Brooks Wins Over European Sceptics

EUROPE
by Jeff Clark-Meeds

When is a country artist not a country artist? When he starts to generate significant levels of excitement in Europe. Garth Brooks, the latest in a distinguished line of US singers who have tried to translate the Nashville musical accent into a dialect Europeans can understand, may have his roots in country, but in marketing terms he stands some distance away from the school of acts in hats.

Audiences on this side of the Atlantic will get the chance to decide for themselves when Brooks begins the first of eight nights of sold-out concerts in Dublin on March 30, followed by shows in Birmingham, London, Zurich, Frankfurt, Rotterdam, Oslo and Stockholm.

CMA Debuts Euro Radio Service

EUROPE
by Machgiel Bakker

Country music is coming to European radio this year if the ambitious plans by trade group the Country Music Association (CMA) materialise.

Spanish Radio Rejects Setting Music Quotas

SPAIN
by Howell Llewellyn

Spanish radio MDs have reacted angrily to the suggestion that the government might follow the example of France in imposing a minimum quota of domestic music on Spanish radio nets. The reaction came as the country's performing rights society, the SGAE, met culture minister Carmen Albors on January 26 to discuss various ways of promoting Spanish-language repertoire. Details of the meeting will not be made public until the minister considers her response.

The French government's late December decision to approve the so-called Pelchat amendment to impose from January 1, 1996 40% minimum quota of French music on domestic nets has sent shivers down the spines of Spanish MDs. "It would be horrific," retorts Rafael Revert, Cadena 100 MD and for many years head of the sector leader Cadena SER's Los 40 Principales. "As MD Luis Merino rejects any notion of quotas, and says some kind of pact with the administration would be better than any law or decree. Onda Cero (continues on page 23)

BBC Radio 1 Remains Top Despite 25% Drop

UNITED KINGDOM
by Jeff Clark-Meeds

BBC Radio 1 FM lost one-quarter of its audience last year—but that is no cause for alarm and is certainly not a sign of failure, according to the EHR pubcaster.

Radio 1 lost 50 million listener hours in the final three months of 1993 compared with the same period 12 months ago, falling from 22.4% of the adult market in 1992 to 17.1% last year.

However, Radio 1 controller Matthew Bannister says, "It is not the job of a public service broadcaster like Radio 1 to maximise audiences at any cost."

Bannister states that Radio 1 may continue to shed listeners while it is in what he describes as a "transitional phase on its way to providing a service different from that of the independent radio sector." He adds, though, that the station's significance should not be underestimated, even at this stage. "Radio 1 remains the single most popular radio station in the country," he points out.

WIMBISH VISITS VARA IN HOLLAND — Living Colour bassist Doug Wimbish (l) paid a visit to VARA DJ Jan Douwe Kroeske while in Holland with project bandackhead, touring under the name Nights Of Interference. Douwe Kroeske took this opportunity to present Wimbish with the fourth volume of his unplugged session CDs "Twee Meter Sessies," which features Living Colour's song "Nothingness."

Radio 10 Celebrates 5 Years

No. 1 in EUROPE
European Hit Radio
ADAMS, STEWART & STING
All For Love (A&M)

Eurochart Hot 100 Singles
ADAMS, STEWART & STING
All For Love (A&M)

European Top 100 Albums
BRYAN ADAMS
So Far, So Good (A&M)

Spanish Radio rejects setting music quotas.

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FROM AIRPLAY TO A HIT!

Europe’s Most Comprehensive Airplay Reporting System For European Radio

a new weekly fax service from

MUSIC & MEDIA

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Music & Media has created a unique service to record company executives who are seeking the latest information about radio airplay on their product: TrackFax.

Subscribers to TrackFax receive a weekly print-out by fax, listing which influential European radio stations are and which ones aren’t playing their record(s). Music & Media collects this airplay information from over 300 stations each week and classifies it according to the airplay rotation begin given and the size of the station playing the songs.

Many label executives frequently comment that airplay information provided by stations or other sources is not always complete, reliable or even available. TrackFax enables you to instantly identify where your airplay is coming from and how it’s changed from the previous week - for all European territories.

If you’re interested in receiving more information about TrackFax, please return the coupon. You will then receive a brochure with all details including subscription rates and of course a sample TrackFax.
Neglect Upcoming Talent At Your Peril, Warns U2 Manager

EUROPE
by Steve Wonsiewicz

European radio needs to do more to support local talent or risk having its programming dominated by Anglo-American records, according to Paul McGuinness, U2's long-time manager of Principle Management.

Speaking during a MIDEM Radio '94 luncheon, McGuinness told radio executives that they have a responsibility to play new talent; otherwise it will be nurtured in the US and not Europe. "Every European country needs to concentrate on developing its own popular music, otherwise you'll have nothing to listen to in 10 years time but U2 records," McGuinness advised programmers to trust their own instincts and not record company hype in deciding which new artists to support. He stepped short—however, of calling for local content music programming quotas.

The U2 manager also praised Euro programmers in their use of research in making programming decisions. "It is a completely new phenomenon to use radio research in Europe," he said. "It's a natural way to operate. The facts will always be our friends." He added, "Calling European radio still in its infancy," McGuinness told radio executives to continue borrowing ideas from the US. "There is a very good model in the US, and in the years to come there will be a far greater diversity of radio in Europe. You can only benefit by looking at America."

Record Market Up A Fragile 5%

FRANCE
by Emmanuel Legrand

Despite bad December sales and a country-wide recession, the French record industry enjoyed a 5.2% increase in value in 1993, passing the FFr6 billion mark (app. US$1 billion) for the first time. Nevertheless, industry organisation SNEP has named the growth "fragile," commenting that there are no sure signs of immediate recovery.

A total of almost 130 million cassettes were sold in 1993, close to 1988’s record of 133 million. CDs represent the best-selling format at 79.7 million units sold, exceeding the highest sales ever reached by vinyl albums (75 million in 1978). In terms of repertoire, national products accounted for 43.4% of sales, international for 47.5% and classical for 8.7%, a sharp decline from 1992 (10.7%).

French record market (millions of units)

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<th>Format</th>
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</table>

Source: SNEP

Tony Clark-Meads

UNITED KINGDOM: Virgin Drops LA-Based DJ

IRN station Virgin 1215 has dropped DJ Emperor Rosko who was producing his show from Los Angeles. It is understood that the long-distance arrangement was considered too expensive. The station has also shuffled its programming in moves that Virgin describes as "evolutionary" rather than an overhaul. The only new recruit to the station is former BBC Radio 1 FM DJ Gary Davies who has a weekend morning show. Wendy Lloyd has been given the weekday evening show.

SPAIN: Stardom Alters Life In Burgos Monastery

As a result of the overwhelming and unexpected success of the album "Les Mejores Obras Del Canto Gregorian (EMI/Hispavox)," life in the monastery near Burgos has been radically altered. Since the record shot to the top of the Spanish charts just prior to Christmas, the monastery has received an influx of weekend visitors eager to see the monks perform. The monastery received 14,000 more visitors in '93 than in '92. In addition to this, many of the monks have taken to "escaping" to nearby bars to watch the progress of the record on music TV programmes.

Stardom Alters Life In Burgos Monastery

EUROPE AT A GLANCE

UNITED KINGDOM: Capital/Perrier On Look Out For Raw Talent

London ILR station Capital Radio is launching a search for unsigned bands, entitled "Raw Talent '94." Run in association with Perrier, the winners will receive eight days’ recording time at Mayfair Studios as well as cash and a date at the Capital FM Music Festival.

Keith Clark-Meads

TONS OF PLATINUM FOR TINA — Tina Turner celebrated her 54th birthday in Cologne before Christmas, where she was presented with a host of gold and platinum awards for sales of her albums "Tina Live In Europe," "Simply The Best," "Foreign Affair," "Break Every Rule" and "Private Dancer" in Germany and Switzerland. Pictured (l - r) are: MD marketing EMI/Electrola Germany Erwin Bock, manager Roger Davies, Turner, EMI/Electrola president GSA territories Holmert Feat and director/GM EMI Germany Michael Gold.

EUROPE AT A GLANCE

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Whatta Man

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SWEDEN
by Miranda Watson

It is over one year ago since Swedish public-service broadcasters launched Sveriges Radio, modeled on the paths of public-service broadcasting, clearly defining the target (both audience and programming) for all four channels. P3 became the youth channel, targeting the 18-40 year age group, while P4 became the channel for the older 55+ group. Now MD Ove Joansson says Sveriges Radio is already reaping the rewards with a 50% increase in listener time from the previous year and a rise in total audience share, with P4 doubling its share.

"The increase in listener time is mostly down to our structural reform and clearer audience mandates. We now put an increased emphasis on classical public service and, although our new structure has only been in place for one year, the reaction from the public has been phenomenal."

He adds that Sveriges Radio deliberately made the changes to its structure before commercial radio was in place so as to be well-armed when its competition arrived. He does not see commercial competitors as a real threat to the position of Sveriges Radio, however. "The latest audience ratings show that the commercial radio market is still in its infancy. None of the stations have really established themselves yet as major players." He adds that in future a certain segment of the audience will increasingly elect to turn to commercial channels. "Some, like Radio Energy, are quite professionally run and will attract listeners. Private stations could well attract new listeners who have never listened to radio before in the very young listening group -35+ and a 55% speech/45% music format, mostly news-based."

Now Joansson says Sveriges Radio is following listener reach results very carefully, but everything so far suggests that the remodelling of the channels has been successful. He adds, "I don't see any need to institute further changes and we don't have anything major in the pipeline for the next few years. Changes should not be made too often, as the audience is very susceptible to change."

Sveriges Radio welcomes the introduction of commercial radio onto the Swedish radio market, says Joansson. "I've argued for deregulation for the last 25 years. The political authorities were ill-equipped to advise so long ago. I've spent half my adult years in America so I'm very much in favour of competition. I think it's good that commercial radio is finally happening."

"We now have an interesting basic structure in Sweden. We are the only country which has elected to auction licences and we have the least regulated radio system anywhere, with very few restrictions. The only restriction on content is that at least eight hours programming per day should be for local broadcasting. By our existence in the market we aim to raise the standards of the radio market as a whole. I am strongly in favour of a public service mandate which is not elitist - directed towards large audiences and maintaining certain standards of quality."

Ireland Launches Music Task Force

IRELAND
by Demott Hayes

The Irish music industry is launching a special task force that will recommend ways of boosting the industry and putting it on a par with the growing Irish film industry. That is according to an announcement made at MIDEM by Irish minister for arts and culture and Gaelic-speaking areas Michael Mac Donnchadha. The decision follows a report submitted to the minister before Christmas by the Irish music rights organisations IMRO, entitled "The Irish Music Industry - Turnpike Or Boreen On The Highways Of The 21st Century?"

Minister Higgins outlined a tax package of measures to help develop the Irish music industry, which he said may be introduced as early as March this year in the forthcoming Irish Finance Bill. The package will also include a complete redrafting of the 1963 Copyright Act to ensure the rights of songwriters and composers are effectively strengthened and safeguarded.

The minister also hinted at the introduction of music quotas for Irish radio. "There is convincing evidence," he said, "that without the committed participation and enthusiasm of all the radio broadcasters in Ireland the intention to develop the Irish music industry to its full potential and the create jobs that are in line with the government outlining a system of financial help supplied to local radio stations from city councils. This measure is hoped to improve an ailing radio landscape, in which many stations have been forced either to close down or to join large networks with no local programmatic. A scheme proposed in the document is to legislate for advertising for alcohol and tobacco and political parties.

Radio Deejay Voted Best Private Station At Rai-Backed Oscars

ITALY
by Mark Dezzoni

Milan-based EHR/dance network Radio Deejay picked up its second major award in three months in January as Italy's best private station.

Radio Deejay was selected by a panel of judges at the Radio Oscars in Rome sponsored by public-service RAI and trade publication Milrece Radio with the programme "Deejay Parade" as best music programme.

Two local stations won an Oscar each, Palermo's Radio Day for best sports show and Turin's Radio Torino Popolare for radio drama. The remaining Oscars went to Bergamo-based EHR net RTL 102.5 Hit Radio for best news service, net syndicator NTF, CNR's "Rock Cafe" presented by Federico for best music magazine. Milan-based EHR web 101 Network's Mario Panda won an award for his "Serata 101" evening show and Milan-based EHR net Rete 185 won with its innovative night time show "Radio Zanzibar."

Judges at the awards included RAI Radio's new MD Aldo Grasso, who called for more decisive government action to bolster Italy's radio industry. He said the government must put an end to the ongoing chaos on the FM band by granting the long-promised concessions as soon as possible. "How can the radio industry achieve its full potential when all too often you can't hear the programme you have chosen without interference," he said.

Whatta Man
"The year's most striking debut album"
New York Times

and now the classic single 'Breathe Again' already topping the charts in the US and UK

Double Platinum in the US ... and growing
Poised for the same outstanding accolades in Europe

EXECUTIVE PRODUCERS ANTONIO "L.A." REID AND KENNY "BABYFACE" EDMONDS
New Releases

SINGLES

M.A.
Omen III - Electrolito
PRODUCER: Mike Stobbe
Back in 1989 Mike Stobbe along with a band named Mysterious Art first hit paydirt with Omen I, which sold over half-a-million units in the GSA territories alone, and also did well elsewhere in Europe and the US. Part II, which was released later that year, did almost equally well. Now he figures the time is right for a new lineup and Part III. At 138 bpm, it's maybe even harder hitting than its predecessors.

MATRIX
Can You Feel It - FM
PRODUCER: Matrix
The main man on this potential club classic is Eric Gould. Similarities with recent songs by Culture Beat are not really coincidental as Matrix was the featured rapper on some of their older songs. Here he proves that he's learned a lot and is certainly capable of cutting it on his own.

MAXX
Get-A-Way - Blow Up
PRODUCER: The Movement
This steamy houser has it all: a thumping beat that should get the copped going, pulsating synthesizers that provide both the slightly ambient melody and the background, and a prominent rap to put the icing on the cake. It definitely has huge international chart potential.

MÜNCHENER FREIHEIT
Du Bist Energie Für Mich - Columbia
PRODUCER: Stefan Zauner/Aron Strobel
The main attraction on this subtle ballad is the cover off Venom's Angeldust, while Figures the time is right for a new lineup and Part III. Most remarkable of state pubcaster Ilk 3, they've already had several shows devoted to them and have guested as presenters on the "Grafen" show the Friday before Christmas. Comments producer Markus Hertle, "I think this type of product definitely has a future. There are numerous other potential singles on both albums, when properly remixed. What I like in particular is the Reggie stuff."

TERRY HOAX
Grasshopper - Metronome
PRODUCER: Mark Deonkle
The music of this band, both critically and publicist, has been a really famous DJ in clubs in the Rhine-Main area for years, later on teaming up with Jam El Mar, who had been a really gloated dance music producer for years. It didn't take long for the two to decide to work together as a remix duo and "make some music."

ALBUMS

GERMANY
by Raul Cairo
Mark Spoon has been a really famous DJ in clubs in the Rhine Main area for years, later on teaming up with Jam El Mar, who had been a really gloated dance music producer for years. It didn't take long for the two to decide to work together as a remix duo and "make some music."

The last couple of months the twosome have been on a extensive promotion tour, covering all major areas, and have given interviews to all important magazines directed at the trade as well the consumers, while the major general interest publications weren't overlooked either. Radio-wise they have also been busy, with an hour-long special to be broadcast on major publishers such as BHR networks WDR 1/Cologne and SWF 3/Baden Baden. In their home-town Frankfurt, also the home of state pubcaster HR 3, they've already had several shows devoted to them and have guested as presenters on the "Grafen" show the Friday before Christmas. Comments producer Markus Hertle, "I think this type of product definitely has a future. There are numerous other potential singles on both albums, when properly remixed. What I like in particular is the Reggie stuff."

A Capella - Electroto
PRODUCER: Black Föss/Becker/Höning/Guoovius
This is not the new album! Last fall, when working on a forthcoming album scheduled for April this year, the group recorded an a capella hits album sung a cappella. After this success it was time to move on to producing their own records. Their first release, the Tales From Dancegephoropical Oceans EP, yielded the club classic Stella. Now they have made a bold move by releasing two albums at the same time. The philosophy behind this uncommon move is the following according to Dance Pool label manager Alexander Abraham, "Right now there are two major trends in dance music, the first geared to really hard trance techno, while the other is pretty much leaning towards the opposite, new age-influenced ambient house. Quite often really hard dance music is played at clubs and parties until about 5.00 am after which follows an hour of really quiet ambient house, so the audience can chill out for an hour or so. At retail level the campaign includes 60.000 flyers plus a special display in which both albums are featured. Another sales incentive is a bonus CD featuring excerpts from the second ambient album, which is only included as an extra with the first 50.000 copies of the first album. Along with the special display, it is expected that the sales of the less commercial second album will be stimulated considerably. The video directed by Swedish production company Apollo, Bild & Fell shot in London is already in "Breakout Extra" rotation on MTV Europe and is likely to move up following the international release.

THE JEREMY DAYS
Re-Invent Yourself! - Polydor
PRODUCER: The Jeremy Days
The music of this band, both critically acclaimed and commercially successful from the onset back in the late '80s, is still firmly rooted in '70s art rock, but the band is more inclined to experiment nowadays. The title track and first single is a funky up-tempo rocker with an instantly recognisable chorus, while the jazzy Victory Over Vanity has a subtle bassanova feel. Other songs like Beautiful Love and Step Right Up are solid rockers with just a minor touch of madness.

SODOM
Get What You Deserve - Steamhammer
PRODUCER: Sodom/Wolf G. Stach
Yes, they are as loud as ever, but their sound benefits a great deal from a much improved production job. This, plus the fact that they have injected their sound - which was straight metal up until now with some punk influences - adds up to maybe their best album to date. Most remarkable is the cover off Venom's Angelus, while Die Stummer Ural is actually a traditional rock 'n' roll song in disguise.

CYRANO SINGS FOR SONY — Sony Switzerland MD Norman Black (L) recently toasted the company's latest signing with singer/songwriter Cyrano, who was the supporting act for INXS last June in Zurich. He debut album "Blue Train" should be released this March.
Viva Gives Boost To German Music Video Production

The German viewer no longer is restricted to tuning into MTV Europe for the latest music videos, trends and news—Viva has arrived and now 60% of German households can watch a music channel via cable/Eutelsat, presented in their own language, 24 hours a day.

by Miranda Watson

With a series of music shows scraped over the past years due to low ratings, the German music industry has welcomed the new channel with open arms. Now the onus is on the music industry to revitalise the wilting video production industry in Germany so Viva can meet its goal of playing 40% national music videos. Viva also presents serious competition to MTV Europe, for although Viva is a national TV channel, Germany is Europe's largest music market and therefore an important source of advertising revenue.

Broadcasting from the same studios as competitor TV channel Vox, Viva has been on air with its mix of music videos and pop culture snippets for six weeks now. MD Dieter Gorny is pleased at the channel's progress so far and cites a very positive reaction to the programme. "We have to blow away all the fog and build up Viva," says Gorny. "At the moment you can't see its real shape as it's all muddled. Our job now is to bring all the parts together and make Viva a complete entity."

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The faces of Viva—The main VJs Heike Makatsch, Nils Bockenberg, Mola Adesibi and Phil Daub.

Mola in action in the Viva studio.

Gorny believes the channel is already reaching its audience. Some negative reports in the German press have suggested that perhaps Viva's audience is younger than anticipated as a result of its young VJs—the youngest being just 17 years old and still at school. "Perhaps our VJs are reaching a slightly younger audience, but we are already working on this by hiring some older VJs," says Gorny. Around 80% of press coverage on the channel has been positive, however, and the VJs like 22-year-old Heike Makatsch, Viva's answer to MTV's Kristiane Bucker, are already well on their way to becoming household names.

Advertising is obviously of paramount importance to a channel with an annual budget this year of DM35 million (app. US$20 million). "It is very important to design Viva to attract advertising," says Gorny. He claims the channel has already had some success in this respect and is now expecting much more income than originally planned, but adds that Viva can only survive if it can remain low-budget and creative. As a German-language channel for Germans, he thinks that national advertisers will increasingly see Viva as an attractive medium to present their product.

Showing The Faces Of German Talent

Viva does face one big problem, however, namely the lack of German music videos. Viva aims to play around 40% national music but presently can only manage about 25%, simply due to the fact that not enough videos are being produced. After a series of music shows were scrapped, the German music video industry all but collapsed, unable to survive without a major outlet for its product. Opportunities for German videos to get played on MTV Europe and on German TV were few and far between. Now Viva aims to help revive video production, though recognising it will take time. Comments Gorny, "It is a problem. But there aren't enough German videos, especially German language. The industry must react to this. We are already in discussion with several partners about the possibility of Viva becoming active in boosting video production."

Programme director Christoph Post says he is sure that Viva can help revitalise German production companies to produce more videos, though he doubts Germany can ever attain the same level of video production as the UK. Says Post, "We are going deep into every music scene to make sure we see every video available. This does not mean we can have a lot of music TV channels too. Music television is a growing market and I think it's only natural that Europe's largest record market should have its own channel."

Post, although recognising the influence MTV Europe has undoubtedly had over Viva, says the two channels are in fact essentially very different. 'In general we will always have a certain similarity to MTV because we are both running music channels, but the key word is 'how'. We are completely different to MTV in detail. I think our main advantage is that we aren't nationalised but we are a youth channel without youth—you never see any viewers on screen saying 'it's my time' and I think our main advantage is that we aren't nationalised but we are a youth channel without youth. You never see any viewers on screen saying 'it's my time' and I think our main advantage is that we aren't nationalised but we are a youth channel without youth. You never see any viewers on screen saying 'it's my time'."

Nationalgalerie signed to Söhne Germany's Dragnet label as a good example.

No Comparisons, Please

Comparisons between MTV Europe and Viva make Gorny somewhat irritated. 'It's getting boring to be quite honest—it's just like all the comparisons between POP-KOMM and MIDEM. We are both music mediums, but I think that we can manage to be that—we just like we have many music radio stations co-existing in Germany, I think you can have a lot of music TV channels too. Music television is a growing market and I think it's only natural that Europe's largest record market should have its own channel.'

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RADIO STATION END OF TERM REPORT

Is Your Business In A Healthy Condition For '94?

As the new year sinks into our heads, many radio stations in the UK and Europe will be looking optimistically towards 1994 as the year when they will, perhaps, either get things "back on track" or, even better, build their profit base as the worst of the recession is left behind.

by Tony Grundy

In this article I thought it might be useful to look, department by department, for some of the tell-tale symptoms of disease that I have detected during the last three years of training and consultancy within the UK radio industry. The questionnaire at the end of the article can be filled in to assess the health rating of your station.

Board And Senior Management

The non-executive board members of an unhealthy radio station or group are large in number, never come to the radio station even for board meetings and never advertise with the station, even when they own local businesses. Additionally, they never bring with them the station, even when they own local businesses. They never come to the radio station, even for board meetings and never advertise with the station, even when they own local businesses.

Another way of judging health is to measure how much time the management team spends in meetings. Some managers see their invitation to meetings as a sign of status and justification for lack of time to communicate with their staff. One client of mine who is beginning to analyze, through training and coaching, the massive number of internal meetings, admitted once to fielding most of its management team to a meeting. Everybody settled themselves at the start. The first question was, "Who called the meeting?" Then "What is the meeting about?" Because no one knew the answer to these question the group admitted to staying on to chat, being rather embarrassed about going back to their office early! That may be an extreme example but try costing your net management meeting and ask yourself, "What was the business outcome from the meeting?" Often there isn't one. Despite all these meetings, communications internally will be poor.

Programmes

In an unhealthy station, senior programmes have stopped having individual meetings and analysis of that day's programmes with their presenters. In my first station Piccadilly Radio, the breakfast DJ was Roger Day. After his show he used to eat his breakfast in the sales office—mainly talking about his (and our) passion, Manchester United football club, sometimes talking about sales. Then he met daily with his programme controller, Colin Walters, to go through his programme. Good people need just as much monitoring and coaching as those who aren't doing well. These meetings are not a punishment—or at least, in a healthy station they aren't.

The unhealthy station will pay as little as possible for their presents, even giving night-time shows over to people who are paid nothing at all in return for "the experience." What an experience, when they only get to know what they have done wrong after they've been in, a whole series of programme controllers have come and gone. Even for board meetings, they never come to the radio station, even when they own local businesses. They never come to the radio station, even when they own local businesses.

Another example of disease is the concept of "train the staff out there." This is the wrong philosophy. The unhealthy station will pay as little as possible for their presents, even giving night-time shows over to people who are paid nothing at all in return for "the experience." What an experience, when they only get to know what they have done wrong after they've been in, a whole series of programme controllers have come and gone.

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From the sales director in the unhealthy station: every time with no support time and deal with some difficult clients. The course of action for the sales director is main board, start to worry. Strangely, this out selling, you are in trouble. For me three things for an incoming call is the maximum you should hear. Too often, the receptionist is given no training, no guidance, little information and is not nearly involved enough in the general workings of the station. The healthy station passes on calls quickly and recognises, from training and coaching, the importance of the receptionist's role as "front line." Generally speaking, receptionists are paid too little and under-used in the unhealthy station.

Also under administration comes finance where, in the poorly run station, under the crass to get cash in quicker, the station forgets to train and coach staff. As a result the finance staff sees the sales staff as the enemy. This happens in traffic too, especially when finance controls traffic. The "No Entry" signs can be seen a mile away. Sales executives have to learn skills such as kneeling when asking if it would be possible to get a pre-paid ad on air on Monday even though today is Friday! Perish the thought! It does still happen. Credit control is vital, but if your view of life in traffic and finance is blocked in sales, with their flashy cars and long lunches, you're working for an unhealthy station.

Tony Grundy owns broadcast sales specialist and management consultancy Communicate Now. Grundy has been in the broadcast industry for 18 years, during which time he was sales director at Radio Aire/Leeds and MD at Radio 210/Reading. He was also named deputy MD when Radio 210 merged with GRW/Bristol in June 1989. He can be contacted at tel: (+44) 491 873 185 or fax: (+44) 491 875 180.

The sky's the limit.

Sony Music

as of january 1st 94 we embarked together

for unlimited sales in an unlimited number of stores

CB Milton

This collaboration is limited to Benelux

Questionnaire

Sales
4. Motivation works on the principle that fear of losing your job is the primary reason to go out and get revenue in. We haven't got time to take people off the road to train them.

5. If people don't bring in revenue, they can go. There is a queue of people waiting to take their place.

Programmes
6. The new presenter to ad lib a link will get the chop.

7. "One link, one thought" means repeating the station's positioning statement each time you open the microphone.

8. Advertisements and news are a necessary interruption to good programming. Therefore, the phrase, "We will be back after the news" is just fine.

Administration and Finance
9. The sign "Thou shalt not pass" applies to sales people, who are seen as the enemy.

10. The station policy is pre-paid local ads, and just because a contract advertiser has been around in the area for 80 years and never owned a penny is no reason to trust him—he must pre-pay.

Scoring
10 to 20 My telephone number is at the bottom of the page. Please ring, get some independent help!
30 to 50 My number is still at the bottom of the page.
50 to 80 Good. Let's talk about some development work.
100 to 100 I don't believe you, or, could I have a written testimonial for my work with your company?

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The Stray Cats Strut Through Rock 'N' Roll Standards

UNITED KINGDOM

by Robbert Tilli

The music will send mothers into the cur- tains once more. In short, this is a band that plays with fire, in the old days the standard by which we measured important pop music. A&M international marketing direc- tor (UK product) Lucy Avery acknowl- edges "There is a menacing field in their visuals, music and live shows. The sleeve is a very striking visual, and their menace makes a perfect marketing concept. History has proved the value of the shock factor,' hasn't it?"

For a three-piece, this band makes quite a remarkable noise. There is heaps of energy in everything they do, but most off all in their live performances, for Avery the key factor in the on-going campaign. "The upcoming European tour will be the third in a year. First time round they could have played bigger capacity venues than they did, but they deliberately slightly under- played it, to guarantee sold out gigs. Now they are taking it to the next level."

The videos, marked by fast editing, also cfihrde the high energy and excitement of the performances. By various "Buzz Bins" the performances are registered so far for their habitual four-track EPs in these days of the so-called decline of the single. That means that a loyal fan base is there, usually a good starting point for an album release. Mothers keep your daughters home, and it's an interesting programmm for what is known the prescription is....

Mega head of A&R Claus Cornelius feels the world breathing down the compa- ny's neck. "The amount of press coverage we get, based on only one single, is incred- ible. Normally you need at least an album, but not in this case. Released in the Christmas rush among the big names, it went bang on the charts nevertheless. That's the only way for mind-boggling radio records apparently. Like Ace Of Base, the song is not strictly club-oriented. There's always a place for pop on radio."

The instant appeal of the single is clear, and so is the 17-year-old singer with Afghan blood in her veins. A stunning synrh riff like on Stevie Wonder's Superstitious are the wheels on which this song rides. Miss Getz raps and scats—what else with such a jazzy surname?—on top of that. The sing-along chorus is the finishing touch of the song, easily holding its own in the Euro dance field which is suffering already too much from conventions, mak- ing it almost impossible to say who's who. With the Winter Olympics in Lillehammer ahead, one gold medal should go to Norway at least. For originality.

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**New Releases**

**SINGLES**

**TONI BRAXTON**
Breathe Again - LaFace
ACE/EHR/D
PRODUCER: L.A. Reid/Boyz加快发展

**MARCELLA DETROIT**
I Believe - London
EHR/ACE
PRODUCER: Marcello Detroit

**EUPHRASIA**
Kids In America - Come
EHR/D
PRODUCER: Peter Neefs

**THE GIRLS**
living on the moon

Living On The Moon - As/Ray's
EHR/A/R
PRODUCER: Rolf Alex

**MARI HAMADA**
Hold On - MCA
ACE
PRODUCER: Mark Tanner

**MANIC STREET PREACHERS**
Life Becoming A Landslide - Columbia
R/A/EHR
PRODUCER: Morris Street Preachers

**THE PRODIGAL SONS**
I'm Wearing A Black Cape - Dis-Moi
R/A/EHR

**BRUCE SPRINGSTEEN**
Streets Of Philadelphia - Epic
ACE/EHR
PRODUCER: Bruce Springsteen/Chuck Polkin

**THINGS OF STONE + WOOD**
Happy Birthday Helen - EP - Columbia
A/EHR
PRODUCER: Pete Wingfeld

**TENNYSON**
Cinnamon Girl - Epic
ACE/EHR
PRODUCER: Pete Wingfeld

**TREBLE 'N BASS**
Jam Jam Jam (All Night Long) - WEA
D/EHR
PRODUCER: Marcus/John Bergholm

**ANGELIQUE KIDJO**
Que 2 - Elektra
C/R/ACE
PRODUCER: Daniel Rey

**CECE PENISTON**
Always And Forever - Arista
D/EHR/ACE
PRODUCER: Various

**WHITE TRASH**
C 0 S I - Elektro
R/A/EHR
PRODUCER: Various

**CECE PENISTON**
Thought You Knew - A&M
R/A/EHR
PRODUCER: Various

**RICHARD THOMPSON**
Mirror Blue - Capitol
R/A/EHR
PRODUCER: Mitchel Froom

**MICHAEL LEARNS TO ROCK**
Do It Anyway You Wanna - Ultraphonic/East West
W/D/EHR
PRODUCER: John Paul Jones

**CECE PENISTON**
Ain't No Need - Arista
D/EHR/ACE
PRODUCER: Various

**TONY MARTIN**
The Man With The Blue Eyes - Capitol
M/R
PRODUCER: Leif Mases/Black Sabbath

**BILLY JOEL**
Hello, turn your radio on - Columbia
M/R
PRODUCER: Leif Mases/Black Sabbath

**TONY MARTIN**
Cardinal Sin - Epic
W/D/EHR
PRODUCER: Back on the Block

**ANGELIQUE KIDJO**
El Ocaso - Cumbia/Alfred Houghton
W/D/EHR
PRODUCER: Daniel Rey

**THE GIRLS**
living on the moon

**AMERICAN RAP**

**THE GIRLS**
living on the moon

*Alarms, 10 years ago. From punk they move to hard pop, still standing on their soap boxes. This is an obelisk of a song!*

With the producers coming out of the Prince and Soul II Soul direction, the African singer becomes more Western than ever. It might seem that a perfect balance between his influences would provide the greatest results. In fact the "best of both worlds"—read the catchiest songs—is achieved when he sticks most to her real roots. The new "Look Vagabond/Yes You Love" (On My Love) is that one proverbal "sunny song from Africa," EHR can deal with.

**ANGELIQUE KIDJO**
Aye - Mango
W/D/EHR/ACE
PRODUCER: David J/Willi Mawoti

**ANGELIQUE KIDJO**

*They wear, the ragga cagoule fits like a tailor-made suit. He's got his razor sharp comment on it, sometimes in a smart, sometimes spiced up with horns or harmonica. Like George Drakoulias on the other side. But the boys are back from a "permanent vacation." During the four-year absence, neither the guitar strings have become rusty, nor the Hammond organ dusty. Playing with the full length of both his arms, Hans Ingemanson doesn't give a peck of the dust to the land on his keyboard. He'll wipe it away in no time. When lead singer/guitarist Robert Jelinek adds his guts, the impression of a funky version of the Spencer Day Group gets a hold on you. Let them be this year's groovvvy rock band to score a hit (Lovematic, Joyeux Noël, It's Gonna Be Real). The Spin Docs have put their listeners in the mood.*

**ANGELIQUE KIDJO**

*The title track of their lexicon of gothic rock. Substance compilation is a re-release of the band's early work too. Apart from the Scotch, mean guitar and harmony vocals the block of songs—is a great slammer for lunatic rockers. Yes, there is sometimes confusion between the ex-Blasters guitarist and the new singer, but for the most part the boys are back from a "permanent vacation." During the four-year absence, neither the guitar strings have become rusty, nor the Hammond organ dusty. Playing with the full length of both his arms, Hans Ingemanson doesn't give a peck of the dust to the land on his keyboard. He'll wipe it away in no time. When lead singer/guitarist Robert Jelinek adds his guts, the impression of a funky version of the Spencer Day Group gets a hold on you. Let them be this year's groovvvy rock band to score a hit (Lovematic, Joyeux Noël, It's Gonna Be Real). The Spin Docs have put their listeners in the mood.*

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In Another Land - Munich
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*With the producers coming out of the Prince and Soul II Soul direction, the African singer becomes more Western than ever. It might seem that a perfect balance between his influences would provide the greatest results. In fact the "best of both worlds"—read the catchiest songs—is achieved when he sticks most to her real roots. The new "Look Vagabond/Yes You Love (On My Love)" is that one proverbal "sunny song from Africa," EHR can deal with.*

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Italian Rap And Ragamuffin Poised To Breakthrough

ITALY
by Mark Dezzani

Italian rap and ragamuffin artists are finally poised to move centre stage after lurking in the wings since the movement emerged four years ago from the musical underground of Italy's Centri-Sociali.

These co-operative youth clubs spread nationwide, provided aspiring musicians with the space and resources to create their own music. Rapping in regional dialects, their lyrics reflected the alternative politics of the Sociali members.

The commercial potential of rap and ragga Italian style was recognised last year when several majors scrambled to sign up new talents the fast paced, long strided musical form. The Sociali members.

By [12]

MISSION CONTROL
Outta Limits - Esoteric
PRODUCER: R. Falcon & A. Hernandez

Behind the boards in Miami, Mark and NRK have produced a warm, deep and passionate track with excellent corresponding vocals. The Undo-Control Mix, courtesy of the UK's Unda-Dogs mix crew, gives listeners' palates a fast-pumped alternative. Tel/fax: (+44) 71.221.1579.

MELTDOWN
Meltdown - Third Floor

The Inferno Mix assures a hot and speedy experience with a full pluck selection of sounds. The strong female vocals complement the fast-paced, long strided musical tracks. The Reactor Mix provides a potent pulsating option. Tel: (+44) 71.287.2619; fax: (+44) 71.734.8797.

BARBARA TUCKER
Beautiful People - Positiva

A delicious garage house number with a massaging bass, smooth rhythm and on-target vocals. Check the CJ Macintosh Mix for radio programming choice. Barbara Tucker is easily remembered as the incomparable vocalist on last year's huge dance track Deep Inside from Hardrive. Tel: (+44) 71.465.4488; fax: (+44) 71.465.0775.

LECTROUV
Struck By Love - Electric

PRODUCER: Fred Jorio

Smooth, sophisticated and soulful elements combined with lyrics of love add up to a very desirable song. Jazzed and swinging, Struck By Love rolls in a suave urban tip. Tel: (+44) 212.674.8950; fax: (+44) 212.674.8950.

NERISSA
Stars - ActiveSelect

PRODUCER: J. Brunkvist & K. Candelario

Libri Di Sangue receiving regular airplay. The rap is an elegant indictment of hypocrisy with a plea for tolerance. It is backed by a tight rhythm track with a drop of acid jazz. Music journalist and DJ at state radio RAI Alberto Di and cast says that Frankie Ni-NRG MC is making the most of being signed up by a major. "The money has given him the possibility to grow and expand. Certainly he's more commercialised now, but that has only expanded his style without compromising his great talent."

Castelli feels that Italian rap and ragga hip-hop has reached "make or break" point. "It's a transitional moment," he says, "it's either going to boom or collapse. More radio support will be decisive for its success. One problem for radio is that the lyrics are often too politically explicit and provocative which scares many away."

While the underground artists begin to achieve commercial recognition, ex-Radio Deyjay DJ and rapper Jovannetti has until now represented the commercial face of Italian rap. Jovannotti recently switched labels to PolyGram Italy and he first release on his new label Penso Positivo has inner-power tip, Nerissa delivers a track soft, supple and strong. Tel: (+44) 212.691.1200; fax: (+44) 212.691.3375.

CRUCIAL ROBBIE/HONEYVIBES
Fattiee Bam Bam - The Other Label

PRODUCER: Steve Mac
Based on an old Carl Malcolm reggae track, Fattiee Bam Bam is reared for '94 by Crucial Robbie and Honeyvibes. The Cellulite Edits sticks close to radio format while Crucial provides a definitive mix. Honeyvibes dives headlong into the club pool. Tel: (+44) 71.287.2619; fax: (+44) 71.734.8797.

MDDM
Move Your Body - The Mix

PRODUCER: K. Tillie & G. Rano

The Tequero Mix presents a jazzy dance-floor sound with a Spanish flavour. The Original Mix comes in speedier with a Spanish flair. In the Mix, a Fattiee Bam Bam is reared for '94 by Crucial Robbie and Honeyvibes. The Cellulite Edits sticks close to radio format while Crucial provides a definitive mix. Honeyvibes dives headlong into the club pool. Tel: (+44) 71.287.2619; fax: (+44) 71.734.8797.

AIDS organisations attending the Billboard Dance Music Summit included Lifebeat (The Music Industry Fights AIDS; tel: (+1) 212.245.7340; fax: (+1) 212.603.8687) which is presided over by Daniel Glass of EMI and Musicians Against AIDS (tel: (+1) 415.252.7605; fax: (+1) 415.252.7822). A significant sound-off for social frustration came last month with the high�eap of Gabriele Salvatores. Gabriele Salvatores chose rap as the soundtrack to his controversial and highly politicised film "SUD." The film released the divisions and strife of daily life on the troubled island. Opinion is divided over whether the film presented rap music or vice versa. Sales of almost 50,000 for the soundtrack album released by Sony certainly increased awareness for bands like Assattili, Frontal and 99 Pose who played on the album. De Gennaro claims, however, that it was the music that helped the film saying, "Salvatores just jumped on the bandwagon of rap's popularity." Paolo Minella, a DJ at Milan's news-talk indie Radio Poplark and the city's Soul To Soul Club agreed, the film may have introduced the music to the politically correct crowd. For them it's probably just another fashion, but rap music and its messages aren't affiliated to one political group. Even the Centri-Sociali story is a partial myth as rap has developed all over the country in all sorts of environments." De Gennaro reckons that Italy's rap and ragga scene has surpassed the trendy phase. "Like all movements it will go in and out of fashion, but it has gained momentum and it has evolved from posse to ragga and ragamuffin and it will go on evolving with new artists emerging and developing."
Music Market Place

This Nigerian singer/composer who is based in Paris has worked with the crop of the cream of African musicians, including Manu Dibango, Tony Allen and Ray Lema, who is also featured here. He presents a jazzy fusion of African rhythms and funk, which at times quite danceable.

Contact Christine Nowacki, at tel: (+33) 1 45 86 36 64; fax: 1 45 86 86 02.

CONTROL
You Took My Love - Planet (UK)
PRODUCER: Control

This is a very seventies sounding dance record in every inch just the right place. It is highlighted by a pounding bass and a cute piano. The real force however, is the chorus, which really works its way in your brain.

Contact Trevor Porter at tel: (+48) 8 155 60 767; fax: 31 817 0835.

ELECTRIC MUSIC
Lyrical - Electric Music/SVP (Germany)
PRODUCER: Electric Music

Even though this heavily electrified dance outfit consists of some former Kraftwerk sidemen, this record actually owes a lot more to the uptempo material by Swiss eccentrics Yello. In spite of these credentials, this record has definitely found a pop appeal. Contact Stefan Ingmann at tel: (+49) 211 442 98 66; fax: 211 442 416.

LIVING MIRRORS
In The Heat Of The Sex. Higher Closes ((UI)
PRODUCER: Gulf Lufen/Peter Framinson

This music can loosely be described in terms of new jazzrock sometimes leaning toward the more exotic stuff by Weather Report, sometimes moving toward early seventies progressive rock. Quite often, it makes the new age elements over ride. In spite of this diversity, it's still very much a whole. Contact (tel: 310 589 1515/213 856 0039; fax: 310 589 1525 213 654 690.

Sixth Revelation
The First Cut Is The Dearest - RMV
PRODUCER: Rodo Steiger/Andy Thom. Rod Stewart enjoyed a big hit with this Cut Stevens back in 1977 and now this poppy new Revelation outfit has definitely a chance to emulate this feat. Tailormade for summertime programming.

Contact Andi Kuhn at tel: (49) 8621 8188; fax: 8621 8288.

DJ's Delite

At Norwegian EHR Radio 102/ Hauseland has a thing for the ladies nowadays. The exception is the Lemonheads. He likes the whole album, in particular It's About Time. He states, “I like tori Amos’ new single CoralineCase & on a very different level Breath Again by Toni Braxton, which is a beauti

Music Market Place

Music

MOUTHING OFF (Live + More) - (CD) (US)
PRODUCER: Gene Holder

This foursome hails from New Orleans and it shows both in their material and their approach. Theirs is an extremely fine blend of rock, R&B, Cajun, country and folk. They are at their best when, though they really rock out. Even then, their other influences shine through. Another strong influence is the level of their songwriting, which also makes you stand up and listen. Contact Ernie Goodman at tel: (212) 465 2357; fax: 212 279 6520.

SAMMY SAMMAMA
Aforgen Vibrations - Sydcom (CF) (France)
PRODUCER: Sydcom

Music Market Place

Music

Recorded mentions in Music Market Place are by eye, signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Rod Carroll, PO Box 9027, 1006 AA Amsterdam, Holland.

Breakin’ & Entering

Exactly three years and two months after Sadness Part I peaked at number 3 in the Hot 100 Singles, Enigma’s Return To Innocence marks the act’s return to the same spot. Charted and climbing in 11 countries so far, Return To Innocence looks set to top the European singles chart.

If so, it would mark the German act’s second number one following the chart reign of Sadness Part I for nine weeks in 1991.

The only ones looking ready and able to keep Enigma from Europe’s pole-position are Bryan Adams, Rod Stewart and Sting and with their strong third quarterSpanish and Italian audience, Enigma’s Return To Innocence may well be enough to give Sadeness Part 1 a run for its money.

Enigma’s Return To Innocence was originally released in 1992 through Columbia in France, the song went to number 25 in 1992, charting for 10 weeks, based on crossborder successes in Germany and Switzerland. The song’s recent US Grammy World Music Award has re-kindled the flame and has propelled the French act into the UK singles chart.

Another tune returning to the singles chart by way of the UK and Ireland is German dance duo Bass Brothers. The Music’s Got Me (released on Dance Street and not Cora as incorrectly listed in this week’s Hot 100). Charting in October 1992 and reaching number 66 during a six-week chart run, the song charted only in Denmark and France. The song’s crossover potential (by Paul Gotel) quickly conquered the UK Club Chart before entering at number 25 in the UK Top 75 Singles chart. Listeners, who group earned the “Europlay” status with Running Away, this Dance Street product is released in the main European markets through Vertebral/Phoenix in the UK, Scopitone (France), Ginger Music (Spain, Durreo Holland), Mega (Scandinavia) and Big It (Italy) under the Big It (Italy) label.

Give It Away charted for 39 consecutive weeks, climbing as high as number 14. The album has reared its head in charts across Europe on several occasions and was last spotted in the Danish charts at the end of January. The “Chills” are not the only ones making a comeback to the Hot 100; on number 99 there’s the return of Depeche’s Sweet Lullaby (Dance Pool). Originally released in 1992 through Columbia in France, the song went to number 25 in 1992, charting for 10 weeks, based on crossborder successes in Germany and Switzerland. The song’s recent US Grammy World Music Award has re-kindled the flame and has propelled the French act into the UK singles chart.

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## Top 10 Sales in Europe

**Week 7/94**

### Music & Media

#### United Kingdom

- **TW LW Albums**
  - *Take That* - *The Big Reunion* (PolyGram)
  - *Bryan Adams* - *So Far, So Good* (PolyGram)
  - *Phil Collins* - *Both Sides* (Virgin)
  - *Elton John* - *Duets* (Virgin)
  - *Gotthard* - *Dial Hard* (Virgin)
  - *David Hasselhoff with Gwen* - *Wir Zwei Allein* (PolyGram)
  - *DJ. BoBo* - *Take Control* (PolyGram)
  - *Bryan Adams* - *Please Forgive Me* (PolyGram)
  - *Enigma* - *The Cross Of Changes* (Virgin)
  - *Phil Collins - Soft Sides* (Virgin)

- **TW LW Singles**
  - *Paul McCartney* - *Get Back* (Capitol)
  - *Duran Duran* - *All You Need Is"G* (Futurama)
  - *Mark Knopfler* - *Screenplaying* (EMI)
  - *Phil Collins - Both Sides* (WEA)
  - *Elton John - Duets* (Virgin)
  - *Piropo - Celestial Flight* (BMG Ariola)
  - *Terminal - Poem Without Words* (BMG Ariola)
  - *DJ. Satanic - M* (People - Elegant Slumming* (EMI)
  - *M - People* - *I'll Always Be There* (Virgin)
  - *Richard Marx - Now And Forever* (Virgin)

#### Germany

- **TW LW Albums**
  - *Take That* - *The Big Reunion* (PolyGram)
  - *Bryan Adams* - *So Far, So Good* (PolyGram)
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#### Belgium

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#### Ireland

- **TW LW Albums**
  - *Paul Masse - Lugged* (BMG)
  - *Bryan Adams - So Far, So Good* (PolyGram)
  - *Phil Collins - Soft Sides* (Virgin)
  - *Elton John* - *Duets* (Virgin)

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#### Denmark

- **TW LW Albums**
  - *Bryan Adams - So Far, So Good* (PolyGram)
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  - *Elton John* - *Duets* (Virgin)

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#### Norway

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#### Switzerland

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#### Austria

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#### France

The French SNEP/IOP sales charts are expected to be up and running by next month. M&M hopes to resume publishing charts by that date.
RADIO 10 GROEP
5th ANNIVERSARY SPECIAL

RADIO 10 GROEP

AM 675
RADIO 10 GOLD

Love Radio

concert radio

De grootste hits de meeste prijzen
Non-stop de meeste love songs
Dat is klassieke muziek
Congratulations On Your New AM 675 Frequency

CNR • MUSIC

FOR FUTURE GOLD
Shortly after Holland’s commercial market leader the Radio 10 Group moved its staff of 55 to its posh new offices—complete with bar and a ’60s redux cafe on the Vijzelgracht in Amsterdam—the Group was awarded Holland’s first nationwide commercial frequency on AM.

With these developments, the group managed to open a whole new page in a remarkable history—a history which closely parallels the American approach to broadcasting, and accounted for its success.

It was not until April of 1988—two months after its ground-breaking announcement—that the Group’s first live broadcast was held. Aside from a skeleton crew consisting of several DJs, recalls co-founder Blomberg, “it was just Jeroen, Foppe Jan Smit, and me.” Yet it was undoubtedly the diverse backgrounds of three founders which has stamped the company’s approach to broadcasting, and accounted for its success.

Smit, who now heads up a sales staff of eight, left a career as a city engineer, and the 35-year-old Blomberg spent four years working as an account executive for Holland’s leading ad houses FHV/BBDO and McCann Erickson, before both defected to help start up the fledgling operation. It is Soer, however, who is the driving force behind the Radio 10 Group’s three channels. Like many of Holland’s top broadcast personalities, the 37-year-old Soer got his start as a pirate DJ for the outlaw Radio Caroline at the time when private commercial broadcasting in Holland was blatantly illegal and Dutch authoritiescombe the coast searching for marauding offenders.

He later moved over to become a radio DJ and TV personality for three of Holland’s top public broadcasters, VARA, KRO and TROS until launching Radio 10 as a full service station and giving public channel Radio 3 its first real commercial competition. Energetic, articulate, with a no-nonsense and admittedly pro-American approach to radio, Soer has at times been a thorn in the side of the Dutch government, pushing, prodding, and when necessary taking legal action in efforts to loosen Holland’s regulatory media wise. In 1990, he won a landmark legal victory against the public broadcasting management organization the NOS, when the Dutch Supreme Court ruled—that after a two-year legal battle—that Radio 10 should be allowed to hook up to the cable in Holland.

The court stated that since Radio 10 was backed at the time by Italian group Rete Zer0, it was not subject to Holland’s local rules, which forbade private commercial broadcasting on Dutch soil. Following a major revamp of the Media Law in late 1991 to bring The Netherlands into line with European Commission regulations, the Group subsequently obtained three commercial licenses from the Dutch Government.

Soer then joined the ranks of other private nets lobbying for access to Holland’s scarce terrestrial frequencies, previously reserved by law only for the public stations. Less than six months later, Radio 10 Gold and two other private commercial stations made broadcast history when they were awarded temporary licenses to go on air.

Today, the Radio 10 Group is owned 100% by Arcade Entertainment Holdings B.V., a Dutch-based company with major interest on almost all branches involving the entertainment industry in Europe, such as CNR Music, Vanguard Classics, Arcade TV/Marketing and Holland’s second-largest retail chain, The Music Store. It is a strong partnership, says Soer, adding, “Arcade Entertainment Holdings made a courageous but also wise decision to stop in at a time when the future was anything but clear.

“In particular, its president Herman Heinsbroek and of course our house lawyer Paul van der Kroft ([of v.d. Kroft c.s.]) played a very important part in achieving what we are today, Holland’s largest commercial radio group.”

Nearly six years after the Group made history in Holland with its bold start-up, the government has only recently issued a permanent nationwide license for a terrestrial frequency to the Group’s most popular station Radio 10 Gold on AM 675. It marks in fact the only nationwide license awarded to a commercial radio station and is therefore of historical importance.

Comments Soer, “I consider this to be a first, and one which will certainly trigger a shift in market share and have an impact on advertising expenditures on radio. However, I think we are only on the threshold of still more changes to come.”

Programming For The People

Legal challenges aside, the Group has proved to be an innovative programmer, willing to introduce new formats and challenge old ones when they do not appear to be suited to Holland’s unique media landscape. In August of 1990, Radio 10 went from a full-service broadcaster to a gold format and the name was changed to Radio 10 Gold. Later that year, the Group tested a classical format which brought an enthusiastic response. As a result, in 1991 Concert Radio was launched, followed (continued on page 4)
(continues from page 3)

shortly thereafter by EHR station Power FM.

Last spring, the organisation continued to show a versatility and willingness to adapt to the marketplace by dropping Power FM when ratings proved less than impressive, in favour of Love Radio, a station which mainly was the 16-35-year-old female population with the greatest love songs of all time.

The company has a clear winner with Radio 10 Gold which, with an average of 10% total market share over the last year and a 20-49 year-old target audience, has surged ahead in ratings to become the indisputable commercial market leader.

Says Soer, "It was an opportunity that was waiting to be seized. Although the public channels did play golden oldies in various programmes, and these programmes had good ratings, our feelings were that there was still an enormous potential for this type of music, but on a continuous basis. We stepped in to fill the gap by offering a pure oldies format 24 hours a day. Thus, in addressing the needs of a large audience which has never been catered to before, we have really redefined golden oldies in Holland."

Another clear winner is Tom Mulder, programme director for Radio 10 Gold, Love Radio and Concert Radio. An amiable man in his mid-40s, Mulder began his radio career some 25 years ago as a DJ presenting programmes at pirate station Veronica. He later joined public broadcaster TROS, becoming one of the most popular DJs in Holland.

Mulder's weekday hour programme at Radio 10 Gold, known simply as "Tom Mulder," now has the highest ratings in the history of private commercial radio. His programming philosophy cuts through all three station formats, "We play the greatest hits of all time—the greatest oldies, the greatest classical music, the greatest love songs."

Gold is different in the US than it is in Holland, says Mulder. "In the US, it means songs from the '50s and '60s. For us, gold is the greatest hits from 1955 onwards—the Beatles, Elvis Presley, Bill Haley, Abba and even Whitney Houston." The station's team of on-air personalities consist partly of DJs with long-standing experience at public channels, like Mulder, Peter Holland and Kas van Iersel. Among the new talent it has developed over the years are consistently high ratings scorers Ger van der Brink, Peter Rijpensbritt and especially Dave Donkervoort, to name but a few.

At Concert Radio, says Mulder, "We want to focus on a broader target group that includes anybody who likes classical music." The station also polls quite a large young crowd. Mulder adds it is, nevertheless, a truly classical station with no crossovers into light opera or avant garde music territory.

Concert Radio also takes pride in putting the emphasis on the music, not the personality. It is the first in Europe to use Selector to programme classical music. Says Mulder, "Using Selector in a classical format is no different than using it to programme oldies, for instance. You have to define what you want to hear. The principle remains the same."

Overall, the Radio 10 Group has had a high degree of success in its programme.

Gefeliciteerd!!!

Congratulations!

Radio 10

we will join you soon on AM (the sound of the future)

Holland FM

Gerro Vonk

Willem v. Kooten

and Staff
The Caring Arm Of Arcade

The following working day after Radio 10 Gold was awarded the AM frequency allocation on January 21, Arcade Film & Video Entertainment Holdings B.V. (AEH) president Herman Heinsbroek was already busy preparing the next phase of marketing Radio 10 Gold towards a clearly-formatted and successful station.

Unfortunately, national press coverage of the allocation has been meagre and ill-informed, believes Heinsbroek. "I bought all the papers on Saturday [the day following the allocation] and found that no one realises that we've been awarded a nationwide frequency. The rest of the new frequencies are smaller packages on FM that can reach a maximum of 6-7 million listeners. We can now cover the whole country and we expect to add major regions. We can now cover the whole of 6-7 million listeners."

The rest of the new frequencies are smaller packages on FM that can reach a maximum of 6-7 million listeners. We can now cover the whole country and we expect to add major regions that are currently under-serviced by the existing broadcasters.

Already in June of 1992, the Dutch government awarded interim terrestrial frequencies to the Radio 10 Group in northern Holland. This means that, combined with the broadcasting on AM 675, Radio 10 Gold will have double distribution until April 1 of this year.

Although FM has a wider acceptance, Heinsbroek will not hesitate to use Arcade's proven marketing expertise in changing listening habits. "We're going to aggressively market the use of AM," he says. "A massive campaign—using billboards and print advertising—will guarantee that listeners will become aware that Radio 10 Gold is broadcasting on AM 675. We're going to bring back the feeling of nostalgia that people associate with AM."

Heinsbroek points to the success of stations like ACE Europe 2 Network/Paris, rock-formatted Virgin 1215 AM and Capital Gold/London, that are all broadcasting on AM.

"We're currently modulating the AM signal to approach the FM sound as much as possible. And we've made jingles that we're using on our cable broadcasts to alert listeners to our new frequency."

Radio 10 Gold is not the only new commercial station broadcasting on the AM band. The government also awarded a terrestrial frequency to newspaper publishers NDU and Quote for a nationwide CNN-type news channel. "However," says Heinsbroek, "we can start right away. They still have to build the 1395 frequency."

Another important aspect of the allocation, emphasises Heinsbroek, is that the FM frequencies are awarded for three years while AM broadcasters have been granted a license for five years.

Heinsbroek expects to increase the station's market share from 11% to at least 20% in a year. "If I now have 11% on cable, there's no reason why I can't have 20% on AM."

Although declining to be specific, Heinsbroek says the Radio 10 Group is "very profitable and now that we've got a solid base for our media group we're going to look across the borders." Heinsbroek sees firm possibilities for a gold format in other European territories and "singles out Germany and Scandinavia as the best possible markets."

Together with Printed Media, the publishers of Concert Radio's programming guide, the Radio 10 Group forms the media division of AEH. The other two divisions are the music group (CNR Music, Vanguard Classics, Arcade TV/Marketing) and retail (The Music Store).

AEH operates 12 Arcade companies in Europe and has four CNR offices. The expansion of CNR Music is high on Heinsbroek's priority list and developing the company's own A&R plays a vital role in that respect, a trend already set in with the current pan-European successes of Twenty 4 Seven and 2 Bros On The 4th Floor. AEH has recently opened a new division called Arcade Film & Video.

Over 1993, AEH had a turnover of Dfl 400 million of which the music group constituted 30%. Over 1994, a turnover of Dfl 600 million is expected.

Machgiel Bakker

Wishing Radio 10 Lots of Luck and Heeps of Listeners

Up Coming Artists Recording Production Inc.
Grelooseweg 34
7261 AN RUURLO
Tel: 05735-1014/05735-1084
Fax: 05735-1072

Up Coming Artists Recording's first release "Radio" by HOT LEGS will hit the streets March 2.

STAND UP FOR YOUR RIGHTS

Keizersgracht 561/563 1017 DR Amsterdam Postbus 15724 1001 NE Amsterdam
Tel 31 (0)20 - 6 26 48 47 Fax 31 (0)20 - 6 20 36 58

INTOMART

Radio 10 Group
Golden Ratings on AM and Cable

Intomart bv
P.O. Box 10.004, 1201 DA Hilversum
The Netherlands
Phone +31 (0)35-2584111
Fax +31 (0)35-246532

CONGRATULATIONS ON 5 "GOLDEN" YEARS!

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When the audience needed to be informed about what was being played on the station, that problem was solved by offering the complete monthly programming in advance in print. This approach proved to be a success. In addition to programming, the station included editorial about composers, events, musicians, the product and programming. The Concert Radio "Programmablad" has evolved into a full-colour magazine which also includes advertising and has a circulation of 30,000 copies per month.

"From a marketing point of view, the station and magazine concept is a promising one. We are considering the launch of a magazine for Radio 10 Gold listeners. In the Dutch cultural tradition, the audience is very receptive to that kind of approach. They want to belong to a club," Oute notes.

The Radio 10 Group also gets involved in putting together events which help boost the station's images and provide a good opportunity to meet listeners. Radio 10 Gold stages road shows approximately 120 times a year, entertaining the public with fun, games, recorded music and live artist performances. Again, this enhances the station's profile.

Radio 10 Group moves offices. Dutch government awards the only national nationwide terrestrial frequency to Radio 10 Gold on the AM 675.

CONGRATULATIONS TO
RADIO 10 GOLD

PolyGram
Het was de hete zomer van '56. Ik had de Buick Roadstar van m'n ouwe geregeld, Frits stof-feerde de achterbank met twee lekkere mokkels van een jaar of zeventien. In de kofferbak een voorraad Heineken, cola en broodjes. Op naar Zandvoort. Uit de autoradio klonk de muze van Bill Haley and the Comets: "We're gonna rock around the clock tonight..." Onder de hoogspanningskabel bij Haarlem viel Bill even weg, om meteen weer door te gaan: "We're gonna rock, rock, rock till the broad daylight..." Dat waren we precies van plan. Wat een tijd! Ik dacht dat de herinnering aan dit fantastische gevoel nooit meer terug zou komen.

Gefeliciteerd Radio 10 Gold!

Would like to Congratulate

RADIO 10

with their 5th Anniversary and wishes them a lot of success in the future

Happy Anniversary

From thousands of composers and authors.

DURECO wishes Radio 10 Gold lots of success on cable & AM

Our hits of today, tomorrow on the air.

Congratulations to Radio 10 Gold from Ariola's

Frank, Marc and Menno.
HAPPY ANNIVERSATY
&
KEEP STIRRING THE WAVES!

ARCADE

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MUSIC STORE

STARI N C.

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CLASSICS
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MEDIA PERFORMANCE

RECORDS MARKETING • BENELUX

ADS

ARCADE
PUBLISHING B.V.

RADIO 10 GROEP

THANKS
ARCADE ENTERTAINMENT HOLDINGS
AND ALL 'PARTNERS IN BUSINESS'
FOR THEIR SUPPORT IN ORDER TO MAKE
GREAT RADIO
<table>
<thead>
<tr>
<th>WEEK OF</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>COUNTRIES CHARTED</th>
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</thead>
<tbody>
<tr>
<td>01/94</td>
<td>All For Love</td>
<td>Bryan Adams/Rod Stewart/ Sting</td>
<td>A&amp;M (Various)</td>
<td>A.D.K.3, DK, N.4, UK</td>
</tr>
<tr>
<td>02/94</td>
<td>The Sign</td>
<td>Ace Of Base</td>
<td>Mega (Megasong)</td>
<td>A.D.K.2, DK, N.4, UK</td>
</tr>
<tr>
<td>03/94</td>
<td>Return To Innocence</td>
<td>Enigma</td>
<td>Virgin (Enigma Songs/Momix Music)</td>
<td>A.D.K.3, DK, N.4, UK</td>
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<tr>
<td>04/94</td>
<td>Anything</td>
<td>Culture Beat - Depeche Mode (Get Into Magic/WC)</td>
<td>EMI</td>
<td>A.D.K.3, DK, N.4, UK</td>
</tr>
<tr>
<td>05/94</td>
<td>2 Out 2 Get The Music</td>
<td>Lollipop - Internal Dance</td>
<td>MCA</td>
<td>A.D.K.3, DK, N.4, UK</td>
</tr>
<tr>
<td>06/94</td>
<td>Things Can Only Get Better</td>
<td>Storm - Magnet</td>
<td>Polydor/EMI</td>
<td>A.D.K.3, DK, N.4, UK</td>
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<td>07/94</td>
<td>It's Alright</td>
<td>East 17</td>
<td>London (PolyGram)</td>
<td>A.D.K.3, DK, N.4, UK</td>
</tr>
<tr>
<td>08/94</td>
<td>Please Forgive Me</td>
<td>Bryan Adams</td>
<td>A&amp;M (Rondas/Zamora)</td>
<td>A.D.K.3, DK, N.4, UK</td>
</tr>
<tr>
<td>09/94</td>
<td>In Your Room</td>
<td>Deepika Modha - Mute</td>
<td>EMI</td>
<td>A.D.K.3, DK, N.4, UK</td>
</tr>
<tr>
<td>10/94</td>
<td>Breathe Again</td>
<td>Toni Braxton</td>
<td>Laface (Warner Chappell)</td>
<td>A.D.K.3, DK, N.4, UK</td>
</tr>
<tr>
<td>11/94</td>
<td>Miss You</td>
<td>Haddaway - Coconut (La Car)</td>
<td>Sony</td>
<td>A.D.K.3, DK, N.4, UK</td>
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<tr>
<td>12/94</td>
<td>Shake That - RCA (EMI)</td>
<td>A.D.K.3, DK, N.4, UK</td>
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<td></td>
</tr>
<tr>
<td>13/94</td>
<td>Twist And Shout</td>
<td>Chaka Demus &amp; Pliers</td>
<td>Mango (EMI)</td>
<td>A.D.K.3, DK, N.4, UK</td>
</tr>
<tr>
<td>14/94</td>
<td>Baby Love Come</td>
<td>K.C. - Big Life (Hit &amp; Run/Third &amp; Less)</td>
<td>A.D.K.3, DK, N.4, UK</td>
<td></td>
</tr>
<tr>
<td>15/94</td>
<td>Cryin'</td>
<td>Spandau Ballet - Geffen (EMI/MCA)</td>
<td>A.D.K.3, DK, N.4, UK</td>
<td></td>
</tr>
<tr>
<td>16/94</td>
<td>Get A-Way</td>
<td>Maxis - Blow Up (Not Listed)</td>
<td>A.D.K.3, DK, N.4, UK</td>
<td></td>
</tr>
<tr>
<td>18/94</td>
<td>Now And Forever</td>
<td>Richard Marx</td>
<td>Capitol (Copyright Control)</td>
<td>B. &amp; R. bin - Telstar</td>
</tr>
<tr>
<td>19/94</td>
<td>It's Love</td>
<td>Freddy &amp; Jenny - Indica</td>
<td>(BMG/2 Pipers)</td>
<td>B. &amp; R. bin - Telstar</td>
</tr>
<tr>
<td>20/94</td>
<td>Take Control</td>
<td>D.J. Bojo</td>
<td>Fresh (Fresh/EAMS)</td>
<td>A.D.K.3, DK, N.4, UK</td>
</tr>
<tr>
<td>21/94</td>
<td>Impossible</td>
<td>Captain Hollywood Project - Blow Up (EMI/4045/EMI)</td>
<td>A.D.K.3, DK, N.4, UK</td>
<td></td>
</tr>
<tr>
<td>22/94</td>
<td>Feels Like Heaven</td>
<td>Urban Cookie Collective - Pulse 8</td>
<td>Peer (music)</td>
<td>A.D.K.3, DK, N.4, UK</td>
</tr>
<tr>
<td>23/94</td>
<td>A Whole New World</td>
<td>Aladdin's Theme - Puff Daddy And Regina Belle</td>
<td>Columbia (Campbell Connolly)</td>
<td>B. &amp; R. bin - Telstar</td>
</tr>
<tr>
<td>24/94</td>
<td>Everyday</td>
<td>Phil Collins - Virgin/WEA (Hit &amp; Run/Phil Collins)</td>
<td>B. &amp; R. bin - Telstar</td>
<td></td>
</tr>
</tbody>
</table>

**MUSIC & MEDIA** FEBRUARY 12, 1994

**EUROCHART HOT 100 SINGLES**

**ARTIST**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>LABEL</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>La Solitudina</td>
<td>Laura Pausini - CGD (Warner Chappell)</td>
<td>A.D.K.3, DK, N.4, UK</td>
</tr>
<tr>
<td>I Love Music</td>
<td>Raffaella Carra - Epic (Warner Chappell)</td>
<td>SFRE, DK, N.4, UK</td>
</tr>
<tr>
<td>Nowhere</td>
<td>Boy George - A&amp;M (MCA)</td>
<td>SFRE, DK, N.4, UK</td>
</tr>
<tr>
<td>Living On My Own</td>
<td>Freddie Mercury - Mercury Records</td>
<td>DRK, DK, N.4, UK</td>
</tr>
<tr>
<td>Perpetual Downfall</td>
<td>Orb - Big Life</td>
<td>UK</td>
</tr>
<tr>
<td>Wir Zwei Allein</td>
<td>David Hasselhoff with Owen - Ariola (Let's Do It/BMG)</td>
<td>A.D.K.3, DK, N.4, UK</td>
</tr>
<tr>
<td>Alles Nur Gedacht</td>
<td>Die Firma - Hannity (Intra)</td>
<td>UK</td>
</tr>
<tr>
<td>It Will Not Let Me Die</td>
<td>Paul De Leeuw - Varagram (Various)</td>
<td>B. &amp; R. bin - Telstar</td>
</tr>
<tr>
<td>Again</td>
<td>Janet Jackson - Virgin (EMI)</td>
<td>A.D.K.3, DK, N.4, UK</td>
</tr>
<tr>
<td>It's A Loving Thing</td>
<td>C.B. Miller - Sound/Media (EMI)</td>
<td>A.D.K.3, DK, N.4, UK</td>
</tr>
<tr>
<td>Boom! Shake The Room</td>
<td>Jazzy Jeff &amp; Fresh Prince - Jive (Var)</td>
<td>B. &amp; R. bin - Telstar</td>
</tr>
<tr>
<td>The Perfect Year</td>
<td>Dina Carroll - A&amp;M (Really Useful)</td>
<td>UK</td>
</tr>
<tr>
<td>Maximum Overdrive</td>
<td>2 Unlimited - Island (Island/EMI/PolyGram)</td>
<td>A.D.K.3, DK, N.4, UK</td>
</tr>
<tr>
<td>Slave To The Music</td>
<td>Sweet 4 Seven - Indica</td>
<td>BMG/2 Pipers (UK)</td>
</tr>
<tr>
<td>Happy People</td>
<td>Prince - Lola &amp; Marky Mark - East West (Warner Chappell)</td>
<td>UK</td>
</tr>
<tr>
<td>Here I Stand</td>
<td>Bitty McLean - Brilliant (Sony/Warner)</td>
<td>A.D.K.3, DK, N.4, UK</td>
</tr>
<tr>
<td>Don't Look Any Further</td>
<td>P'Joe Roberts - ffrr (MCA/Broughton Park)</td>
<td>UK</td>
</tr>
<tr>
<td>Something In Common</td>
<td>Bobby Brown feat. Whitney Houston - MBA (Columbia/WA/MA/CA)</td>
<td>B. &amp; R. bin - Telstar</td>
</tr>
<tr>
<td>Go West</td>
<td>Peter Murphy - Go West (PolyGram)</td>
<td>UK</td>
</tr>
</tbody>
</table>
| Play Dead | Bjork with David Arnold - Island/Mother (Warner Chappell) | D.K.
| Yar' Ton D'so Lilifika Vikan - West Coast | Jazzist (West Coast) | D.K. |
| Let This Feeling | Simon Grace Angell - A&M (ATOMIC/WC) | A.D.K.3, DK, N.4, UK |
| Sweet Lubalby | Deep Forest - Columbia (Celine/Uncle Dave's) | UK |
| The River Of Dreams | Billy Joel - Columbia (EMI) | A.D.K.3, DK, N.4, UK |
| Schrei Nach Liebe | Die Arzte - Mathonie (Baiow/BMG) | UK |
| Saturday Night | Whirlpool - Paradiso Music (Sony) | UK |
| The Rhythm Of The Night | Corona - DWA (Nothing/EMI/Polygram) | UK |
| I'm In The Mood | C.C. - P.J. Roberts - ffrr (MCA/Broughton Park) | UK |
| Unser Lied (Lalelu) | Colonel 88 - Virgin/Sidelake (Peer) | UK |
| Here's Johnny | Hocus Pocus - Max Music (CNRM/Indira) | UK |
| Just Missed The Train | Trine Rain - EM (EMI) | A.D.K.3, DK, N.4, UK |
| The Eurochort | Jungledroid - Columbia (Sony) | UK |
| Hyperactive | Thomas Dolby - Parlophone (Warner Chappell) | D.K. |
| I Wouldn't Normally Do This Kind Of Thing | Peter Murphy - Beggars Banquet (Warner Chappell) | D.K. |
| Hold On | Loth - RCA (Warner Chappell) | A.D.K.3, DK, N.4, UK |

**NEW ENTRY**

**RE-ENTRY**
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<tr>
<th>Artist</th>
<th>Title</th>
<th>ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bryan Adams</td>
<td>18 Million</td>
<td>A.B.K.S.</td>
<td>A.B.K.S.</td>
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<tr>
<td>ZZ Top</td>
<td>Antenna</td>
<td>RCA</td>
<td>A.B.K.S.</td>
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<tr>
<td>Phil Collins</td>
<td>Both Sides - Virgin/WEA</td>
<td>A.B.K.S.</td>
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<tr>
<td>Meat Loaf</td>
<td>Bat Out Of Hell II - Back Into Hell</td>
<td>Virgin</td>
<td>A.B.K.S.</td>
</tr>
<tr>
<td>Enigma</td>
<td>The Cross Of Changes</td>
<td>Virgin</td>
<td>A.B.K.S.</td>
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<td>Pink Floyd</td>
<td>The Division Bell</td>
<td>Virgin</td>
<td>A.B.K.S.</td>
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<tr>
<td>Meat Loaf</td>
<td>Prodigy Days</td>
<td>Virgin</td>
<td>A.B.K.S.</td>
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<tr>
<td>Guns N' Roses</td>
<td>Use Your Illusion I</td>
<td>Geffen</td>
<td>A.B.K.S.</td>
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<tr>
<td>Aerosmith</td>
<td>Pump</td>
<td>Epic</td>
<td>A.B.K.S.</td>
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<td>Alice In Chains</td>
<td>Jar Of Flies</td>
<td>Columbia</td>
<td>A.B.K.S.</td>
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<td>Chaka Demus &amp; Pliers</td>
<td>Me &amp; My Friends</td>
<td>A&amp;M</td>
<td>A.B.K.S.</td>
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<td>Take That</td>
<td>Everything Changes</td>
<td>RCA</td>
<td>A.B.K.S.</td>
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<td>Diana Ross</td>
<td>One Woman - The Ultimate Collection</td>
<td>EMI</td>
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<td>Ace Of Base</td>
<td>Happy Nation</td>
<td>EMI</td>
<td>A.B.K.S.</td>
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<td>M People</td>
<td>Around The World</td>
<td>EMI</td>
<td>A.B.K.S.</td>
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<td>Frank Sinatra</td>
<td>Songs For Swingin' Lovers</td>
<td>Capitol</td>
<td>A.B.K.S.</td>
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<td>Rolling Stones</td>
<td>Sweat It Out</td>
<td>Virgin</td>
<td>A.B.K.S.</td>
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<td>Meat Loaf</td>
<td>Hit Out Of Hell</td>
<td>Epic</td>
<td>A.B.K.S.</td>
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<td>Pet Shop Boys</td>
<td>Very</td>
<td>Parlophone</td>
<td>A.B.K.S.</td>
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<td>Ace Of Base</td>
<td>Happy Nation U.S. Version</td>
<td>Parlophone</td>
<td>A.B.K.S.</td>
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<td>Die Ärzte</td>
<td>Die Ärzte</td>
<td>Sony</td>
<td>A.B.K.S.</td>
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<td>Michael Bolton</td>
<td>The One Thing</td>
<td>Columbia</td>
<td>A.B.K.S.</td>
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<td>Di Remo</td>
<td>Die Kugel</td>
<td>CD</td>
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<td>Die Prinzen</td>
<td>Alles Nur Gold</td>
<td>Hansa</td>
<td>A.B.K.S.</td>
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<td>Pearl Jam</td>
<td>Vs.</td>
<td>Epic</td>
<td>A.B.K.S.</td>
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<tr>
<td>Die Toten Hosen</td>
<td>Rascal</td>
<td>Virgin</td>
<td>A.B.K.S.</td>
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<td>Eros Ramazzotti</td>
<td>Vitto Storia - CD &amp; DVD</td>
<td>A.B.K.S.</td>
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<td>Din A Rory</td>
<td>So Close - A&amp;M</td>
<td>A.B.K.S.</td>
<td></td>
</tr>
<tr>
<td>UB40</td>
<td>Promises And Lies - DEP International</td>
<td>A.B.K.S.</td>
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<td>Serenity - Dance Pool</td>
<td>A.B.K.S.</td>
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<td>Mi Tierra - Epic</td>
<td>A.B.K.S.</td>
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<td>Meat Loaf</td>
<td>Bat Out Of Hell - Epic</td>
<td>Epic</td>
<td>A.B.K.S.</td>
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Station Reports

Section reports include all new additions to the playlist, and are updated daily at 9 am.

"AD" reports from certain stations will also include a "Power" note which requires special emphasis during the week, as well as featured new albums included in the "AL" list.

All playlists are reviewed by Monday at 5:00 PM CET.

Wolfgang Roth - Producer
RN/Rock
Wolfgang Roth - Producer
RN/Rock
Jeff van Gelder - Head Of Music
EHR/Donee
Markus Hertle - Producer
EHR/Donee

Peter Maffay- Des Leber 1st
Scorpions- Under The Same
M.LIR.- Wild Women
Incognito- Givin' It Up
Enigma- Return To Innocence
Aerosmitts Amazing

Harold Itten - Producer
AL

Alfred Wagner - Producer
AL

Jeff van Gelder - Head Of Music
EHR/Donee

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This Day in Music draws from BPI-owned publications including BILLBOARD, MUSIC & MEDIA and MUSICIAN for the most authoritative source material available.

The 1994 “This Day in Music” provides date-specific pop items for use every day of the year. It’s ideal for radio personnel, music professionals or music lovers.

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**Adult Contemporary Europe**

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<td>RICHARD MARX/New And Forever (Capitol)</td>
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<td>CHRIS REA/Baby</td>
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**European Dance Radio**

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<td>THE SYSTEM/Fear Of Life (RCA)</td>
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<td>DOMINO/Getta Jam</td>
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**THE WORLD’S GREATEST SATURDAY NIGHT MIX**

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**VOICE OF AMERICA**

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What he’s all about.

In the meantime, sufficient radio stations and record buyers have been excited enough by Brooks’ record to make his another top UK single—The Red Strokes—and an amount of airplay not generally associated with artists believed to appeal only to truck drivers and cowboys.

His trans-Atlantic success is, then, based on the fact that Brooks’ fans areroaming beyond traditional country boundaries. Says Lewis, “He’s been loyal to his own roots, but he’s a country artist who can pick up the phone and borrow from a lot of elements; he grew up listening to Opry but also Kiss, Elton John and James Taylor.”

“He is one of the few artists where you will see entire families coming to his shows; he bridges the generation gap. Males like him because he’s the boy next door, the kind of guy you’d like to have a beer with. Females like him because he’s non-threatening. He’s the kind of person many girls feel they would like to take home to meet their parents.”

Nigel Sweeney, who is handling Brooks’ radio and TV promotion in the UK, agrees with Lewis that whatever the key to Brooks’ appeal happens to be, it is long term in his stage performance. Sweeney says, “I went to see the show and it was incredible. After that, when I went to radio people I said I didn’t think he was going to be a one-hit wonder act; it’s rock ’n’ roll. He’s a country rocker.”

Sweeney says not everybody readily accepted his argument, but many have been converted, to varying degrees, on hearing Brooks’ music. “The record is good. That’s why it’s been played,” he says. “We’d play it on [London EHR station] Capital Radio last week.”

There’s absolutely no reason why stations in this country should play the record just because it’s big in the States. It must be right for this market otherwise it wouldn’t be on the air,“ a spokesperson for Capital comments. “It’s a very good record. Further than that, we think this is going to be the year of Garth Brooks. There’s enormous interest in his brand of country rock. An indication of that is the fact that his show at the 12,000-seat Wembley

Arena, which we are co-promoting, sold out in a week.”

For EMI UK, the growing appeal of Garth Brooks is not based solely on the idea of switching on a sceptical public to the merits of country music. Andrew Pryor, head of the sales department at EMI UK, says, “What we have tried to do is to launch Garth as an artist and an entertainer. We haven’t underplayed or ignored the country thing; it simply hasn’t been the point of what we are trying to do. We are treating Garth as we would any other substantial American artist.”

There are certain elements of Garth that are particularly successful in America, namely the quality of his voice, his talent and charisma and the quality of his songs. Those are elements that are equally likely to be popular in this country.

“One of Garth’s biggest assets is that he appeals to ordinary people and ordinary families on a direct basis. He has a very close relationship with his audience. He’s a likeable man that people can totally relate to.”

To facilitate the appreciation of that, EMI has secured national television interviews for Brooks. Lewis says, “When people hear Garth on TV, they say ‘I know him, I came from. I’ve been to his show’ and that he really has a feeling of what his plan is and that he keeps a close eye on the direction of his career.” It seems that European audiences are beginning to do so too.

Spanish Radio

(continued from page 1)

Musica MD Paco Valentin insists he is “totally against” any imposed list.

What fired their reaction was a suggestion by SAGE’s influential vice president Teddy Bautista that it may eventually be necessary to introduce French-style quotas in Spain. “It would be clumsy not to introduce the system here if the French implement their law,” Bautista comments. “In theory the SGAE is opposed to the idea of quotas. But if other countries follow the French example, there would be a European dynamic that we could not ignore.”

Bautista adds a figure that has not been officially published yet to back his notion. In 1993, the percentage of Spanish-language music on FM nets fell to 36% against 64% foreign-language music. The figure for medium wave was about 50%, making an average of 43/57% in favour of non-Spanish language repertoire.

This is almost exactly the reverse of just two years ago,” says Bautista, “and if the trend continues something will have to be done.”

Cadena 100’s Revert comments: “Imposing quotas would be a step toward killing Spanish music, because there is obviously a lot of bad Spanish music that would get played to the detriment of the public.”

The French move is basically a question of chauvinism. The way to defend Spanish music is by playing better Spanish music—it’s that simple—and Cadena 100 already plays between 35-40% of Spanish music.

Los 40’s Merino says he defends the freedom of each net to choose what to play. “Los 40 plays about 50% of Spanish language music as it is,” he points out. “The trouble in France is that there is less local content. The French situation is worse than there is in Spain for Spanish music. I think the government could help by giving financial support to the creation and importation of Spanish folk and national music, and by slashing the high VAT paid for sound carriers. The bottom line is that good quality should be supported to the end.”

Onda Cero’s Music Valentin estimates his net plays around 35% of Spanish music, “and some months more.” He points out that private radio does not have advertising, and if it were forced to play bad Spanish music to make quotas, “it would lose listeners and therefore advertising.”

Among the ideas put to minister Albornoz by Bautista were the promotion of “campus rock” with bands playing at universities—still fairly rare in Spain—while EMI’s backlash at Los 40. Other schemes would see Cadena 100 broadcast a daily half-hour programme of music by artists from outside Madrid called “We’ll see you in Madrid,” and a joint project between Los 40 and all-Spanish Cadena DIAL to provide four hours a week of national Spanish-language nets in North and South America.

Swedish To Publish Green Paper In Spring

THE SWEDISH government is going through a particularly hectic time at the moment. Not only has it had to give a green paper on local radio and TV in Sweden, but it is also currently considering a new green paper on national public radio and TV. The current process of renewing the charter is likely to be preceded by a "far-reaching and ambitious" debate on the structure of radio and television in Sweden.

Mr. Hansson, who is the main point of contact for public radio will come under the issue what should be public service mandate be in a deregulated radio environment. National broadcasting association RD Marcus Leitup says that although the green paper will not concern private radio, RU will be looking at the paper carefully. "We are interested in seeing what guidelines the government gives to Sveriges Radio," among points the association hopes to see included in the new plan is Sveriges Radio’s current ability to receive sponsorship. Leitup says that some Parliamentary members have already laid down a provision to try and ban Sveriges Radio making sponsorship deals.

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NEW US CABLE MUSIC TV CHANNEL TO RIVAL MTV: It has now been confirmed that the backers of German music TV channel VIVA are to set up a cable music TV channel to rival MTV in the US and Puerto Rico. Warner Music Group, EMI Music, Sony Software, PolyGram and Ticketmaster are all to be partners in the venture. The channel is expected to launch at the end of the year. There is no information yet, however, on the suggest the channel plans to expand into Europe.

CAPITAL SEARCHES FOR RAW TALENT: London ILR station Capital Radio is launching a search for unsigned bands, entitled "Raw Talent '94." Run in association with Perrier, the winners will receive eight days recording time at Mayfair Studios as well as cash and a date at the Capital FM Music Festival.

FRANCOPHONE CATEGORY CAUSES OFFENSE: PolyGram Disques France president Poul-Rep-Albertman was recently upset by the organizers of the Victoires following the nomination of Bel- Polycloud act Mauraune in the category best Francophone act rather than best female act. He asks, "Why isn't Johnny Hallyday (also of Belgian origin) treated the same way?" Good question.

POLISH RADIO AWAITS FREQUENCY ALLOCATIONS: Some 250 Polish stations are waiting for news of imminent frequency allocations, due at any moment, according to industry insiders. Details of numbers and strength of frequencies have not yet been published.

U2 PLANS TV NETWORK: U2 is reportedly planning to launch its own TV network. Band manager Paul McGuinness says the network will be called ZooTV and will feature original programming, films and home shopping. McGuinness also says he might produce a feature film this year with Bono, who has written a script called "The Million Dollar Hotel."

MIDEM At A Glance

Royalty Rate Harmonisation Is Radio's Responsibility James Gordon, chairman of the copyright committee for the Associa- tion of European Record Managers, the umbrella group in the UK, stepped up his call for radio executives to work together to har- monise broadcast performance royalty rates in Europe. Gordon told listeners that unless they took steps to be heard in the World Intellec- tual Property Organisation deliberations, we will have "no one to blame but ourselves."

Anti-Piracy Measures Tighter Than Ever Following last year's controversy when Tring was temporarily expelled from MIDEM over copyright issues, the SCCP made sure everyone understood how serious their intentions on fighting anti-piracy were this year. On the opening day of the fair, Dureco president Xavier Pelgrims de Bigard was taken from his booth by uniformed gendarmes and jailed. The affair was the result of several criminal com- plaints, as well as the international arms of Sony, EMI and BMG following the discovery of pirate product at several French sales out- lets. According to sources, this could be part of a larger pirate network that involves the counterfeiter of back catalogue product.

Indies Welcome International Record Consortium The newly launched International Record Consortium was announced at MIDEM this year by MD Heim van der Ree. The group comprises independent labels Red Bullet, Ricordi, Intercored, Remark and Pinnacle. According to Van der Ree, the aim of the con- sortium is to provide a centralised and coordinated group of indie labels to US companies looking for representation in Europe. "Rather than making six or seven deals," he said, "with the IRC you make one deal and only pay one advance."

CNR Licenses Doop Doop In UK CNR Music in Holland has licensed Doop's song Doop, a novelty dance/reggae/tune, to XL Recordings in the UK. GM Leon ten Hengel expects the single to sell at least 100,000 copies in the UK.

MIDEM Claims Numbers Higher Than Ever The first figures released by the MIDEM organisation show an atten- dance of 8,954 visitors, compared with 8,700 the year before. Accord- ing to marketing director Christophe Blum, 400 more companies attended this year, while sales are claimed to be up 10%. Meanwhile, attendance at MIDEM Radio '94 jumped 25% on the previous year. Over 350 radio industry professionals attended the conference, which featured more than 15 sessions.

CMA (continued from page 1)

realises that, just like in the US, radio is still the most important influence on creating sales in Europe."

To gauge the impact that radio airplay can create, the CMA is to create a statistics country music airplay chart in addition to producing several statistical reports for use by the Nashville and European radio and record executives.

Green has identified some 400 country music shows in Europe, and already 113 stations have expressed interest in cooperating with the CMA. By the end of the year, the CMA membership fee of $750 per year and a small contribution to cover postage and mailing costs, European radio operators will be able to subscribe to the "CDX" service that contains the latest activity tracks from US country artists. Identical to the system used in the US, programs will receive two CDs containing up to 32 new songs per month. Part of the scheme, however, is that radio program- mers are asked to send their weekly requests to the CMA, which will, on the basis of such reports, produce the European country airplay chart that will be distributed to the participating stations and CMA members. The chart is expected to debut in March.

For its European operations, the CMA believes that a regional structure with representatives in the UK/Ireland, Benelux and Scandinavian territories. For the GSA market, the CMA has appointed Zurich-based Fritz Portner, a former international VP for the CMA.

The organisation has also formed music-related groups which include such execu- tives as Unique Broadcast- ing PD Tim Blackmore, Virgin UK MD Paul Conroy, Artist MD Diana Graham and BMG International VP Ar & Market- ing Chris Stone. They will work closely with the two international board members of the CMA, Paul Fenn from UK concert pro- motion firm Asgard and Kip Krones, MD of Columbia UK.

Krones says the potential of country music is proving by a var- iety of TV campaigns that, for the first time, it moves in with TV. The compa- ny, which launched ZooTV this year with Bono, who has written a script called "The Million Dollar Hotel."

"It's a very different medium to music," he says. "There is no creativity in the genre, and it is not a medium which is particularly appealing to the younger population."

"Country TV."
## EHR Top 40

**Week 7/94**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation A</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>6</td>
<td></td>
<td>BRYAN ADAMS, ROD STEWART &amp; STING / All For Love</td>
<td>(A&amp;M)</td>
<td>138</td>
<td>121</td>
<td>17</td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td></td>
<td>PHIL COLLINS / Everyday</td>
<td>(Virgin/WEA)</td>
<td>111</td>
<td>92</td>
<td>19</td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td></td>
<td>ENIGMA / Return To Innocence</td>
<td>(Virgin)</td>
<td>98</td>
<td>62</td>
<td>36</td>
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<tr>
<td>4</td>
<td>4</td>
<td></td>
<td>CHAKA DEMUS &amp; PILERSI / Twist And Shout</td>
<td>(Mango)</td>
<td>85</td>
<td>67</td>
<td>18</td>
</tr>
<tr>
<td>5</td>
<td>10</td>
<td></td>
<td>RICHARD MARX / Now And Forever</td>
<td>(Capitol)</td>
<td>79</td>
<td>56</td>
<td>23</td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td></td>
<td>ACE OF BASE / The Sign</td>
<td>(Mega/Metronome)</td>
<td>73</td>
<td>92</td>
<td>21</td>
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<tr>
<td>7</td>
<td>8</td>
<td></td>
<td>HADDAYAW / I Miss You</td>
<td>(Coconut)</td>
<td>86</td>
<td>59</td>
<td>27</td>
</tr>
<tr>
<td>8</td>
<td>15</td>
<td></td>
<td>TORI AMOS / Can't Make Love</td>
<td>(East West)</td>
<td>71</td>
<td>50</td>
<td>21</td>
</tr>
<tr>
<td>9</td>
<td>4</td>
<td></td>
<td>M-PEOPLE / Don't Look Any Further</td>
<td>(deConstruction)</td>
<td>86</td>
<td>60</td>
<td>26</td>
</tr>
<tr>
<td>10</td>
<td>15</td>
<td></td>
<td>BRYAN ADAMS / Please Forgive Me</td>
<td>(A&amp;M)</td>
<td>85</td>
<td>60</td>
<td>25</td>
</tr>
<tr>
<td>11</td>
<td>30</td>
<td></td>
<td>BRUCE SPRINGSTEEN / Streets Of Philadelphia</td>
<td>(Epic)</td>
<td>56</td>
<td>45</td>
<td>11</td>
</tr>
</tbody>
</table>

**Most Added**

- MEAT LOAF / Rock & Roll Dreams Come Through (Geffen)
- TONI BRAXTON / Babe (Island/Mother)
- BRUCE SPRINGSTEEN / Streets Of Philadelphia (Epic)
- BRUCE SPRINGSTEEN / Bangkok (Epic)
- UB40 / Bring Me Your Cup (East West)
- ROZALLA / I Love Music (Arista)
- PAULINE HENRY / Can't Take Your Love (Sony Soho Square)
- BINGOBOYS / Ten More Minutes (Columbia)
- LAURA PAUSINI / La Solitudine (Capitol)
- PHIL COLLINS / Beautiful Stranger (Virgin/WEA)
- PAULINE HENRY / Feel Like Making Love (Sony Soho Square)
- INXS & RAY CHARLES / Please (You Got That...) (Capitol)
- ROZALLA / I Love Music (Arista)
- 27 KID / Love Me Like A Butterfly (Coconut)
- J. P. MULLER / I'll Never Take Yes For An Answer (Virgin/WEA)
- DEPECHE MODE / Love Is Our Home (Mute) (East West) 24
- ELTON JOHN & K.D. LANG / Teardrops (Island) 23
- JOE ROBERTS / Lover (Columbia) 22
- LAURA PAUSINI / La Solitudine (Capitol) 21
- PAULINE HENRY / Feel Like Making Love (Sony Soho Square) 20
- 27 KID / Love Me Like A Butterfly (Coconut) 19
- J. P. MULLER / I'll Never Take Yes For An Answer (Virgin/WEA) 18
- 27 KID / Love Me Like A Butterfly (Coconut) 17

**Airplay**

- Streets Of EHR

- Like last week, the EHR Top 40 offers a view of a colourful battlefront. Virtually all top 10 records score bullet-earning points. Enigma’s Return To Innocence grabbing a top 3 placement, while Richard Marx is assured of a top 5 position. Tori Amos confidently walks into the top 10, halting at number 8, while the three “musicians” at the top haven’t quite expanded.

This week’s Radio Active record, i.e. the song that registers the biggest chart-point gain, is Bruce Springsteen’s Streets Of Philadelphia, the lead-off single from the OST Philadelphia, that also contains material from, among others, Spin Doctors, Peter Gabriel, Neil Young and Indigo Girls.

As “Streets” jumps up from number 30 to 11 in its second charting week, EHR’s response to Springsteen’s new offering is especially growing in the UK, Holland, Italy and Poland. At this stage, the boss’ radio spread is widest in Switzerland and Portugal (60%-100% penetration), followed by Norway, Sweden, Finland and Italy (65-73%). In Spain, platinum networks like Cadena 40 (Pineapple/MD) and Cadena 100/Madrid, as well as gold-ranked Onda Cero Musical/Madrid have the song on heavy rotation. Hence, combined with the massive airplay in Portugal, the single’s number one status in Europe’s South West region (see Regional Airplay, page 27).

Three more acts climb the chart’s upper half this week: Eternal (15), Toni Braxton (17) and Meat Loaf (18). Of these, Meat Loaf makes the most majestic move, climbing from an impressive 21 places, to the highest of the week. As if this is not enough, the heavy-weight American also qualifies as Most Added leader, with 22 additions under his belt. Rock & Roll Dreams Come Through is best aired in the UK, where 65% of M&M’s EHR reports have it on rotation. (Denmark 55.3%), Poland (54.5%), Germany (50%) and Spain (38%) form the second league.

Canadian singer Celine Dion books the highest new entry in the EHR Top 40 (at number 31) with her version of the classic The Power Of Love, best known in its 1985 hit version by Jennifer Rush (1985). The UK is by far the best advocate of the song’s new interpretation, showing an 80% penetration level. As yet airplay remains scattered throughout the rest of Europe.

Second highest new entry (at 34) is grabbed by another lady from across the Atlantic, Aretha Franklin. A Deeper Love, the taster of her recently released compilation Greatest Hits 1984-1994, gets best support on the British, Danish and Italian airwaves.

Piotr Kops

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**Charts**

- The Top 40 chart is based on a weighted rotating system. Songs are ranked by ascending display at M&M’s EHR reporting stations, with target dates of 3-5 years between consecutive chart positions. Songs in “*” rotation remain away from prime time slots; those in “**” rotation or more limited airplay exposure. Songs are weighted by market size and by the number of days per week connected to the market. © BPI Communications SV

- **CHARTBOUND**

  | K.D. LANG / Just Keep Me Moving | (Sire) | 35/3 |
  | KELLY CLARKSON / My官方网站  | (Capitol) | 35/2 |
  | WET WET WET / Cold Gold Heart | (Precious) | 35/6 |
  | URIAH HEPHNER / Viva El Rock And Roll | (Virgin) | 29/2 |
  | NEW KIDS ON THE BLOCK / This Time | (Epic) | 28/5 |
  | ROBIN S / What It Do Best | (Capitol) | 27/4 |
  | NKYS & RAY CHARLES / Please (You Want That...) | (Mercury) | 27/3 |
  | PAULINE HENRY / Feel Like Making Love | (Sony Soho Square) | 26/3 |
  | RIGHT SIDED FREDD / Hands Up (4 Lovers) | (Capitol) | 26/4 |
  | FEARS FOR GEORGE / Goodnight Song | (Mercury) | 26/1 |
  | CROWD CONTROL / Nails In My Feet | (Capitol) | 26/0 |
  | Bitty McLean / Holy Lord | (Brilliant) | 25/5 |
  | JEFFERSON / Get a Grip (On You) | (Capitol) | 25/4 |
  | BINGOBOYS / Ten More Minutes | (WEA) | 24/6 |
  | MABRAB CAREY / Without You | (Columbia) | 24/6 |

- **A” Rotation Performance**

  - PHIL COLLINS / Easy Lover (Virgin/WEA)
  - LAURA PAUSINI / Ta Sai (Italy)
  - ADORE / Everything’s Gonna Be Alright (Virgin/WEA)
  - PAULINE HENRY / Can’t Take Your Love (Sony Soho Square)
  - JOE ROBERTS / Lover (Columbia)
  - LAURA PAUSINI / Ta Sai (Italy)
  - JAZZ JEFF / Fresh Prince / I’m Looking For The One (Elektra) (Virgin/WEA)
  - USA LISA & CULT JAM / Sail Me To My Love (Virgin/WEA) (WEA)
  - GARTH BROOKS / The Real Straw (WEA)
  - JIMMY CLIFF / I Can See Clearly Now (Capitol) (WEA)
  - TWENTY 4 SEVEN / Is It Love? (EMI)

- **NEW TOP 20 CONTENDERS**

  - IBRISIDENT / From Our Love (Coconut) (WEA) 24
  - PAULINE HENRY / Can’t Take Your Love (Sony Soho Square) 22
  - LAURA PAUSINI / Ta Sai (Italy) 21
  - GARTH BROOKS / The Real Straw (WEA) 20
  - CHAKA DEMUS & PLIERS / Twist And Shout (Virgin/WEA) 19
  - LAURA PAUSINI / Ta Sai (Italy) 18

- * This symbol denotes a listing on one chart that has achieved the top 15 or better in another. Records that achieve this status in one country are likely to achieve this status in other countries, but are not necessarily included in the chart.

- BPI Communications SV

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**Music & Media** February 12, 1994

AmericanRadioHistory.com

Page 25
### AIRPLAY
**Regional Crossover**

Tracking the cross-regional impact of songs

**Border Breakers**

For each record, "Crossover Regions" are listed in order of first breakthrough region. The second chart, Channel Crossovers, registers the airplay penetration of UK records on main-Continental European charts.

**Atlantic Crossovers**

The Regional Crossover charts track the cross-regional movement of product. The Border Breakers chart ranks the 25 most successful Continental European records making airplay impact outside their region of signing (airplay achieved in the original region is excluded from the calculations).

For each record, "Crossover Regions" are listed in order of first breakthrough region. The second chart, Channel Crossovers, registers the airplay penetration of UK-signed artists in mainland Europe, while the third chart, Border Breakers, ranks the 25 most successful Continental European records making airplay impact outside their region of signing (airplay achieved in the original region is excluded from the calculations).

### CHANNEL CROSSOVERS

The top-playlisted UK/Irish records on mainland European radio

<table>
<thead>
<tr>
<th>LW</th>
<th>WC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Crossover Regions</th>
<th>Total Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>7</td>
<td>PHIL COLLINS/Everyday Virgin</td>
<td>WC.EC.W.C.N.S.W.55.S.E</td>
<td>126</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>CHAKA DEMUS &amp; P Luers/Was And Shout</td>
<td>Mango</td>
<td>WC.EC.W.N.S.S.E</td>
<td>78</td>
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<td>3</td>
<td>9</td>
<td>PET SHOP BOYS/It Doesn't Really Matter</td>
<td>WC.EC.W.C.N.W.S.W</td>
<td>64</td>
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</tr>
<tr>
<td>4</td>
<td>8</td>
<td>M-People/Love Is Any Time</td>
<td>WC.EC.W.N.W.S.W</td>
<td>56</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>9</td>
<td>TORI AMOS/Hide Side</td>
<td>WC.EC.W.C.N.W.S.W</td>
<td>50</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>11</td>
<td>U 2/Stay (Faraway So Close)</td>
<td>WC.EC.W.C.N.W.S.W</td>
<td>48</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>12</td>
<td>DE/Team/Things Can Only Get Better</td>
<td>WC.EC.W.C.N.W.S.W</td>
<td>44</td>
<td></td>
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<tr>
<td>8</td>
<td>13</td>
<td>PAPA JOHN'S Pizza/When The Bell Tolls</td>
<td>WC.EC.W.C.N.W.S.W</td>
<td>40</td>
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<td>9</td>
<td>17</td>
<td>UB40/Bring Me Your Cup</td>
<td>WC.EC.W.C.N.W.S.W</td>
<td>36</td>
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<tr>
<td>10</td>
<td>13</td>
<td>EAST 17/It's Alright</td>
<td>WC.EC.W.C.N.W.S.W</td>
<td>32</td>
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<tr>
<td>11</td>
<td>8</td>
<td>NEUTRAL ETernal/Save Our Love</td>
<td>WC.EC.W.C.N.W.S.W</td>
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<tr>
<td>12</td>
<td>18</td>
<td>ELTON JOHN &amp; KIKI DEE/True Love</td>
<td>WC.EC.W.C.N.W.S.W</td>
<td>24</td>
<td></td>
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<tr>
<td>13</td>
<td>14</td>
<td>GARFIELD/It's All Right</td>
<td>WC.EC.W.C.N.W.S.W</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>20</td>
<td>WET WET WET/She Let A Tear</td>
<td>WC.EC.W.C.N.W.S.W</td>
<td>16</td>
<td></td>
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<td>15</td>
<td>16</td>
<td>DINA CARROLL/The Perfect Year</td>
<td>WC.EC.W.C.N.W.S.W</td>
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<td></td>
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<td>16</td>
<td>24</td>
<td>LUCY AROCKIE COLLECTIVE/Feels Like Heaven</td>
<td>WC.EC.W.C.N.W.S.W</td>
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<td></td>
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<tr>
<td>17</td>
<td>25</td>
<td>NE/GARETH H/Vocal (For The Lonely)</td>
<td>WC.EC.W.C.N.W.S.W</td>
<td>4</td>
<td></td>
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<td>18</td>
<td>27</td>
<td>RICHARD MARX/Now And Forever</td>
<td>WC.EC.W.C.N.W.S.W</td>
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<td>19</td>
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For all artists appearing on this chart, the Region Of Signing is Northwest.

### ATLANTIC CROSSOVERS

The top-playlisted North American records on European radio

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<th>LW</th>
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<th>Artist/Title</th>
<th>Original Label</th>
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<td>8</td>
<td>BRYAN ADAMS, ROD STEWART &amp; STING/All For Love</td>
<td>A&amp;M</td>
<td>WC.EC.W.C.N.W.N.S.W.N.S.W.N.E.S.E</td>
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<tr>
<td>2</td>
<td>6</td>
<td>RICHARD MARX/Now And Forever</td>
<td>Capitol</td>
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<td>3</td>
<td>17</td>
<td>BRYAN ADAMS/Please Forgive Me</td>
<td>A&amp;M</td>
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<td>BRUCE SPRINGSTEEN/Street Of Philadelphia</td>
<td>Epic</td>
<td>WC.E.C.N.W.N.S.W.N.S.W.N.E.S.E</td>
<td>82</td>
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<tr>
<td>5</td>
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<td>TONI BRAXTON/Heartbreak</td>
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<td>WC.E.C.N.W.N.S.W.N.S.W.N.E.S.E</td>
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<td>6</td>
<td>9</td>
<td>MEAT LOAF/Me And The Moon</td>
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<td>71</td>
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<tr>
<td>7</td>
<td>15</td>
<td>MEAT LOAF/Back To Back</td>
<td>Epic</td>
<td>WC.E.C.N.W.N.S.W.N.S.W.N.E.S.E</td>
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<tr>
<td>8</td>
<td>19</td>
<td>MARY J. BLIGE/Stop Loving Me, Stop Loving You</td>
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<td>TOP OF THE POPS/Loose Ends</td>
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<td>CE PENINGTON/I'M In The Mood</td>
<td>A&amp;M</td>
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<td>12</td>
<td>12</td>
<td>BOBBY BROWN &amp; WHITNEY HOUSTON/Every LittleTHING</td>
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<tr>
<td>13</td>
<td>13</td>
<td>BILLY JOEL/Cat's In The Bag</td>
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<td>14</td>
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<td>SNOOP DOGGY DOGG/Walk On Air</td>
<td>Death Row</td>
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<td>15</td>
<td>21</td>
<td>AEROSMITH/Amazing</td>
<td>Geffen</td>
<td>WC.E.C.N.W.N.S.W.N.S.W.N.E.S.E</td>
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<td>16</td>
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<td>PAUL SIMON/Graceland</td>
<td>A&amp;M</td>
<td>WC.E.C.N.W.N.S.W.N.S.W.N.E.S.E</td>
<td>31</td>
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<tr>
<td>17</td>
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<td>MICHAEL BOLTON/Said I Loved You... But I Lied</td>
<td>Epic</td>
<td>WC.E.C.N.W.N.S.W.N.S.W.N.E.S.E</td>
<td>26</td>
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<tr>
<td>18</td>
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<td>QUEEN DIANA/Power Of Love</td>
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<tr>
<td>19</td>
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<td>ARETHA FRANKLIN/A Deeper Love</td>
<td>A&amp;M</td>
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<td>20</td>
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<td>PEARL JAM/First Time</td>
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<td>WC.E.C.N.W.N.S.W.N.S.W.N.E.S.E</td>
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<td>21</td>
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<td>KARLIE ON THE BLOCK/Dirty Dawg</td>
<td>A&amp;M</td>
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<td>22</td>
<td>13</td>
<td>RE GUNS N' ROSES/As Long As I Love You</td>
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<td>23</td>
<td>7</td>
<td>K.D LANG/Let Me Go</td>
<td>Sire</td>
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<td>24</td>
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<td>MR. BIG/Hard To Believe</td>
<td>Atlantic</td>
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For all artists appearing on this chart, the Region Of Signing is North America.
### NORTHWEST

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<th>Artist/Title</th>
<th>Label/Set</th>
<th>Rotation New</th>
<th>Adds</th>
<th>Most Added</th>
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<tr>
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<td>ADAM/STEELEY/DIONNE</td>
<td>(Virgin)</td>
<td>1</td>
<td>4</td>
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<tr>
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<td>BILLY JOEL/All About Soul</td>
<td>(Virgin)</td>
<td>1</td>
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<td>2</td>
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<tr>
<td>3</td>
<td>CHAKA DEBUS &amp; PLIERS/Twist and Shout</td>
<td>(Virgin)</td>
<td>1</td>
<td>4</td>
<td>2</td>
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<tr>
<td>4</td>
<td>RICHARD MARX/Now And Forever</td>
<td>(Cedart)</td>
<td>1</td>
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<td>5</td>
<td>BRUCE SPRINGSTEEN/Streets Of Philadelphia</td>
<td>(Virgin)</td>
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### CENTRAL

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<tr>
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### SOUTHWEST

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<td>4</td>
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<tr>
<td>2</td>
<td>RICHARD MARX/Now And Forever</td>
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<tr>
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<td>(Virgin)</td>
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### SOUTH

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<tbody>
<tr>
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<td>CHAKA DEBUS &amp; PLIERS/Twist and Shout</td>
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<td>RICHARD MARX/Now And Forever</td>
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<td>3</td>
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<td>BILLY JOEL/All About Soul</td>
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</table>
“HAMMER’S LATEST IS A HIT...”

HAVELOCK NELSON, BILLBOARD

THE NEW SINGLE
MARCELLA DETROIT
50% OF SHAKESPEAR’S SISTER

100% MARCELLA DETROIT

THE FIRST SOLO SINGLE “I BELIEVE”

Marcella Detroit.... once half of Shakespear’s Sister, now releases her stunning debut solo single “I Believe” on 21st February.

Marcella Detroit.... the remarkable voice and songwriting talent that won the Ivor Novello award in 1993 for Shakespear’s Sister’s 2 million selling album “Hormonally Yours”, which included the worldwide hit “Stay”.

Marcella Detroit.... the forthcoming debut album “Jewel” is produced by Chris Thomas (INXS, Elton John, Pink Floyd).

Marcella Detroit.... listen to the single, and you’ll agree that this multi-talented singer/songwriter is definitely not much ado about nothing!

NO LONGER DOING THINGS BY HALVES