Eddi Reader Sings A More Personal Story

UNITED KINGDOM
by Jeff Clark-Meads & Thom Duffy

Life as a Fairground Attraction can mean going round and round in circles. But for Eddi Reader, the flavoursome former singer with that now-disbanded and lamented UK band, some-thing new has come with every turn as a solo artist. Since Fairground Attraction, fronted by Reader, scaled the Top 5 on the UK album chart in... (continues on page 7)

104.6 RTL Top In Berlin

GERMANY
by Miranda Watson

Hot ACE format 104.6 RTL is now the most listened to private station in Germany's most competitive radio market, Berlin, with 230,000 listeners per hour, according to figures just released in the EMA Ost ratings. The EMA Ost survey covers Berlin and Eastern Germany, with research conducted in the form of 10,537 interviews between April 6 and May 21, after the annual MA ratings field period, making the EMA Ost the most up-to-date survey for the region. The survey was commissioned by Radio Marketing Services and conducted by Infrastraf. 104.6 RTL has now pulled ahead of competitor MOR station Hunder,6 for the first time ever (Hunder,6 scored 220,000 listeners). Comments 104.6 RTL PD Arno Muller. "These are the third ratings which have shown an increase for 104.6 RTL. The station is in a big forward moment... (continues on page 16)

French Empire Builder Presents NRJetic Plan

FRANCE
by Emmanuel Le Grand

Last month's joint announcement by NRJ and MTV Europe that the two groups were bidding for an FM licence in London was another step in the irresistible international expansion of France's leading private FM radio group. NRJ—which grossed Frf430 million (app. US$74 million) in 1993 and posted net profits of Frf111 million. General manager Alain Weill oversees the group's international development, along with NRJ president Jean-Paul Baudercoux. He talked to M&M.

M&M: Continental radio groups have rarely been successful across the channel, NRJ included. Why this move?

AW: We have indeed made some attempts to set up projects in the UK a few years ago, first in London and then in Manchester, which were not very conclusive. This time, however, we have put a lot of effort into the proposal submitted to the Radio Authority. We compiled it with a team of British partners and it has nothing to do with our previous experiences. We have carried out thorough and extensive research, tested the project, and we have built what I think is an attractive proposal. Energy London will be a new station for London with a different format, Hot Adult Contemporary, which has no equivalent over there. From our point of view, we feel at NRJ that it is important for a group like ours, which has a European scope, to have a base in Europe's capital of music. It will allow us to create projects we cannot do from Paris or Germany. Meanwhile, events with international impact originating from London broadcast on our stations will strengthen the position of London as a dynamic musical city and put it on the map as the European capital of radio. (continues on page 15)
Because 18th August sees the start of POPKOMM – the Trade Fair for Pop Music and Entertainment. More than 360 exhibitors and over 9,000 trade visitors are expected to attend this international trade event for the entertainment industry in Cologne.

As both trade fair and congress, POPKOMM provides a reliable overview of events in the pop music market and guarantees direct contact to all suppliers. An important topic this year will be the global development of new entertainment strategies and the introduction of multimedia technology. And the POPKOMM Festival featuring over 200 concerts on 30 stages around the city will be one of the world's biggest pop music festivals. A reflection of new trends and a platform for fresh new talent, an absolute must for everyone who wants to keep up-to-date in the field of pop music.

All you need to do now is to register – and enjoy a soft landing in Cologne.

August 18–21st, 1994
Congress Centrum Ost • Cologne • Germany

The application form or information about walk-up-registration can be obtained from
MUSIK KOMM. GmbH, Rottscheidter Strasse 6, D-42329 Wuppertal, Germany
Phone +49·202·27 8310, Fax +49·202·78 9161
GERMANY
by Miranda Wotton
East German pubcaster Mitteldeutscher Rundfunk (MDR) has come out at the top station in Eastern Germany in the recent EMA survey. The national music/news format MDR 1 polled 1.16 million listeners, followed by MDR Life (761,314 listeners, a 14% share). In a joint operation with 515,000 listeners (both carry advertising).

Although the German stations in the MA ratings published a few weeks ago already showed the dominance of MDR, the EMA Ost shows the MDR in an even better position,” comments MDR press spokesperson Susan Knoll. Private stations are quick to put the publication aside and continue to broadcast on their own. Stations currently broadcasting over three states—Saxony, Sachsen-Anhalt and Thuringen—were astonished when the results showed Rix Seeks Advertising Partnership

SWEDEN
by Nicholas George
Sweden’s largest radio network, Radio Rix, has closed down its national sales unit and is looking for a partner to combine with competing stations in the sale of advertising.

Radio Rix has 13 stations throughout Sweden, and has attempted to sell advertising through SRU/Rix on a national basis. However, the sales unit has now been abandoned, with stations such as Radio Rix in Stockholm selling their own advertising.

"We have dismissed four people from our sales unit and are looking for a partnership in advertising sales," says Mats Reimerst of SRU/Rix. "It is only natural in a young business to have changes like this.

"With a jointly-owned company we sell the same volume at a lower cost. We have to make our work more cost effective," Reimerst has already met the hurdles Sweden’s national sales unit has. The commercial station Radio Energy to discuss joint advertising sales, but says he is also meeting people from other stations.

Advertisements may be put off by the fact that Rix does not offer a completely cohesive network. Although most stations use an ACE format, in Umeå Rix plays classical music while in Stockholms Rix is now experimenting with the city’s first gold station.

Since the beginning of July Stockholm Rix has been playing gold music from the '60s, '70s and '80s mixed with occasional tracks from the '50s. It hopes to replicate the success of gold stations in England aiming at up to nine per cent of the audience.

RUBA research has shown RIX listenership down to less than 1% in Stockholm and Malmö with just under 4% of listeners in Gothenburg. However, since the RIX format has been more successful in smaller cities where there is less competition more than shown in the MA '94 figures. Continents MD Carlos Mack, "This result shows we were right to decide to do format radio. I see a bright future ahead for private radio here in Germany and I think in two to three years the private stations will overtake the publics.

New stations Energy Saxony (EHR/rock) and BB Radio (ACE) failed to make any real impact in the EMA figures, though both had just launched when the figures were compiled. The ACE MA survey was commissioned by Radio Marketing Services and conducted by Infratest. It covers Berlin and eastern Germany, with research conducted in the form of 10,537 interviews between April 6 and May 21. MA ratings were conducted in several waves in summer '93 and February '94.

PSR Leads Private Stations’ Growing Impact In East Germany

"We tightened up our format to pure ACE, making the whole programme stronger and more consistent," and we made our news coverage more regional-oriented, speaking to the people of Sachsen-Anhalt. ACE format Antenne Thüringen’s figures reached 136,000, 51% more than shown in the MA '94 figures. Continents MD Carlos Mack, "This result shows we were right to decide to do format radio. I see a bright future ahead for private radio here in Germany and I think in two to three years the private stations will overtake the publics.

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Jones Heads New Alpert, Moss Label

UNITED KINGDOM
by Jeff Clark-Meads
Almo Sounds, Herb Alpert and Jerry Moss's 1990s successor to A&M, is set to break European boundaries in its search for talent. The company, already established in the US, has now set up a European office in London under Alan Jones, international A&R director of Rondor Music in London.

The main principal behind the label according to Jones is that "in the music world Europe is very important to me and I've already looked at acts from Sweden and Germany. I don't want to be one of those A&R people who just stands at the back of the Marquee [night club] in London. "Herb and Jerry came out of PolyGram determined not to be involved with the big company thing again. They are both their own men, and they can't abide working for anybody else," says Jones, who understands the determination to give the label an independent feel.

First signing to Almo is rock guitarist Ian Cyrka (former guitarist with Zoic Mindwarf), who previously recorded his instrumental albums for Music For Nations. Jones says, though, that Cyrka does not met the musical talent criteria for the company. "I'd sign the Carpenters if I could," he states.

Almo is currently negotiating a UK distribution deal, and it appears likely that it will sign with an indie company. Non-UK sales will initially be made through licence deals.

BROWN SINGS AT BMG CONFAB — BMG International senior VP A&R/own Minneapolis, Peter Sweden, and Senior VP Central Europe and Bohimann.
Patrice Duhamel Appointed As New Radio France Strategist

FRANCE
by Emmanuel Legrand

Jean Maheu, president of public broadcaster Radio France, has charged Patrice Duhamel with responsibility for the strategy of the broadcaster, effective January 1, 1995.

Duhamel, who currently acts as scheduling manager in charge of programmes at Radio France's full-service station France Inter, will oversee the operational activities of the group, replacing Jean Izard, who is due to retire by the end of the year. Anne Coutard has been appointed general manager for finance, administrative and social affairs.

Duhamel's increased duties were described by Maheu as a way "to provide more effective defence against the increasing competition from private stations."

Maheu's mandate at Radio France runs out in January 1996, and this move is believed to be an attempt to pave the way for his departure.

Duhamel is rumoured to be close to the ruling coalition government, and his promotion is seen as a way for Maheu to avoid direct confrontations with the political power.

Apart from Inter, Radio France includes the highly successful all-news FM network France Info, two cultural national networks—France Musique and France Culture—as well as some 20 local or regional stations, Radio Bleu for senior citizens and all-music network FIP. These stations command a total audience of between 24 and 25%.

In 1992, after having posted losses for three consecutive years, Radio France showed small profits of €0.6 million (approx. US$110,0000). This recovery was confirmed in 1993 with profits around €20 million.

Fortune Radio Starts Softly In Manchester

UNITED KINGDOM
by Jeff Clark-Moos

As the adult contemporary format gains an increasing foothold in the UK radio market, the country's newest station says it is the first to introduce the concept of "soft ACE."

Fortune 1458, which says its signal can be heard by 3.5 million people, began its AM service to Greater Manchester and the North-west of England four weeks ago (M&M, July 9).

"Soft ACE is the music that people between 30 and 50 grew up with. It's Harry Connick, Frank Sinatra, Nat King Cole, Simply Red and Mariah Carey," says Fortune director Chris Bird, who adds that the station's potential audience is based on former listeners to BBC Radio 2 and the BBC station for the Manchester region.

"People who've listened to Radio 2 will like us because we're Radio 2 with more life," he states, pointing to a rigorous music selection policy. With a format unlike any supplied in the area, Bird argues that Fortune will add to total radio listening rather than taking audiences from existing stations.

TV Ad Price Undercutting Blamed For Private Radio Losses

SPAIN
by Howell Llewellyn

Spanish private radio nets together registered a loss of PtAs6 billion (US$47 million) in 1993, according to chairman of the Spanish commercial radio association (AERC) Alfonso Cavalle. Turnover was PtA9 billion in 1993, 20% down on 1992's PtA6 billion.

Describing the results as "very negative," Cavalle blamed a 19.1% slump in radio advertising revenue as one of the reasons. This was in large part due to an advertising tariff war among Spain's TV stations, with discounts of up to 72% on the official price undercutting radio prices. Radio advertising could be further hit by PtA8 billion if planned restrictions on tobacco and alcohol advertising go ahead, Cavalle warned.

Meanwhile, the combined 1993 radio audience jumped to 18.9 million listeners (out of a population of 39 million), compared to 16.7 million in 1989.

News Agency Starts Private Radio Service

HOLLAND

Dutch news agency the ANP is extending its services to commercial radio. From July 16 the agency, which hitherto served only the public broadcasters, will compile and present news bulletins for soft ACE Sky Radio and EH Radio 538 as part of a new two-year deal. A separate editorial department will be opened to handle the new service, while four news readers have moved over from Sky Radio.

ANP director B. Voors has stated that he hopes the new deal will lead to more collaboration with other commercial stations, although no details of negotiations have been revealed. ANP will be holding a meeting soon with the public broadcaster NOS, following rumours that the broadcaster is not happy with the new commercial deal.

Led Zeppelin, Whitney Jostle For All-Time European Top

EUROPE
by Julia Sullivan

It is a dream many DJs have had, but few have got round to organising. At least not on this scale. Ten European stations are joining up this summer to put together an all-time listener's hit parade of over 1,000 tracks, which will be broadcast between 15 and 21 August, with a presentation scheduled for the winning titles on August 21 at the Rediff Station in Stuttgart.

Entitled the Top 1000 XL (extra large), the chart is coordinated by south German public broadcaster the Sud Deutsche Rundfunk, and is based on their Top 1000 X chart, started in 1989. Among stations taking part are DRS 3 (Switzerland), RAI 4/Bolzano in Italy, Radio 2 FM in Ireland, Radio France d'Aisace in France and Ö3/Vienna in Austria.

Each of them will be asking listeners to list their three all-time favourites, which will be compiled into a national listener's hit parade.

By putting together 10 different national charts, SDR will then compile the European chart, which will be sent to each participating station. So far some 50,000 postcards have been sent in from listeners.

Thomas Welzig, organiser of the campaign at SDR, comments, "We had a very large response from our listeners when we launched the idea in Germany five years ago, and, as the European elections were scheduled for this year, we came up with the idea to make it Europe-wide."

However, it was not that easy to persuade other stations to take part, he admits, as the scale of the project was somewhat daunting, and most stations don't have the time to set aside for it.

"We will be running the 1000 titles virtually non-stop between 15 and 21 August, interspersed with games, news and reports from some of the parties organised around the country to tie in with the event."

As for likely winners, Welzig tips Led Zeppelin's Stairway To Heaven and Whitney Houston's I Will Always Love You.
C/C MUSIC FACTORY
Do You Wanna Get Funky - Columbia D/EHR
PRODUCER: Robert Civille/David Cole
When was the last C&C hit? In other words, high time for a new one. Meanwhile tastes have changed and the producers haven't been deaf to Snoop Doggy Dogg's P-funk/rap and the raga effect.

COMANCHE PARK
Crucify - Columbia D/EHR
PRODUCER: J. Penrie/H. Hancock
Fast house is nailed to the cross by some blithegious Comanches, who slow down the beat to a level that even aging dance aficionados can keep up on the dancefloor.

CRASH TEST DUMMIES
Allyou Need's Just a Little Bit of Sugar - EHR/A/ACE
PRODUCER: Jerry Harrison/ Crash Test Dummies
MMM, it's that voice again. Will it work once more? It should, because they're something else in these days of millions of identical dance songs. But mind you, it's uempo this time.

ELECTRIC HIPPIES
It's Cool - Electric RooArt
PRODUCER: The Electric Hippies
Suede is no longer alone with their early '70s Bowie tic, and if they are able to win a Brit award, then these Australians should be honoured with the Commonwealth Newcomers Trophy.

LOS FABULOSOS CADILLACS
El Metadador - Columbia EHR/A/ACE
PRODUCER: K.C. Porter
Get yourself a double dose of summertime, with a mix of two of the sunniest music styles, flamenco and reggae. Serve it "on the rocks", because it's hot!

LENINGRAD COWBOYS
Gimme All Your Love - Megarama EHR/A/ACE
PRODUCER: Mauri Suman/Hokki Savelonen
Finnish lunacy has reached a new stage of utter madness via the collaboration with the Alexandrov Red Army Ensemble for the cover of ZZ Top's in slaughter psychobilly way.

PHILLIP LEO
Second Chance - EWI
PRODUCER: Phillip Leo
CJ Lewis' co-producer is also a talented singer himself. Unlike his mate he doesn't take the ragga road to stardom, but he prefers a stroll down swingbeat boulevard.

THE OVERLORDS
God's Eye - Hobono
PRODUCER: Overlords
Experience what life's like to look behind Peter's back while you're still alive. The Supreme Being is gazing at you and as ever get. Such beauties always find a place on Studio Brussel's playlist, as head of music Mark Coenen confirms. "If you've heard it three times, you can't get it out of your head anymore. Lovers of America as we are, we also have a soft spot for similar bands the Igamas and the Blizers."

LAURA PAUSINI
Cente - CDD
PRODUCER: Angelo Valsiglio
When we saw Whitney at the closing ceremony of the World Cup Finals, we got visions of La Luana as the finishing touch to the next tournament, where she will perform this upbeat ballad too.

SHERMAN ROBERTSON


AM I LOSING YOU - Code Blue R/ACE/EHR/A/ACE
PRODUCER: Mike Vernon
The "founding song" of the new Code Blue label within West Europe is the "desperate lover-with-feelings-of-guilt" ballad Robert Cray is specialised in. You lose if you don't add it, a fact as acknowledged by Chiltern Network (UK) head of music Steve Power: "I like that gutsy feeling, also given off by Clapton and Cray. It's bluesy but a song at the same time. That can't be said about most blue records, which are often a bit self indulgent and wandering off."

SHAMPOO
Trouble - EP - Food
EHR
PRODUCER: Con.
Please meet Jacqui & Carrie. Headmasters beware of these schoolgirl versions of Polly Styrone (X-Ray Speex) and extraVision Vamp Wendy James provoking with punky bubblegum pop.

SPIN DOCTORS
You Let Your Heart Go Too Fast - Epic
R/ACE
PRODUCER: Spin Doctors/Peter Dessberg/ Frankie Laflossa
Shaving dangerously close to the "when you've heard one, you've heard them all" factor, the Spin Docs do the funky Steve Miller rock again. Melodic distinction only shines through after some spins.

TAG TEAM
Here It Is! - Bamm - Bellmark
EHR/D
PRODUCER: S. Rollin/Brain Supreme/ Tag Team
Remember the twist, when the simple formula was that each record was only slightly different? Musically Whoops! (There It Is) and its follow-up are more distinct than ly different? Musically Whoomp! (There It Goes)

TINMAN
Eighteen Strings - fhr
D/EHR
PRODUCER: Tinman
The strings attached to this dance bopper are direct quotes from Tinman's Little Teen Style. Sequencers and the "rock da house down" one-line chorus finish it verbally.

BUCKSHOT LEFKOUCHE
Buckshot lefkonque - Columbia
1/D/ACE
PRODUCER: Branford Marsalis/DJ Premier
Jazz hop or acid jazz, whatever it is, it's the musical toy of the rap/dance generation using the improvisation techniques of jazz. The best result so far in this sonic experiment is the Jazzmanuz: Vol 1 album by Gang Starr's Guru, who brought musicians of the two disciplines together. Now we get an unexpected "Vol. 2" coming from the opposite direction, namely the jazz camp itself. It's a thrilling project set up by tenor saxophonist Branford Marsalis, who finds DJ Premier, the other half of Gang Starr, on his side. Jazz cuts and hip hopers can shake hands, since this is the first album in history which fully caters both target groups.

A HOUSE
Wide Eyed And Ignorant - EMI
A/HIP
PRODUCER: E. Collins/Teddy Lange/A. Westedly
Forget about BPMs, 12" singles and remixes, A House has got nothing to do with dance. They are a bonafide alternative pop band, perfectly guided into the crucial big world by the one-time king of the minute-map song, former Orange Juice mainstay Edwyn Collins. "Nowadays everyone is taking themselves too seriously"

MINUS ONE
Is - Virgin
A/ACE
PRODUCER: Demos/Collins/P. Tomally/C. Langer/A. Winstanley
It is the bottom line to their humorous act. Here Come The Good Times, musically a clash between Madness fun and Status Quo boohoo, is the only reply. It's not a poor imitation from this hard hitting foursome; there's enough originality. Even milkshakish Alcoholic Katey Mattes who brought music to have written More Wine Walter Please.

GR. SCOTT-HERON
Spiral - Mothar
A/ACE
PRODUCER: Malcolm Cecil/Gl Scott-Heron
Too superior to even claim the title of first rapper ever, Scott-Heron is more the political poet who uses music as a means to an end. For Madmen Only - Columbia R/A
PRODUCER: Paul Northfield
Nobody wants to be called a clone, so most bands from down under do their utmost not to be compared to their most successful peers, AC/DC. But if you plug in your gui- tars and start riffing, the drummer doesn't miss a beat. "So what, who cares!" is the only reply. It's npt a poor imitation from this hard hitting foursome; there's enough originality. Even milkshakish Alcoholic Katey Mattes who brought music to have written More Wine Walter Please.

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**Music Market Place**

**Simón Cooper**
Together - Creadas (CD) (UK/Holland)
PRODUCER: Simón Cooper
This multi-talented artist got his start playing jazz and rock but gradually moved into the new age arena. He hasn’t completely for-
saken his roots though, because shades of his past occasionally shine through. By using both acoustic instruments and syn-
thesizers he greatly enhances his sound. Contact Manka Bouma-
naar at: tel: (+31) 23.245 223; fax: 23.244 201.

**Hiccups**
Spooky-Byte (Bits Of Spule) - Dino (Holland)
PRODUCER: P. Piwe/P. Unld), de Tour By radio directly through the rich inheritance of the late Parlo-
and Austin’s Watermark material, which culminates British charts in the late ’80s. Contact Bob Cunningham at tel: (+44) 71.498 0788; fax: 71.498 3755.

**Macbeth**
- Supraphon (CD) (Czech Republic)
PRODUCER: P. Ackermann/K. Plesek
The combination of this Marvin Gaye classic and an experienced producer works well for the debut of this former tennis player. The net result is comparable to the Stock, Aitken & Waterman material, which culminates British charts in the late ’80s. Contact Bob Cunningham at tel: (+44) 71.498 0788; fax: 71.498 3755.

**Porps**
Why Do Girls Play - Alyce (US) (PRODUCE: T. Spade)
This velvet-voiced 19 year old has succeeded handsomely in creating a well-balanced set of ballads (Sooner Or Later and I Love You In A 400 Ways) and up-tempo material (the title track and Ser-
Thang). Although the majority of the material consists of strong orig-
inals, he has some standards as well. New Can Say Goodbye thrown in for good measure. Contact Bruce E. Coffin at tel: (+1) 212.691 5630; fax: 212.645 5038.

**Timesshift**
Don’t U Feel The Beat - Game (Belgium)
PRODUCER: Peter Neels
A bright, cheerful melody is the main attraction of this dance ditty. The original arrangement brings back memories of the golden age of Belgian new beat. An added bonus is a traditional disco remix and a reggae version, which could be of interest to people who like to try something different. Contact Carolina Guillot at: (+32): 3.093.0276; fax: 3.093.1107.

**Dj’s Delite - Rainer Gruhn**
Rainer Gruhn music director at Berlin-based ACE outlet Hun-
erd.61 is a particular fan of the new album by Finnish rock band the Leningrad Cowboys on Mega-
mania/Arlia. We play three tracks of the album, on average per week. The idea is to introduce to our listeners A Gigolo, Delilah and the title track Happy Together. We reach both an old and a young audience because these are all new interpretations of classics. The Alexandrov Red Army Ensemble is also involved, so there is a bridge between East and West as well, which is important in our market. Other records worth watching out for are TNN’s version of La Cucaracha (ZZY), which sounds like a big summer hit and the new single by the band the Strange Instruments possible.

Contact Jon Dorf at tel: (+1) 21.420 3658; fax: 20.639 2245.

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Dave & Jolee 91
Deejay 78
David 82
Desert Island 55
Diseo 66
Dfl 39
Dionne 68
Dj’s Delite - Rainer Gruhn
Rainer Gruhn music director at Berlin-based ACE outlet Hun-
erd.61 is a particular fan of the new album by Finnish rock band the Leningrad Cowboys on Mega-
mania/Arlia. We play three tracks of the album, on average per week. The idea is to introduce to our listeners A Gigolo, Delilah and the title track Happy Together. We reach both an old and a young audience because these are all new interpretations of classics. The Alexandrov Red Army Ensemble is also involved, so there is a bridge between East and West as well, which is important in our market. Other records worth watching out for are TNN’s version of La Cucaracha (ZZY), which sounds like a big summer hit and the new single by the band the Strange Instruments possible.

Contact Jon Dorf at tel: (+1) 21.420 3658; fax: 20.639 2245.

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**The Rolling Stones**

The Rolling Stones crash the albums chart this week with Vanderue Lounge (Virgin) debuting at number 1, a feat only per-
formed four times earlier (in the 10-year history of M&M). Here’s the full chronological listing of number 1 debuting albums:

**U2 with Rattle And Hum (Island) issue 44/88.**
**Tina Turner with Foreign Affairs (Capitol) issue 40/89.**
**Phil Collins, But Seriously (Virgin/WEA) issue 30/90.**

Their first album in nearly five years, Vanderue Lounge is named after a stray Barbados’ kit-
en adopted by the “Glimmer Twins” and christened Vanderue. Although their previous studio effort Steel Wheels (CBS) also peaked at number 1, it entered at number 7, accumulating a total of 22 chart weeks. The ’91 release of Voodoo Lounge was on the strangest instruments pos-
sibly common with...But on the B.C. 52’s (Meet The) Flinstones, which is very popular alter-
na...
Eddi Reader

(continued from page 1)

1988 with their album The First Of A Million Kisses, Reeder returned to that chart region in early July when her new solo-titled album debuted on the British album countdown at number 4. Produced by Greg Penny—known for his work with a similarly striking vocalist, k.d. lang, on the Ingener album—the Eddi Reader album was released in Britain on Blanco Y Negro through WEA UK.

“Every time I go to record something, it feels a bit different,” says Reader, reflecting on the evolution of her career. The difference in Reader’s solo work this time out, long-time fans will note, is that the critically-acclaimed Mirmama on domestic and personal angst she sings about is now based on personal experience rather than the instinct. “I’m trying to develop my style. This album is as far as I’ve got.”

So what is that style? “Expression and emotive. I’ve always liked the traditional style of story-telling singers—Edith Piaf, Jacques Brel or Patsy Cline. I suppose it’s my folk heritage.” Reader says it is folk’s narrative lyrical style that particularly attracts her. “We’ve got a song, The Blacksmith, that’s from the 15th or 16th century. It told a story when it was written and it still tells a story now. It travels down the years; I’m very attracted to that.”

Reader maintains close ties to her native Scotland, but she has not only won fans far and wide as well. Douglas Kean of Interface Management in London, who represents Reader, notes that even before the release of this album in the US, it has gained airplay as an import on influential KCRW in Santa Monica, California. In addition, Reader already has a fan base in Australia and Japan where Fairground Attraction sold more than they did in the UK, notes Kean. On a promotional blitz for the new album, Reader is due to arrive in Australia on September 9, Japan on September 15, and Los Angeles on September 25 for a showcase trip which also will bring her to New York.

“It’s virgin territory for her in America,” acknowledges Kean. “But she’s a supreme talent. She has an incredible voice; you can’t define it, you can’t analyse it.” Closer to home, Dickinson says, “We’ve had fantastic support from radio in the UK for Eddi, and we know that a voice as strong as hers has to have international appeal.”

He adds that, having completed some showcase appearances in Scandinavia, more exposure for her on continental Europe is likely before her Australian trip.

For Dickins, Reader reasserts the talent of the British singer/songwriter. “It amuses me that we keep being told how brilliant all these other singers are from around the world, as if we didn’t have any,” he says. “I think Eddi’s going to change a few of those perceptions.”

Kiss FM

(continued from page 1)

make its mark in Manchester. Kiss FM managing director Gordon McNamee says, “We won’t be programming the station for them, but we will be working pretty closely with them over what the station should sound like.” Emphasising that tastes are different in the two cities, he states, “Faze will be programmed in Manchester, by Manchester for Manchester.” McNamee adds, though, that some of Kiss FM’s more specialist house and reggae programmes may be taken directly by the Manchester station.

Faze stated in its application for the Manchester licence that it would be leaning on Kiss’s experience and expertise, one of the results of that is that the two stations’ promise of performance is the same.

Faze’s licence covers most of the Greater Manchester area and some surrounding districts, and is estimated to reach 1.8 million adults.

Artist Development

Music

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Music & Media July 30, 1994

AmericanRadioHistory.Com
## EUROCHART HOT 100 SINGLES

**Sales Week 31/94**

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<th>Title</th>
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<th>Country(ies) Charted</th>
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<tr>
<td>1</td>
<td>I Swear</td>
<td>All-4-One</td>
<td>Blazed/Atlantic (MCA)</td>
<td>B/D/K/UK/NL/CH/AT</td>
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<tr>
<td>2</td>
<td>2</td>
<td>Love Is All Around</td>
<td>Wet Wet Wet</td>
<td>B/D/K/UK/NL/CH/AT</td>
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<tr>
<td>3</td>
<td>3</td>
<td>Baby I Love Your Way</td>
<td>Big Mountain</td>
<td>B/K/RCA (Rander)</td>
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<tr>
<td>4</td>
<td>4</td>
<td>I'm Yours</td>
<td>Mmm Mmm Mmm Mmm</td>
<td>B/D/K/UK/NL/CH/AT</td>
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<tr>
<td>5</td>
<td>5</td>
<td>7 Seconds</td>
<td>Youssou N'Dour feat. Neneh Cherry</td>
<td>B/K/Radio/UK/NL/AT</td>
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<tr>
<td>6</td>
<td>6</td>
<td>The Real Thing</td>
<td>Unleashed</td>
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<tr>
<td>7</td>
<td>7</td>
<td>Like To Move It</td>
<td>Ja Rule feat. Too $had Sturman</td>
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<td>8</td>
<td>8</td>
<td>Running Away With Me</td>
<td>Mariah Carey</td>
<td>B/D/K/UK/NL/FR/AT</td>
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<tr>
<td>9</td>
<td>9</td>
<td>Inside</td>
<td>Shiland - White Water/Virgin</td>
<td>B/D/K/UK/NL/FR/AT</td>
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<td>10</td>
<td>10</td>
<td>No Good (Start The Dance)</td>
<td>The Prodigy</td>
<td>B/K/UK/NL/FR/AT</td>
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<td>11</td>
<td>11</td>
<td>United</td>
<td>D.J. BoLL - Fresh (EAMS)</td>
<td>B/D/K/UK/NL/FR/AT</td>
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<td>12</td>
<td>12</td>
<td>The Rhythm Of The Night</td>
<td>Corona - Dantasia (Eurovision)</td>
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<td>13</td>
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<td>Love Is Strong</td>
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<td>14</td>
<td>U &amp; Me</td>
<td>O'Jays feat. Mariah Carey</td>
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<td>15</td>
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<td>Go On Move</td>
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<td>Everybody Gon' Gon'</td>
<td>Two Cowboys - 'Ridders</td>
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<td>17</td>
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<td>Think About The Way</td>
<td>Ice MC</td>
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<td>18</td>
<td>18</td>
<td>Swing Thing</td>
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<td>19</td>
<td>19</td>
<td>Me Too</td>
<td>Alex Bliss</td>
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<td>21</td>
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<td>Games People Play</td>
<td>Inner Circle - Wea</td>
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<td>22</td>
<td>22</td>
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<td>Black Betty</td>
<td>Jam - Vengeance (Follies/Wax)</td>
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<td>24</td>
<td>24</td>
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<td>Ace Of Base - Mega/Matamora (Matamon)</td>
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<td>25</td>
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<td>It Takes Me Away</td>
<td>Marsha - Low Spirit/Motor</td>
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<td>26</td>
<td>Eins, Zwei, Polizei</td>
<td>Mo Do - psKinski (Somanelete)</td>
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<td>27</td>
<td>27</td>
<td>Sweets For My Sweets</td>
<td>C.J. Black - Market/MCA (Canal)</td>
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<td>28</td>
<td>28</td>
<td>You Made Me Feel Like Dancing</td>
<td>2 Unlimited - Byte (MCA)</td>
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<td>29</td>
<td>29</td>
<td>30</td>
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**SALES BREAKER** indicates the single registering the biggest increase in chart points.

The Eurochart Hot 100 Singles is compiled by BPI Communications BV and based on the following national singles sales charts: MRIB - White Water/Virgin (Water); MRIB - Fresh/EAMS; The Official UK Singles Chart - White Water/Virgin (Water); COUNTRIES CHARTED: A.B. (Australia); B.D.K. (Belgium); D.N.S. (Norway); CH (Switzerland); F.P. (France); UK (United Kingdom); NL (Netherlands); D.N.L.F.N.S. (Germany); A.B.D.K.F.D. (Ireland); A.8.D.K. (Spain); D.N.L.F.N.S. (Italy); E.I.P. (Italy); B.L.N.C. (Belgium); UK (United Kingdom); B.D.K.S.F. (France); B.D.K.D. (Denmark); N.L.S. (Netherlands); A.8.D.K. (Spain).
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<td>Wint</td>
<td>C.</td>
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<tr>
<td>UNITED KINGDOM</td>
<td>TW LW Singles: All-Or-One - I Swear (1),TW LW Albums: The Proclaimers - The Great Gable</td>
<td>NE Albums: Voodoo Lounge (Virgin)</td>
<td></td>
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<tr>
<td>SPAIN</td>
<td>TW LW Singles: Big Mountain - Baby I Love Your Way (BMG Ariola)</td>
<td>NE Albums: A/B/C/B/M - Mundo Mas Que Das (BMG Ariola)</td>
<td></td>
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<tr>
<td>DENMARK</td>
<td>TW LW Singles: Big Mountain - Baby I Love Your Way (BMG Ariola)</td>
<td>NE Albums: A/B/C/B/M - Mundo Mas Que Das (BMG Ariola)</td>
<td></td>
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<tr>
<td>NORWAY</td>
<td>TW LW Singles: Big Mountain - Baby I Love Your Way (BMG Ariola)</td>
<td>NE Albums: A/B/C/B/M - Mundo Mas Que Das (BMG Ariola)</td>
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<tr>
<td>FINLAND</td>
<td>TW LW Singles: Big Mountain - Baby I Love Your Way (BMG Ariola)</td>
<td>NE Albums: A/B/C/B/M - Mundo Mas Que Das (BMG Ariola)</td>
<td></td>
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<tr>
<td>SWITZERLAND</td>
<td>TW LW Singles: Big Mountain - Baby I Love Your Way (BMG Ariola)</td>
<td>NE Albums: A/B/C/B/M - Mundo Mas Que Das (BMG Ariola)</td>
<td></td>
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<tr>
<td>AUSTRIA</td>
<td>TW LW Singles: Big Mountain - Baby I Love Your Way (BMG Ariola)</td>
<td>NE Albums: A/B/C/B/M - Mundo Mas Que Das (BMG Ariola)</td>
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<tr>
<td>PORTUGAL</td>
<td>TW LW Singles: Big Mountain - Baby I Love Your Way (BMG Ariola)</td>
<td>NE Albums: A/B/C/B/M - Mundo Mas Que Das (BMG Ariola)</td>
<td></td>
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</tbody>
</table>
Station reports include new additions to the playlist notified by the 'Power Play' (PP), a track which receives special airplay for the week, as well as featured new albums indicated for the designation 'AU.' Within each country, stations are grouped by reading and issued alphabetically. Listings include Platinum 32, Gold 25, Silver 10, and Bronze 5. All playlists must be reached by 13:00 hours CEST Monday.

GERMANY

ANTENNE NIEDERSACHSEN/Hannover

B List:

1. Markus Steinkuhl - DJ/Producer
2. John Rein - Music Prog
3. Marco Masini - La Liberta'
4. Gotthard - I'm On My Way
5. M.LT.R. - Something Right
6. Fern & Spoon - 'Find Me'
7. Tn. Rein - Just Missed
8. Angela-Marie - Music Prog
9. Sally Oldfield - Summer
10. Giitz von Sydow - Nur For Dkh

EYE

11. Take That - Love Ain't Here
12. Eric Gadd - Do You Believe In Me
13. Erasure - Always

RADIO ENERGY 93.3/Munich

A List:

1. P.H. - Something For My Sweat
2. Crash Test Dummies - Afternoons
3. Counting Crows - Round Here
4. Ronni Simon & Perche No - Done
5. Peter Sebastian, Danko Fur - Happiness - Feeling Free
6. Juliana Warding - Du Schuh Es
7. Marcella Detroit - I'm No Angel
8. Crescent City Gold - Hong Kong
9. Alphaville - Fools
10. Queen Latifah - Weekend Love
11. Beautiful South - Everybody's
12. Tog Team - Here It Is (Bommi & Ziggie Hog°)
13. RuPaul - Everybody Dance
14. Rolling Stones - Love Is Strong
15. British Music Choir - Get Down
16. Manoh Carey - Anytime You Need Me
17. John Mellencamp - Wild Night
18. Joni & Spoon - Find Me
19. General Bose - Bose Of Love
20. Crash Test Dummies - Afternoons

RADIO REGENBOGEN/Mannheim

A List:

1. Yes - Walls
2. Reochford - Lay Your Love On Me
3. General Bose - Bose Of Love
4. Crash Test Dummies - Afternoons
5. Eddi Reader - Jake
6. Americo - Young Moon
7. Take That - Love Ain't Here
8. Poppodoq - Having Love On Me
9. John Mellencamp - Wild Night
10. General Base - Bose Of Love
11. Coolio - Fantastic Voyage
12. Paul Kavanagh - Prog Dir
13. Andy Wenzel - Head Of PR
14. Frank Eichner - Head Of Music
15. Jens Male - Music Prog
16. Frank Eichner - Head Of Music
17. Frank Eichner - Head Of Music
18. Rudi Frohne - DJ/Producer
19. Brigitte Borthel - Prog Dir
20. Paul Chattier - Group Prog Dir

DOWNTOWN RADIO/Belfast

A List:

1. John Mellencamp - Wild Night
2. General Bose - Bose Of Love
3. Crash Test Dummies - Afternoons
4. Eddi Reader - Jake
5. Americo - Young Moon
6. Take That - Love Ain't Here
7. Poppodoq - Having Love On Me
8. John Mellencamp - Wild Night
9. General Base - Bose Of Love
10. Coolio - Fantastic Voyage
11. Paul Kavanagh - Prog Dir
12. Andy Wenzel - Head Of PR
13. Frank Eichner - Head Of Music
14. Jens Male - Music Prog
15. Frank Eichner - Head Of Music
16. Rudi Frohne - DJ/Producer
17. Brigitte Borthel - Prog Dir
18. Paul Chattier - Group Prog Dir

COLUMBIA

SONY MUSIC

CD CONTAINS LIVE VERSIONS OF INNOCENT EYES. GUESS I MUST BE CRAZY AND RIDE THE STORM.

FROM THE ALBUM PERMANENT SHADE OF THE BLUE.

Lay your love on me
THE NEW SINGLE OUT NOW 7 - CASSETTE

ROACHFORD

Lay your love on me

*CD INCLUDES SONGS BY THE ROLLING STONES, 72 SHOUT/SONIC YOUTH, AND OTHERS.*

Lay your love on me

THE HIT SINGLE

CRAZY FOR YOU

THE UK HIT SINGLE

MUSIC & MEDIA  JUNE 30, 1994

11

AmericanRadioHistory.com
**FRANCE**

- **1.** "Don't Say Anything" by Carole King
- **2.** "The Sun Don't Lie" by Eric Clapton ft. Elton John
- **3.** "Can't Fight This Feeling" by Goo Goo Dolls
- **4.** "Uptown Girl" by Shania Twain
- **5.** "These Arms of Mine" by The Isley Brothers

**ITALY**

- **1.** "La Vida Loca" by Ricky Martin
- **2.** "Te Quiero A Mi" by Malú
- **3.** "Ain't No Other Man" by The Jackson 5
- **4.** "O Sole Mio" by Lucio Dalla
- **5.** "Mamma" by Andrea Bocelli

**GERMANY**

- **1.** "I Gotta Feeling" by The Black Eyed Peas
- **2.** "Daniel" by Till Lindemann
- **3.** "Take Five" by The Dave Brubeck Quartet
- **4.** "Gute Laune" by Ich 
- **5.** "Ich Will" by The Scorpions

**GREECE**

- **1.** "Papa Kounto" by John Alkieras
- **2.** "Eo" by Vangelis
- **3.** "Ti Anwéso" by Yanni
- **4.** "Mia Mou Mou" by Sakis Rouvas
- **5.** "Opa" by Greece

**SPAIN**

- **1.** "Eres Mi Corazón" by Jorge Javier Vázquez
- **2.** "Jesucristo Superstar" by Latin Boys
- **3.** "Nada para Ti" by Beatriz Luengo
- **4.** "El Mismo Sol" by Manu Chao
- **5.** "Eres tú" by Alejandro Fernández

**UK**

- **1.** "Sweet Child O' Mine" by Guns N' Roses
- **2.** "Photograph" by Take That
- **3.** "Viva La Vida" by Coldplay
- **4.** "Watered Down" by The Streets
- **5.** "What Does The Future Hold" by John Newman

**US**

- **1.** "Love On Top" by Beyoncé
- **2.** "Can't Stop" by Red Hot Chili Peppers
- **3.** "21 Gunshot" by 2Pac
- **4.** "Bohemian Rhapsody" by Queen
- **5.** "Proud Mary" by Creedence Clearwater Revival
Station Reports

Airplay

APOLLO

NORWAY

Kjetil Vold- "Bastard"
Kristian Wang- "You'd Prefer"
Pete Power

Fred Johansen- "Tell Me"
Glen Davis- "Why"

AD

ADVANCE Del Mar- "Weekend"

AD

AD

ARKA DANCE/ARKA VAMPIRE- "Wanna"

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ADVANCE Del Mar- "Weekend"

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ADVANCE Del Mar- "Weekend"

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ARKA DANCE/ARKA VAMPIRE- "Wanna"

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AD
### Airplay:

The European Dance Radio (EDR) Top 25 is a chart produced by Billboard magazine that ranks the most popular dance music songs in Europe. It is compiled based on data collected from radio stations across the continent. The chart is released weekly and is used by DJs and programmers to stay informed about the current dance music trends.

### Adult Contemporary Europe:

This chart focuses on adult contemporary music in Europe, featuring a variety of songs across genres including pop, rock, and R&B. The songs listed are those that have achieved an active rotation status on the EDR Top 25 chart.

### European Dance Radio (EDR) Top 25:

The Billboard Singles USA Top 25, on the other hand, is a chart that ranks the most popular songs in the United States, as compiled by Billboard magazine. It is a key resource for understanding current trends in American music.

### Billboard Singles USA Top 25:

This chart is closely watched by music producers, performers, and enthusiasts alike. It reflects the popularity of songs in the United States, providing insights into which tracks are resonating with listeners across the country.
M&M: The group of shareholders you have gathered for this proposal appears to be rather uncomfortable marriage.

AW: I don't agree. The group is globally coherent. It is a gathering of highly professional companies brought together thanks to the investment bank Morgan Grenfell, which helped us set up the project. The combination promises to be a very fruitful synergy. Our association with MTV is natural. We already have partnership deals and can both gain a lot from this new opportunity. Southwest is a very strong press group and we felt it was necessary to have a group among the partners which was credible and strong on the local London market. Besides, there may be opportunities to join forces with them in terms of news. Highmarket is a press group which has with them in terms of news. High.

M&M: How are you doing in the other European countries you have invested in?

AW: The first market we moved into was Belgium, where we have been exploiting two brands there, NRJ and Chérie FM. We decided to start to look at these countries, it is always at the far end of the dial. But now we are looking for a local partner in the Flemish-speaking areas part. We are looking for a local partner in north Belgium, and we are currently discussing with two groups.

M&M: You have also put a lot of effort into Germany. Is it tougher to set up there than you anticipated?

AW: It is a very different market from France. Two of our rules of thumb when moving into other countries are to always build from local partnerships and to always take into account the local peculiarities of the new market. In Germany, we have developed according to the local rules, adapting ourselves to the different regional markets. We have a German affiliate there, with a German management. We currently operate five local stations, which are all tailored to local needs, although they all run more or less the same basic format. They all bear the same name, which allows synergies in terms of promotion and marketing, as well as for advertising purposes. When we sell space, we don't sell a name, which allows synergies in terms of promotion and marketing, as well as for advertising purposes.

M&M: What makes you different from other radio groups expanding internationally?

AW: What characterises us is that we are trying to establish NRJ as a brand. It's a little bit like MTV, except MTV broadcasts one programme across Europe, while in radio you have to create local stations.

M&M: What's the most difficult market for you?

AW: In Sweden, you have some £500 million in Germany. What's the most difficult market for you?

M&M: What's the most difficult market for us? The regulation body here.

AW: If our 15-city goal is accomplished, we plan to gross some Fr500 million in Germany over the next five years.

M&M: In Sweden, you have become the leading private operator in just a year, with stations in Stockholm, Malmö and Gothenburg. Your interest in Sweden was surprising.

AW: We have always said that we will get into markets with a strong advertising industry and where radio was starting to be deregulated. This was the case in Sweden: private operators were starting to be licensed, licences were being auctioned by the local authorities, and the ad market was and is in a very good situation. The total ad market is currently estimated at Fr7 billion and according to some forecasts, radio should grab some Fr500 million within the next five years.

M&M: What makes you different from other radio groups expanding internationally?

AW: What characterises us is that we are trying to establish NRJ as a brand. It's a little bit like MTV, except MTV broadcasts one programme across Europe, while in radio you have to create local stations.

M&M: What's left of NRJ's original format?

AW: Basically, we try to reach the 20-40 demographic via all our stations. Apart from that, they all have some things in common, but each one is developed according to local parameters, for a local public. Just like in the press industry, a German magazine can be adapted for the French or British market.

That's exactly what we do. It would be out of the question to simply transfer the Parisian programme of NRJ to London. Research is very important in understanding local needs. If, for example, the research we carried out in London had shown that there was no room for the format we wanted to create, we wouldn't have gone ahead with the plan.

M&M: What does international represent in your earnings right now?

AW: Peanuts, but it is quickly growing. I expect it to become significant in the 1994-95 fiscal year and for it to represent some 10% of our turnover. In a few years, we expect it to be an important source of income for the group.

M&M: And in terms of investment?

AW: In 1994 we plan to invest around Fr50 million, mainly in Germany.

M&M: After London, where do you plan to go?

AW: It is reasonable to assume that from Sweden, we will take a look at the rest of Scandinavia, and that in Belgium, we will start looking at the Flemish side, as well as Holland. We plan to set up in Vienna, where we have made a licence bid. But if we could only succeed in Germany, it would be fantastic.

M&M: You don't seem to be interested in eastern or southern territories.

AW: We don't feel Eastern European countries are interesting enough, due to the state of the economy and the problems we could face there. If one day, we start to look at these countries, it will be from Germany. As for southern countries, radio is already strongly developed in Spain and Italy, there are already strongly established radio groups, and we don't see what a group like ours can bring to these countries. As I said, let's first succeed in northern Europe, and then we'll see if there are opportunities in Southern Europe. We have the time.

ALAIN WEILL
**Gong Pips Arabella To Munich No. 1**

**GERMANY**

by Miranda Watson

EHR-rated Radio Gong 96.3 continues its upward trend in the Munich market according to this year’s Funkanalyse Bayern conducted by Infraseat. Its rise from 10.3% to 11% towards the end of 1993, with 1.8% national music format Radio Arabella off its top spot as the number one private station in the city, although a frequency change days before the survey severely handicapped Arabella’s chances. Arabella slipped from 12.4% to 10.3%, level with EHR state-wide Bavarian private Antenne Bayern.

Interestingly, Arabella still remains the number one station measured by listeners per hour, scoring 44,000 compared to Gong’s 34,000 listeners. The sudden frequency change—days before the survey—surely had an effect. Says Arabella PD Karl-Heinz Schwertner, “It was very bad timing for us to change frequencies. It was certainly responsible for our listener drop considering how well we were doing. We reckoned we lost around 30%-40% of our audience because of it.” Arabella hung on to its top position with listeners per hour, but its listeners tune in for longer with listeners per hour, because they hang on to its top position for our listener reach dropping. Schwertner, “It was very bad timing for us to change frequencies. It was certainly responsible for our listener drop considering how well we were doing. We reckoned we lost around 30%-40% of our audience because of it.”

Gong’s rise is in Munich is indisputable. This is the second year running that Gong has increased its share—in 1993 Gong went up from just 7% to 10.3%. This year’s increase is partly down to recent adjustments to the morning show. Gong is now the number one station in its 14-29 target group, with a 27.3% share of this demographic. Gong MD Georg Dingler says Gong’s success proves the station made the right decision in changing to an EHR format two years ago. “Gong has the right mix of music, news, information and good DJs. Our breakfast show with ‘Langemann’, which we introduced when we made the frequency change, is one of the main reasons for our rise in listeners. It’s the most popular in Munich. It’s got lots of humour, a bit like RTL’s Berlin’s ‘Arno & Die Morgencrew’.”

Also making steady gains is classic rock format Radio Xanadu (now Energy Munich), up from 6.6% to 7.2%. Xanadu holds 14.5% of the 14-29 demo and 10.1% of the 30-49 year olds.

The big loser in the Funkanalyse Bayern is EHR Charivari Radio slipping 2.8% to just 5.9% share of the Munich market. In terms of listeners per hour, Charivari has lost almost half its listeners—down from 30,000 to 16,000.

Schlager format pubcaster Bayern 1 remains the most listened station in Munich with a stable 28% share, while EHR pubcaster Bayern 3 dropped its share slightly from 22.2% to 21.8%.

**Top Munich Stations**

<table>
<thead>
<tr>
<th>Station (format)</th>
<th>1993 (%)</th>
<th>1994 (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bayern 1 (sclager)</td>
<td>28.0</td>
<td>28.0</td>
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<tr>
<td>Bayern 3 (EHR)</td>
<td>22.2</td>
<td>21.8</td>
</tr>
<tr>
<td>Radio Gong 96.3 (EHR)</td>
<td>10.3</td>
<td>11.0</td>
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<tr>
<td>Radio Arabella (radio music)</td>
<td>12.4</td>
<td>10.3</td>
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<tr>
<td>Antenne Bayern (EHR)</td>
<td>10.7</td>
<td>10.3</td>
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<tr>
<td>Radio Xanadu (classic rock)</td>
<td>6.6</td>
<td>7.2</td>
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<tr>
<td>Charivari Radio (EHR)</td>
<td>8.7</td>
<td>7.5</td>
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<tr>
<td>89 Hit FM (EHR)</td>
<td>3.1</td>
<td>3.7</td>
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<tr>
<td>Klassik FM</td>
<td>1.6</td>
<td>2.8</td>
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<tr>
<td>Jazz Welt Plus</td>
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**Suhr Gal Rush Tunes Shows Silver of Health Industry**

**UNITED KINGDOM**

A new indication is being given that the UK record market is emerging from recession. Figures released by the British Photographic Industry show that the number of silver, gold and platinum album awards in the first six months of this year was ahead of the same period in 1993. Silver album certifications rose from 84 to 98, gold went from 56 to 63 and platinum tripled from 8 to 24.

Two seven-timers platinum awards were made—to Mike Oldfield’s 21-year-old Tubular Bells and to the soundtrack to The Bodyguard.

**Carignon Resignation Leaves Radio Ad Bill In The Lurch**

**FRANCE**

by Emmanuel Legrand

French minister of communications Alain Carignon resigned on July 17 under increasing pressure from investigations of fraud and conflict of interest. The minister’s name had come up during investigations into Dauphin News, a small press group in the city of Grenoble where Carignon is mayor, which has for many years benefited from financial help from two major industrial groups (Lyonnaise des Eaux and Bouygues). The group is suspected of having been used as a vehicle to finance Carignon’s political campaigns in 1988 and 1989.

Carignon, a close supporter of Balladur, will not be replaced by a full-time minister, but his duties will be handled by finance minister Nicolas Sarkozy. It is still uncertain whether he will return if the allegations are cleared.

His departure leaves various issues unsolved in the audiovisual field, including the sensitive question of local advertising for radio stations, which has not been regulated yet.

Appointed over a year ago, Carignon was and will be remembered in the radio world as the man who introduced French 40% quotas, and the regulation lifting the anti-concentration ceiling for radio operators, opening the door to the creation of “radio groups of international dimension,” as he described them.

**Fun Radio Continues EHR Rise**

**FRANCE**

EHR net Fun Radio continued its irresistible audience growth in the April-June Médiamétrie ratings, which was dominated for the 80th time by full-service station RTL. According to the survey, which was conducted from 8.1% to 8.7% curve share since the Jan/March wave, putting it only 0.3% behind FM leader NRJ, and giving it some 3% more than its 5.5% share last year. Meanwhile, in terms of audience share, Fun leads the EHR’s with 7.7% against NRJ’s 7.2%.

Full-service stations (RTL, Europe 1, France Inter and RMC) have seen steady growth since the beginning of the year. ACE Europe 2 lost 0.2%, but it increased its average listening time. The programming policy implemented by programme director Guy Banville seems to have the desired effect, which will mean a strengthening of the music format. RTL, Fun, M40, Sud Radio and Bayern 1 remain the most listened stations in Munich with a stable 28% share, while EHR pubcaster Bayern 3 dropped its share slightly from 22.2% to 21.8%.

**104.6 RTL**

(continued from page 1)

Publics have also fared well in the city with SBF-owned full service Berlin 88.8 up 6.9% to 114,000 listeners. MD Florian Barkchusmann says the growth is not down to any recent format changes, but to a solid upward trend. “88.8 has been enjoying a steady growth in listeners. We are offering a full-service programme with a mix of national music and Berlin news. This is our unique selling point and the attraction to listen to listeners in a city with 23 stations on the air. If public stations realise that they have to be competitive in a market like Berlin and they come up with a good, modern programme, then they stand a chance against our commercial competitors.”

ORB EHR station Fritz has at last achieved the ratings to match really part of the “over 2% audience” club, with two successive sweeps of 1.6%. Skyrock will have to concentrate its efforts to attract new listeners in the months to come. Changes in programming (only music from the 90s) have been implemented to try to make them less far out and too light on popularity. Also noteworthy is the stability of the group of 32 local and regional independent stations Les Independants with 23.5% (down from 24.7%).

**Silver, Gold Rushes Show Signs Of Health Industry**

**Top French Networks**

<table>
<thead>
<tr>
<th>Station (format)</th>
<th>%chg</th>
</tr>
</thead>
<tbody>
<tr>
<td>RTL (FS)</td>
<td>18.8</td>
</tr>
<tr>
<td>Europe 1 (FS)</td>
<td>11.8</td>
</tr>
<tr>
<td>France Inter (NIT)</td>
<td>11.2</td>
</tr>
<tr>
<td>NRJ (EHR)</td>
<td>9.8</td>
</tr>
<tr>
<td>France Info (NIT)</td>
<td>9.5</td>
</tr>
<tr>
<td>Fun Radio (EHR)</td>
<td>8.1</td>
</tr>
<tr>
<td>Europe 2 (ACE)</td>
<td>5.1</td>
</tr>
<tr>
<td>Nostalgie (Gold)</td>
<td>4.5</td>
</tr>
<tr>
<td>Skyrock (EHR)</td>
<td>4.8</td>
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<tr>
<td>RMC (FS)</td>
<td>3.7</td>
</tr>
<tr>
<td>Cherie FM (ACE)</td>
<td>2.8</td>
</tr>
<tr>
<td>M40 (EHR)</td>
<td>2.1</td>
</tr>
</tbody>
</table>

1% = 458,000 people

**Source: Médiamétrie**

Things which other stations don’t. We aim at a very young target group, with a formula of 50% new releases and 50% 80s and older. We don’t do music research but try to play everything new which we think is good.”

**Top Berlin Stations**

<table>
<thead>
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<th>Station (format)</th>
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<tbody>
<tr>
<td>104.6 RTL (Hot ACE)</td>
<td>200</td>
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<tr>
<td>Hundera (.MOR/national)</td>
<td>220</td>
</tr>
<tr>
<td>Berliner Rundfunk (gold/ACE)</td>
<td>130</td>
</tr>
<tr>
<td>r.s.2 (Hot ACE)</td>
<td>100</td>
</tr>
<tr>
<td>SBF/88.8% (full service)</td>
<td>70</td>
</tr>
<tr>
<td>ORB/Fritz (EHR)</td>
<td>60</td>
</tr>
<tr>
<td>Energy 103.4 (EHR)</td>
<td>60</td>
</tr>
<tr>
<td>B2* (ACE)</td>
<td>30</td>
</tr>
</tbody>
</table>

* = public station

**Source: EMA Oct ’94**

16% of 1.2 million audience

**Source: Funkanalyse Bayern ’94**
The EHR "charthound" chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the EHR Top 40. The second number represents this single. Orris', are listed by ash number of Potions. In cox d a Or records are listed alphabetically by onist.

The follow-up to Mmm Mmm Mmm Mmm (charting at number 17) leaps up to number 24, largely due to 14 new additions, eight of which concern platinum stations. The Canadian quintet's new single is largely due to 14 new additions, eight of which concern platinum stations. The Canadian quintet's new single is largely due to 14 new additions, eight of which concern platinum stations. The Canadian quintet's new single is largely due to 14 new additions, eight of which concern platinum stations. The Canadian quintet's new single is largely due to 14 new additions, eight of which concern platinum stations. The Canadian quintet's new single is largely due to 14 new additions, eight of which concern platinum stations. The Canadian quintet's new single is largely due to 14 new additions, eight of which concern platinum stations. The Canadian quintet's new single is largely due to 14 new additions, eight of which concern platinum stations. The Canadian quintet's new single is largely due to 14 new additions, eight of which concern platinum stations.

**CHARTBOUND**

### Most Added

- **BRAND NEW HEAVIES**/Rock To Love (Acid Jazz) (33/1
- **EDDIE READER**/Patience Of Angels (Blanco Y Negro) (32/4
- **ROACHFORD**/Lay Your Love On Me (Columbia) (32/4
- **CORONA**/The Rhythm Of The Night (Dance Pool) (32/1
- **FRANCIS DUNNER**/American Life In The Summertime (Atlantic) (30/3
- **BONNIE RAITT**/You Can Have My Heart (Capitol) (29/3
- **DAVID HALL AND SOUNDS OF BLACKNESS**/Glorious Pride (MCA) (28/1
- **DJ BOBO**/Everybody (Fresh) (27/2
- **MARIE CLAIRE D'UABDIQ**/The Rhythm Is Magic (Polygram) (27/2
- **JAM AND SPREAD**/Feast* (Don't Know) (26/12
- **WARREN G & NATE DOGG**/Regulate (Geffen) (25/5
- **GRID**/Swamp Thing (Interscope) (24/4
- **MARCELLA DETROIT**/You Can't Always Have It (London) (24/4
- **PRIAM SCREAM**/Jailbird (Columbia) (23/1
- **JOHN MELLENCAMP**/Wild Night* (Mercury) (22/6

### Artists/Title

<table>
<thead>
<tr>
<th>Number</th>
<th>Position</th>
<th>Song Title</th>
<th>Original Label</th>
<th>Rotation A</th>
<th>Rotation B</th>
<th>New Adds</th>
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<tr>
<td>1</td>
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<td><strong>WET WET WET</strong>/Love Is All Around</td>
<td>(Precious)</td>
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<td><strong>ROLLING STONES</strong>/Love Is Strong</td>
<td>(Virgin)</td>
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<td><strong>ALL 4 ONE</strong>/I Swear</td>
<td>(Atlantic)</td>
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<td><strong>MARIAH CAREY</strong>/Anytime You Need A Friend</td>
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<td><strong>ELTON JOHN</strong>/Can You Feel The Love Tonight</td>
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<td>9</td>
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<td><strong>JON SECADA</strong>/I Go</td>
<td>(Capitol)</td>
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<td><strong>EHR</strong>/Charthound</td>
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<td><strong>DANNY PENN</strong>/You Don't Love Me (No, No, No)</td>
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<td><strong>ACE OF BASE</strong>/Don't Turn Around</td>
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<td><strong>BONNIE RAITT</strong>/I'll Stand By You</td>
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<td><strong>ROXETTE</strong>/Crash! Boom! Bang!</td>
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<td><strong>C.J. LEWIS</strong>/Sweet For My Sweet</td>
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<td><strong>ASWAD</strong>/Shine</td>
<td>(Bubblin')</td>
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<td><strong>CRASH TEST DUKIES</strong>/Mmm Mmm Mmm Mmm</td>
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<td><strong>PRETENDERS</strong>/<em>I Stand By You</em>*</td>
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<td><strong>JUNGLER</strong>/Word Up</td>
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<td><strong>DR. ALBAN</strong>/Away From Home</td>
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<td><strong>3 JULIET</strong>/The Real Thing</td>
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<td><strong>ARETHA FRANKLIN</strong>/Willin To Forgive</td>
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<td><strong>PRINCE ITA &amp; MARK</strong>/Mark United</td>
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<td><strong>CRYSTAL WATERS</strong>/100% Pure Love</td>
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<td><strong>JON SECADA</strong>/I Go</td>
<td>(Capitol)</td>
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<td><strong>LISA LOEB &amp; NINE STORIES</strong>/Stay</td>
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<td><strong>CAPPELLA</strong>/U &amp; Me</td>
<td>(Atlantic)</td>
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</table>

The above chart is based on a weighted ranking system. Songs, with points (by taxonomically airplay stations) at EHR reporting stations, that target 13-34 year old listeners with contemporary music falling or during specific periods. Songs on an "A" rotation station receive more points than those in "B" rotation or more limited airplay exposure. Stations are weighted by market format.
Airplay

REGIONAL CROSSOVERS

Tracking the cross-regional impact of songs

BORDER BREAKERS

Main European records breaking out of their region of signing

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<th>TW</th>
<th>LW</th>
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<tr>
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<td>ACE OF BASE/Don't Turn Around</td>
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<td>INNER CIRCLE/Games People Play</td>
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<td>ROXETTE/Crash! Boom! Bang!</td>
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<td>CAPPELLA/A &amp; Me</td>
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<td>DR. ALABAN/Albany From Home</td>
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<td>COUNTRY JOE &amp; THE RAMONES/This Is The Night</td>
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<td>LA BOUCHE/Sweet Dreams</td>
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<td>SIX WAS NINE/Drop Dead Beautiful</td>
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<tr>
<td>9</td>
<td>22</td>
<td>2</td>
<td>ROXETTE/Right In The Middle</td>
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<td>12</td>
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<td>JAM &amp; SPoon/Find Me</td>
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<td>PRINCE ITAL JOE &amp; MARKY MARK/United</td>
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<td>14</td>
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<td>MAXX/Get-A-Way</td>
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<td>ELTON JOHN &amp; MARCELLA DETROIT/Ain'T Nothing Like The Real Thing</td>
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<td>ROACHFORD/Lay Your Love On Me</td>
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<td>ASWAD/Shine</td>
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<td>Crystal Waters/100% Pure Love</td>
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<td>MARIAN CAREY/Without You</td>
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<td>JOE COCKER/Summer In The City</td>
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<td>PHIL COLLINS/We Wait And We Wonder</td>
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<td>J. BOND/You're My Homeboy</td>
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## REGIOANAL PLAYLY

### NORTHWEST

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<th>Airplay</th>
<th>Notes</th>
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<td>(Atlantic)</td>
<td>8</td>
<td>1994</td>
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<td>BRAND NEW HEAVIES/Back To Love</td>
<td>(Big Beat)</td>
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<td>1994</td>
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<td>BC 52'S/(Meet) The Flintstones</td>
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### CENTRAL

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**Notes:**
- The top-playlisted songs on European music radio (all formats, listed by region).
- **NORTHWEST:** British Isles (England, Scotland, Wales, Northern Ireland).
- **CENTRAL:** Germany, Austria, Switzerland, Luxembourg.
- **SOUTHWEST:** Spain, Portugal, France.
- **SOUTHEAST:** Sweden, Denmark, Norway, Iceland, Finland.
- **EAST CENTRAL:** Czech Republic, Slovakia, Hungary, Poland.
- **SOUTHEAST:** Balkans (excluding Croatia, Serbia, Montenegro).

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**Airplay:**
- The number of times a song was played on European radio.
- **Notes:**
  - **Rank:** Position in the chart.
  - **Artist/Title:** Name of the artist and song.
  - **Label:** Record label.
  - **Airplay:** Number of plays.
  - **Notes:** Additional information about the song or artist.
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PINK FLOYD*
DELICATE SOUND OF THUNDER
15 tracks featuring
SHINE ON YOU CRAZY DIAMOND
THE DOGS OF WAR
ONE OF THESE DAYS
PMCD 4912752

DAVID BOWIE*
THE VIDEO COLLECTION
25 tracks featuring
THE JEAN GENIE
LET'S DANCE
DANCING IN THE STREET
PMCD 4911862

TINA TURNER*
SIMPLY THE BEST '94
22 tracks featuring
I DON'T WANNA LOSE YOU
STEAMY WINDOWS
PMCD 4913032

KATE BUSH*
THE WHOLE STORY '94
18 tracks featuring
WUTHERING HEIGHTS
HOUNDS OF LOVE
RUBBERBAND GIRL
PMCD 4912882

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