WHO'S FIRST?

Radio Jumps On Jackson's New Single

by Machgiel Bakker

The release of Michael Jackson’s new single, "Black or White," turned out to be an event for European radio. Most stations capitalized on the eagerly awaited track and put it straight into heavy rotation. To underpin the magnitude of the release, many stations are claiming a European broadcast premiere.

Sony affiliates across Europe stocked to the official radio-date of November 6. However, due to a

UK IR Programmers Tackle INR, Local Service Issues

by Jeff Green

Against a backdrop of rolling thunder and bolts of lightning, nearly 70 UK Independent Radio programme controllers and industry executives huddled in Larnaca, Cyprus, on November 1-4 to assess the stormy issues of INR promotion and regulatory matters.

Aspects of programming, as well as understanding assumptions, were presented by Paul "transparency," "encouraged broadcasters to invest in research for formidable opportunities, aggressively pursue audio "transparency," and to rethink their "amazingly" high operating costs. Pointing out, "With 70 years of BBC, listeners still aren't used to hearing commercials," Richer recommended that PCs "work commercials into the format."
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Invicta, Southern
In £18M Merger
by Paul Easton

UK radio groups Invicta Sound and Southern Radio consumed their long-awaited merger on November 4 in a deal that values Southern at £18.4 million (app. US$32.6 million).

Southern MD Rory McLeod will assume the same position in the new group, while Invicta MD Nigel Reeve will leave at the end of November. Reeve says, "I am keen to stay in mainstream radio or TV and I am considering prospects at the moment."

The new group called Southern Radio encompasses six stations: Invicta FM/Kent (EHR, AC, dance), Invicta Supergold AM/Kent (Gold), Ocean Sound Classic Hits FM/Hampshire (Gold, EHR), Southern Sound Classic Hits FM/Brighton (Gold), South Coast Radio AM/Hampshire (MOR) and Power FM/Hampshire (EHR).

Southern's shareholders will receive 617 Invicta shares and £48.57 worth of notes for every 1,000 shares. Southern's existing 1.78 million shareholders will see their shares be offered to Southern shareholders at 65p, which will raise another £1.16 million in working capital.

The agreement also calls for the company to issue £1.55 million in notes, which represent the market value of two properties owned by Southern which will be sold as soon as market conditions improve. The new company will apply for a London Stock Exchange listing later.

In the nine months ending June 30, Invicta had a pre-tax operating profit of £128.000 on turnover of £2.7 million. During the same period, Southern earned a pre-tax operating profit of £214.000 on a turnover of £4.1 million.

German Record Industry
Rallies Behind DT 64
by Bob Lyng

The Association of the German recording industry BPW has rallied to support the endangered Berlin-based EHR radio station DT 64. The station is scheduled to go dark at the end of the year because of a lack of financing for the government-funded operation.

In an open letter addressed to the minister presidents of the five new federal states, Rudolf Mühlenfenz, the official in charge of developing new broadcasting laws in the former East German territory, and BPW chairman Arista Munich MD Thomas M. Stein called for quick action to secure the continued existence of the youth-oriented station.

"Following the political restrictions in the former GDR, the local music scene is in need of support. To achieve this, it is imperative that an alternative to the involuntary restrictions in taste dictated by ratings-orientated radio can exist. In our opinion, DT 64 is such an alternative, in that it is a station that provides a platform for musical talent and impulses. We consider the development of this part of our musical culture, which is directed primarily to young people, to be of utmost importance."

The BCW, record company radio promoters. Sony Music head of radio promotions Berns Weiss says, "I back the BPW letter 100%... It would be tragic if DT 64 cannot continue. There is so little innovation in German radio. Most private stations are either Top 40, or base programming on music research, which leads to playlists featuring primarily MOR with few new artists.

"The music-interested youth market is hardly served at all, with one exception: DT 64. They are very important for presenting German music. They still do one-hour features on LPs, and they play more music rock than any other station."

Christian Seefeldt, radio promoter north for SPV says, "DT 64 is our most important radio partner. They include a lot of our alternative and underground music in their playlists. They are important because they do not cling obsessively to a single format. Whether they continue as a public station or go private is irrelevant, as long as they are allowed to remain what they are: creative, innovative and daring."

Stein adds, "Even in the formerly regulated broadcasting landscape of former East Germany, DT 64 was an unerving, creative and exceptionally interesting highlight, especially in view of its music programming. The station, while continually avoiding well-beaten paths, has set interesting musical accents and created new impulses between the music scene and music lovers.

"With this concept, DT 64 has not only developed an ever-growing audience of primarily young people, but has also provided a platform for music which very rarely appears on conservative public broadcasters or the hit-oriented private station playlists. The programmers at DT 64 have proven that not yet established repertoire and artists can achieve listener ratings equivalent to other German stations playing proven product."

At press time, officials from DT 64 were unavailable for comment.
Atlantic 252 Claims Top Spot In UK

by Mike McGeever

Atlantic 252 claims to be the UK's largest commercial station after recent research shows it to have the most adult listeners per week. The station reports a 38% increase over last year's figures to 3.3 million listeners. The 12% adult weekly reach of a potential audience of 28.54 million remains the same.

The station, which covers 62% of the UK (8% more than it did last year), claims a dramatic increase of 124% in listening hours per week (28.65 million), compared to last year's survey. Also, the average hours per listener per week have jumped to 8.7 from 5.4, according to the JICRAR-type poll of 3,701 listeners conducted in September by Continental Research and commissioned by The Radio Sales Company (TRSC).

Atlantic 252 is second behind Capital FM/London in total adult listening hours.

'Too Big To Be Ignored'

The station's MD Travis Baxter says it is high time the commercial radio sector realised its station is one to be reckoned with. "Atlantic 252 has now grown to such a size, it's too big to be ignored. We are still awaiting a final decision on our inclusion in JICRAR. However, any industry that does not include the brand leader can hardly be called 'industry' research."

TRSC MD Don Thomson echoes Baxter's comments, saying some members are like "an ostrich with its head in the sand."

"The good news for commercial radio as a whole is that the 1.24 million (37%) of Atlantic 252's listeners do not tune into any other station. It is taking audience from the BBC, particularly Radio 1, which adds to the value of radio as a sales proposition."

On air for two years, the station conducts independent research because it is not an AIRC member and, therefore, is excluded from JICRAR. At the AIRC's last conference, no decision was reached on allowing 252 to join.

Impressive though it may be, Atlantic 252's figures represent an "invalid comparison," according to AIRC head of marketing James Galpin. "Of course, the figures show a significant audience, but to suggest the same methodology used by JICRAR was used by Atlantic 252 is misleading. In practice, it is bad research. Not necessarily wrong, but bad. The direct comparison is meaningless. It is a way of trying to establish credibility."

For example, Galpin points out the research was conducted over the phone rather than in face-to-face interviews. "If it was done using a JICRAR-type diary, it might show similar figures. But it wasn't. It is taking the JICRAR name in vain," he adds.

Galpin concedes the soon-to-be-initiated RAJAR research (incorporating BBC and Independent Radio research) might include Atlantic 252. He also reports the inclusion of Atlantic 252 in the AIRC as an associate member is still something that has to be considered. "It is not necessarily the majority of members who don't want Atlantic 252 to be part of the AIRC."

\[\begin{array}{|c|c|c|c|}
\hline
\text{Commercial Radio League Table} & \text{Station} & \text{No. Listeners} & \text{No. Hours} & \text{Share Of Network} \\
\hline
& & (000) & (000) & \\
\hline
Atlantic 252 & 3,285 & 28,651 & 8.1% \\
Capital FM & 2,964 & 32,125 & 9.1% \\
Capital Gold & 2,165 & 18,739 & 5.3% \\
Metro Radio Group Yorkshire & 1,621 & 22,261 & 4.3% \\
Metro Radio Group Tyne Tees & 1,222 & 18,516 & 4.8% \\
\hline
\end{array}\]

\text{Source: Continental Research 1991/JICRAR}

8.5% Royalty Rate Set

UK record labels are celebrating victories in their bitter dispute with publishers over the mechanical royalty rate (See M&M September 21). The copyright tribunal has finally reached a verdict which lays down a rate of 8.5% of published dealer price.

This figure fell between record companies arguments for a reduction in the rate, on the basis of the costs of developing talent, and publishers' calls for a rise in line with Europe of 9.5% of published dealer price. However, many in the industry agree that it is the record companies who have gained the most from the compromise figure.

BPI chairman Maurice Oubertstein said in a statement that he was "delighted by this judgement from the tribunal which retains the status quo. It backs up our arguments that the substantial A&R investment which UK record companies make is a vital part of our business."

MCPS CEO Frans de Wit said: "I am pleased that the copyright tribunal has rejected the BPI's argument for significant reduction in the record royalty rate. But, I am disappointed that the tribunal has not accepted the European rate of 9.5% for the UK, which I truly believe to be fair and reasonable. We are studying the decision to consider how best to formulate an appeal."

Yello Establishes New Independent Label

Yello band members Dieter Meier and Boris Blank have launched a new London-based independent label called Solid Pleasure. Initial signings on the label are new German artists S.T. Melody and Mona Born and London artists Qtopia and Aquarius. Says Dieter Meier, "We will be concentrating on artists who haven't yet had record deals and will develop them gradually, but without pressure, to produce an album. We will not be issuing 12" on a commercial basis as other dance labels do; rather, we want the 12" releases to be seen as part of progress towards an album."

Label manager Dave Phillips adds, "We have already received a lot of interest from Europe for licensing deals, and we will sooner or later sign deals all over the world. We are beginning by concentrating in the prestige market of the UK, from where we can build careful growth."

Blu-ray Debuts At No. 1

U2 has become the first rock group to have a limited edition single top the British charts. Island Records marketing head Paul McGarvey concentrated the buying-power of the whole of U2's fanbase into three weeks by announcing that the single would only be available for that period. Consequently, despite mixed reviews, the single went straight into the UK charts at number one.

McGarvey says, "The reason we released the U2 single for such a short timespan is that we wanted to release two singles and the album before the new year. The Fly is really a rock single, but with the next single, Mysterious Ways, we hope to give an impression of the depth of material on the album [Achtung Baby]."

Sony Buys Sonet Britpop Catalogue

Sony Music has purchased a significant part of the 80s Britpop catalogue of Sonet music publishing. Included in the 400-page contract are the entire copyrighted songs of Depeche Mode's writer Martin Gore, Yazoo/Erasure singer/writer Vince Clarke, Erasure's Andy Bell and a handful of selected Alison Moyet songs.

Sony Music has purchased the group to have a limited edition album. We will not be issuing albums. "Our long-term agreements with these writers have expired, and we sold the existing copyrights with the writers' full agreement.

According to Buckle, the deal will take Sony's moves towards a management-buy-out of Sonet UK, following the sale of the Swedish parent company to PolyGram. Buckle says that Sony will probably be changing the name of its record label, but he predicts a "bright future" for the independent publishing company.

Some-published band the Army of Lovers are currently in the charts of five European countries.

Combat Is Updated

Support-To-Sales, which provides specialist computer software for sales and advertising agencies, is introducing major new features to its pioneering COMBAT radio planning system. This uses JICRAR and ratecard data to enable airtime buyers to optimise and target specific demographic groups within their advertising budgets.

The company's MD Mike Dinseale says the new enhancements are part of a major program overhaul and re-write. "In view of the continued interest in being able to analyse the demographic or classification definition from the JICRAR sample, we are setting up the facility by which respondent level data may be analysed and used within the COMBAT programs. This means our clients will be able to retain the overall look and feel of COMBAT, while at the same time, the advertisers and agencies—which have come to regard COMBAT output as an industry-standard—will continue to receive clear, concise and actionable data.

Our new features also include the evaluation of variable weight campaigns from week to week, the addition of a rate generator which will work from the input of variable cost per-thousands by daypart and day, and a general cleaning-up of screen and file handling," he adds.

The first wave of enhancements should be finished and shipped by Christmas.

NEWS IN BRIEF

More ILR Licences Available

The Radio Authority has advertised two additional independent local and radio (ILR) licences. They are for Montgomeryshire in mid-Wales and Ludlow/South Shropshire. Both stations will be on AM, sending on frequencies currently being used by BBC local radio.

The closing date for applications is February 18, 1992. A non-refundable application fee of £250 will be payable. The Authority expects to be able to announce the winner by mid-April.
Radio Ramasuri Appoints Bittner New Studio Director

Bavarian station Radio Ramasuri/Weiden will be restructuring its management and programming team as of January 1, 1992. Studio director Patricia Conrad, who was involved with the station since its inception one-and-a-half years ago, has decided to leave for personal reasons and Hans Harry Bittner will be assuming her responsibilities.

Radio Melodie/Straubing Hits Airwaves With Folk Format

Radio Melodie/Straubing is the new Bavarian all folk station launched last October. The station was given a send off during the Munich Media Congress by state secretary Johann Bohm. Thomas Von Seckendorf explains, "The mainstream of our talk will be focused on Bavarian lifestyle, as well as Bavarian tradition and culture." The station's GM is Willi Bongard and head of music is Alfons Kehlenhofer. Along with the strictly folk music format, the station will present up-to-the-minute local, national and international news, entertaining stories, original personalities and sports news. MS

For The Record

In the November 2 issue, Martin Schwabel was incorrectly reported to be the new programme director at Radio Regenbogen/Mannheim. Schwabel has been named head of music; Klaus Schunk remains PDM.
AMs Want Network Ownership Rules Changed

by Emmanuel Legrand

Restrictions on FM network ownership should be relaxed and regulatory organization CSA should act with more realism. That was the consensus of the four participants during the panel discussion on investing in FM at the Vive La Radio Conference held on October 24-26.

Panelists from the three "peripheral" stations, RTL, Europe 1 and RMC, called for a change in rules which now forbid a company operating a national network from owning a second FM network covering more than 15 million potential listeners. They also sought better treatment in allocating FM frequencies.

Europe 1 VP Jean-Pierre Ozannat said, "The current legal and general situation of the radio industry does not allow investors to come to this market and find profitable prospects." Ozannat predicted, "If, during the next six to seven years, the system continues to work this way, we are heading straight for a wall! Things need to be changed."

RTL VP Remi Sautter said there was a lot of "hypocrisy" in authorizing 1,800 stations. "It creates as many deficits. However, because the local markets are not very developed, to reach a level of profitability a local station needs to be in a city of no less than 200,000 people and to be ranked among the top four stations with a 10-12% market share. That means that a yearly turnover in such a case could be near Ffr5 million (app. US$900,000), with a Ffr1 million profit. But there are few examples."

GM of RMC and president of Nostalgie Jean-Noel Tassez, stressed that some FM assets can be very valuable. "When we acquired Nostalgie two years ago, we paid Ffr120 million," he said. "Now we believe it is worth Ffr300 million. Products such as Nostalgie interest advertisers, and with a 5% audience, a network such as this one can be profitable." According to NRJ legal director Nathalie Briant, the company's president Jean-Paul Baudouin managed to succeed because he has "good intuition for what his audience wants, a good knowledge of the US FM system and a lot of luck."

Briant listed all the key elements in the NRJ strategy: targeting the public and its needs, presenting this target with a specific product; not trying to enlarge the target; setting up a cost control policy that will become the enterprise's culture; and not losing sight of your goals once reached.

However, Ozannat said NRJ is the exception to the rule. "Nostalgie and Europe 2 are in the black. A couple of others started to see the light, while all the others lost money."

Sautter took the opportunity to reveal some figures regarding the size of the FM market. "To us, the exact advertising turnover of the FM band—I mean real cash and not barter—is less than Ffr1 billion, and the closer to Ffr600 million. As NRJ already takes Ffr315 million, there is not much left for the others. I believe that there are no more than 30 stations, including national networks and local outlets, that make some money in France."

For stations that were operating before 1981 (RTL, Europe 1 and RMC), investing in the FM band has been a necessity for two reasons, said Sautter: "First, we needed to duplicate our main program on the FM band; second, it was necessary for us to offer different products and reach different targets."

Sautter said that in addition to yearly low input and maintenance costs of about Ffr50 million, RTL was investing some Ffr20 million in FM transmitters. Ozannat said listeners who started tuning in to FM will stay there. "It is vital for us to be on FM with our current product," he said. "That's what we tried to explain to the CSA, but they didn't listen to us. If we don't invest now in FM, we'll soon be out of business. So far, the access price to FM has been out of proportion to the profitability we can expect from it."

DAB Still Not Commercially Viable, Say Delegates

Panelists remain upbeat about the future of digital audio broadcasting (DAB) in France despite the lack of a strategy for practical implementation of the technology. The reason: DAB might be the solution for frequency allocation problems in the country.

TDF's Philippe Levrier said the first receivers probably will be ready by 1995, but that it might take until the next decade before it makes an impression on the public.

DAB "is extremely important because the campaign which is being waged against us at the moment is a direct result of the lack of frequencies that are actually available. We will also be able to change the nature of the airwaves themselves with the development of specialized frequencies."

Fear for the future of FM as a result of DAB was raised by Eric Ballard of Thomson-LGT, who said that FM radio would continue to survive because the investment involved was too high to make DAB accessible to everyone. As a result, both FM and a new DAB-driven system probably will co-exist peacefully in the future, he said.

Eastern Europe Still Key Market For Investment Abroad

by David Roe

Eastern Europe was the focus of attention during the panel on investing abroad.

With the exception of NRJ legal director Nathalie Briant, the panel was optimistic about the development of this market. Europe 2 GM Martin Brisac said, "In 1990, we attempted to exploit the opportunities which opened up in eastern Europe. Thus, we have established ourselves in the USSR and have partners in Radio Zelt in Warsaw."

In order to set up in eastern Europe, added Brisac, "We have to work with local partners. In Prague, for example, we were obliged to transmit exclusively in Czech, whereas now, a year later, we are broadcasting in Czech, which gives us access to the local population."

Europa Plus's Georges Polinski provided attendees with some of the first accurate data on radio in the station's service area in Russia. In the Moscow region, which has a potential audience of 20 million listeners, approximately 53% are tuning in daily to the station; while in St. Petersburg, with a possible six million, 35% are tuning in.

Polinski said for the fiscal year 1991, this represents a gross turnover of 9 million roubles and a net profit of 5 million roubles. He said he expects this figure to double in 1992.

Another point which Polinski stressed was the possibility for French music in eastern Europe. "French music, as yet, is still unknown in the USSR, a market which the Anglo-Saxons are already developing. If the French don't move now, by the time the market becomes properly organized, it will be far too late," he adds.
Radio, Records Welcome Talks On Music Quotas

French music quotas took the spotlight during the panel discussion on radio and records. The topic was highlighted by the release of a joint communiqué signed by four organizations representing radio stations and music industry body SNEP. It was a gesture, panelists agreed, which showed that both the radio and music industries are eager to find a solution and improve their mutual relationship.

"There has always been a love-hate relationship between the radio and record industries," stated Benoît Sillard, president of Vive La Radio and GM of EHR network Fun.

SACEM head of media relations Eric Dufaur said, "Quotas are just a means to an end, not a goal." Dufaur recalled that three years ago the share of French music played on the major FM networks was near 40%, but is now closer to 15-20%.

Yves Bigot, music programmer for public station France Inter and president of CCRV, argued, "At that time, SNTP was concerned with the current recession in record sales because the share of French product went below 50%, while SACEM was worried about the future of local creation."

Sillard regretted that both the CCRV and SACEM made statements in favour of quotas without consulting radio stations. Bruno Lion, assistant to minister of culture Jack Lang, defended the position of CCRV, saying, "It was natural for a ministry of culture to be concerned by the amount of international product being played on the airwaves." Lion also welcomed the fact that a dialogue had begun between the two industries.

Sillard strongly defended the case of the radio stations. "In this debate, radio stands as accused," he said. "But it is unfair because stations are just one part of a system which includes artists, promotion, marketing, distribution and broadcasting.

Jean-Eric Valli, president of SIRTI, the organization representing independent broadcasters, said "that occasionally, some records played by radio stations are not available in record stores." He added that it depends on the station as to whether a record would be a hit or not. "A station programming 90% of French music will be of no help if no one listens to it."

Valli continued, "Local stations tend to play more French acts than networks because they are more in tune with the local public." Broadcasters also complained about the quality of French production. "To play a French act, it needs to be of the same quality as the international product," he said. Sillard added, "When a new UB40 or INXS track is released with a strong promotional push, our listeners wouldn't understand why we don't play them. As we only add three or four new songs a week, the choice is crucial."

SNEP GM Bertrand Delcros found a diplomatic way out, stating, "It is true to say that it has often been a dialogue between the deaf, with a lack of understanding from the either industry." But negotiations about French musical production which were announced during Vive La Radio, show that "a real and trustworthy dialogue has started," he said.

(continued from page 6)

One topic which drew the unanimous agreement of attendees, will be of no help if no one listens to it."

Sacd was always in evolution. We need a law which will be broad in its general principles so that it leaves room for evolu-

Radio Network Debate Changes To FM Regulations Controversy

The debate over allowing more flexibility in network ownership spilled into other panel discussions. During a panel on culture and radio, most participants agreed that the current broadcasting regulations need to be changed.

One compromise suggested centered on permitting a national net to be allowed to own a second national web without any restriction. The same net would be forbidden to invest in a third web.

One of the first steps could be the recognition of a status of national networks. "These networks exist, but they now need official recognition, a general frame to work in and rules that they must respect," said senator representative Gerard Dufaur.

One topic which drew the unanimity of operators is the allocation of frequencies. No one is pleased with the current system, but, as CSA member Roland Faure said, "It is impossible to please everyone."

Europe 2 GM Martin Brosac said he is a strong supporter of legislation that would take into account the specific situation of radio. "I know that some prefer to tear down regulations. Regulation is better than no restrictions at all. Radio in France has had to suffer from having changes in regulation every two years because they were not respected.

But radio is a flexible media, always in evolution. We need a law that will be broad in its general principles so that it leaves room for evolution."
release of the double CD Tre Anni Divro contests. Thirty groups are bidding to boost the profile of unknown local talent with the release of the double CD Tre Anni Di Rockcontest. Thirty groups are included, and each was a finalist at one of the last three annual Rockcontest events staged by the station.

Controradio has released Rockcontest vinyl-formatted compilations in the past, but these have not served their purpose, according to station PR manager Giancarlo Passarella. "The albums are intended mainly as a promotional tool, a kind of visiting card for groups to give to record companies. It's difficult enough to find outlets for locally produced rock music in Italy, and we have had little success with vinyl releases. We felt we could strengthen our argument with the production of a CD, which will be released on the indie label Viewpoint." A total of 70 groups appeared at the 10 concerts staged throughout the region of Tuscany. The station is now inviting entries for Rockcontest 1992, which will be the 10th anniversary edition. Passarella claims that Controradio is the third most listened to station in Italy, behind Radio Cusco and Radio Crudelia. "These two stations will have problems once broadcast legislation is implemented," says Passarella. "They are fully automated, music-only stations which will need to introduce a percentage of self-produced programmes if they are to abide by the law." Radio Deejay programme "W Radio Deejay" is proving to be a commercial success following two cassette-only releases of material aired before the summer.

1 and 2 are out on the new FRI label, which is owned by Silvio Berlusconi's Five Record company in collaboration with Radio Deejay co-owner Claudio Cecchetto. Combined sales of 95,000 units are being claimed for the two releases by the firm. "W Radio Deejay," aired daily between 08.00 and 08.30, 13.00 and 14.00 and 23.00 and 24.00, is a comedy-based talk show presented by Fiorello and Marco Baldini. Fiorello is also noted for his impersonations of major artists, and his album Verament False is currently in the national charts.

The cassettes, which include 80% talk and 20% music, are distributed through normal retail outlets and are fully priced. Five Record admits to surprise at its sales success. Comments company spokesman Marina Arena, "It was an experiment that went well, but we didn't think we'd sell so many." Arena adds, "There will probably be future releases of material from the current series of 'W Radio Deejay'."

"De Andre, Pagani Grab Club Tenco Honours"

Le Nuvole by Dischi Ricordi Fonit Cetra artist Fabrizio De Andre was voted best album of the year by critics at the 17th edition of the Club Tenco singer/songwriter event, staged in San Remo between October 24-26.

The artist also shared the best song of the year award with Mauro Pagani (PolyGram) for La Domingica Delle Saline, which is also included on Le Nuvole. So far, the album has sold 450,000 units in Italy.

Other awards were presented to the group Tusenda (Visa/Ricordi) for Disampaio (best song in dialect), Mauro Pagani with Pass La Belleza (best first album) and Pietra Montecorvino (F1 F1 Record) for the album Segneria (best interpretation).

The annual Club Tenco event was first launched in 1974, and is aimed at preserving the memory of major artist Luigi Tenen, whom he shot himself before the San Remo Song Festival in 1967.

An impressive list of artists have appeared at each event, including award winners Robert Vecchioni (EMI), Angelo Branduardi (Polydor), Francesco Guccini (EMI) and Mariella Nava (BMG), who performed live sets at this year's event.

A special Premio Tenco award is presented to an international artist annually for services to music. Tom Waits, Joni Mitchell and Randy Newman have been recent winners.

French star Charles Trenet, famed for songs such as La Mer, Source Bieve and La Petite Di Di, was present in San Remo to pick up this year's award, as well as to perform.

Club Tenco has been accused of elitism in the past, but industry experts claim it is, and was, an ideal platform for new talent. Selected newcomers are given space at each event. Mammuthia Dia, Massimo Bizzarri, Samuele Bersani and Juri Camisasca all performed this year.

BMG promotions and advertising director Michele Mondella says, "Club Tenco is an important showcase for new talent, some of whom go on to bigger things."

You just have to look at the success story of Francesco Baccini (CGD), who first won the newcomers award in 1988 with his album Crista.

SAAR promotions consultant Dinah Ventura agrees. "An artist now gets national exposure with the coverage given to the event by RAI. Dia will release her first album shortly, and her appearance let the critics know she's here," says Ventura.

Screening of the event by RAI, however, was uncertain at press time. The RAI 2 channel filmed every artist, but Club Tenco organizers were refusing to sign a contract for a L1,000 million (app. US$740,000) fee. They believe that the line-up of high calibre artists is worth double that amount.

Zucchero Talks To RAI About 'Kremlin'

Pubcaster EHR station Stereo RAI scored an exclusive interview with major local artist Zucchero as part of a promotion plan for his new album Live At The Kremlin (Polydor).

The artist answered listener questions live on the air between 16.00 and 18.00 on October 31, and the station recorded another interview which was aired over the following week in segments. News of the event was advertised on RAI's three TV channels.

Live At The Kremlin was recorded on December 8-9 of last year. It was released throughout Europe on November 4, but Stereo RAI broadcast Any Time, a song performed for the first time at the Kremlin, exclusively from October 22.

The station gave further exclusive airplay to the album from October 28 until November 11.

Polydor product manager for national and European repertoire Claudia Cevenini, who is responsible for marketing the artist in Europe, says, "We chose Stereo RAI because they backed Zucchero by airing his Kremlin concert live last year."

Zucchero gave a press conference via satellite from Moscow on November 6. It was relayed via London to Rome, where local and European journalists were present.

RAI Signs Global Distrib Deal For 'Cafe'

by David Stansfield

Pubcaster RAI has signed a worldwide distribution deal with US/UK firm Radio Vision for its daily music/news programme "Rock Cafe." Programme creator Andrea Olcese claims this makes it the first global music show of its kind.

Two types of distribution will be available. The first, described as classical packaging, will include the daily 10-minute shows and/or the weekly 30-minute magazine programme. A second option will involve broadcasters taking 60% of locally produced material and adding 40% of their own.

Says Olcese, "It is one way of producing a real European show. We will provide each territory with the programme name, logo, graphics and know-how, and they will use their own studios and presenters. "Rock Cafe" began its second RAI 2 series on October 28. Olcese has always stated his intention of producing quality programmes which would merit distribution on the international market, but no takers could be confirmed at press time.

'Rockcontest' CDs Bow To Promote Local Talent

Rock station Controradio/Florence is bidding to boost the profile of unknown local talent with the release of the double CD Tre Anni Di Rockcontest. Thirty groups are included, and each was a finalist at one of the last three annual Rockcontest events staged by the station.

Controradio has released Rockcontest vinyl-formatted compilations in the past, but these have not served their purpose, according to station PR manager Giancarlo Passarella. "The albums are intended mainly as a promotional tool, a kind of visiting card for groups to give to record companies. It's difficult enough to find outlets for locally produced rock music in Italy, and we have had little success with vinyl releases. We felt we could strengthen our argument with the production of a CD, which will be released on the indie label Viewpoint." A total of 70 groups appeared at the 10 concerts staged throughout the region of Tuscany. The station is now inviting entries for Rockcontest 1992, which will be the 10th anniversary edition. Pas- sarella claims that Controradio is the third most listened to station in Italy, behind Radio Cusco and Radio Crudelia. "These two stations will have problems once broadcast legislation is implement- ed," says Passarella. "They are fully automated, music-only stations which will need to introduce a percentage of self-produced programmes if they are to abide by the law." Radio Deejay programme "W Radio Deejay" is proving to be a commercial success following two cassette-only releases of material aired before the summer.

1 and 2 are out on the new FRI label, which is owned by Silvio Berlusconi's Five Record company in collaboration with Radio Deejay co-owner Claudio Cecchetto. Combined sales of 95,000 units are being claimed for the two releases by the firm. "W Radio Deejay," aired daily between 08.00 and 08.30, 13.00 and 14.00 and 23.00 and 24.00, is a comedy-based talk show presented by Fiorello and Marco Baldini. Fiorello is also noted for his impersonations of major artists, and his album Verament False is currently in the national charts.

The cassettes, which include 80% talk and 20% music, are distributed through normal retail outlets and are fully priced. Five Record admits to surprise at its sales success. Comments company spokesman Marina Arena, "It was an experiment that went well, but we didn't think we'd sell so many." Arena adds, "There will probably be future releases of material from the current series of 'W Radio Deejay'."

DS
Radio, Ad Agencies To Start New Ratings Research

Unhappy with CIM’s (Centrum Voor Informatie Over de Media) methods of analysing listener ratings, various public and private stations and ad agencies have decided to carry out their own studies. Those involved are VARA (Vlaamse Audiostreaming Regie), the ad company for the BRTN, RMB (Regie Media Belge), the ad agency for RTBF, and IP-Transistor, the ad company for the Radio Contact network, along with another 100 Belgian private stations.

Survey company SOBEMAP will analyse BRTN’s ratings, based on a journal supplied by 2,000 individuals providing information on listening behaviour every 15 minutes. The study will also include names of the 120 most popular private stations. Says VAR MD Marc Appels, “We asked CIM for a similar survey a year ago, but they still haven’t started on it.”

IP Transistor’s Birgitta De Smet is not happy with either survey. “The CIM survey just refuses to take the private’s progress into account. Our advertisers want to know what the situation is. We’ve talked to SOBEMAP and they wanted to add some 2,000 telephone interviews to their panel, but this is still insufficient for our clients.”

IP has decided to launch its own survey, based on 75,000 face-to-face interviews. The results will be supervised by the Comité de Reflexión, a control board featuring executives from survey company Marketing Unit. IP, as well as important media planners. According to IP, radio will be the most significant focus of the survey. The first results are expected in early December. MM

VARA Releases '2 Meter II'

Dutch pubcaster VARA is releasing the second CD with recordings of its popular live radio programmes “Twee Meter De Lucht” and “Poppodium.” The shows are hosted by Jan Douwe Kroeske and produced by Flip van der Ende.

Entitled 2 Meter Sessies Volume II, the sampler is released by the VARAgram sub-label Radio Records and distributed by Phonogram. The CD features 18 acoustic live recordings of artists such as Graham Barker, Living Colour, Dave Stewart, The Smithereens, The La’s and Crowded House. Part of the proceedings will go to the Doctors Voor Informatie Over de Media network Radio Contact as a major client. “We expect to cross the Bfrl1 billion (US$227 million) sales figure by the end of the year,” says BMC’s MD Johan Casselman. “and we plan at least two follow-up albums.” MM

Radio Contact Launches Satellite News Service

by Marc Moes

The 44-strong Belgian private network Radio Contact is currently equipping its affiliates with the necessary hardware to allow satellite transmission of the station’s news bulletins.

Starting October 28, French language Contact stations began their first trial satellite news shows. Flemish stations followed suit on November 4, and the network has installed satellite reception dishes at all of the Radio Contact stations.

The news is produced at the Radio Contact headquarters for transmission through the ECS II satellite at an annual estimated cost of Bfrl6.5 million (app. US$170.000) per year. Radio Contact will have access to Eutelsat II-F4 through Flemish Belgium, for which the private network supplies barter publicity deals.

The news for the 22 Flemish stations is provided by ORN (Independent Radio News Service), a non-profit organization. ORN sends news to over 90 stations in Flanders. With Radio Contact as a major client, “We supply the news to stations, tailoring it to their needs,” says ORN newsroom coordinator Johan Drossuerdt. The stations receive the latest news, updated every hour and ready to read. Stations pay some US$80 per year, plus an additional cost for the PTT video text system, as well as offering a certain amount of ad space.

According to Flemish Radio Contact network coordinator Danny de Bruyne, “This new [satellite] service will not be profitable in terms of advertising, but it will help us to improve our stations. The whole operation is legal because the Flemish media law allows collaboration between stations for news shows.”

Coordinator of the French language Contact affiliates Jean Lou Bertin says the news in the south of Belgium will be supplied by the non-profit organization Infor-FM, launched by Radio Contact, with participating stations contributing according to their radius. Unlike the Flemish, the French stations will have to pay for the satellite transmission because Flemnet only broadcasts in Flanders and has not concluded a barter deal with the French stations.

Samson Passes Platinum

The June-released album Samson, based on the very popular BRTN TV children’s series of the same name, has reportedly passed the 70,000 sales mark.

The show, broadcast on Sundays and Wednesdays, is hosted by TV-presenter Gert Verhulst, along with the dog character “Samson.” The programme is aimed at a three-to-eight-year-old audience, and has been very successful. Says CRN Records MD Rik Blomme, "It is just incredible that we have sold 70,000 units to this target audience. I’m convinced it has never happened before for such an album.”

The programme has also been a strong basis for a complete merchandising and sales line, handled by Ghent-based company BMC. The merchandise includes records, briefcases, watches, bedwear, shoes and T-shirts to complement the series. Even “Samson” bread is being merchandised.

Before schools started in September, the BRTN’s boutique was stormed by requests for the original briefcases. “We expect to cross the Bfrl1 billion (US$227 million) sales figure by the end of the year,” says BMC’s MD Johan Casselman. “and we plan at least two follow-up albums.” MM

In Memoriam

M&M regretfully reports the death of Harry Thomas (60), the charismatic organiser of the annual Dutch Schager Festival. He died of sudden heart failure.

Radio Nacional Bows Temp Station For Mid East Talks

by Anna Marie de la Fuente

A new temporary FM station was launched October 29 by pubcaster Radio Nacional de España (RNE) in efforts to provide multilingual news coverage of the Middle East peace conference. RNE Conferencia de Madrid went on the air late in August after the conference opened in order to cover the build-up to the peace talks, which was highlighted by the arrivals of the heads of the two sponsor countries, US president George Bush and USSR president Mikhail Gorbachev.

Between 06.00 and 22.00, the station broadcast diplomatic conferences, speeches, interviews and other related events live and in English. News bulletins in English, Hebrew and Arabic were aired every half-hour and two news round-ups in Russian and French were broadcast daily. In addition, hourly hook-ups with RNE news/talk station Radio 1 reported the news in Spanish.

RNE director Diego Carcedo reportedly was aimed at providing back-up news to the conference proceedings presented by the peace conference to Spain. It reportedly was aimed at providing back-up news to the conference proceedings and some 4,000 journalists expected to cover it.

RNE Conferencia de Madrid was expected to remain operational through the end of the diplomatic talks, the first phase of which was concluded on November 1. At press time, it was not confirmed whether the second phase would also be held in Madrid.

RNE’s other regular networks—Radio 1, Radio 5 and Radio Exterior—all expanded their news coverage sections. Radio Exterior. RNE’s short external wave station, included a special portion on the conference in its hourly news bulletins while Radio 5 provided more in-depth coverage in its regular news and talk shows. Radio 1 programmes “Los Coas Como Son” and “Comedor de Invitados” also focused on the event.

M&M Correspondent

Anna Marie de la Fuente

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GUITAR LEGENDS — Vincente Amigo (Sony Music) gets into the groove at the Guitar Legends Festival which was held in Spain recently.
Danish Privates Get Bigger Audiences

by David Rowley

The latest annual Danish ratings survey shows a strong overall jump in the number of people listening to private radio. The poll has sparked increased interest in the annual battle between EHR Stations Radio Viborg/ Jutland and The Voice of Copenhagen for the top spot. It also reveals several new and/or middle level stations making huge leaps, including last year's newly established EHR station Radio ABC, which achieved an outstanding increase of 132% to 88,000 listeners.

The report was carried out for advertising company Radio Booking by Gallup and shows that The Voice boosted its weekly listening audience by 3% to 368,000, while Radio Viborg dropped 4% to 338,000. However, daily figures show Viborg up almost 6% to 221,000 and the Voice increasing 4.5% to 173,000.

The most solid gains were achieved by number two Copenhagen station Radio Uptown, which jumped 32% from 193,000 to 255,000; Zeeland's Radio Sydkysten, up 68% from 58,000 to 98,000; and Radio VLR, up 25% to 65,000. Overall, only a handful of stations appear to have lost listeners, and even fewer have lost them in significant numbers.

Another success story is the latest station in The Voice chain, The Voice Alborg. That station picked up 72,000 listeners since it first opened in May.

The Voice PD Lars Kjær says the survey indicates a maturing of listeners. "I think it shows people are using their radios more. In the old days, people would be tuned to particular stations such as P3 and would stay there. But they are now starting to zap around like they do in the States."

"Looking at our figures, although we're up on weekly and daily figures, our average listening time has fallen. People just aren't as patient with commercials or other tune-out factors as they once were," Kjær adds.

Radio Topp 20 Improves Norwegian Label Service

by Kai Roger Ottesen

Since the debut of Norway's new airplay chart Radio Topp 20, labels have dramatically improved service, say several smaller reporting stations.

Record labels are, however, denying the chart's impact on their mailing lists. Says Warner Music promotion manager Ingvart Aarholt, "We monitor the chart very closely because it's a good guide to what kind of music is popular at the stations. But Warner has the same mailing list as before."

Among the stations that have noticed the improvement are Radio Kongsvinger, Radio Fosen, and Radio Hammerfest. Radio Hammerfest journalist/lead of music Sylt Jørgensen is happy with the "unbelievable" amount of records arriving at the station. "When we started to report to Radio Topp 20, we sent out a new letter to the stations explaining that Radio Hammerfest could not afford to buy records. We also told them we had started to report to the new airplay chart. Three days later, records started flowing in, especially from EMI and PolyGram. Now if we receive less than six of seven records a day, it's one of our bad days."

Comment from Norwegian radio station manager Lars Tyholt, "We have had a remarkable rise in the amount of mail from record companies, especially from Warner Music. I can't give any figures, but we have now receive more mail to stations that are professional, not because they report to Radio Topp 20."

However, PolyGram Norway promotion manager Elly Joys disagrees. "We have always served 28 stations with the same amount of material. The mailing list has not been expanded. Stations have become more professional, which is a good reason for record companies to supply more records."

BMG Ariola promotion assistant Sidse Madshus says, "BMG watches the chart very closely, just like Warner. We have mail records to stations because they are professional, not because they report to Radio Topp 20."

BMG's Madshus adds, however, "The chart has to be as reliable as possible, and I know that the committee is working hard to avoid manipulation."

Varttina Rides High In Finnish Charts

by Kari Helopolio

Varttina, a Finnish 10-piece world music group signed to Sonet Finland, have charted in the local album charts for more than 20 weeks with their album Ol Da. The album is currently peaking at number two and has already achieved gold, with sales of over 25,000.

Started in 1983 in Northern Karelia (Finland), the group was named best group at the local Kaustinen International Folk Festival. More recently, at the World Music Festival in Joensuu (Finland), the group was praised by David Byrne, among others.

The current line-up features five women and five men, two with a rock music background. Varttina includes the Finnish kantele, mandolin, bouzouki, accordion, fiddle, guitar, saxophone and double bass in its repertoire of instruments.

Varttina is managed by Harris Cavanaugh of Applause Ltd Oy with offices in Helsinki and Chicago. More recently, Ol Da secured no. 3 in the European World Music Airplay Chart, compiled by Radio 4U Berlin. Talks about foreign licensing, distribution and touring are reportedly now in progress.

Lohi Gets Swedish Investment

VLT Media AB, the publisher of Swedish newspaper Varmlandstidning and Pro Radio/Turku in Finland, has bought 40% of the independent station Radio Lohi. Radio Lohi operates in the Helsinki-Vantaa region. Other owners include Radio Kauni with 19% and Ervieslinta with 1%

This is the first time in Finland that a foreign company has bought a stake in a local indie station. According to state law, it is permissible for a foreign company to invest in Finnish companies, if it opens a branch office within a reasonable amount of time and starts paying Finnish taxes.
Midge Ure

'Is It Hope In The Morning Light'

The Tour

- Nov. 5th : Belfast - Mandela Hall
- Nov. 6th : Waterford - Waterford Bridge
- Nov. 7th : Cork - De Lacy's
- Nov. 8th : Tralee - Torans
- Nov. 11th : Birmingham - Symphony Hall
- Nov. 12th : London - Royal Albert Hall
- Nov. 16th : Manchester - Apollo
- Nov. 17th : Hamburg - Große Freiheit
- Nov. 21st : Edinburgh - Orlo
- Nov. 24th : Norwich University - Royal Norfolk Playhouse
- Nov. 25th : Sheffield University - City Hall
- Nov. 29th : Leeds University - Headrow House
- Nov. 30th : Cardiff - University Of East Anglia
- Dec. 3rd : Cardiff - University
- Dec. 5th : London - Royal Festival Hall
- Dec. 15th : London - Royal Festival Hall

AmericanRadioHistory.Com
British Talent For The World

UK labels are poised to bring a radical new generation of UK talent to Europe and the world. The labels’ shared musical element is dance ... but this can range from the indie sound of Slow Bongo Floyd (Epic), to stick soul of Drizabone (4th & B’way/Island) and the rock of John O’Kane (Circa).

As a result of changes in US tastes already affecting the US Hot 100, in tandem with UK labels’ confident forecast of European trends and transitions, UK labels will be pushing right across their indie-dance roster for results worldwide in 1992.

The continuing dialogue between the indie and dance markets in the UK which has proved so lucrative to the industry and so invigorating to the music scene, is now on course to sweep European and US markets.

This special feature looks first at the general market forces and music styles which will shape the international profile of UK talent; and then breaks down, label by label, the most promising new artists emerging from the UK.

Market Forces
Summer 1991 will surely be seen as a watershed season for British music in the US, because the two “new” styles of music emerging in the late ’80s from British dance (rave) culture finally entered the top ten of Billboard Hot 100 - British music emerging in the late ’80s from British dance (rave) culture finally entered the top ten of Billboard Hot 100 - British music emerging in the late ’80s from British dance (rave) culture finally entered the top ten of Billboard Hot 100 - British music emerging in the late ’80s from British dance (rave) culture finally entered the top ten of Billboard Hot 100 - British music emerging in the late ’80s from British dance (rave) culture finally entered the top ten of Billboard Hot 100 -

British labels now see dramatic opportunities for new British artists in Europe. A&M & Howard Berman explains why. “For me one of the most encouraging aspects of music markets at the moment is the increasing potential in Europe for acts which not so long ago would have been described as alternative,” he says. “There is a much greater degree of potential acceptance for a whole variety of repertoire than there was two years ago”. If only for geographical reasons, Europe is the now most important market for British labels.

Half a decade ago international departments were continually battling within their own UK-orientated record labels to achieve the best possible result in Europe; now British labels are primarily concerned with planning for their artists on a definite pan-European level.

“It’s a question of new understanding, rather than any structural changes,” says Chrissie Harwood, head of international marketing of BMG UK. “Simultaneous European releases are important”, says Ceri Nicholas, international manager at Island, “because the UK market moves incredibly fast, but our European agents need to work their radio and outlets through a hot British success story.” Summing up the attitude of the majors Annie Newell, Polydor UK’s director of international by territory. There is only the occasional exception,” says Muff Winwood, MD of recently-founded new label Sony Soho Square. Polydor’s Annie Newell confirms the separate identities of each European market. “I think people make the mistake of treating Europe as one market. There are definite artists that will be more readily accepted in Northern Europe but will be “hard work” in Southern Europe.

“MTV’s ability to sell records and of the value of its pan-European marketing. Now MTV is recognized as the best single way to sell British music and to break new British talent in Europe, particularly in Germany, Scandinavia and Greece.

Music television programmes on other channels have been severely reduced in Germany and the UK, giving MTV a virtual monopoly on TV exposure for pop music. Furthermore, the slump in ticket sales has forced record companies to re-evaluate the cost-effectiveness of tours. “MTV is the cheapest and most accessible medium to bring new British artists to Europe,” agrees Maurice Sheider, Epic UK’s international promotions manager.

A&M
A&M’s UK roster has become smaller and more focussed over the last two years, but the frontrunners among the newer talent are clearly Del Amitri and Cud. Del Amitri has already made significant impact in the UK, US and Australia. In 1992, this is likely to extend to mainland Europe with the obligatory new album release. Cud is one of the leading new indie bands in the UK. They have already released one album on their previous independent label Imaginary Records and are about to release their debut A&M album. “Cud has been very visible as a tour band and they are very exciting live,” says MD Howard Berman. “We are expecting them to do great things in Europe and US college radio is already playing them.”

Broadcast Appeal

The tastes of radio in Europe and the US are seen to favour the two different strands of new British music. British international marketing heads note a greater openness of continental European radio to sophisticated soul and dance acts from the UK, so long as the beats are supported by melody and song (for example, Talkin Loud’s Omar). Over the last two years, new shows on late evening radio across Europe have given new airtime to the latest British dance and, to a lesser extent, indie music. As a result the majority of new British talent angled at Europe is on the dance/pop side. At the moment, the most difficult kind of bands to gain radio coverage for Europe are the indie dance bands, such as the Happy Mondays. But many international marketing people believe 1992 will be a breakthrough year for indie music on mainland European radio. “Through MTV and the constant touring and work, continental European radio will soon start playing the new indie bands, which is the most exciting music in the UK and US markets at the moment,” argues London Records international manager John Reid.

Conversely, in the UK, the network of college and radio stations already privilege British indie dance bands. The concrete result of this was the top chart positions of Jesus Jones and EMF, which have opened up the US to all the new British indie pop groups. In the longer term, the chart success of KLF and the visibly growing popularity of house music in clubs in California and New York signal that 1992 might be an important year for a number of new soul artists (Omar, Young Disciples (Talkin’ Loud) etc.). Who has already made significant impact in the UK, US and Australia. In 1992, this is likely to extend to mainland Europe with the obligatory new album release. Cud is one of the leading new indie bands in the UK. They have already released one album on their previous independent label Imaginary Records and are about to release their debut A&M album. “Cud has been very visible as a tour band and they are very exciting live,” says MD Howard Berman. “We are expecting them to do great things in Europe and US college radio is already playing them.”

Young Disciples (Talkin’ Loud)

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POLYDOR RECORDS UK LTD. ALSO MARKET AND DISTRIBUTE BIG LIFE RECORDS, DESIRE RECORDS, FICTION RECORDS, LOVE RECORDS, M&G RECORDS, RAIDERS RECORDS, SLAMM RECORDS, & URBAN RECORDS WORLDWIDE.
**UNITED KINGDOM**

house and This Picture, two indie bands on Doug d’Arcy’s Dedicated label, which promise success in Europe. This Picture has an upcoming European tour planned.

**Chrysalis**

Chrysalis’ European hopes are now pinned to Kenny Thomas, who released his debut album Voices in October. Says international press officer Kay MacCanlty, “The (continental) European markets have really been waiting for the album release before they heavily promote this artist, but now we are hoping a lot is going to happen with Kenny.”

Chrysalis was poised for imminent US success with Chesney Hawkes’s single The One And Only. The strong response to the single in Europe and across the world will be consolidated with promotional trips to Brazil and Japan. “It’s a great pop song and there aren’t too many around”, says MacCanlty.

Ensign based their hopes for Bristol indie band the Blue Aeroplanes on a prediction that the cult following and media attention of indie bands will extend to the wider record-buying public. The Blue Aeroplanes are shortly to release a new single, a cover of Paul Simon’s Boy In The Bubble, which should prove more radio-friendly than previous releases.

They have just completed their support slot on Siouxsie & Banshees tour of the US, and has now made Primal Scream a priority in the US. The band are seen as a breakthrough act, and the new album features on an ad from Gap.

“Although they haven’t had sustained chart success, Primal Scream is known to mainland Europeans”, explains Creation’s international liaison Karen Parker, “because their first hit ‘Loadstar’ was used for a French car advert and a track off the new album features on an ad from Gap. They have an unusual band,” explains Jones, “but I think they will do well in Europe because they’ve had an incredible amount of media attention.”

**Creation**

Creation, the label that invented indie dance, has over the last year seen its leading bands signed to US majors. Warner picked up Primal Scream, My Bloody Valentine and Ride last year seen its leading bands signed to US majors. Warner picked up Primal Scream, My Bloody Valentine and Ride and has now made Primal Scream a priority in the US. The unanimous praise accorded to the band’s debut album Screamadelica in the British press would seem to make international success unavoidable for the band and there is talk of a European tour in 1992.

**East West**

Surprisingly, it is a jazz act which leads East West’s roster to new British talent in the shape of pianist Julian Joseph. His debut album is attracting attention due to the single cut, a version of Curtis Mayfield’s song The Other Side Of Town, with vocals from former Bassomatic singer Sharon Musgrave. Says head of marketing Liz Taylor, “I think there’s a lot of interest in jazz throughout Europe. It’s quality music and I don’t see it as particularly different from soul music. Europeans like proper songs, proper groups and real instrumentations.”

Promotions for Julian Joseph will focus first in the Benelux countries, with a possible follow-up European tour.

Sharon Musgrave will also be releasing solo material on East West next year. Stateside, the label is gratified with the reception they are getting to 5.30, a three-piece rock group from London. 5.30’s single 13th Disciple has already broken the top thirty New Rock chart in America and East West is convinced the group will appeal to US & Australasian taste.

**EMI**

EMI and subsidiary SBK were responsible for the single most important marketing success story of 1991: the conquest of the US chart by EMF and Jesus Jones. EMI’s effort in Europe now turns toward transferring their US success to the European markets. MD Rupert Perry believes that Blur—who like EMF comes to EMI via the Food label—“has the potential to follow EMF and Jesus Jones in the American market.”

**Epic**

At centre focus at Epic, and destined odd-on for major rockstar status is Beverly Craven, an English singer whose European-radio friendly soft rock style has already netted a gold disc in France. Other European countries are currently picking up on Craven and last month saw her first US release. Epic is enthusiastic about three fresh signings—rock group Violet Hour (currently supporting Marillion in Europe on a 20 date tour), indie band Senseless Things, and indie dance Slow Bongo Floyd.

“We want to make these bands successful in Europe.
before we think of the US”, says Shneider, “Bands for us have to be perceived to be doing business in Europe before America picks up”.

Factory
Northside are Factory’s new up-and-coming band. They’ve already broken the top ten in Billboard’s Modern Rock Tracks. “We’ve suffered from poor or non-existent European distribution recently”, says Factory A&R manager Phil Saxe, “but now we’ve got a new distribution deal in Europe through PolyGram and Rough Trade, so we’re expecting vastly improved sales. We start our push next year with Northside’s single Take 5, even though it didn’t do as well in the UK as we’d hoped. In the US, we’re expecting the Happy Mondays to start making inroads.”

Fiction
Sub-label Nonfiction is investing in Candyland, an indie-dance band, and although the band lacks a European licencsee at present, their debut single, which was a modest chart success in the UK, has just entered the Billboard dance charts.

Island
Island’s European efforts are concentrated on two recent discoveries which illustrate the two-sided coin of British dance. Driza Bone is a soul production team which is really part of the new movement of America-friendly British soul which embraces the Young Disciples, Omar (both Talkin’ Loud) and the Brand New Heavies (Acid Jazz). Their first single release charted well in the UK and was successful at the club and radio level in Europe. Pre-sales on the second single, Have been so impressive, that Island is shipping the single to continental Europe immediately after the single’s release. Island’s second hopeful is the house group Brothers In Rhythm (one member of whom is Mixmag editor Dave Scaman). There has been much chart success in the UK recently for dance songs which combine a soaring soul vocal with catchy Italo piano melodies, and Brothers In Rhythm’s debut single, Such A Good Feeling is one of the best of these tunes. The single’s had an unusually big impact on the French market. Says international manager Ceri Nicholas, “We attacked the French market very aggressively with PAs and radio roadshow appearances which isn’t often done with house tracks here.” The single has already become a major club hit in the US.

London Records
London Record’s flagship band remain the Happy Mondays. Their debut album sold reasonably well in mainland Europe and the US this year (over 1.5 million units in each continent), but failed to win significant European radio play. London expects to overcome this resistance by the summer with a single release in March followed by a European tour. Behind the Mondays stands Banderas, a strong female indie-dance group, whose debut release This Is Your Life, was a mid-chart hit across Europe earlier this year. The band’s momentum was then slowed due largely to the chance post-pone-ment of the JImmy Somerville European tour, on which Banderas had a supporting slot, but London is certain it can recover the lost ground in 1992 with the third single release. They will continue their policy of producing genuine hardcore club mixes of the single, alongside a radio-oriented indie version.

MCA
MCA MD Tony Powell believes the hottest product for mainland Europe is The Blessing. International product manager Caroline Denly continues the theme. “On the whole, the AOR bands are the ones we’re finding easiest to sell in Europe. For example, The Blessing has been selling well without a hit single, press or much radio play. We’ve been gigging them continuously and their following comes from that.” The Blessing is supporting Level 42 on their mainland European tour in November and December.

One Little Indian
One Little Indian are set to benefit from the EMF-effect, namely the opening up of the American market to indie dance. The Shamen, One Little Indian’s pioneering indie-house band, are now well set to storm America, thanks to a distribution deal with Epic. Turning to Europe, the label is tipping Soul Family Sensation, which produces a laidback, perhaps slightly left-of-field dance sound with strong lyrical content and song structure.

Phonogram
Phonogram’s frontline talent comprises the Talkin’ Loud label artists—Omar, Young Disciplines and Incognito—and highly respected indie band James. James has built up a strong fanbase in the UK over the last three years, culminating in the success of this year’s single Sit Down (Fontana). Nineteen-ninety-one has been the year of laying foundations in Europe and America through the promotion of Sit Down, and the label is confident of European chart success for the new James single and album to be released in the first quarter of 1992 and supported by a European tour. The chart and airplay success of Omar’s single There’s Nothing Like This and Incognito’s Always There, has been the surprise British hits of the late summer. The proven combination of strong press promotion, constant live exposure and Talkin’ Loud showcases promise to continue next year.

Now in Europe
UK top 15-May 1990 • US top 5-November 1991 • Now a smash on EHR

real real real

JESUS JONES

the success story continues....be part of it!
POLYDOR

Annie Newell, Polydor's director of international marketing, believes in tailoring the marketing to the artist. "We have many artists we will be working aggressively in 1992. Of those who will have album releases in the first quarter Zoe (M&G), who had a top 5 UK hit with Sunshine On A Rainy Day, is now taking off on EHR. Her debut album Scarlet, Red & Blue will be released internationally in January. We will be supporting it with strong marketing and also with Zoe, herself, as she is excellent visually."

Polydor also singles out Ethan Johns. "We will concentrate on his live performances and the press. The approach is very much word of mouth. Motherland's debut album Two Worlds is a combination of bluesy vocals, funky bass, dance floor vibes and excellent songs. Our approach on this will be radio and clubs. Their first single for Polydor, River Of Life, has already been released in Europe and will set up the album for January release."

PWL

Mandy, PWL's first signing, had a number one success in several European countries. "Our sound crosses over incredibly well to Germany, Europe and Japan, says Sue Foster from PWL, reviving the possibility of pan-European pop. This year PWL has high hopes for the Coolnotes, which had three hits in the UK in the '80s, and whose career has now been revived. Paul Varney, formerly of Yell, launches his solo career on PWL in November. Yell toured Europe, but split after two years.

At press time, the label teamed up with Warner Music International in a joint venture to market and distribute PWL repertoire worldwide, excluding the US.

RHYTHM KING

Rhythm King predicts that its major act over the next six months will be Tim Simenon's Bomb The Bass, responsible for the ground-breaking sample-driven DJ-mixed dance track Beat Goes On in 1988. This year the band returned with a soulful and technically brilliant album Unknown Territory, from which the second single swept into the UK top ten. Now Rhythm King is anticipating large-scale European sales, as a result of the distribution deal they've signed with Sony for BTB.

On the underground tip, Rhythm King aims to break new artists Sheep On Drugs and A Woman Called "C" on its new progressive dance label Tramglobal, which it has begun promoting to students in the UK through a free sampler cassette, attached to the magazine "Outlook."

SONY MUSIC

Columbia's hottest new signings are the highly controversial indie band Manic Street Preachers and hip hop duo Subsonic Two. International marketing manager Mark Tatthersall aims to continue building up the Manic Street Preachers, which have already received strong support from Columbia's US and Japanese wings through the grass-roots interest the band has attracted. "We aim to build up the buzz from the street up. We want there to be a demand for them," he says.

Subsonic Two are a new duo, writing witty raps and able to perform with a full band. Their last single Addicted To Music was picked up by BBC Radio 1. Columbia's newest signing is Bedazzled, an indie band from the same part of the UK as EMF. Tatthersall predicts that 1992 will be a watershed year for British music in Europe. "Every British record company has got a back-up of talent now," he says. "I do not think that daytime radio programmers in mainstream European radio will be able to resist the pressure."

"A lot of Sony's European managers love the song, probably because it fits the European marketplace. It's a strong song with a strong melody and a modern dance beat." A second signing, indie rock band Ned's Atomic Dustbin, famed for their dynamic live performances, will be difficult to keep of Europe next year. The Dustbin been garnering a following in America, with support from the whole network of American college and alternative radio stations.

VIRGIN

Virgin MD John Webster singles out Kirsty MacColl and Bassomatic for success in 1992. MacColl is an example of the new singer-songwriter talents, who despite their unusual and challenging sound, are being tipped by marketing men as the next pan-European sound. "Pop's a lottery - MacColl writes great songs," says Webster bluntly. MacColl charted in the UK with Walking Down Madison, a track fusing a kind of country vocal with a blistering bluesy guitar riff and a Mancunian rap (courtesy of Chapter & Verse's Aniff Cousins). Dino Ostacchini, product manager for Virgin International, points to The Railway Children among the new talent on Virgin's roster. The band has toured the States and they've already had a top twenty single in the UK. As a result, our European companies have picked up on them and are keen to make a concerted effort to market the band's new album due next year."

WEA

Like Sony, WEA looks highly likely to benefit from its new Rhythm King signing, Betty Boo. Sales of Boo's first album across Europe (including the UK) approached the half million mark. "We will build on Betty Boo's already impressive pop success," says WEA MD Jeremy Marsh, "We think we can develop a sound that crosses all barriers in Europe."

The singer—who was signed to the label by WEA UK chairman Bob Dickens and A&R director Michael Rosenblatt—is currently in the studio recording with producer John Coxon for a new album due early next year.

Another important WEA artist with sure pan-European appeal is Enya, whose haunting new track, Caribbean Blue, is currently the highest new entry in EHR this week. Ben Lewis
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For more information please contact: Tony Harlow, EMI Music Worldwide, 20 MANCHESTER SQUARE, LONDON W1A 1ES
JAZZ WAVES

Ben Sidran: From Silver To Gold?

"When I was 13 someone handed me a copy of a Horace Silver record," says Go Jazz founder Ben Sidran, "and I was immediately hooked." On jazz, of course. And artistic work of music history. Five, already hooked. On jazz, of course. Sidran's own Cool Paradise, saxophonist Bob Malach's Moodswing, a diverse collection of songs and appreciation of a high level of accomplishment. They're rare, and who have "most people get into this business because they fell in love with a fusion-like energy, the nine original tunes never stray far from a funk groove based on jazz improvisation of a high order. Equally thrilling is the tight soulful teamwork between bassist Eric Calmes and drummer Lucas Van Merwijk, New Grass, written by leader Maarten Van Norden, or the title track by guitarist Jan Kuiper are good places to test the waters. There are few moments here where jazz is heading in the '90s. Acclaimed vocalist Cassandra Wilson sits in on two tracks. Contact Alastair Farquhar on tel. (44) 81.674.0690; fax: 81.741.1636.

Marsa Monte Mair - World Pacific/Blue Note. For her second album, the 21-year-old Brazilian singer has teamed up with Ambitious Lover member Arto Lindsay. Backed by a stellar cast of session musicians including John Zorn, Marc Ribot, Bernie Worrell and Nana' Vasconcelos, the elegant and flowing arrangements do full justice to Monte's rhythmic and poetic roots. The album's opener, Brita Eus is a prime example of this approach—a whirling, well-constructed track with high emotional impact that leaves Monte's spontaneity intact. Rosa is an intimate and melancholic song that gets the right minimal but hauntingly beautiful (c) Ryuichi Sakamoto while Eus Evi has a persuasive beat topped by Monty's moody and full-bodied vocals. An impressive album by an impressive band with worldwide potential. Contact Tony Harlow on tel. (44) 71.466.4488; fax: 71.465.0770.

Bolivia - Linelight An absolutely inspired set of great jazz by one of the music's true treasures. There are few moments here not brimming with discovery and beauty. The combination of Cedar Walton and Freddie Hubbard is something every jazz-lover should hear. They are like knife and fiddle, sparking ideas off one another, and in the process sharpening our notions of what makes jazz such a vital force. Billy Higgins gently commands and capjades time, and the whole thing, the opener, Homegrown, to the final track, Third World, is a rare classic. Contact Keets Schram on tel. (31) 2154.1901; fax: 2154.2965.

**JAZZ STATION REPORTS**

**JAZZ FM/London**
Malcolm Laycock - Prog. Controller
Johnny Adams - Sings Out Turin (Rounder)
Bob Geldon - Music Of Sting (Blue Note)
Ray Brown/R.Morais - Messa a Concord
Harry Connick Jr. - Blue Light [Columbia]
Anson Funderburgh - Tell Me (Black Top)
Dave Gussin - The Gershwin Collection [GRP]
Manhattan Transfer - Offene Offen (Columbia)
Maceo Parker - Hot Roots (Verve)
Bitty Peterson - Smile Blue [Cocozz]
Various - Things Are Swingin' [Verve]

**WEAR FM/Sunderland**
Glenys Hocking - American Exp [Temple]
Alden/Don Eps - 13 Strings (Bellevue)
Roy Hargrove - Public Eye (New)
Bradford衡点 - The Beatles (Columbia)
Tommy Flanagan - Beyond the Blue (Timex)

**SDF/Stuttgart**
Hans Thomas - Prod.
New Releases:
- Vincent Herring - American Exp [Temple]
- Alden/Don Eps - 13 Strings (Bellevue)
- Roy Hargrove - Public Eye (New)
- Bradford衡点 - The Beatles (Columbia)
- Tommy Flanagan - Beyond the Blue (Timex)

Reissues:
- Daniel Humair - Surrounded (Blue Note)
- Lennie Travis - Complete (Masper)
- Count Basie - One More Time (Roulette)
- Lennie Travis - Octet #2 (Contemporary)
- Miles Davis - Blue Mood (Sabot)

**JAZZ TIME NÜRNBERG**
Walter Schäferlein - Prod.
Arved Mengold - Presenter
Tedd Wilson - Swingin' (Tone Poets)
Chet Baker - Tellin' Sessions [Bluebird]
Arturo Sandavalo - Tamburo (Mexidor)
Charlie Haden - Dream Keeper [Mouse]
Helen Merrill Duets [EmArcy]
Opening: Human Being (Eclipse)
Columan Hawkins -Jolly [Cljazz]
Torsten de Winkel - Mastertouch [VeraBra]

**RADIO GONG 2000/Munich**
Bob Barrink - Prod.
"Swinging Time":
- Passport: Blues Roots [WEA]
- Nat King Cole: Big Band Cole [Capitol]
- Harry James w Bopogie Wee Too [Affinity]
- Tommura/Rich Together Again [BBC]
- Count Basie: Essential Vistas [Jazz]
- Ben Webster: In Vienna 1972 [JHM]
- Al Porcine: In Colombia [Jazz]

**JAZZ WELLE PLUS/Münster**
Hans Ruland - Prod.
Johnny Griffin - The Cat [Arlette]
Wynton Marsalis - Upfront [Columbia]
Enroll Garnier - Concert By The Sea [CBS]
Stan Getz - Storyville [Muse]
Harper Bros. - Aristy [Verve]

**RADIO BREMEN/Bremen**
Torsten Müller - Prod.
Wynton Marsalis - Thick in the [Columbia]
Wynton Marsalis - Leave Love [Masper]
Even More - Process & Reality [Masper]
Abbey Lincoln - You Got to Pay [Verve]
Bluesiana II [Windham Hill]
Rüdiger Corben Quintet [JHM]
Terence Blanchard - Blong [Columbia]
Gurt William Finals - Sequoia [Jazz]
Shuffle Demons - What Do You [Jazz]
Dre Dre Bridgewater - In Montreal [Polygram]

**FRANCE MUSIC/Paris**
Claude Carriere - Presenter
Jean Dolmas - Prds.
Jean Pierre - For My Lady [EmArcy]
Jim Hall & Friends - At Town Hall [EmArcy]
Benny Green Trio - Greens [Blue Note]
Jack DeJohnette - Earth Walk [Blue Note]
Jimmy Rancks - Play Duke/Detroit [Columbia]
Dave Frishberg - Where You At [Bluebird]
Barney Wilen - Sanctuary [J HM]
Danny Zaitlin - Catharsis [Columbia]
Thelonious Monk - Big Band [Columbia]
Duke Ellington - Midnight in Paris [Columbia]

**JAZZ MONTECARLO/Milan**
Vincent Herring - American Exp [Limelight]
David Sanborn - Another Hand [Elektra]
Chick Corea - Beneath the Mask [GRP]
Spyro Gyro - Collection [GRP]
Miles Davis - Blue Moods [Jazz]
Bebop Beyond - Plays Monk [Blue Moon]
B.B. King - The Fabulous [Ace]
Bob Beldon - Music Of Sting [Blue Note]

**AMERICAN RADIO HISTORY.COM**

**SWEDEISH NATIONAL RADIO/Stockholm**
Marcellus Massaro - Prod.
Bob Geldon - Music Of Sting (Blue Note)
Young Disciples - Road To Salvation [Nokia]
Galliano - Pursuit [Dorothy]
New York Voices - Hearts Of Fire (GRP)
Eric Marienthal - Occas (GRP)
Dave Samuels - Natural Selection (GRP)
Ellanie Elias - A Long Story (Monash)
Richard Elliot - On The Sax (Monash)
David Becker Tribune - In Motion [Blue Note]
Jan Lueken - Union Love [Masper]
Johnny Mathis - Better Together [Columbia]

**CNR/Brunssum**
Chris Lark - DJ
Mark Finley - BB Boss [Circus]
Miles Davis - Sketches Of Spain [CBS]
Keith Jarrett - Tokyo Concert [ECM]
Eddie Harris - I'm King [Concord]
Abbey Lincoln - You Got to Pay [Verve]
Peter Hagedi - Exchanging Love [Jazz]
电器 Jones - To The Little Man [Masper]
Johnny Griffin - The Cat [Arlette]
Peter Danemao - Bordon [Dragon]
Ewan Swenson - Vekko Wolke [Dragon]
Al Cohn - Soot Sims - Soot Cat [Masper]

**ORF/Vienna**
Gisela Smekal - Prod.
Walter Eicher - Presenter
Thelonious Monk - In Tokyo [CBS]
Count Basie - Essential Vistas [Jazz]
Keith Jarrett - Tokyo Concert [ECM]
Miles Davis - Sketches Of Spain [CBS]
Miles Davis - Milestones [Columbia]
TIPS TO EVALUATING YOUR MUSIC LIBRARY

TIPS TO RUN AN AUDITORIUM MUSIC TEST

by Scott Lockwood

Music research is quickly coming of age in Europe. Whether you're contemplating your first station project or are in the beginning phases of it, I'd like to give you a helping hand to ensure success of your project.

Choosing your first test is an Auditory Music Test (otherwise known as an AMT) to determine the correct songs for your oldies archives. This is a logical first step, since for most stations oldies provide the base for your format—perhaps as much as 75% of your total rotation.

AMTs are an excellent way to test several hundred to several thousand songs within a relatively short period of time, but much care needs to be taken in the process leading up to the AMT to guarantee accurate results. There are many crucial decisions to be made along the way and dozens of variables to deal with, all of which can bring success or spell disaster for your efforts.

Having just completed an AMT for a client station, this tedious and time-consuming preparation process is still fresh in my mind. Though not every consideration or fine point is included here, I believe it to be enough for you to make more confident decisions and properly shape your research.

The Discussion Phase

Before embarking on your AMT, you should call upon competent help with experience in research—particularly music research. Shop before you buy, but do buy a partner. Going it alone is risky and far more expensive in the long run. Experienced help pays for itself again and again.

Once you find a comfortable research partner, extend an invitation to sit down with you and talk. Openly discuss your vision of the radio station, your goals and what you want the station to be. Examine the situation from all angles—from the top, bottom, close up and from a distance. The more decisive you are about what you expect (and the more you convey this expectation), the better you will be served.

Of primary importance is who you want as an ideal listener. This is tricky and requires careful thought. Points to consider will be:

A. Percentage of men vs. women
B. Percentage of desired ethnic listeners
C. First target age/demographic cell

D. Adjacent secondary target age/demographic cells
E. Educational level
F. Income earned

An internal discussion between the GM, sales manager and programmer is the best way to determine the parameters for an AMT participant. Together, write down targets, then put it away. Later, go back to it and question your decisions. Modify it, if necessary. Do this before your research partner comes.

Next, make a determination of how many regular and occasional listeners should participate. You may feel comfortable with a 50/50 mix, but I strongly urge you to use more regular listeners in every case. These are the more loyal listeners that you never wish to lose. Their opinions are more valuable since they are likely to give you extra time spent listening as a reward for good programming. Occasional listeners may never reward you, no matter how hard you try. This is a point where an experienced music director can really help. Ask their opinion to avoid fuzzy thinking.

Preparing The AMT

Using the criteria that you supply, allow your research partner to randomly contact people in your service area by telephone and qualify them. Only individuals that fit your parameters should be invited. Each qualified person should be informed of the date, time, and duration of the test. Generally, two to two-and-a-half hours is appropriate to test 350 songs. Additionally, a gift should be offered as an incentive. Cash works best.

How many people you should invite is up to you and your budget. Carefully chosen, however, 100 participants are more than enough to ensure an accurate sample. Be sure to calculate a no-show factor of 10-15%. Invite more than 100 to get the right number.

With these 100 people, you can safely test about 300 to 350 song hooks without fatigueing the group. If you have telephone time slots, you should either find another 100 people to test the next 300 songs or find a way to get the same people back to test more songs.

Personally, I prefer the latter as a solution, as it's actually more cost-effective. The trouble is, though, that many people are too busy to keep coming, so you have to offer them better and better gifts to return. Whatever you decide, don't ask people to test too many songs at one sitting. They will invariably get tougher on the song scores as the test continues.

Of course, before you get to the test you'll need a form to rate songs and a tape of hooks for them to sample each one. Preparing a form is rather simple. You want to find out how many people like and dislike a song. Asking them to rate each one on a scale from one to five is sufficient to get the answer.

Print a clear and easy-to-use form with five boxes for each song. I recommend that you also ask each person to indicate if they are tired of hearing a song. In this case, provide an extra box for them to check. Not surprisingly, you will discover that many popular songs are also burned out.

Producing the tape of hooks is absolutely the most time-consuming portion of your project. Give yourself approximately 40 hours to produce a tape of 300 hooks. Yes, I know it seems incredibly tricky to reduce the cost of an AMT by allowing people to test the songs at home in their spare time. After all, why should it make a difference? Perhaps they repeatedly heard a song, or you are simply too close to the source of their attention. If you accidentally make this error, just give the participating a cassette tape with hooks, along with a form to fill out and have them send it in at their convenience.

This practice makes all results suspect, because you cannot control how they listened. Perhaps they repeatedly heard a hook 10-15 times, sought opinions from others about the hooks, or were watching TV or cooking a meal at the same time, or worse, had someone else complete the test in their name. You want to know how a person feels about a song when under pressure, just like the real-life situation when their finger is moving towards the radio button to change stations.

Interview participants off the street.

Here's another budget saver. How much easier and less expensive is it to find participants in a pedestrian zone, popular supermarket, or shopping mall, with-out the hassle of qualifying them on the telephone prior to a test. Better yet, they can take the test right away in your mobile van or booth nearby.

This works fine if you really want to find the most popular station among pedestrians in a certain district, but your most valuable listeners will be far away and unreachable at this time. It is far better to randomly select participants by telephone to avoid the element of chance and to ensure that your listeners are the actual listeners. You have the additional advantage of their undivided attention throughout the test, since they arrange and plan out their time. The "quickie" test in the nearby mobile unit might take longer than they expect, causing them to lose interest midway, or request to leave.

Conducting tests at your station.

In this case, your participants are simply too close to the source and may be thinking more about the radio station and not the test. While I personally feel it's OK to tell people why and for whom they're doing the test, their concentration on the work at hand will be far better in a neutral location.

Playing hooks too long.

This stems from the fear that the hook will not be recognised and consequently tests poorly. While there is no real set time limit on a hook, 10 seconds is usually more than enough—perhaps a little more if necessary on certain songs. The brain reacts quickly, and individuals score a song within a few seconds. Playing hooks that are too long bores the audience and keeps everyone scoring songs an hour longer than necessary. If they don't know the song in 10 seconds, they won't know it better in 15.

In conclusion, your AMT is time-consuming and tricky to manage, but don't see it as a chore. It's really a lot of fun, and the rewards are worth the effort. I wish you much success with the project!

Editor's note: Don't have time to edit together your own hook tape? Here are two U.S.-based companies which provide the service for you.

The Hook Factory
Tel: (+1) 503.253.4175
Fax: (+1) 503.252.8315
Hooks Unlimited
Tel: (+1) 314.443.4155
Fax: (+1) 314.443.4016

Some Classic Mistakes To Avoid

1. Testing only your competition's listeners.

2. Focus on the wrong factors.

3. Test only in your service area.

4. Rely on your local music sources.

5. Pick your listeners randomly.

6. Test too long.

7. Overuse your hooks.

8. Use the wrong test length.

9. Use the wrong test format.

10. Use the wrong test method.

AMT Preparation is a must if you want to do your music library right. Be prepared for your first AMT and you will be successful in the long run. Scott Lockwood is president of Scott Lockwood Enterprises, an international programming consulting firm whose radio station clients include Radio Churivari/Nuremberg. Lockwood can be reached in Germany at Tel: (+49) 911.23 8727.
PARENTAL ADVISORY

BABY ANIMALS
Early Warning - Imago/BMG
PRODUCER: Mike Chapman
Programmers who like their powerplay material red hot and rocking should check out this Australian foursome. A powerful, pounding rhythm and melodic chorus will have you spinning in the dance floor. Be sure to check out the extended remix by Prince. This follow-up to "Lover To Lover" is a must for all hip hop fans. The "unsung heroes of hip hop" use their beats to create a new dimension in dance music. The duo, consisting of rappers MC Steel and DJ Doa, don't "include themselves out" either. The track How It Started is a short fragment of a phone call made to a pirate radio station that brought the two together. More serious is the song The Only One, a collaboration between the two and Gang Starr.

BASSOMATIC
Go Getta Nuthin' No. - Virgin
D/EHR
PRODUCER: William Orbit
This is a chart-ready hip hop which sets a snappy chorus against engaging sample-driven rhythmical bleeps. It's taken from the excellent Science And Melody album.

BOMB THE BASS
The Air You Breathe - Dynasty/Epic
EHR/D
PRODUCER: Tim Simmon
This follow-up to Winter In July is another moody mid-tempo hip hop single topped by Loretta Heywood's yearning vocals. Says Red Rose Rock/FM/Preston head of music Dave Sander, "This is the kind of modern dance music which is credible for younger listeners and still acceptable to adults because of the good vocals and nice sounding production."

THE BRAND NEW HEAVIES
New Shape - Acid Jazz/Blue
EHR/D
PRODUCER: Brand New Heavies
A stylish and radio-friendly retro-soul single, this is wrapped in an accessible, streamlined production featuring N'Dea Davenport's commanding vocals. It's already a radio and club hit in the UK. Dance programmers would be wise to check out the extended remix by David Morales and its joyful piano solo end.

CURVE
Clipped - Anxious
A
PRODUCER: Curve & Steve Osborne
Chiming and distorted guitars give way to an ethereal chorus. Covered in fuzzy production, this is attention-grabbing indie guitar rock.

FRANKIE KNUCKLES
It's Hard Sometime - Virgin America
D
PRODUCER: Frankie Knuckles & John Popper
The follow-up to The Whistle Song is a warm and silky-smooth soul number in a 70's-influenced production, this features the sophisticated vocals of up-and-coming talent Shelton Becton.

MOBY
Go - Italian/CNR
D/EHR
PRODUCER: Moby
This is one of the most unexpected cover versions ever. Despite the difficulty of translating the ethereal atmosphere of Juice Cruize's theme from the popular TV series "Twin Peaks" to the dance floor, Moby has created the beats to a new "thriller" dance.

THE BUTTERFLY EFFECT
Trip - NHV/Radium (LP) (Sweden)
PRODUCER: The Butterfly Effect
Don't expect neo-hippie stuff here! This is a thinking person's version of techno-beat with psychedelic overtones. They use the same stones as New Order, 808 State, the KLF and Heaven 17 to build their unstrucutreable wall of synth sound. The right edit could make the track We Are One Forever suitable for EHR. Contact John Cloud at tel. (+46) 764 30060; fax: 764 30060.

TIZIANA
Seduce Me - R&S/Splish (UK)
PRODUCER: Renato & David
The old "Loreena" trick still works. Your listeners will fall by thousands for Canadian singer Tiziana's seductive voice. And if that doesn't work, the electronic handclaps will. In this new remixed form, this striking Belgian dance product marks the first single on Marc Moore's new Splish label, available through Rhythm King. Contact Lyndall Fernie at tel. (+44) 71 372 3959; fax: 372 4634.

DICK RIVERS
Holly Days In Austin - New Rose (LP) (France)
PRODUCER: Joe Gracey
This is food for nostalgic programmers but, in the case of this artist, the term "new talent" is a misnomer. In France, he is as much a household name in rock & roll as Johnny Hallyday, and his 30th anniversary in show business is being celebrated with a very special project. The man got "lost in Austin" and recorded this album with the crime de la crime de the local rhythm 'n blues scene. The outcome is a set of Buddy Holly songs with new French titles and lyrics. Contact Marc Vidal at tel.: (+33) 1 4960 0999; fax: 1 4960 0105.

NEW TALENT
Rain Or A Cango Drum - Live - Cold Tones/SmithZ
PRODUCER: Alfonso Steffen
The quality of a composition is best measured by its most simple rendition. With only his house voice and acoustic guitar, this Texan singer/songwriter reveals the naked essence of his songs. This album, recorded live during the 1990 Berlin Independence Days by SFB/Radio 4/US, and Radio Berlin gives a good cross section sampling of his work, plus some new songs. Don't edit out the hilariously spoken introductions to the songs. The speech before the classic track "Pancho & Lefty" is especially a must.

SINGLES

Do Anything - East West
PRODUCER: Elliot Erickson & Frederick Thomas
This is a very special version of a classic song. The track's asserted rhythm and snappy refrain are well adapted to the pushy, sexy remix by Prince. In this new remixed form, this striking Belgian dance product marks the first single on Marc Moore's new Splish label, available through Rhythm King. Contact Lyndall Fernie at tel. (+44) 71 372 3959; fax: 372 4634.

THE LEVELLERS
Low Level - Chiva/CNR
R/A
PRODUCER: Al Scott
Together with other neo-folk bands like the Men They Couldn't Hang and the Saw Doctors from Ireland, this Brightown-based band belongs to one of the most interesting runners-up behind the Pogues. They don't play folk strictly from the book. On some tracks, they give their music a Chai-like punch touch, while other songs get a special Hooters treatment. Imagine them doing both with Gary Moore on guitar. The heavyweight of sensual, soul vocals. The speech before the classic track "Pancho & Lefty" is especially a must.

ALBUMS

F.F.F.
Most Culture - Epic
D/EHR
PRODUCER: Bill Laswell
The abbreviation F.F.F. stands for anything you like. Try "fusstercule Funky Frenchmen."

The track Mamut Krie is the perfect blend of all these influences. New Funk Generation, the first single, will be available in a remix by the Godfather of P-funk, George Clinton.

THE LEVELLERS
Low Level - Chiva/CNR
R/A
PRODUCER: Al Scott
Together with other neo-folk bands like the Men They Couldn't Hang and the Saw Doctors from Ireland, this Brightown-based band belongs to one of the most interesting runners-up behind the Pogues. They don't play folk strictly from the book. On some tracks, they give their music a Chai-like punch touch, while other songs get a special Hooters treatment. Imagine them doing both with Gary Moore on guitar. The heavyweight of sensual, soul vocals. The speech before the classic track "Pancho & Lefty" is especially a must.
**SPOTLIGHT**

**Hammer**

With the gigantic success of his second album, 1990's "Please Hammer Don't Hurt 'Em," Hammer took rap to the mainstream. Fifteen million copies were sold worldwide—10 million in the US alone. The rapper who dropped the letters "MC" from his name became a pop star and a high-profile entertainer. Capitol has lined up a European marketing campaign for his new album "Too Legit Too Quit" with the intention of challenging this remarkable record.

by Robbert Tilly

It's Hammer time again! With the simultaneous worldwide release on October 28 of *Too Legit Too Quit*, the trilogy of Hammer albums is complete. The song material on this new album is less dependent on sampling, than on previous releases. Apart from the Timmy Thomas cover *Tell Me (Why Can't We Live Together)* and the gospel standard *Do Not Pass Me By*, the superstar wrote 11 out of the 13 tracks in collaboration with co-producer Felton C. Plate II. That's not where the "human element" in his music stops, he is backed by a real live band featuring a horn section. Indeed, the man is pop now and subsequent "Breaking" all the rules of the rap scene he originally hail from. *Too Legit Too Quit* also breaks new ground for Hammer. The track *Street Soldiers* brings him musically into the soft AC area dominated by the likes of Luther Vandross and Gregory Abott. Only the socially conscious lyrics—a positive political message to the black people in the streets of America—are reminiscent of his rap background. That doesn't mean he's lost touch with his musical roots. The bulk of the songs are vintage Hammer—danceable tunes just made for his fancy footwork. The ballads *Living In A World and Good To Go* vaguely evokes memories of L.L. Cool J.'s *I Need Love*, the first hip hop ballad in history.

Says Capitol international marketing manager Döller Zerath, "After 15 million copies sold of his last album, you may say Hammer is playing in the same league as Madonna and Michael Jackson now. People who said he's not a 'career artist' were proved wrong. This fantastic album leaves no doubt about it. This man will last long.

The album's title speaks for itself. This is the music of today. Hammer appeals to the youth because of his music, his great showmanship and his positive attitude.

The album was presented at a big launching party in L.A. in October. It was followed by two international press dates. Further promo will be organized around his soon-to-be-announced world tour next year. A major TV campaign has been set up with MTV Europe, showing six 30-second spots daily from October 28 to November 11. The same spot, plus a 20-second version is being used for nationwide TV campaigns in Germany, France, Holland, Belgium, Sweden, Denmark, Finland, Norway, Italy and Spain. A radio campaign is currently running in Germany, France, Switzerland, Norway, Italy and Spain. Print advertising is running throughout Europe. Apart from the usual merchandise material, brakes are available in the famous Hammer "H" logo. A special press kit containing a bio, the CD and an E.P.K. is serviced to all European key media.

At press time, the album charted the European Top 100 Albums at no. 74, based on entries in Ireland (no. 8) and the UK (no. 38). In the latter territory, the marketing ball really starts rolling now. Comments Capitol UK MD Andrew Pryor, "Not counting three TV-albums—Tina Turner, Queen and Pet Shop Boys—it's the biggest music spend campaign on a studio album in my division this year. It is also cooperatively TV advertised in most of the country with the Top Price chain of retailers. In addition, we have posters on London bus sides and street posters in the key cities. Our sales target exceed the 600.000 copies of the last album. Now that we have received the video of the first single *Too Legit Too Quit*, we can really give the project the push it needs. In the past, video clips have proved to be instrumental in breaking Hammer."

M&M has tested the response for the new Hammer album by asking leading radio programmers and DJs for their opinion. Comments SWF 3/Baden-Baden head of music Uli Frank, "I was quite surprised, I must say. The mixture of styles is interesting. On the slow numbers, he shows he has grown as a composer. The hard rap songs, however, are quite similar to his earlier work. The single is too aggressive for daytime radio, but we will certainly play some of the smoother numbers."

It's more of the same Hammer for Power FME/Amsterdam programme director Wim Rigter. "That's why we only play it on hold for a while, despite Hammer's status. We'll probably pick it up later. We'll wait for the reactions on the single first."

Rete 105/Milan head of music Alex Peroni says the set needs some extra treatment to provide hits. "I'm afraid there's too little dance music on it. In this form, it won't be played in the clubs, which is essential for this type of music. Unless they make some fine remixes, it will only deliver half hits. Okay, we playlist the single in the afternoon shows, but that's not enough. Only for artists like Phil Collins and Eros Ramazzotti is airplay sufficient."

Kiss F/M/London DJ Trevor Nelson is very outspoken; he fears the success of Hammer will turn against the artist. "I only play him during the daytime shows, if he's playlisted. Hammer has become so mainstream that he doesn't fit into the specialist hours anymore. The bigger you become in rap music, the more the rap fraternity is against you. His own industry is anti-Hammer."

At preasmite, Hammer's manager Louis K. Burrell of Bust It Productions was not available for comment.

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**Diego Modena & Jean-Philippe Audin**

- Signed to Delphine.
- Publisher: Delphine.
- Management: Delphine/Paris
- New album: *Ocarina*, released on October 3.
- New single: *Song Of Ocarina*, released on July 17, currently it is at no. 14 in France and at no. 68 in the Coca Cola Eurochart Hot 100 Singles.
- Recorded at Delphine Studios/Paris.
- Producer: Olivier Toussaint/"Magic" Sigwart/Marc Minier/Paul de Senneville.
- At the moment the duo is in the middle of a French radio promotion tour.
- European releases: The album is out in G/AS on Polydor, Denmark (Medley) and the Benelux (CNR). Outside Europe, it is being released in Latin America, Canada, Hong Kong, Singapore, South Korea and Taiwan.

Innovation in music is not limited to avant-gardists only. The combination of flute and cello might not be new, but the choice of ocarina and cello over a reggae beat seems a novelty. In search of new sounds in music, the French Delphine label deliberately coupled Argentine flutist Diego Modena and French cellist Jean-Philippe Audin with a reggae band. The result is the absolutely stunning instrumental *Song Of Ocarina*, currently riding high in the French singles' chart. The album, *Ocarina*, follows the same recipe. The overall sound is comparable to the successful Francis Lai soundtrack to the 1976 David Hamilton movie "Bilitis." All the songs are composed by Paul de Senneville, who also writes for pianist Richard Clayderman. There's no doubt this act could work anywhere. The German market, where Polish pan-flutist Edward Simoni has received a warm response, is expected to be very receptive to Modena and Audin, as well. For those not familiar with the ocarina, it is an egg-shaped wind instrument, made of clay, having a mouth piece and finger holes. Not the only instrument Modena uses, it's also used in his band. For his own music, Audin, is classically trained. The cello he plays is a museum piece, a 1637 vintage Bach. His partner in music, Audin, is classically trained. The cello he plays is a museum piece, a 1637 vintage musical roots. The bulk of the songs are vintage Hammer—danceable tunes just made for his fancy footwork. The ballads *Living In A World and Good To Go* vaguely evokes memories of L.L. Cool J.'s *I Need Love*, the first hip hop ballad in history.

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**STATION REPORTS**

**DENMARK**

1. *The Voice of Copenhagen* - Lars Kruger - Prog Dir
2. *Radio 102* - Boamborg - Head Of Music
5. *Rainbow Radio* - Olufs - Prog Dir

**FINLAND**

1. *Jazz Jeff & The Fresh Prince* - New single "RING MY BELL" out now! Follow-up to the European smash "Summertime". Exploding at European radio and already charting in the UK & Holland from the USA platinum album "Homebase". Watch for the video on major stations.
2. *Buddy Guy* - Blues virtuoso Buddy Guy is back with a new single "Where's The Next One Coming From" from his brilliant album "Downtown". See if you can catch the tour!

**SWITZERLAND**

1. *Radio Bass Peak* - Nic Schulz - Co-Ord, Power Play

**GREECE**

1. *Radio Bass Peak* - Nic Schulz - Co-Ord, Power Play

**IRELAND**

1. *Irish Radio Dublin* - Michael O'Leary - Prod Dir
2. *Radio 102* - Boamborg - Head Of Music

**POLAND**

1. *Radio Bass Peak* - Nic Schulz - Co-Ord, Power Play
Chase To Sell Stations, Centres On E. Europe

Chase Communications founder David Chase has announced plans to sell all of the company's cable holdings. The New York-based group owner plans to sell all of the company's cable stations to be sold, industry observers predict a less-than-healthy return in light of today's soft, recession-plagued radio marketplace.

The reason for the liquidation is the pursuit of business ventures in eastern Europe, namely Chase's homeland of Poland, where Chase Enterprises has formed a coalition with government officials to institute a cable system service to all major cities there.

Chase also has a cable agreement in Hungary, along with plans for several Wendy's fast-food franchises for various eastern European locations.

Although Chase claims a fair amount of buyer interest in the stations to be sold, industry observers predict a less-than-healthy return in light of today's soft, recession-plagued radio marketplace.

Co-chairman Arnold Chase cites the investment potential in Europe as the key element of the decision to divest American holdings. Chase Communications holds interests not only in media, but in real estate, banking, insurance and manufacturing, as well.

Broadcasters Feel Credit Crunch

According to a recent study by Paul Kagan Associates, US banks currently hold 52% less broadcast debt than they did just two years ago when credit holdings were tallied at 65%.

The government's Highly Leveraged Transaction (HLT) rules are considered responsible for the decrease in bank financing. Increased lending by insurance and finance companies, three percent and 12% respectively, from 1990-1991, has been the result. The total US broadcast debt, including radio and television, was estimated at $24.5 billion as of June 30, down 5.8% from a year ago.

Drake-Chenault/Jones Satellite Services has changed its name to Jones Satellite Audio, Inc., Radio Programming Network (JSA). The JSA sales, marketing and administration departments relocated November 11 to Denver in order to be closer to its studio operations. The company was formerly based in Albuquerque.

JSA has signed up over 300 stations across the US since its launch as D-CJSS in April 1989, providing five, commercial free, satellite-delivered formats: oldies, country, easy listening, adult contemporary and soft AC.

Comments senior VP T.J. Lambert, "Our name change and move to Denver to co-locate with our outstanding air staffs will make our service even more valuable to clients."

We plan to export our satellite formats and programming, promotion and sales expertise through consultation and satellite programming to Europe and the UK in the upcoming months. We'll be introducing ourselves at the upcoming NAB Montreux conference next June, and see the rapidly expanding European market as presenting incredible opportunities for JSA." JSA can be reached at fax: (+1) 303.799 0966.

IRS Joins the TAMD Group

Royalty detection service TAMD Group has acquired International Ratings Services (IRS), which delivers foreign television ratings and tracking reports for France, Italy, Spain and the UK to various US clients.

TAMD has been collecting international television broadcast data since 1985, and utilizes that data to recreate missing music and cable retransmission royalties for US programmers broadcast in Europe. IRS will move into TAMD's offices, headquartered at tel: (+1) 213.469 0455; fax: (+1) 213.469 4003.

The USA page is edited by Tom Kay, Jane Dyson and Lisa Nordmark of Main Street Marketing. They can be reached in Minneapolis at tel: (+1) 612.927 4487; fax: (+1) 612.927 6427.

Billboard

The International Newsweekly Of Music and Home Entertainment

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<td>2</td>
<td>2</td>
<td>The Fly</td>
<td>Izland (Blue Mountain)</td>
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<td>5</td>
<td>2</td>
<td>&quot;No Son Of Mine&quot;</td>
<td>Genesis - Virgin (Genesis/Hit &amp; Run)</td>
<td>UK, D.A, S, E, F, N, R, U, I</td>
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<td>7</td>
<td>4</td>
<td>&quot;Get Ready For This&quot;</td>
<td>2 Unlimited - PWL (MCA)</td>
<td>UK, D.A, S, E, F, N, R, U</td>
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<td>&quot;Set Adrift On Memory Bliss&quot;</td>
<td>PM. Dawn - Gee Street (MCA/Reformation)</td>
<td>UK, D.A, S, E, F, N, R, U, I</td>
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<td>10</td>
<td>James Brown Is Dead</td>
<td>UA Style - Destruction (Un/Beine)</td>
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<td>Changes</td>
<td>Isla Shortfiled - Arias (Big Life)</td>
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<td>14</td>
<td>Baccardi Feeling</td>
<td>(Summer Dreaming) - Kate Yamai - WEA (La Frette Music Paris)</td>
<td>UK, D.A, S, E, F, N, R, U, I</td>
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<td>15</td>
<td>8</td>
<td>Don't Cry</td>
<td>Guns N' Roses - Geffen (Warner Chappell)</td>
<td>UK, D.A, S, E, F, N, R, U, I</td>
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<td>16</td>
<td>15</td>
<td>World In Union</td>
<td>Kiri Te Kanawa - Columbia (Skahanz/Standard)</td>
<td>UK</td>
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<td>18</td>
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<td>Calling Elvis</td>
<td>Tina Turner - Capitol (EMI)</td>
<td>UK, D.A, S, E, F, N, R, U, I</td>
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<td>30</td>
<td>The Shopo Shop Song</td>
<td>It's In His Kiss - Char (Epic/Tiny/Headway Bay)</td>
<td>UK, D.A, S, E, F, N, R, U, I</td>
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<td>20</td>
<td>22</td>
<td>Can't Stop This Thing We Started</td>
<td>Bryan Adams - A&amp;M (Adams/Almo/Bama)</td>
<td>UK, D.A, S, E, F, N, R, U, I</td>
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<tr>
<td>21</td>
<td>24</td>
<td>Everybody's Free (To Feel Good)</td>
<td>Roza - Pula (Pee/Lightman)</td>
<td>UK, D.A, S, E, F, N, R, U, I</td>
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<td>18</td>
<td>Always Look On The Bright Side Of Life</td>
<td>Monty Python - Virgin (Virgin Gee/Sex/Vinyl)</td>
<td>UK, D.A, S, E, F, N, R, U, I</td>
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<tr>
<td>24</td>
<td>23</td>
<td>Qui A Le Droit</td>
<td>Patrick Bruel - RCA (T4 Production)</td>
<td>UK, D.A, S, E, F, N, R, U, I</td>
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<td>25</td>
<td>23</td>
<td>Now That We Found Love</td>
<td>Heavy D &amp; The Boyz - MCA (Warner Chappell)</td>
<td>UK, D.A, S, E, F, N, R, U, I</td>
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<td>26</td>
<td>26</td>
<td>Love To Hate You</td>
<td>Erasure - Warner (Warner/EMI)</td>
<td>UK, D.A, S, E, F, N, R, U, I</td>
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<td>29</td>
<td>25</td>
<td>DJ Culture</td>
<td>Fat Shop Boys - Parlophone (Cage/Ten)</td>
<td>UK, D.A, S, E, F, N, R, U, I</td>
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<td>30</td>
<td>47</td>
<td>Don't Dream It's Over</td>
<td>Paul Young - Columbia (EM)</td>
<td>UK, D.A, S, E, F, N, R, U, I</td>
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<td>31</td>
<td>24</td>
<td>Caribbean Blue</td>
<td>Enya - WEA (HI/0)</td>
<td>UK, D.A, S, E, F, N, R, U, I</td>
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<td>32</td>
<td>31</td>
<td>I'm Too Sexy</td>
<td>Right Said Fred - Fug (Fug &amp; Ran)</td>
<td>UK, D.A, S, E, F, N, R, U, I</td>
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<td>&quot;If You Were With Me Now&quot;</td>
<td>Kylie Minogue &amp; Keith Washington - PW (Various)</td>
<td>UK, D.A, S, E, F, N, R, U, I</td>
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Michael Jackson

(continued from page 1)

That's massive as we usually only have four records with a maximum of five plays a day. It's a perfect song; even the hardest critics cannot say he delivered bad work.

"To celebrate the album, we have lined up a campaign together with Sony. The week before the release we will air one track of the album a day. We will do that six days in row. The other eight tracks will be presented at launching parties--open to the public--at four different locations in the country the Saturday before the actual release. That's why we had to decide completely day to Michael Jackson and launch a big contest together with Sony. The winners will get tickets to the first show of the upcoming Jackson world tour, worldwide.

No. 2 in the race to be the fastest on air with the single in Europe was Holland's NOS on the primetime one-hour weekday shows. On November 11--15 Frits Spits played the single with a repeat 15 minutes later. "There wasn't a better way to start off the campaign," comments Sony Music Holland head of promotion Ben Stuurman. "When we heard about the leakage in the US and got the go-ahead to promote a day earlier, Spits's show was the first to go for." The rest of Europe followed the next day. In every country, Epic delivered to some 52 IR stations by satellite. The downlink was organised by ex-Capital Radio head of music Tony Hale. "In this way the label makes sure that as many UK outlets as possible can pick up the single," explains Hale: "They download the track on DAT, and most of them aired the single live on Wednesday at 8:15.

Epic BMSC Radio to managed to broadcast the single 10 minutes earlier than the rest of the nation's radio networks.

Because its systems are currently not compatible with SMS, the single was hand-delivered to the station, giving it a headstart over competitors.

Meanwhile, Sony affiliates are busy lining up major marketing campaigns for Jackson's forthcoming new album Dangerously... which will be released on November 25 in the US. Epic manager marketing Monica Marin, Europe-wide shipment figures for the album exceed the 3.5 million mark, which she claims to be a record. US figures are estimated to be close to three million.

The new album contains 14 new songs, 12 of which are written or co-written by Jackson and produced with Teddy Riley. Bruce Swedien is the sound man, Lisa Mansfield the song--writting--producer.

Land--directed, 11--minutes video of the single will be premiered on November 14. Jackson's first performance of the single will be on ABCHN Networks in Switzerland November 27, possibly syndicated to Europe.

A wide array of merchandising material has been produced by Sony, including a run of 20,000 posters featuring the album cover, cut-out album displays, special three-dimensional album covers, and special advertising material.

A collector's edition CD has been manufactured, in a special 3-D "9 by 9" pop-up package. New photo material will be available after the album release.

Epic UK MD Andy Stephens expects to sell over one million copies of the album by Christmas. "I'll be disappointed if we're not surpassing Thriller [selling 3 million in the UK]. We are not going out of the retail--playback session, and expect the orders to go up.

Sony Music Holland managing Gerard Rutte reports pre-sales of 135,000 copies in the Netherlands. Advertising campaign has been launched with 30 spots to be broadcast on the three national channels, as well as the commercial cable stations Radio 10 Gold, Power FM, Sky Radio and Hitradio. Similar campaigns in conjunction with TV and cinema--are reported in other territories.

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NATIONAL AIRPLAY

Notional product is highlighted in red

 UNITED KINGDOM

Most played records on BBC stations and major independents.

1. (4) - The Fly
2. (16) - Penn Briscoe - Calling You
3. (6) - Oleta Adams - Don't Let The Sun Go Down
4. (10) - Dire Straits - Calling Elvis
5. (20) - Simply Red - A New Day
6. (20) - Simply Red - A New Day
7. (17) - Alejandro Sanz - Pisando Fuente
8. (18) - The Cars - I Don't Want To Be Lonely
9. (19) - Enya - Caribbean Blue
10. (20) - Scorpions - Tease Me, Please Me

Most played records on ARD stations and major privates. Compiled by Media Control/ Basel.

1. (11) - Horror - Love To Hate You
2. (6) - Enya - Caribbean Blue
3. (4) - Simply Red - Something Got Me Started
4. (3) - Lisa Mansfield - Change
5. (2) - Simply Red - Something Got Me Started
6. (1) - Lisa Stanley - Pure Music
7. (1) - Lisa Mansfield - Change

GERMANY

Most played records on ABC stations and major privates. Compiled by Media Control/ Bamberg.

1. (1) - Bryan Adams - Do It For You
2. (2) - Status Quo - In The Army
3. (3) - Simply Red - Something Got Me Started
4. (4) - Simply Red - Something Got Me Started
5. (5) - Simply Red - Something Got Me Started

Most played records on private radios as compiled by Airplay Sweden.

1. (1) - Simply Red - Something Got Me Started
2. (2) - Simply Red - Something Got Me Started
3. (3) - Simply Red - Something Got Me Started
4. (4) - Simply Red - Something Got Me Started
5. (5) - Simply Red - Something Got Me Started

FRANCE AM

Most played records on AM stations. Compiled by Media Control/Strasbourg.

1. (1) - Lydia - Je Ne oublier JAMAIS
2. (2) - Lydia - Je Ne oublier JAMAIS
3. (3) - Lydia - Je Ne oublier JAMAIS
4. (4) - Lydia - Je Ne oublier JAMAIS
5. (5) - Lydia - Je Ne oublier JAMAIS

Most played records on FM stations. Compiled by Media Control/Strasbourg.

1. (1) - Simply Red - Something Got Me Started
2. (2) - Simply Red - Something Got Me Started
3. (3) - Simply Red - Something Got Me Started
4. (4) - Simply Red - Something Got Me Started
5. (5) - Simply Red - Something Got Me Started

FRANCE FM

Most played records on FM stations. Compiled by Media Control/Strasbourg.

1. (1) - Simply Red - Something Got Me Started
2. (2) - Simply Red - Something Got Me Started
3. (3) - Simply Red - Something Got Me Started
4. (4) - Simply Red - Something Got Me Started
5. (5) - Simply Red - Something Got Me Started

SWITZERLAND

Most played records on national stations. Compiled by Above/K.Grund.

1. (1) - Simply Red - Something Got Me Started
2. (2) - Simply Red - Something Got Me Started
3. (3) - Simply Red - Something Got Me Started
4. (4) - Simply Red - Something Got Me Started
5. (5) - Simply Red - Something Got Me Started

FINLAND

Most played records on private radio stations. Compiled by Mediainfo.

1. (1) - Lydia - Je Ne oublier JAMAIS
2. (2) - Lydia - Je Ne oublier JAMAIS
3. (3) - Lydia - Je Ne oublier JAMAIS
4. (4) - Lydia - Je Ne oublier JAMAIS
5. (5) - Lydia - Je Ne oublier JAMAIS

SWEDEN

Most played records on Swedish national and local stations. Compiled by Armaud Sweden.

1. (1) - Lydia - Je Ne oublier JAMAIS
2. (2) - Lydia - Je Ne oublier JAMAIS
3. (3) - Lydia - Je Ne oublier JAMAIS
4. (4) - Lydia - Je Ne oublier JAMAIS
5. (5) - Lydia - Je Ne oublier JAMAIS

MUSIC & MEDIA NOVEMBER 16 1991

AmericanRadioHistory.com
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**Top 20 Albums**

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**Recognition**

- The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Stemra. © BPI Communications BV/Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories. **Recognition**
- Recognition of pan-European sales of 500,000 units.
- Recognition of sales of 1 million units.
- Multi-million sellers indicated by a numeral following the symbol. **Recognition**

**Countries Chanted**

- UK (United Kingdom)
- DE (Germany)
- CH (Switzerland)
- NL (Netherlands)
- FR (France)
- ESP (Spain)
- IT (Italy)
- SWE (Sweden)
- D (Denmark)
- N (Norway)
- IR (Ireland)
- GB (Great Britain)
- IRE (Republic of Ireland)

**Notes**

- M: Multi-million
- DSM: Double Sales Of Million
- ©: Copyright
- Sales: Sales Figures

**Disclaimers**

- National album charts are compiled by various organisations and are subject to change. **Disclaimers**
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### EHR Top 40

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The EHR Top 40 chart is based on a weighted system. Songs earn points by placing in the top 20 on EHR's reporting stations. Unlike BMI's Top 40, which rewards airplay on whatever stations report to BMI, the EHR chart rewards airplay on a smaller, more representative sample of stations. The EHR chart includes reports from stations serving a general audience, those targeting 12-34 year-olds with contemporary music fulltime or during specific dayparts. Songs in "B" rotation airplay receive more points than those in "B" rotation or more limited airplay exposure. Stations are weighted by market size and by the number of hours per week committed to the format.

### CHARTBOUND RECORDS

- MARC ALMOND/Jacky (Some Bizzare/WEA)
- SCORPIONS/Send Me An Angel (Vertigo)
- MARIAN CROHN/Walking In Memphis (Atlantic)
- DIRE STRAITS/Heavy Fuel (Vertigo)
- GLORIA ESTEFAN/Live For Loving You (Capitol)
- AMY GRANT/That's What Love Is For (A&M)
- MARKY MARK & THE FUNKY BUNCH/Can't Stop The Music (Island)
- QUEEN/The Show Must Go On (Parlophone)
- OLITA ADAMS/Don't Let The Sun Go Down On Me (Fontana)
- MIKE & THE MECHANICS/Everybody Gets A Second Chance (Virgin)
- BOS SEGER & THE SILVER BULLET BAND/The Last Love (Polydor)
- K. MINOGUE & K. WASHINGTON/You Were With Me Now * (Polydor)
- INXS/Shining Star (Mercury)
- MIKE & THE MECHANICS/Stop Baby (Virgin)
- PRINCE/Cream (Paisley Park)
- T. PETTIT & THE HEARTBREAKERS/It's The Great Wide Open (Chrysalis)
- SLADE/Radio Woold Of Sound (Polydor)
- CROWDED HOUSE/Fall At Your Feet (Capital)
- PAULA ABDUL/The Promise Of A New Day (Virgin America)
- LENNY KRAYFIT/Stand By Me Woman (Virgin America)
- AMY GRANT/Every Heartbeat (A&M)
- VICE REEVES & THE WINTER STUFF/Dozy (Sense/Island)
- ROXETTE/The Big L (East West)
- WHITNEY HOUSTON/I Belong To You (Arista)
- BELINDA CARLISLE/Do You Feel Like (Offside/WEA)
- ALL NIGHT/Hearted* (WEA)
- ZOE/Lightning* (M&G/Polydor)

### EHR New Add Leaders
- MICHAEL BOLTON/When A Man Loves A Woman (Columbia)
- GENESIS/No Son Of Mine (Virgin)
- A-HA/Move To Memphis (Warner Brothers)
- K. MINOGUE & K. WASHINGTON/You Were With Me Now (Wea)
- BELINDA CARLISLE/Do You Feel Like (A&M)
- LISA STANSFIELD/Change (Arista)
- TINA TURNER/Way Of The World (Columbia)
- PAUL YOUNG/Don't Dream It's Over (Columbia)
- TEN SHARP/You (Columbia)

### "A" Rotation Leaders
- SIMPLY RED/Something Got Me Started (East West)
- MARIAN CHER/Emotions (A&M)
- GENESIS/No Son Of Mine (Virgin)
- BRYAN ADAMS/Everything I Do I Do For You (A&M)
- LISA STANSFIELD/Change (Arista)
- JULIEN LENNON/Saltwater (Virgin)
- BRYAN ADAMS/Can't Stop This Thing We Started (A&M)
- PRINCE/Cream (Parlophone)

### "A" Rotation Performance

<table>
<thead>
<tr>
<th>Artist/Title/Label</th>
<th>&quot;A&quot; %</th>
</tr>
</thead>
<tbody>
<tr>
<td>INXS/Shining Star (Mercury)</td>
<td>100</td>
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<tr>
<td>QUEEN/The Show Must Go On (Parlophone)</td>
<td>87</td>
</tr>
<tr>
<td>ENYA/Caribbean Blue (WEA)</td>
<td>84</td>
</tr>
<tr>
<td>DIRE STRAITS/Heavy Fuel (Vertigo)</td>
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<tr>
<td>PET SHOP BOYS/DJ Culture (Parlophone)</td>
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<tr>
<td>AMY GRANT/Crucified (Capitol)</td>
<td>81</td>
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<tr>
<td>VIC REEVES &amp; THE WINTER STUFF/Dozy (Sense/Island)</td>
<td>81</td>
</tr>
<tr>
<td>SCORPIONS/Wind Of Change (Mercury)</td>
<td>80</td>
</tr>
</tbody>
</table>

### EHR Top Newcomers

- K. MINOGUE & K. WASHINGTON/You Were With Me Now (WEA)
- VIC REEVES & THE WINTER STUFF/Dozy (Sense/Island)
- TEN SHARP/You (Columbia)
APPLE IS BACK!
WITH
FIVE CLASSIC RE-ISSUES

Mary Hopkin *
Billy Preston *
James Taylor
Badfinger *
Jackie Lomax *

* These albums features bonus tracks, some of them previously unreleased
QUEEN

20 YEAR ANNIVERSARY PULL OUT ADVERTORIAL

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SEVENTEEN ASTOUNDING SINGLES

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LONGPLAY CD/MC, DOUBLE LP

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LONGFORM VIDEO 'GREATEST HITS II' BOOK, 'GREATEST PIX II'

EMI PARLOPHONE

AmericanRadioHistory.com
Reigning Champions Of The World

A 20-Year Diary

1970:
Freddie Mercury, Roger Taylor, Brian May and Mike Grose become Queen. Mike lasts one gig, and is replaced by Doug, who in turn is fired after his one and only gig (for upstaging), and is replaced by Barry Mitchell. They play Voodoo Child during a rehearsal out of respect for Jimi Hendrix, who died that day. Freddie and Roger become stall holders at Kensington Market. They all get thrown out of a blue movie cinema for gigglng.

1971:
John Deacon replaces Barry as Queen’s bass player. They play a gig at St. Helens girls school, where the bottom falls off Freddie’s mike stand halfway through. He carries on and a trademark is born. They record their first demo tapes at De Lane Lea Studios and do a tour of Cornwall. Roger studies horticulture at Kew Gardens.

1972:
Queen start and finish their first album at Trident Studios and sign a management, record and publishing deal with Elephant Audio Productions. They also play a gig organised by John to a crowd of just six people. Freddie designs the Queen crest while Brian gets a job making candles studying for his BSc and Roger dissects bodies for biology.

1973:
Trident signs a record and publishing deal with EMI. The first single Keep Yourself Alive and first album, Queen are released. The band undertakes their first major tour as support to Mott The Hoople and records their first BBC Radio 1 session for Sounds of the Seventies. Brian May starts a part-time teaching job in Stockwell and Freddie discovers black nail varnish.

1974:
Queen play their first gig in Australia— not a great success. Their second album Queen II is released and later in the year their third album Sheer Heart Attack. They make their first appearance on BBC TV chart show Top Of The Pops” and undertake their first North American tour as guests to Mott The Hoople. They also embark on their first headlining tour of the UK. Trident signs a North American deal with Elektra. Brian contracts hepatitis, Freddie discovers Zandra Rhodes’ frocks and John burns more candles studying for his BSc.

1975:
They begin their first headline tour of the US. Tickets are in such demand that matinee performances have to be scheduled at some venues. Freddie is stricken with a throat virus and many shows are cancelled. In April, Queen arrive at Tokyo airport for their first Japanese tour; they find the airport besieged by thousands of fans. Freddie is presented with an Ivor Novello award for Killer Queen. Jim Beach negotiates them out of Trident and they sign a new management deal with John Reid. They make their first video for their 5.55-minute single Bohemian Rhapsody, which stays at no. 1 in the UK for nine weeks. A Night At The Opera is released in December with Freddie’s artwork of the Queen crest on the sleeve. They are pulled in by Dundee Police while on the tour bus, searched for drugs—and found clean.

1976:
In January, Freddie receives another Ivor Novello—this time for Bohemian Rhapsody. While in Japan for their second tour, the UK Top 20 features their four LPs simultaneously. Queen tour “down under” before returning to play to over 150,000 people at a free gig at London’s Hyde Park.

1977:
Queen split from John Reid and set up their own management company with Jim Beach. In July the band goes to Switzerland and France to record their new album, Jazz. They hire Wimbledon Stadium and stage a nude bicycle race with 15 girls, the bike hire company demands that the queens get the. They hold a party in New Orleans, featuring naked mud wrestlers, dwarves, magicians, jugglers and a groupie. A “very good time” was had by all.

1978:
In early January, the band tours Europe. They stop off at Mountain Studios in Montreux to work on their live album and like the studio so much they buy it. In June, Queen release their double live album Live Killers. They become the first rock band director Dino de Laurentiis ever hears or commissions to compose soundtrack material for his film Flash Gordon. Roger’s Ferrari blows up in the south of France. Freddie meets Prince Andrew, and the group embarks on their “Crazy Tour” playing a concert for the People of Kampuchea on Boxing Day at Hammensmith Odeon.

1980:
Queen start recording The Game, their first album featuring synthesizers. By June, they’re back touring in North America to coincide with the release of The Game, which goes platinum seven times in Canada alone. Another One Bites The Dust becomes the band’s biggest worldwide selling single to date. They receive a Dick Clark award as best band, a Billboard award for “Top Crossover Single” and numerous nominations for Grammys, Junos, etc. By December the Flash Gordon soundtrack album is released. At the end of 1980, Queen have sold over 45 million records worldwide.

1981:
Queen become the rock pioneers of South America, undertaking the first-ever major stadium tour there. They play five stadiums in eight days in Argentina and perform to the biggest-ever paying audience for one band—251,000 at Sao Paulo’s Maracana Stadium. Argentinian fans show their appreciation by buying enough Queen product to ensure that each and every LP is listed in the Top 10 during their tour. Queen celebrate their second UK no. 1 with Under Pressure and Roger releases his first solo album Fan In Space. Greatest Hits, Flix and “Pix” are all released. Freddie starts smoking.

1982:
The band’s 12th LP Hot Space is released in May while they are on an extensive tour of Europe. The tour includes a scheduled date in Manchester which was scrapped due to a lack of portable toilets. Under Pressure goes to no. 1 in Argentina. Freddie buys an apartment in New York and Queen enter the Guinness Book of World Records as Britain’s highest-paid executives. They appear on Top Of The Pops for the first time in five years, and Boston, USA, declares a whole day as “Queen Day.”
1983:
Brian releases his first solo mini album, Star Fleet, featuring guests such as Eddie Van Halen. Freddie refuses to record any more albums for Elektra, so the band moves to Capitol Records for North America. John discovers the art of surfing and Roger the art of skiing. Roger is arrested and imprisoned in Monaco during the Grand Prix for being drunk and Freddie starts work on his first solo album in Munich and records Love Kills for Georgio Moroder's reissue of the Fritz Lang classic "Metropolis." John plays bass with tennis aces John McEnroe and Vitas Gerulaitis, who swapped racquets for guitars.

1984:
In February, the band releases their 13th album The Works. Radio Ga Ga, taken from the LP, becomes a worldwide hit reaching no. 1 in 19 countries. The David Mallet-directed video features the now legendary handclapping chorus performed by members of the Queen fan club. David Mallet then directs the famous "Coronation Street" video for their second single I Want To Break Free, featuring the band in drag. Queen earn their title as video creators extraordinaire. Roger releases his second solo LP Strange Frontier. Queen receive a Silver Clef Award for their outstanding contribution to British music. Guild Guitars makes a special Brian May copy guitar.

1985:
Queen headline the enormous Rock In Rio Festival in Rio de Janeiro in front of 250,000 people at 3:00 in the pouring rain. Freddie releases his first solo album Mr. Bad Guy. Queen tour Australia and Japan, where NHK film their concert at the Tokyo Olympic swimming pool. Bob Geldof tracks Jim Beach down in New Zealand and the band agrees to play Live Aid. Refreshed, the band goes back into the studio to record One Vision, which is subsequently used on the film soundtrack of "Iron Eagle." The word Queen is engraved on an obelisk in Antarctica for their donation to Greenpeace.

1986:
Queen record and release the music to the feature film "Highlander," starring Sean Connery and Christopher Lambert. The album A Kind Of Magic enters the UK charts at no. 1 and remains in the top five for 13 consecutive weeks. The European "Magic Tour" plays to a total audience of over one million including Budapest's famous Nepstadion (built by Stalin), two sold-out nights at London's Wembley Stadium and then Knebworth in Hertfordshire (to a conservative estimate of 120,000). Both the Budapest and Wembley shows are filmed. The Budapest filming uses every 35mm camera in Hungary and the Wembley concert, directed by Gavin Taylor, becomes the first concert to be simulcast on Channel 4 and the IRN by satellite. The band's second live album Live Magic is released. Queen sell a total of 1,774,991 albums in the UK alone. John Deacon records music for the film "Biggles."

1987:
Freddie releases The Great Pretender and dresses in drag for the video. Queen receive an Ivor Novello award for outstanding contribution to British music, and Richard Gray, Queen's designer, receives an album cover award for the Magic sleeve. Freddie meets opera star Monserrat Caballe and a legendary collaboration is formed, resulting in the hit single Barcelona. Roger Taylor forms his new band The Cross. "Magic Years," a three-part video anthology, directed by the Torpedo Twins from Vienna, is released. Numerous awards subsequently follow for this essential piece of viewing. John Deacon discovers Biarritz.

1988:
The Cross release their first album Shove It. Freddie appears once on the London stage in "Time," a musical starring Cliff Richard. Freddie and Monserrat's album is released and both perform at the massive La Nit event in Barcelona in the presence of the King and Queen of Spain. Elaine Paige records a "Queen" album and the UK's National Union of Students votes Bohemian Rhapsody their all-time favourite song.

Russell Mulcahy + Gerry Laffy congratulates QUEEN. Thanks for the 'Magic'.
20 YEARS
QUEEN

As the king of Belgium might say:
L'UNION FAIT LA FORCE

Thanks Freddie, John, Brian and Roger for two decades of Queen.
Thanks for being with EMI Benelux for twenty years.
Thanks for almost twenty great albums and forty superb singles.
Thanks for this Queen-year bringing us Innuendo and now Greatest Hits II.

As the Dutch queen might say:
HONNI SOIT QUI DE QUEEN MAL Y PENSE

EMI BOVEMA HOLLAND • EMI BELGIUM
QUEEN
Greatest Hits II

The Royal Subjects Cheer On
The Occasion Of The
20th Anniversary Of Their
Queen's Birth

Watch Out
For The New Coming
Album
On CD, MC, 2 LP
Video

EMI-Records (Austria)
Parlophone
EMI
EMI-Records (Switzerland) AG
Hollywood Records

CONGRATULATES

QUEEN

For making your 20th anniversary year your best ever!

- Innuendo—which promptly reached Gold status in the U.S. and Canada.

- The successful re-issue of the entire Queen catalogue; DIGITALLY REMASTERED for the first time, providing the most accurate sound reproduction of the original recordings, and including BONUS REMIXES of classic Queen tracks, remixed by such noted producers as Rick Rubin, Matt Wallace, and Michael Wagener.

- The "Days Of Our Lives" one-hour television special viewed by millions across the U.S., hosted by W. Axl Rose of Guns 'N Roses, showcasing the band's history and hits.

- The spectacular, award-winning video for "Innuendo".

- The first ever use of Disney animation in a music video, for "Days Of Our Lives".

THE HOWARD ROSE AGENCY, LTD.
TALENT AGENCY
Many thanks for Magic Year's Great Flix and many clips
Always great working with you
The Torpedo Twins
Rudi Dolezal & Hannes Rossacher

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f (43 - 1) 83 21 43
1989:
Queen release their 16th album The Miracle, which enters numerous charts at no. 1. They film the video for the single Breakthru on a moving train on a private railway in Cambridgeshire. Two children release Who Wants To Live Forever for the British Bone Marrow Donor Appeal—a charity long supported by Brian. Brian breaks his arm while skateboarding in the US. Roger makes headlines for confusing the Ministry of Defence, the media and his neighbours—laser lights roving the sky at his outrageous 40th birthday bash in Surrey are mistaken for UFOs.

1990:
Queen receive a special BPI award for their outstanding contribution to British music and hold a subsequent 20th anniversary party that goes on all night. They terminate their record contract with Capitol in the US and sign a new recording deal with the Disney-owned Hollywood Records. Brian composes and records his first work for the London stage—"Macbeth." Roger and The Cross start recording their second album while Queen record their next effort.

1991:
Innuendo, Queen's 17th album to date, is released. The title track, which outruns Bohemian Rhapsody at 6.30 minutes, enters the UK charts at no. 1. The video, representing a compendium of animation styles, wins numerous awards including a US Gold Camera award for director Jerry Hibbert and the Torpedo Twins. The LP charts at no. 1 in the UK and many other countries. Hollywood Records releases the Queen catalogue for the first time on CD in North America and Brian plays his way round North American radio stations to promote Innuendo and his forthcoming solo album. The band releases Greatest Hits II, Greatest Flix II, and "Greatest Pix II."

Celebrating The Queen's 20th Anniversary

EMI FRANCE presents

FREDDIE MERCURY as the Lead Singer - BRIAN MAY as The Guitarist
ROGER TAYLOR as The No.1 Drummer - JOHN DEACON as The Bass Player

plus many other instruments and vocals!

QUEEN

GREATEST HITS II

Music arranged, conducted and performed by QUEEN

For 20 Years on Her Majesty's Secret Service

EMI FRANCE

PARLOPHONE
"I Remember The Time...."

Rudi Doelezal, joint managing director, Dolko Productions (Austria):

"It was Freddie who christened my partner (Hannes Rosacher) and I the Torpedo Twins—because we are always together and always rushing around—and the name has stuck. I remember after the first video we did with them ("One Vision", 1985) I asked Freddie Mercury what motivated him, because by then they had already been at the top for years. He said it was not the money, it was the need to keep proving to himself that he was the best. That was very honest and summed up the philosophy of the band as a whole.

"On meeting them one of the first things I realized was that I was completely wrong in what I perceived to be the internal structure of the group. To outsiders, somebody like Freddie may appear to be the superstar, the diva, the cause of friction or possible fights, but in reality, Freddie is the good heart of Queen, always settling the differences between the other three, and off-stage a very shy and quiet person."

"Roger is the most typically rock 'n' roll, always up for a joke, and Brian is very caring, often in conflict with himself because he can see both sides of an argument. John is a very introverted but interesting guy, the kind who says nothing for two hours and then comes up with a line that has everybody falling about."

"Together, of course, they have found a formula to operate as a democracy, which is very unusual for a pop band. They somehow manage to share the power and all contribute equally to the success. That's probably why they are still together."

Frits Spits, NOS DJ (Holland):

"I first heard Bohemian Rhapsody when a colleague of mine played it on the radio. It was shocking because it was so beautiful. So apart from everything else, it sent a shiver down my spine."

"Queen's success is down to the combined strength of its component parts, but for me Freddie will always be the focal point. He is such an excellent singer and performer. I listened yesterday, for example, to their new Greatest Hits II album and each song sounded as fresh and as new as when it was first released. One track—Who Wants To Live Forever—I remember not being too impressed with when I first heard it, but yesterday, when Freddie's voice lifted from the speakers, it actually seemed to make the sun shine and the clouds disappear, even though it was a really lousy day."

"Tracks like Immendorf illustrate their staying power and their talent for pulling surprises out of the hat, even after all these years. If I hear a record and I like it, I put it in my show ("Avondspits") and it says a lot for Queen that I have played virtually everything of theirs. They are true originals."

Francis Zegut, RTL Radio DJ (France):

"A lot of people across the world probably share a similar Queen memory. It was 1975, I think, in Paris, when I was at a friend's party and somebody put on Bohemian Rhapsody. We all just stood around and looked at each other when this thing came on. It mixed rock and opera and had this immense power and glory, which at that time was something wholly new. It was played several times and had the effect of actually slowing down the party because everyone was listening so hard. I remember people who had not rated the group up to then saying they would have to go out and buy the album (A Night At The Opera) the next day."

"Even though I've heard it hundreds of times I think Rhapsody remains my favourite Queen track, although the competition is tough. It has not dated and still stirs up the same feelings as when I first heard it."

"Throughout their career Queen have been consistently inventive and this has kept them a regular fixture in my shows. Their ability to change, to find and new audiences, is honest, they came across as many other new rock bands of the time. They had style and quality, but I thought the sound was pretty derivative. They evolved very quickly from there, of course, and the watershed for them was probably Bohemian Rhapsody. These days, as soon as the needle hits the groove there's Freddie's voice, Brian's guitar, the production...it's instantly and indelibly Queen."

"Musically, my favourite Queen album is probably Sheer Heart Attack (1974), which for me remains the definitive hard rock album. Tracks like Brighton Rock are devastatingly powerful. I remember I was still working at Radio Luxembourg when it came out and God, I played it so much..."
ever been to!

"Just prior to Budapest, the band had played Vienna, and
they came into the city on the Danube by hovercraft. I
remember Freddie catching sight of a beautiful building on
the shore and remarking, "Oh, what a gorgeous place. I'd
like to buy it." The reply came back from someone, "I don't
think so Freddie; that's our houses of parliament!"

Also that year, Brian May came to Budapest on a pub-
licity trip, but on the way from Vienna the limo broke down.
It was in the middle of nowhere, at least a hundred kilome-
tres out of Budapest. Brian, a PR lady from EMI in Vienna,
and the driver had to walk to the nearest village for help. No
problem, except that in the local pub Brian stood out a mile
and the villagers really made a fuss of him. By the time a
relief car arrived Brian, the PR lady, the driver and virtually
the whole village were roaring drunk and Brian had mas-
tered the 50 dirtiest words in the Hungarian language. He
never forget them after that and used them regularly!"

Marc Ysae, Radio 21 DJ (Belgium):
"In the mid-'70s, I was playing in a band and signed to
EMI. At that time Queen, as now, were reaping big success-
es across Europe and a dinner was thrown in their honour
in Brussels after a show there. They were presented with three
or four gold records, which was a big, big thing for the
record company. But after the fuss of the presentation and
the speeches and the congratulations, the band forgot to take
the discs with them and left them in the restaurant! It was a
beautiful love song which aims straight for the heart and hits
to its dead centre."

Bruno Ployer, programme director, Radio Dimensione
Suono (Italy):
"Their earlier stuff was a bit too hard rock-oriented to be
of interest to an all-hit station such as ours, but over the last
five, six or seven years or so, they have really hit the
right tone. They obviously have a good understanding of
radio and the needs of programmers because their stuff just
sounds great. It is perfectly produced and the songs are gen-
erally anthemic and stick in the mind. They are also very
reliable. Every time a single is released you know you
are going to get quality. Their consistency has built them a big
and broad-based following in Italy and deservedly so."

Pino Sagliocco, MD, Creative Entertainment (promot-
er, Spain):
"Freddie's a great character. In 1986, I met Freddie and
during that tour, he chirped up one day that he had had a
dream that he was working with his favourite artist, the
opera diva Monserrat Caballe. It struck me as an excellent
idea to bring them together, so I encouraged him to start
work on a song called Barcelona and I attempted to interest
Monserrat.

"It was not easy. She did not know Queen at all, but after
months and months of trying, she finally agreed to a meet-
ing. The day prior to that, in Barcelona, Freddie and I were
speculating on how it would go and somebody said jokingly,
'Don't worry, you will get on so well that you will end up
doing an LP together.' Freddy's charm won her over, of
course, and that's exactly what happened.

"Later, for the Ibiza '92 presentation, Monserrat called
and said she could not make it because she was not feeling
very well and her voice was bad. Freddie got on the phone
to her and said he didn't need her voice, he needed her body.
That worked, she came and it went off brilliantly."
after "INNUENDO"

4 WEEKS AT Nº 1

22 WEEKS
IN THE TOP 20 CHARTS

DOUBLE PLATINUM STATUS
WITH 400,000
ALBUMS SOLD

EMI ITALIANA WELCOMES QUEEN "GREATEST HITS II"
around the band onstage and the individuals off, and in my position, I've been privileged to see both sides. I remember, for example, travelling to London to interview Roger Taylor a few years ago, just as the band was rehearsing for another tour, and I caught sight of Freddie taking a break, enjoying a meal in a small vegetarian restaurant. He looked so relaxed and I remember seeing Freddie and Freddie Mercury badly injured his foot. It was very painful and swollen. Most other artists would have immediately cancelled, but Freddie insisted in going on and gave his usual full-blooded performance. Afterwards he was completely exhausted and in agony. But he saved the show. I don't think I've ever seen a greater commitment in the 36 years I have been a promoter.

I also recall two sell-out shows in the Olympiahalle in Munich in 1986, the second of which clashed with the World Cup soccer final in Mexico where Germany was playing Argentina. It was a big, big match for all Germans and we seriously thought about cancelling the show. In any event, the concert was packed out. 11,000 people ignored the football and came to see Queen, which was quite remarkable. Germany lost the game, incidentally, though we got the cup back four years later.

Anders Tegnér, OK magazine journalist and television presenter (Sweden):

"It was Sheer Heart Attack that really turned me on to Queen. I was just a kid at the time, 12 or 13, and I was selling flowers door-to-door in Stockholm for some extra money. The guy who ran the business was a DJ and sometimes, instead of cash, he would give us records he was either fed up with or didn't like. That's how I got Sheer Heart Attack, the first Queen record I owned. It was heavy, it was melodic... it had everything. After a couple of listens, I think they knew it."

"I think one of the key elements in their success is the fact that they all realise the chemistry between them, and each member is allowed his own space and can play to his strengths. Roger, of course, is a talented singer in his own right—listen to The Cross for proof—but he knows better than to challenge Freddie, because he knows that Freddie's voice and persona are central to Queen's appeal. He's been very honest with me in interviews in this regard. Why attempt to change something that's obviously so right? Similarly, there have been pressures on the band to split up over the years but why should they? They've got it right and I think they know it."

Georges Lang, RTL DJ (Luxembourg/France):

"I've interviewed the group several times over the years for both radio and television and have gained much respect for their professionalism. But there's a difference between the band onstage and the individuals off, and in my position, I've been privileged to see both sides. I remember, for example, travelling to London to interview Roger Taylor a few years ago, just as the band was rehearsing for another tour, and I caught sight of Freddie taking a break, enjoying a meal in a small vegetarian restaurant. He looked so relaxed and I remember seeing Freddie and Freddie Mercury badly injured his foot. It was very painful and swollen. Most other artists would have immediately cancelled, but Freddie insisted in going on and gave his usual full-blooded performance. Afterwards he was completely exhausted and in agony. But he saved the show. I don't think I've ever seen a greater commitment in the 36 years I have been a promoter.

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Gilbert Marouani, publisher (France):

"Back in 1979 I arranged a meeting between the band and film producer Dino de Laurentiis about a proposed movie, 'Flash Gordon', which Queen were interested to score. I remember having doubts about how they would get on. Dino is always in a suit and tie and comes across, at first, as being quite square, while Queen at that time looked pretty outrageous. Both sides were suspicious of the other. Suddenly Dino related to rock 'n' roll music because he related to Queen. A few weeks later, the band was in concert at Madison Square Garden in New York and I saw Dino there, obviously enjoying himself immensely. He did, however, have his ears stuffed with cotton wool!"

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"It was Sheer Heart Attack that really turned me on to Queen. I was just a kid at the time, 12 or 13, and I was selling flowers door-to-door in Stockholm for some extra money. The guy who ran the business was a DJ and sometimes, instead of cash, he would give us records he was either fed up with or didn't like. That's how I got Sheer Heart Attack, the first Queen record I owned. It was heavy, it was melodic... it had everything. After a couple of listens, I think they knew it."

"I think one of the key elements in their success is the fact that they all realise the chemistry between them, and each member is allowed his own space and can play to his strengths. Roger, of course, is a talented singer in his own right—listen to The Cross for proof—but he knows better than to challenge Freddie, because he knows that Freddie's voice and persona are central to Queen's appeal. He's been very honest with me in interviews in this regard. Why attempt to change something that's obviously so right? Similarly, there have been pressures on the band to split up over the years but why should they? They've got it right and I think they know it."

"I also recall two sell-out shows in the Olympiahalle in Munich in 1986, the second of which clashed with the World Cup soccer final in Mexico where Germany was playing Argentina. It was a big, big match for all Germans and we seriously thought about cancelling the show. In any event, the concert was packed out. 11,000 people ignored the football and came to see Queen, which was quite remarkable. Germany lost the game, incidentally, though we got the cup back four years later."

"Gilbert Marouani, publisher (France):

"Back in 1979 I arranged a meeting between the band and film producer Dino de Laurentiis about a proposed movie, 'Flash Gordon', which Queen were interested to score. I remember having doubts about how they would get on. Dino is always in a suit and tie and comes across, at first, as being quite square, while Queen at that time looked pretty outrageous. Both sides were suspicious of the other. Suddenly Dino related to rock 'n' roll music because he related to Queen. A few weeks later, the band was in concert at Madison Square Garden in New York and I saw Dino there, obviously enjoying himself immensely. He did, however, have his ears stuffed with cotton wool!"

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"Back at the hotel, we got ready for the show, and I'll always remember the band striding through the lobby, getting into their limousines at the front of the hotel, driving around it and getting out again at the backstage door, then coming in again and doing the show. Style!"

"I think much of their appeal and spark is down to them being four very different, separate personalities who complement each other perfectly. The songs from each of them have been consistently strong. Plus—a vital element—there's Brian's extraordinary guitar-playing. He's one of the best in the world, in my opinion, and has been underrated over the years. Listen to A Kind Of Magic and it's Brian May at his best."
QUEEN

On LP, CD And Cassette - The Albums

Queen
Queen II
Sheer Heart Attack
A Night At The Opera
A Day At The Races
News Of The World

Jazz
Live Killers
The Game
Flash Gordon
Greatest Hits

Queen
Queen II
Sheer Heart Attack
A Night At The Opera
A Day At The Races
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Jazz
Live Killers
The Game
Flash Gordon
Greatest Hits

July 1973
March 1984
Nov 1974
Dec 1975
Dec 1976
Oct 1977

Nov 1978
June 1979
June 1980
Oct 1981
May 1978
June 1979
June 1980
Oct 1981

A Kind Of Magic
Live Magic
The Miracle
Innuendo
Greatest Hits II

June 1986
May 1989
May 1989
Feb 1991
Oct 1991

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POR ESTOS 20 AÑOS DE ROCK,
Y BUENAS VIBRACIONES
¡OLE, MAESTROS!

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Happy Anniversary

QUEEN

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THANKS TO BRIAN, FREDDIE, JOHN, ROGER & JIM FOR THE BIGGEST ROYAL GARDEN PARTY IN GERMANY
IT WAS A KIND OF MAGIC!

Peter Rieger and all at PRK
The Singles

Keep Yourself Alive  Jul 1973
Son And Daughter

Seven Seas of Rhye  Feb 1974
See What A Fool I've Been

Killer Queen  Oct 1974
Flick Of The Wrist

Now I'm Here  Jan 1975
Lily Of The Valley

Bohemian Rhapsody  Oct 1975
I'm In Love With My Car

You're My Best Friend 39  June 1976

 Somebody To Love  Nov 1976
White Man

 Tie Your Mother Down  March 1977
You And I

 We Are The Champions  Oct 1977
We Will Rock You

 Spread Your Wings  Feb 1978
Sheer Heart Attack

 Fat Bottomed Girls  Oct 1978
Bicycle Race

 Don't Stop Me Now  Jan 1979
In Only Seven Days

See What A Fool I've Been  Jul 1974

Killer Queen  Oct 1974
Flick Of The Wrist

Thank God It's Christmas  Nov 1984
(Man On The Prowl/Keep Pasing The Open Windows)

Now I'm Here (live)  Jul 1973

Crazy Little Thing Called Love  Oct 1979
We Will Rock You

One Vision  Nov 1985
Blurred Vision

Kind Of Magic  Mar 1986
Dozen Red Roses For My Darling

Friends Will Be Friends  Jun 1986
Seven Seas Of Rhye

Who Wants To Live Forever  Sep 1986
Killer Queen

I Want It All  May 1989
Hang On In There

Breakthru  Jun 1989
Stalin

The Invisible Man  Aug 1989
Hijack My Heart

Scandal  Oct 1989
My Live Has Been Saved

The Miracle  Nov 1989
Stove Cold Crazy

Innuendo  Jan 1991
Bijou

I'm Going Slightly Mad  Mar 1991
Hitman

Headlong  May 1991
All God's People

The Show Must Go On  Oct 1991

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