BBC To Launch 24-Hour News Net

by Mike McGeever

The BBC Radio will launch a 24-hour national news network no later than January 1994, BBC director general Sir Michael Checkland told delegates at the annual Radio Academy Festival held July 14-15 in Birmingham.

The news of the long-wave network, which will be the BBC's sixth national service, stunned the Sixth National Service, stunned the public.

Sir Michael said the BBC would fund the service, which he estimates would cost $9 million a year. Sir Michael also said the money to support a network will come from improved efficiency within the BBC and rely on the resources of BBC specialists, foreign correspondents and regional reporters as well as BBC TV. The service will be based at the BBC TV Centre in west London from 1995. Sir Michael says the service will "allow a broader range of issues and voices to be covered than is possible in existing bulletins."

The Radio Authority, the regulator which awards commercial licenses, must now weigh the consequences of what has been labeled as a pre-empted strike by the BBC. Says Authority chief executive Peter Baldwin, "Sir Michael's announcement took us by surprise." However, the Authority is not going to respond with a knee-jerk reaction by rushing ahead (continues on page 14)
**Bradley Appointed New MCPS Deputy Chief Exec.**

by Mike McGeever

Former Rondor Music senior director Tom Bradley has been appointed deputy chief executive of the Mechanical Copyright Protection Society (MCPS). According to a statement from chief executive Frans De Witt's office, Bradley replaces Keith Loud, who was "disappointed" recently after on-going "differences of opinions that could not be reconciled."

Commenting on his new position, Bradley says, "I'm pleased to have the opportunity to represent music publishers, composers and lyricists at industry level on a full-time basis. The exploitation of mechanical rights is a vital source of income and protection in my view, which continues to be a vital function of MCPS."

**Gallup Figures Show UK Record Sales In Continued Decline**

Preliminary figures by chart compiler Gallup of UK record sales over the second quarter of 1992 reflect a 9% decrease in singles sales, compared against the same period of 1991. Albums dipped 4%, though this could be seen as an improvement from the 8% decline during the first quarter of 1992.

Gallup charts director John Pinder claims the results under-score the current economic situation in Europe, and says the decline was expected. Says Pinder, "When considering the length of the recession we are in, these figures pretty much line up with similar retail sectors." Although singles suffered a sharp drop, Pinder remains optimistic of their future. "In the UK, the cassette market is actually still holding up. At the retail level, cassette and CD singles are marking their place. Singles as a carrier have declined, but the CD single, especially, had a really healthy growth. So there are some bright sides to this."

The Gallup figures show the CD and cassette single rising 78% and 18%, respectively, compared to the same period last year. The 7" and 12" single fell 43% and 25%, respectively. Full sales statistics are expected to be issued later this month.

**Skatch Introduces Two New Imprints**

by Stephen Leigh

UK independent record group Skatch Music is to launch two additional labels this week, E-Zee Records and High On Rhythm. Ralf Te will be in charge of A&R for both imprints.

E-Zee Records is a new street and soul label dedicated to promoting the best in UK soul, two-step and swing. The label's first release will be *Someday We'll All Be Free* by south London's 'Tee Green', out on July 27.

High On Rhythm, concentrating on garage and deep house, will first release *Laws Of Rhythm*'s self-titled EP. Says label spokesperson Ann Matura, "As techno fades away, garage and house goes from strength to strength. Not restricting ourselves to Chicago or New York, High On Rhythm will be releasing the UK's finest."

**WEA Music Boosts National Artist Roster**

by Emmanuel Legrand

WEA Music, one of the two Warner Music companies in France, is putting more emphasis on its local roster in order to increase both its market share and its revenues on the French market.

The man behind this new strategy is Philippe Laco, who became general manager of WEA Music a year ago.

This strategy marks a dramatic turnaround from the company's policy the previous five years when development of the label was mostly based on international catalogue and the national roster was confined to a couple of major acts.

As a result, WEA Music has not only renegotiated the contracts of some top acts in a year's time, but has also attracted big names and has started to develop new acts.

Laco previously held various positions within PolyGram, including GM of PolyGram Music Video. Laco, who was hired by former president of Warner Music France Luigi Catabrese and reports to the newly appointed president Marco Bigotti, says this change of policy has been fully approved by the company's international branch and is one of his "main missions" in an effort to boost the company's revenues, which reached Fr600 million (app. US$115 million) in 1991.

As part of the new policy, two of the most important acts in WEA's history, Michel Berger and France Gall, have renewed their association with the company. The couple's first jointly recorded album *Double Jeu* was released in late May. Backed by a Fr2.5 million market campaign in France, the album has already sold more than 150,000 copies.

Newly signed to WEA is veteran Veronique Sanson just delivered a new album that is doing extremely well compared to her previous albums, and Michel Jonasz, one of France's most celebrated but rather reluctant to play different things.

But radio stations are reluctant to play different things. They should take a look at the US situation where there is an increasing interest for larger formats. Laco explains the implementation of the new policy, saying, "My first task when I arrived was to focus on the problems we had with the sales unit; to restructure the international department so that it would remain our driving force, and invest in new men and artists."

"The second step is to sharpen our force, and invest in new men and artists."

"For example, I am eager to expand the number of radio stations we are working with. It has already started, as we have hired someone whose task is to work with specialized outlets."
THE SINGLE

DOMINGO CARRERAS CABALLÉ

"BARCELONA ARIA"

Not to be broadcast before the official opening of the Barcelona Games ceremony on Saturday July 25th at 22:40 C.E.T.
THE ALBUM
FROM THE OFFICIAL BARCELONA GAMES CEREMONY

THE MUSICAL HIGHLIGHT OF THE 1992 GAMES

Features 'The Barcelona Games Medley'
as performed at the opening ceremony, together with twelve new studio recordings of the world's best loved opera selections by PLACIDO DOMINGO, JOSE CARRERAS, MONTSERRAT CABALLE, GIACOMO ARAGALL, TERESA BERGANZA and JUAN PONS.
New Telecom Minister Pagani Faces Radio/TV Licence Deadline Pressures

by David Stansfield

The recent appointment of social democrat Maurizio Pagani as new minister of post and telecommunications has done little to reassure the private radio sector that broadcast legislation first approved in August 1990 will, at long last, be put into practice.

Pagani has taken over from fellow social democrat Carlo Vizzini, who despite numerous promises, failed to even deliver his list of broadcast licence winners in the privileged TV sector. Pagani has little time to comply with the original broadcast legislation, which stated that licences must be granted to successful candidates in both the radio and TV sectors by August 23 this year. This lack of action may result in deficiency by national broadcasters in the radio sector against regulations which state that they must give up local advertising by that date.

Sergio Natucci, secretary of the private national networks association RNO, points out that both Pagani and Vizzini belong to the same political party and reports rumours that staff at the ministerial office will remain unchanged. He is not confident of any quick government action and comments, "RNO sent a warning to Vizzini to respect the August 23 deadline. We will now send notice to Pagani. If laws are not applied soon, the radio sector will die."

Natucci also states that if licences are not issued by the August 23 deadline it will be impossible for national stations to give up local advertising. 'It currently helps the national private radio sector to survive,' he says. "Certain stations prefer national advertising only, but it's not enough at the moment. Government ministers who have done nothing to apply legislation over the past two years can't expect stations to give up an important source of revenue just like that."

RTI 102.5 Hit Radio is the only commercial national network station to air strictly national advertising. While it need not worry about giving up local advertising revenue, station director Aldo Astori has little faith in any quick action by new minister Pagani to regulate the airwaves. He hopes for the best but expects the worst and comments, "Vizzini did nothing in a year and I don't see how Pagani, who is in the same mould, will do any better."

Rome-based EHR network Radio Dimensione Storno programme director Bruno Plover believes that one can only remain hopeful in the current situation. "Past experience may have taught us to be the opposite but maybe something new is on the way," he comments wryly. Plover underlines that "hopeful" means the shortest time possible and admits that he doesn't believe licences will be handed out by August 23. He's also not sure whether his station will give up airing local advertising. "If we have a licence we have to respect the law. If we don't have one we still have to respect it, but there's something strange going on."

Our president Edoardo Montefusco is currently investigating the issue but will not make any instant decision. If he did, it may well have to be changed quickly.

COPE Network Announces First Operating Losses

by Anna Marie de la Fuente

For the first time in many years, church-owned private network COPE has gone into the red. As reported in the general stockholders' meeting last June 30, total losses for the year 1991 amounted to Pes469 million (app. US$4.69 million), a sharp contrast to the profits announced the previous year of US$12 million. The network made operating losses of US$530,000 against a positive cash flow of US$4.3 million. Although COPE declined to reveal its revenues, other sources place them at US$177 million.

Insiders largely attribute the sharp dip to the loss of top personality Luis Del Olmo, who was pirated by rival Onda Cero last year. Del Olmo's talk show "Protagonistas" drew in substantial ad revenues and a large number of listeners who now tune in to Onda Cero to follow his favorite program.

Sergio Pagani, president of GEPSA, the independent advertising sales house servicing COPE, denied rumours regarding his possible investment in COPE, which is to undergo a capital expansion of at least 25%. "It's not that we wouldn't want to. The problem is we can't afford to buy any [COPE] shares at present," he declared.

Speculations on the possible resignation of COPE chairman Álvaro García Lomas were vehemently denied by company spokesman Virginia Drake. "There will always be people who'd like to see him step down but he remains steadfast in his post," she states.

Meanwhile COPE stockholders have named four new board directors to fill in vacancies. They are Benigno Calvo Ruz, Cesar Torres Diaz, Rafael Lleda Fernandez and Ricardo Fosco Ruiz.

COPE: While the network's losses appeared to be a problem, COPE's popularity soared in Spain, according to the network's president.

"Women On The Frontline" is the title of a major Amnesty International concern scheduled to take place in Madrid's 60,000-capacity Calderon soccer stadium on September 24 to focus worldwide attention on human rights abuses suffered by women.

Some 30 female artists from around the world are expected to take part in the concert, under the auspices of musical director and jazz musician George Duke.

No names have been announced yet, but rumours include Madonna, Sinead O'Connor, Annie Lennox and Joni Mitchell.

COPE Network

Spain

Madrid Awaits Line-Up For Women's Rights Concert

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Belgian Radio
Defined Formats Help Radio Land Concerts/Festivals

by Marc Moes

Several concert and festival organizers have concluded deals this summer with newcomer Radio Donna. Radio 1 or other format stations to promote their events. Promote credit specific formats matching to thier audiences as the main reason for the co-operation with these stations.

Last year's Belga Beach festival, attracting 22,000 people with Rod Stewart headlining, was organized by creative agency Variety, and although the company was happy to have the support of the BRTN, it has now picked up on Radio Donna, working also with Radio 21 and MTV Europe. RTN's Radio 2 is still Flan-
der's major radio station, says Variety MD Marc Klein, "but since Donna started I think it is closer to the audience we aim at, with acts like Joe Cocker, Ringo Starr and Wet Wet Wet. Studio Brussel is, in my opinion, too spe-
cialized, and Donna already has a bigger share of the market than Studio Brussel."

Klein says that the deal with Radio Donna is based on the sta-
tions commitment to the festival in a similar festival together with the organizers. "This goes back to what sponsorship really is," he says. Radio Donna will serve as the media sponsor for the Flanders area and will have its logos printed on the billboards.

However, Klein is extremely happy about Radio 21's support to the beach event and emphasizes the good working relationship with station manager Claude Delacroix. This year, MTV Europe will also back up the festi-
val with trailers and reports from the Flanders area and will have its logos printed on the billboards.

As with the records, the hot "hot" stories are on the air but the audience has already flipped the channel. When they tune in and hear the taped interview statements, they're not interested because they've heard it. When they tune in and hear the same news, they're not interested because they've heard it. When they tune in and hear the new at 17:00 was the exact same news, word for word, including the same writing and the same tape inside the stories—as that at 16:00. The news should be new.

Story Selection

Your story selection is vital. The taped interview statements in the news should be short, interesting and to the point. Many reporters and interviewers are tempted to let boring official spokesmen go on and on, even if it's dull, because they feel the audience "thirst" to be hearing it. But if it's not compelling, the audience has already flipped the dial.

One way to ensure more interesting statements is for the inter-
viewer to ask the questions they know the audience want to hear, instead of those lofty intellectual questions and its plans to balance. Also, the listener understands the answers to. The same is true of the writing. Write to express, not to impress.

Story Rotation

As with the records, the hot news stories ought to be rotated. I can't tell you how many European stations I listened to where the Danish, Norwegian and Finnish state broadcasters to air material from the festival. Across the world- wide will distribute recordings of the festival to national public radio in the US and the BBC.

Says Sinfonietta festival organizer Patrick Degroote, "Radio 1 is the BRTN's only channel to attach importance to the music we have on the bill. With acts like the Mys-

Says Radio 1 producer Zjaki Willemis, "we announce the festi-
ival in our programmes and will record most of the artists for broad-
cast purposes. It is interest-

Another case where careful profile-building has paid off is the Sinfonietta festival in Antwerp (July 24-26), where the BRTN's Radio 1 is playing an instrumental role in promoting the concert. Radio 1 producer Zjaki Willemis, "we announce the festival in our programmes and will record most of the artists for broadcast purposes. It is interesting to know that we have concluded a co-production deal with the

Lithuania RBL Targets Scandi, Germany

by Gerard O'Dwyer

The station's operating licence will cost US$150,000, paid to the Lithuanian state. This has not yet been granted, though Cekuolis describes it as a "formality," given the Ministry's stance in the station. "We are working hard to secure a frequency," he says. "We will mainly be a music station with two four-minute news bulletins per hour in addition to two four-minute advertising slots," he says.

A central condition of the Min-
istry's shareholding was that RBL agree to provide "free" airtime to state and private organizations in order to publicize what Cekuolis describes as "serious issues," including promoting tourism in Lithuania.

Cekuolis has refused to name his backers, revealing only that the investors also own shares in Radio Monte Carlo and Atlantic 252.

The station is likely to face stiff competition from Sweden once commercial radio stations are licensed there in January 1993.
Airplay Charts Show Lack Of Local Product

by Miranda Watson

Media Control has just published the airplay charts for the first half of 1992 for Germany, Switzerland and Austria. The results show an overall lack of national product hitting the airwaves and a rise in the number of dance tracks in GSA programming.

In Austria, Media Control reports that Ö3 dominates the airplay charts, though Radio CD International is beginning to exert quite an influence on some titles. There are only two German-language songs in the Top 50 while KLF is the most-played record on Austrian radio so far in 1992. Veteran Bonnie Tyler is at number 6 with Bitterblue, which was a huge hit in Scandinavia but did not make much impact in most other European territories.

In Switzerland, the most-played song was Ten Sharp's You, which received over 2,000 plays. There are very few national and German-language songs in the chart, with the exception of Swiss singer Stephan Eicher at number 5 with Hennigse and German band Die Prinzen at number 6. Also worth noting is Monty Python's Always Look On The Bright Side, which is the fourth-most-played record so far this year in Switzerland.

The rock and pop giants scored best on German radio with Simply Red, Michael Jackson and Genesis hitting the top 10 positions, but there is also a definite trend towards dance-oriented programming with Shalice and Right Said Fred alongside them.

Again, not much German-language product is being programmed apart from Münchener Freiheit and Pe Werner. The most current hits are played on south-west German radio, while the least are played in the west regions of Germany.

Political Climate Clouds Lyra Conference

by Macgigiel Bekker

Amid a rapidly changing political environment, the Pop, Rock & Jazz Agency MD Pavel Danek, the present event's main business opportunities were concentrated within the city's Isprispol exhibition hall. Over 20 companies were represented there including record companies from the Slovak and Czech region such as Popron Music, Monitor, Supraphon, Opus, Tommi Records and Musica.

Also present were the Hungarian firm Rákokeli Records, Austrian trade magazine Tischia Banni (which also publishes editions in Hungarian and Czech) and a delegation of Popkomm, Germany's pop music fair. Radio attendance included Rock FM Bratislava and Bonton Radio Prague.

The Lyra is subsidized 40% by the state; the rest comes from sponsors including telephone company EuroTel and art organization Slovart. Started in 1966 as a song contest, the Lyra expanded into a music convention in 1991 with the aim of becoming a MIDEM of the East. However, reaching that goal will take both time and some restructuring, as the conference hall was mainly used to display product (both vinyl and CD) and did not reflect a direct business atmosphere.

According to Pop, Rock & Jazz Agency MD Pavel Danek, the present political uncertainty has troubled the Lyra. "This country is going through rapid changes and the music market here is very fragmented. Our task is to help build the market and to provide a meeting place for the various industries."

Nora Fuchs, editor of the Czech edition of Tischia Banni and co-organiser of the Lyra, observes that a key problem is the national lack of marketing knowhow. "You can't expect the people here to think along the same lines as in the West. The market is still in its infancy and concepts like marketing or advertising are underdeveloped. Along with infrastructural problems, finding good people is the biggest difficulty. But I am satisfied that I can at least reach everybody at one place—there are already communication problems enough."

Subsidized by the Ministry of Northrhine Westphalia (this year's cultural partner to Czechoslovakia), Popkomm MD Dieter Gorny organised a small German delegation to visit the convention. Gorny maintains, "If the eastern European people can't come to Popkomm to meet the West, we come to them. But if the Lyra wants to become the place where East meets West, then we have to find our own ways—which are not necessarily in accordance with the organisers of the Lyra—to make it happen, because this just doesn't work. There's a lack of dialogue, panels and roundtable discussions are essential to improve the communication problems facing this market."

According to Cologne-based Kick Musikkverlag ex-MD Alexander Elberthagen, there's enough happening in the Czech market to warrant a good convention. But, he says, "That's not reflected here. I have the feeling the organization is not in touch with reality."

Revolved Swiss Chart Shows More Dance Influence

Media Control Switzerland in Basel says that the reaction so far to the newly revamped Swiss Singles Top 40 has been good. Since the introduction of airplay weighting into the Top 20, the chart has gained more credibility with Swiss retailers. Media Control has named the stations exerting most influence on the chart-positioning as DRS 3, Radio 24, SWF 3, as well as MTV Europe.

There is a growing tendency towards dance-oriented music in the Swiss Singles Chart, with around 50% of the records each week falling into this genre. Over 80% of Swiss retailers want to see a Swiss disco chart. Media Control is now doing test-runs of the Swiss Dancefloor Charts, which will launch in late summer using information from discos and clubs across Switzerland. It will run in three categories—Top 20 Modern, Top 10 Oldies, Top 10 Videos—and will be available to discos, retailers and radio stations.

Media Control claims that initial tests indicate the Dancefloor Chart will act as a springboard into the Top 40, with around 90% of titles achieving positions in the official Swiss charts.

Revamped Swiss Chart Shows More Dance Influence

It's a Westernhagen Winner

by Norman Weichselbaum

Radio Vienna, one of nine local ORF programmes on channel Ö2, is dividing into two separate programmes, Radio Vienna and Radio Megahertz.

Station MD Gerhard Weiss stated at a press conference that Radio Vienna will be on the air 15 hours a day from 5:00 to 20:00. Although the station will keep its EHRSchiller format, it will concentrate on information and culture aspects. Says Weiss, "We want to be very close with the problems and interests of the man in the street. From this concept we will have a lot of live reports and service matters on the programme, mixed with mainstream pop and schlager for the entire age of all ages."

The new programme, Radio Megahertz, will continue on Radio Vienna's frequencies between 20:00 to midnight. Its format is EHR/rock for listeners 20-50 years of age. Each hour will have its own priority: current affairs, pop history, pop today or dancefloor music. Both programmes will be received on Vienna's Elbertzhagen, there's enough happening in the Czech market to warrant a good convention. But, he says, "That's not reflected here. I have the feeling the organization is not in touch with reality."

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SINGLES

ERROL BROWN

Alalala is a potential Euro novelty hit.

Vogelwild - Tri Kont/Virg in drums and wires. Melodies are the link Infected, but less industrial and more unexpected

PRODUCER: Toni Gassen/Oil On Canvas

Home - Our Choice/Rough Trade

progressive pop band should have a timeless quality.

Candy-coated girlie pop a la the likes of Kim Wilde and Belinda Carlisle is a timeless joy. Try Charade on your parade.

ALBUMS

RAINHARD FENDRICH

I Am From Austria - Ariola

Recorded live during the recent week of public holidays in his hometown Vienna, this album shows that Fendrich is at the top of his possibilities. It's about time that the rest of Europe spots his talent. Wie Tag Und Nacht is top-class German rock and there's every indication that the rest of Europe spots his talent. This album shows that Fendrich is at the top of his possibilities.

THE JEREMY DAYS

Speakeasy - Polydor

The name of producer Maher—renowned for his work with Lou Reed—is a guarantee for top quality. This progressive pop band should have a "Cure-appeal" on EHR programmers. Loved is the perfect option for those who want to inject their playlists with a sincere pop song.

OIL ON CANVAS

Home - Our Choice/Rough Trade

This delightful album listens like an expected "part II" of The The's Infected, but less industrial and more down to earth. It's the normal line up of drums and wires. Melodies are the link between those crucial instruments. A whole is a potential Euro novelty hit.

RINGSGWANDL

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This interesting concept album is based on a true story about a friend of Ringsgwandl who was killed on duty and whose case belongs to the 0.5% unsolved murders in Germany. The set varies from country to jazz, funk, fumpa lumpa and cabaret influences. Above all it's a typical exponent of German art.

LYON

Zyon - WEA

There's an ambient feel to this dance project. The mysterious raps are put in front of a Tabulator Bells-like musical decor. The outcome is rather surrealistic. The instrumental parts could be used for soundtrack purposes, TV or radio documentaries.

MARKETING THE MUSIC

Hands On The Wheel

The "front cover dobro" pops up again. Having decorated the sleeve of the classic Dire Straits album Brothers In Arms and the cult masterpiece Living With The Low by Chris Whitley, the guitar with the metal body is now used on the artwork of German band Hands On The Wheel.

The strong image points promptly in the direction of roots rock. The music of this promising quintet is, of course, dominated by the sound of the precious string instrument, played by mainstay Tom Rippkahln. Another strong point is his gravelly voice which is not unlike Bob Seger and his impeccable English—the result of an Australian upbringing.

The self-titled debut album on Electrola is a very pleasing set of rock in the best blue collar tradition. It has the "human touch" that is so often lacking in these modern times. Listen to the beautiful love ballad Emilie and you'll know what we mean. Restless Heart evokes images of romance holing in the old west travelling on endless dusty roads from town to town. The first single Rescue Me is the kind of rocker that will easily fit a multitude of formats, as will the tracks Gotta Get Away and Broken Glass.

Electrola product manager Alexandra Diirrie is working on one of the worstest campaigns so far this year. She called in the help of a flower delivery service. "In mid June aactus was delivered to radio stations with the single attached to it. One week later we sent out a special package containing a watering can, because strictly following the song title the plant had to be rescued. The gimmick paid off, because without even asking for airplay we already received six plays, which is quite something for a band that still has to be established." After that the music was serviced to retail. A promo box with point-of-sale material, such as mobiles and 12" sleeves, was sent out to the shops. The in-store campaign is titled "Höris," German for both "addicted" and "nice to listen to."

In the beginning of July, Electrola has organized five barbecue parties across Germany, covering Hamburg, Cologne, Munich, Berlin and the band's hometown of Frankfurt. Each time 150 guests—media, people and retailers—were invited, while the band treated them with an acoustic set. On August 21 they will perform live at PopKomm in the Luxor venue in Cologne.

PARISH GARDEN, THE SLAGS, GETTING PRETTY, SHIRLEY SHELTONS, BOZFOR, DAS ICH, GOETHE'S ERBEN, VIVA LA DIVA, LEMON BALL, SHIBER, OLLE GOLDEN, ZITRONEN, DIE IMMINS, RUMMY ON THE BEACH, ROKO SCHAMONI, THE BUSTERS, MAGNAPPOL, IQ, RAD, STAN RED FOX, ROAM, KOENIK ZIRKES, VEE JAYS, MANIC STREET PREACHERS, BABBES IN TOYLAND, MONSTER MAGNET, VHK-RASENE, LEICHENBESCHUER, LIFTHIBA, GALLON DRUNK, ANFHE WHIGS, BLUMFELD, LYDIA LUNCH, BIXA BARGELD, KID KONGO POWERS, DREAD BEAT, GANJA ASH, SPACE COWBOYS AND REALITY BROTHERS. Rough Trade will hold a techno night and Sony will present the UX-S Talent Awards for unsigned German bands.

August 22, 1992


August 23, 1992


THE NESTER

NEW RELEASES

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MUSIC & MEDIA

JULY 25 1992

AmericanRadioHistory.com
RADIO PROGRAMMERS: If you are interested in receiving the promo CD of this artist, please call Inez at Music & Media, tel. (+31) 20.669 1961.

Petra Laser So Nah Glücklichsein, auf Wolken schweben, Kribbeln im Bauch, menschliche Nähe für Herz und Körper. Wenn die Liebe vorbei ist, das Gegenteil: traurig sein, aus Wolken fallen, Magenschmerzen, Distanz. Es kann aber auch eine tiefgehende, wunderbare Freundschaft entstehen. 

Petra Laser, aus Lübeck stammend und schon in jungen Jahren versierte Sängerin, singt über diesen Zustand in ihrem Song So Nah.

Musikalisch in Szene gesetzt ist So Nah ein toller, deutscher Pop-Song, der fröhlich stimmt, exzellent in Produktion und Aufnahmequalität, ein frischer Sound, der im deutschsprachigen Bereich seines Gleichens sucht.

Ihr TV-Debüt gab die 25-jährige Petra Laser am 4.7.92 im "Disney Club", und bei allen großen Radiosendern stellte sie ihre Single persönlich vor.
### STATION REPORTS

**The United Kingdom**

- ** getByIdMusic**: Head of Music
- **Power Play**: Head of Music
- **B List**:
  - Adorno Hahne - Ping Die
  - Tony Marlin - Head of Music
- **A List**:
  - Adorno Hahne - Ping Die
  - Power Play: Head of Music

**Germany**

- **Radio Kontakt N**:
  - Mr. Big - Just Take My
  - Mr. Big - Just Take My

**Holland**

- **Radio Kontakt N**:
  - Mr. Big - Just Take My
  - Mr. Big - Just Take My

**Spain**

- **Spanish**:
  - Mr. Big - Just Take My
  - Mr. Big - Just Take My

**Sweden**

- **B List**:
  - Adorno Hahne - Ping Die
  - Power Play: Head of Music

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**Notes**

- The document includes a list of songs played by various stations.
- The songs are categorized under different sections such as A List, B List, and Power Play.
- The document also includes information about the stations and their directors.

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**Additional Information**

- The document is a scan of a page from a music magazine, likely from the 1990s, providing insights into the music industry during that time.
- The content is presented in a tabular format, making it easier to read and understand.

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**Further Reading**

- This type of document is typical of music industry publications that track popular songs and their performances on radio stations worldwide.
- Such publications often serve as a reference for music enthusiasts and industry professionals alike.

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**Image Source**

- AmericanRadioHistory.com
**BORDERLINE SINGERS**

**MARKETING THE MUSIC**

One of the instigators of the current "blues boom" [see M&M, February 15] is the Rotterdam-based Promogve label. On its roster you can find such illustrious names as Texan band Omar & The Howlers, Australian bluesman Dave Hole and, last but not least, the Walter Trout Band from the US, a regular chartbreaker in Holland and Scandinavia.

Promogve, founded in 1989 by Jan van den Linden—formerly employed by Roadrunner and Holland's biggest importer/exporter Bertius Distributie—debuted on the blues market with Omar's 1990 album Monksleyld, out in the US on Austin label Antone's. Original owner for Trout was the now defunct Danish Electra label. For the self-financed follow-up album *Prisoner Of A Dream* (1991) Provogue had the world-financed follow-up album *Prisoner of A Foreign Company*, but is now launching its new artist Dave Hole on the bill as support act for Gary Moore on his lengthy European tour. The second leg of this tour starts September 5 and will end exactly one month later in the prestigious Royal Albert Hall in London.

At the moment, Omar & The Howlers are touring Europe, promoting their Live In Paradise album, recorded last year. Their current single is the Credence Clearwater Revival track "Born On A Bayou", coupled with three acoustic bonus tracks, outtakos of Omar's solo album Bluebag.

Robbert Tilli

**Transition**, scheduled for an early September release, marks the company's biggest investment so far: Dfl. 100,000 (app. US$60,000). The album is recorded in L.A. under supervision of American producer Kevin Bemish (of Reo Speedwagon fame). Promogve's policy is to find a certain kind of music that has the potential to cross over to records or even major labels,** explains promotion/marketing manager Ron Eusers. "Our artists are often interviewed by specialized hard rock magazines. Like Gary Moore, they also draw bikers in Metallica T-shirts. You won't see those people at Ronnie Earl gigs. If we feel that such a crossover is impossible, we don't release the album. Our aim is to sell at least 5,000 copies per title across Europe." Promogve managed to get the new signing Dave Hole as the label's first support act for Gary Moore on his lengthy European tour. The second leg of this tour starts September 5 and will end exactly one month later in the prestigious Royal Albert Hall in London.

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**UNITED KINGDOM**

Most played records on BBC stations and major independents. Compiled by Media Control/Bournemouth.

1. (1) George Michael - To Be Faithful
2. (2) Martin Carey - Oh Be There
3. (3) The Offspring - Come Out To Play
4. (4) Electronic - Disintegration
5. (5) Richard Morant - What You Want
6. (6) B.B.'s Great Staff - All Night
7. (7) Story Of My Life - The Who
8. (8) Inner City - Love 29
9. (9) Tommy Noble - Ain't No Doctor
10. (10) Take That - Only Take A Minute

Most played records on national station Radio 1 and 2.

1. (1) Primal Scream - Nineteen
2. (2) Stone Roses - Fools Gold
3. (3) Mike Oldfield - Tubular Bells
4. (4) Genesis - Hold On My Heart
5. (5) Bruce Springsteen - Better Days
6. (6) Prince/The N.P.G. - Thunder
7. (7) B-52's - Good Stuff
8. (8) George Michael - Too Funky
9. (9) Inner Circle - Rasta Yard
10. (10) Sophie B. Hawkins - Damn I Wish I Was... (14)

**GERMANY**

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

1. (1) Michael - Take A Chance On Me
2. (2) Germany - Take It Easy
3. (3) Mr. Big - To Be With You
4. (4) Mr. Big - To Be With You
5. (5) Michael Schulte - Sondernicht
6. (6) Mr. Big - To Be With You
7. (7) Hansi Hinterseer - Just A Dream
8. (8) Mr. Big - To Be With You
9. (9) Mr. Big - To Be With You
10. (10) Michael Jackson - Who Is It

Most played records on national stations Radio 2 and Radio 1.

1. (1) Liverpool - Bring On The Sun
2. (2) Liverpool - Bring On The Sun
3. (3) Manchester City - We Stand By You
4. (4) Manchester City - We Stand By You
5. (5) Manchester City - We Stand By You

**FRANCE**

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

1. (1) Elton John - The One
2. (2) Lio - Ride Ride
3. (3) Elton John - The One
4. (4) Elton John - The One
5. (5) Elton John - The One

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

1. (1) Elton John - The One
2. (2) Lio - Ride Ride
3. (3) Elton John - The One
4. (4) Elton John - The One
5. (5) Elton John - The One

**HOLLAND**

Most played records on national stations Radio 2 and Radio 1. Compiled by Rick criteria.

1. (1) Liverpool - Bring On The Sun
2. (2) Liverpool - Bring On The Sun
3. (3) Manchester City - We Stand By You
4. (4) Manchester City - We Stand By You
5. (5) Manchester City - We Stand By You

**SWEDEN**

Most played records on Swedish national and local stations. Compiled by Arvision/Stockholm.

1. (1) Michael - Take A Chance On Me
2. (2) Michael - Take A Chance On Me
3. (3) Michael - Take A Chance On Me
4. (4) Michael - Take A Chance On Me
5. (5) Michael - Take A Chance On Me

**SWITZERLAND**

Most played records on the national radios DRS 3 and major private. Compiled by Media Control/Zurich.

1. (1) Michael - Take A Chance On Me
2. (2) Michael - Take A Chance On Me
3. (3) Michael - Take A Chance On Me
4. (4) Michael - Take A Chance On Me
5. (5) Michael - Take A Chance On Me
Singles
1. George Michael - Too Funky (Sony Music)
2. Snap - Rhythm Is A Dancer (BMG)
3. Michael Learns To Rock - The Actor (BMG)
4. Toploader - Million Reasons (Sony Music)
5. Snap - Rhythm Is A Dancer (PolyGram)
6. Madonna - La Isla Bonita (Sonet)
7. Lisa Stansfield - I Still Love You (PolyGram)
8. The Boppers - Unplugged Favourites (SONY)
9. Snap - Rhythm Is A Dancer (BMG)
10. Michael Jackson - Dangerously (Sony Music)

Albums
1. Queen - Greatest Hits II (EMI)
2. Queen - In Search Of The Past (EMI)
3. Queen - Queen (EMI)
4. Queen - Queen (EMI)
5. Queen - Queen (EMI)
6. Queen - Queen (EMI)
7. Queen - Queen (EMI)
8. Queen - Queen (EMI)
9. Queen - Queen (EMI)
10. Queen - Queen (EMI)

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Singles
1. Bette Midler - Haven't Got A Clue (Atco)
2. Bette Midler - Haven't Got A Clue (Atco)
3. Bette Midler - Haven't Got A Clue (Atco)
4. Bette Midler - Haven't Got A Clue (Atco)
5. Bette Midler - Haven't Got A Clue (Atco)
6. Bette Midler - Haven't Got A Clue (Atco)
7. Bette Midler - Haven't Got A Clue (Atco)
8. Bette Midler - Haven't Got A Clue (Atco)
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Albums
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7. Bette Midler - Haven't Got A Clue (Atco)
8. Bette Midler - Haven't Got A Clue (Atco)
9. Bette Midler - Haven't Got A Clue (Atco)
10. Bette Midler - Haven't Got A Clue (Atco)

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Singles
1. Taylor Swift - Blank Space (Big Machine)
2. Taylor Swift - Blank Space (Big Machine)
3. Taylor Swift - Blank Space (Big Machine)
4. Taylor Swift - Blank Space (Big Machine)
5. Taylor Swift - Blank Space (Big Machine)
6. Taylor Swift - Blank Space (Big Machine)
7. Taylor Swift - Blank Space (Big Machine)
8. Taylor Swift - Blank Space (Big Machine)
9. Taylor Swift - Blank Space (Big Machine)
10. Taylor Swift - Blank Space (Big Machine)

Albums
1. Taylor Swift - 1989 (Big Machine)
2. Taylor Swift - 1989 (Big Machine)
3. Taylor Swift - 1989 (Big Machine)
4. Taylor Swift - 1989 (Big Machine)
5. Taylor Swift - 1989 (Big Machine)
6. Taylor Swift - 1989 (Big Machine)
7. Taylor Swift - 1989 (Big Machine)
8. Taylor Swift - 1989 (Big Machine)
10. Taylor Swift - 1989 (Big Machine)

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Singles
1. Adele - Hello (Columbia)
2. Adele - Hello (Columbia)
3. Adele - Hello (Columbia)
4. Adele - Hello (Columbia)
5. Adele - Hello (Columbia)
6. Adele - Hello (Columbia)
7. Adele - Hello (Columbia)
8. Adele - Hello (Columbia)
9. Adele - Hello (Columbia)
10. Adele - Hello (Columbia)

Albums
1. Adele - 21 (Columbia)
2. Adele - 21 (Columbia)
3. Adele - 21 (Columbia)
4. Adele - 21 (Columbia)
5. Adele - 21 (Columbia)
6. Adele - 21 (Columbia)
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8. Adele - 21 (Columbia)
9. Adele - 21 (Columbia)
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<td>Please Don't Go</td>
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<td>FR, UK, NL, A.S.D.R, S, J, FR, I</td>
<td>I've Had The Time Of My Life</td>
<td>Bill Medley &amp; Jennifer Womas</td>
<td>F, D, B, N, A, O, S</td>
<td></td>
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<td>Too Funky</td>
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<td>The One</td>
<td></td>
<td>DK, UK, NL, A.S.D.R, S, J, FR, I</td>
<td>Good Stuff</td>
<td></td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>I'll Be There</td>
<td></td>
<td>DK, UK, NL, A.S.D.R, S, J, FR, I</td>
<td>A Trip To Triumphant</td>
<td>Urban Hype - Faze 2 (Music Features/Urban)</td>
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<td>You Bring On The Sun</td>
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<td>DK, UK, NL, A.S.D.R, S, J, FR, I</td>
<td>Shake Your Head</td>
<td>Was (Not Was) - Fontana (L.W.C./S.O.T.A. /Acket)</td>
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<td>Better Than The Real Thing</td>
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<td>DK, UK, NL, A.S.D.R, S, J, FR, I</td>
<td>My Lovin' (You're Never Gonna Get It)</td>
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<td>Unchain My Heart</td>
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<td>Le Chat</td>
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<tr>
<td>Hazard</td>
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<td>DK, UK, NL, A.S.D.R, S, J, FR, I</td>
<td>Good Stuff</td>
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<td>The Jordan</td>
<td></td>
<td>DK, UK, NL, A.S.D.R, S, J, FR, I</td>
<td>A Little Teas Yes Pretty Face</td>
<td>Roch Viosing - GM (Georges Mary)</td>
<td></td>
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<tr>
<td>Make Love Like A Man</td>
<td></td>
<td>DK, UK, NL, A.S.D.R, S, J, FR, I</td>
<td>Don't Let The Sun Go Down On Me</td>
<td></td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>Don't You Worry 'Bout A Thing</td>
<td></td>
<td>DK, UK, NL, A.S.D.R, S, J, FR, I</td>
<td>I Don't Want To Be</td>
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<td></td>
</tr>
<tr>
<td>Heaven Sent</td>
<td></td>
<td>DK, UK, NL, A.S.D.R, S, J, FR, I</td>
<td>The Show Must Go On</td>
<td>Queen - Parlophone (Queen/EMI)</td>
<td></td>
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</tr>
</tbody>
</table>
HEARD IN THE HALLS AT THE RADIO ACADEMY: IMR, UK’s second national commercial network, a Virgin-TAM vehicle, will be on air next March with its top management team in place in a few weeks. Meanwhile, BBC insiders confirm IMR is trying to headhunt some of its on-air talent.

A CHANGE IS GONNA COME: Radio Nordzeel National has been awarded a license for commercial broadcasting on cable, the first since Holland has ever granted a Dutch-based company. The station is horizontally programmed and concentrates on Dutch music productions and repertoire only. Currently, two million households are getting the station.

PEOPLE ON THE MOVE: Jürgen Köster is the new PD at statewide private Radio FFN in Germany. He is the former radio chief of public regional NDR and before that, deputy PD RSH/Kiel...RCA UK has been shuffled staff in the marketing department; Mireille Davis becomes senior product manager, Emma Hickey product manager, Louise Hart junior product manager and Dave Shack becomes rock label manager. The Board of Directors of CLT (parent company of RTL-1, BEL RTL and other RTL-outlets in Europe) has appointed Michel Delloye as second CEO, starting July 23rd. CEO Jacques Rijaud will continue his duties.

Arista Taps Williams as GM: Former Virgin Records staffer Mark Williams will be joining Arista Records as GM on July 27. A full statement will be issued shortly, when both Williams and Arista MD Diana Graham return from separate trips abroad.

ROCK FOR LEUKAEMIA: What do people such as Sam Brown, Gary Moore, Roxie Music’s Phil Manzanera Andi Mackay, as well as members of Deep Purple, Pink Floyd, Procol Harum and the Hollies have in common? They are all gathering together on July 18 to help raise money for leukemia. The event was slated to take place at the Apollo Theatre. Including revenues from the concert, parties and donations, organisers hope to raise £30,000.

Antenna Bayern (EHR) rose to

14% from 10%.

The two dominant public stations, full-service formatted Bayern 1 and Bayern 3 continue to dominate the market. B1 slipped one point to a 30.3% share, while B3 (EHR/Gold) fell nearly 7 points to a 28.1% share.

Munich Audience Ratings (% of population 14+ years)

<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>% Chg.</th>
<th>Top Publics</th>
<th>Top Privates (2+ share)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bayern 1</td>
<td>Schlager, JT</td>
<td>31</td>
<td>30</td>
<td>1.0</td>
</tr>
<tr>
<td>Bayern 3</td>
<td>EHR, Gold</td>
<td>35</td>
<td>28.1</td>
<td>6.9</td>
</tr>
<tr>
<td>Bayern 5</td>
<td>N/T</td>
<td>7.3</td>
<td>7.3</td>
<td></td>
</tr>
</tbody>
</table>

PolyGram (continued from page 1)

"Topper Lionel Richie's Do It To Me (Motown), Swing Out Sister's Am I The Same Girl (Fontana), and with 26 weeks on the hottest-charts' EHR record of 1992 so far—Shanie's I Love Your Smile (Motown)."

BMG followed with 18.3%, chiefly due to Annie Lennox's solo debut single for RCA, Why. Based on cumulative points, the track is the number one song for the period and stayed in the pole position for over 20 weeks. Other acts contributing to BMG's runner-up position include Curiosity (Hang On In There Baby) and Curtis Stigers (You're All That Matters/ I Wonder Why..."

Sony Music took the third position on the strength of Bruce Springsteen's Human Touch—the Private stations hit the hardest were 89 Hit FM, 2 Day and StarSat Radio, all which share a terrestrial frequency.

For Radio Arabela, it was the third straight year as the top private in the city. Comments GM Ferdinand Entress, "We have done nothing new. We continue to live up to our motto of ‘memorable melodies’ with a 55% use of German records. Our overall listeners have increased by from 47,000 to 52,000 on an hourly average and although we have to share a frequency with the local jazz station for five hours a day, we are not taking any risks. We are the first local station to reach over 100,000 listeners in a one-hour period and we did that on weekends. The 9:00-10:00 slot on Saturdays even beats our weekdays. I guess it's partly the people coming into town to shop. We also do about 30% talk and really inform the community what is happening in Munich."

BMG (continued from page 1)

year of BMG Ariola Media, which specializes in media-advertised products, folk music, and German-language entertainment-based music recordings. Headed by Albert David Hasselhoff, the division had a turnover of DM180 million, making it the leader in that segment in the G/SA. The division markets and distributes the product from such as Jupiter, White Records, Global, Coconut and Hansa. Successful artists on the roster include David Hasselhoff, Geri Price, Steve Tyler, Nicole and Dieter Bohlen among others.

BMG Ariola Munich has also increased its profile, buying a stake in the newly formed heavy metal label Great Unlimited Noises (GUN) and music publishing house DRAKKAR Promotion. And, since July 1st, its cooperating with Michael Baty's Tuzting-based Red Rooster label. Another collaboration is in the works with George Glück's Integro label.

Comments Steim, "The objective of these joint ventures was to offer help and support on the administrative and financial side to small individual creative units, without giving up their independence. In any case, it is intended to realize a particular individualized cooperation in accordance with the structure of each label."

The Munich operation had an estimated turnover of DM296 million, generated by sales from international artists like Lisa Stansfield, Curtis Stigers, U2 and Melissa Etheridge, as well as local talent such as Karl Keaton and Marianne Rosenberg.

Top priorities for the coming year, says BMG Ariola, is to continue to improve the development of national products. In September, the Ariola companies will release about 70 titles on DCC.

The results of operations from other companies are:

BMG Ariola Hamburg (RCA, BMG Ariola) had a turnover of DM112 million, an increase of 15%, mainly due to albums by Anna Lenin, Nirvana and Guns N’ Roses.

BMG Ariola Austria sales increased 8% to DM52 million, making it the market leader in that country. Austrian superstar Reinhard Fredrich, David Hasselhoff and U2 were the best-sellers.

BMG Ariola Switzerland reached the DM60 million mark, an increase of 15%. For the first time after restructuring the marketing and promotion departments, it has enjoyed great success with national product. The album by Swiss hard rock act Gotthard—a co-production with BMG Ariola Munich—was number 1 in the local charts.

BMG Ariola Miller (Ariola Express and Euro Video), which represents the company's budget-priced operations, had a turnover of DM100 million only two years after its launch.

In the new "Bundesländer," turnover was 7% of BMG Ariola Germany total sales. The company says a little more than 50% of sales were attributable to low-priced releases, with German-language repertoire and schizophrenia being more popular than rock or international pop, which sells better in the West.

PolyGram (continued from page 1)

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**EHR TOP 40**

**week 30/92**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation A</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GEORGE MICHAEL/Toofunky</td>
<td>(Epic)</td>
<td>99</td>
<td>81</td>
<td>18</td>
</tr>
<tr>
<td>2</td>
<td>ELTON JOHN/The One</td>
<td>(Rocket)</td>
<td>104</td>
<td>77</td>
<td>27</td>
</tr>
<tr>
<td>3</td>
<td>MARIAH CAREY/I’ll Be There</td>
<td>(Columbia)</td>
<td>71</td>
<td>54</td>
<td>17</td>
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<tr>
<td>4</td>
<td>LONDONBEAT/You Bring On The Sun</td>
<td>(Anxious)</td>
<td>72</td>
<td>57</td>
<td>13</td>
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<tr>
<td>5</td>
<td>MADONNA/This Used To Be My Playground</td>
<td>(Sire)</td>
<td>75</td>
<td>55</td>
<td>20</td>
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<td>6</td>
<td>LIONEL RICHIE/Do It To Me</td>
<td>(Motown)</td>
<td>72</td>
<td>57</td>
<td>15</td>
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<tr>
<td>7</td>
<td>B-52’s/Good Stuff</td>
<td>(Reprise)</td>
<td>62</td>
<td>40</td>
<td>22</td>
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<tr>
<td>8</td>
<td>SPOF B. HAWKINS/Damn I Wish I Was Your Lover</td>
<td>(Columbia)</td>
<td>56</td>
<td>36</td>
<td>20</td>
</tr>
<tr>
<td>9</td>
<td>U2/Even Better Than The Real Thing</td>
<td>(Island)</td>
<td>54</td>
<td>37</td>
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<tr>
<td>10</td>
<td>SNAP/Rhythm Is A Dancer</td>
<td>(Logic/Ariola)</td>
<td>51</td>
<td>36</td>
<td>15</td>
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<tr>
<td>11</td>
<td>CURE/Friday I’m In Love</td>
<td>(Fiction/Polypop)</td>
<td>55</td>
<td>35</td>
<td>20</td>
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<tr>
<td>12</td>
<td>ELECTRONIC/Disconnected</td>
<td>(Parlophone)</td>
<td>50</td>
<td>43</td>
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<tr>
<td>13</td>
<td>INCOGNITO/Don’t You Worry ‘Bout A Thing</td>
<td>(Talkin Loud)</td>
<td>41</td>
<td>33</td>
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<tr>
<td>14</td>
<td>ANNIE LENNOX/Precious</td>
<td>(RCA)</td>
<td>42</td>
<td>24</td>
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<tr>
<td>15</td>
<td>MICHAEL JACKSON/Who Is It</td>
<td>(Epic)</td>
<td>53</td>
<td>43</td>
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<tr>
<td>16</td>
<td>JON SECDARA/Just Another Day</td>
<td>(SBK)</td>
<td>44</td>
<td>24</td>
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<tr>
<td>17</td>
<td>ROXETTE/How Do You Do</td>
<td>(EMI)</td>
<td>48</td>
<td>36</td>
<td>12</td>
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<tr>
<td>18</td>
<td>PREFAB SPROUT/The Sound Of Crying</td>
<td>(Kitchenware)</td>
<td>39</td>
<td>21</td>
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<tr>
<td>19</td>
<td>EN VOGUE/My Lovin’ (You’re Never Gonna Get It)</td>
<td>(East West)</td>
<td>45</td>
<td>27</td>
<td>18</td>
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<tr>
<td>20</td>
<td>GLENN FREY/I’ve Got Mine</td>
<td>(MCA)</td>
<td>42</td>
<td>23</td>
<td>19</td>
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<tr>
<td>21</td>
<td>MAGGIE REILLY/Everything We Touch</td>
<td>(EMI)</td>
<td>46</td>
<td>32</td>
<td>14</td>
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<tr>
<td>22</td>
<td>STING/It’s Probably Me</td>
<td>(A&amp;M)</td>
<td>45</td>
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<tr>
<td>23</td>
<td>ERASURE/Lay All Your Love On Me</td>
<td>(Mute)</td>
<td>45</td>
<td>36</td>
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<tr>
<td>24</td>
<td>BRUCE SPRINGSTEEN/57 Channels (And Nuthin’ On)</td>
<td>(Columbia)</td>
<td>42</td>
<td>23</td>
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<tr>
<td>25</td>
<td>WILLIAM ROSS/You Don’t See Me Cry</td>
<td>(SBK)</td>
<td>38</td>
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<td>26</td>
<td>KWS/Don’t Go</td>
<td>(Network)</td>
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<tr>
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<td>CURIOUS/Hang On In There Baby</td>
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<tr>
<td>28</td>
<td>KISS/Jump</td>
<td>(Ruffhouse/Columbia)</td>
<td>39</td>
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<tr>
<td>29</td>
<td>INXS/Heaven Sent</td>
<td>(Mercury)</td>
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<tr>
<td>30</td>
<td>GUNS N’ROSES/Knockin’ On Heaven’s Door</td>
<td>(Geffen)</td>
<td>30</td>
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<tr>
<td>31</td>
<td>ERASURE/Take A Chance On Me</td>
<td>(Mute)</td>
<td>40</td>
<td>34</td>
<td>6</td>
</tr>
<tr>
<td>32</td>
<td>GENESIS/He Knows Me</td>
<td>(Virgin)</td>
<td>34</td>
<td>25</td>
<td>9</td>
</tr>
<tr>
<td>33</td>
<td>GENESIS/Still</td>
<td>(Virgin)</td>
<td>31</td>
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</tr>
<tr>
<td>34</td>
<td>TORI AMOS/Cruify</td>
<td>(West)</td>
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<tr>
<td>35</td>
<td>DOUBLE YOU/Don’t Know</td>
<td>(Robyx)</td>
<td>28</td>
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<tr>
<td>36</td>
<td>RICHARD MARX/Hazard</td>
<td>(Capitol)</td>
<td>28</td>
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<tr>
<td>37</td>
<td>RINGO STARR/Weight Of The World</td>
<td>(Private Music/BMG)</td>
<td>34</td>
<td>21</td>
<td>13</td>
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<tr>
<td>38</td>
<td>DIRE STRAITS/The Bug</td>
<td>(Vertigo)</td>
<td>32</td>
<td>17</td>
<td>15</td>
</tr>
<tr>
<td>39</td>
<td>CURTIS STIGERS/Sleeping With The Lights On</td>
<td>(Arista)</td>
<td>34</td>
<td>21</td>
<td>13</td>
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<tr>
<td>40</td>
<td>LISA STANSFIELD/Set Your Loving Free</td>
<td>(Arista)</td>
<td>30</td>
<td>17</td>
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</tbody>
</table>

**The EHR Top 40 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M's EHR reporting stations, that target Italy and Scandinavia. It marks the duo's sixth single on EHR, making the forthcoming 'Tourism' album due for August 31. Airplay is best in Italy and the UK.**

**TOP RECURRENTS**

**Chartbound**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation A</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRYAN ADAMS/All I Want Is You</td>
<td>(Asylum)</td>
<td>38</td>
<td>28</td>
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<tr>
<td>PETER CETERA/Restless Heart</td>
<td>(Warner Brothers)</td>
<td>20</td>
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<tr>
<td>DR. ALBAN/It’s My Life</td>
<td>(Polydor)</td>
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<td>ERASURE/S.O.S.</td>
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<tr>
<td>BILLY RAY CYRUS/Achy Breaky Heart*</td>
<td>(Virgin)</td>
<td>20</td>
<td>0</td>
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<tr>
<td>BOB GELDOF/Rock The Life Of Someone</td>
<td>(Parlophone)</td>
<td>15</td>
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<tr>
<td>JIMMY NELL/Just Ain’t No Doubt</td>
<td>(East West)</td>
<td>16</td>
<td>0</td>
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<tr>
<td>JOE PUBLIC/Live And Learn</td>
<td>(A&amp;M)</td>
<td>16</td>
<td>0</td>
<td>8</td>
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<tr>
<td>JIMMY BRENNER/Love Me</td>
<td>(Atlantic)</td>
<td>15</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>MR. BIG/Lay Me Down</td>
<td>(SBK)</td>
<td>15</td>
<td>0</td>
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</table>

**NEW TOP 20 CONTENDERS**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation A</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACE ENSLOW/Get Me On The Line</td>
<td>(Talkin Loud)</td>
<td>20</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>BARRY WILDER/I Love You</td>
<td>(Mute)</td>
<td>19</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>DAVID COVERDALE/True Love</td>
<td>(Virgin)</td>
<td>19</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>JOHN TAUDOM/Run</td>
<td>(Talkin Loud)</td>
<td>18</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>FRED DUKE/Don’t Want You</td>
<td>(EMI)</td>
<td>18</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>JOHN'S TIME/King Of The Mountain</td>
<td>(EMI)</td>
<td>18</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>MR. BIG/Lay Me Down</td>
<td>(SBK)</td>
<td>18</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>MR. BIG/Lay Me Down</td>
<td>(SBK)</td>
<td>18</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>MR. BIG/Lay Me Down</td>
<td>(SBK)</td>
<td>18</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>MR. BIG/Lay Me Down</td>
<td>(SBK)</td>
<td>18</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>MR. BIG/Lay Me Down</td>
<td>(SBK)</td>
<td>18</td>
<td>0</td>
<td>1</td>
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<tr>
<td>MR. BIG/Lay Me Down</td>
<td>(SBK)</td>
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<td>0</td>
<td>1</td>
</tr>
<tr>
<td>MR. BIG/Lay Me Down</td>
<td>(SBK)</td>
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<tr>
<td>MR. BIG/Lay Me Down</td>
<td>(SBK)</td>
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<tr>
<td>MR. BIG/Lay Me Down</td>
<td>(SBK)</td>
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<tr>
<td>MR. BIG/Lay Me Down</td>
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<tr>
<td>MR. BIG/Lay Me Down</td>
<td>(SBK)</td>
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</tr>
<tr>
<td>MR. BIG/Lay Me Down</td>
<td>(SBK)</td>
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<tr>
<td>MR. BIG/Lay Me Down</td>
<td>(SBK)</td>
<td>18</td>
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</tr>
<tr>
<td>MR. BIG/Lay Me Down</td>
<td>(SBK)</td>
<td>18</td>
<td>0</td>
<td>1</td>
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</tbody>
</table>

[New Top 20 Contenders list the artists that have not yet had an EHR top 20 hit in 31 weeks and appear on this page for the first time with the single. Artists are listed by total number of stations. In case of a tie, songs are listed alphabetically by artist.]
TOOFUNKY is TOOOSTRONG not to play!

No. 1 at EHR this week.

Now being played in "A" rotation on the following stations:

United Kingdom, FOX FM, RADIO BROADLAND, RED DRAGON FM, CHILTERN NETWORK, INVICTA RADIO, RADIO FORTH, RADIO TRENT, RED ROSE RADIO, RADIO LUXEMBOURG, BEACON RADIO, BRMB FM, PICCADILLY RADIO, BBC RADIO 1, CAPITAL FM, France, RADIO SERVICE, SCOOP, WIT FM, FUN RADIO, RVS, SKYROCK NETWORK, NRJ NETWORK, Germany, RADIO GONG, RADIO GONG 2000, STAR * SAT RADIO, RB 4, RADIO 4U, 104.6 RTL BERLIN, Italy, RADIO BABBOLEO, 101 NETWORK, PETER FLOWERS FM, RADIO DIMENSIONE SUONO, RETE 105 NETWORK, RTL 102.5 - HIT RADIO, STEREOAIR, Holland, HIT RADIO, POWER FM, TROS RADIO 3/NOS, Belgium, RADIO MOL, HIT-FM 106.1, RADIO ANTIGOON, RADIO ROYaal, RADIO CONTACT F, RADIO CONTACT N, Spain, RADIO MADRID, Sweden, CITY RADIO, RADIO HUDDINGE, RADIO P4, CITY RADIO MALMO, RADIO CITY, Norway, RADIO FREDRIKSTAD, JERRADIOEN, RADIO TONSBERG, RADIO UNG, RADIO 1, RADIO 102, RADIO OSLO, Denmark, RADIO HOLBÆK, RADIO ODENSE, AALBORG NAERadio RADIO ABC, THE VOICE NAERUM, THE VOICE. Finland, RADIO 1. Austria, CD INTERNATIONAL, 3, Switzerland, RADIO 24, RADIO BASILISK, RADIO LAC. Portugal, RADIO RENASCENCA, RADIO NOVA ERA Ireland, SOUTH EAST RADIO, Greece, ANTENNA 97.5 FM STEREO, POP 92.4 FM. Poland, RADIO 4U, RADIO RMF, RADIO ZET, RADIO ZIELONA GORA, Czechoslovakia, BONTON RADIO, Hungry, RADIO DANUBUS. Russia, RADIO MAXIMUM. Europe, OFREDIA, VOICE OF AMERICA.

All proceeds from this single will be donated to AIDS organisations in the country of purchase. SAFER SEX SAVES LIVES. Advocate for government committed to finding a cure for HIV, the virus that compromises the immune system and can lead to a variety of symptoms we call AIDS. Treat people with AIDS with dignity and the care they deserve. STOP AIDS NOW. This page donated by Music & Media.