German Alternative: The A Single

Cologne - if you thought you had seen it all, read this. In the industry's continuous struggle to fight the declining sales of singles, Cologne-based EMI Elec-

trode has come up with yet another configuration: the A Single.

Offered at half the price of a normal single (presently selling at DM 9), this alternative soundcarrier gives the hit track on the A-side and song information on the B-side.

According to Managing Director Helmut Feist, the A Single gives a new impetus to the market and can be an economical way to test the market for an album release. It is not, however, intended to undermine the value of other sound-carryers.

Feist: "First reactions from both media and record dealers have been positive and the volume of inquiries surpasses all expectations."

The first A Single will be "Johnny Clegg & Savuka's Slavers Of Image. New product from Talking Heads and local artist Carol Cari are to follow.

Other record companies reactions to the A single are somewhat mixed, although not entirely negative. Klaus Pomjakj, Mar-

keting Manager at CBS, Germany, "It is a goood idea but we have no plans to do the same at the moment."

Terri Anderson, Cor-

porate PR Executive at EMI Records UK, confirms that EMI considered the idea quite independently some months ago and felt it was worth pursuing. "Although no definite plans have been made, the idea is on the cards."

Booth Heads New

Maxwell Group

London - Mark Booth, Managing Director MTV Europe, is to head the newly created Maxwell Enter-

tainment Group (MEG) which will consolidate

Robert Maxwell's various broadcasting and entertain-

ment interests under one umbrella.

MEG will incorporate all Maxwell's international and UK concerns which in-

clude Central TV in the UK, TFI in France, Spain's Canal 10, Portugal's Euro-

dio, MTV Europe, the Premiere film channel, British Cable Services and Nimbus Records.

Booth has been appoint-

ed Chief Executive Officer of MEG but will remain Managing Director of MTV Europe.

"We expect to build a sizeable organisation which will include Maxwell's am-

bitious objectives and goals. Exactly how we go about it is still being reviewed, and there are le-

gal considerations to sort out as some of the compa-

nies are public corporations and some private. But we ex-

pect concrete steps to be taken within the next four weeks."

THE NEW URBAN SENSATION

TONY! TONi! TOné!

Crossing over into Pop with the hit single

"LITTLE WALTER"

from the album 'Who'
EMI Launches Euro Hits

EMI Music Europe have released a CD-ROM sampler 'Summer '88 - The Euro Chart' for the Benelux market. The set consists of the best offerings from the EMI rosters in 11 different countries. The low-priced CD is also aimed at retailing the market share of those Continental titles with crossover potential. Special mailings of the sampler, together with an extended biographical and discography section and an interview tape, have been sent to key media people throughout Europe. EMI hopes this will attract wider radio and TV coverage.

Best tracks include M&M favourites like George Michael's 'Let Me Be The Queen From Moscow', Belgian group Souvlaki with 'Like A Mountain', Bent Miller's 'Always', De Nuevo Tu from Italy and Alas-Diablo's 'Shame It On Thar Girl'.

PolyGram Back Into Publishing

London-PolyGram International Music Publishing have signed leading songwriter Tony Macaulay as part of a major move back into music publishing. Macaulay's work has been recorded by Elvis Presley, Donna Summer, Gladys Knight and Olivia Newton John, among many others. Now all his copyrights since 1970 and all future output come under PolyGram.

Well we have to wait and see but the one thing that it certainly is topicality - a paradox on foreign holidays and the problem of what should be in English. Congratulations to RAI for returning - we bratley who recently celebrated not 20 years with their mainland broadcast but also, the 2000th broadcast of their "RIASS Schierino".

And congratulations also to Radio RPH in Ludwigshafen who are celebrating the 12th anniversary of the live radio programme Saturday Night. "RANY09" has been on the air since 1980. (04-30-30) Dl. Barchi. Perle and Achille Murto should without doubt. More information can be found on the website.

Radioing Heads' Storytelling Giants

Tina Turner's 'Riviera' has been confirmed to the UK rock music industry. The new album, 'The Best Of' is a collection of her greatest hits, spanning her career from the early 1970s to the present day.

What Do You Think?

As we move closer to the end of the year, radio producers are extra efforts to improve our service. Music & Media have decided to carry out a reader survey to find out what our readers feel about the magazine. This is the best way for us to find out exactly what our readers feel about the magazine. We would greatly appreciate your cooperation - please take the time to fill in the questionnaire in this week's issue, and return it to us as soon as you can.

Italian/Swiss Dispute To End

Rome - The war of the airwaves between Italy and Switzerland will soon be over. As the first step towards ending hostilities, government ministers from both countries have signed a document which will be the basis of an agreement with crossover potential.

The problems started 12 years ago with the explosion of private radio and television stations in the UK. Many would regard him as the leading name on the Italian market. Certain stations transmitted over the border illegally, disturbing the reception on Swiss TV. Complaints from the Swiss TV authorities were submitted until February, last year, when Berlin retaliated by using equipment that disrupted the Swiss transmission on some Italian private stations. A final solution will be in operation by May next year.

VA L E R I E W A I R E D

TRA G O D Y

Tony Chapman 45pm
Clyde Lawlor 30pm
Derek Gourley 7pm
Bruck Dickson 1pm
Everything But The Girl
Carlisle 3am
The Small Faces 8pm
Mr. Pasadenas

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A&M Strategy Spells Success

by Mark Fuller

Frankfurt

A&M Records Europe Vice President Ross Curry says the company's strategy this year will be led by big campaigns for John Hiatt and Iggy Pop. Iggy Pop's most recent album was released at the end of June and its new LP, according to a report, is currently scheduled for the end of August and will be backed up by a European tour in November. The company's performance will be boosted further by new albums from Chris de Burgh and Black in October.

Curry spoke to A&M shortly after finishing its 8th Annual European Convention in Frankfurt which worked out the company's method for choosing a strategy for each artist is fleshed out in the way things should be done and it stops us from hyping the same period last year and he expects the company to maintain the year has also had a good base. Since A&M received the PolyGram contract in 1985 turnover has doubled, Curry adds. He attributes the growth to "terrific marketing and having plenty of good crossover repertoire. Take Sting for example. His latest LP Nothing Like The Sun has beenachieved and is currently spreading to Germany. The LP starts moving up the charts.

"The company's success this year has also had a good base. Last year we had major triumphs for the Continent with Black and Susanne Vega (sales of 700,000 units), and Barry White went double gold in France."

Curry also underlines the company's method for choosing a strategy for a particular artist. The convention put a strong emphasis on new talent, A&M's premier European manager of the year award, the award for highest singles chart positions and Thomas Starkjohann (PolyGram Austria) best album chart positions. As in previous years, a number of awards for overall performance were presented at the convention. An LP by The Wagoners, a whole-country rock band from Austin, Texas, is due at the end of August. September will see the debut album by UK rock group Dare and the first single by Norwegians pop group One Too Many. Meanwhile, another A&M is new signing, Gun, a young and aggressive rock & roll band from Scotland, are presently remaking their album.

The convention featured a number of sessions where delegates, split into three sections, analysed the morning's music presentation and develop a strategy per act. Curry: "The strategy for each artist is fleshed out with local affiliates who know their areas better than head office. It gives us an accurate picture of the way things should be done and it stops us from hyping one another up."

European affiliates at the convention were also given the opportunity to learn about specific campaigns in other territories. In a local market session, Jean-Francois Cecillon (PolyGram France) explained the success of the Barry White campaign. Jose Luis Garcia Ramos (PolyGram Spain) explained the reasons behind the popularity of Black in Spain. Bonnie Braun (Helicon, Israel) presented the case for Bryan Adams and Kjeld Stokholm (Poly-Dor Germany) outlined the Sinkkasten club in Frankfurt.

Curry says the company is concentrating its efforts on relatively new acts such as Californian blues vocalist Toni Childs whose Dutch chart success with the single Stop Your Runnin' is currently spreading to Germany. Curry sees Childs' career developing along the same lines as Suzanne Vega. Her second single (Don't) Walk Away is due for release in August and she has a European tour scheduled to begin in October.

The company will also be paying special attention to UK singer-songwriter Sam Brown, who embarks on a European TV promo tour for her album and single Stop in the same month. "There's nothing quite like her around the moment," Curry says, "and she has a terrific voice."

A&M has scheduled a string of releases for the new acts presented at the convention. An LP by The Wagoners, a whole-country rock band from Austin, Texas, is due at the end of August. September will see the debut album by UK rock group Dare and the first single by Norwegians pop group One Too Many. Meanwhile, another A&M is new signing, Gun, a young and aggressive rock & roll band from Scotland, are presently remaking their album.

As in previous years, a number of awards for overall performance were presented at the convention. PolyGram Austria's Wolf Mueller received the Label Manager Of The Year Award; Promotion Manager Of The Year Award; Promotion Manager Of The Year Award; and Thomas Starkjohann (PolyGram Austria) best album chart positions. A special award was present-
LIVERPOOL'S Radio City is jointly promoting the Michael Jackson concert in the city on September 11. City is guaranteeing both the money and the venue for Jack- son's appearance at Aintree racecourse. City is expected to be on target for their first-ever million pound profit this year and the Jackson deal shows how well the station is doing.

Only 18 months ago, City was approached by a number of radio stations doing a joint bid for the early afternoon and the breakfast show. Tony McKensie, for the first ever afternoon, and Lenane for late night.

Programming is now already basically what the station will sound like on FM when City eventually provides separate output on AM. Jimmy thinks the right time to split may be early in the New Year.

With audience reach now steadily holding at the 39-40% mark, City is keen not to jeopardise a recovery that seems virtually complete.

More Than A Honour: Olivia Newton John is promoting her latest al- bum, 'Breakaway', due for release on PolyGram August 27. She tells me in a very lucky pool. I joined it at a very lucky time. The wealth is coming back and there's a general upturn.

McPS Merge With MCPS

London - Negotiating body, the Mechanical Copyright Protection Society (MCPS), MCPS Manag- ing Director Bob Montgomery says there are moves afoot to create 'two organisations, including Red Rose and Pecodlly Radio in Manchester. Terry Smith, City's founding Managing Director, was said to be considering giving up the busi- ness altogether.

But by October things were looking up. Tony Ingham, a former Price Lythral programme chief, was appointed as Pro- grame Controller at City. "The station had really hit Liverpool.

NRK and Red Rose groups, including Red Rose and whose work overlaps to a great extent. City was expected to be considering a joint bid with lo- cal Tyne/Tees contract. Hall recently acquired a con- tract, chaired by Frank Graves. The main criticisms are con- nected with advertising regula-

Copyright Bonus

on television as for a single fea- ture on 'Top Of The Pops'. This follows a decision by the Per- forming Right Society (PRS) to abolish the distinction between the two uses of music. PRS claims the new scheme will be fairer and less expensive to admi- nister than the current arrange- ment.

Charity Race

A cross-channel boat race be- tween UK studio equipment manufacturers Grundig and in- dustry, Strirling, is expected to raise £10,000 for charity. The race was won by Strirling and money raised will go to London's Great Ormond Street Children's Hospital. Socharies lost the race by four hours.

The report also finds comfort in the belief that the cable networks. However, the availability of MTV has meant that operators in the UK and anywhere else consider the cable's share of viewing con- tent carefully.

Charley also claim the licence was not obtained from the estate of Pete Best, be- lieved to be the drummer on New Year's Day, 1962. The recording was subject of an action started in the High Court earlier this year by lawyers Free Cholmeley on behalf of McCart- ney, Harrison and Yoko Ono.

Metro May Seek TV Franchise

Newcastle-based Metro Radio, which runs stations on Tyne / Wear and Teesside, may bid for the Yorkshire Television Fran- chise when it comes up for com- petition in two years' time.

Metro denies, however, that it is considering a joint bid with lo- cal millionare John Hall for the local Tyne/Tees contract.

Hall recently acquired a con- trolling interest in the Northeast advertising agency Redbeads and

UK & IRELAND

Jackson Signals Upturn For Radio City

of both the European Com- munity produced material. However, the availability of MTV has meant that operators in the UK and anywhere else consider the cable's share of viewing con- tent carefully.

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Antenne Bayern Goes Get Ahead

Munich - The Bavarian government is working with other federal states on a new law to regulate the production and free broadcast of reports from events including major pop concerts.

The discussion arose from the recent controversial purchase of football coverage rights by RTL Plus TV and media publisher EMU, but also addresses a problem that European broadcasters have often had to face in confrontations with the management and promoters of American and British superstars.

As a result of the new law, all German TV broadcasters would have the right to broadcast concert excerpts up to three minutes at no cost.

Vienna - BMG-Ariola has led the first half of 1988 as far as Top 30 singles in the charts are concerned with a 23.43% market share.

 positional, however, there are still many competitive SNEP, France's recording industry's favourite artists and their repertoire was an open question on the rights of recording artists and producers was an open question for the past few years. SNEP, France's recording industry's favourite artists and producers was an open question for the past few years.

In his speech, Patrick Fichet, President of SNEP, France's recording industry's favourite artists and producers was an open question for the past few years.

The French satellite TDFI is to be launched on October 7 aboard the Ariane rocket. The satellite is currently important to both France and the world, as the French government's right to broadcast includes the two West German channels which will be forced to get off the ground with last year's TV-SAT launch.

The French government has been hosting various events in France throughout the year, including music concerts and film screenings.

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Dahlgren Supports Cohen
by Stuart Ward

Stockholm - Swedish singer Eva Dahlgren enjoyed the honour of supporting one of her all-time heroes, Leonard Cohen, when he played in the city recently. Leonhard Cohen returned to Stockholm on June 30 for the second time in the space of two months. His performance at the Galarravet was the first concert at the new venue which has a capacity of 5,000.

Dahlgren is not touring extensively this summer, playing just five live gigs, including two with Cohen. Instead, she is spending her summer getting material together for an album. Asked if she thought she and Cohen had anything in common, Dahlgren replied that they both attach a lot of importance to their lyrics.

French Producer Launches Angel Blue
by Stuart Ward

Stockholm - Young Swedish singer Karin Risberg is to record a single with the well-known French producer Jacques Morel. His performance at the Galarravet was the first concert in Sweden for his record company, RAI Stereo 2.

Risberg has changed her name to Angel Blue to launch her new career. Risberg is known in her home country mainly for her performance in the Swedish heats of the Eurovision Song Contest in 1986. Her song then, Stopp Sopp Stopp (Stop Stop Stay), was written by Kees Marcella of European and Peo Thyren from Sha-Boom.

Happy Medley

Copenhagen - Denmark's leading independent label, Medley Records, founded in 1975 by Michael Ris, is to mark its 10th anniversary with a party on August 18. So far no other events have been finalised, but there are plans to release some retrospective compilation albums. Medley's current artists include Kim Larsen, Laid Back and Sebastian.

British Release

A British company, Priority Records, has released a single by the Finnish pop group Zip And Go. The group, known in Finland as Bagot, is managed by Stuart Cheadle, the man behind the hit band Bros. The single is called Can't Buy Me A Man and an album is expected around August or September.

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Three Dutch broadcasters, AVRO, TROS and SBS, are about to go to court to fight an agreement made between the umbrella broadcasting organisation, NOS, and the Dutch publishers association which represent the Dutch printed media. The agreement covers a compensation paid to the publishers for the increase in TV and radio advertising.

The Dutch publishers bodies (NDP, NOTU and NNP) have challenged the agreement for loss of advertising revenue as a result of commercial radio being allowed on TV and radio. When the amount of advertising was recently increased to 5% of total airtime, NOS made a new compensation agreement.

Under the terms of this agreement, the publishers get 25% of the extra revenue generated by TV and radio commercials, with the 1997 revenue figure used as a standard. But AVRO, TROS and Veronica feel the new deal is far too generous.

The Dutch music commission, Aart Gruurtsen, said that NOS was not entitled to sign such a deal when three of its most important members were opposed to it and ruled that the deal was off. However, NOS has questioned the right of the Commission to invalidate the deal.

The Dutch Minister Of Culture, Ecelo Brinkman, who controls NOS and the Media, has said that the night would be on unless the court rules differently.

**NOS To Court Over Advertising Deal**

**Computers in Ratings Battle**

The workaround private radio station SIS is to start computer broadcast this month and has chosen the well-known Selecter program. Antwerp has four major private stations: SIS, Con, Radio Antigoon and Express. Only the latter does not use a computer for programming.

Station Manager at SIS, David Daggelinckx explains why they chose the 'Selecter': "We wanted to use a computer system, because we want to follow a computer format. SIS is to start broadcasting whole 24 hours are on air. This means a stricter line in programming than we follow now. The aim is to increase ratings. We are in fourth position at the moment but want to be number one very soon."

The Selecter program is on trial in Antwerp and if it succeeds well, will probably also be used throughout the whole of the SIS network which has 20 stations throughout Belgium.

Meanwhile, the 76 stations in the Contact network will use their own, self-designed computer system to keep track of the music they play. The French and Flemish language radios within the Contact network use slightly different playlists but their core programming is the same.

**MUSIC**

**NORTH OF THE IRISH border**

**Yazz & The Plastic Population**

The Only Way Is Up - Big Life

Produced by Colclad, this is an electron-soul number with more than a touch of house influences. A good, radio-friendly, dance track.

**Michael Jackson**

Another Part Of Me - Epic

The sixth single from Bad. A worry-free and funky groove that just cannot fail.

**Oldland Montano**

Just A Game - Sven

A very interesting track. The album is amply realised. A double set, comprising Workin' Week's inaugural hit and a sequel to the first, which was an all-time favourite.

**CLARITY**

**CD Players, Best Sellers**

Amsterdam - Nearly one in five Dutch homes now has a CD player and the same number regard the purchase of players as a priority, according to a recent survey by Burke-InterView. Five years into the introduction of the CD format, players remain the best-selling hardware product in the Dutch audio and video business. Philips commands a 59% market share, followed by Sony with 20%. Holland was one of four European countries where Philips introduced a whole new form into the Western pop market with Poptron, which has been a very strong commercial effort.

Sabrina

All Of Me - VideoTeen

A killing combination of Sabrina and SAW on a jaunty, perky little number. Definitive Eurodance.

Will Downing

In My Dreams - 4th & Broadway

Glowing and velvety mid-tempo soul/soul/disco song with an addictive and danceable groove.

Cyndi Lauper

Hold Me In Your Heart (For The Love Of You) - Epic

A characteristically big sounding FM pop song with a great guitar riff and a good chance of being yet another mega-hit for this talented band.

Kiwi & Tess

Losing You - Epic

Female duo with a muscular disco/dance effort, straightforwardly tuned into Euro-disco pop. One of the most attractive numbers of the moment. There's no doubt that this is going to be big, giant seller. And obviously its release during the summer seems to be perfectly placed. The music is certainly not merely the repetition of the same old schemes, as you might fear. Just listen to 'There's So Many, Rio Grande and Goodnight' as a taste.

Hugh Cornwall

Dreaming Again - Virgin

One of the most overtly commercial tracks from a commercial album an Sis albums in whitewash mood. Not entirely convincing.

Miguel Bose

The Eighth Wonder - WEA

A smooth and danceable, somewhat cheap trick from the most expensive album. Very pesky synth-pop.

The good old Beach Boy shouting in a splendid set of ultra Californian pop gems that fully revives the kind of bubble and spark of which The BB's used to be the unrivalled paragons. No doubt that this is going to be a huge, giant seller. And obviously its release during the summer seems to be perfectly placed. The music is certainly not merely the repetition of the same old schemes, as you might fear. Just listen to 'There's So Many, Rio Grande and Goodnight' as a taste.

Eighth Wonder

Fearless - CBS

Tes liquidfils in a Euro-pop package, ready for the teenage dance floors. Paty Kemps's set as innocent, gothic, garish voice is set against a continuous array of lightweight rhythms, adorned with airy and sparkling synthesizer lines.

Tanya Donelly

What - Whig/Polydor

A new discos/rock act providing nicely polished, sparsely arranged but, very interesting tracks. The album ranges from brooding and sultry songs (Who's Lovin' You) to cool funk (Booby Doll) and weird, quirky disco (Born Not To Know, the best track). Expect club-play.

Ofo Ha.'z

Sider - Sidee

It goes without saying that Haza's voice is superb but that she might have been more versatile if single-handedly (although unintentionally) introduced a whole new form into Western pop has yet to be fully realised. Her post-progressive crossover voice is a delight that should not be missed.

**Working Week**

Fire - Parlophon

A double set, comprising Working Week's 15 favourite tracks, including 'It's Alright', 'Take The Money And Run' and albums they recorded for Virgin. Their trademark incorporation of danceable Latin rhythms into their overall mood (very soft) and an occasional moroso-represented. Interesting is the inclusion of Apocalyptical an original 12" B-side.

**Cinderella**

Don't Go Breakin' My Heart - Vertigo

A set of utterly hard-hitting, somewhat dark-edged rock from a four-piece band who are gaining recognition in the hard rock field. With its mixture of aural oddness, a vaguely campy, but very effective sound, it is a recommended track like Gypsy Road echoes of both the Stones and Led Zeppelin, only a little more mellow.

Chad & the Casuals

Long Cold Winter and Coming Home - Epic

But beware: listening to Chad & the Casuals voice gives you an ache in your throat.
Passion Fodder
Orwell Cooks (Baggers Banque) UK. Info Kaye Elbers on 1-67997912; (x) 913732
A politically tinged and highly entertaining pop rock song by this quirky French group. Their lyrics and musical style owe a lot to the UK independent scene. A highly entertaining song.

Cris
Cris (LP) (WEA) Spain. Info Beata Bouse on 1-65041; (x) 21479
Goodtime electro rock pop that is saved from being run of the mill by some neat arrangements. This is early Blondy style transferred to keyboards. The songs are simple and direct and Cris's voice is perfect for the job required. Check Ettana A Solas and Lac De Luna.

Rou Nouz
Erotic Girl (Freud) Sweden. Info Dan Ekback on 8-14207; (x) 12558
Already doing well in the Scandinavian territories this record has a characteristic Swedish feel. A gentile, melodic dance number with a strong chorus and Rou Nouz's clear, soaring voice.

Garbo
Paristrolsk (Frp) Germany. Info Petra Schumann on 20-6891045; (x) 84174
A brilliant club record, no doubt about that. A punchy rhythm and a haunting chorus backed up with some jazzy references both to the present political situation in Russia and "The Sound Of Music" (among others)!

Steve Rogers Band
Alzai La Gonna (LP) (CBS) Italy. Info Alberto Crippa on 2-8536; (x) 363 Vauxhall, New Jersey
A wacky, tongue-in-cheek song with a Shadow feel in the twanging guitars. As you might guess from the title this band specialises in music with a touch of the bizarre. Their style is reminiscent of Rammells and pleasingly off-the-wall.

Nancy Boyd
Working My Way Back To You (BBC) Holland. Info Bert Van Breda on 394-5440; (x) 12523
A great version of a great song from this British band. Boyd has a powerful vocal style and the backing is well arranged and effective. Very radio-friendly.

Rod
Shake It Up (Jonathan) France. Info Martin Moscovitz on 1-436652; (x) 21579
A devilishly funny number in a very American style. The chorus is somewhat James Brown-ish and the backing owes a lot to mid 70's soul. A great vocal performance and a good song.

Crazyhead
Time Has Taken Its Toll On You (EMI) UK. Info Donna Slack on 1-4864488; (x) 22643
More biker chic a la Zodiac Mindwarp but the song is excellent. Very mid 60's soul-pop in the style of The Small Faces with an awesome chorus.

Adrenalin O.D.
Theme From An Imaginary Midget Western (Buy Our Records) US. Info PO Box 363 Vauxhall, New Jersey
The Coldcut touch comes through for Yaz & The Plastic Population with the singer's debut The Only Way Is Up, jumping to no. 4 on the MRIB indie singles charts. The record is getting daytime radio play and can be expected to show up well on the national charts.

Meanwhile, Pop Will Eat Itself's Def Con One rises to no. 2, with little radio play but lots of support from an enthusiastic indie following. The record gives a nod to current infatuations by sampling the synth hook from the Penguins' Crazy Horses.

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**BROADCASTERS • RECORD COMPANIES • PUBLISHERS**

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The latest pop sensation Bros became a success and an established chart act without playing one live show! Can you name any successful heavy rock band who have ever achieved something without a long career on the live circuit? The answer, of course, is no, because hard rock (the use of terms such as "heavy metal" and "rock 'n' roll") have become inextricable from the live circuit. The answer to the question is that the live circuit is the essence of the band. They are dedicated to the live circuit and the fan base, and the success of their albums and singles relies on the live circuit.

Metallica exasperates and antagonizes traditions of mainstream music by creating a new form of music that is almost incomprehensible to the outside world. The success of Metallica is due to the fact that they are not afraid to take risks and experiment with new sounds and styles. They have been categorized as a "metal" band, but their music is so diverse that it defies any easy label.

The Monsters Of Rock festival has been a major success in recent years. The festival was founded in 1979 and has been held every year since then. It has become one of the most popular festivals in the world, and has featured some of the biggest names in rock music.

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The festival organisers of Monsters Of Rock, erect the temporary town for the weekend. Someone who can make these decisions is difficult to assess. The use of state-of-the-art recording technology, more of a singles-oriented awareness, the pin-up rocking pretty boys, a more sympathetic marketing assessment; these have all been factors. I believe it is a combination of the above plus industry recognition that, while a pop act might give a label instant returns, they may not be around in a couple of years to carry on making fortunes for the company. A successful heavy act has a lifespan of 20 years (from Maiden), 15 years (Magnum), 20 years (Status Quo & Jethro Tull).

Someone who can make these parallels better than many is David Munns, one time Head Of Marketing at EMI Records in the UK working closely with acts such as Iron Maiden and Marillion) and now Managing Director of Polydor UK. Munns says: "For me a good A&R department should be involved in all areas of music that are saleable on record. I look on heavy metal as an insurance policy. I know that with Magnum next month I will sell over 100,000 albums and I also know pretty well what it will cost me. Maybe I'll get lucky and one of their singles will become a huge top 10 hit, but if it doesn't I know we can market my way into the top 40 by coloured vinyl, picture discs, badges, etc. Plus generally want it or they wouldn't buy it."

But where does this leave the small indie labels which specialise in heavy metal but cannot afford the marketing the bigger companies? Cees Wessels who owns Roadrunner Records in Holland has long been accused of 'success by numbers', meaning that with the number of albums released a month something has to make it. "It's true we have in the past had a high number of releases but it's our business to sell records. We give a much higher proportion of bands a chance to get their material released and that's what it's all about. Unlike the majors who only sign a new rock band once every two years and put enormous pressure on bands to make it happen quickly. Many of our bands sell between 5000-8000, and some reach the 80000 mark. For instance King Diamond sold around 150000 in the US this year."

German label Noise has certainly dealt with a successful roster of metal bands. Helloween has the prestigious opening slot at Donington this year and now, like Roadrunner, Noise has opened a UK office. Says General Manager Andrew Ward: "Noise has built itself a very high profile in Europe and enjoys excellent domestic sales. But in order to make the rest of the world sit up and listen, some sort of sales and chart action needed to happen in the UK, and that's impossible to organise from West Germany."

A label that continues to dominate in the indie heavy metal camp is US-based Music For Nations. At the time of writing they hold 11 of the Top 20 places in the metal chart. Martin Hooker, the man who first signed many of the top thrash bands that have since crossed over to major record labels, explains: "I really never knew that thrash and speed metal was going to become as popular as it has. But I liked it and thought it was so different to anything else that was around at the time. It was so different there wasn't even a name for it."

Having been the record company to sign Slayer, Metallica, Anthrax and Megadeth doesn't it irritate you that these bands have now all been snapped up by the major labels? (Slayer are now signed to London, Metallica to Phonogram, Anthrax to Island and Megadeth to Capitol). "It doesn't really but that's life. Nuclear Assault have now signed to a major in the US but have insisted on staying with MFM in the UK which is great. It's a problem, but a problem that you just have to overcome and I think the bigger we now get, the less of a problem it will be. We can now afford to pay the money that is needed."

One thing that deters many major labels from signing rock is the lack of airplay it receives. But are things now changing? Chris Teley, heavy rock DJ for Piccadilly Radio in Manchester, says: "When you think that the likes of Jimmy Barnes get massive airplay throughout the US and Australia and are totally neglected here in the UK it makes me sick! The whole playlist affair has become one political joke and the time has now come for a massive re-shuffle."

Shuffle or not, one thing is sure: When rock is back in fashion.
How important is the rock press in promoting rock music? According to both record company executives and the specialist rock press, the answer is very important in the absence of normal daytime radio airplay.

Doug DeGuro, Special Projects Manager at Classic Communications in London, which has the Raw Power Album and CD Catalogue, points out: "The strength and depth of the specialist rock press makes it clear that there is a huge following for heavy metal and hard rock which isn't catered for by radio. Metal Hammer is now published twice a month and Metal Forces is monthly - before it appeared every six to eight weeks. That's great for record companies like ourselves, because this kind of promotional avenue is needed in the absence of airplay. Every radio station seems to have one rock show, and that's it." DeGuro says that any editor at advertising in the specialist rock press has a positive effect on sales of Classic Communications' rock product. "The point is that there is a lot of excitement amongst the heavy rock fraternity whenever a new major release is coming out. It's rather like punk was back in the '70s, the fans will travel miles to see their favourite band and they rush out to buy the latest records. In a way it doesn't even matter if a review is good or bad - the fact that you've got editorial coverage is enough. "Strangely enough, the fact that heavy rock doesn't receive much prominence on the radio probably helps the cause because it makes the music that much more exclusive to the fans and adds to the excitement." Martin Hooker, who runs the Music For Nations label, agrees. "Because of the lack of airplay in the UK, and probably in the rest of Europe as well, the rock press plays an invaluable role in promoting the music. If you're not getting any reviews in the specialist magazines then there are very few other ways of getting exposure for your product apart from bands actually going out on the road." Does the specialist press abuse the privileged position it finds itself in? "On the whole the press play an excellent role, and there are some very good magazines around, like Kerrang!, Metal Hammer and Metal Forces which are all good in their own way - and getting even better," says Hooker. "They have targeted their market very well and it's not surprising that circulations are increasing." However, Kerrang! Editor Geoff Barton warns: "It is very important that the rock press don't start believing that they are so powerful that they can make or break acts. We once used a writer who liked to think that a good review from him in Kerrang! could add thousands to the sales of an album but that's an attitude we have to be very wary of. It's true that if you give a band a good review it can tip the balance, but it is very easy for egos to get out of hand.

Does a magazine like Kerrang! become a target for "pushy" press offices? "No, strangely enough. A lot of the bands that we cover are of American origin - the biggest metal bands are all from there - and in terms of release dates and info on the band, we pick it up as a matter of course. In fact we tend to avoid the usual promotional Andrew and go direct to the bands and their managers," Barton explains.

Heavy rock expert Maggi Farooq (who wrote the other article in this special feature) does the PR for acts such as Magnum, Slave Raider and Gangrene. She is in no doubt about the importance of the press' role: "Some of the big names might pick up a certain amount of airplay but the majority will never get daytime airplay and even if they did, the type of people who buy through records are hardly likely to be listening anyway.

"My experience is that fans will buy a record unheard, if it has been recommended by a magazine like Kerrang! or Metal Hammer. They respect the writers and their opinions. As PR I know that rock bands are all keen to build the profile of a rock band through the specialist press. In up to a total of one million copies worldwide. A French edition will be launched in September. "I think that the secret of Metal Hammer's success is that we stick to a format that we know our readers want, and we have targeted our market," says New Editor Jane Wallace. Other magazines have crossed over to other musical areas like NME but for us it has to be heavy metal or heavy rock."

She agrees that from a record company's point of view, Metal Hammer plays a vital role in the promotion of heavy rock music. "They know that they can reach the hard-core market through us. And Metal Hammer has its own programme on MTV. Because of all this, Metal Hammer is recognised as being the market leader."

But she adds: "I see my particular role as supplying a service to the reader - that's why they buy Metal Hammer, they want to get all the information possible about their favourite bands. We're writing for the fans and not just for the record companies.

Tony Wadsworth, General Manager of the Parlophone and Capitol labels at EMI Records, which has various heavy rock acts on its roster including Megadeth and W.A.S.P, says: "Because of the limited avenues to promote heavy rock music, the specialist magazines like Kerrang!, Metal Hammer and the new magazine Raw are crucial. "The problem is to promote the image of bands - which, in this kind of music, is often as important as the music itself."

"If there were more rock programmes on radio, then record companies would not be so wary about signing heavy rock acts. At the moment they have a very cautious attitude." Hooker agrees that a magazine like Kerrang! is probably the most successful music magazine of this kind, selling more than 200,000 copies twice a month in the UK alone, and with various foreign-language editions including Germany, Spain, Greece and Switzerland adding..."
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SPOTLIGHT

Telling Blues By Robert Cray
by Marjorie Roseneing

After years of critical acclaim, the American blues group, The Robert Cray Band, finally found commercial success with the release of their fourth album ‘Strong Persuader’ in 1986. The single from the album ‘Right Next Door’ rocketted up the charts in several countries last year. With their fifth album, ‘Don’t Be Afraid Of The Dark’, scheduled for release on Phonogram’s Mercury label at the end of July.

Without losing out on originality and with its roots firmly planted in the finest blues tradition, Don’t Be Afraid Of The Dark is an even more easily accessible album than ‘Strong Persuader’. With a strong soul undercurrent on every track and funky guitar on the song ‘Night Ran Over’, is Cray beginning to stray from his blues roots?

Cray: “No, it’s something we have always done. Our live shows in the early days included songs by Eline James, BB King, James Brown and Sam & Dave. I think what is probably most noticeable on the album is that the production (traditionally done by Bruce ‘Senior’ Bromberg and Dennis ‘Pops’ Walker) is getting better.”

“We ran him into again in February this year and told him we were recording. We had already recorded Acting This Way with a guitar solo, but we thought it would sound really hip with a horn solo. So he popped in to the studio in LA and laid down three different solos we could choose from.”

‘Don’t Be Afraid Of The Dark’ features a guest appearance by the acclaimed US saxophonist David Sanborn on the track Acting This Way. Cray explains:

“Sanborn was a fan of the False Accusations album. When we first met him he said that he was in love with the song ‘Change Your Heart, Change Your Mind’ and that he wanted to play on one of our records. Last year the band had a hit single, Right Next Door. However, Cray is not particularly looking for another one with the title-track of the new album. “I don’t even think about hits any more, until the album is out on the market. I am interested in terms of an album. The singles are just one part of what we do and they are not a very good representation.”

Robert Cray feels that records lose something when taken from the album as singles. “I guess that is why our singles do not do that well,” he says. “On an album, one song will tell a part of a guy’s idea, his personality, his life. The next one will tell a little bit more, and so on. There can be one or two tracks on an album that have enough to stand out on their own.”

Whether the single Don’t Be Afraid Of The Dark has enough of that outstanding single quality will be proven before The Robert Cray Band come to tour Europe in the autumn.

Gangway - Danish Band With A Future

by Peter De Bruyn Koops

One of the most interesting new signings by PolyGram International must be Danish act Gangway. This highly talented four-piece band have already enriched the airwaves of several European countries with their intelligent and catchy debut single on the Mercury label ‘My Girl And Me’. And their striking LP, ‘Sitting In The Park’, is about to be released.

Gangway are no new-comers in Denmark. They recorded an album for a local independent label in 1984 and became the hottest thing around. Lead vocalist and bassist Allan Jensen: “We had constant media attention. It was stifling. And we thought, whoa! let’s slow this down. So we took stock of what was happening and re-evaluated our careers. We were signed to an independent label which did not want to see further development of our careers. We wanted a future, a future, with PolyGram. Jensen again: “They felt we had made all the right career moves so far — and so they gave us a big say in what was happening.”

What made Gibson Kemp, Vice President A&R & Artist Development at PolyGram Int., sign the band? Kemp: “This is a fresh and natural sounding, emotional band who are opposed to all the electronic material that is currently around. It was...
The Hits Album 8 enters straight at No. 1. The top of the singles chart is no. 1. Simultaneously, the Bad LP is on top as well in the European Top 100 Albums. Up to date, the Bad LP has sold 15 million copies worldwide since its release in August 1987. It has achieved the no. 1 position on the charts of 24 different countries. In the UK, Bad is the first LP in history to top the singles chart, bringing Jackson's total to no. 1 singles on Billboard's Hot 100 in the 1980s, making him the most successful artist of this decade. Jackson's European tour will run through September and will consist of 42 stadium concerts in 12 countries.

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