**NRJ Continues To Step Up German Expansion**

**GERMANY**

by Miranda Watson

French radio group NRJ has made another tentative step towards its goal of forming a major network in Germany, placing bids for new local and regional licences in the German state of Baden-Württemberg, due to be distributed this summer. NRJ is bidding for all three regional licences in the state, as well as for 14 out of the 15 new local radio licences.

NRJ has made no secret of its plans to expand in the German radio market. GM Alain Weill revealed at the company's annual financial results presentation that NRJ's goal over the coming years is "to be present in Germany's 15 leading towns in order to create a full network." And it seems that NRJ is already well on its way to achieving this end. If NRJ is successful in its bid, it will have four stations in four key areas of Germany. NRJ is already represented in Berlin by Energy 103.4 and by Energy Saxony in the former East German state of Saxony (cities of Dresden, Leipzig and Chemnitz) and is scheduled to finalize its deal to buy a 40% stake in Munich station Radio Xanadu at the end of the month. A station in Baden-Württemberg will add the major cities of Stuttgart, Mannheim and (continues on page 20)

**Dutch Radio Bill Gets Go Ahead From Gov't**

**HOLLAND**

by Marlene Edmunds

Holland's public broadcasters will receive a 10-year licence to continue operating their national terrestrial frequencies, but only if they follow a strict plan to work together.

Dutch parliament last week approved a bill giving the 10-year concessions after two weeks of often heated debates. Legislators charged the decade-long guarantee, requested by Dutch minister of culture Hedy D'Ancona, would encourage complacency. D'Ancona was worried that broadcasters would be trampled on by new and more competitive private commercial stations if they had to give up their near monopoly on national terrestrial frequencies too soon.

The upshot was a compromise of sorts. According to the new bill, the management of the public broadcasters must come up with a new plan which allows them to work together, otherwise they must settle for a five-year licence. Scarce terrestrial frequencies in the newly deregulated Holland have been viciously fought over. The mood of the legislators reflects a frustration with a major restructuring of the public broadcasting system begun 15 months ago which has failed to stem the

**Continental Campaign**

**ITALY**

by Machiavel Bakker

Establishing a new artist on the market takes time, patience and commitment. But if that artist comes from the Continent and does not sing in English, even more dedication is needed.

Italian singer Luca Carboni has been recording for RCA since 1984, sold 800,000 copies of his '92 album Carboni, but is unknown in the rest of Europe. The record company's 1994 challenge is how to change that.

**Continental Campaign**

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European Hit Radio

ADAMS, STEWART & STING

All For Love

(A&M)

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ADAMS, STEWART & STING

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Waltzing Matilda

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taken from the multi-platinum album Keep The Faith
8 MILLION SALES WORLDWIDE
EMAP Eyes UK Radio Group Trans World

UNITED KINGDOM by Jeff Clark-Keeds

UK publishing giant and radio stations owner EMAP is said to have the inside track in gaining control of ILR company Trans World Communications following the decision by entrepreneur Owen Oysten to sell his pivotal 24% holding in the company.

Trans World, the UK's second largest ILR group, owns eight stations: EHVs Piccadilly Key 103/Manchester, Red Rose Rock FM/Preston, Red Dragon FM/Cardiff and Radio Aire FM/Leeds, Gold-formatted Piccadilly Gold/Manchester, Red Rose Gold/Preston, Magic 828 Leeds and ACE Touch AM/Cardiff.

EMAP, which owns EHR City FM/Liverpool, Gold-formatted City Gold/Liverpool and classical station Kiss 100/London, currently has a 29.7% stake in Trans World, while the Guardian holds 20%. If EMAP were successful in acquiring Oysten's shares, it would launch a full bid and acquire the company. Under present ownership regulations, the Guardian, as the owner of a national newspaper, cannot increase its holding in Trans World beyond 20%. However, it is believed the company is seeking to have Oysten's shares purchased by a friendly third party to keep them out of EMAP's control. Once cross-media ownership controls are relaxed later in the year, the Guardian could then buy back the stock.

Meanwhile, Southern Radio PLC has sold its 21.96% holding in Orchard Media, the ILR licence-holder in Taunton and Yeovil in the west of England, to Radio Investments Ltd, for £282,000 (approx. US$423,000). Southern Radio MD Rory McLeod says the move is part of the group's strategy of focusing on its core business in the South-East of England.

Italian Turnover Slips By 7.1%, Upturn Hoped This Year

ITALY by Mark Dezzani

Results released by Italy's IFPI-recognised industry body FIMI, representing an estimated 80% of the market, show that the country's record industry recorded a 7.1% drop in turnover last year compared with 1992. Total units shipped were down 16.9%, with total album units decreasing 18%.

CDs were the only sound carrier to register an increase in 1993, with units shipped up just 0.33% to 18.9 million, while cassettes showed a sharp downturn, falling 20% to 12.1 million units. Vinyl album shipments are now only nominal and the format practically extinct, 346,000 units were shipped last year, representing an 86% drop against 1992. Significantly that CD singles might finally establish itself were evident, with an increase of 33% in shipments at 836,000 units.

WEA Italy MD Massimo Giuliano says the results were not a big surprise, but that he is hoping for an improvement this year. He comments, "The crisis hit everyone, with the recession forcing customers to become very selective in their purchasing. With Italy's poor economic situation and political instability, the problem of piracy and CD rentals affected the market more than in previous years. For WEA we also had less product release, but despite the continuing recession, with a stronger release schedule this year, we are hoping for a light improvement."

Italy's music market in 1993 as represented by FIMI's 80% market share was valued at 421.9 million lire (app. US$260 million) down 7.1% against 1992. CD's accounted for 56.8% of all units shipped and 67% of the entire market value.

Classic FM Bids For Finnish Licences; Sweden Next?

EUROPE by Kori Helopalo

Classic FM, the London-based UK INR broadcaster, is continuing its planned expansion in continental Europe with an application for a local licence in the Helsinki region of Finland.

In January, the company gained one of the Netherlands' first commercial frequency packets (M&M, February 5) and has now applied for the franchise for the Helsinki, Lapin, Tamperel and Turku areas. Informed sources also suggest that Classic FM is eager to be represented in northern Finland and to break into the Swedish market.

In Helsinki, the classical market is already served by Classic Radio, a company that is looking to expand over the same territory as Classic FM. It is rumoured that the two companies have had initial discussions concerning possible co-operation.

Classic FM, whose owners include Warner Music and UK ILR group GWR, was the first national commercial broadcaster in the UK. Launched in September 1992, it now has 2.9% of the British market with a weekly reach of 4.7 million adults.

Additional reporting by Jeff Clark-Keeds.

Europe at a Glance

BELGIUM: BRTN Gains Highest Pubcaster Ratings in Europe

BRTN Radio boosted its total market share in the north of Belgium (Flanders) by almost 4% to 88.15% in 1993, according to its own survey, giving it the highest figures in Europe for a public broadcaster. Private stations show their share drop from 13.53% in 1992 down to 10.15% last year.

Marc Maes

BELGIUM: VTM Celebrates Five Years

 Flemish commercial TV station VTM celebrates its fiftieth anniversary this year. The station was launched February 2, 1993, and boosted its audience share from 25% in the first year to 42.8% in 1993. The station is, among others, generally accepted as being a main contributor to the on-going local talent boom in Flanders. VTM's plans to launch a regional Flemish commercial radio station have been countered by the Flemish cultural minister.

MM

POLAND: First Three National Licences Awarded

The Polish radio and TV council allocated licences for three national FM networks on February 17. Although no more details are available yet, the winners were announced as EHR-Rock formatted Radio RFP-FM/Cracow, FS/AUCE Radio Zet/Warsaw and Catholic broadcaster Radio Maryja/Warsaw. Both RFP/AM and Radio Zet can broadcast on high power transmitters, while Radio Maryja will be restricted to low power outlets. The council is now holding public hearings with the applicants for regional licences, which are expected to be allocated in April.

Alma Dragan

SPAIN: Private Advertising Revenues Down 7%

Private stations in Spain lost between Ps4.6 billion (app. US$37-44 million) in 1993 because of the continuing crisis in the sector which was marked by a 7% fall in advertising. That is according to Alfonso Cavalle, chairman of the Spanish Association of Commercial Radio Broadcasting, which groups together 720 private stations.

Howell Llewellyn

SPAIN: EGM, ICP Diverge Over Whose Ratings Leader

Spain's two radio research companies disagree over which was the most popular conventional net in 1993, Cadena SER or Cadena COPE, but agree that SER's Los 40 Principales was by far the most-listened-to FM net. Estudio General de Medio (EGM), which is the only research company recognised by all major nets, gives SER a daily audience of nearly 2.9 million in its recently published ratings, compared with COPE's 2.7 million. ICP rates COPE in the lead with 3.1 million (M&M January 15).

HL

SWEDEN: Proposed 11% Ad Tax Angers Broadcasters

A new motion in Parliament by the Social Democratic Party (SDP) to levy an 11% advertising tax has outraged radio and TV stations. Newspapers already pay a similar surcharge and legislators feel they should share the tax. The principle is that all advertising which is directed to the Swedish public should be taxed in the same manner regardless of the medium," says SDP member Knut Rexed, who wrote to proposal.

Alexander Farnsworth

SPAIN: McEvoy Gives Free Concert

Irish singer Eleanor McEvoy gave a free acoustic concert in the new French-owned Multimediastore FNAC in the centre of Madrid, organised by Cadena SER's ACE, news/talk net Cadena M-80 Serie Oro. This followed the recent appearance outside the nearby studios of Cadena SER's EHR Los 40 Principales by two members of New Kids On The Block, brothers Jordan and Jonathan Knight, during which 200 police were called out to control thousands of kids who blocked traffic.

HL

GOLD FOR CONTE'S 900 — Paolo Conte was presented with a gold disc recently for sales in Italy of over 100,000 of his album "900." The album has reached some 350,000 sales internationally. Pictured (L-r) are: assistant to CDD MD Susanna Rasso, CDD A&R director Fabrizio Giannini, Conte, CDD head of international exploitation Alda Gandini-Dury and WEA Italy A&R manager Tina Silvestri.

MUSIC & MEDIA MARCH 5, 1994
Carignon Creates Committee to Monitor Quota Regulations

FRANCE
by Emmanuel Legrand

French minister of communications Alain Carignon has announced the launch of a committee to monitor the implementation of the new quota regulations. The decision was made public during a high-profile presentation ceremony for the report on the chanson francaise written by three members of the national assembly. The gathering, invited by National Assembly speaker Philippe Seguin (France’s fourth-ranked figure according to protocol), numbered politicians, high-ranking members of the music fraternity and a few artists. Radio executives were conspicuously absent.

The monitoring committee will be headed by two joint presidents—Michel Pelchat, who backed the quota discussion in the Assembly, and senate member Adrien Goutteyron—and will include representatives of the Parliament, authors, composers, record producers and broadcasters.

Radio stations are just one part of the problem of the music industry, according to the government. Reports on only a national policy could really promote national production and new talent. The report claims that, as far as exposure is concerned, “the real problem concerns the FM musical networks, five of which (NRJ, Fun, Skyrock, Nostalgie and Europe 2) represent 75% of the total FM audience,” who, were, in some cases, not meeting CSA requirements. Suggestions of ways to support new talent included granting temporary licences to US-styled university stations which would broadcast 100% Francophone music and serve as a platform for new talents. The report also says that existing radio stations making special efforts to support new talent could benefit from a specific support of which the state could be part.

Newsmakers

DENMARK: Lars Toft has been elevated to MD of DAB Radio, replacing former MD Dietmar Gloede. Toft has had a long career in the European music business, having held senior management positions at EMI and Warner Music International.

EUROPE: Chris Haralam-bous has been appointed VP strategic marketing at Sony Music Europe (SME), reporting to SME senior VP Tony Woolcott. Haralam-bous comes from BMG UK, where he was commercial director for the last five years. In his new job he will be responsible for budget and mid-price activities, TV advertising and direct marketing, as well as special products and record clubs.

GERMANY: Sony Germany artist marketing director Hubert Wandoj has been promoted to deputy MD at Sony Music Germany. In addition to his present responsibilities, Wandoj will work alongside special marketing director and deputy MD Uwe Fendt.

FRANCE: BMG Music Publishing’s A&R director Piranha (as he is known in the industry) is moving to PolyGram, where he will set up a new label attached to Phonogram, whose task will be to sign and develop new talent. Piranha has been associated with the new French rap wave signed to BMG Music Publishing, such as MC Solar, Jimmy Jay and Soon E-MC.

FRANCE: Francois Giquel, president of RFO (Radio France Outremers), a French public radio station and television channel which reaches France’s overseas territories, has resigned after a five-year tenure. Following intense political pressure from minister of communications Alain Carignon.

EUROPE: Nashville-based trade body the Country Music Association (CMA) has established a team of European representatives that will help promote country music in Europe. Reporting to CMA international director Jeff Green, Tony Rounce has been appointed for the UK/Ireland, while Fritz Portner is responsible for the GSA territories and Karin Holt for the Benelux. One of CMA’s projects in Europe is to establish a regular CD service to radio programmers and the launch of the first European country airplay chart, produced in association with Music & Media.

El Mundo Staff File New Lawsuit Over SER’s Interest In Antena 3

SPAIN
by Howell Llewellyn

The formation of a specialist joint management company this month by Spain’s two largest radio networks, Cadena SER and Antena 3 Radio, has revived a year-old “Radio monopoly” in private radio.

Both this and the second law suit this month were placed against PRISA chairman Jesus Palazuelo, PRISA MD Juan Luis Cebrian and the government’s director general of telecommunications Javier Nadal. The second and most recent lawsuit calls on the Competition Defence Service to investigate the company on suspicion of breach of trust, restricting the exercise of civic rights and of “obstructing company on suspicion of breach of trust, restricting the exercise of civic rights and of obstructing...”

The net, which debuted in March and April, has a heavy schedule of interviews with the band’s two-week special on The Take That’s concert in Brussels on March 27 will follow in an effort to target the under-20s. This includes two “Take That Shows,” offering merchandise and the last concert tickets, and a heavy schedule of interviews with the band’s two-week special on The Radio’s new album Baby Yes. The events will close with an evening on April 16 featuring Mud, Suzi Quatro and Smokie.

Radio Donna Celebrates Two Years With Concert Series

BELGIUM
by Marc Maes

Pubcaster BRTN’s EHR web Radio Donna has lined up an impressive schedule of events to celebrate its first two years on the air with a series of concerts to take place in March and April. The net, which debuted on March 28, 1992, now has a audience share of 15% in the north of Belgium.

Two concerts co-promoted by the station—"Rock in Symphony," featuring the band as well as the March 3 sold-out show by Patricia Kaas—will be followed by a one-and-dance party on March 5 attended by Clouseau, The Radion and Axelle Red, and a March 12 Grace Jones concert in Antwerp.

A promotional campaign for Take That’s concert in Brussels on March 27 will follow in an effort to target the under-20s. This includes two “Take That Shows,” offering merchandise and the last concert tickets, and a heavy schedule of interviews with the band’s two-week special on The Radio’s new album Baby Yes. The events will close with an evening on April 16 featuring Mud, Suzi Quatro and Smokie.

Frietsch Tapped To Head AER; Italy Joins

EUROPE
by Emmanuel Legrand

Christian Frietsch, the German president of Baden Baden-based Radio Victoria, takes over from Spain’s Alfonso Ruiz de Avin as president of the Association of European Radios (AER) following a board meeting in Brussels on February 11. Bentoi Sillard, president of French EHR Fun Radio, was named general secretary.

Three main issues are on the AER agenda identified at the meeting are:

• The problems of performance rights, linked to the EC directive on multimedia.

• The balance between private and public broadcasters.

• The future technology such as DAB.

Sillard says, “Our goal is to create a real Europe of private radio stations which will be open to all, not driven by the creation of borders between countries.” AER comprises some 65% of Europe’s private broadcasters, according to Sillard, through their professional organisations in the UK, Germany, France, Spain, Belgium and Portugal. During the Brussels meeting, the AER decided to include Italy in its membership.
THE POWER OF RESEARCH: "It's Not The Answers You Want, But The Real Answers"

by Paul Kavanagh

Over the last few years there has been much debate as to whether research helps a radio station or not. As conferences I have heard comments like, “the research didn’t give us the answer we wanted so we stopped doing it,” or, “we conducted research, I did what it suggested and our ratings dropped even lower.”

Firstly, research is not about giving you the answer you want, it’s about the real answers. Secondly, if your audience like you less after you’ve researched their feelings, don’t assume the research isn’t a success. Take a close look at the results; so many things effect the replies and the action you take based on these.

Successful radio is a mixture between science and art; in the future the art may be the interpretation of research results and the action taken.

In the 14 years I’ve been in the radio business I’ve seen some bad research projects and I’ve seen even worse interpretations of these results from programmers. It is these situations which have given research a bad name.

When setting out a research project make sure you are asking the right questions, that they are clear precise and to the point. In some ways you almost need to research the research questions. Formulate questions that give you actionable results.

Also, make sure you are asking the right people the questions; age is not the only thing that makes the person “right.” It is like testing a new steak seasoning on a person who loves to eat fish. Isn’t it better to talk to people who love steaks? Everyone eats but as a programmer you have to know individual preferences.

The Key To Interpretation

Interpretation is the area where I have seen the most problems in research. For example, a research company concludes that listeners of a particular station are looking for more variety. These results are then given to the programmer who in turn adds more oldies to the playlist, as well as some types of music never played before on the station (most likely because they were never that popular). Now the station has added more variety, but the audience only hears songs they’re not waiting for and they tune in to another station. All the listeners were asking for was more songs falling into the same genre.

Another example of bad interpretation of research is the “Cola Wars” in the 80s. After Coca-Cola research proved that 50% of their customers preferred “New Coke”—while only 45% preferred the “classic” product—the company switched over to the new taste. A new recipe was designed, campaigns were set up, new containers were created. As a result, the neglected core cola drinkers who had been drinking the “old” product stopped buying Cola, and the company lost millions of dollars. Within a short time period, New Coke was withdrawn and classic coke (the original) was back on the shelves.

More Than A Hit

Some programmers say that if you can’t tell a hit song without research you shouldn’t be a programmer. I agree, but that’s not all you should know about a song. Research can access when your listeners are getting tired of that song, which age group is falling for the song, if it appeals more to males or females, and if it’s twice as good as another hit or maybe even three times as popular.

Successful radio is a mixture between a science and art; in the future the art may be the interpretation of research results and the action taken. Research has a role to play in radio; it will not make a bad programmer good, but it will help a good programmer to be great.

Research is a tool that helps us make decisions in line with the listeners’ tastes in a more and more competitive market place and should be used as such.

Paul Kavanagh is the program director of the UK’s largest commercial radio station, Long Wave Radio Atlantic 252. The station has over 5 million listeners (source: RAJAR) and still continues to grow after four years on air. Kavanagh has no interest in any research company.

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EXAMPLE:

THIS DAY IN MUSIC for January 8, 1994 from BPI ENTERTAINMENT NEWS WIRE

1993 - The U.S. Postal Service issues a postage stamp in the likeness of a 1950s-era Elvis Presley.

1992 - Steve Clark of Def Leppard is found dead at his London home. The coroner rules Clark died of a lethal combination of drugs and alcohol.

1987 - No. 1 Billboard Pop Hit: “Walk Like An Egyptian,” Bangles.


1974 - Kiss is signed to its first recording contract.

1947 - David Bowie (David Robert Jones) is born in London. His two No. 1 songs are “Fame” and “Let’s Dance.”

1935 - Elvis Presley is born in Tupelo, Miss. Billboard ranks him as top pop recording artist of all time with 17 No. 1 songs.

AmericanRadioHistory.com
**Sister Marcella Detroit Is Now Doing It For Herself**

"Never change a winning team" is usually the bottom line once you have a successful act together. Marcella Detroit didn't think so conservatively, and decided not to stay with Shakespears Sister but go her own way. "I Believe" is the first single off her upcoming album "Jewel," due out by the end of March through London.

**United Kingdom**

by Robbert Tilli

The problem of solo careers always is, that you have to re-introduce the artist concerned. By last year's eight-week running UK number 1 hit, Stay, and to a lesser extent by Hello (Turn Your Radio On) the weird female duo made quite a mark. As a result the second album Hormonolly Yours sold two million copies across the world. Recognised for their complementing tenor, falsetto and baritone vocals, and not in the least way, the gorillametric videos, but for the general public it's still hard to say who was who in Shakespears Sister.

"Who the hell is Marcella Detroit?" many will think, while others might miss take her for her former artistic partner Siobhan Faby. What you need in such a case is a real radio single plus a similarly striking image, and let's face it, she's got both. With I Sing Believe Detroit delivered the "perfect pop single" with the right eye-catching artwork, showing her with a Philip Tracy-designed glove-shaped hat, as if the muse herself is putting her suppor- tive hand on her head. Soon she'll be a familiar face in fashion magazines Elle, Vogue and Max as well as on MTV Europe's style programme magazine "The Pulse," which just already shot a special feature for its March episode.

Whereas most labels carefully build up "newcomers", London wants to hit the jackpot first time round by instantly releas- ing the best track by far off the album Jewel due to be released on March 28 (a renewed collaboration with producer Chris Thomas). London head of international Lizzie Anders rationalises, "A fit single is always the best promotion for an album. We thought, let's go with the best one right away. We got such unanimous feedback on this track from our affiliates, that there was no way around it."

Anders realises that Marcella Detroit as a name doesn't mean anything, but the base is there. They all know her typical, high-pitched voice and also by her kind of sophisticated 40s image. We didn't want to lose that, so we commissioned Judy Blame, who has worked with Neneh Cherry, to put her new image together. We wanted people to take this seriously, and make them say "wow, what on earth is that?"

Detroit is not just anybody, com- paunches know the American songstress from her co-writership of Eric Clapton's Lay (broadcast on March 25) are scheduled to show-off the best track by far off the album Jew- el. They reported early reactions for us.

From France, it went to Australia, from where it moved to the US, to eventually come back to Europe—to the UK chart to be more precisely. Sony Music France international promotions coordinator Annick Geisler is the surprised spectator at the beginning and the end of the line. "In Australia the album became double platinum (120,000 copies), which warned many Americans that there was something going on.

"From France, we send promo 12" singles to the US clubs and radio, while the French export office in New York checked the reactions for us. They reported a buzz on college radio plus nice reviews. all prompting Columbia US to release it. Then Epic US wants to have a look on it (on the 550 Music imprint), and now it's bubbling under the Billboard Hot 100 Singles. The album got to number 1 in the 'Heateekers' chart and is now at 87 in The Billboard 200. It's a steady seller with a weekly sale of 17,800 units, and 400,000 in total now. At that point the UK got inter- ested, where the Apollo 440-remixed single managed to reach the top 10." But American success alone is not enough to convince the British these days. For continentals always the most difficult market to crack, something special had to be done to convert them. Therefore in January a salon in a big London hotel was chased into a rain forest, where media representatives could get a massage, while listening to the album. Together with all their bad physical aches, sympathetic reviews flowed out of the participants.

With a total sale of 800,000 copies worldwide by now, all the work hasn't been done for nothing. And at the end of the day, as the sole European act, Deep Forest is nominated for a Grammy Award too in the section world music. In other words, to be continued...

- Signed to Sony Music France.
- Published Case/Sony Music.
- New single: Sweet Lullaby originally released on June 3, 1992. Its remixed re- release (street date January 24) made the top 10 in the UK in February.
- Recorded at Synsound/Brussels.
- Producer: Dan Lackman.

**Deep Forest Single Has a Long Life**

**France**

by Robbert Tilli

It's interesting to see how long it sometimes takes before (relatively) new names come off the ground. That all acts mentioned below are Sony recording artists, is only comparable to a recycling process.

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**Short Takes**

- You thought that Exile had already disbanded? Wrong, after a 30-year run the group, which had its biggest hit in 1978 with Kiss You All Over, is actually breaking up now.
- Inspired by his majesty's recent search for The Most Beautiful Girl In The World, Sandy Reed is the first German singer ever in Prince's court. It's a Man's World. But what would it be without a woman like Marcella Detroit?
- Former Thompson Twins Tom Bailey and Alannah Currie have reformed as a new band called Babbie. Their new album Stone is more experimental than anything they've done before, mixing sounds and samples from India with ambient dance grooves.
- Luther "Luke" Campbell and Fresh Kid Ice are back as the New 2 Live Crew with a new, more hip hop-flavoured album Back At Your Ass For The Nine-4.
- Arista has completed much of the recording for its fall release Mama's Hungry Eyes, a combined tribute to Merle Haggard and a fundraiser for the American "Second Harvest" food bank network. Participants on the album include Clint Black, Emmylou Harris, Alan Jackson, Willie Nelson, Marty Stuart and Randy Travis. But where's "Girl Haggard" Rosie Flores?
SINGLES

ANTHONY
Little Miss Understood - 'Roy's /EHR/ACE PRODUCER: Anthony/Oscar Hollerman
This is a recently discovered track from the heyday of the Hollerites! Anthony doubles his own lead guitar to achieve the best twin guitar since Thin Lizzy. Don't let him be misunderstood!

THE BAND
Remedy - Pyramind/Essential R/ACE PRODUCER: The Band/J. Simon/A.L. Hurwitz
Haunted by the Black Crowes who reawoke the values of traditional American rock, the resurrection of this similarly titled tune that smells of big river boats, harvest moon and a hootenanny on the front porch.

JIMMY BARNES
Stone Cold - Mushroom R/EHR/ACE PRODUCER: Don Gehman
Barnes may shake Aerosmith's Steven Tyler's last cowbell for being the only person able to sing an epic rock ballad with the right balance between pathos and kitsch. Rock-orientated EHR DR PV/Copenhagen DJ/producer Alex Nyorg Madsen usually programmes much heavier stuff. "The soft songs tend to slip away from us. But Barnes adds a strong feel to it, while there's always a rock undertone.

BEVERLEY CRAVEN
The Winner Takes It All - Epic ACE/HR PRODUCER: Poul Samwell-Smith
Crawven tackles the ABBA classic in the way the new Swedish gods Ace Of Base would have done it: on an uplifting reggae beat.

DR. ALBAN
Look Who's Talkin' - SweMix/Ariola EHR/D PRODUCER: The Menace/Kristian Lundin
His instantly recognisable coffee brown rap sets the bash doctor apart from the rest in the Euro dance field with standard synth riffs and one-line choruses sung by anonymous ladies.

FFF
Positive - Epic D/A/EHR PRODUCER: FFF/Mark Walls
FFF means anything, so they say. Let it be " Federation Football Francaise" for a while and kick this ball containing funk, rap and African music into the air.

ROBERTA FLACK
Back Together Again - Atlantic ACE/D/EHR PRODUCER: Roberts Flack/Eric Mercury
Featuring her two biggest hits, the First Time I Ever Saw Your Face and Killing Me Softly With His Song, this gem of a three-track single is a Best Of her current Best Of CD. The lead track is a funky duet with the late Danny Hathaway.

ARETHA FRANKLIN
A Deeper Love - Arista D/EHR PRODUCER: Robert Criviles/David Cole
What would good old Jerry Wexler think of this? The Queen of the Atlantic soul now offers her services to C&Cs dance hit factory. NOS/Hilversum DJ/producer Tom Blomberg is continually struck by Arethea's incredible gospel-esque vocals. "That dance groove is still very acceptable for radio. Besides, it's no longer 1967, technique has developed since then, so why wouldn't she benefit from that?"

LEVEL 42
Forever Now - RCA EHR/ACE PRODUCER: M. Fong/M. Linde/P. Gold/S. Anderson
What's Level '94 like? Well, the funkenuts present a sparkling horns-driven number à la Earth, Wind & Fire—maybe an anachronism for dance freaks, but timeless for all the rest.

SANDY REED
Sweet Love - WEA EHR PRODUCER: Dieter Falke
With this kind of assertive and exuberant soulful pop radiating self-confidence, we're not surprised that Prince himself has also shown an interest in this young German singer.

JULIET ROBERTS
Again - Cooltempo D/EHR/ACE PRODUCER: Doncin' Danny
What's Level '94 like? With that silly Farfisa organ upfront are our favourite girls. And next week another; this one's for the fans.

RODÉLHEIM HARTREIM PROJEKT
The Light, The Light,Division - MCA D/EHR PRODUCER: Brian May/Justin Shirley-Smith
The current single I Have A Story To Tell would make a good choice for EHR. The recorded result of this outing of yet another rock-millionaire with that silly Farfisa organ upfront are our favourite girls. And next week another; this one's for the fans.

ALBUMS

MARI HAMADA
Introducing... - MCA EHR PRODUCER: M. Toner/M. Hamada/G. Edward Bang does the drum, bang goes the guitar, and a high voice constantly breaks through the sound barrier. Japanese singer Hamada is introducing the hardline in power ballads according to her self set standards. The songs on this compilation for the European market are somewhat ABBA-esque or Kim Wilde-ish with a good dose of thunder. The innocence on the rocks as reflected by the nicely modulated track I Have A Story To Tell would make a good choice for EHR.

THE INSPIRAL CARETS
The Winner Takes It All - EpicACE/EHR D/A/EHR PRODUCER: Pascal Gabriel
The Aladin film proved there's nothing like a flight on the magic carpet. More gutsy and direct than before, the "pook Doors" have discovered the attraction of outer-space as the main inspiration for the lyrics—look at song titles such as Plato Moon and Saturn. So by throwing all the production gizmos over board, their airworthiness has only increased. Your station can have a Party In The Sky too. The current single I Want You Or Just Wednesday with that silly Furfisa organ upfront are our airways advices. Safe flight!

THE BRIAN MAY BAND
Live At The Brighton Academy - Parlophone R/A/ACE PRODUCER: Brian May/Justin Shirley-Smith
Don't mistake this album for the funfilled version of Freddy Mercury. No slick "guitar-enhancing" productions placed upon him by Queen's latter-day "Noblesse Oblige" stage man is his Buenas Noches. "Nigga, motha fucka, bitch, gangsta etc" are the keywords on this political rap album. The question is if you can use a more civilised vocabulary if you want to get your social comments through. Although not as eloquent as Gil Scott Heron in the past, the sarcastic album title reveals that Schooly D won't spare the US in its destruction. The deep dark, 100% funky rhythm tracks actually make it a valuable outburst quite bearable. Top of the bill is Niggas Like Me—full of "best dicks"—a brilliant parody on male chauvinist rappers.

RICK TREVINO
Rick Trevino - Columbia C/ACE/R PRODUCER: Steve Buckingham
It's hard to believe that babyface Trevino is the singer of this rocking country set. The Hispanic has carefully matured under the wings of Doyle's staff producer Buckingharn, who has suggested the Nashville's top sessioners to join in. Like Elvis, Trevino is a super interpreter of other people's songs. Two of them were co-written by Marty Stuart—Honky Tonk Crowd And It Only Hurts When I Laugh, which we already knew in Jawn Browne's rendition. By using big twangin guitars Trevino is clearly aiming at the Dwight Youman-ruled "hillbilly delux" market, and the kitsch Spanish ballad Un Momento Allá is his Buenas Noches From A Lovely Room.

THE VERLAINES
Way Out Where - Slash R/A/ACE PRODUCER: Joe Chiccarelli
Far from the way of the world, a scene completely its own has developed in New Zealand. Factors from the outside world just don't reach or impress them, and that's why the Verlaines—named after Television's main man—sound so pleasantly different. Fortunately, they A-based producer Chiccarelli hasn't Americanised the band's natural sound, which is founded on melodic powerful guitars and the voice of Greame Downes, who's a singer and not a shoat. In a strange way, Acher In Whispering is a bit like Pink Floyd "before the Wall."

Clay's top days. With each track it becomes clearer why his name is mentioned in the credits of so many contemporary blues albums, to which he lends his guitar and Hammond play plus his vocals. In our book Up From The Skies is the best Jimi Hendrix cover not listed on the Stone Free tribute.

BILLY PILGRIM
Billy Pilgrim - Atlantic R/A/ACE PRODUCER: Don McCallister/Hugh Podgorn
We've heard the word "duets" too often lately, but Billy Pilgrim—the alter ego for Andrew Hyra and Kristian Bush—really understands what singing together is all about. Their "hard folk pop" has the angst (attributable to Georgia bands Drevin's 'n Ciryin' and R.E.M. at their worst!). The deep dark, 100% funky rhythm tracks actually make it a valuable outburst quite bearable. Top of the bill is Niggas Like Me—full of "best dicks"—a brilliant parody on male chauvinist rappers.
Focused Playlist Spurs Red Rose's Growth

by Steve Wonsiewicz

It's the heart of music radio: entertaining a targeted audience musically with a well-defined and well-structured playlist. Far too often in Europe EHR programmers get caught up in placing too much emphasis on educating people about new music rather than entertaining listeners. As a result, what usually occurs is that the playlist becomes too large, popular songs don't rotate frequently enough and the station loses its musical image in the market. When that happens, drastic steps need to be taken quickly to increase audience cume and get the station sounding hot and current again.

Such was the case at UK EHR Red Rose Rock FM/Preston (total survey area 1.1 million). By stripping the playlist and core music library back to the bone and focusing on key demos, incoming PD Jeff Graham managed to increase ratings an impressive 55%, to a 16.7% share from a 10.8% during March 22-December 19, 1993, period.

Tightening Up The Playlist

Comments Graham, a Radio Luxembourg veteran who took the PD reins in January 1993, "Both Red Rose Rock FM and Red Rose Gold had been allowed to become too self-indulgent. The eye had been taken off the ball somewhat and the station had strayed away from what it did best.

"My objective is not to educate, but to entertain. That's what was going on; there was far too much education. It just wasn't consumer friendly; it wasn't easy to listen to.

"The people who were programming the station did not exert enough control over the music, and it fell down along the chain of command and got bigger and bigger as more people did what they wanted to. At the end of the day the DJs didn't have a definitive list of the songs to play; and when they did have a definitive list, they'd pick and chose at their discretion. There was no discipline in the programming.

"I think the previous PD had his own taste of music that very much influenced the playlist. When he printed a list of 16 songs, if the DJs wanted to play only 13 then they would play 13, plus one or two of their own favourites or songs they weren't supposed to play.

One of the first things Graham did when arriving at Red Rose was to invest a lot of time overhauling Selector and eliminating many songs from the computer programme. "It was very obvious that it wasn't being run properly," he recalls. "A lot of the conditions were being scheduled manually and it was taking a lot of time. Most of the results were erratic. There were also far too many songs on the computer; too many songs that were substandard. The station was playing songs on the computer programme."

As for new adds, Graham makes on average about two-three changes to the A list each week, while the B list sees about four changes and C about three-four. Three people attend the playlist meeting, and

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Programming The Music

Graham casts the deciding vote. Graham is also on the verge of introducing music testing.

Attracting New Demos

After getting Selectort and the playlist in order, Graham set his sights on attracting new listeners: namely more older listeners and more females. "There was a problem with male-female because we had a serious imbalance tilted toward the males when we were playing more guitar-based songs," comments Graham. "We've now changed the format of the music and altered the format of the station. I also wrote a complete set of notes to see what was going on. I knew the music was wrong from the start and worked on it. It was really difficult in the early stages because I was always on their back," he says. "They had to learn a new routine, and it took a while before we all got the hang of it. Being an FM station with young presenters, they're obviously going to try and buck the system at every opportunity, but I wouldn't want it any other way. I do allow my presenters a length of rope and they all understand that it will be tugged occasionally. Sometimes it's tugged harder than others. That's the only way I can have people working for me. There's nothing more boring to me than listening to radio that's so formatted that you can tell what it is just by listening to it. Now that's me speaking as a programmer director, but eventually the audience will get to know what's going on. You have to be clever to stay one step ahead. I hope where people have gone down hard is that of more music and personality." Graham next set his sights on attracting new listeners: namely more older listeners and more females. "There was a problem with male-female because we had a serious imbalance tilted toward the males when we were playing more guitar-based songs," comments Graham. "We've now changed the format of the music and altered the format of the station. I also wrote a complete set of notes to see what was going on. I knew the music was wrong from the start and worked on it. It was really difficult in the early stages because I was always on their back," he says. "They had to learn a new routine, and it took a while before we all got the hang of it. Being an FM station with young presenters, they're obviously going to try and buck the system at every opportunity, but I wouldn't want it any other way. I do allow my presenters a length of rope and they all understand that it will be tugged occasionally. Sometimes it's tugged harder than others. That's the only way I can have people working for me. There's nothing more boring to me than listening to radio that's so formatted that you can tell what it is just by listening to it. Now that's me speaking as a programmer director, but eventually the audience will get to know what's going on. You have to be clever to stay one step ahead. I hope where people have gone down hard is that of more music and personality."

Attracting New Demos

"I eliminated a considerable amount of songs. There were nearly 3,000 on rotation on the computer and I cut it right back to the bone. We're now operating on 857 songs.

"My objective is not to educate, but to entertain. That's what was going on; there was far too much education going on. It just wasn't consumer-friendly; it wasn't easy to listen to."

Working As A Team

Once Graham determined his strategy, he elected to implement it immediately. "It had to be pretty quick once I decided what I was going to do," he says. "Had I laid out how the station is prepared to listen to anything because they're not as selective as the 25-35s who are at the CD buying age and will only buy something that they want to hear and only listen to things they want to hear. They're less likely to listen to new and different things. The more repetitive you are with the stuff they want to listen to the better you are. If they don't like you they'll tune out."

Over 60% platinum & gold level

Making History — After sold-out shows in Madrid and Barcelona, Eras Ramazotti (left) received a double platinum record from Los Principales MD Luis Merino for sales of over 200,000 units in Spain of his last Spanish-language album "Todo Historias."
Baka Beyond

Spirit Of The Forest - Disraeli G辦 (UK)

PRODUCER: Martin Crokes

Former Outback guitarist Craddock records to rock the cows! Pygmyemons in Cameroon to combine those with his own music at home. In his own words, the result is "beyond the forest." The field recordings were also included in the excerpt Hannah album Heart Of The Forest. Separating the twins won't harm them. Contact Pat Naylor (+44) 81.964 3031; fax: 81 964 2089.

H.I.P.

Moondrifter - Hank (Australia)

PRODUCER: Andy J. Honek

H.I.P. stands for "Hank Instrumental Project," the brainchild of guitarist J. Honek who predates a showstopper George Benson and Santana guide the man who states he provides the "hippest jazz from Ireland." He provides the "hippest jazz from Ireland." The Sun Go Ddwn On Me. The original version was a million-seller in Ireland.

Ireland.

and did not chart outside the UK and Portugal. Suede's second charting single, So Young, peaked at number 66 and 61 and did not chart outside the UK and Portugal. Suede's second -charting single, So Young, peaked at number 66 and 61 and Portugal. Suede's second -charting single, So Young, peaked at number 66 and did not chart outside the UK and Portugal. Suede's second charting single, So Young, peaked at number 66 and Portugal.

This week, M&M proudly presents a set to date. The clubs will have to acquire tranquillizers as an extra for the night people who want to bounce to this song. Jumping to the repetitive synth riff and being brain washed by the demanding rap, they'll dance themselves a delirium. Contact Walter Kahn at tel: (+1) 213.465 05f0; fax: 213.466.1629.

Mr. BLANK

Out Of Order - Rip (CDU)

PRODUCER: Steve Milne

Taking a song from the sixty-five Place Recordings Sampler, this song is an apetiser for the upcoming album On The Ground. Vibe phone stunts, sax solo's, wicked electronic and real percussion lift this nine-piece jazz rap act way above tamer material, contact Malcolm Bell at tel: (+1) 21.693.4455; fax: 21.693.4466.

Toni Ruhonken

Drawing - MTI (Finland)

PRODUCER: Tony Ruhonken

Millions of teenagers boy play gui-

tar on a tennis racket in front of the mirror, from where the drawbacks move on to the real stuff. The only advantage the age of 18 this Fin has come out of it as a real virtuoso on both the Spanish and electric guitar, presenting this staggering instrumental EP. Contact tel: (+3) 2123.0233; fax: 2123.2964.

Jr's Delite - Colin Sommerville

Radio Forth RDF: Edinburgh head of music Colin Sommerville picks out three Scotts as full support. First there are the Proclaimers. "They are the big thing for us at the moment. Their upcoming album Hit The Highway is a brilliant mix of folk, rock, country and gospel. The video to the single Let's Get Married out in a really good mood."

The other Scots on the A-list are Primal Scream. "Rock's a slab of dirty sleaze. It's a good rock 'n' roll record and pretty Stonessy," very well produced by Tom Dowd. "Last but not least of national acts being backed, are the Cocteau Twins. Their single Blue Beard is their most commerc-
cial to date, and we support that very heavily." Another tip from Sommerville is the new RoughTrade single Only To Be With You. "He sounds like Thin Lizzy's Phil Lynott. It's a great radio song." Toni Amos is going down well for Far too. "She gets more interesting lyrics than others. She puts a good spin on things." On the album side, Sommerville's listeners will soon get a lot of tracks of the AI Grey album which is on its way via Warner Music. "Featuring Springsteen, Kravitz and the Isley, I play the advance tape in my car everyday, and I can't wait until the official release date."
## EUROCHART HOT 100 SINGLES

### Sales week: 10/94

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<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Original Label/Publisher</th>
<th>Countries Charted</th>
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<td>I Like To Move It</td>
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## EUROPEAN TOP 100 ALBUMS

**Week 10/94**

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<tr>
<th>WEEK</th>
<th>ARTIST/ALBUM</th>
<th>COUNTRY CHARTED</th>
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<tr>
<td>1</td>
<td>Bryan Adams</td>
<td>A.B.D.K.S.E.N.L.P.S.CH.UK</td>
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<td>A.B.K.S.E.N.L.P.S.CH.UK</td>
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<td>Mariah Carey</td>
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<td>Phil Collins</td>
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<td>Tori Amos</td>
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<td>Aerosmith</td>
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<td>Coro Manjes Monasteria De Silos</td>
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<td>Marillion</td>
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<td>Die Ärzte</td>
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<td>Guns N' Roses</td>
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<td>Jovanotti</td>
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<td>Culture Beat</td>
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<td>Chaka Demus &amp; Pliers</td>
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<td>Die Toten Hosen</td>
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<td>Diana Ross</td>
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<td>Peter Gabriel</td>
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<td>Gloria Estefan</td>
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<td>Pet Shop Boys</td>
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The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Stemra, BPI Communications BV/Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 14 European territories. The compilation includes multi-million sellers indicated by a numeral following the symbol.
### United Kingdom

#### Top 10 Singles

1. "Is It Love" by Mariah Carey
2. "Sun" by David Bowie
3. "One Little Indian" by Enya
4. "It's A Loving Thing" by Bryan Adams
5. "English Rose" by Take That
6. "Foreigner" by Mark Knopfler
7. "Train In Vain" by The Police
8. "I Can't Let You Stay When I'm Not Around" by Pete Townshend
9. "Mama" by The Kinks
10. "The One Thing" by Michael Bolton

#### Top 10 Albums

1. "Lip Service" by Soft Cell
2. "The Best Of The Police" by The Police
3. "The Very Best Of" by Manfred Mann
4. "The Best Of" by Culture Club
5. "The Best Of" by The Rolling Stones
6. "The Best Of" by Dire Straits
7. "The Best Of" by Genesis
8. "The Best Of" by The Sex Pistols
9. "The Best Of" by Queen
10. "The Best Of" by The Beatles

### Germany

#### Top 10 Singles

1. "I'm Still In Love" by Dieter Bohlen
2. "The Best Of The Police" by The Police
3. "The Best Of" by Culture Club
4. "The Best Of" by The Rolling Stones
5. "The Best Of" by Dire Straits
6. "The Best Of" by Genesis
7. "The Best Of" by The Sex Pistols
8. "The Best Of" by Queen
9. "The Best Of" by The Beatles
10. "The Best Of" by Michael Jackson

### Belgium

#### Top 10 Singles

1. "I'm Still In Love" by Dieter Bohlen
2. "The Best Of The Police" by The Police
3. "The Best Of" by Culture Club
4. "The Best Of" by The Rolling Stones
5. "The Best Of" by Dire Straits
6. "The Best Of" by Genesis
7. "The Best Of" by The Sex Pistols
8. "The Best Of" by Queen
9. "The Best Of" by The Beatles
10. "The Best Of" by Michael Jackson

### Sweden

#### Top 10 Singles

1. "I'm Still In Love" by Dieter Bohlen
2. "The Best Of The Police" by The Police
3. "The Best Of" by Culture Club
4. "The Best Of" by The Rolling Stones
5. "The Best Of" by Dire Straits
6. "The Best Of" by Genesis
7. "The Best Of" by The Sex Pistols
8. "The Best Of" by Queen
9. "The Best Of" by The Beatles
10. "The Best Of" by Michael Jackson

### Ireland

#### Top 10 Singles

1. "I'm Still In Love" by Dieter Bohlen
2. "The Best Of The Police" by The Police
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**Notes:**
- The French SNEP/IFOP sales charts are expected to be up to date.
- M&M hopes it can resume publishing the charts by that date.
Station Reports

**FRANCE**

**NEWSTREETS/Music 3**

- DA : "Another Bird For Me"
- AE : "Dream Of Hope"
- AF : "You're Do"
- BR : "Take Five"
- D : "Save Me"
- E : "Peace"
- G : "Take Five"
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MUSIC & MEDIA MARCH 5, 1994

A List:
- Serge Jonckers - Prog Dir
- Bruce Springsteen - Streets

A List:
- EHR /Rock

B List:
- Jan Hautekiet

Station Reports

Airplay

Oscar Nomination
- Golden Globe Award 'Best Song'
- "There's No Main Scotch°. L'Amour"

Smashing Pumpkins - Smile
- "Friday/Bono In The Name"
- "Mr. Jones"

Ronnymo
- "Philadelphia"

Elvis Costello
- "Deus"
- "Big Noise"

Smashing Pumpkins - "Disarm"

The Proclaimers - "Let's Get Married"
-Pavement - "Cut Your Hair"
-Morphine - "Cure For Pain"
-MC Solar Nouveau - "Western"
-Crowded House - "Locked Out"
-Cranberries - "Linger"
-Sinead O'Connor - "You Mode Me"
-de Servet/Romans - "Fire/Minneapolis"

Power Play:
- "Our Hero"
- "In Command"
- "The Promise"

Rock/ACE

Power Play:
- "I Believe"
- "Stay"
- "Dry County"
- "Convictions"
- "I Died"
- "Love Is Forever"
- "When Love"
- "Seemed Like"

EHR/Rock

Power Play:
- "Right"
- "Cry My Heart"
- "Diabetic"
- "Try"
- "White"
- "Darryl Halt"
- "Stevie Wonder"
- "DAW"
- "All Are"
- "Thorson"
- "Seagull"
- "Stephany"
- "Lilac"
- "Me"
- "Bonne"
- "Mined"
- "Stick"
- "Phoebe"
- "Cure For Pain"
- "Shania"
- "Nothing"
- "Daryl Halt"
- "Orup Sam Isar.
- "Melancholy"
- "Mindi"
- "Pick"
- "Urban Cookie C.
- "Janie"
- "Psyched Up Janie-
- "Dawn"
- "Tog Team"
- "I Believe"
- "Tired"
- "Every"
- "Jocelyn B. Smith"
- "Children's"
- "John Farnham"
- "Seemed Like"

B List:
- "The Voice"
- "Dawn"
- "Holstebro"
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- "Diabetic"
- "Psyched Up Janie"
- "John Farnham"
- "Seemed Like"

B List:
- "The Voice"
- "Dawn"
- "Holstebro"
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- "Psyched Up Janie"
- "John Farnham"
- "Seemed Like"
Airplay

Station Reports

COLUMBIA

Music & Media
March 5, 1994

WORLDWIDE EXPRESS

It's a small world with MARKEN

SPECIALIST COURIER SERVICES to the MEDIA and ENTERTAINMENT INDUSTRIES

AMSTERDAM

BRUSSELS

DUSSELDORF

LONDON

PARIS

NEW YORK

LOS ANGELES

SPECIALIST COURIER SERVICES to the MEDIA and ENTERTAINMENT INDUSTRIES

AMSTERDAM

BRUSSELS

DUSSELDORF

LONDON

PARIS

NEW YORK

LOS ANGELES

SPECIALIST COURIER SERVICES to the MEDIA and ENTERTAINMENT INDUSTRIES
MUSIC & MEDIA

A list.

B List

**Power Play:**

- Dark. Gibolo - Producer
- Bogdan Fabianski - DL/Prod.
- Mervin Roberto
- Stakka Bo - Living It Up
- Neckline's - Let's Get Married
- Meat Loaf - Rock & Roll
- Mariah Carey - Without You
- Monk Street Pr. - Theme
- M.C. Sar/R.I. McCoy - Automatic
- Inspire! Carpets - Saturn 5
- Double Swing - Nie Zostawie CM
- Savage - You Are
- Just 4 Fun - Question Of Time
- Jessica Wright - Energy
- Double You - Heart Of Glass
- Deep Fried - Channel Girl
- Cold Sensation - Life Is No Game
- 2 Brothers 0.T. - Never
- Joe Roberts - Lover
- Intro - Ribbon In The Sky
- Venicce - Wielki
- Spin Doctors - Have You Ever
- October Project - Bury My
- Marcella Detroit - I Believe
- MeganPop - Slowly Slowly
- Level 42 - Forever Now
- Eleanor McEvoy. For You
- Suede - Stay Together
- Tears For Fears - Goodnight Song
- Marcella Detroit - I Believe
- Frank Block - I Heard Love I Hate

C List

**Station Reports**

- Choke Demus/Pliers - Twist And
- Wet Wet Wet - Cold Cold Heart
- Neelix's - Let's Get Married
- Meat Loaf - Rock & Roll
- Mariah Carey - Without You

SLOVENIA

**Airplay**

- Sloven. Radio - Music

**Slovakia**

- BBC Slovak Radio - Music

**Columbus**

"You gotta let loose"

**AmericanRadioHistory.com**
### Airplay

**Europe**

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<td>East 17</td>
<td>&quot;It's Alright&quot;</td>
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<td>Adams/Stewart/Sting</td>
<td>&quot;All For One&quot;</td>
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<td>&quot;Go West&quot;</td>
<td>Pet Shop Boys</td>
<td>&quot;Go West&quot;</td>
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<td>Mariah Carey</td>
<td>&quot;Dream Lover&quot;</td>
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<td>Gabrielle</td>
<td>&quot;Dreams&quot;</td>
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<td>Culture Beat</td>
<td>&quot;Got To Get It&quot;</td>
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<td>Aerosmith</td>
<td>&quot;Cryin'&quot;</td>
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<td>Rage..Machine</td>
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### Station Reports

**The Box**

**Weekly Top 25**

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**Top 50**

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**Break Out**

**A List**

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### Billboard Singles

**US Top 25**

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### Adult Contemporary Europe

**ACE Top 25**

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### European Dance Radio

**EDR Top 25**

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### Music & Media

March 5, 1994

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Virgin Radio

(continued from page 1)

change the face of independent radio in the UK. The format, which reaches a watershed on March 15, when all bids for the second national AM licence to be submited. The Authority will decide in the summer whether the FM frequencies in the 105-108 MHz band should be allocated to ILR, given over to a new INR station on FM or combined with any existing licenc


Production Manager: Rim Ederveen; Lay -Out: Pauline Witsenburg; Will van litsenburg.

Scandinavia, Benelux: Irit Harpaz 1+3112153.13503/16703; USA Beth DelltIsola (+1) 404.512 7107.

Advertising Sales Manager: Edwin Smelt; Advertising Sales Coordinator: Inez Landwier; Station Reports Manager: Pieter Kops; Charts Editor Mark Sperwer; Chart Processor/Music Reporter: Raul Cairo. Publisher and Mona ing Director: Philip X. Alexander

Virgin's rock is consigned to AM.

FM is currently wasted on BBC

regarded

based service would be widely

tion, not making that a music -

FM frequencies for a national sta-

their businesses based exclusively

out by organisations

Any such FM licence competi-

tion is far less clear-cut than the

shape of the AM service contest.

None of the companies known to

be interested in the AM licence has

any experience of music pro-

gramming, so unless a surprise

contender appears at the eleventh

hour, the FM license will be fought

out by organisations that have

their businesses based exclusively

in news/talk.

However, if the Authority
decides to use the newly available
FM frequencies for a national sta-
tion, not making that a music- 

based service would be widely
regulated, and would be disad-

vantaging them. Indeed, it is a

significant plank of Virgin's argu-

ments that FM is currently wasted

on BBC Radio Four's output. Virgin's

rock is consigned to AM.

Virgin's public campaign to

persuade the Authority to use

the new FM licence to create a

fourth INR station is being run

under the banner of "Let's get Vir-

gin on FM."

The station's initial acknowl-
edgement that it would be only

one of a number of bidders should

a national FM frequency become

available has recently taken a

back seat as its public campaign

has gained momentum. Observers

believe that this subtle emphasis

by omission and, indeed, the campaing itself, is likely to irritate the Authority. One close to the Authority says, "Nobody asked them to apply for the AM franchise in the first place. I think some people are getting a bit fed up with them already."

"They're not winning any friends among the radio stations, either. With Virgin constantly cr-

ificating, it doesn't help their fellow broadcast-
ers-who have to make a living out of it—feel good things about them."

Virgin counters, though, that it stated in its AM bid the need for it to switch to FM as soon as possible. However, the station also acknowledged that its current campaign is a gamble.

Says Virgin spokeswoman Ellis Smith, "If you try, you don't necessarily have to get it. It's why we are going for this as hard as we can. Obviously, the downside is that we run the risk of irri-
tating the Radio Authority. But we have to have that risk to get the national FM service the public want."

She also denies that Virgin's publicity effort is having a damag-
ing effect on AM services and sta-
tions. "We're not suggesting that AM isn't good enough," [EHR] Atlantic 252 is growing an audience using just AM and are very well respected. It is simply that FM is crucial for us because our listeners are CD buyers used to that quality of sound."

Virgin's campaign is centred on persuading the major-

number of its listeners to write to the Authority to support the national FM station option. Though, public opinion is only one of the factors it has to consider.

Chief executive Peter Bald-

win says that any of AM's listen-
ers—the people who make the body's political decisions—are in place to ensure the listeners' inter-

ests are served. However, in addi-
tion to that, the Authority must

consider pressure from the large

number of potential new broad-

casters and the government's man-

date for optimum exploitation of

available resources. If the Author-

ity decides that optimum exploita-

tion means a national FM INR ser-

vice, Virgin is likely to face sti-

tiff competition for the licence.

One of the most aggressive

radio companies in the UK is ILR

Grouping GWR. Spokesperson

Roddy Child-Villiers confirms that the company remains "inter-

ested" in the AM franchise, without confirming whether it will actual-
ly bid. Referring to the possible FM licence, he adds, "If there is another opportunity later, they will be interested in that." GWR is already experienced in INR broadcasting through its involve-

ment in Classic FM.

When Virgin won the AM licence, it had four rival bidders and was, in fact, only second in the bidding. However, the Authority

considers that the highest bid—Independent National Broadcasting's £4 million (app. US$6 million)—was unsustain-

able and gave the franchise to Vir-

gin with its tender of £1.8 million. The Authority is obliged to award licences to the highest viable bid-

er. Another organisation that bid then was Scottish Radio Hold-

ings (known recently as Radio Clyde Group), whose MD, James Gordon, has already wel-

comed the concept of a national FM licence. It is generally thought that any INR FM licence would not only attract its attention, but also that of every substantial radio and media group in the country.

So what would the record industry want from the winner of an FM franchise? Kit Buckley, marketing director of Epic UK, speaks for many when he says, "It's not for us. We have five radio stations right at the moment and I, for one, would certainly spend some money on it. I'm a fan of radio and have spent more every year over the last five years with ILR. I'd welcome the opportunity to do it more."

Buckler feels radio is particu-

larly valuable when marketing

soundtrack albums. "If you go on
television with them, people see

the images and think you're mar-

ket the movie."

Though the record industry

would welcome an FM rock sta-

tion, the evidence is as to whether

Virgin has so far helped to break

bands and sell records is not clear-

cut.

Says Buckley, "They could help top-up catalogue sales and I think they have been beneficial with Pearl Jam and, perhaps, the Spin Doctors, but I couldn't point to anything specific they have broken."

Virgin's view is somewhat dif-

ferent. Smith points to Björk, 4

Non Blondes, The Cranberries

and Soul Asylum, and says, "We
couldn't play things on heavy

rotation, I think the record com-

panies don't always notice the

what we have done. But we defi-

itely support new acts; there are

artists we have had first that

have then been picked up by the

ILR network."

Though what Virgin has con-

tributed to UK radio. Smith says, "We've added to the market in that people listen to us who otherwise

wouldn't listening to radio. We

have now from the 25 to 35-year-

old market than any other station."

In the final quarter of last year,

Virgin took 2.2% of all UK radio

listening with 3.03 million listen-

ers a week.

None FM licence for Virgin would mean that it had to relin-

quish its AM service, but the com-

pany would happily make this

sacrifice.

The company is unhappy, though, at suggestions that it would close down its AM opera-

tion if the FM licence went to another rock broadcaster. Though Virgin Group chairman Richard Branson appeared to suggest this at an industry meeting earlier in the month, Smith says he simply

made a poor choice of words in the heat of the moment.

SPAIN

SPECIAL

Issue no. 14

Publication date: April 2, 1994

Artwork in: March 18, 1994

For advertising details contact Edwin Smelt at:
(+31) 20.669 1961 or fax: (+31) 20.669 1931.

COLLINS SINGS GLOBAL DEAL WITH WARNER — Phil Collins has

regularised his worldwide recording arrangements by signing a

global deal with the Warner Music Group. This ends his solo

arrangements with Virgin in the UK and puts him under the Warner

umbrella in all territories. Pictured (l -r) are: Atlantic Group vice

chairman Mel Lewinter, co-chairman and CEO of the Atlantic

Music & Media March 3, 1994

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AmericanRadioHistory.Com

BBC Radio 1 Attacks RAJRAR Leaks

UNITED KINGDOM

by Jeff Clark-Moeds

BBC Radio 1's disquiet over losing one-quarter of its audience in 12 months has been con-

firmed by a fresh round of newspaper stories pointing to a further fall in listening fig-

ures. However, the organisation that compiles UK audience research, RAJRAR, says the fig-

ures the newspapers are quoting are not official.

Quarterly RAJRAR statistics announced at the end of January show that Radio 1's reach fell

from 16.5 million to 14.2 mil-

lion during last year to take its

overall market share from 22.4% to 17.1% (M&M, Febru-

ary 12). However, in the last two weeks, a number of national

and regional newspapers have carried stories based on what they describe as "leaked figures" suggesting that Radio 1 lost a further 1.4 million listen-

ers over Christmas and the New Year.

Rajur has now issued a state-

ment saying, "RAJRAR is not prepared to confirm or deny the figures quoted. However, it should be noted that the only results authorised for publica-

tion are those based on standard

RAJRAR quarters."

A Radio 1 spokesman describes the newspaper stories as "unfortunate," saying that they are based on "unrepre-

sentative information." Radio 1 has asked RAJRAR to investigate if and how its figures were leaked.
Sam Starts Playing in France: Belgium label Play It Again Sam (PIAS) is believed to be setting up its own operations in France with a marketing and promo staff, its own independent distribution system and sales force. PIAS could become a home for most of PIAS product, as well as for French, European and American independent labels. Most of the staff have been hired from indie distributor WMD, an affiliate of retailer FNAC believed to be sold any day. PIAS boss Kenny Gates is rumoured to be hunting for an MD.

De Bodinat to Expand Duties?: Rumours are growing that Sony Music France president Henri de Bodinat could have a new and broadened role within Sony's overall organisation in Europe.

Roulet Steps out of Virgin: M&M has heard that Mireille Roulet, in charge of international exploitation of Virgin's local catalogue in France, will be leaving the label on May 2 to go on a world tour. She has recently been very active in coordinating the international release of Liane Foly's album in English. No replacement has been announced yet.

Boutet Sees Danger in Automatic Renewals: During a recent conference on radio, French broadcasting authority CSA, president Jacques Boutet revealed his reservations over the proposal to introduce automatic renewal of licences for two periods of five years for stations which have respected their contract with the CSA. He commented that he was worried the system would benefit only a few stations, mainly the national networks. Local stations, both non-commercial and commercial, would not be the beneficiaries he feared because local conditions are tougher. He warned that the new law would lead to the radio landscape developing at the detriment of local stations.

New Cable R&B Radio Station in Germany: A nationwide cable R&B format radio station Jam FM has launched in Germany. The station has been testing out its programme over the last three weeks and received its official licence this week. Jam FM is broadcasting to all states in Germany, except Berlin where the cable network is already overloaded. Insiders say the station plans to get terrestrial frequencies.

Prince, Love and Indies: Now that Paisley Park is no longer distributed by Warner Brothers in the US, the new single by the "love symbol," once known as Prince, is being released in Europe through an array of independent labels. Word reaches us that Germany's ZYX has acquired the European rights to The Most Beautiful Girl In The World and has co-licensed it, among others, JMC (Holland) and the SAI FAM Publishing Group (Italy).

Alluring Ratings: The management at the UK's Downtown Radio/Cool FM couldn't understand why their copy of RAJAR's audience research hadn't arrived on time. It seems their document somehow was sent to the Causticity Department at local Ards Hospital. Quipped programme controller Jon Rodorough: "Our ratings are in very good health. Obviously it was some other ailing station that somehow was sent to the Casualty Department at local Ards Hospital. Radio/Cool FM couldn't understand why their copy of RAJAR's audience research hadn't arrived on time."

BMG International VP A&R/marketing Chris Stone underlines the long-term view: "Loco's career outside Italy is in the album Diary stage and we are currently sowing the seeds for future success. While being hugely successful in Italy, Diary is the perfect album to introduce new audiences to Luca's music. It should enable us increase awareness in preparation for a co-ordinated international campaign around his next album release."

Similar sentiments are echoed by Kick International MD Gitz Elberzhagen, who handles Carboni in the German market: "We're not in a hurry," he says. "We'll first work the German and Benelux markets and if that works we spread it from country to country."

Stone points to the impressive in-roads that Italian artist Eros Ramazzotti (also released through BMG International) has made in Europe. Sales of the singer's latest album Tutte Storie are approaching three million, while combined album sales of the artist may well be near the 10 million mark. "It shows that a potential exists for contemporary Italian artists," says Stone. "But there the similarities end. In terms of image and musical styles they are very different, and our approach to marketing Carboni international will reflect that."

Carboni's long-time manager Luca Lazzarini, of Bologna-based management company La Prima Volta, believes the downplaying of the comparisons with Ramazzotti. "Carboni is not as typically Italian as Eros. Carboni makes popular rock music with enough 'international influence."

Stone confirms that, in between touring commitments, Carboni is looking to UK and US producers and video makers to get a feel for what is going on in the major creative areas of the world music outside of Italy. "I'm sure we'll see some of these influences emerge as his international career develops.

Although acknowledging the need for Carboni to further internationalise his music, Lazzarini rejects the idea of the artist singing in English, a trick often used to facilitate the entry of mainstream foreign artists into the American markets. "Lyrics are very important for Luca. It would be impossible for him to write and sing them in English."

Kick International also stresses the importance of preserving Carboni's style and image. "We don't want to change the look or the feeling of Carboni. That was also the problem with Zucchero—a little bit of Italian and a little bit of English. Our contract (with Lazzarini) is long-term and we don't want to alter it for the next five years."

A Swiss tour between February 27 and March 7 will be followed by a radio tour in Germany, followed by dates in Germany (March 7-21) and concerts in Holland and Belgium.

Carboni's promotion in the Benelux is co-ordinated by Win Reijns, MD of Kick International Benelux. According to Reijns, a host of press interviews and editorial coverage have been lined up, coupled with some major TV appearances. "He's very co-operative and hard working," he says. "We've managed to get a lot of things done in one day."

Although current airplay levels on Carboni's music are scattered, the few stations programming the artist are enthusiastic and dedicated. At German ACE Radio 7/ULM, head of music Alex Nau mann has played the passionate ballad Farfallina since the beginning of January. "This is the type of music we can play to our 30-40 year old target group," he says. "Besides, we always reserve 5% of our programme for Italian artists—from the classic hits to new names. For Germany, Carboni is a newcomer and he's launched at the right time because, compared to the summer, at this time of the year there aren't that many Italian releases over here. All in all, we couldn't come up with any argument against him."

Radio Pilatus 104.9/Luzern head of music Philipp Unter schutz is based in the German-speaking part of Switzerland, but still has an ear for Italian music. "My choice is Le Storie D'Amore, funny enough entirely sung and napped in Italian and in English. It's not the first time we played his music. Like Gianna Nannini he's very popular in Switzerland. By the end of March we'll let our town for a concert, which is all the more reason to play a couple of tracks. But we would have played him anyway."

Carboni signed with BMG Ar tists in 1993 and by the time of his third release, Luca Carboni, the artist was a superstar in Italy. His fifth album, Carboni, sold 800,000 copies domestically and stayed on the chart for more than 30 weeks. "Additional reporting by Robert Tilly"

Luca Carboni discography

Intenso (Dust Hofmann, Non Staglia Un Film (84), Forever (85); Luca Carboni (87); Persone Sintoise (90); Cabron (92); Dario (93); All albums are released on RCA.

Additional reporting by Robert Tilly

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Intenso (Dust Hofmann, Non Staglia Un Film (84), Forever (85); Luca Carboni (87); Persone Sintoise (90); Cabron (92); Dario (93); All albums are released on RCA.

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## EHR TOP 40

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The EHR Top 40 chart is based on a weighted rotating system. Songs score points by achieving entries at A&M's 80 reporting stations, then 75 at the next level and so on, with the highest point totals ranking in the chart. Each station is weighted by market size and by the number of hours per week committed to the format.

### CHARTBOUND

- **WET WET WET/Cold Cold Heart** by (Precious) scores 36/22.
- **JANET JACKSON/Because Of Love** by (Virgin) scores 34/10.
- **ELTON JOHN & K.D. LANG/Jeopardy** by (Rocket) scores 32/3.
- **PAUL YOUNG/Hope In A Hopeless World** by (Virgin) scores 30/4.
- **RIGHT SAID FRED/Hands Up (4 Lovers)** by (Tug) scores 32/0.
- **K.D. LANG/Just Keep Me Moving** by (Sire) scores 31/5.
- **UNLIMITED/You The Best Control Your Body** by (Polydor) scores 30/1.
- **CAPPELLA/More On Baby** by (Mad) scores 29/9.
- **JAM & SPON/Right In The Night** by (Dance Pool) scores 27/6.
- **SHEA LANN & CO/O Mitty Made You The Thief** by (C9) scores 27/6.
- **PAULINE HENRY/Can't Take Your Love (Sony Soho Square)** by (Sony) scores 28/4.
- **INXS & RAY CHARLES/People You Treat That** by (Virgin) scores 28/2.
- **LAURA PAUSINI/La Salutazione** by (C9) scores 29/1.
- **BINGOBOS/Ten More Minutes** by (SWB) scores 28/0.
- **LISA USA/Don't Talk To My Lover** by (Pendulum) scores 27/4.
- **D-MOS/CATHY DENNIS/Why** by (C6) scores 26/5.
- **C.B. MILTON/It's A Loving Thing** by (C6) scores 26/5.
- **PAULINE HENRY/Feel Like Making Love (Sony Soho Square)** by (Sony) scores 26/1.
- **URBAN COOKIE COLLECTIVE/Soul Away** by (Pulse) scores 25/1.
- **STING/Nothing But Me** by (A&M) scores 25/9.
- **JOSHUA YADONI/Jessa** by (SBK) scores 25/8.
- **GARTH BROOKS/The Ride Strokes** by (Mercury) scores 25/1.
- **DEFINITION/Home In Your Room** by (Mad) scores 25/0.
- **SHARA NELSON/Uptight** by (Capitol) scores 25/4.
- **SHABA BANKS/Family Affair** by (Atlantic) scores 24/1.
- **PROCLAIMERS/Let's Get Married** by (Columbia) scores 24/0.
- **BARRY WOODS/Say It Again** by (Columbia) scores 22/8.
- **BRIAN DENNIS/You Can't Take Your Love** by (Sony) scores 22/5.
- **BRIAN DENNIS/You Can't Take Your Love** by (Sony) scores 22/5.
- **BRIAN DENNIS/You Can't Take Your Love** by (Sony) scores 22/5.
- **BRIAN DENNIS/You Can't Take Your Love** by (Sony) scores 22/5.

### MOST ADDED

- **MARCELLA DETROIT/I Believe** by (London) scores 43.
- **MARIAN HALEY/Without You** by (London) scores 34.
- **JANET JACKSON/Return To Innocence** by (Virgin) scores 30.
- **PAUL YOUNG/No One** by (Virgin) scores 27.
- **KATHY SHELBY/We're All In Love** by (Virgin) scores 25.
- **CRAIG MARSHALL/The Power Of Love** by (Capitol) scores 24.
- **BARRY WOODS/Say It Again** by (Capitol) scores 23.
- **SHARA NELSON/Uptight** by (Capitol) scores 22.
- **LESLIE ALLEN/Let's Get Married** by (Capitol) scores 21.

### A "A" ROTATION PERFORMANCE

- **ELTON JOHN & RUPAUL/Don't Go Breaking My Heart** by (Columbia) scores 29/5.
- **LETHAL PUNISHER/No One** by (London) scores 29/5.
- **LESLIE ALLEN/Let's Get Married** by (Capitol) scores 29/5.

### NEW TOP 20 CONTENDERS

- **MARCELLA DETROIT/I Believe** by (London) scores 25.
- **MARIAN HALEY/Without You** by (London) scores 23.
- **JANET JACKSON/Return To Innocence** by (Virgin) scores 22.
- **PAUL YOUNG/No One** by (Virgin) scores 21.

### CAREY KEEPING CLIMBING

While All For Love by Adams, Stewart & Sting has clearly reached saturation point, judging from its diminishing adds, and chart position. For the first time in our top 40, the boss record has a 20-territory roster now, with emphasis on Portugal (100% penetration), Holland, Italy, Sweden and Switzerland. In the UK, Poland, Greece and Finland, she registers her best penetration ratios (67-80%). Adds are especially scored in Denmark, Germany, Sweden and Switzerland. While the Northwest and North regions, the record is already at top 10, while occupying number 4 and number 2 in West Central and East Central, respectively (see Regional Airplay).

The highest chart jump goes to Level 42 who perform a 13-position ascension, clambering from level 36 to 17, slightly planting themselves in the chart's upper half. Forever Now enjoys 21 adds, notably coming from Germany, Holland, Denmark, Sweden and Poland. No less than 76% of its roster consists of platinum and gold, clarifying the relatively high positioning of this only 86-station playlist entry in the chart.

Grabbing the highest new entry in this week's EHR Top 40—at number 29—is Marcella Detroit's solo debut I Believe (an M&M CD insert two weeks ago). Detroit's song also qualifies as Most Added, as no less than 25 stations are adding it simultaneously onto their playlists. As yet, the British singers, a former half of Shakespears Sister, is best played in the UK and Switzerland (60-65%), while Poland, Italy and Germany are looking next in line with smaller but still significant figures. For a full-detailed story on Detroit, see page 6.

Second highest new entry (at 34) is booked by Irish band the Cranberries with their single Linger. Joining the leagues of Dutch Betty Serveert and German Fury In The Slaughterhouse, the Cranberries are another case of a European alternative rock band which has broken on the Continent after book success in the US. Although the Cranberries' strongest support base is still the UK, they are also enjoying initial radio support in Portugal, Norway, Sweden and the European part of Turkey.
### Atlantic Crossovers

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<td>Guns 'N Roses/Since I Don't Have You</td>
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### Mainland European records breaking out of their region of signing

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### Border Breakers

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### WEST CENTRAL

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the new album from the artist
"who changed the face of rap"

Hammer has teamed up with producers

Teddy Riley

the whole 9
daz & kurupt

from Dr. Dre's and

Snoop Doggy Dogg's Dogg Pound

g.bomb of Grand Jury Productions

"...everyone should give it
up to the brother..."

Havelock Nelson, Billboard 22-1'94

BMG INTERNATIONAL