Montreux to host convention

NAB comes to Europe in 1992

by Michael Bakker

America's National Association of Broadcasters (NAB), has formed a joint venture with the city of Montreux to stage the first NAB convention outside the US. The trade organisation has a long history of presenting biannual broadcast conventions in its homeland. The four-day event will take place in the Swiss city in early June 1992 and will feature exhibits by radio equipment and services companies, as well as seminars on programming, engineering, station management and sales/marketing.

Initiated by NAB/Montreux International Radio Symposium and Exhibiti

n, the event was announced at a press conference at this year's NAB convention in Boston on September 12-15. According to NAB president/CEO Eddie Fritts, the rapid growth in the European radio fuelled the idea for a symposium of this kind.

Fritts, "While there are quite a number of international TV exhibitions in Europe - including the International Television Symposium in Montreux - there hasn't been one exclusively for radio. We have been organising events of this scale for years and the current developments in Europe give us a unique opportunity.

"Europe's state-owned and private commercial radio broadcasters and their private counterparts in the US have common interests and concerns, but those on our side of the Atlantic have many more years of experience in the competitive marketplace. European broadcasters can learn from such expertise while the Americans can learn new techniques pioneered by

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Billboard

An EPS publication in partnership with

Music & Media congratulates
Iron Maiden

on their tenth year with EMI Records

(See special pull-out section in this issue)
THE NEW ALBUM
THE FOLLOW UP TO THE MULTI-PLATINUM SUCCESS OF KICK WITH OVER 8 MILLION SALES WORLDWIDE

COMPACT DISC • CASSETTE • ALBUM

INCLUDES THE HIT SINGLE 'SUICIDE BLONDE'

AmericanRadioHistory.Com
**Acquires 10% In Latest YRN Bid**

The UK’s Metro Group now is the largest shareholder in Yorkshire Radio Network with 10.9% of the share capital. The increase in stock comes after individual shareholders combined the higher share price offered by Metro as part of its attempted takeover of YRN.

The previous bid, which had been rejected by YRN on the ground of "uninherent, unenforceable and unprofitable," resulted in a war of words between the two companies with Metro criticising YRN's "wholly inadequate" management.

The latest takeover attempt is worth £16.5 million in shares and cash, compared with £13.5 million previously, and is being supported by Capital Radio, Chrysalis and TV-am. Metro MD Neil Robinson says that Metro would be the "knock-out" blow.

YRN's restrictions stipulate that no one shareholder should hold more than 10% of its shares. But Metro plans to call a shareholder meeting to change these restrictions. To achieve this, 7.5% of the shareholders will need to vote with a majority of 75% in favour of the change.

At press time, the YRN board had made no response to Metro’s increased bid. It has been holding separate merger talks during the summer with Trans World Communications but chairman Michael Mallert says they are "protracted." The discussions will have to be concluded before October 2 when Metro's bid will expire if it hasn’t received acceptance from the majority of YRN's shareholders.

However, Mallert, while declining to give a detailed estimate, has promised YRN shareholders an improved profit performance for the second half of its financial year.

Robinson says YRN's refusal to move more details of its profit forecasts or the merger talks with Trans World Communications is "irresponsible." He forecasts that Metro’s profits will be up 34% for the year to at least £2.1 million for the year ending September 30.

**DAB Poses Problems For US Broadcasters**

One of the most controversial topics at the recent International Digital Audio Broadcasting (DAB) conference in Seville, Spain, was the future of DAB. According to John Apple, the Task Force continues to oppose "the concept of national satellite distribution of radio stations direct to consumers. We believe that any use of a hybrid satellite/terrestrial system poses a threat to local community radio."

**Metro Acquires 10% In Latest YRN Bid**

**DAB News**

RadioLine (Radio Computing Services (RCS) of New York, devisors of Selectador, shows there is no solution to the problem of call-in systems. RadioLine's new "Rock 'N' Roll" service, which is set to launch in New York City, will use the principles of current digital systems, but can record and use standard computer hard drives. This is in contrast to digital recording systems that are "kill" rock music.

**Bertelsmann Report**

Bertelsmann reports a group turnover increase of some 11% (to DM 3.2 billion) in 1990, with U.S. activities contributing to a record annual turnover of DM 3.3 billion (US $ 1.8 billion) for Metro Group and DM 2.7 billion for Media Group.

Bertelsmann chairman Michael Moeckel says that the trend for more creative units with the most success, will continue, with plans to form a fourth US record label next year, Metro Express, as others offer "more creative possibilities."
NAB Comes To Europe

NAB, the National Association of Broadcasters, has announced that it will hold its first convention in Europe. The convention will be held in London, in association with the Television and Exhibition Centre; London will host the event from Europe and representatives from the US will meet with their colleagues in Europe to discuss the future of broadcasting.

Airplay Monitoring

The competition between US stations becomes fiercer, airplay monitoring becomes more important. If stations cannot keep tabs on their rivals they also cannot grow more sophisticated. Although systems shown at Radio 1990 use computers that can recognize and log the music patterns of specific songs, most are used only in Western Europe without any commercial broadcasting. Monitoring of rival stations can become the new trend in Europe.

WEA Int'l is Renamed

WEA Int'l, the music company that distributes music in Europe, has been renamed to Universal Music Group. The move is part of a larger restructuring of WEA, which is now a subsidiary of the Universal Music Group, a division of Vivendi, the French media conglomerate.

Facing Up To Formats, American Style

Some 65 panel sessions were held at this year's NAB convention in Boston, covering various engineering and marketing, management, and programming topics. Among these presentations were on formats: Soft AC, News/Talk, New Top 40, News, Hot AC, News and Talk, and Music Group.

Off-The-Shelf Formats

The Off-The-Shelf formats are becoming more popular as radio stations look for ways to stand out in a crowded marketplace. These formats offer a mix of music and talk programming that is designed to appeal to a specific demographic.

Dance

The dance format is gaining popularity in America, with stations like KISS FM and Z100 leading the way. The format is characterized by its fast-paced, upbeat music and interactive on-air personalities.

At Your Service

This service provides a comprehensive overview of the radio industry, featuring the latest news, trends, and innovations. Whether you're a station manager or a listener, you'll find something of interest in this resource.
BLACK SABBATH
"...the definitive Sabbath, almost too good to be true"
Kerrang
LP/MC/CD "TYR"
7/12/CDsi "Feels Good To Me"
ON TOUR: SEPT, OCT, NOV, DEC

CONCRETE BLONDE
"...at present, the finest three-piece band on earth"
Beat Magazine
LP/MC/CD "BLOODLETTING"
7/12/CDsi "Joey"
ON TOUR: SEPT, OCT

DREAD ZEPPELIN
"You have not lived a complete life until you've seen an Elvis impersonator sing "The Immigrant Song" and "Misty Mountain Hop" Chicago Sun - Times
LP/MC/CD "UN-LED-ED"
7" "Heartbreaker"
ON TOUR: NOV, DEC

JOHN KAY & STEPPENWOLF
The legendary rock band. "Born To Be Wild"... live!
LP/MC/CD "RISE & SHINE"
7" "We Like It, We Love It"
ON TOUR: OCT, NOV, DEC

YOU ARE INVITED!
PLEASE CONTACT YOUR LOCAL EMI COMPANY FOR DETAILS

WILL YOU COME?
Radio Ad Revenue Shows Second Quarter Rise

By Paul Eaton

Radio advertising revenue reached £173 million for the second quarter this year, up 8% compared with 1989, according to figures from the Association of Independent Radio Contractors.

The first quarter of 1990 had shown a drop of 4.6%, but total revenue over the past nine months is up 5% to £106.6 million.

The figures are described as "encouraging" by Stan Park, sales director at Independent Radio Sales. "I think this year is a true reflection of recession, although most people think it has got better since March. Despite this, May was a very good month for the industry."

"But radio, like all advertising media, is finding it tough and I believe that radio spending is not likely to see a rise in real terms," Park says. "There are no real difficulties in revenue performance in different areas of the UK, although some months may be tougher than others."

Retail spending is "exceptionally well" since its switch from split week to continuous week. "Britain is currently in recession and anybody who says otherwise is either a liar or a government minister."

"I don't believe that things have been getting better recently, as some people seem to think. If anything, the economy has become more shaky over the past few months and retail spending has gone down."

"But points out that preadvertising, which fell 20% in the first quarter of 1990, is still going down, while TV has become less buoyant, showing an annual growth of around 9%. "In a difficult and volatile marketplace, radio has grown at a similar rate to TV which is very good indeed."

"Radio has been in the right place at the right time to be able to maximise revenue and has also been able to build a strong client base of successful advertisers who are happy to continue using the medium."

"The absence of new radio stations has brought new money into the industry, rather than spending the existing share thinner. "In some cases clients are extending their existing budgets to new stations, while some others are being brought in by stations targeted towards specialists, niche markets."

"But we are not in an economic downturn, the level of new advertising coming into the industry would be much more evident!"

Next month the Authority will publish information on the areas where it is intending to advertise throughout the following year.

Areas already approved by the government, which are yet to receive a commercial radio service, include Aylesbury, Dereham, Wrexham, Hartlepool, Harlow, North West Wales, Cornwall and Cumbria. York and Lincoln are also believed to be strong candidates for local radio.

New CentreSound Launch

Scottish Radio Tay's station manager Sandy Wilkie has been brought in as a senior manager of neighbouring CentreSound in Stirling, ahead of the beginning of October. Wilkie and deputy Alister Smith were interviewed by chairman Dan McLeod is now looking to Radio Tay's parent company,burgh's Radio PAuts, about possible financial involvement in the station, which runs on air in June.

NorthSound MD Sacked

Abdered's NorthSound MD Paul Smith was recently appointed as chairman and director of the station. He has been replaced by head of finance John Martin.

"I don't believe that things have been getting better recently, as some people seem to think. If anything, the economy has become more shaky over the past few months and retail spending has gone down."

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Maker Moves To Buzz

David Maker, former MD of Red Rose Radio, has been named as new MD of Birmingham station Buzz FM, at the request of major investor Li.

Buzz FM, described as "Britain's most technically advanced station" when it came on air four months ago, but it has run into financial difficulties.

Maker says the station was under-capitalized and blames Buzz's problems, along with those of the other troubled local stations on over-optimistic advertising revenue forecasts.

"These stations have been over-sold by the national sales houses. It's no good them going to new radio companies and promising them money which cannot be guaranteed," says Maker.

"The view of advertising and media buyers is that they are not sufficiently interested in buying radio time without JICRAR figures. Therefore, these stations are having to rely on local revenue and a lot of what has already been committed downstairs!"

Maker replaces Lindsay Reid, one of Buzz FM's founders, who is also remaining with the station. Maker has already appointed Dave Hickson, who is known as Freddy O-Dore, as head of music.

He replaces John Henry who resigned before Maker arrived but remains a director of the station.

Maker says that Hickson "not only knows the music of our soul but also has the respect of our other presenters". However, Maker stresses that Buzz FM is not a black station, "Birmingham is a multi-racial community and we have to reflect that in our programming."

"Maker is continuing his involvement with Classic FM, which intends to bid for one of the UK national radio franchises next year.

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"Maker is continuing his involvement with Classic FM, which intends to bid for one of the UK national radio franchises next year.
Half Year Boost For German CD Sales

by Paul Andrews

Trade sales of CDs in Germany rose 10% in the first half of 1990 over the same period last year, according to the German Federation of the Phonographic Industry (BPIW). Cassettes also gained ground, their rise in sales matched the 10% growth in the German album market to a total of 66.8 million units between January and June.

However, both vinyl LPs and singles registered sales falls. At 14.1 million, the former reached only 83% of 1988’s first half figure, while the latter’s 16.5 million was just 88% of last year.

Growth was due partly to the opening of the frontier with East Germany, where MC remains the predominant format, with six million players, compared to 3.5 million record decks and just 300,000 CD players.

"But," adds Zomáček, "the main factor has been the growth of the domestic market in the West. German customers are realising the positive uses of MC - that it’s mobile and very easy to handle." Also important, he believes, is its dominance in the realm of children’s products.

Record Sales First Half 1990

<table>
<thead>
<tr>
<th>Year</th>
<th>Singles</th>
<th>LPs</th>
<th>MCs</th>
<th>CDs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1989</td>
<td>17.0</td>
<td>14.1</td>
<td>-17%</td>
<td>22.4</td>
</tr>
<tr>
<td>1990</td>
<td>22.4</td>
<td>17.0</td>
<td>10%</td>
<td>21.1</td>
</tr>
<tr>
<td>% Change</td>
<td>17%</td>
<td>17%</td>
<td>25%</td>
<td>30%</td>
</tr>
</tbody>
</table>

Figures, in millions, are for trade deliveries. Source: BPIW

F R A N C E

Metropolis Drops The Kiss Tag

by Jacqueline Leconte

The Kiss-Metropolys network has changed its name to Metropolis. The change took effect on September 22, with CSA approval. The Lille-based FM added the Kiss prefix after it merged with Kiss FM earlier this year.

President Bruno Lecluse explains: "After conducting a number of qualitative and quantitative studies into public and professional reaction to the different names, we came to the conclusion that our old name, Metropolys, was the best." After some negotiation, the ex-Kiss shareholders, who hold a 49% share in the network, agreed.

The September 22 name change coincided with the launch of the station’s new schedule, which is being promoted on the airwaves, rather than via multi-media exposure. However, a national campaign, which will include TV advertising, is planned for the end of the year.

Lecluse: "The main aim will be to remind listeners of the frequency, because a lot of people have lost touch with the old Kiss frequencies over the last year. It will be a question of promoting the product - the music - rather than trying to make stars of individual DJs. We are too young to do that yet!"

Lecluse adds that Metropolys has decided to introduce listener panels, bringing the station in line with the majority of its fellow FMs. "We will only be playing discs before the panel after they have been given a good airing. It will be a question of asking listeners, ‘do you want to carry on listening to this record or not?’"

Meanwhile, Metropolys has teamed up with FR 3 to produce a new weekly music TV programme called 'Essentiel 2'. First broadcast on September 15, the show is called "Emmen Tout Le Monde De Zapper" and is aired by FR3 Nord Pas De Calais on Saturdays at 13.30-14.00. It has a potential audience of 13 million in the French regions of Nord Pas De Calais and Picardy, as well as in Belgium, where FR 3 is available on cable.

The programme consists of clips and interviews with local, Belgian, German and Dutch pop artists as well as a "Eurotop Top 20", presented by Metropolys DJs Nicolaus Domin and Boris Tyler. The chart is aired on Metropolys immediately after the TV programme and is compiled by Metropolys’s programme director Philippe Schemberg.

The chart is currently based on singles in Nord Pas De Calais, Picardie, southern England and Belgium. Justifying the 'Euro' title, FR 3 producer Jacques Marquet says the areas covered are increasingly known as the "Euroregion" in local parlance. He adds: "When the programme is given a hourly national time slot on FR 3 from next January, the chart is likely to become a real Euro chart and will include the whole of the French territory, Spain and Italy."

BG Publishing Acquires LePage Catalogue

BG Publishing in France has acquired the important independent catalogue Editions Bertrand LePage, for an undisclosed sum. The catalogue includes all of Mylene Farmer’s songs, up to, and including, her latest album. The deal does not include Farmer’s forthcoming releases.

LePage was Farmer’s manager and as a way of payment received a share on publishing rights. It is BG’s third acquisition of independent publishing catalogues in France this year - following editions Rideau Rouge (Gilbert Becaud) and Flamenbach (publisher of most of the artists including Mader, Rose Laurens and Images).

Stephanie Berlow, GM of BMG Publishing: "Editions Bertrand LePage is a very limited catalogue in terms of songs, but almost every one was a hit. Farmer’s live album and the videos continue to sell very well, and her career is starting to develop internationnally!"

RFI Seeks Paris Frequency

Radio France International (RFI), France’s equivalent of the BBC World Service, is looking for a place on the FM band in Paris. RFI is currently broadcast on the AM band in Paris (738 KHz) and claims to have about 100,000 listeners in the city.

RFI president Andre Lacje says the station wants to launch an international service, planned in French: "Our idea is to reach foreigners established in Paris and the French who want more extensive news coverage."

Lacje claims he has the support of Prime Minister Michel Rocard. However, a similar proposal was rejected by the CSA when it last reviewed the allocation of frequencies on Paris’s FM band. If RFI’s current proposal is also refused, the government may apply a frequency for public service purposes.

The budget of the Parisian station is estimated at some Fr 20-25 million (approx. US$ 3.8-4.7 million) and could be covered by advertising (two-thirds) and by government (one-third).

The Lilly-based FM added the Kiss prefix after it merged with Kiss FM earlier this year.
New Laws Halt Proposed National Station

by David Stanilee

The scheduled launch of a new national music-only station, based in Milan, has been postponed and its future looks uncertain in the wake of Italy's new broadcasting laws.

The station is owned by Piero Fioravanti who also owns the Milan-based regional station Radio Peter Flowers. A competition to find the best name for the new station has been stopped for the moment on the advice of the company's lawyers.

Marco Garavelli promotion manager and DJ at Radio Peter Flowers: "We do not know yet whether the new laws will permit us to own two stations. Our lawyers are investigating the matter and unfortunately we have come to a halt."

Garavelli is also concerned with the future of Radio Peter Flowers. "It currently covers the regions of Lombardy and Liguria plus parts of Valtellina, Piedmonte and Emilia Romagna. The law states that a station must broadcast throughout 70% of each transmission area but what does that mean? At the moment no one definitely knows."

There is great confusion about the exact legal requirements for regional, provincial and local stations."

Garavelli confirms that an application has been made to the government to operate at a similar level. Radio Peter Flowers currently broadcasts to a daytime audience of 112,000.

DataMedia Opens Rome Office

Leigi Crespi, ex-director-general at the Milan-based research institute DataMedia, has been appointed president of the company. On announcing his appointment, Crespi confirmed that DataMedia will form a joint venture with the Rome-based financiers Gordon Financial Gains. Crespi: "I see this new partnership as the third phase of DataMedia's work. In 1989, we launched the Top Radio radio statistics service and this year we are providing similar service for the TV sector. Having additional offices in Rome will enable us to cover central and southern Italy more thoroughly, both in the radio and TV sectors."

The station offers radio stations and listeners a statistics service every three months. Crespi says that when the new broadcast laws are finally settled, his institute will aim to aid private broadcasters with weekly listing figures.

Radio Capital, the Milan-based private station with a 76 dance music format, may turn to programme syndication in a bid to continue broadcasting in the future.

Radio Capital was launched by Claudio Cecchetto, co-owner of the national network Radio Datey, on June 1. It broadcasts throughout the northern Italy's new broadcasting laws state that an owner of a national station can also be involved in local ownership.

Radio Capital director Philippe Renault: "We are studying the law to try to understand what we can do. We will not apply for national broadcaster status since syndication may be a possible solution. That way we could broadcast live for four or five hours a day."

Radio Capital also reveals that the station may change its music format. He refuses to reveal details but confirms that change is a possibility. "The idea for the current Capital format was just one of many we had. We think it is right for us at the moment but that doesn't rule out any future change."

Renault also admits that plans to attract major sponsors to back projected new programmes have come to nothing. "The sponsors are waiting to see which way we are moving. But this situation of uncertainty is the same for every broadcaster."

Radio Capital, previously fully automated, now broadcasts live from 10:00-21:00. But there is no speech from DJs, "who are just there to mix the music", according to Renault.

Local Problems For Dimensiono

The Rome-based company Dimensiono Suoni is set to lose a new local radio station which is expected to launch later this year. The station, which also owns Dimensione Suoni national network and the Dimensiono Suoni Rock and Dimensione Suoni 2 local stations, had been testing transmitting its new frequency and researching a new a specialty format.

But now programme director Bruno Frovero admits: "The new broadcast law does not permit a national broadcaster to own local stations. It will be operated by another company. If we are involved it will be a different way. Maybe on a consultancy basis or by supplying it with its advertising clients. The station is currently broadcasting a top 40 music format and uses the RAM 102 logo. No advertisers are aired.

Frovero also confirms that the company could lose ownership of its other two local stations. "Our lawyers are studying a way to allow us to stay in the local market. But if we do it we will be in absolute respect of the law. We will probably supply advertising clients to the stations."

TROS Lobbies For New MOR Channel

by Chris Fuller

Dutch public radio TROS has initiated a plan to launch a new MOR station in 1993. The broadcaster has been lobbying fellow NOS associations to gain support for the station, which according to TROS head of music Ferry Maat: "will fill a gap in the marketplace and provide long-needed competition for Sky Radio!"

TROS intends that the allmusic MOR channel will operate via the new 12 transmitter national FM network, currently under construction and due for completion in early 1993. The government has stated that the public news and information channel, Radio 1, will use the network, though Maat says "is it not necessary for a news service to have an FM frequency?"

Maat强调 the longterm channel will continue the new local transmitter. At the moment on the advice of the company's lawyers, the station is being investigated by the regional and provincial local authorities. But there is no feeling that the government will allow the station to broadcast.

TROS's plan, formulated mainly by programme director Ton Daalhuisen, is for an MOR station, with programming provided by "two or three" of the NOS associations. The station would incorporate high-quality presenters, lowkey presentation and news bulletins on the half-hour.

Musically, Maat says there would be a "good mix of both Dutch and international acts", with core artists including Julye Iglesias and Barbara Streisand. The target audience would be aged between 25-50.

Daalhuisen intends to gather support from the existing network, local and national, in a regular COPRA forum for all NOS programme directors, and other independent programme channels. Maat: "We cannot do it alone. But we only want those stations that are 100% committed to the idea. We don't want the same kind of fractionalism that applies on Radio 3."
El Ultimo De La Fila To Support Turner

by James Bourne

Spanish band El Ultimo De La Fila have been confirmed as the support act for Tina Turner's farewell European tour.

The tour starts on October 6 at Barcelona's Olympic stadium with a pro-electro concert, 'Defensa Natural'. All positions are filled with Greenpeace and Spanish ecological groups, and Ultimo De La Fila have also donated profits from their 70-date Spanish tour to the organisations.

Originaly, Turner was scheduled to perform at another concert on October 6 and fans have protested at being unable to exchange tickets for the new concert.

Meanwhile, El Ultimo will manage to support another concert. Doctor Music, a north European television program that has broadcast around 120 concerts, will now also be playing in Barcelona. The band will tour with Turner in France, Switzerland, Germany and Holland - but not in the UK or Ireland. Ultimo De La Filas been decided to support EMI, the label that pressed the Spanish tour and the New Music Seminar.

Under the terms of their deal with EMI, the tour will gain in depth and duration, with EMI responsible for managing the tour and all financial aspects.

New Network Launched

by Annie Marie de la Feure

Madrid's Radio Estudio has announced the launch of a new five-stationcadena Radio Estudio network. Radio Betis, director of Radio Estudio, will announce the stations will link up for some programming, but will continue primarily as local outlets.

Betis says the five stations are part of a new group, 'Las Superetiquetas', which features 50 hit tracks and is aimed at 17:00-20:00 on weekdays and at 08:00-14:00 on Sundays. On Saturdays at 09:00-14:00, the hours will be broadened, and then from 15:00-20:00 on weekdays and Saturdays.

The remaining stations are "Crazy Dazam", broadcast in the country. The Blackheath Hall supports "The Flowers of Life" and "The Vaughan Brothers - Family Style". Revised "Spanish Radio's old style programme 'Musica Para Cabal Momento'."

To contact Music & Media Tel: 31 20 669 1691 Fax: 31 20 669 1931 (sales)
### Playlist Report

#### The Most Played Records in Europe

<table>
<thead>
<tr>
<th>Country</th>
<th>Artist</th>
<th>Title</th>
<th>Channel</th>
<th>Country</th>
<th>Artist</th>
<th>Title</th>
<th>Channel</th>
</tr>
</thead>
<tbody>
<tr>
<td>United Kingdom</td>
<td><strong>Most played records on the AM stations</strong> Complied by Media Control, Baden-Baden.</td>
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<td>The Joker</td>
<td>Some Miller Band</td>
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<td>Soda Dance</td>
<td>Charles D. Lewis (Solo)</td>
<td>Beggars Banquet</td>
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<td>Tom's Diner</td>
<td>Drift feat. Suzanne Vega</td>
<td>Arista/Screen Gems</td>
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<td>Groove Is In The Heart</td>
<td>Cherie (featuring Aaron Hall)</td>
<td>Mercury</td>
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<td>Holy Smoke</td>
<td>Peter Gabriel</td>
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<td>Roxette</td>
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<td>Show Me Heaven</td>
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<td>It's On You</td>
<td>MC Sar &amp; The Real MC-Empire/Wobble Music</td>
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<td>London (featuring Mekka)</td>
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<td>Osos Up</td>
<td>Snap (featuring Marco-Met Portland)</td>
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<td>Verdammt, Ich Lieb' Dich</td>
<td>Matthias Reim</td>
<td>Polydor</td>
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<td>Praying For Time</td>
<td>George Michael (featuring Eurythmics)</td>
<td>Virgin</td>
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<td>A Toutes Les Filles</td>
<td>Felix Gray &amp; Didier Barbelivien</td>
<td>Toler (Zone Musique)</td>
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<td>Le Jerk!</td>
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<td>Kingston Town</td>
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<td>Vision Of Love</td>
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<td>Deacon Blue</td>
<td>EMI</td>
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<td>In My Eyes</td>
<td>W. Wyne Polka Dot Bikini</td>
<td>Atlantic/EMI</td>
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<td>R. Pitts (featuring S. Clarke)</td>
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<td>Megamix</td>
<td>Techno electric acid</td>
<td>Virgin</td>
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<td>Ich Hab' Getraeumt Von Dir</td>
<td>Mathias Reim</td>
<td>Polydor</td>
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<td>Benny B. (featuring H. O. Cooper)</td>
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<td>Naked In The Rain</td>
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<td>White And Black Blues</td>
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<td>Where Are You Baby?</td>
<td>Betty Boop (featuring King)</td>
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<td>We Love To Love</td>
<td>P.J. Simpson &amp; Double K</td>
<td>Old/New Music</td>
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<td>Bad M'Siecles</td>
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<td>Razzie 1992</td>
<td>Tee Cocotte (featuring G. Newell)</td>
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<td>L'amour (Si Vous Le Voulez)</td>
<td>Lara Fabian</td>
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<td>Black Cat</td>
<td>Janet Jackson</td>
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<td>Bertine Zmarz (featuring B. Brown)</td>
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<td>Carole WEA (featuring C. Nuttall)</td>
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<td>Claude Borel (featuring Z. De La Salle)</td>
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<td>Vicky Carson (featuring V. Carson)</td>
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<td>The Power</td>
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<td>New Kids On The Block (featuring A. Hall)</td>
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<td>Southpaw</td>
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<td>D. Desmond (featuring Z. De La Salle)</td>
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<td>Patrick Sébastien (featuring P. Sébastien)</td>
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<td>Trash (featuring T. Chapple)</td>
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<td>Eros Ramazzotti (featuring E. Vittoria)</td>
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<td>S.G. &amp; Shona McGlasson</td>
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<td>Herbert Grönemeyer (featuring G. Musik)</td>
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<td>Sinead O'Connor (featuring L. Gass)</td>
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<td>The Stone Roses (featuring S. Morris)</td>
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<td>Madonna (featuring B. Brown (featuring T. O'Sullivan))</td>
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<td>Faith No More (featuring L. Morgan)</td>
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<td>Norbert &amp; The Feuling (featuring E. Bina) (featuring P. Siedentopf)</td>
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<td>Ben Liebrand</td>
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<tr>
<td>Listen To Your Heart</td>
<td>Roxette (featuring L. Mårtensson)</td>
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<td>Bo Le Lavabo</td>
<td>Light (featuring N. Kennedy)</td>
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<tr>
<td>Life'S What You Make It</td>
<td>S. Brand (featuring S. Brand)</td>
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<tr>
<td>Club At The End Of The Street</td>
<td>EDD</td>
<td>Rondor Music</td>
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<td>The King Of Wishful Thinking</td>
<td>G. Mann (featuring G. Mann)</td>
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<tr>
<td>Le Temps De Copains</td>
<td>Le Temps De Copains (featuring L. Laub)</td>
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<td>Tunes Splits The Atom (featuring B. Boe) (featuring B. Boe) (featuring B. Boe)</td>
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<tr>
<td>Papa Was A Rolling Stone</td>
<td>Parliament (featuring P. Figgis)</td>
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<td>Nothing To Lose</td>
<td>W. Johnson (featuring W. Johnson)</td>
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<td>Sacrifice</td>
<td>Eurythmics (featuring M. Sarre)</td>
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<td>Can't Get Enough</td>
<td>K. Willis (featuring K. Willis)</td>
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<tr>
<td>Lily Was Here</td>
<td>David A. Stewart &amp; Candy Lauper (featuring D. A. Stewart &amp; C. Lauper)</td>
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<tr>
<td>Next To You</td>
<td>A. Veerman (featuring A. Veerman)</td>
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<td>Everybody Everyday</td>
<td>Black Box (featuring M. Marshall) (featuring M. Marshall)</td>
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<td>La Sarranissima</td>
<td>DNA (featuring S. Brown (featuring S. Brown))</td>
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<td>Sotto Questo Solo</td>
<td>Bacon &amp; Lab D. B. (featuring J. J. Gledhill)</td>
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<td>The Great Song Of Indifference</td>
<td>Bob Geldof (featuring M. K. Harris)</td>
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<tr>
<td>Hey Little Girl</td>
<td>Mark Evans (featuring M. Evans)</td>
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<tr>
<td>It'S A Shame (My Sister)</td>
<td>M. Jackson (featuring M. Jackson)</td>
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<tr>
<td>I'm Free</td>
<td>H. S. Wood (featuring H. S. Wood)</td>
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<tr>
<td>Better The Devil You Know</td>
<td>K. Winslow (featuring K. Winslow)</td>
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<tr>
<td>Ca Fait Des Nuits</td>
<td>Florence Noy (featuring F. Noy)</td>
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<tr>
<td>Tangled</td>
<td>Vitamin Puddles (featuring R. McCallum)</td>
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<tr>
<td>Escapade</td>
<td>Janet Jackson (featuring J. Jackson) (featuring J. Jackson)</td>
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</table>

**NE** = NEW ENTRY  | **= FAST MOVERS
**HOT BREAKOUTS**

**NATIONAL HITS READY TO EXPLODE!**

**UK & IRELAND**
- Iron Maiden
- Holy Smoke
- Charlotte
- Thin (Clothin' God)
- Monie Love
- It's A Shame (Curtom/Berry)
- River City People
  - What's Wrong With (D'Amigotto, EP)

**GERMANY**
- Blue System
  - (Let's Do It) Party With Kiss (EP)
- David Hasselhoff
  - Crazy For You (Whitney/Ep)
- Snap
  - Club Of Snap (Sugar)
- Julianne Werdinger
  - Der Hirnabend (Rvea)

**FRANCE**
- Florent Pagny
  - C'est Pas Un Nouveau (Play)
- Boule Noire
  - L'Amour D'Enfer (Cannes)
- Mano Negra
  - Pas Amour De Tu (Ego)
- Marc Lavoine
  - Pas Ton Jour (Am)

**ITALY**
- Fianna Nannini
  - Scandale (Plino)
- Angela Baraldi
  - Vai (FCD)
- Nino Buncocore
  - Scappo (Empire)
- Marco Masini
  - Doppio (Rct)

**SPAIN**
- Eppu Morra
  - Del Mar Que No (Porto Bello)
- Lim
  - Pars Del Sur (W)
- Rota GM
  - (Mas Raro! (Fpc)
- (No Me Pises)
  - Mania (Co2m)
- (Mani)

**SCANDINAVIA**
- Vaya Con Dios
  - (No Puedo (Pelo)
- Plaza (OCD)
- Andrea Mazes
  - (Llenguer (PE)
- Hi Power
  - (El Cielo De/Go (Pma)

**BELGIUM**
- Dr. Alban
  - (Hello Amsterdam) (Sonett)
- Dr. Alban
  - (Hello Amsterdam) (Sonett)
- Jimi Bikini
  - (Dame Mfame (Chb)
- (Maur Pa Same (CH/Nor)
  - (Duni Dom Boys)
- Tahroia Paper
  - (Lobb (Pd.
- Eppu Mormaali
  - (Ei Rea ICO LP TS)

**PORTUGAL**
- Hello AM.
  - (SoneeSiim (En)
- Dr. Alban
  - (Hello Amsterdam) (Sonett)
- Jimi Bikini
  - (Dame Mfame (Chb)
- (Maur Pa Same (CH/Nor)
  - (Duni Dom Boys)
- Tahroia Paper
  - (Lobb (Pd.
- Eppu Mormaali
  - (Ei Rea ICO LP TS)

**NATIONAL CHART - SEPTEMBER 29, 1990**

**MUSIC & MEDIA**

**EUROCHART HOT 100 SINGLES**

<table>
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<tr>
<th>Country</th>
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<tr>
<td>UNITED KINGDOM</td>
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<td>Tom's Diner (Can/W/O:)</td>
<td>Groove Is In The Heart</td>
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<td>GERMANY</td>
<td>Tom's Diner (Can/W/O:)</td>
<td>Ich Habl' Gemacht Ganz</td>
<td>Holy Smoke (Col/Pa:</td>
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<td>FRANCE</td>
<td>Can Tour (Eur/Pa:)</td>
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**EUROCHART HOT 100 ALBUMS**

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<td>UNITED KINGDOM</td>
<td>In Concert (Can/W/O:)</td>
<td>Pretty Woman (Can/W/O)</td>
<td>Listen Without Prejudice</td>
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<tr>
<td>GERMANY</td>
<td>Pretty Woman (Can/W/O)</td>
<td>Matthias (Can/W/O:)</td>
<td>Osh Las Vegas (Can/W/O)</td>
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**TOP 3 ALBUMS IN EUROPE**

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**SINGLES**

**SINGLE OF THE WEEK**

*Thunderstruck* - AC/DC

This deceptively starts with a dance sound, but when Brian Johnson's screaming vocals and Angus Young's guitar blast off, all thoughts of dance music disappear at once. The Aussies still make 'old-fashioned' rock: loud, good and fun. This is a Bruce Fairbairn-produced new song, taken from *The Razors Edge*, is pleasantly brutal. Rock programmers will find this a safe bet for their shows.

**Pebbles**

*Going To Be A Belief* - MCA

A spacey clean dance record; Paula Abdul-ish in its approach, well-produced and likeable.

**Chantal**

*The Realm* - BCM

A definite club hit. Several house grooves, pasted together into one throbbing rhythm.

**The Nits**

*Fade St *- CBS

A straightforward, folky rock arrangement. Earle's dramatic vocals and Angus Young's guitar blast off, all thoughts of dance music disappear at once. The Aussies still make 'old-fashioned' rock: loud, good and fun. This Bruce Fairbairn-produced new song, taken from *The Razors Edge*, is pleasantly brutal. Rock programmers will find this a safe bet for their shows.

**Joe Jackson**

*She's Got The Look* - A&M

More speed metal by these gifted New Yorkers. The band are as tight as ever and their muscular pulses are relentless. The material is cleverly structured, which is one of the reasons this album sounds so convincing. Note the cover version of Joe Jackson's *Get The Time*. All tracks are equally recommended.

**Neville Brothers**

*Rover Of Life* - A&M

A rocking and funky soul song from these keepers of New Orleans' heritage. Striking drums, organ and singing. A hit.

**The Fatal Flowers**

*Better Times (Bleeding Love)* - Mercury

Wayward pop from this inventive Dutch duo. A funny and relentless song, held together by nervous rhythm, boosted by William Orbit's remix. Tony Visconti co-produced.

**Steve Earle & The Dukes**

*Not On The Run* - MCA

A straightforward, folksy rock song with a warm guitar-based arrangement. Earle's dramatic delivery carries it all.

**Adamski**

*It's A Sin* - Arista

Highly contemporary re-make of Presley's *All Shook Up*. One of the more sophisticated house records around.

**Seduction**

*Breakdown* - A&M

Designed for chart success: good-keeping female trio touring a heated orchestra, yet still a trap.

**China**

*Sing In The Sky* - Phonogram

Swiss-American rock outfit with a mainstream, heavy rock build.

**Album Of The Week**

**Tongue N'Cheek**

Is *Jycop* Uplifting dance music from this new trio. Carried forward by Mauricio Mason's lively lead vocals, the album reveals a special capacity for mixing disco, hip hop and soul balladry. The beat is tangential and the overall feel is fresh. Check out Nobody, Street Thing, It's A Crime and the title cut.

**Judas Priest**

*Painkiller* - CBS

Another solid LP from these British heavy metal veterans. With well-textured songs, the band continues to create fireworks. Downing's and Tipton's guitar performance are still first class. Halford's highlighted voice plainly obsesses the rhythm section a propellent of considerable power. Recommend- ed. Metalhead/Doubletree The Hammer and the title track.
Human League have already made several major TV and radio appearances in Germany, Belgium and Holland to promote their first new album in four years, ‘Romantic?’. Chris White looks at Virgin Records’ promotion campaign for the album and the current single, ‘Heart Like A Wheel’.

The message is that Human League are back and we want everyone to know that says Debbie Clancy, senior international product manager at Virgin Records. “They are doing many radio, TV and press interviews to promote both the single and the album, which is stacked with hit singles.”

Clancy continues: “Human League were one of the most original and innovative pop bands of the 80s and Romantic? proves that they are still in top form. ‘Romantic?’ is a very pop-oriented album compared to their previous work and I think we should all be enjoying it too.”

And, despite the lay off from the 80s and Romantic? proves original and innovative pop bands singles!’ radio, TV and press interviews to promote the album. “The band have been working on their new album since 1986 and their back catalogue of hits has been lasting for many years.”

Promotion for the album also includes in-store displays, posters and advertising on a big scale. But Clancy says: “The band have no live shows planned as yet because they are without management. But they are now talking to managers and agents.”

Human League’s last album, ‘Heart Like A Wheel’, was released in October 1986 but Romantic? is due out at the end of the year. “The band have no live shows planned as yet because they are without management. But they are now talking to managers and agents.”

Elsa

- Signed to BMG Arista
- Publisher: Editions Neige
- Music
- Production: Management: George Hilmer Hassig (Lars HUG) for RockMasters.
- Previous album: Elsa, released September 1986
- Current album: Rien Que Por Car, released September 3
- Production: recorded at Master Rock Studios in London. Produced by Gill Duong (Elois John, David Bowie) for RockMasters.
- Executive producer: Music Human League.Mixed by Helen Woodwood and Douding. Directed by Michel Goffin
- Previous album: Elsa, released November 1986, sold 1,000 units.
- Marketing: A Fr 4.5 million campaign includes Fr 1.5 million TV advertising (30-second spots on all French channels), Fr 200,000 in small displays; Fr 1 million in press and radio (NRJ campaign); Fr 37,000 video directed by Michel Figuer
- Promotions: French TV appearances throughout September, October and November.
- Current single: Rien Que Por Car, released September 3
- Production: recorded at Master Rock Studios in London. Produced by Gill Duong (Elois John, David Bowie) for RockMasters.
- Executive producer: Music Human League. Mixed by Helen Woodwood and Douding. Directed by Michel Goffin
- Promotions: French TV appearances throughout September, October and November.
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RADIO GONG - Munich
Body: Broadcasting in Munich
B List:

- Alan Stivell - Sing A Song Of Freedom
- Bob Dylan - Knocked On Heaven's Door
- Bob Dylan - Unbelievable
- Bob Dylan - Desolation Row
- Bob Dylan - Kind Of Girl
- Bob Dylan - Positively 4th Street
- Bob Dylan - Like A Rolling Stone

RADIO STAR - Vicenza
Body: Broadcasting in Vicenza
B List:

- Robert Plant - Last Of The Airports
- Robert Plant - Black Country Man
- Robert Plant - Stairway To Heaven
- Robert Plant - Whole Lotta Love
- Robert Plant - Heartbreaker
- Robert Plant - Going To California
- Robert Plant - In The Light

RADIO ITALIA 3 - Florence
Body: Broadcasting in Florence
B List:

- The Charlatans - The Gulf Of Mexico
- The Charlatans - Calm Down
- The Charlatans - Blood
- The Charlatans - Crying In The Rain

RADIO BABBOLEO - Pisa
Body: Broadcasting in Pisa
B List:

- New Kids On The Block - Tonight
- New Kids On The Block - I Wanna Be A PO

RADIO VITAMINE - Toulon
Body: Broadcasting in Toulon
B List:

- The Police - Message In A Bottle
- The Police - Every Breath You Take
- The Police - Roxanne

RADIO FRENZY - Brussels
Body: Broadcasting in Brussels
B List:

- Björn Borg - Don't Stop
- Björn Borg - Love
- Björn Borg - Your Love
- Björn Borg - The Next Big Thing

SWITZERLAND
Body: Broadcasting in Switzerland
B List:

- Cliff Richard - Living On A Prayer
- Cliff Richard - Stop The Music
- Cliff Richard - Respect
- Cliff Richard - The Young Ones

RADIO BOLERO - Milan
Body: Broadcasting in Milan
B List:

- DNA/Suzanne Vega - Orn's Diner
- DNA/Suzanne Vega - All The Things She Does
- DNA/Suzanne Vega - These Days
- DNA/Suzanne Vega - Love Is A Many Splendored Thing

RADIO OSLA Rother - Oslo
Body: Broadcasting in Oslo
B List:

- DNA/Suzanne Vega - All The Things She Does
- DNA/Suzanne Vega - These Days
- DNA/Suzanne Vega - These Days
- DNA/Suzanne Vega - All The Things She Does

RADIO SIEPE - Rome
Body: Broadcasting in Rome
B List:

- DNA/Suzanne Vega - All The Things She Does
- DNA/Suzanne Vega - These Days
- DNA/Suzanne Vega - These Days
- DNA/Suzanne Vega - All The Things She Does
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Iron Maiden, The Success Story Continues

Celebrating 10 Years At The Top With EMI

by Howard Johnson

Reaching the zenith of achievement in any sphere of music is always a remarkable feat. That fact can't be denied. Sustaining such a level of success is remarkable. Sustaining such success for ten years is nothing short of phenomenal!

Consider that Iron Maiden has remained the single most successful band in the sphere of Heavy Metal music for such a long period, a musical domain where the competition is probably more fierce than in any other area, and you will realise that we are not dealing with any ordinary band here. Iron Maiden is an institution. I do not use the word 'institution' in any kind of pejorative sense. Whereas some might use such a position of privilege as an excuse to slacken off, to go with the flow, to milk the market dry, Iron Maiden has always proved itself on being a band which refused to rest on its laurels, which has constantly strived to improve and expand its art, while never compromising its musical integrity in a bid to sustain its success. In an industry where business is often in conflict with music, Iron Maiden is one of a handful of acts that has achieved remarkable success on its own terms, and its own terms alone. Without what could be construed as a 'commercial' sound, and without many of the regular wheels of industry turning in the band's favour (how often do you hear Iron Maiden on the radio?), the group has proved to many doubters that integrity, honesty and musical ability can still yield just rewards. Iron Maiden's is a story of total belief in a band's ability and validity, and a justification for any band that believes in Rock 'n' Roll.

Rock 'n' Roll is not what many people might construe it to be. It isn't flash limos, artistic tantrums and as many bimbos as a tour bus can carry. What it is, at least in the Iron Maiden dictionary, is getting up-stage and playing heartfelt music with true passion for fans who are more knowledgeable about and more committed to their chosen style than any other group of followers. Heavy Metal fans are far more discerning than many might give them credit for. They aren't easily fooled. They know a good thing when they see it, and Iron Maiden is without a shadow of a doubt a very good thing!

So where on earth did this band spring from? Why did it pioneer all the ageing Rock cliches and imbibe Heavy Metal music with a reality and an intelligence which seemed to be lost in the monolithic seventies? For the answers to these questions we need to backtrack to 1976, to the East End of London, and to an aspirant bass player by the name of Steve Harris. Harris was similar to thousands of other young men who had a nerve touched by Rock 'n' Roll. From those who had been awestruck by the raw energy of Elvish in the fifties, through those who had connected with the artistry and social comment of Dylan and Hendrix in the sixties, and on to those who had been sucked in by the sheer energy of Led Zeppelin in the seventies, there was an undeniable appeal in Rock 'n' Roll. Not only did it offer creative opportunities, but also the way out of dead-end drudgery that seemed to loom obtrusively on the horizon of most regular guys. Harris was far from stupid. He had the same dreams, the same aspirations, the same goals. However, he was to reveal much later, he was perfectly aware that there was no road map to his destination. Harris knew that to get where he needed to be, he had to make his own map. So where on earth did this band arrive at such a position of privilege as an institution?

The venue couldn't have been more inauspicious - a pub in Stratford, a lesser-known suburb of London, called The Cart & Horses. However, Harris knew the minute that he'd been bitten by the bug, and whether or not the odds were stacked against him, there was no doubt in his mind that he was determined to succeed. Which certainly didn't mean to say that everything simply slopped into place for the fledgling Maiden. Although Harris was busy improving his craft as both a bass player and a songwriter, finding the musicians who shared the same vision and had the same dedication was not an easy task. In addition, the timing of Iron Maiden was not what would have been considered perfect. The summer of 1976 was not only memorable in the UK for the astonishing heatwave that it brought, but also for the advent of Punk Rock. The Sex Pistols had established their notoriety by abusing the hoot of a chat-show on national television with a string of four letter words, and the prospects for a Heavy Metal band, complete with long hair, were hardly promising.

Undeterred and unbowed, Har ris set a precedent for Iron Maiden which would become their modus operandi for many years to come. He went out and organised as many local gigs as he could, playing pubs and clubs as the only possible method with which to garner interest in Iron Maiden. Grass roots were all important from the earliest days and although band members came and went, Harris never wavered from his intended goal. By 1978 the band had arrived at what many consider the first definitive line-up, featuring Har ris, guitarist Dave Murray (who remains in the band to this day),
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drummer Doug Sampson and vocalist Paul Di'Anno. While gigs at such local hostilies as The Bridge House in Canning Town, The Cart & Horses in Stanford and The Ruskin Arms in East Ham were proving to be successful, the Punk explosion meant that booking a Metal band into prestigious clubs in the West End of London, where there would be a chance of being seen by record company A&R scouts, was nigh on impossible.

Such a situation suited the publicans of the places where Maiden were building a strong groundswell of 'word of mouth' support, because they were packing their pubs for the princely sum of £200. Iron Maiden, Powder, Strange World and Invasion were recorded.

The first port of call for the newly recorded numbers was The Bandwagon Soundhouse. Neil Kay, a Metal DJ with a moustache that was almost as outrageous as his dress sense, ran this regular Heavy Metal night at the Prince Of Wales pub at Kingsbury Circus, North London. Once he'd given the tracks a spin, he was totally and utterly sold on Iron Maiden, and began to play the demo with what amounted to religious fervour.

Kay's intuition proved well-founded. The clientele at The Bandwagon took to the band immediately, and the demo became the single-most requested item in the club for the following twelve months. Ample proof to Harris that his confidence in the band was well founded. The Bandwagon also had their own Heavy Metal chart published in 'Sounds' magazine, the most influential Rock weekly at the time, and at the start of 1979, Iron Maiden found themselves at the top of it. The demo had already proved itself to be a very worthwhile investment, but the best was indeed yet to come.

In July of '79, Rod Smallwood was given a tape of Iron Maiden by a friend of his at his local rugby club. Smallwood was one of a select breed in the music business, particularly at that time. Not only had he worked at the prestigious M&M agency in London with Cockney Rebel, Judas Priest, Be Bop Deluxe and Golden Earring, but he genuinely liked Rock music.

Smallwood liked what he heard and was interested in checking out Iron Maiden live, but refused to travel to the band's native East End to watch them. Using his booking talent he secured two slots at The Windsor Castle in North London and The Swan in Hammersmith, and what he saw had a profound effect on him. Not only was the band hard and powerful, but they were also musically talented (something of a novelty at the time!). In addition, despite their live ferocity, the band transmitted a real joy in performing which again made them stand out in the Punk dominated scene.

Based on nothing more than a verbal agreement, Rod set about spreading the Maiden word, booking gigs for the band all around the UK. 'Sounds' magazine ran its first feature on the band and the group started to be mentioned in the major record companies' weekly A&R meetings. The time was right to bring the band to the West End of London and so Rod booked Maiden into the capital's most prestigious club venue, The Marquee.

The gig was sold out by 19.30 and John Darnley, an A&R man from EMI Records brought down by Smallwood, was seriously impressed with what he saw. The band's following gig, at the Bandwagon Soundhouse, was attended by the company's A&R director, Brian 'Sleep' Shepherd, who also recognised huge potential. After a minimal amount of legal discussions, Iron Maiden signed to EMI Records.
ADVERTORIAL

Records and the deal was announced on December 15 1979 in the trade magazine 'Music Week'. Having proved his credentials to the band in the best way possible, by getting results, Rod Smallwood accepted Steve Harris's offer to manage the band, and has remained at the helm of Iron Maiden's creative management to this day. There can be few partnerships in the music industry as enduring. Which have proved as genuine and mutually beneficial to management, as the relationship between Rod Smallwood and Iron Maiden has remained at the top of the charts since that time.

As a taster for their growing army of fans, it was decided that three tracks from the original Maiden demo tape should be released on vinyl in a strictly limited format. The Soundhouse Tapes appeared on the band's own Rock Hard Records label and featured Iron Maiden, Prowler and Run to the Hills. Steve Harris hand-picked the sleeve and label personnel and the 6,000 copies pressed were sold by mail order and at gigs which were becoming increasingly big news.

In the first week of issue, The Soundhouse Tapes sold over 5,000 copies and Smallwood had to field calls from all the UK's major retail chains wanting to order 20,000 copies each. The request was politely refused on the grounds that the independent release should be for the hardest fans. The innately cunning Steve Harris and Dianne Strattot to strengthen the sound, and by the time the debut EMI single, Running Free (written by Harris and D’antoni) was released on February 15 1980, hopes were high that ‘the people’s band’ had arrived on the scene.

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THEIR FIRST 10 YEARS OF MUSIC

WITH THE ITALIAN TOUR 1990

18 NOVEMBER MILANO PALATRUSSARDI
19 NOVEMBER FIRENZE PALASPORT
20 NOVEMBER ROMA PALASPORT
21 NOVEMBER TORINO PALASPORT
30 NOVEMBER TREVIS PALAVERDE
1 DECEMBER BOLZANO PALASPORT

Eddie the ‘Ead’ used as a backdrop at the band's earliest gigs. Eddie had a hole in his mouth from whence would spew fake blood at the climax of a Maiden gig. Cheap and nasty maybe, but it was certainly effective, and once artist supreme Derek Riggs was asked to incorporate the ghoulish character into the band’s artwork and merchandising, there was no holding him back. Eddie became a full monstrous mutation, synonymous with the Maiden name and ethos, and has not only provided a synchronicity of theme for all the Maiden albums, but has created a huge industry in Maiden merchandising virtually single-handedly.

By the time the band's debut album, Iron Maiden was released on April 14, 1980, Eddie was omnipresent on the album sleeve and plans were afoot to incorporate everybody’s favourite fiend into the live set as a full-size, walking monster!

Iron Maiden built on the initial success of the single and entered the UK charts at the staggeringly high position of number four in
its first week of release. Elated by the reaction to the band, but in no way complacent, Maiden immediately headed roadwards to enforce their new-found popularity. Three massive UK tours were quickly followed by an auspicious European sojourn as special guests of giant American act Kiss.

At the end of the band's heavy touring schedule in support of the first album, Dennis Stratton made way for the arrival of Adrian Smith on guitar. Stratton had not gelled as well as had been hoped, partly due to the age difference between himself and the other band members, and also due to the fact that his musical taste lay too far removed from the band's thoroughly heavy roots. Smith, a friend of Dave Murray's from a band named Urchin, fitted the bill far better.

The band's second album, Killers, marked the arrival of the man who has become Maiden's 'sixth member', producer Martin Birch. Having worked with Black Sabbath, Deep Purple and Rainbow, Birch had all the credentials required to give Maiden the sound on record that they knew they had live, and Killers immediately proved that he was the only man for the job.

When the album was released on February 2, 1981, the band trundled out on the road, eager to promote their new record. A new British tour was followed by the band's first headlining European tour, and a visit to Japan, where the debut album had gone gold. Dates in America as special guests to Judas Priest, and headlining shows in Eastern Canada also quickly followed, proving that the appeal of Iron Maiden was already becoming universal.

However, the band's gruelling schedule of road work took its toll. Paul Dianne, his throat burnt out by a little too much of everything, left the band to be replaced by erstwhile Samson vocalist Bruce Dickinson. Dickinson's powerful lungs added a whole new dimension to the Iron Maiden sound, and when the first empirical evidence was released in the form of the third album, The Number Of The Beast, on March 29, 1982, there was no doubting that Maiden had returned stronger than ever before. The Beast debuted in the UK album charts at No. 1, and went on to become a massive international success.

The anthemic lead off single from the album Run To The Hills climbed high to the top 10 of the UK singles charts and the band worked hard to build their profile even higher with hundreds of gigs all over the world in bigger arenas and halls. In August of 82 the band interrupted their DS tour to fly back home to the UK for a magnificent headline appearance at the prestigious Reading Rock Festival in front of over 30,000 people.

It was at this juncture that Rod Smallwood went into business partnership with Andy Taylor, a friend of his from the days when they were both undergraduates at Cambridge University. Taylor was
Dear Bruce, Steve, Nicko, Dave, Janick, Rod & John,

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Fans took to the whole concept with open arms. The album sold a million copies in the US alone, and allowed the band to perform in front of over 200,000 people at Brazil's Rock In Rio festival in January of 1985. Maiden performed some 200 shows during the tour in 26 countries over an 11 month period, one of the longest tours ever undertaken by any band! Four consecutive nights were sold out at California's famous Long Beach Arena for the first time in history and the event was captured for posterity by Martin Birch on what became the double Live After Death album. The shows were also filmed for a full length concert video 'Live After Death (The World Slavery Tour)'.

Gold in the UK in the first week of release and spent a healthy time in the US top 20, while Europe, consistently a Maiden stronghold, embraced the album across the continent. The ensuing tour again fulfilled all expectations, featuring a futuristic stage set which mirrored the album sleeve and singles Wasted Years and Stranger In A Strange Land again achieved high chart placings around the world without even a whiff of a compromise.

Following the world tour the band released a retrospective video entitled '12 Wasted Years' which mapped out the band's sensational progress since their earliest days in the East London pubs.

April 11, 1988, heralded the release of Iron Maiden's eighth album, Seventh Son Of A Seventh Son. Again, new textures were added to the band's armoury of sounds, creating an interesting melange of hard rock substance and somewhat progressive arrangement. Again, following their instincts rather than some misguided adherence to the demands of the market proved a sound idea for the band. The album stormed into the UK album charts at no. 1 and achieved immediate Gold status, while the first two singles cut from the album Can I Play

With Madness? and The Evil That Men Do both reached the top five on the US singles charts. Seventh Son Of A Seventh Son also proved that the band had never been stronger, outselling all Iron Maiden's previous albums as well as gaining vast critical approval.

The live performance was yet again an enthralling spectacle, featuring a polar landscape as a backdrop.

With a fourth album Piece Of Mind released on May 16, 1983 the band welcomed a new member to the ranks. Clive Burr was replaced on the drum stool by Nicko McBrain and Maiden set to work again in their time-honoured tradition, surpassing their previous road exploits with an even longer world tour. June 21 marked another Maiden first, the band's debut headlining tour of the US. Now for the first time the US got to see an Iron Maiden live spectacle in all its glory. Aside from having garnered a reputation as a tremendous performance band the Maiden stage show, featuring devastating light shows and a gargantuan Eddie, was readily acknowledged as one of the finest on the road, a reputation that endures today.

Always looking to be the first Rock act to break new ground, and always prepared to take chances 'The World Slavery Tour' in support of the band's next album Powerslave, commenced behind what was then the Iron Curtain. Poland, Czechoslovakia and Hungary were the lucky recipients of Maiden live performances and the scenes of sheer delirium on the faces of those Eastern rock fans is one that will endure, as anyone who witnessed the band's 'Iron Maiden Behind The Iron Curtain' video will attest.

Powerslave was a remarkable album, featuring a 13-and-a-half minute adaptation of the Samuel Butler Coleridge poem The Rime Of The Ancient Mariner and also a title track which dealt with the immortal life of ancient Egyptian pharaohs. The theme lent itself to a most intricate stage set that both delighted and amazed.
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background to the band's intense musical onslaught. The un-doubted highspots of a tour which ran right through to December of 1988 were the band's headlining appearances at the massive 'Monsters Of Rock' shows throughout Europe, including a triumphant homecom-ing at Castle Donington in front of some 107,000 partisan fans.

The year ended with a sellout UK tour, including two shows at Birmingham's NEC Arena which were filmed for a live video. Steve Harris himself, having fitted an editing suite in his own home, edited Maiden England, adding a whole new perspective to a traditional performance video. Harris wanted a record of Maiden which would depict the band in the manner which the fans most wanted to see and noted all the comments of Maiden followers before working on the video.

October 1, 1990, finally witnesses the unveiling of the new Iron Maiden album. Titled No Prayer For The Dying, the record marks yet another departure for the band in that they took the audacious step of recording all the tracks in the band's rehearsal room in Steve Harris' barn 'somewhere in England'. The Rolling Stone Mobile was brought in and Maiden worked at capturing an authentic live sound as possible, again with Martin Birch at the production helm.

Bruce Dickinson too, has used his 'free' time to put together a solo venture. 'Tattooed Millionaire', released in the early part of 1990, allowed the effulgent vocalist to spread his musical wings with a more rootsy display of Hard Rock, which is where he first had the pleasure of working with Janick, and from whence he had the gut feeling that Gers would be the perfect man to join Maiden. And in case you were wondering, leaving Iron Maiden is the farthest thing from the man's mind.

After all, Dickinson has always spread his cultural wings far and wide, having been ranked an international class fencer for many years. In addition, the man with limitless amounts of energy has just published his first novel, 'The Adventures Of Lord Iffy Boatrace'. Based on a style that could be described as Tom Sharpe with toilet humour in abundance, the book has had Mary Whitehouse, famed 'morality' campaigner, working up a lather, and more liberal minds quaking with mirth! It is this kind of diversity within the band ranks that has always en-

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sued the continuing strength and longevity of Iron Maiden. Outside interests have kept the band - and hence the music - as fresh as when Maiden was formed. Steve Harris is passionate about football to a fanatical degree. He was even on the books of his favourite team Westham, as a schoolboy! Nicko McBrain is a qualified pilot, Bruce is a railway enthusiast who remembers European timetables by heart, and Steve is also so enthusiastic about tennis that he has become firm friends with former Wimbledon champion Pat Cash, exchanging backstage passes to Maiden gigs in return for tennis tips!

It is this kind of general enjoyment of life that makes Iron Maiden so different, so special. There has never been an attempt to hide the men behind a myth, and as such the band's relationship with its fans is second to none. Rock fans appreciate the honesty that exists and such a rapport only serves to enhance Maiden's standing with their fans.

Enthusiasm for the band where it really counts, with the fans as well as within the industry, shows no sign of abating. In recognition of Maiden's astonishing ten years of turning metal into gold, the band will be out on tour for a massive seven month period, taking in arena shows in Europe, The United States, Canada, South East Asia, Australia and New Zealand, proving that the old adage that 'Iron Maiden's gonna get ya, no matter how far' is as true today as it ever has been! You might expect that after 25 million album sales, 130 gold and platinum discs and live performances far too numerous to mention, the urge to be up there and doing it wouldn't pulse as strongly as it once did. Nothing could be further from the truth. It's in the blood you see. It has nothing to do with egos, with money, with big swimming pools. The greatest compliment that could be paid to Iron Maiden lies in the very fact that they don't have to be on stage. But Iron Maiden is what these guys love best, Iron Maiden is what these guys do best. And believe me, nobody, but nobody, does this Rock 'n' Roll business better than Iron Maiden. When Iron Maiden comes to town, you really ain't got a prayer!

The single itself shows that Iron Maiden still sounds as fierce, as relevant, in 1990 as it did in 1980. There is no hint of complacency, no sign that the band is any more prone to industry pressure than it ever was. After all, how many bands would see fit to release a song castigating the vile cult of TV evangelists with choice language to boot as a first single?! How many bass players would see fit to film, edit and direct the accompanying promo video themselves, as Harris did?

And Holy Smoke is only one of many choice moments on No Prayer For The Dying. Without any hint of premeditation, the new material is positively ferocious. As Steve Harris so rightly concluded, there was no further route to take in the progressive direction that had been emphasised on Seventh Son Of A Seventh Son. The long break naturally meant that the band was instinctively drawn towards a no-holds-barred attack, and songs such as 'The Intercity Express Tour' (originally recorded by Bruce for the 'Nightmare On Elm Street Part Five' movie) are custom built to satisfy those with a thirst for some serious Rock 'n' Roll.

Just as the songs were recorded as live-sounding and spontaneous as possible, it seems only natural that the No Prayer On The Road tour promises to be the most exciting live Maiden experience ever.

Iron Maiden after 10 years going for the jugular! There is no prayer for the dying!