share of the market, has also dropped significantly, down from 36% in November 1990 to 30% in November 1991. The regional broadcasters' share, meanwhile, increased from 11% to 18% during the same period.

The cable market has jumped from 20% to 22%, with Radio 10 Gold registering the greatest increase, from 5% to 7%. Sky Radio remained stable at 9%.

**Donner Report Warns Dutch Publics Of 'No Guarantees'**

The Dutch government's long-awaited Donner Commission report, released last week, has given the thumbs down to any notion of preferential treatment for those Dutch public stations who wish to go commercial.

The Donner Commission was appointed last year by minister of culture Heidy D'Anverroes as part of the complex Dutch public broadcasting system could leave it to set up commercial enterprises, and to determine how available terrestrial frequencies might be divided up equally and in accordance with EC regulations.

The report backs up the recently granted Media Awards for the first time allows Dutch companies to broadcast commercially via cable (see M&M, January 11 and January 25). It also issues a stern warning to public stations wishing to leave the system, that they can expect no special guarantees of public assistance or terrestrial frequencies which, for the first time, may be allocated to commercial stations, but only after those stations have started sending over cable.

**Spain's Holds First Big-Time Pop Award**

Mecano, Spain's most successful group ever, walked off with four awards at the Spanish music industry's first ever Grammy-style awards ceremony held on February 3.

Approximately 1500 guests attended a star-studded concert, organized by Spain's leading EHR network Los 40 Principales and its pop fanzine El Gran Musical.

Mecano came away with Best Song (El 7 de Septiembre), Best Album (Aida), International Impact and National Product. Duncan Dhu was voted Best Group, Luz Casal, Best Female Singer, Barricada, Best Rock Group; Modestia Aparte, Best Pop Group; Celtas Cortos, Best New Group, Sergio Dalma, Best Male Singer, and Alejandro Sanz, Best New Male Singer.

In the international section, R.E.M. was voted Best Group; New Kids On The Block, Best Pop Group; Enya, Best New Age Artist; Queen, Best Memory; Bryan Adams, Best Male Voice; Lenny Kravitz, Best New Male Voice; and Guns N' Roses, Best Rock Group.

Los 40 Principales broadcast the event live, while the pay-TV channel Canal Plus screened the programme 24 hours later.

Eighteen national and 20 International 1991 awards were handed over by radio and pop personalities, followed by a concert at the Palacio de Congressos in Madrid, given by 30 international acts chosen by a panel of 60 from the music industry and press.

The annual awards ceremony has been rather low-key until now. Last year it was held in a minor discotheque. But this one, dubbed "The Most Important of the Year," was attended by many of the 54 Spanish nominees, as well as special guests Status Quo from England, US-Cuban Martika and English singer Zoe.

During the ceremony in a first for Spain, the audience was able to watch the new Michael Jackson video Remember The Time on giant screens.

Los 40 Principales' director Rafael Revert told the audience, "We are taking part in an event that could be described as historic. It is the first time that the media and the music industry have come together in this country to present awards to the groups and soloists who have done most for music."
Radio Ratings: Uses & Abuses

by John Catlett

Too many broadcast managers use ratings reports like a drunk uses a lampost—more for support than for illumination. There is a tendency everywhere to believe more in the printed word than in spoken analysis, more in the quantified result than in conclusions drawn from the facts, and even more in the report processed through a computer and laser printer with a few illustrative graphs and charts.

"People stop listening to a station primarily because of unrelated factors—to catch the bus to work, for example, far more often than they tune away because they were annoyed by a song or a commercial."

If the work is produced by a "brand name" research company, if it is one of a continuing series of studies, or if it comes at a very high price, the results are all the more certain to be worshipped than analyzed. Basic rules of high school statistics classes seem to be forgotten or abandoned.

Experienced broadcasters have all seen examples of high-priced presenters being fired on a simple one-time drop in their ratings. One would like to think that the decision was based on more than what might have been a statistically insignificant wobble in the numbers, but that's not always the case.

Why Do You Need Audience Research?

Let's review why it is that research has a part to play in running a radio station today. You need to know something about the audience you attract—because you can't measure your circulation directly with either a turnstile counter or a subscription list. It isn't possible—not even theoretically—possibly to get an exact quantification of your audience.

Some people undoubtedly listen beyond the official catchment area. Some people hear the station (and its commercial messages) in public places where they have no idea of what station it is they are hearing. Some listeners don't have telephones, some live in groups that can't be surveyed by any set of frames, some can't read and write, and some simply refuse to take part in surveys of any kind.

So the best that we can expect is a survey result that is an "estimate"—one that has a quantifiable likelihood of being within a certain range of numbers if the survey is conducted several times simultaneously with different sample groups from the same population.

Using Individual Ratings

The primary use of any individual ratings report ought to be limited to pricing decisions. Taken along with demand for different time periods—and for your station vis-a-vis competitors if you're in a competitive market—a ratings report gives alert management a tool perfectly designed to sell out more inventory for a range of prices that will maximize total revenue for the station.

Even if the numbers are down from the last report, a repricing exercise that takes into account both national and local demand levels for different demographic groups and time periods can improve the station's potential for revenue gain.

STATION OPERATIONS

Discovering New Promotional Hook: A-Z, Part 2

by Kurt Hanson

Continuing a Station Operations feature from two weeks ago, here is the second part of Kurt Hanson's A-Z of specific programming features, which can differentiate your station from its competitors. If this list inspires you to come up with new ideas of your own, please call or fax Kurt at the number below.

Lunch Time Programs

It's a fact that 12.00-13.00 tends to be a special hour in the lives of most of your listeners. Many stations reflect that fact by providing some kind of noontime feature—oldies, requests, artist blocks, etc. Other possibilities: taking faxes requests from offices or broadcasting live once a week from a listener's workplace or from a public location such as a popular restaurant.

Morning Oldie

It's just one song, but some morning personalities make a big deal out of it successfully, calling it the "Dreaded Morning Oldie," "Incredibly Moldy Morning Oldie," or "Morning Flashback." For added attention, set up the oldie with a contest in which listeners guess the song title based on a description, lyric line, or brief excerpt.

Music Marathons

One common catchy way of describing long sets of music: you can become your market's "Music Marathon station." Remember, simply playing long sets is not enough; you must talk about them and, to that end, a catchy name helps. Again, come up with the appropriate alliteration in your language.

Nine At Nine

Nine songs in a row by the same artist at 21.00 every weekday. (Also known as "Nine Tonight," taken from the title of a Bob Seger song.) Or use the name for nine oldies from the same year at 9.00 every morning. Or your nine most-requested of the day. Obviously, this feature could alter- natively be called "Three at Three," "Four At Five," "Five At Five," etc.

No-Repeat Days

For a "No-Repeat Monday" or a "No-Repeat Thursday," guarantee that you won't play the same song twice in the same day. Offer US$1000 if you ever break your promise (but don't make a big deal out of it if you never intend to pay off). Encourages long-term listening on the first day of the calendar week, or in the U.S., on the first day of the ratings diary week. Also reinforces an image that you have less repetition than your competitors.

No-Repeat Weekend

Promise not to play the same song twice from 9.00-17.00 on any given weekday. Even stronger, you can promise a "No-Repeat Workweek." (Warning: This encourages an all-hours-per-week of office listening, it may force you to slow down your rotations to undesirable levels. EHR stations can not pull this off effectively; I've seen it fail.)

Oldies Shows

If you can find an enthusiastic and knowledgeable individual who grew up in your market to be the air personality, your oldies programs could keep key distinguishing characteristics of your station. This could either be a daily feature or a weekly feature. (Or both: a daily feature with an expanded weekend edition.)

Perfect Album Side

Instead of playing a genuine album side, you play five or six great songs by a given artist or on a given theme. They can be recommended by listeners' postcards or accompanied by a prize (see "Desert Island").

Prime Cuts

Three or more cuts in a row from a given album. They can be a nonfeature time, a day of the week, or a weekend. (See also "Artist Blocks").

Requests

Works best (and sounds most believable) if the titles you play are a bit more popular or, conversely, a bit more obscure than your usual playlist. Can be a lunchtime program ("Blue Plate Special"), a Saturday night program (with listeners, on tape, doing all the intros for you), or a weekend feature that runs all weekend long (either one weekend a month or more frequently).

Timestrips

One way to get the image of "The best of the old and the best of the new" is to record a quick, produced transition between a new record and an old classic: "KLOS, 1992. (SFX) KLOS, 1969" or vice versa. Judging from stations that have run this successfully, your station apparently doesn't have to be around in 1969 to get away with doing this.

Top-of-Hour IDs

Here is a perfect opportunity to showcase something unique about your station: ("We're the home of [whatever]"). Use a dramatic sound effect, music bed, and/or deep-voiced production voice. Perhaps you can hire the announcer from a popular TV show to record them for you.

Traffic Jams

When afternoon drive listeners are stuck in traffic, play a half-hour or an hour of commercial-free music. Promote it like crazy, of course.

Kurt Hanson is president of Strategic Radio Research, which is the leading supplier of on-going music and perceptual research studies. Hanson can be reached at (+1) 312.726 8800 or faxed at (+1) 312.726 8583. 
ERIC CLAPTON
Tears In Heaven - (Rush) (Available)
PRODUCER: Russ Titelman
Takin' from the soundtrack "Rush," this tender melody ballad by the great guitar man—unlike his own "Wonderful Tonight"—is a tribute to his late son.

DEF LA DESH & THE FRESH WITNESS
Feel The Rhythm - (Bite/CNR) EHR/D
Once you have heard this pop/hip hop song from the Dutch Salt 'N' Peppe, you can't get it out of your head. A tune caucisher than this, is hard to find.

MYLENE FARMER
J'aime Malencontre - Polydor EHR/D
This song plays like such dance classics as the Gagg Band's Oopsy Upside Your Head, Chic's Good Times and Captain Sensible's Weir all rolled into one. Of course, it boasts Farmer's trademark "melencontre," making it music for the mind and the body.

TONY SCOTT
The Greenhouse Effect - Indisc
PRODUCER: Eric von Tiesen/Julchne Fluthe
Dutch rapper Scott—originally from Surinam and close to the tropical rain forests—tries to get out against pollution and the greenhouse effect. Sponsored by the Dutch Ministry of Environment, he comes up with a really "green" house style. It gets heavy support from the newly founded Station 30/30, the merger of NRK, KRO and AVRO. Says producer DJ Sjors Frölich, "There are two reasons why we play it. Like Scott, we care about the environment and about good music very much. This is a record of international class."

CHRIS WHITLEY
Big Sky Country - Columbia
PRODUCER: Malcolm Burn
This is a record of international class. Some of the best songs on this set are The Stairs and Chris Rea territory. Lead singer Geir Vindel has a relaxing voice, sparsely but adequately arranged and produced, with a very distinctive sound. Notable influences are Lou Reed and, to a lesser extent, Lloyd Cole and The The. Some of the best songs on this set are The Gun, a poignant midtempo rocker; Will You Dance, reminiscent of Roxy Music's Song For Europe; and Lady Of Guadeloupe, sung in both English and Spanish.

NEW TALENT
BROKEN ENGLISH
Raised In Glamour Street - Burns (F) (Denmark)
PRODUCER: Charli L
This Norwegian duo is moving into David Bowie's Strata and Chris Rea territory. Lead singer Geir Vindel has a relaxing voice, very suited to this kind of material. The track Cry No More is the jewel in the crown of the AC format. Contact Frank Poulsen (+45) 8699 6099; fax: 8699 6988.

KAT-LC
Head 2 Handle - (Ox) (F) (Holland)
PRODUCER: Lau-Troep Posle
There's no speed limit here. This Dutch rapper is talking at the speed of sound in De La Soul style. Listen to Coc: I'm Destin-Ing It and Feel Alright, and you'll know what we mean. Tel: (+31) 40 450 434; fax: 40 445 057.

BUNNIE MILLS
She Became An Angel Today - Bunjak (US)
PRODUCER: Possum/Kether
Haven't you ever had a single in your hands that contained a tribute to two of the greatest country singers ever? On the A-side, Mills honours Dolly West. On the equally strong B-side, The Man Who Mourned The Blues is a homage to Hank Williams, Sr. Contact Bunnie Mills at tel: (+31) 318 742 5777.

LA. WORK
In Memory Of: Backstage (Belgium)
PRODUCER: Roland Da Great
Not to be confused with dance act L.A. Style, this one-man band specializes in synth pop a la Blancmange and Human League. A house mix would do wonders in clubland. Contact Alexander Louvet at tel: (+43) 2 5523 9330; fax: 87 742 870.

NEW TALENT
ERIC CLAPTON
Tears In Heaven - (Rush) (Available)
PRODUCER: Russ Titelman
Takin' from the soundtrack "Rush," this tender melody ballad by the great guitar man—unlike his own "Wonderful Tonight"—is a tribute to his late son.

DEF LA DESH & THE FRESH WITNESS
Feel The Rhythm - (Bite/CNR) EHR/D
Once you have heard this pop/hip hop song from the Dutch Salt 'N' Peppe, you can't get it out of your head. A tune caucisher than this, is hard to find.

MYLENE FARMER
J'aime Malencontre - Polydor EHR/D
This song plays like such dance classics as the Gagg Band's Oopsy Upside Your Head, Chic's Good Times and Captain Sensible's Weir all rolled into one. Of course, it boasts Farmer's trademark "melencontre," making it music for the mind and the body.

TONY SCOTT
The Greenhouse Effect - Indisc
PRODUCER: Eric von Tiesen/Julchne Fluthe
Dutch rapper Scott—originally from Surinam and close to the tropical rain forests—tries to get out against pollution and the greenhouse effect. Sponsored by the Dutch Ministry of Environment, he comes up with a really "green" house style. It gets heavy support from the newly founded Station 30/30, the merger of NRK, KRO and AVRO. Says producer DJ Sjors Frölich, "There are two reasons why we play it. Like Scott, we care about the environment and about good music very much. This is a record of international class."

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After almost a decade in the UK underground scene, Manchester band James have almost surfaced. It took a re-recorded version of "Sit Down," their live show anthem, to achieve their first major commercial success. In the slipstream of that hit single, the 1990 album "Gold Mother" is now close to platinum in the UK. With its follow-up album, the second on Fontana, the next goal is pan-European victory.

Persistence pays. While contemporaries like the now defunct Smiths combined artistic vision with commercial success, James was still waiting on the sidelines. The Mancunians had built up their dedicated following through constant touring, and fans jumped at the re-recorded crowd pleaser "Sit Down," which was originally released by Rough Trade in June of 1989. Unfortunately, the song wasn't included on their June 1990 released Fontana debut album "Gold Mother." Phonogram UK decided to re-cut the album, including "Sit Down," and re-released it in April last year. It subsequently reached number 15 in the European Top 100 Albums, based on UK hit status alone.

Phonogram international marketing manager Stan Thomas claims the company always felt that "Sit Down" was something big over the horizon. "We already know how the new album Seven sounded before we released Sit Down. That single marked their first significant commercial success. They are definitely not an overnight sensation—they've been there all the time and have always had a very firm and loyal fan base. The mass audience just didn't know about them."

Proof of their strength as a live act came last August when they appeared at the prestigious "Reading" festival in front of 40,000 people—and this is the angle of the European marketing campaign for the album, named after the number of their line-up (they are a seven-piece band.)

Thomas hopes Seven will be their lucky number. "Now that they have crossed over in the UK, continental Europe is the next target. We have to condense 10 years into one, but we don't want to hype them on the back of UK chart success. We don't want to just market a record, we want to market them as artists. The best way to do that is to stage them. People have to see them live in concert. They've already played key European festivals last year. Our plan is to target individual gigs in Germany, France and Holland in April and May, to be followed by Italy, Spain and Scandinavia in September."

At presstime, James is already booked for three upcoming summer festivals—Pinkpop, Tampere and the Pori in Finland, France and Ireland, respectively. "The US seems interested for May. Phonogram has bought press ads in all key European rock magazines. TV advertising spots will run in the UK only, but details have still to be confirmed."

The international potential of the band can further be measured by the top quality song material on the album. Because of charismatic lead singer Tim Booth, the current single "Born Of Frustration" will appeal to any programmer turned into Simple Minds. References to early U2 with jangly guitar sound are clear on the tracks "Don't Wait That Long and Sound," the first single on the album back in November. "Protect Me" sees the band taking an unexpected musical turn into waltz territory. The melody line and backing vocals on "King The Bells Are" is as surprisingly fresh as in "Sugar Baby Love" by the Rubettes.

Currently on a promo-tour, in January the band covered Holland, Belgium, France and Italy, and will go to Germany and Spain at the end of February. Manager Maritime McDonagh was unavailable for comment.

Robert
STATION REPORTS

UNITED KINGDOM

BBC R1 1/London
Ad: Brian Proud - Pro Dir
A List: Ad: Grant N Rose - November Rain
B List:

British Telecommunications 

Capital FM/London
Richard Park - Pro Ccmg
A List: Ad: Alluson Limerick - I Make On My
B List: Never

MEGA RADIO GROUP/Newsbeat
Lisa Elliott - Music Organiser
A List:
B List:

talents: My Girl

Piccadilly Radio/Manchester
Keith Pringle - Head Of Music: A List:
B List:

Radio 1/Nottinham
Len Gross - Drop Dir - A List: Ad: Kizzy King - Head Of Music
B List: Ad: Smarty - Accident
C List: Ad: Adams - Accident

Radio 2/Norwich
Andy Westgate - Head Of Music
A List: Ad: Brydon Adams - Thought I'd Died
B List: Ad: Craig Cockburn - A Dream Like

Radio 2/Edinburgh
Calm Sommerville - Head Of Music
A List: Ad: Brydon Adams - Thought I'd Died
B List: Ad: Dave Stewart - Out Of Reach

Radio Broadlands/Norwich
Dave Sibley - Head Of Music
A List: Ad: Chris Rimmer - Head Of Music
B List: Ad: Smokey Robinson - Double Good
C List: Ad: Johnny Nash - Love

SMYK RADIO/Canterbury
Martin Schwebel - Music Dir
A List: Ad: Ad: Lauren Madeley - I'm In Love
B List: Ad: Martin Schwebel - I'm Doing Fine Now

Atlantic 252/Cotswold
Paul Karravagh - Head Of Music
A List: Ad: Burt Bacharach - I'll Never Fall In Love Again
B List: Ad: Brian Adams - Thought I'd Died

Tribal Radio/Norwich
Gordon Stratton - Drop Dir - Pro Dir
A List: Ad: Ad: Martine Hayes - Just 4 U
B List: Ad: Smokey Robinson - Double Good

COOF FM/Bristol
Clive Dickens - Head Of Music
A List: Ad: Ad: Director Are You Ready
B List: Ad: Alluson Limerick - Make On My

KISS FM/London
Gordon Stratton - Drop Dir - Pro Dir
A List: Ad: Ad: Martine Hayes - Just 4 U
B List: Ad: Smokey Robinson - Double Good

GOLDEN 103/Brighton
Andrew Staff - Head Of Music
A List: Ad: Ad: Director Are You Ready
B List: Ad: Smokey Robinson - Double Good

Radio 2/Bristol
Clive Dickens - Head Of Music
A List: Ad: Ad: Director Are You Ready
B List: Ad: Smokey Robinson - Double Good

DOWNTOWN RADIO/Belfast
John Robinson - Pro Dir - A List: Ad: Adams
B List: Ad: Adams

Baby Animals - One Word


CHILTERN NETWORK
Denham/Horsham/Oxfordshire
Clive Dickens - Head Of Music
A List: Ad: Ad: Director Are You Ready
B List: Ad: Smokey Robinson - Double Good

NVIEW FM/Bristol
Masumi Kato - Director
A List: Ad: Ad: Director Are You Ready
B List: Ad: Smokey Robinson - Double Good

FRANCE

NRF/Network/Paris
Masumi Kato - Director
A List: Ad: Ad: Director Are You Ready
B List: Ad: Smokey Robinson - Double Good

RADIO 1/Network/Paris
Maximilien - Director
A List: Ad: Ad: Director Are You Ready
B List: Ad: Smokey Robinson - Double Good

SKYWIRE NETWORK/Paris
Laurent Boumeur - Pro Dir
A List: Ad: Ad: Director Are You Ready
B List: Ad: Smokey Robinson - Double Good

Sondage forFrance is Doing Fine Now

SPEAKERS "No" Playing

RST 3/Strasbourg
Thomas - Producer
A List: Ad: Ad: Director Are You Ready
B List: Ad: Smokey Robinson - Double Good

ITALY

Rete 103/Focus/Milan
Allan "Gino" - Producer
A List: Ad: Ad: Director Are You Ready
B List: Ad: Smokey Robinson - Double Good

SRK RAI STUDIO/Genova
Elia Molinari - Pro Dir
A List: Ad: Ad: Director Are You Ready
B List: Ad: Smokey Robinson - Double Good

SND RADIO MILANO/Naples
Andrea Caracciolo - Pro Dir
A List: Ad: Ad: Director Are You Ready
B List: Ad: Smokey Robinson - Double Good

STATION REPORTS include all new additions to the playlists as indicated by the abbreviation "AD." Reports from random stations will also include "Power Play" (PP), a track which receives special emphasis for the week, as well as featured new CD's and LP's indicated by the designation "AL." All playlists should be received by Tuesday at 1 o'clock.
Do you remember one of the most successful tracks in the German singles chart in 1991? "Martin, Ne...?" is the title of DIETER KREBS' debut album, which will be released in G/SA on February 17.

CHINCHILLA GREEN are going to do a promotion trip throughout Germany in March. A club tour is scheduled for the beginning of April.

FREAKY FUKIN WEIRDOS are going to release the master tape of their brand new album "Sensible Wonders" to BMG Hamburg last week. The release is scheduled for March 23. All international RCA label managers should be aware of courier deliveries from BMG Hamburg.

ULA MEINFECKE'S new single cut "Ein Schritt vor und zwei rück" taken from the album LOWEN, is getting brilliant airplay in Germany.
DENMARK

[Text content]

STATION REPORTS

BILLY JOE BROWN

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BFI PUBLISHERS

Rolf Schrepper - Music Director

A List:

- Beautiful South: Old Red Eyes
- Cure Stiglitz: I Wonder
- Poison: Do Something New
- Primal Scream: Movin' On
- Shakespeare's Sister: Stay

AUSTRIA

CD INTERNATIONAL/Innsbruck

Peter Luschnik - Head Of Music

Power Play:

KLI: Justified & Ancient

A List:

- Kylie Minogue: Give Me Just
- B List:
- Curtis Stiglitz: I Wonder

SLOVENIA

STUDIO D/Novo Mesto

Radio Music: DJ/Producer

A List:

- Larry White: Her All
- Power Play:
- Simply Red: Fool For Your Babies

PORTUGAL

RFM/Lisbon

Pedro Tejado: Head Of Music

A List:

- Lou Reed: What's Good
- Michael Jackson: Remember The
- Tam Petty: King's Highway

SWITZERLAND

Radio 24/Zurich

Daniel Schlaegh: Head Of Music

Power Play:

Michael:John Don't Set The Sun
- KLI: Justified & Ancient
- Ten Sharp: You

FINLAND

YLE 3/RAadio/ Helsinki

Jukka Haavisto: Music Co-Ord

A List:

- Finland Carlile: Half The World
- Curtis Stiglitz: Wonder
- David Brascow: Broken Heart
- Keith Sweet: Keep It
- Ulf Rehmann: Believe In You
- Reza: You Are Ready
- Simply Red: Fool For Your Babies

A List:

- Ill: Simply Red: Fool For Your Babies
- Power Play:
- Fiorella Mannoia: A Thousand Miles
- Curtis Stiglitz: I Wonder
- Shanice Wilson: Love
- Universal: Nullehto: Simply Red: Fool For Your Babies

GREECE

POP 92.4 FM/Athens

"Six" Cast: Koutras

A List:

- Deborah: Blondes Have Long
- Bruce Cockburn: Khm Like
- Isle Of Wight: Keep It
- Little: Fool For Your Babies
- Power Play:
- Simply Red: Fool For Your Babies
- Nick: Simply Red: Fool For Your Babies
- Xantippe: Simply Red: Fool For Your Babies
- Simply Red: Fool For Your Babies

A List:

- Dracula: Cross My Heart
- Simply Red: Fool For Your Babies
- Power Play:
- KLI: Justified & Ancient
- Ten Sharp: You

POLAND

Polskie Radio 1 & 2/Warsaw

Bartlomiej: DJ/Producer

Power Play:

Adam James: Ben

A List:
- Simply Red: Fool For Your Babies
- Michael Jackson: Remember The
- Tam Petty: King's Highway

EUROPE

VOICE OF AMERICA/Europe

June Brown - Dir

A List:

- Color Me Bad: Thinkin'
- Paul Young: What Becomes Of
- PR: Down Town Paper Doll
- RTE: Until Year

MUSIC & MEDIA FEBRUARY 22 1992

AmericanRadioHistory.com
Fall Ratings Shows Less Teen Listening

by Lisa Nordmark

Possibly because so many radio stations are currently targeting the 25-54 demographic, teenagers appear to be spending less time with the radio than they have in the past.

The fall 1991 (Oct.-Dec.) Arbitron sample shows a four percent decrease in teen listening from the same period one year ago.

The overall "Persons Using Radio" (PUR) index has stayed about the same, although there was a marked slumping in listening habits among young adult females.

PUR measurements for fall 1991 averaged a 26-minute decline over the year before, due most likely to the drops in teen and adult female listening.

Teen TSL (Time Spent Listening) fell 44 minutes in the past year to 15 hours and 46 minutes last fall.

Katz Radio Group senior VP Research Gerry Boehme reports that this is the worst tumble he's seen of the demographic groups which have so far been analyzed.

"This is the result of a combination of factors," he says, "including reduced listening in cars and at school, and an ongoing trend of fewer young people buying and owning their own radios.

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EX-CONVICT, lecturer, author and actor G. Gordon Liddy has been hired to host the midday airstrip at Infinity's simulcast WJFK-AM/Baltimore and WJFK-PM Washington-D.C., the nation's capital and home to the personali ty he became famous for as a part of the Watergate investigative hearings which gripped the nation two decades ago.

"You'll recall that Watergate resulted in the only U.S. presidential resignation on the part of Richard Nixon. Liddy didn't come off as illly white, either, as prison became home to him shortly after the proceedings' conclusion. Liddy auditioned for the radio position by going over the air on a trial basis. He joins controversial morning jock Howard Stern (who is heard on the air in a number of major markets) and popular afternoon drivers Don Geronimo and Mike O'Meara in the station's air personality lineup.

US Radio Revenues Predicted Flat In 1992

Several industry analysts are predicting that the on-going recession will render 1992 a year of no growth in terms of radio advertising revenue.

Radio Advertising Bureau President Gary Fries says that there is a feeling of optimism among broadcasters, but not to expect significant increases. He suggested that revenues might follow the growth pattern of 1990, which would bring revenues to a 3%-4% growth rate.

On the national level, industry observers are predicting a 5%-7% increase in network ad revenues for 1992. Put Healy, Executive VP/CFD of the sales house Interemp Radio Store, believes that national spot revenues have hit the bottom of a cycle and will continue to improve into 1993.

NAB Supports Unlimited Radio Station Ownership

Directors of the National Association of Broadcasters met recently and agreed to stand behind a proposed overturning of FCC ownership policies—changes which could have far reaching implications for groups looking to expand further, both within their existing markets and elsewhere.

Some are concerned that unqualified persons will be given the option of paying much more for numerous new radio stations.

"There is a great deal of concern about the potential of paying much more for numerous new radio stations," said a NAB public relations spokesperson. "We have concerns about the implications for groups looking to expand further, both within their existing markets and elsewhere."

Root radio station manager Patrick Ordonio, who was hired to host the midday airshift of WWJ-AM/Baltimore and WWJ-PM Washington, D.C., says that the nation's capital and home to the personality he became famous for as a part of the Watergate investigative hearings which gripped the nation two decades ago.

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Evergreen Media's WLUP-AM/Chicago has adamantly refused to pay an indecency fine of $6,000 imposed upon the station by the FCC. The broadcast's under attack were used in August 1987 and March 1989 by personalities Steve Dahl and Gary Meier.

One episode featured a telephone conversation between 'let's you and me' version of a joke entitled "Kiddie Porn," while the other consisted of commentary about former Miss America (and current porn singer) Vanessa Williams' Penthouse photo spread.

According to the FCC, "Each of the passages describes sexual or excretory activities of organs, specifically oral-genital contact, sexual activity with a child and anal intercourse," indicating that the broadcasts clearly adhere to the Commission's definition of indecency.

WLUP VP/GM Larry Wertz sees the FCC's indecency guidelines as ambiguous and misleading, while Evergreen stated in a letter delivered to the FCC that "the Commission's policies on broadcast indecency are unconstitutionally vague and unworkable."

There is no room for appeal on the part of Evergreen according to the Communications Act. The company's decision to refuse payment of the fine is unprecedented. The FCC appears prepared to file a lawsuit with the Justice Department in an attempt to charge WLUP with indecency in federal district court.

Evergreen then faces the potential of paying much more than $6,000 in litigation fees, and in the long run may not win their case, therefore having to pay a fine of even greater magnitude. Wertz asserts that Evergreen's stand is worth fighting for.
## Top 40 Singles in Europe

### UNITED KINGDOM

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Simply Red</td>
<td>Stars</td>
<td>Sony Music</td>
</tr>
<tr>
<td>2</td>
<td>Queen</td>
<td>We Will Rock</td>
<td>BMG</td>
</tr>
<tr>
<td>3</td>
<td>Genesis</td>
<td>Can’t Stand</td>
<td>Virgin</td>
</tr>
<tr>
<td>4</td>
<td>Simply Red</td>
<td>Colour Of Love</td>
<td>Warner Music</td>
</tr>
<tr>
<td>5</td>
<td>Genesis</td>
<td>Can’t Stand</td>
<td>Virgin</td>
</tr>
<tr>
<td>6</td>
<td>Simply Red</td>
<td>Million - Don’t Let The Sun...</td>
<td>BMG</td>
</tr>
<tr>
<td>7</td>
<td>Qatar</td>
<td>Taking On The World</td>
<td>BMG</td>
</tr>
<tr>
<td>8</td>
<td>Simply Red</td>
<td>Rich Person</td>
<td>Warner Music</td>
</tr>
<tr>
<td>9</td>
<td>Simply Red</td>
<td>Love</td>
<td>Warner Music</td>
</tr>
<tr>
<td>10</td>
<td>Simply Red</td>
<td>Simply The Best</td>
<td>Warner Music</td>
</tr>
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### GERMANY

<table>
<thead>
<tr>
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<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Michael Jackson</td>
<td>Block Or White</td>
<td>Sony Music</td>
</tr>
<tr>
<td>2</td>
<td>Simply Red</td>
<td>Million - Don’t Let The Sun...</td>
<td>BMG</td>
</tr>
<tr>
<td>3</td>
<td>Michael Jackson</td>
<td>Dangerously</td>
<td>Sony Music</td>
</tr>
<tr>
<td>4</td>
<td>Queen</td>
<td>Queen</td>
<td>BMG</td>
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<tr>
<td>5</td>
<td>Simply Red</td>
<td>From The Street</td>
<td>Virgin</td>
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<tr>
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<td>Michael Jackson</td>
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<td>7</td>
<td>Queen</td>
<td>Queen</td>
<td>BMG</td>
</tr>
<tr>
<td>8</td>
<td>Simply Red</td>
<td>Million - Don’t Let The Sun...</td>
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<td>9</td>
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<tr>
<td>10</td>
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### FRANCE

<table>
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<tbody>
<tr>
<td>1</td>
<td>Jimmy Sommers &amp; Asa</td>
<td>Party In The City</td>
<td>Universal Music</td>
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<tr>
<td>2</td>
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<td>Million - Don’t Let The Sun...</td>
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<tr>
<td>3</td>
<td>Michael Jackson</td>
<td>Dangerously</td>
<td>Sony Music</td>
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<td>Queen</td>
<td>Queen</td>
<td>BMG</td>
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<tr>
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<td>Simply Red</td>
<td>From The Street</td>
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<tr>
<td>6</td>
<td>Michael Jackson</td>
<td>Dangerously</td>
<td>Sony Music</td>
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| 1 | Indonesian Rain | Fong Fei Fei & Chong Beng Ning | NL,FR,SW,DE,AT,IT,SE,UK,NL,FR!
| 2 | Black Coffee | The Last | NL,AT,DE,FR!
| 3 | Anak Kecil | Addie & Siti | NL,AT,DE,FR!
| 4 | Welcome To The World Of Adew | Adew | NL,AT,DE,FR!
| 5 | Gata Hati Y consistent | ST Lang & Jose Jose | NL,AT,DE,FR!
| 6 | Indonesian Star | Fong Fei Fei & Chong Beng Ning | NL,FR,SW,DE,AT,IT,SE,UK,NL,FR!
| 7 | Indonesian Love | Fong Fei Fei & Chong Beng Ning | NL,FR,SW,DE,AT,IT,SE,UK,NL,FR!
| 8 | Indonesian Romance | Fong Fei Fei & Chong Beng Ning | NL,FR,SW,DE,AT,IT,SE,UK,NL,FR!
| 9 | Indonesian Joke | Fong Fei Fei & Chong Beng Ning | NL,FR,SW,DE,AT,IT,SE,UK,NL,FR!
| 10 | Indonesian Joke | Fong Fei Fei & Chong Beng Ning | NL,FR,SW,DE,AT,IT,SE,UK,NL,FR!

**EUROCHART HOT 100 SINGLES**
Although MSG is a household name, German company Electrola has decided upon a promotional device that usually consists best for a band in the hard rock genre: live touring. To promote MSG's third eponymous album for the label, veteran guitarist Michael Schenker and vocalist Robbin McAuley, one of the band's highlights—emanating from a six-week acoustic tour through Europe and Japan in November-December of last year. Played for selected media and retail guests, the new acoustic set was prepared among numerous interviews, which are currently being broadcast to coincide with the release of the album on February 3. The acoustic set has now been extended to the US and Canada and will run until mid March.

A first single was released as early as October 24, the pop/rock ballad Nightingale, one of the album's highlights with its striking folk guitar backings and McAuley's yearning vocals. The song is still a favourite on some European radio stations including classic rock station Radio Xanadu/Munich and Radio Antigon/Anwerp. The CD -5 version of the album was released a year ago.

MSG MTV Europe will be running a German advertising spot for the single, which the winner of March 6-28, while several national radio stations have set up their 'hit singles', with listeners choosing their favourite tracks from the album. RPR/Ludwigshafen arranged a similar set up and tracks chosen by the audience are played on the national radio stations.

The band is signed to Electrola, the world-wide label, excluding North America, where the album will be released on both Physical. The CD -5 version of the album was released a year ago.

When a dance band has its pop/rock ballad, When I'm Gone, and is a classic rock station Radio Xanadu/Munich, and Radio Antigon/Anwerp. The CD -5 version of the album was released a year ago.

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Recognition of pan-European sales of 500,000 units. Recognition of sales of 1 million units, with million sales indicated by a numeral following the symbol.

MIUSC & MEDIA FEBRUARY 21992

The European Top 100 Albums is compiled by IFPI Communications BV in cooperation with Buma/Stemra. © IFPI Communications BV/Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories.

Recognition of pan-European sales of 500,000 units. Recognition of sales of 1 million units, with million sales indicated by a numeral following the symbol.
A FINE PERFORMANCE: Warner Music Group walked away with the lion's share of the top awards at the Brits 1992. Warner acts won best male artist (Seal), best album (Seal), best international artist (R.E.M.), and best international solo artist (Prince), and was also co-winner for best group (Simply Red).

Other winners in the top categories were Lisa Stansfield (best female), and Lisa Stansfield (best group). Despite rumours, insiders say the decision is not

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**EHR TOP 40**

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<td>5</td>
<td>0</td>
</tr>
</tbody>
</table>

**CHARTBOUND RECORDS**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
<th>Total</th>
<th>A</th>
<th>B</th>
<th>Add</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIANA ROSS/When You Tell Me...</td>
<td>(EMI)</td>
<td>20</td>
<td>2</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>OMD/Call My Name</td>
<td>(Virgin)</td>
<td>18</td>
<td>1</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>PET SHOP BOYS/Was It Worth It</td>
<td>(Parlophone)</td>
<td>18</td>
<td>1</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>KISS/Gave Rock</td>
<td>(Interscope)</td>
<td>17</td>
<td>1</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>QUEEN/Bohemian Rhapsody</td>
<td>(Parlophone)</td>
<td>17</td>
<td>1</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>BRIAN MAY/Driven By You</td>
<td>(Parlophone)</td>
<td>16</td>
<td>1</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>ARMY OF LOVERS/Obsession</td>
<td>(Spaghetti)</td>
<td>16</td>
<td>1</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>WOODY AUDREY/...Cheap Seats</td>
<td>(Polydor)</td>
<td>16</td>
<td>1</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>JAM/Songs Of Our Love</td>
<td>(Fontana)</td>
<td>15</td>
<td>1</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>MARC ALMOND/My Hand Over...</td>
<td>(S Salvation)</td>
<td>15</td>
<td>1</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>NEW KIDS ON THE BLOCK/If You Go...</td>
<td>(Capitol)</td>
<td>15</td>
<td>1</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>TINA TURNER/Love</td>
<td>(Capitol)</td>
<td>15</td>
<td>1</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>CLIVELLES &amp; COLE/Pride</td>
<td>(Capitol)</td>
<td>15</td>
<td>1</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>MIKE &amp; THE MECHANICS/Everybody Gets...</td>
<td>(Virgin)</td>
<td>15</td>
<td>1</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>SHAKESPEARES SISTER/Stay</td>
<td>(London)</td>
<td>15</td>
<td>1</td>
<td>1</td>
<td>6</td>
</tr>
</tbody>
</table>

**AIRPLAY ACTION**

- MUSEUM & MEDIA: The second number represents how many stations reported it to M&M for the first time. Songs which have received no new airplay for two consecutive weeks will be deleted from this chart, but may reappear with new airplay. In the case of 2's, songs are listed by tie vote. Artists indicate new entries in ChartWatch.

- **EHR NEW ADD LEADERS**: The criteria for the "A" Rotation Leaders are those songs which have the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

- **EHR A"A" ROTATION LEADERS**: The songs are those which have the number one hit on EHR's "A" Rotation for more than one week. In the case of a tie, songs are listed alphabetically by artist.

- **"A" ROTATION PERFORMANCE**: "A" Rotation Performance is a large figure of those artists who have achieved the best rotation on the "A" Rotation of EHR. It is a large figure of artists whose songs have been most played by stations, and with a total number of rotation scores of at least 90. Songs not included are generally those which have been on the chart for less than 3 weeks, although some may have been on the chart for more than 3 weeks.
vanessa williams

"Vanessa's voice shines through; she's sassy, assertive, curious, surefooted...something you don't get everyday...it's a knockout."
-Musician Magazine

"The Comfort Zone is a remarkable range of 14 songs...Ms. Williams pulls off each one magnificently."
-Scripps-Howard

"...Williams can sing circles around the competition..."
-Chicago Tribune

"...a better singer than Janet, a better dancer than Whitney, Vanessa has smoothly carved her own niche in a crowded female pop/R&B field."
-DJ Times

"The Comfort Zone is brash, colourful & eclectic...it goes to pop, jazz, funk and back again with disarming ease and vitality."
-Washington Post

1992 GRAMMY AWARD NOMINEE

1992 GRAMMY AWARD NOMINEE

save the best for last

the u.s. smash hit single
from the gold album "the comfort zone"

Produced & Arranged by Keith Thomas
for Yellow Elephant Music, Inc.
Written by Wendy Waldman, Jon Lind and Phil Goldston
Executive Producer: Ed Eckstine
Management: Hervey & Company

PolyGram

welcome to the comfort zone... on polydor records