

MUSIC & MEDIA

UK Talent For The World

See Pages 12-14.

Euro Packaging Close-up

See Pages 16-22.

Europe's Music Radio Newsweekly . Volume 9 . Issue 12 . March 21, 1992 . £ 3, US\$ 5, ECU 4

Virgin Sold To EMI

Independence Is Assured; Move Tightens Market

Virgin MDs Upbeat About EMI Purchase

City Likes The Deal; "A Good Price For Thorn"

Acquisition Highlights

- Global Share Hits 18%
- Berry, Draper Locked In
- EMI Expands Star Roster
- Publishing Included

Impact On Virgin

- Back Office Cuts Planned
- Independence To Continue
- Creative Talent Cited
- Job Losses "Inevitable"

Recent Thorn EMI Deals

Company	Price (US\$ m)
SBK Publishing	295
Chrysalis Rec.	150
Filmtrax	94

Thorn EMI has acquired Richard Branson's Virgin Music Group for £510 million. After assuming an additional £50 million in debt, the US\$980 million deal brings the UK-based, electronics-to-music multinational company closer in the race with PolyGram and Warner Music with around 18% of the world market.

Based on an M&M survey of national album chart shares over 1991, the combined force of the two companies advances EMI into direct competition with market leader PolyGram in the UK, Germany, Spain, Sweden and Denmark; with Warner in the Benelux; and vying for the runner-up position with Sony in France and PolyGram in Italy (where, respectively, PolyGram and Warner lead).

The deal brings to Thorn EMI a formidable stable of artists and repertoire, including, among others, the Rolling Stones, Genesis, Janet Jackson, Simple Minds, OMD, UB40, Enigma, Gary Moore and, in the UK, Phil Collins. The package offers copyrights to 25,000 songs, including

(continues on page 30)

The purchase by Thorn EMI of the Virgin Music Group (VMG) has sparked cautious but optimistic comments from the respective Virgin MDs across Europe. While many want the company to remain independent, they expect changes come in the near future, although it is not certain whether they will impact EMI or Virgin.

VMG operates European affiliates in the Benelux, France, Germany, Greece, Ireland, Italy, Scandinavia, Spain and the UK, all with different distribution arrangements (see table on page 30).

Overseeing the European operation is Jon Webster, who officially took the post of Virgin International MD only two weeks ago. Asked if the deal will be affecting Virgin's European companies, Webster says, "Some job losses are inevitable, but the question is if they're at EMI or Virgin." VMG employs 1,050 people worldwide.

Within VMG, the UK company—with an operating profit of close to £4 million on a turnover of £67 million in 1990—is estimated to generate 22% of VMG's

(continues on page 30)

Thorn EMI's acquisition of Virgin Music Group is getting a nod of approval from London's financial circles despite the sticker shock expressed by some music industry executives at the price tag.

The deal is in line with other big-ticket, pure music company acquisitions. Thorn EMI paid a multiple of about 1.7 times turnover and 26.4 times operating income for Virgin. In comparison, PolyGram paid US\$272 million, or an estimated 3.2 times turnover

(continues on page 30)

No. 1 in EUROPE

European Hit Radio
MICHAEL JACKSON
Remember The Time
(Epic)

Coca-Cola Eurochart
GEORGE MICHAEL & ELTON JOHN
Don't Let The Sun Go Down On Me
(Epic)

European Top 100 Albums
GENESIS
We Can't Dance
(Virgin)



ALL SYSTEMS GO FOR NAB MONTREUX — The idyllic shores of Lake Geneva will serve as the backdrop for the first National Association of Broadcasters' Radio Montreux conference, technical exhibition and DAB symposium, scheduled for June 8-13. Starting with this issue, M&M will provide weekly updates and close-ups, including full pre/post-conference coverage. For details on the sessions and M&M's first "Montreux Monitor," see page 4.

Will Allied Buy 30% Of Atlantic 252?

by Mike McGeever

Harvey Goldsmith's UK promotion company Allied Entertainment is the frontrunner to buy a 29.9% stake in Dublin-based EHR longwaver Atlantic 252 from Irish state broadcaster RTE. The pubcaster owns 50% of Atlantic 252; CLT owns the other half.

RTE assistant director general Bobby Gahan says, "We think it is an appropriate time. We are increasing our audience and just got the OK to be included in the RAJAR ratings survey. Harvey Goldsmith is the lead contender from the several people who have approached us."

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Merino New Los 40 PD

by Anna Marie de la Fuente

New Los 40 Principales programme director Luis Merino declares he is committed to maintaining the standards set by his predecessor Rafael Revert.

Merino concedes that Los 40's target group of 14-20-year-old listeners is shrinking as a consequence of an aging population. "Still, the official EGM count of 3.5 million for Los 40 does not include the one million listeners under 14," he says. "The 8-14 age group is not accounted for in the media study because it is supposedly not a record-buying market."

Plans to increase the number of Los 40 stations are underway. "Our ultimate goal is to reach all provinces with over 75,000 inhabitants," says Merino. The Los 40 Principales network cur-

(continues on page 30)

THE SINGLE
Annie Lennox
WHY



AD RECOVERY NEAR?

Warburg Says Yes, But Radio Cautious

by Mike McGeever

Commercial radio will experience a slight recovery in advertising revenue, according to a report published by London merchant bank **SG Warburg**. That's the good news; the bad news is that sales forces will have to work harder because advertisers are buying fewer long-term schedules.

The SG Warburg report predicts £150 million (app. US\$272 million) will be spent on radio in 1992 compared to £139 million last year, and that will rise to £164 million in 1993. The company expects the recent uplift in TV revenues to be followed by recovery first in radio, then national newspapers, consumer magazines and last of all business magazines and regional newspapers. However, the increases will be partly attributable to the fact that more stations—including two national commercial services—are slated to go on air in the next two years.

The worst of the recession might be over for the commercial radio industry, but the double-digit pre-recession growth probably will not return for some time. The **Advertising Association** predicted a decline of 10.3% in 1991, but sees a growth of 5.0% this year.

Short-term Ad Bookings Up

Meanwhile, broadcasters are wary of making any long-term predictions. **Capital Radio** Chairman **Ian Irvine** says, "Even though we are seeing a year-on-year growth, past experience shows that bookings will continue to be short-term for some time. The marketplace is still fragile and it is very difficult to make firm projections."

Fox FM/Cowley MD Tom Hunter says short-term buying is a particular problem with radio. "It has always been a very short-term market. One of radio's main problems is that bookings take place too late in the day."

That might be so, but it is more evident now than before, according to one London sales executive. "Most of the big national advertisers are buying long-term on a par with the past few years, and some are buying more. But many local advertisers are buying short bookings to coincide with special promotions. They used to be on the air regularly to keep their names fresh with the audience; but now you may not hear from them until something special pops up again. I

don't know if we will see that again in the near future. But I am hopeful in view of the enquiries we are getting from some of the old regulars."

Radio Sales Company MD Don Thomson says, "We have a huge number of campaigns which are booked to start 'that week.' In our heyday, when revenue was booming a few years ago, bookings for two or three months ahead were quite healthy, but that is not the case now. It is the same in every advertising medium."

Thomson is heartened by the fact that big national advertisers are still booking airtime on a long-term basis. However, he is concerned about the smaller campaigns.

The most dramatic shift from long-term buying to short schedules comes from financial service and automobile advertisers, says Thomson. "Financial advertising has dried up as a direct result of

the recession. We still get some who are doing very nicely, such as **Nationwide** and **East Anglia Building Society**. But two or three years ago there might have been 20-30 on the radio at the same time." However, even the bigger clients are still buying short term, he says.

Meanwhile, local advertising in Scotland is seeing record-levels and national ad spend is up, according to **Radio Clyde Holdings** chairman **Ian Chapman**. Although Scotland did not enjoy the excesses of the economic boom of the late 80's, "The impact of the current downturn is not so severe in Scotland as it is in south east England," said Chapman during Radio Clyde's annual general meeting.

Radio Clyde, which owns stations in all of Scotland's major cities, is seeing an increase in homebuilders and services industries advertising.

WEA UK Taps Bellas As MD

Moira Bellas has been named the new MD for **WEA Records UK**. The news follows a week after the move by former WEA MD **Jeremy Marsh** to **RCA UK**.

Bellas was director of artist development for the last five years, overseeing the areas of marketing, press, promotion, art and video. Bellas began her career at WEA in 1971 at the press department and has been with the company ever since.

Comments **Warner Music**

UK chairman **Rob Dickins**, "Moira stands head and shoulders in her experience and abilities above any other possible candidate. She started at WEA [then called **Kinney**] in 1971—in fact a few months ahead of me—and her knowledge and loyalty to the company are unquestioned."

Following the appointment of **Diana Graham** as the new MD of **Arista UK** in December, Bellas is the second woman to be promoted to MD of a major record company in the UK. **MB**

Vickers To Exit Galaxy; Will Sell SuperGold For His Own Firm

Chiltern's Galaxy Radio/Bristol manager **Eddie Vickers** is leaving the station this month to set up **EVBS**, a company that will sell **Chiltern Radio Networks' (CRN) SuperGold (SG)** sustaining service and **Network News**. Vickers will be directly responsible for selling SG to stations and selling advertising and sponsorship to the **Astra** satellite-delivered services.

CRN MD Colin Mason says there is a need for a co-ordinated sales force now that the service is contemplating further expansion, especially on the continent. "The SG sustaining service needs a

highly focused sales operation," he says. "We are confident that Eddie will provide that, and look forward to working jointly with his new organization."

Commenting on his new role, Vickers says, "We have proved there is a growing market for the SG sustaining service here and abroad." Over the past year the number of stations subscribing to SG and/or **Network News** has nearly doubled to nearly 30. The latest deal struck was with **Radio 11/Budapest**, which is expected to begin using the service shortly.

MMc



PUBLIC SERVICE COMMITMENT — UK retailer **Boots** sound/vision buying controller **Ross Crombie** presented a cheque for £15,294 to film director **David Putnam**, who accepted on behalf of the **National Aids Trust**. The donation represents all of **Boots'** profits from sales of **Queen's** no. 1 single "Bohemian Rhapsody." The company had not stocked singles for over 18 months, but made an exception for the cause.

Kick In Records Goes 'Bannanas' Over Sampling Tussle

by Stephen Leigh

A dispute between **Rhythm King** label **Outer Rhythm** and **Kick In Records** heightened the dilemma of dance music copyright infringements last week. The 12-inch track at the centre of the dispute is *Banana Sausage* by **Wishdokta**, licensed to **Kick In** from **Slip 'n' Slide Records**.

Outer Rhythm claims the track allegedly features material from **Beltram's NRG-Flash**, a track licensed to **Outer Rhythm**. **Outer Rhythm** spokesperson **Sonya Dunsdon** insists the single contains "an out-and-out sample."

However, **Kick In MD Peter Harris** denies that any sample was used or any copyright stolen, arguing, "The sound came from a

Roland 105 pre-set. How can you copyright something that came from a computer pre-set? It's a legal minefield and not one I want to be a scapegoat for."

Kick In has agreed to delete the track, to forward monies from sales and licensing of the track to **Rhythm King** and to pay damages. However, **Harris** maintains his innocence. "It's not a question of whether we're right or wrong," he claims. "It's a question of whether our record company can withstand a storm. Going to court is very expensive. We have already lost a lot of money over this dispute."

Kick In Records is withdrawing the record, poised to enter the **UK Top 50** in the coming weeks, and will re-release it with a completely new mix.

Lantern Radio Wins Barnstaple Licence; Cheltenham To WCB

The **Radio Authority** has awarded two AM independent local radio licences, one for the **Barnstaple** area, the other in **Cheltenham**.

Lantern Radio/North Devon was selected from three applicants for the eight-year **Barnstaple** licence. The station is proposing a 'community-based' format with music ranging from classical to **Top 40** including a strong local news element. **Lantern Radio** spokesperson **John Brocks** says the station should earn about £275,000 in local advertising during its first year on air (10% of existing local spend) and will break even after its third year. The station has a potential total survey

area (TSA) of 150,000, which should increase after a relay transmitter is situated in **North Devon**. The station will employ 12 full-time staff as well as freelance broadcasters. It is expected to go on air later this year.

The second licence was awarded to **West Country Broadcasting/Cheltenham** (no connection with company formed by **DevonAir** and **Plymouth Sound**), which proposes an **AC** format, according to spokesperson **Bob Tyler**. Start-up costs for **WCB** are estimated at £335,000 and it is expected to go on the air late this year or early next year. The **TSA** is 250,000 adults. **MMc**

'Group Of 3' Block NRJ Expansion Plan

by Emmanuel Legrand

It seems NRJ's competitors will never let president **Jean-Paul Baudecroux** follow his expansion plans without reacting. The latest development in the war between the leading FM network and some of NRJ's closest competitors (in this case **Fun, Europe 2** and **Nostalgie**) took place recently in Paris.

In a sudden move, the three nets came up with a proposal that is blocking Baudecroux from taking a major step in the development of **Rires et Chansons** as a national network. The move follows the collapse of programme syndicator **SER** (no relation to the Spanish broadcaster). The company had been servicing over 50 local radio stations in category A (non-profit local stations) and B (local commercial stations) for the past three years with a music and news programme free of advertising and audio identification. Stations were charged a monthly fee for the service. But SER faced serious economic problems mostly due to non-payment from subscribers, and was declared bankrupt on February 29.

Baudecroux has pointed to the demise of the company as proof that systems offering a non-identified programme without advertising are not economically viable. "The system of strict categories, such as the one set up by CSA, is one of the stupidest things I've seen in my professional life," he says.

Baudecroux favours a system of barter syndication, such as the one operating in the US, but claims that current legislation does not allow this to happen.

Three options are now open to stations formerly subscribing to SER's programming:

- The Rires et Chansons programme, proposed by NRJ, without identification or ads, broadcast in mono from the Telecom 1C satellite.

- A musical programme produced by **L'Onde Latine**, a network of local stations broadcasting in the south of France with strong French music programming, offered free of charge to all stations in mono via the satellite Telecom 1C, without advertising or jingles.

- A trial from some of SER's former staff to offer a programme broadcast from a foreign country, presumably Holland, via the Eutelsat satellite, allowing stereo broadcasting. This would force the subscribers to switch to new satellite technology, however, and insiders consider this option unlikely to succeed for the moment.

A statement by **L'Onde Latine** says the network considers itself responsible for finding a solution to

ensure the continuity of a programme serviced to the radio stations.

It added the net is attached to the independence of stations in category B, and that the move would not jeopardize this independence since it had no intention of developing a bank of programmes.

L'Onde Latine began broadcasting from the satellite on March 1 with the support of **Fun**, **Nostalgie** and **Europe 2**, known as "The Club of 3." According to **L'Onde Latine GM Laurent Perallat**, the three national networks will be covering the satellite costs, estimated at Ffr150.000 (app. US\$28.000) a month. One of the reasons suggested for this collaboration is that they were concerned about the risk of NRJ creating a third network on the ruins of SER and category B.

Baudecroux is not impressed by the move, saying, "The whole thing was set up by Europe 2, with **L'Onde Latine** acting as a cover.

"[Europe 2 GM] **Martin Brisac** cannot accept the increasing success of NRJ's **Cherié FM**. He is prepared to do anything to freeze the market and prevent stations in category B switching to category C [regional commercial stations affiliated to national networks]." This would mean local stations would be allowed to broadcast national programmes with advertising.

Brisac replies, "It is true we didn't want Baudecroux to use this as a way to impose **Rires et Chansons**. We wrote to CSA president **Jacques Boutet** on December 23, warning him that if SER was to cease operations, we would take this step. There was a similar case when a programme distributor **Résonance** was bought by **Radio Montmartre** and the stations linked to this service eventually ended up broadcasting **Radio Montmartre**. We didn't want this to happen with SER's subscribers. Now, at least local stations have the choice."

Asked what guarantees there were that **L'Onde Latine** would not use this opportunity to set up its own network, **Brisac** says, "The fact that three different networks are backing this project is the best guarantee. As far as I know, neither **Fun**

nor **Nostalgie** are our closest allies, so it is in our collective interest to keep the situation the way it is."

Baudecroux sees no reason why **Fun** and **Nostalgie** should team up with **Europe 2**, except "to create an anti-Baudecroux front." But he doubts their ability to block his network plans. He says that instead of backing **Europe 2**, they should find a solution that would serve their own needs. He says **Fun** and **Nostalgie** are acting "against their own interests" because they would have much more to gain if stations in category B were switch to category C.

So far, the proposal from **L'Onde Latine** has been well received by former SER subscribers, and more than 50 stations have expressed their interest in the programme, according to **GM Laurent Perallat**. The programme offered is similar to **L'Onde Latine's**, with a strong French content. Says **Perallat**, "Financially this will not bring us much, but it is very important for our image, because it gives a broader base to our format, which is to play a maximum of French product. The French music industry has a lot to gain in this development."

Ofredia Launches Eastern Radio Chart

French radio syndicator **Ofredia** is launching what is expected to be the first chart compiled from radio station playlists from eastern Europe.

In the beginning, four market leaders will be used to set up the chart: **Europa 2 Praha/Prague**, **Fun Bratislava**, **Danubius/Budapest** and **Radio Zet/Warsaw**. Together, these stations have a daily audience of over two million listeners, based on data supplied by **Media-metrie**.

Comments **Ofredia** president **Jean-Michel Brosseau**.

"We felt that if the west can have a Top 40, there should at least be an eastern Top 20. **Brosseau** says that the panel of stations might be expanded to include Russian broadcasters and other leading stations.

The results of this compilation will be used for a bi-monthly programme produced by **Ofredia** to be broadcast on

Sundays between 17.00 - 18.00 on the four stations.

The first programme will be aired on April 4. **Brosseau** believes the playlist will include about 90% Anglo-American music. Stations will be offered two different packages: one with English comments, ready for use; another provides the music and jingles to which local stations can add comments in their local language. That programme will also be offered to stations in other countries.

Brosseau is currently negotiating with a sponsor to cover the production and syndication expenses. "We have contacts with a French and an English company," he says. "I think they will want to hear the product before signing, but there is undoubtedly an interest among sponsors for countries such as Czechoslovakia, Hungary and Poland." **BL**



Jean-Michel Brosseau

FNAC Music Celebrates First Year; Acquisitions Planned

FNAC Music, the independent record company set up by French retail giant **FNAC**, is celebrating its first anniversary with mixed results.

De La Soul's Ring Ring Ring was its only single to reach the charts, but sales of top artists on the label have been encouraging, while the distribution operations have secured a consistent activity.

Says **FNAC Music** president **Georges Hubert**, "We have reached our goals. Our turnover in 1991 was Ffr150 million (app. US\$28 million) as planned. Our aim for '92 is to reach Ffr200 million. So far, everything has been going according to plan. Our final goal is to reach a 5% market share in France within five years."

Hubert is one of the managers working closely with **FNAC** president **Jean-Louis Petriat**, and remains communications director of **FNAC** parent company, the banking and insurance firm **GMF**. He confesses he has been surprised by "the aggression between competitors" within the industry, and believes this attitude might come from the links between **FNAC** and the record

company, and from the fact that **FNAC** wields considerable power in exposing and selling records.

Comments **Hubert**, "They don't have the same reaction when it comes to **Virgin**. Of course, **FNAC Music** is a subsidiary of **FNAC**, but people working at **FNAC Music** have the same problems as anyone in putting their records in the **FNAC** stores. There is no favouritism."

Hubert says **FNAC's** strategy will follow two paths: an internal development, working on established acts and breaking new ones; and acquiring existing companies or catalogues.

FNAC is in a buying mood, according to **Hubert**. While it turned down the chance of buying classical specialist **Erato**, which **Hubert** says was too expensive, he declares, "FNAC is not going to let the remaining French companies be acquired by the majors. Some French companies would see some interest in regrouping with us," he adds, acknowledging that he has a couple of opportunities in mind.

"Some major stars might also join us, and with the backing of

FNAC, I am convinced that we can play a European role, and at least promote Francophone artists." To meet this goal **FNAC Music** has also secured European or worldwide deals with Anglo-American acts such as **Willy De Ville**, **Linton Kwesi Johnson** or **Kevin Ayers**.

Hubert dismisses criticisms that the distribution service **WMD** has not always been efficient. "Of course, there have been some cases where we have not been as effective as we should," he says. "But I think we can blame it on the youth of the company. It is never easy to start from scratch. **WMD** is a very efficient distribution system."

Among the company's best-selling products last year were compilations from Quebec artist **Robert Charlebois** (Gold), **Hubert-Felix Thieffaine** (90.000 units), **De La Soul**, **Carole Laure** (85.000 units), **Willy De Ville** (50.000). It has already had success this year with Quebec act **Jean le Loup**. The single, entitled **1990** is in the top 50 and the new album of rock band **Cat Onoma** is receiving rave reviews. **EL**

For The Record

The Victoires winners pictured in last week's photo were Patrick Bruel and Jane Birkin (best male and female artist respectively) not Jill Caplan as stated.



Sweden's Dahlgren Gets G/S/A Promo

by Miranda Watson

BMG Ariola Munich is releasing an album by leading Swedish national artist **Eva Dahlgren** this month, recorded in English. The eponymously titled *Eva Dahlgren* is the ninth album from the female pop/rock singer who won five Swedish Grammys last month.



Eva Dahlgren

The original Swedish version of her album *En Blekt*

Blondins..., released last autumn, was number 1 in the Swedish album sales charts for 12 weeks. It has sold over 375,000 units, giving it almost quadruple platinum status (400,000 units) and making it her most successful album to date. The release was backed by TV and radio promotional appearances, followed by a sell-out tour during November-December 1991.

The album has been specially recorded in English for its release in Germany on March 30 and **BMG Munich Ariola** will be backing it with TV and press promotions. A single from the album *I'm Not In Love With You* was released earlier this month and product manager **Gerd Dornieben** says that it is already

getting good radio airplay across Germany.

Says Dornieben, "The only reason Eva Dahlgren has not made it here before is that she sings in Swedish. We have big hopes for this album and we will do everything we can to establish her as a major European act. If she makes it here in Germany, she stands a chance of breaking into the rest of Europe."

Adds **BMG Ariola Sweden** local A&R manager **Marie Ledin**, "Dahlgren is huge in Scandinavia. Her songs are very melodic and she's great live, which I think will enable her to cross over into the rest of Europe. I think that the release of her album in Germany will need to be backed by a live tour as well as TV and press promotions. BMG Ariola Germany has been showing interest in her for the past two years and the success of the latest album convinced them they should release it in Germany too. I think there are a lot of similarities between Germans and Scandinavians and this is a good market for her to break. If all goes well in Germany, BMG Ariola will probably release the album in France next."

Austria's LSG Seizes Bootleg Live Recordings

The anti-piracy division of Austria's broadcasting performance organisation **LSG** recovered over 1,000 bootleg records last month in its latest clamp-down on piracy in this territory.

The seized sound carriers had a total market value of around Sch300,000 (app. US\$27,000) and included imported illegal live material from artists such as the **Rolling Stones** and **U2**.

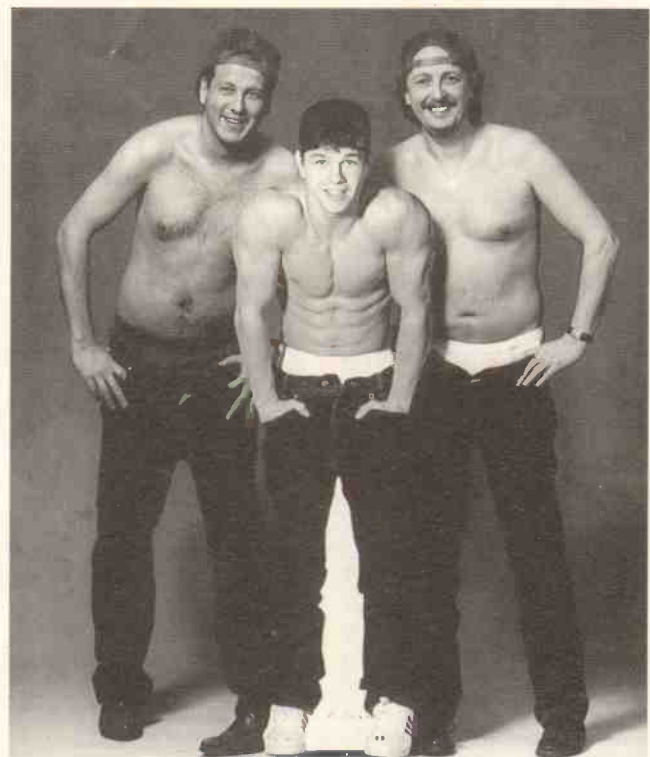
The anti-piracy squad made the seizure at a mail-order firm in the early hours on February 21. Working together with the fraud police in Vienna, the illegal imports, mostly from Italy and Luxembourg, were discovered in the office on the premises.

Anti-piracy officer at **LSG** **Andreas Weineck** says his suspicions were aroused by an advertisement for a mail-order record catalogue in a flea-market paper. When he

sent off for the catalogue he found that it was offering illegal sound carriers for sale. **LSG** took the matter to court and criminal law action was taken against the firm.

Weineck comments, "This is one of the biggest bootleg seizures in Austria in the last two years. You can always get hold of this sort of pirate material at flea markets, but it's rare to uncover an operation on this scale. I was also surprised by the high quality of the CDs. Bootleg production is big business in many countries because there isn't sufficient copyright protection. Many of these then end up being shipped to Austria. However, although trade with such recordings can result in a demand for compensation and up to six months' imprisonment, breaking copyright laws in Austria is still regarded by many as a very minor offence." *MW*

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MARKY MARK & THE FUNKY EAST WEST BOYS — east west product manager **Olivér Dallmann** (left) and head of artist marketing international **Wolfgang Johannßen** (right) pose with a cardboard cutout of Marky Mark. The real Marky Mark is doing a promotion tour in Germany from March 16-23 as part of an extensive advertisement campaign being mounted by east west to increase the profile of the singer in Germany. He will be signing autographs in branches of **WOM** in Cologne, Munich, Frankfurt, Düsseldorf and Hamburg.

Chevy-Powered Cick Hits Germany On 10-City Promotional Road Trip

by Ellie Weinert

Koch Records has conducted a whirlwind campaign to promote a young German-language rock group from Berlin called **Cick**.

Their debut album *Tausend Kleine Wunder* (A Thousand Small Miracles) and single of the same name were released in Germany February 7.



Cick

Travelling in a 250-horsepower Chevy, **Koch A&R** manager **Alfred Duebell** spent two weeks on the road, hitting 10 key cities from north to south, driving a total of 6,000 km. The surprise visits to radio stations caused quite a commotion. Radio DJs were "abducted" to the luxurious interior of the van, equipped with swivel chairs, a bar, and, more importantly, a screen showing Cick's video, shot in Los Angeles by **Jim Rakete**, one of Germany's top photographers and mentor of the group.

Says Alfred, "Most radio DJs were delighted with this change of pace to their day, and

the casual atmosphere of the van was great for interviews."

The radio tour started in northern Germany at **NDR** in Kiel, Berlin's **Hundert 6** and **SFR** radio stations, **Radio Bremen**, **SR/Saarland**, **HR/Frankfurt** and finished in Munich at **BR3**, **Antenne Bayern** and **Radio Charivari**.

Besides visiting the stations, the group stopped at main record outlets such as **WOM**, **Saturn** and **Virgin** (the Berlin Virgin store was entirely decorated with Cick and **Jackson** posters), as well as seeking out the teen magazines *Pop Rocky* and *Mädchen*.

The only incident occurred when Alfred accidentally ran down a hotel sign with the 2.7 ton vehicle.

He was pleased with the outcome of the tour, saying, "Most radio DJs were suitably impressed by the group's material. I think we made a lasting impression."

Dereg '92 Spawns Radio Academy

by Miranda Watson

The future of local radio was top of the agenda at the "Deregulation In 1992" conference held last month by Swedish local radio organization **Sveriges Lokalfunk** to celebrate its 15th anniversary.

Over 400 delegates attended the meeting, including guest speakers from Belgium, the USA, Germany and the UK. **Sveriges Lokalfunk** public and international relations head **Anne Chaabane** called it a "historical event," saying, "This is the first time that people from different radio organizations have come together in Sweden. People are now beginning to believe in the power of radio and to leave the shadow of television behind. Sweden is one of the last countries in Europe to deregulate radio and develop commercial broadcasting, so it's very valuable to be able to learn from what other countries have to say about licensing."

Frequency Auction Planned?

The conference was also an opportunity for Swedish minister of culture, Liberal **Birgit Friggebo**, to air her views on the debate over Swedish commercial radio

prior to her issuing a formal memorandum later this month.

Friggebo caused some controversy at the conference by saying she thought licences should be put up for auction, open to all, including newspapers and publishing houses. This opinion is not shared by fellow coalition member Sweden's Center Party or the opposition Social Democrats, who are planning a bill to exclude all publishing houses from applying for licences to own stations in whole or part.

After the conference, 150 delegates stayed on to form a radio academy modelled on the one in the UK, intended as a forum for the radio industry. **Chaabane** was elected as chairman of the interim council of 14 members representing public service, community and commercial broadcasters.

SAF Radio City head of music **Martin Loogna** was pleased with the outcome of the conference, saying, "We have a lot to learn from radio people in other countries and it is very productive that we meet like this. The minister of culture promised us 'free and commercial' radio by January 1, 1993, so we've got a lot to look forward to. Setting up a radio academy is a great idea, and it will be most useful in educating people wanting to establish new stations."

Kinnevik's Z-Radio Continues Adverts

by Gerard O Dwyer

Sweden's multi-media group **Kinnevik** is openly defying the nation's legislative authorities by supporting illegal commercial broadcasts on its music/news channel **Z-Radio**.

Despite criticism from Sweden's radio commission, **Z-Radio's** move has been welcomed by the advertising sector as a brave challenge to the current resistance to commercial radio legislation.

Sweden is expected to legalize commercial radio in 1993, and most advertising firms are backing the **Z-Radio** initiative.

However, some, including the country's second largest agency, **Media & Marketing Gruppen**, have decided to boycott the station.

Z-Radio is currently running a number of high-profile campaigns for well-known international brands such as **Levi** jeans and **Citroën**. Says **Z-Radio** sales director **Jakob Gravestam**, "We are using the trade name of **Z-Magazine** [Sweden's popular current affairs and entertainment magazine, owned by the same company] to generate advertising, and it is working."

Z-Radio core programming includes music, game shows,

current affairs and traffic programmes, with six minutes of advertising every hour. **Kinnevik** plans to invest US\$2-3 million to turn **Z-Radio** into a 24-hour station by 1995. He admits, "Setting commercial rates has been the hardest task. We have no yardstick." **Z-Radio** is charging US\$250 for a 30-second spot, offering discount package rates.

Sweden's minister for culture **Birgit Friggebo** points out that **Z-Radio** had jumped the gun, but says that the government had no plans to penalize **Z-Radio** or to withdraw its non-commercial licence.

Nero Runs MD Programmes

Kai Roger Ottesen

US-based **MD Broadcasting Group/Sacramento** has chosen Norway as the only market outside the US for programme syndication links with radio stations.

The company's first business partner is suburban Oslo outlet **Radio Nero**, which covers the north-eastern metro area and other regions of **Akershus**. **Radio Nero** will air a five-hour AOR show, hosted by MD operations president **David**

Johnson, who explains, "We needed a station with airtime during evening hours, and I contacted most stations in the Oslo-market. The show is strictly rock n' roll. There are occasional news bulletins, but not a lot of chit-chat."

The AOR programme, which started on February 21, will run for three months as a pilot show. **Johnson** aims to launch it nationwide in '93.

MD Broadcasting Group put up most of the start-up capital. **7-Eleven** is currently sponsor-

ing the show, but they are trying to attract a long-term client.

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SPAIN

Casal Woos French On Distant Heels

by Anna Marie de la Fuente

Cashing in on the box office success of Spanish director **Pedro Almodovar's** latest film, *Distant Heels*, veteran female rock singer **Luz Casal** has taken the French market by storm with the film's theme song on **EMI Hispavox**.

Three weeks after its release, *Distant Heels* has scaled the box office charts in France, while **Luz Casal's** theme song *Piensa En Mi* is currently number 18 in the AM airplay charts. She also ranks number five in the top international artists list.

Casal followed her appearance on **TF-1** variety show "Sacré Soirée" last February with *Tous A La Une* this month.

Casal's latest album *A Contraluz* has nearly reached double platinum status in Spain and is number five in the sales list. It has been released in Italy, Switzerland and Portugal.

Meanwhile, **Warner Music** launched a video in France early in March of the single *Madrid Madrid*, sung in French by pop singer **Miguel Bosé**. The single was released in the French market over three months ago. **Bosé**, also an actor, plays a lawyer leading a double life in the film. In a market where the only Spanish acts to have made any inroads are **Mecano** and **Ultima De La Fila** (to a lesser degree), it is hoped these two artists will create as much of an impact as the film. **AMdIF**

Antena 3 Teams Up With Private Bank Banesto

Private bank **Banesto** and **Antena 3** have formed a multimedia communications group, **Sociedad Holding de Comunicaciones Godo S.A.**

Headed by renowned banker **Mario Condé**, **Banesto** has invested US\$60 million in acquiring a 15% stake in **Antena 3 Radio**, 27% in sports magazine *El Mondo Deportiva* and 9% in **TISA**, publisher of Barcelona-based newspaper *La Vanguardia*. These were bought from **Antena 3** president **Javier de Godo's** majority shares of 50%, 90% and 30% respectively.

Bolstered by US\$200 million in capital, the new holding company is a formidable presence in the local and international communications markets.

Condé's head of staff **Salud Hernandez Mora** points out that as **Antena 3's** stockholders, the bank has no intention of interfering in the programming policy of the radio or in the editorial line of **A3's** other media. "We won't oppose the broadcast of heavy metal music if it brings in money," he says.

Meanwhile, **Banesto** continues to wait for the official approval of its 10.5% share in **Antena 3 TV**, bought from former stockholder **Serec** in November. The Ministry of Communications has a six month deliberation period, due to expire in April. **Hernandez** is confident the approval will be granted, saying, "We reckon there will be no hindrances. After all, it's only 10.5%." He

concedes that **Banesto** does not rule out aiming for an eventual stake of 25%. **AMdIF**

Gonzalez Back To COPE

Silvio Gonzalez left his post as **Canal Plus** manager to return as associate director at former employer **COPE**. He assumed his new post March 1. **AMdIF**

For The Record

In our March 7 issue, **Steven Budd** was incorrectly identified as the manager of **Tam Tam Go**. **Tam Tam Go** are managed by **Isabel Casado** at **Talent Management/Madrid**.

Domestic Pop Leads '91 Sales

by David Stansfield

Italian sound carrier shipments totalled 48.268 million units in 1991, with sales amounting to US\$428.9 million in 1991, an increase of 5.12% on the net revenue registered the previous year.

Figures just released by Italian IFPI group AFI show that pop music trade deliveries netted US\$389.2 million last year, a 6.2% increase on 1990. Classical music dropped 4.4%, however, slipping from US\$41.5 million to US\$39.7 million.

The rise in popularity of domestic pop was underlined by a 7.2% increase on 1990. Total shipments last year amounted to 25.6 million units. But, with shipments slipping from 27.1 million

to 25 million units, international pop repertoire dropped a 7.0%.

The overall revenue increase was helped by the developing compact disc sector, which enjoyed a 28.1% increase on 1990. In all, Italians bought 19.784 million CDs last year, which resulted in annual figures of US\$208.7 million. CD shipments have almost doubled on 1989's total of 10.282 million.

Vinyl album trade deliveries plummeted by 35% to 9.18 million units, a drop of 4.98 million on 1990. Pre-recorded cassettes slipped by 1.3% to 24.81 million units at the end of '91, and the death of the vinyl singles sector was confirmed by sales drops of 37.7%, from 2.10 million units to 1.30 million.

Pressing Extends Links With BMG

Pressing, the label owned by artist Lucio Dalla, has signed a long-term distribution and licensing agreement with BMG Ariola for both national and international markets.

BMG already distributes Dalla's own albums on Pressing and BMG promotion and advertising director Michele Mondella says the new move is significant.

"Pressing has been mainly involved in production up to now," he says, "But Dalla,

our most important distributed artist alongside Eros Ramazzotti, is in the process of signing and producing new talent to build a real roster at the label. His operation is based in Bologna and there's a whole new sound developing from that city."

The first artists to bring out product on Pressing will be Bracco Di Graci, Riccardo Majorana and Samule Bersoni. DS

Barbarossa Wins San Remo

Luca Barbarossa (Sony/Columbia) won this year's San Remo Song Festival with *Portami A Ballare*.

Fonit Cetra artist Mia Martini came second with *Gli Uomini Non Cambiano*, followed by Paolo Vallesi (PolyGram) with *La Forza Della Vita*. Fourth place went to Pierangelo Bertoli (Dischi Ricordi), followed by Massimo Ranieri (WEA), Matia Bazar (DDD), Fasano-Fortunato (Columbia), Tazenda (Visa/Ricordi), Fausto Leali (Ricordi) and Riccardo Fogli (newly signed to EMI).

The duo Alejandro Baldi and Francesca Alotta won the newcomers award with *Non Amarmi*. They were followed by Irene Fargo and Bono-Mingardi.

CGD act la Nuova Compagnia Di Canto Popolare won the critics' prize in the major section, while rap group Aeroplanitaliani picked up the critics' newcomer's award. Both acts were knocked out of the competition before the final.

There was some controversy

when PolyGram artist Jo Squillo was disqualified from the major section before she took the stage. It was alleged that she had broken festival rules by singing her entry song in public before the event. She was replaced by the artist Pupo, who was eliminated from the contest in the first round.

The festival may be touted as Italy's major showcase for domestic talent, but it is pubcaster RAI that has the most at stake. It has control over the event for the next three years, and is using it as a ratings weapon against Silvio Berlusconi's private network channels (Italia 1, Canale 5 and Rete 4). The four nights of San Remo are screened during prime time on lead channel Rai Uno, which has suffered recently from audience erosion. But it was all

smiles at the pubcaster after this year's 42nd edition of the festival. Record audiences were registered, with an average of 15 million viewers tuning in to each of the first three nights. No statistics were available for the grand finale on February 29 because of claims that the computer at viewers' statistics institute Auditel had broken down.

Nevertheless Sony Music artistic marketing director Massimo Bonelli was elated at the company's success at the festival, commenting, "All our artists got through to the final night. Sony Music Publishing owns copyrights to all the songs, and over the weekend of the festival we tripled initial sales distribution of Bono-Mingardi (Epic) and Fasano-Fortunato (Columbia)."

Festival winner Luca Barbarossa wrote his song specifically for San Remo last December, and his new album *Cuore D'Acciaio* shipped platinum over the festival weekend (weekend sales orders are collected on the company's computer system). DS



Luca Barbarossa

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'It's Over'; Veronica Stays With Publics

by Marlene Edmunds

Popular Dutch EHR pubcaster **Radio Veronica** has abandoned its fight to gain a terrestrial frequency for commercial broadcasting.

Veronica press spokesperson **Steven Gelder** reports that, following a decision by its board of directors, the broadcaster will stay within the public system and has ceased all talks with its neighbour station **VARA**, concerning leaving the system to set up a joint terrestrial commercial enterprise. Says Gelder, "We're not talking to VARA anymore. As far

as we're concerned, it's all over."

The decision by the Veronica board of directors comes in the wake of the Media Act, passed last December, and the publication in late January of the Donner Commission report. The Media Act requires broadcasters which want to acquire one of Holland's scarce terrestrial frequencies to first set up as a commercial cable outfit. The Donner report added fuel to the fire by sternly warning public stations that if they leave the system to go commercial, they can expect no preferential treatment financially and no guarantee of a terrestrial frequency.

Gelder said that Veronica is "disappointed, to say the least" in the recent turn of events. He adds that Veronica has been "trying to leave the public system for the last 15 years. To do so now," he admits, "would be foolish because we would lose our licence."

Prior to the publication of the Donner report, culture minister **Hedy D'Ancona** was said to be favouring the idea of giving a terrestrial frequency to a public sta-

tion for commercial use.

However, one of the strongest warnings of the Donner report was to the government. It stated in no uncertain terms that any attempt to show preference to a public station or to exclude foreign broadcasters in the awarding of frequencies in favour of Dutch concerns would risk violating EC broadcasting regulations. The report, in essence, for the first time gives commercial interests outside the Netherlands the hope of owning and operating stations in the country.

Gelder states that the only option Veronica now has of acquiring a commercial terrestrial station is if the government falls, and a new government is willing to defy EC broadcasting laws, adding, "It happens in other countries, so why not in Holland?"

Before its fall last November, the government of Flemish Belgium had refused to go along with EC broadcast regulations which forbid countries from discriminating against foreign broadcasters in the awarding of licences.



Crowded House Tours To European Gold

Following a lengthy Dutch tour, **Capitol** act **Crowded House** was presented with a gold award for selling over 50,000 copies of their third album, *Woodface*.

According to band manager **Grant Thomas**, an extensive touring schedule did the trick. "Gigging, coupled with the great commitment by the Dutch company was what made them big in Holland. Capitol said 'If you keep coming back, we keep working on the record,' and they did. Since the release of the album last spring this is the third time

around in Holland, and we hope to be back for the summer festivals."

The band was presented with a gold award after an acoustic live performance at Dutch retailer **Muziek Staffhorst/Utrecht**. Pictured (l-r): **EMI Benelux MD Kick Klimbie**, **Staffhorst MD H.J.G. Staffhorst**, **Crowded House members Nick Seymour** and **Paul Hester**, **Grant Thomas**, **Staffhorst executive Guus Kok**, **Capitol international marketing manager Didier Zerath** and **Crowded House mainstay Neil Finn**. RT

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STRATEGIC THINKING

DAB: Destroy All Business?

by Kurt Hanson

Following a day of sessions for eastern Europeans, the first MIDEM radio meetings for western broadcasters kicked off with a series of panels discussing the prospects of DAB and the enthusiasm for the future, shared by Europeans and Americans alike.

Two of the major panelists were TDF director of research and development Michel Reneric and Club DAB president Roland Faure. Club DAB is an organization of interested parties including representatives from Radio France, RTL, Radio 1, RMC, TDF and most recently the major French music networks. DAB-panel speakers made analogies between DAB's development and the current on-going battle between competing HDTV systems. They also credited the skill and dedication of European engineers which has allowed the Continent to take the lead in the DAB race.

New Buzzwords

TDF's Reneric explained the two separate but simultaneous technologies at work in the DAB development process. The first, MUSICAM, is the system that encodes the analog program material into an efficient digital form. Current forms of radio broadcast, AM and FM, deliver the analog signal in a variation of its original analog form. Clever encoding heuristics will allow multiplexed transmissions, allowing several radio stations to travel together on the same broadcast frequency.

The second technology, DIGICAST, is the transmission system that delivers the encoded programming to the waiting radio receivers. So now we have amplitude modulation, frequency modulation, and hopefully soon, digital modulation. MUSICAM plus DIGICAST equals DAB.

DAB Advantages

Club DAB's Faure explained three technological advantages that DAB offers: CD-quality sound, clean reception in a "dis-

sound, clearer reception and better access to national programs, especially for Europe. With DAB, you could drive all over Bavaria listening to Antenne Bayern without having to manually change frequencies every 20 minutes.

This benefit is less compelling in the US, where not one out of the approximately 20 satellite-delivered formats are of high enough quality to have any latent consumer demand. Most of these stations spend less money on research, talent, and promotion than the average medium-market local station.

The National Association of Broadcasters (NAB) from Washington D.C. was represented by senior VP/science & technology Michael Rau. He described the likely outcomes of radio's switch to DAB, including possible new ownership of frequencies (although the NAB hopes not), greater operating efficiencies without interference, copyright implications leading to easier music licensing and research implications with precise ratings measurement.

Participants theorized a five-to-10-year overlapping period in which new radio will be equipped with both FM and DAB capabilities, as radio broadcasting gradually makes the transition to its new band and consumers buy the new radios required.

The Trouble With DAB

What strikes me is the basic and perhaps fatal flaw in the dreams of MIDEM's pro-DAB speakers and members of the radio community: the significant lack of benefit DAB offers to the consumer. There is no likelihood that consumers will purchase the new receivers, and as a result, no likely transition will be made to the DAB band. Ever.

Conduct this little experiment and I believe you'll see my point. Go for a drive with a friend who's got a CD player in his car and encourage him to switch off between his CD-player and a

music in their environment, and to FM radio when they want someone to make the selections for them or to hear music that they don't currently own themselves. On both car and home stereo, the reproduction quality of both CD and FM is perceived by most consumers as just fine.

Why Did The CD Succeed?

I'm not sure that sound quality is what made CDs successful as a format. If I recall correctly, people didn't find that the new CD sounded much better than a brand-new LP. The key point was that "CDs last forever," backed up by other bonus points. CD players are reasonable priced, often cheaper than turntables. They offer easy-control track selection, and the discs themselves, with their rainbow-hued reflections of silver and acrylic, look cool. Of course, sound quality mattered. But if sound was a necessary condition for the success of the CD, it wouldn't be enough. This point can be backed up by the response to the Original Master Recordings concept, in that when few consumers were willing to pay more for the extra sound quality offered in vinyl form.

Remember DAT being an alleged consumer medium? I wish that Las Vegas offered odds on the success of DAT when it was introduced several years ago. I would have made a killing by betting against it. Consumers were happy with the reproduction quality of their current cassette decks; they were taping their CDs for use in their car or Walkman without disappointment over the resultant loss of quality.

And then there's AM stereo. Even if a system could have been agreed upon, most consumers were already using the band to hear talk programs. Even with stereo, the musical capabilities of the band did not seem to measure up to FM stations. The lack of consumer demand is what killed it, not the political fighting between engineering solutions.

Manufacturers have a perceptual problem to deal with. It's like designing a wide-screen version of a 20" TV that looks like an expensive 30" TV with the top third of the screen cut off!

Where's The Money?

So who benefits from DAB? As I once heard a crime investigator in a movie when attempting to solve a crime, "follow the money."

Current broadcasters? I don't see how. There's no guarantee that they'll get automatic licenses to

the new frequencies. Furthermore, the ability to compress and multiplex means that they would have even more competitors than they do now. That would be more of a nightmare than a blessing. Owners of AM licenses, on the other hand, could reap a windfall if their frequencies all of a sudden became as viable as FM frequencies, but there is not one investor in the US who believes this is going to happen, since no broadcast group owner is making an effort to snap up properties.

Will consumers benefit? Minimally. Sure, he will have the opportunity of selecting from three times as many signals, but it's hard to find consumer demand for new formats, even in today's US market of 10 of 15 viable signals. What in the world would the

all to consumers.

Several panelists noted that if other forms of media are going to digital delivery, radio must follow or risk being left behind. But I think consumers will see through digital transmission.

It's as if your local newspaper offered two versions for the next five years: the old version set with hot lead type, and a new version in modern computer-generated type, costing a few cents more. Would you expect consumers to make the transition? If so, think again.

DAB vs. Mini-Discs

Another item to be found at MIDEM, displayed on a tiny little booth from Sony, was the mini-disc. Now, there's a product that could have consumer appeal. The

"There is no likelihood that consumers will purchase the new receivers, and as a result, no likely transition will be made to the DAB band. Ever."

30th format be? Jeff Pollack, a US consultant and the only panelist raising a cautionary note, speculated the question of what to do with an extra format, and replied with a grimace, "...Play only Madonna?"

Can equipment manufacturers benefit from DAB? Sure. Both on the transmission side and the reception side. Lots of money to be made. It goes without saying.

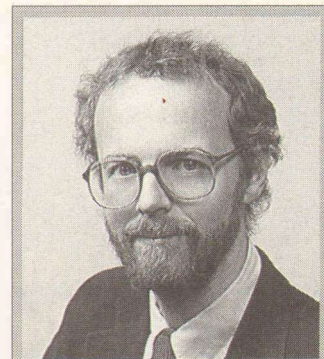
Geared Towards Engineers

It strikes me that this whole DAB thing is engineer-driven. DAB can be done, so engineers want to do it. In the US, the NAB is divided into various factions. Engineers want more engineering, the lobbying departments want to do more lobbying, the conventions staff wants to put on more conventions and so on. The engineering faction is smart, and from good organization, politically strong. They could possibly get away with pushing it through since there is no strong policy department to step in and say, "Wait, this would be a bad move for most involved members!"

In Europe, where national networks are a more significant player, there is a stronger motivation for DAB. Unfortunately for the DAB contingent, however, there already exists a solution for current problems: RDS. Most of the other benefits that DAB offers not covered by RDS, such as easier reporting to music licensing organizations, are all minor benefits to the industry and of no benefit at

discs are a fraction of the size of a normal CD, they won't skip when you use them in a Walkman, and they're recordable. I assume the production price of the discs might also be low, which suggests that the price of the retail product would be low as well.

Show a consumer a mini-disc recorder/player, and he might get interested. Show the same consumer a DAB radio, and you probably won't get much of a reaction. In the long run, products without significant perceivable benefits to the consumer generally fail. DAT's that. And so, I think, is DAB.



Kurt Hanson is president of Strategic Radio Research, which is the leading supplier of on-going music and perceptual research to radio stations. Strategic provides on-going research to stations in Chicago, L.A., San Francisco, Boston, Cleveland, Detroit, Honolulu and Vancouver, as well as MTV. Hanson can be reached at (+1) 312.726.8300 or faxed at (+1) 312.726.8383.

"What strikes me is the basic and perhaps fatal flaw in the dreams of MIDEM pro-DAB speakers and members of the radio community: the significant lack of benefit DAB offers to the consumer."

turbed environment" (for example, under the Eiffel Tower) and additional channel capacity, offering possibilities of up to three times as many programs on the same frequency. Advantages to consumers include higher quality

radio station. See if you can detect a noticeable difference in sound quality and if the difference is enough to drive your friend to listen to one source over the other.

People usually listen to a CD when they want to control the

A Song For Europe

With 1992 already entering its spring season, Stephen Leigh looks at the UK artists and priority releases that the major labels are focusing on to break in Europe.

A&M

●Asia Blue

Album to be released June 1; single due for April 13 (both titles tba)

●Del Amitri

Album *Charge Everything* to be released June 1; single to be released April 27 (title tba)

●Gun

Album *Gallus* to be released March 3; single *Steal Your Fire* due for release March 2

●Cud

Album to be released June 1 (title tba); single *Through The Roof* already released

International exploitation manager **Lucie Avery:**

"For Del Amitri, we are building up on the success of the band on the previous album, *Waking Hours*, which earned them a platinum disc in the UK and for last year's European tour.

"Gun has the strength and history of being a great live band; they performed as guests with *Simple Minds* in Europe and opened 25 dates for the *Rolling Stones* on their Urban Jungle Tour at the special request of *Mick Jagger*, where they played before two-and-a-half million people.

"CUD are very big on the indie scene, with a huge fan base as a result of three previous indie-release albums."

Arista

●Alison Limerick

Album *And Still I Rise* due for release in March or April; single *I'm Going To Make It On My Own* already released

●Shawn Christopher

Album *Reaching For A Star* to be released this spring; single *Don't Loose The Magic*

●Plutonic

Debut single *Highlander*; album due in March (title tba)

A&R director **Chris Cook:**

"Alison Limerick is our top priority at the moment. *Where Love Lies* was big in Europe in the clubs, but unfortunately it didn't cross over. There is an enormous interest in her now, based mainly on the album.

"The early reactions to Shawn Christopher in Europe were great, something that was quite unprompted by us. Although she's a US artist, she's signed to the UK, and we definitely see her going to Europe. We think the movement



Inner City

to Europe will be led by the British reaction.

"We've gotten into the dance music scene with the full intention of creating album artists. You'll be seeing a lot of new international stars in the next two years, coming out of Britain and the old rave scene."

Circa

●Ray Simpson

Album debut for *Ray Simpson* due in April

●Gary Clarke

Album due for June release (title tba)

●Keziah Jones

Album *Blu-Funk Is A Fact*

●John O'Kane

Album (title tba)

●Ronan Inc

Debut single *Whose Got The Last Laugh?*

●Neneh Cherry

Album due in September (title tba)

International label manager **Lorraine Barry:**

"Ray is a big soul singer. It's pure song, voice and soul, which we haven't got on the label. I know it's been hard to break this kind of music in Europe in the past, but I think the climate's better now; the market's better for it. Signed two years ago, Ray Simpson has been busy since then working with *Incognito*, *Sharon Wheeler* and *Maxi Priest*."

Keziah Jones, 21 years old, is signed to Circa's France label, *Delabel*. "The whole point about Keziah Jones is for people to see him. After his UK tour, he received an offer to go out to Japan. So hopefully, there's a lot more tour dates to come." John O'Kane, the former *Millions Like Us* singer, has recently finished touring with *Sting*. Says Barry, "John O' Kane's style of music is very adult, so we're not expecting to be selling him to screaming 14-year-olds. He's certainly an album artist."

Columbia

●Manic Street Preachers

Album *Generation Terrorists*; single *Slash and Burn*

●T-99

Album *Children Of Chaos* due in May

●Jerry Burns

Album due in June or July; single due in April (both titles tba)

●Bedazzled

Album due in May (title tba)

International marketing manager **Mark Tattersall:**

"After watching them in England for a while, people in Europe have suddenly woken up to the Manic Street Preachers. The singles aren't getting played on radio but the album is getting great reviews. We will be taking them out in spring; the concert scenario has definitely worked for them. In terms of marketing, we haven't got anything special planned; the album seems to be surprising people enough. But seeing that it's a double album, we're going to be working it for the whole year.

"T-99 is going to keep an element of the futuristic image they had on earlier pre-Columbia releases, but that's still being developed."

east west

●Matt Bianco

Album *Samba In Your Case*

●Ian McCulloch

Album *Mysterio*

●Jah Wobble

Album *Rising Above Bedlam*; single *Visions Of You*

International co-ordinator **Martin Harvey:**

"Matt Bianco is doing very well in Germany with their single *What A Fool Believes*. Radio is giving it support; it's had about 140 plays. We're expecting it to chart in the next couple of weeks. And Italy has always been a major market for them. They haven't toured in Italy yet, but they've always done a lot of promotional work, and have a higher profile there than in the UK.

"When people think of Ian McCulloch, they obviously think back to the good old days of *Echo & The Bunny-*



M-People

men, but I think he's now established himself as a solo performer. His voice has improved a lot and this album is much better than his last one.

"Jah Wobble's single has broken him, especially when *MTV Europe* put it on heavy rotation after they saw him at Cannes. Everyone who has heard the album likes it because it's something a little different. He's just toured Holland, Germany, Switzerland and Austria and the feedback was excellent."

EMI

●DNA

Album *Taste This*

●Kenny Thomas

Album *Voices*

●Tony Hadley

Album *State Of Play* to debut March 23

●Geoffrey Williams

Album *Bare* to be released April 20

●Tyrrel Corporation

Single *The Bottle* already released

●K-Klass/Bassheads

Single to be released in April; album due in September (both titles tba)

Continental Europe marketing manager, **Neil Cox:**

"We have already prioritized DNA and scheduled launch parties for the album throughout Europe. The situation is quite unique because they are not a proper band and work with a lot of different people; it gives us a wide scope of opportunities to exploit. We are getting fantastic reactions from Germany and Scandinavia.

"Kenny Thomas is the main priority through Chrysalis because he's done so well in the UK but not so well in Europe. It's time to get that changed.

"We're obviously working on the old fan base for Tony Hadley and his first solo project. *Spandau Ballet* have had a hit sometime or other in every country in Europe.

"For Geoffrey Williams, we've taken the whole package in—video, album, the works. Touring is a major priority; he's a performer and needs to be seen."

Epic

●Osmond Boys

Single *Second Generation* released this March; single *Second Generation - Preservation Mix* already released

●Senseless Things

Single *Hold It Down* due March 23

International marketing manager **Andy McNaughton:**

"Dance music is an area we're hoping to build on, to get involved where and when we see fit."

As press has reported, *Rozalla* maybe joining the label for her album release. Says McNaughton, "It's totally out of our hands; it's between the management and *Pulse 8 MD Frank Sansom*, but there is certainly a home for her here."

Island

●Gavin Friday

Album *Adam And Eve* early March pan-European release; single *I Want To Live* already released

●Ronny Jordan

Album *The Atidote* to be released end of February; single *Get To Grips* due March 23

●Don-E

No releases confirmed as yet
International manager **Ceri Nicholas:**

"Gavin Friday has already done promotional trips and showcases in Dublin and London, and will tour in April. He's got massive support across the board; Dutch and Italian radio have given him strong support. Holland took to his first album *Each Man Kills The Thing He Loves* dramatically, but sales didn't explode across Europe. This was mainly because it was thought of as a cult record with the media, but we really want to break him out of that cult status.

"People have taken to Ronny Jordan immediately; we haven't had to try to persuade people of the fact. He's proving very popular with the Europeans because of his funk/jazz style. We certainly don't want to put him in a jazz ghetto.

"One change we've all discovered in 1992 is that you really have to give yourself a lot of time to work a record. You can't just put it out and say, 'Okay, what now?' If necessary, we'll put release dates back until everything's in place."

London/Ffrr

●Shakespears Sister

Album due (title tba)

●Happy Mondays

Album due in May (title tba)

International director **John Reid:**

"Shakespears Sister is clearly our priority; we are doing promotions for them everywhere. It's a priority record for **PolyGram** to break throughout Europe. When we went into the project, we saw it as a very strong idea. Their first album went gold in England, but in Europe we weren't able to break the single that sold the album. Airplay has been slow, but it is developing week by week." Tour plans are for club dates followed by festivities followed by a theatre headline tour.

"Heavy Monday is a cutting-edge band, and because of that we had trouble getting airplay for them in Europe in the beginning. But this time we think that radio is ready to play this type of music.

"We're doing really well in the dance market. The acts presented include the **Brand New Heavies**, who'll be doing April club shows, and **Smith & Mighty**, whose EP *Sleepers Delight* will be released in most places. We see it as a set-up record because it's a hardcore release. I imagine the album will be coming this summer."

MCA

●The Blessing

Album *Prince Of The Water*

●Terry Ronald

Album *Roma* already released; single *What The Child Needs*

●Mr. Fingers

Album *Introduction*; single *Closer*

●Energy Orchard

Album *Stop The Machine*; single *How The West Was Won* due this month

International product manager **Caroline Denly:**

"Our big priority is to break *The Blessing* in southern Europe—France, Spain and Italy. Airplay is looking good in France and Spain and a tour in late March has been scheduled for those two territories.

"It's really something that we've broke Terry Ronald out of Europe, which is great. In Germany, his last single *Calm The Rage* received 80 airplays a week in March last year. He's in and out of Spain all the time, doing major TV and radio there regularly.

"Mr. Fingers is someone we're very excited about. There's a lot of interest in him throughout Europe, especially in the clubs. However, the 7-inch and album version of the single are very radio-friendly music, aiming at the dinner party market. We'll hit the adult market with the album."



Alison Limerick

Phonogram

●Omar

Slated to produce an album

●Galliano

Slated to produce an album

●Young Disciples

Slated to produce an album

●K-Creative & Perception

Debut singles to be launched

International marketing manager **Bernadette Coyle:**

"We're pushing the **Talkin Loud** (Omar, Galliano and Young Disciples) label as a whole. We've certainly made some inroads in Europe with the Young Disciples. Incognito to have had chart success in Europe with *Always There*, as

has Omar, with *There's Nothing Like This*. The song charted in Germany, France, Holland and Denmark. And although Galliano hasn't charted, he has certainly made inroads by touring in Germany, Italy and France.

"Although the label identity is very important in the UK, that is not the case in Europe. However, we are still going to continue our **Talkin Loud** nights throughout Europe. We want to get a **Talkin Loud** package on the road throughout Europe, combining club gigs with event evenings."

Polydor

●Thousand Yard Stare

Album *Hands On* already released

●Power Of Dreams

Album *To Hell With Common Sense* due April 20

●Cicero

Single *Love Is Everywhere*

Director of international marketing **Annie Newell:**

"International campaigns will reflect our efforts to develop the **Thousand Yard Stare** out of an alternative fan-base/market. *Fair To Middling*, a compilation of early independent releases, was serviced to all media in France and released commercially. *Hands On* will be supported not only by live work in Europe, but showcase dates in capital cities and summer festivals appearances as well. Our aim is to build a public and media awareness with these dates and set up as a healthy sales base.

"The band **Power of Dreams** are looking at spring support slots or major pan-European tours and summer festival appearances."

RCA

●Annie Lennox

Album *Diva* is due to be released April 6; single *Why* already released

●M People

Album *Northern Soul* due for March release in most European territories

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●N-Joi

Album (title tba)

International co-ordinator/international department **Jane Grigg:**

"There will be a lot of European promotion with Annie Lennox, including an MCM rock satellite radio presentation where they will be interviewing Annie and previewing the album. The first territory to experience the full impact of Annie's solo was Italy, where she performed at February's San Remo festival to 16 million people. She got headlines in every major Italian newspaper; they also picked up on her new image. That has really kicked it off for her on the European side.

"N-Joi has done quite well across Europe in the past. Germany has been getting into them in particular. There are different mixes for the singles on the Continent than those released in England. Only the Benelux, outside of the UK, is giving a commercial release to the *Live In Manchester* 12-inch."

Ten Records

●Soul II Soul

Album *Joy* (title to be confirmed), due April 13 for pan-European release; single *Joy* due in March

●Inner City

Album due in June (title tba)

International label manager **Jayne Jones:**

"Soul II Soul is our biggest project for this quarter. There's a lot of work going into marketing them: Promotion includes a June tour, a wide range of promotions across the board in Europe, and a teaser campaign that is predominantly centered in the UK but scheduled to hit certain European territories. The campaign will open with a big push on the single, that will be leading straight into the album."

Virgin

●Gary Moore

Album *After Hours* already released

●Lightning Seeds

Album *Sense*

●Thomas Dolby

Album due in April (title tba)

●PIL

Album *That What Is Not* already released

Head of Virgin International **John Webster:**

"Gary Moore is a massive campaign, our number one priority at the moment. We're also working very hard for PIL; John Lydon always complains about lack of support from his record company to the press, because it gets him a lot of publicity. That's his way."

International A&R manager **Juliette Joseph:**

"The main thing in 1992 is to treat all the artists, whether they come from Europe or the UK, as priorities. While every record company should expect to get acts that never translate into different markets, we keep in mind that people's attitudes are changing."

WEA

●Airhead

Single *Counting Sheep*; single *Solitaire* due in March

●Jesus and Mary Chain

Single *Reverence*; album, *Far Gone And Out* due March 23

●Eg And Alice

Single *Rocket* due to be released in March or April

●Switzerland

Single due in March or April (title tba)

Head of international **Mark Crossingham:**

"Europe hasn't done anything yet for Airhead; the radio response hasn't been brilliant. It's one we will definitely be pushing in Europe. *Counting Sheep* has been released in France and hopefully they'll play some French festival dates. We're relying on getting things started in one country at first and looking to France for that.

"The second single from the Jesus and Mary Chain is much more radio-friendly, after causing a bit of a stir with the first single *Reverence*, to let the fans know they were back." A European tour, kicking off in March from Scandinavia, is scheduled.

"Eg and Alice have done important TV in Norway and Sweden, unfortunately only having any real measure of success in Scandinavia. But the label's very strongly behind them."

Stephen Leigh

There used to be a strong belief among regional radio stations in the UK that major record companies were only interested in BBC Radio 1 and Capital Radio/London. Anything else was an afterthought.

Today, both radio stations and record companies are witnessing a change, as regional stations increase in strength and become regarded as key players in the promotional push of a record. Manchester, the second largest radio market, has been home of the so-called "Madchester" indie music explosion over the past few years and is considered a key city for the music industry. Manchester's leading ILR station **Piccadilly Key 103** sees the communication between stations and record companies as a necessity in staying on top, and head of music **Keith Pringle** prides himself on running an open-door policy with label promotion representatives.

He even has an answering machine on his office line with a message giving the week's playlist "adds" for callers in case he is not available personally.

As far as general contact with the record companies is concerned, Pringle believes his station receives the same amount of attention as the other majors. "We see some pluggers regularly, but not very often. Sony, WEA and Virgin are regular visitors; others are in contact once a week."

Metro FM/Newcastle programme controller **Giles Squire** reports a comparable amount of contact with the labels and his station. "The big companies, such as Sony, WEA and MCA, have a regional representative call about every two weeks; the others keep in touch at least once a month. Some record companies are very helpful, and are keen to get us excited with promotional follow-through. But others just hand over the records, and that's it."

Chiltern Radio Network, based in Milton Keynes, has a regional advantage since most major record companies are within easy reach. Comments head of music **Clive Dickens**, "The main point of record company contact with the radio industry is to provide up-to-date information on new releases and arrange interviews with the artists. Face-to-face meetings are more desirable than a phone call, and about half of the record companies take the extra time to do so."

At **GWR-FM**/Bristol & Swindon, head of music **Andy Westgate** estimates that around 70% of his contact with the record companies is done over the phone. "We see three regulars weekly: Virgin, Sony and WEA. The other majors usually come in at least a couple of times a month. More personal contact would be better. If more-reps came down each week, we would have a better chance of listening to records and being aware of what is available. But from our point of view, our relationship with the record companies has improved 500% over the last few years."

Chrysalis director of promotions **Judd Lander** feels his company shares a very good relationship with most of the regional radio stations. "Some are more open than others, but there are over 250 regional stations and the number is still growing, making it impossible to see all of them.

"I admit that we concentrate on the major stations, but feel we give the majority of stations a good service."

A Helping Hand For Regionals

Regional radio's growing importance has led to the formation of specialist independent promotion companies. **Station-II-Station**, started in September 1989, was one of the first. Comments MD **Steven Tandy**, "We cover all regional ILR and BBC local stations, as well as cable, campus and hospital radio. Basically, we deal with any station that is legal and licensed."

Although several of the record companies expect their pluggers to cover Radio 1, Capital and other major London stations such as **GLR** and **Kiss**, Tandy reports that the companies are happy to employ Station-II-Station to do the regions. "We've never contemplated going into London or Radio 1. We are loud and proud to be independent ourselves and we've found that this works well."

Specialized Support Needed

Although regional programmers are generally pleased with the service they get from record companies, these stations are still fighting a difficult battle. Piccadilly's Pringle sees the location of the record companies as a major downfall for regionals. Since the companies are London-based, most of their promotional budgets are set aside for Radio 1.

These specialized services from the labels is one of the largest problems for the regional stations. Explains Chiltern's Dickens, "Most labels are good at servicing regional radio; that's not the problem. It's the specialist services that need looking at, like star interviews, exclusives and promotional material for giveaways and contests. The head of promotions needs to get more involved in the regional radio scene. This would help the label's promotions in gaining more resources for the stations." And when an interview is arranged, Dickens claims that the big stars are never around. "Interviews are usually with up-coming minor acts. As far as local concerts are concerned, I think the major artists should be informed by their label that regional promotion is very worthwhile."

Yet another problem reported by several stations is the availability of new material on CD. Although all stations now prefer material to be sent on CD, some of the record companies continue to send 7-inch releases.

Chrysalis' Lander suggests that some of the problems could be minimized by the stations themselves. "To maximize the record companies' efficiency in directing both interviews and product to the right people, individual radio stations should create an information sheet on presenters, programmes and competition contacts, such as the one we received from **Northsound Radio**/Aberdeen. The draft outlines the information satisfying our needs."

A great deal of resentment from the regionals stems from Radio 1's "exclusives." Comments Station-II-Station's Tandy, "Because Radio 1 is still getting the records first, regional radio is made to feel as though it is in second place, even though many ILR stations are actually ahead of Radio 1 in their market."

The Future Of Satellite Service

Amidst the several complications regional radio must deal with is a recent development enabling regional and local stations to compete with Radio 1's "exclusives." Distribution company **Satellite Media Services** (SMS) sends out news, commercials and programming to the ILR network via the **Intelsat VI** and **Astra** satellites. Record companies are now able to send new releases to most of the ILR network simultaneously. This is often delivered at the same time as the London stations, which get their copies delivered by hand.

Explains SMS head of sales **Nick Payne**, "We have been offering a special package price of around £550 (US\$945) per release for the full network of Intelsat-capable stations. This covers all of the major FM stations. There's only a small scattering of the smaller stations that can't get us on Intelsat VI." Currently, SMS has limited access to Astra through special "windows" on **Sunrise Radio**/West London's sub-carrier, but is working on an agreement to gain full Astra capability.

Station-II-Station's Tandy has been a major user of the SMS service since it started. "It is a golden opportunity that we have used successfully for several records, including *Don't Talk Just Kiss* by **Right Said Fred**. Satellite is very exciting and offers many opportunities for radio promotion."

As a programmer, Piccadilly's Pringle is also a fan of the SMS service. "Because we have to record anything sent by satellite to DAT or cart, it is not as convenient as waiting for the actual record. However, we are not rushing to play a record first unless it is something the average person is waiting for."

The opportunities offered by satellite, coupled with an increase in communication between record companies and regional stations, has started a new era of radio in the UK. And if the improvements continue at the pace they have in the past few years, the gap between the majors and the "secondaries" could be closed for good.

Paul Easton



Gary Moore

With worldwide sales of three million copies, Gary Moore's "Still Got The Blues" (1990) is the best selling album in blues history. On his new album on Virgin, After Hours, he sings the one-liner, "the blues is back and it's here to stay!" putting the current revival in the right perspective.

by Robbert Tilli

Since the mid '70s when Irishman **Rory Gallagher** took over the flame from the '60s "British blues boom," the Euro-blues fire hasn't burned so fiercely: until now. His fellow countryman **Gary Moore** is now carrying the torch. On his new album *After Hours*, the former hard rock guitarist (**Thin Lizzy**, **Colosseum** and his own band) sounds more confident, both as guitarist and as singer, in his new role of bluesman.

Moore's career move towards the blues didn't come out of the blue. As a 16-year old boy, he met his great idol **Peter Green** of **Fleetwood Mac**—the blues band of the UK in those days. Later he even took over his **Gibson Les Paul** guitar. Listening to Moore's beautiful ballad *Jumpin' At Shadows*—reminiscent of Fleetwood Mac's *I Need Your Love So Bad*—you have to conclude that this is the most elegant bow ever made to the legacy of Green. If there wouldn't be any tradition of a European

blues scene, it would certainly start here.

Although there are always the sceptics who debate that a hard rocker should keep his hands off the blues, Moore has the black masters in the genre on his side. **Albert Collins** is featured for the second time (on the **Little Milton** cover *The Blues Is Alright*), while **B.B. King** with his inseparable guitar **Lucille** makes his first appearance with Moore on *Since I Met You Baby*. It was the king of blues himself who contacted Moore's manager **Steve Barnet** (**Hard To Handle/Part Rock**) to inquire if there was some interest for some live shows together. After having shared the bill together, they spent some time in the studio.

Virgin deputy head A&R **John Wooller** recalls the day that he and Moore discussed the possible criticism from blues purists and his original rock fan base. "The *Still Got The Blues* album was not a hype thing; Moore wasn't copying a trend. It was no manager's decision nor a record company's decision to make a blues album. It was Moore's own suggestion; this was what he always wanted.

"At the time nobody, including Moore himself, could predict what a potential the album had. The company was very enthusiastic, which was one of the reasons that I was able to start my own blues-related **pointblank** label within the Virgin group."

The preparations for the new album started one-and-a-half years ago in New York, where Moore recorded some demos. The recording sessions for the album itself took place at several studios around the world, including the famous London-based **Abbey Road**—for the strings—and **Guillaume Tell** in Paris. Moore recorded 18 songs for the final 11-track set, which is very well balanced.

Explains Wooller, "Moore is a real perfectionist, who spends a lot of time in sorting out the right running order for the tracks. Especially now with CDs, you have to consider an album as a one-sided thing. There's no longer such a thing as side A and B.

"You have to be careful not to put songs in the same key next to each other. Also, you have to make your point in the first 15

minutes of the album. That should be the best part, because that's the moment to convince the potential buyers."

The first single, *Cold Day In Hell*, has already cleared the way for the album. This mean rocker in a Texan-blues tradition is already charted in the UK at number 25, Germany (73), Holland (34), Belgium (97), Switzerland (42), Sweden (28), Norway (60) and Denmark (8). In the **Coca-Cola Eurochart Hot 100 Singles**, it is positioned at number 27.

Indisputably, the best track of the **Ian Taylor** co-produced album is *Story Of The Blues*, the ultimate blues epic. This ballad—a collection of titles out of the rich blues history—highlights the man's incredible abilities as a guitarist, whose solos don't need to be backed by a rhythm guitar. The song gets punctuated at the right moments by the **Memphis Horns'** remaining musicians, trumpeter **Wayne Jackson** and saxophonist **Andrew Love**. They doubled their tracks and added trombone to sound like the original five-man line-up of the golden years of the **Stax** label.

According to Wooller, Moore didn't fear that his artistic well would run dry for his second blues album. "Moore and I always exchange tapes and ideas. The four covers on the album are not the obvious standards. Blues has such a wide spectrum of styles. You can do a lot under the heading of blues; this time he strived for the Memphis sound. It was a natural progression for Moore to move towards more rhythm n' blues-oriented material."

The marketing campaign orchestrated by Virgin reflects the same amount of confidence as the music. It has bought 34 advertising (40 and 30-second) spots on **MTV Europe** to be broadcast for two weeks starting March 10.

A 16 x 20 inch light box, featuring Gary Moore in blue, will decorate the widows of 400 retailers across Europe. During the "after hours," the light flashes on and off.

On March 2 the album was launched at the London **Hard Rock Café**, with **B.B. King**, **Tom Petty** and **George Harrison** attending. The launching party was covered by **MTV Europe** for use in their news items.

FRANCE

Luc De Larochellière

- Signed to **Trafic** (Canada)/**Trema** (France).
- Publisher: **La Seconde Décade** (Canada)/**Art Music** (France).
- Management: **Pierre Dumont** (Trafic)/**Montreal**.
- New album and single: *Sauvez Mon Ame*. The album was originally released in October 1990 in Canada and in May 1991 in France, Belgium and Switzerland. The single is out in the same European territories since February 17.
- Current single: *Cash City* released in France, Belgium and Switzerland in May last year. It is still holding in France at number 21, after having peaked at number 11 in February and at number 60 in the **Coca-Cola Eurochart Hot 100 Singles**.

- Recorded at **Le Majeure/Montreal**.
- Producer: **Marc Perussé/Joe Petrella/Luc De Larochellière**.
- Marketing: In-store material contains different displays for each single, plus leaflets.
- Promotion: Street posters announce the exclusive European concert on May 11 in the prestigious venue **Le Cigale** in Paris.

France still has a strong affinity with Quebec, something incomparable to the relationship between the UK and the US. The inhabitants of the French speaking part of Canada are almost seen as fellow countrymen. These sentiments were very tangible during the recent Olympic Games in Albertville, when the "French" ice dance pair **Paul and Isabelle Duchesnay**—who were raised in

Canada and had double nationality—won the silver medal. The whole nation felt they were beaten.

In music there is a similar situation, "one nation under a groove." Canadian rock singer **Roch Voisine** is God in France. In the slip stream of his success another Canadian, **Luc De Larochellière**, is working his way to the top. Like Voisine, his musical style is not typical French; it is far more Anglo-American moulded pop sung in French.

The new single, *Sauvez Mon Ame*, is a high quality pop song, living up to the standards as set in the '60s. The recipe is quite simple; halfway through the song, your listeners can already whistle along with it as if they have already heard it a hundred times before. The current hit single in France, *Cash City*, is the kind of song that could have easily fit in the folksy repertoire of **John Mellencamp** in his *Lonesome Jubilee* period. The use of accordion gives it the right

atmosphere for both the EHR and AC formats. At home those first two singles reached the number 1 position of the national airplay charts, while a third—*Sixs Pieds Sur Terre*—peaked at number 3.

Meanwhile in Canada, the album holds the status of platinum (100,000 copies sold), and De Larochellière has won the Felix trophy for best album of the year in 1991. He was also voted for best male singer/best live performer. **Marc Pérusse** gained a Felix award for best arranger.

Pan-European Spotlight: Artists featured have achieved Top 15 chart status in the European Top 100 Albums within the last five years.
National Spotlight: Artists featured have achieved Top 15 chart status in their country of origin.

The correct name of the French cultural attaché in Holland, as featured in the spotlight on **Bashung** (issue 10), is **Patrice Hourbette**.

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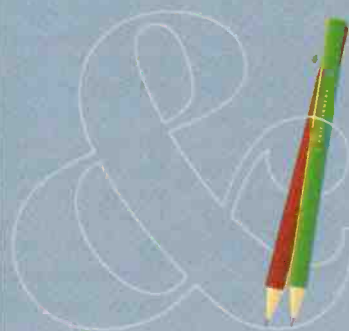
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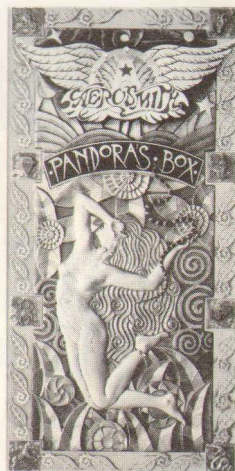
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The People Behind The Package

The introduction of the CD created an entire new market for sleeve designers, who have turned the challenge to their favour and have delivered projects with creativity that go beyond the possibilities of the traditional album sleeve. The use of computer graphics and high-tech hardware, plus a trend towards full-service projects, paints a profitable picture for the design and packing industry in the years to come.

Following discussions over possible environmental problems caused mainly by the CD longbox marketed in the US, the American company AGI developed its innovative Digipak CD packaging system. Although the industry was a bit reticent at first in introducing the revolutionary system, impressive results in the Japanese market paved the way for international recognition.

Dutch company Van de Steeg Packaging produces some 20 million sleeves a year and is a specialist in record sleeves and exclusive packaging. It signed a licensing deal a year ago with AGI for continental Europe after a few months of experimentation and product improvement. Digipaks for Francis Cabrel, U2 and Belgian band Clouseau were among the first orders.



Van de Steeg Packaging MD Harry Smit explains the importance of Digipak to his company. "It's all a result of trying to be creative in packaging. Digipak allows us to add to the already existing jewel boxes. The jewel box has done a great job serving as an introduction for CD packaging, but we want to go beyond this."

Smit uses Clouseau's *Close Encounter* album as an example. "We had tried cross-forms and multiple side-clappers before. Clouseau's album, designed by Belgian company Moors & Bronselaer, was the first to adapt the T-form."

Following its success, Van de Steeg Packaging opted for yet another possibility when the L-form was used for Kate

Van De Steeg Packaging



Bush's CD-single *Rocket Man*.

Van de Steeg Packaging leads the market when it comes to CD packaging, with both Digipaks and multi-CD boxes for clients throughout Europe, including Sony Music, Philips Classics, PolyGram, Polydor, Warner Music, Virgin, EMI and BMG, as well as numerous independents. "People seem to prefer the cardboard boxes over the traditional jewel cases," says Smit, "but the jewel box will remain the most important packaging system for CDs. The jewel box replacement market has already become an industry of its own, and with an inferior price to Digipak, helped by the fact that printers can produce in-lays at bottom rates, we are fighting for our market share. But, nevertheless, a special-edition CD like Clouseau's comes at 300% of the cost of a normal packaging system. Prices sink to jewel box rates only when larger quantities in the simple Digipak version are ordered."

Smit also sees the long-form multi-CD boxes holding

Van De Steeg Packaging
P.O. Box 110, 7500 AC Enschede, Holland
tel: (+31) 53.613 344 fax: (+31) 53.615 545

several CDs or cassettes and envisages a big-size booklet as the ideal replacement for the existing 12-inch sized box. The company used these boxes for Aerosmith's *Pandora's Box* and Jeff Beck's *Beckology*. Says Smit, "The album-sized box was picked for CDs or cassettes because vinyl was still holding a viable part of the market. Today, with the end of vinyl imminent, I think most record companies can do with half the size of the box, and expectations are very high here. We received a great number of orders recently."

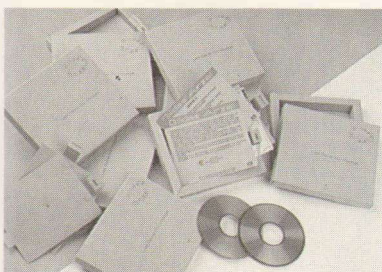
INDUSTRY COMMENT

EMI/Belgium marketing manager Erwin Goegebur: "We knew Digipak from what they did in the US, and we picked the cross-form package for the *Close Encounters* album by Clouseau because it allowed us to have several photographs on the cover. We also wanted the 48,000-unit special edition to become something completely different from what they do in Belgium."

Van de Steeg Packaging concentrates on manufacturing special packaging, leaving design to other companies. While a number of basic Digipaks are being manufactured at a capacity of 5,000 to 6,000 units per hour, company staff keeps an open line with the record industry to learn more about their plans and packaging suggestions. Explains Smit, "As we work by international standards, manufacturing the Digipaks is quite easy for clients in Paris, Milan or Stockholm, but the distances in Europe don't allow us to jump into the lay-out process from day one."

Smit advocates Digipak as the ideal instrument to promote an album and cites the example of a German client who, by using the format, has watched his sales triple. Smit is also aware of future developments like CD-I and CD-ROM. A part of Van de Steeg's assortment has already been prepared to suit these carriers of the future.

Duetto was founded in 1989 by Eric Phélippeau and Patrick Millet. After having worked for major agencies in the past, the two decided to go ahead with their own company and to specialize in the design of logos, packaging, and something they call PLVs (point-of-sale promotion material). In 1991, they added the company Exe Terra, specializing in editing, catalogues, brochures and press releases. Today, Duetto boasts an eight-person staff and four Apple Macintosh operational graphic stations.



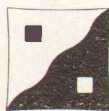
"We hit the bull's eye with our first client," recalls Phélippeau,

"when we were asked to design a joint campaign for Island Records and Virgin Megastores. It was a European first, and Duetto supplied all the artwork, posters and streamers for the "Island Life" event at the store. Our company designed posters for the whole Island catalogue to fit with Island's yellow/blue corporate image."

INDUSTRY COMMENT

RCA/BMG/France head of marketing Noëlle Devis: "We opted for Duetto to promote Patrick Bruel's live album because we think it has given proof of creativity and a perfect feel in combining excellent artistry with keen visions on marketing. Moreover, it knows how to appreciate the aspects of distribution."

Duetto



DUETTO DESIGN STUDIO

The next major step was a turnkey project for the Christians' *Colours* album, for which the company designed everything from press advertisements and media promotion tools to the gold disc the band was given by Island/France. Today, BMG-RCA and BMG-Ariola have been clients for three years and since then, other companies including EMI and Sonodisc have followed.

Phélippeau stresses the importance of thorough and regular contacts with record company marketing directors and label executives. To strengthen these contacts, Duetto started mailing its own press releases to inform potential clients of recent projects.

"Our most important assignment so far has been the *Si Ce Soir* album by Patrick Bruel (number 24 on the M&M album chart at presstime) for BMG. We designed the sleeves for the album and the singles, advertisements for the printed media and a special Patrick Bruel "flightcase"-type box containing the double CD and press releases for the media." Phélippeau also created an original three-piece shop display (3 x 60 x 1.5 m high), which was a huge success.

Duetto Design Studio
30 Rue de Saint Petersburg, 75008 Paris, France
tel: (+33) 1.4008 0045 fax: (+33) 1.4008 0045

"The album has sold over 600,000 units here and we have sent out several press releases ourselves to promote Duetto," adds Phélippeau.

The company stopped designing vinyl LP sleeves recently to devote more energy to dealing with the specific problems emerging with CD artwork. "We must keep in mind certain marketing needs, including the artist's name and title of the album, combining them with our own creativity. Photos must be perfectly clear, and although we have our own team standing by, we find that record companies often work with their own photographers," says Phélippeau. "In my opinion, this is the only negative aspect we are facing."

Duetto also supplies lithography for Pathé Video's tapes and boxes, as well as for food companies and the pharmaceutical industry. Although many record companies prefer to work with their own manufacturers, Phélippeau is convinced that once Duetto has grown, its clients will reconsider their decisions and route major projects to his company. "Time is on our side," he says, "and I hope that the initial reticence of some companies will soon change, allowing us more creativity in finding the ideal mix between a perfect creation and marketing needs."



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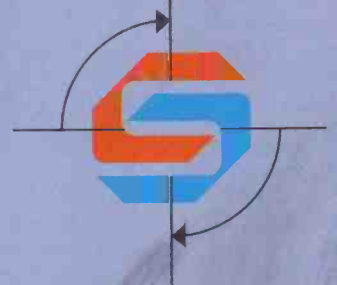
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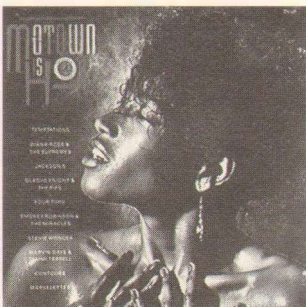
Hotline

HOTline

"One job brings along the other, and time is always precious." That's how Hotline art director/co-founder **Ruud de Kemp** describes the evolution his company has gone through since 1980, when he and his partner **Roel Tiddens** teamed up to launch their own design company.

Fully aware of the problems that tighter deadlines bring, de Kemp and Tiddens expanded the initial project, adding electronic publishing systems, a printing office and a photo studio to become a full-service operation and employing a staff of 36 people. "This allows us to maintain tight schedules," explains De Kemp, "with the possibility of interfering in almost every stage of the assignment. Take the photo studio, for example. We used to work with free-lancers before, but now that the pressure on deadlines has increased, we currently have everything in control from the very start."

Hotline first started designing record sleeves and cassette inlays, soon adding the layout and design of CD covers,



booklets, posters, advertisements, streamers and displays to its activities. It then followed up with the production of TV commercials and booking of ad space with both radio and TV.

"Time was again the big detonator here," explains De Kemp, "and because record companies are always in a hurry, we decided to specialize in a very broad area. Today we are able to deal with every assignment, and we do. Record companies prefer to work with one bureau instead of dealing with five separate companies, and by now we are used to meeting their 48-hour deadlines."

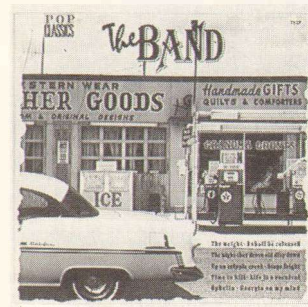


Complementary activities make up half of the company's

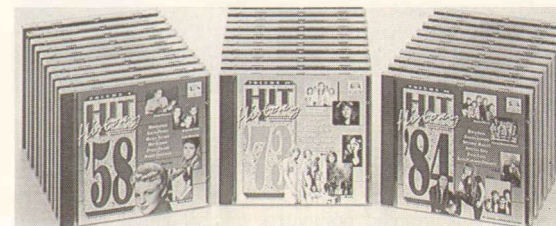
turnover, but De Kemp still concentrates on designing record covers, bearing in mind the musical style and contents. Explains De Kemp, "You cannot compare a classical CD

inlay to the design selected for *Move The House III*: that's a world of difference. I spend hours reading specialized publications and watching MTV, just to tune into the right atmosphere."

The importance of a good record cover and a well-orchestrated campaign is illustrated by **Paolo Conte's Collezione CD**. The sleeve was designed by Hotline for the Dutch market in 1988. Taking into consideration that Conte was unknown at the time, Hotline designed both the sleeve and engineered the TV campaign for the **EVA (EMI/Virgin/Ariola)** label, with photo sessions and a TV commercial appearing one hour before Conte's show in Amsterdam. The whole concept was a huge success, with over 200,000 albums sold.



"Our year-long experience in the field, together with our good, fast results at a reasonable price, has become our trademark" says De Kemp. "With major clients including **EMI, BMG, Zomba, Chrysalis, Phonogram, Quality Entertainment, Warner Music and EVA**, I think people know where to find us and what to expect. However, we still



INDUSTRY COMMENT

EVA marketing manager Maarten van Droffelaar: "Hotline has the perfect feel for the projects we do. Since we have a lot of compilation albums, we must tie in with what consumers want at that time; public opinion tends to change quickly. Hotline thinks along with us and we appreciate it."

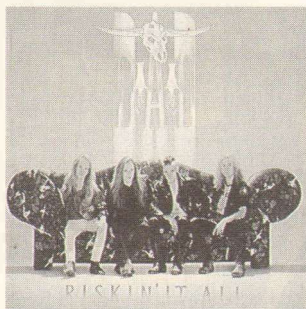
Hotline

Computerweg 11, 3606 AV Maarssen, Holland
tel: (+31) 3465.74 555 fax: (+31) 3465.74 666

"Man Over Board" (MOB) boasts a double meaning: in Danish, the phrase portrays a man hanging over a table or drawing board; in English it means a man falling in the water. **Soeren A.**

Olsen, MD/art director of Copenhagen-based Man Over Board explains both the MOB's logo and strategy as "an eye for concept and a sense of humour."

Man Over Board was founded in 1982, and initiated its first steps in sleeve design in 1985 when Danish company **Medley** asked it to put in a few suggestions for record covers. Since then, Medley has never stopped working with Olsen's company. Both majors like **EMI and Sony Music**, as well as smaller independents, were welcomed, and the



company started working its way to the next phase—the total concept—including sleeve design, window displays, posters, video production and stage scenography.

Recent examples of total concept include **Disneyland After Dark**. Says Olsen, "Apart from the overall design, cooperation

with manufacturers was achieved to build a giant couch for use on stage, similar to that on the *Risking It All* album, as well as a mini-couch to serve as a promotion giveaway—it's a CD-carrier holding 20 CDs. Another example is **Hanne Boel**, whose album release was followed by a nationwide neon-display campaign for retail stores. Today, we have a project in progress with German label **Metronome** for a total design concept on **Victory's** new album."

Olsen adds that original orders for pop/rock artists shifted towards more hard rock clients as time went by. Olsen feels these artists are drawn to the company for personal reasons. "These bands appreciate humour and relate more to comic books," claims Olsen.

Man Over Board's original four-member team, experi-

Man Over Board



enced in illustrating books and comic strips, expanded its crew to six in addition to numerous freelancers. The company now operates in a 200 VXX7 graphic studio in Copenhagen, where the staff produces 25 to 30 covers a year, as well as posters, displays and other promotional material. Its trademark is a hand-painted design, since a graphic computer was introduced into the company only late last year.

Says Olsen, "I still don't think that a computer can help us that much, as one still has to dictate to a computer what to do. The only advantage of working with a graphic computer is that you tend to keep to standards, something our clients appreciate when we deliver the film sets." She further cites standardization as becoming a big problem, since human possibilities are limited to the standards set by printing machines. One-colour CD booklets are a sad sight for a crew like Olsen's, but seen as a challenge in making the most out of being limited to one colour.

"Communication through design is very important in telling the consumer what can be found inside from looking at the sleeve," explains Olsen. "If it's a new band, it is very important for us to show through the cover and logo what

type of music people can expect. In doing so, we help product find its way to the right audience. If it's a new album by an established band, we tell what happened with the band and their music, how they evolved."

Getting to know the music as soon as possible is seen as the key to success at Man Over Board. To keep on top, Olsen sets up meetings with both artists and the record company from the very beginning of a project. "The sooner we get in the process," says Olsen, "the better the result. We also want their ideas and the opportunity to ping-pong with them about our plans."

Olsen believes that sleeve design can be considered an art, although she doesn't consider herself an artist. "After all," explains Olsen, "I don't send out my work to exhibitions. Music is the real art here, and when doing a cover, you're just part of a project. When people hire me to sell more records, that's what I do: that's my job."

And with forthcoming interactive TV and other technology, Olsen looks realistically at the future of airbrush and hand-painted sleeves. "A cover will be nothing more than an image displayed on your home computer, with music

INDUSTRY COMMENT

Medley/Denmark international A&R/ marketing manager Mik Christensen:

"Although we work with several companies, Man Over Board produce 60% of all we do, including posters, inserts and merchandising. They deliver strong material with good appeal, and they work very closely with the artists who have strong confidence in Man Over Board. Olsen is very sharp in coordinating the interests of both the record company and the artists, and has the ability to take both artist and marketing wishes into consideration."

transmitted from a central record file. In 10 to 20 years from now, sleeves will no longer exist. But I am convinced that pictures will never disappear. Pictures and music will remain inseparable, and bands will still need material such as videos, posters and stage scenery. If technology decides otherwise, musicians have no choice. Although everything started with rock&and-roll rebellions, the industry has taken over to decide budgets for sleeves."

Man Over Board

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EUROPEAN PACKAGING
(Advertising Supplement)

With clients including Sony Music, Indisc, CNR, HKM and Play It Again Sam, plus a number of smaller labels, including Buzz, Bite, Atom, Emphasis and Jaws, Eric Fimmers' MacDesign has become Belgium's most productive design company. His credits include some 1,000 covers in



only three years' time, plus complementary activities including posters, leaflets and press advertisements.

Fimmers, gaining experience by working for several publications in the past, started MacDesign in 1987. When record company Indisc gave him its first assignment two years

later, MacDesign's activities completely shifted in a few months' time towards the music business.

Explains Fimmers, "Within a very short period, my company was inundated with jobs. I believe the fact that I was used to working with deadlines was the decisive factor for most companies to becoming clients here."

Fimmers, well aware of the constant time pressure invested in state-of-the-art graphic equipment, now has two offices fully equipped with Macintosh graphic stations. To avoid unnecessary delays, Fimmers also established a direct link between his graphic computers and a digital Crossfield Page assembly terminal, allowing him to supply a complete



MacDesign

MacDesign
Digital PrePress : Design & Support

set of films, including photos, within the shortest deadlines.

Fimmers uses a recent job as an example. "I was briefed about Isabelle A.'s new single *Zeventien* at MIDEM. I returned home on Thursday, and the same day at midnight, sleeves were already being printed."

Apart from the time element, MacDesign also won the appreciation of its clients, due to the attractive cover designs. The Detroit-based *Retroactive* label has assigned MacDesign to do a cover for a compilation album. "One of my sleeves probably ended up in the right hands at the right time," says Fimmers.

INDUSTRY COMMENT

CNR/Belgium product manager Carla Doms:

"MacDesign works very fast, and is at the very source when it comes to having photos scanned, while most companies must make their way around others to have the final film sets ready. Fimmers is an efficient worker and has good ideas."

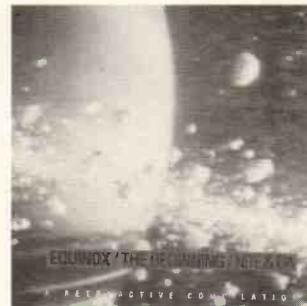
MacDesign is basically a one-man operation, with Fimmers handling all of the design work and a limited staff taking care of administrative matters. Fimmers explains, "I work alone because I know what clients want me to do. If I start hiring personnel, I will have to decide which jobs to leave for my staff. I really don't want to make the distinction between important and non-important clients; they are

MacDesign
G.Garitestraat 32, 2600 Antwerp, Belgium
tel: (+32) 3.230 7622

all important to me. If you consider the investments here, you will see that money is not the reason for not hiring extra personnel."

Fimmers adds that his computers allow him to work fast and accurately. His agreement with a hardware dealer ensures he will have the latest graphic material. MacDesign's computers operate 24 hours-a-day, with photo-calculation and manipulation jobs scheduled at night. Today, Fimmers produces 15 to 25 sleeves a week, with 50% of the activities being vinyl singles and maxi-sleeves.

Being informed of record-release decisions as soon as possible is one of Fimmers' concerns. He also prefers to work with his own free-lance photographers to facilitate control and coordination afterwards.



Complementary assignments such as posters, leaflets, CD booklets and displays make up approximately 15% of MacDesign's activities, and Fimmers is already studying possibilities of dealing with the mini-disc

sleeves in future.

"Virtually everything is possible, but very often either the record company or the artist want to have the final word. A designer has to give in to commercial aspects."

Marc Maes



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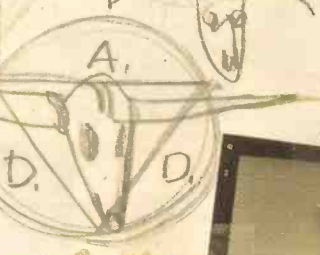
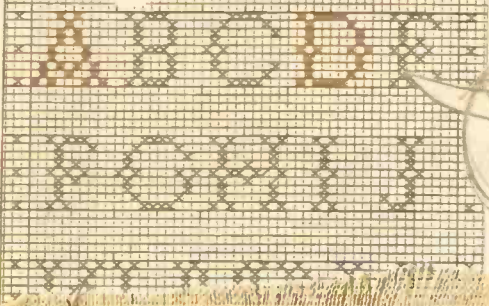
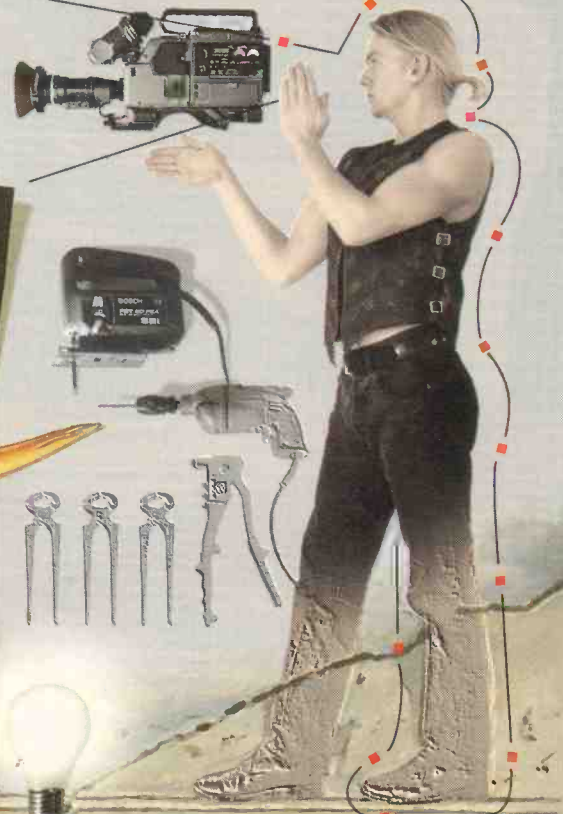
EUROPE

FILE NO: **MCD**
 LABEL: **SILVER**
 LABEL COLOR: **415**
 LABEL CO: **415** SIZE: 5" CD
 RPM A:
 SERIES: **12 P 4/4**
 PRICE CODES:
 STEREO: **TO H&M**
 PREFIX - CAT. NO.:
 ARTIST: **D&A**
 SIDE: **A**

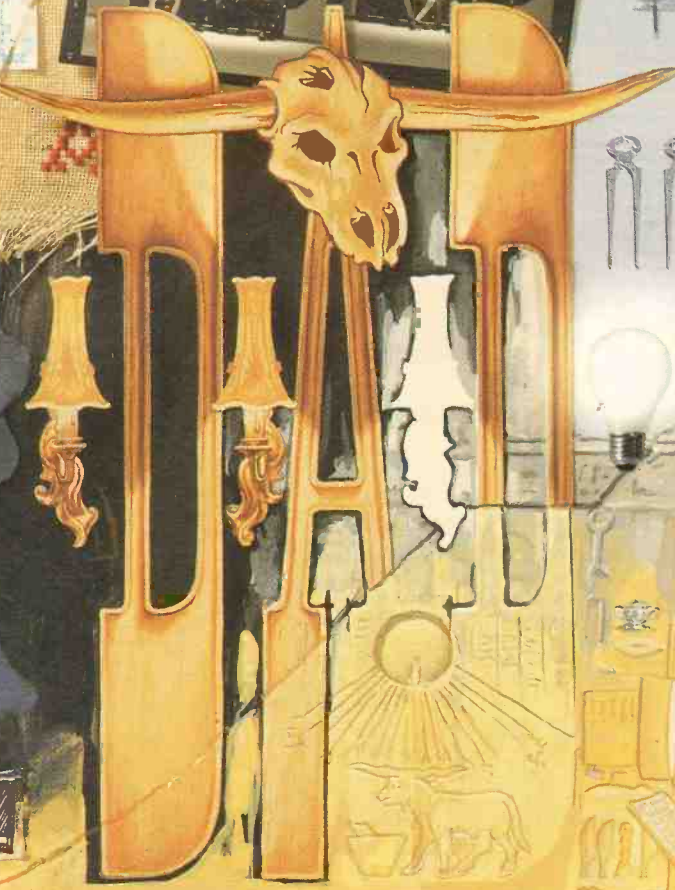
RECORDING MEDIUM: **CD**
 RELEASE DATE: **OUTRIVER**
 DATE RECORDED:
 LOCATION: **COPENHAGEN**
 ARTWORK FROM: **MANU NESSARD**
 ROYALTIES:
 COPYRIGHT:
 MECHANICAL RIGHTS SOCIETY:
 TITLE: **RISKIN' IT ALL**

CATALOG NO:
 ORIG. C:
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RISKIN' IT ALL



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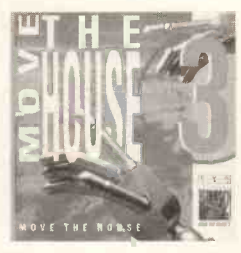


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EUROCHART HOT 100 SINGLES



THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED
1	1 13 George Michael & Elton John - Epic (Big Pig)	FD,B,NL,E,A,CH,S,PKD,GR,I	35	37 8 Curtis Stigers - Aristo (Sony/MCA)	UK,D,B,NL,S,IR	69	NE Seydinah - Sound Of Music (Sound Of Music)	B
2	2 14 Shanice - Motown (Carlin)	UK,D,B,A,CH,S,DK,IR,N	36	46 3 Crowded House - Capitol (EMI)	UK,IR	70	64 2 Alison Limerick - Arista (BMG)	UK,IR
3	4 5 Michael Jackson - Epic (Warner Chappell/Zomba)	UK,F,D,B,NL,E,A,CH,S,PKD,IR,SF,GR,I	37	31 26 LA Style - Decadance (Orfo/Hi-Tension)	D,E,CH,S,GR,I	71	68 2 Orup - Metronome (Megaluf)	S
4	5 12 Ten Sharp - Columbia (Sony Music)	F,D,B,A,CH,S,DK,N,SF,GR	38	34 6 Simply Red - east west (EMI/So What)	UK,D,B,DK,IR	72	NE Barbra Streisand - Columbia (WC/EMI)	UK,IR
5	3 13 The KLF feat. Tammy Wynette - KLF Communications (EG/Zoo/WC/BMG)	F,D,B,NL,E,A,CH,S,PKD,IR,N,GR	39	23 10 Wet Wet Wet - Precious (Precious/Chrysalis)	UK,D,B,NL,A,CH	73	72 2 Alphaville - WEA (Budde)	B,S,DK,SF
6	8 7 Shakespears Sister - London (EMI/Island/BMG)	UK,D,A,CH,IR	40	29 25 Everybody's Free (To Feel Good) Rozalla - Pulse 8 (Peer)	F,D,A,CH,S	74	NE Aleandro Baldi & Francesca Alotta - Ricordi (Ricordi)	I
7	6 14 Nirvana - DGC (Virgin)	D,B,NL,E,A,CH,S,IR,N,SF,I	41	48 3 New Atlantic - 3 Beat (3 Beat)	UK,IR	75	53 5 Pearl Jam - Epic (PolyGram)	UK,NL,IR
8	10 11 U 96 - Polydor (BavariaSonor)	D,A,CH,SF	42	35 10 Hammer - Capitol (Bust It)	D,A,CH,I	76	66 4 Tina Turner - Capitol (Empire/Rondor/Goodsingle)	F,D,A,CH
9	20 2 The KLF - KLF Communications (EG/Zoo/WC/MCA/Wandee)	UK,D,B,CH,S,DK,IR,SF	43	63 9 Indra - Carrere (Orlando)	F	77	97 2 Dany Brilliant - WEA (Musicalement Votre)	F
10	13 13 Right Said Fred - Tug (Hit & Run)	D,B,NL,A,CH,S,DK	44	39 9 Des'ree - Dusted Sound (Sony Music)	D,NL,S,DK,GR	78	78 4 Westernhagen - Warner Brothers (More/Kick)	D
11	19 2 Guns N' Roses - Geffen (Warner Chappell)	UK,B,NL,IR,N,SF	45	58 6 Garland Jeffreys - RCA (Black & White Alike)	F,D,CH,GR	79	RE 2 Unlimited - PWL (MCA)	E,IR,GR
12	9 9 Genesis - Virgin (Genesis/Hit & Run)	D,B,NL,A,CH,S,IR	46	NE Eric Clapton - Reprise (Rondor/Copyright Control)	UK,NL,IR	80	61 4 The Radios - EMI (Real Lovesongs)	B
13	11 4 The Temptations - Epic (Jobete/EMI)	UK,D,IR	47	41 12 U2 - Island (Blue Mountain)	F,E,CH,P,GR,I	81	NE Luca Barbarossa - Columbia (Sony/Persico)	I
14	7 16 Michael Jackson - Epic (Warner Chappel/CC)	F,D,E,A,CH,S,PKD,GR,I	48	54 6 Zucchero Fornaciari & Randy Crawford - London (EMI/PolyGram)	D,B,CH,N	82	81 2 Kim Larsen - Columbia (Not Listed)	DK
15	12 11 Snap - Logic/Ariola (Warner Chappell/Zomba)	D,E,A,CH,S,PKD,GR,I	49	56 3 Inspirational Carpets - Cow Dung (Chrysalis)	UK,IR	83	87 3 Fats Domino - EMI (EMI)	D
16	52 2 U2 - Island (Blue Mountain)	UK,B,NL,E,IR,I	50	44 24 Guns N' Roses - Geffen (Warner Chappell)	F,PKD	84	NE Joe Cocker - Capitol (Rondor/EMI)	UK
17	15 8 2 Unlimited - PWL Continental (MCA)	UK,D,B,NL,CH,IR,SF,GR	51	45 14 Simply Red - east west (So What/EMI)	F,D,A,CH,I	85	69 4 Fredericks, Goldman & Jones - Columbia (JRG)	F
18	17 4 Rozalla - Pulse 8 (Peer)	UK,B,NL,E,CH,S,DK,IR,SF	52	18 4 Roch Voisine - GM/Ariola (Ed. Georges Marie)	F,B	86	NE Clivillés & Cole - Columbia (Cole/Clivillés/Virgin)	UK,IR
19	26 4 Les Inconnus - Productions Lederman (Lederman)	F	53	40 8 Interactive - Dance Street (Upright/Alice)	D,B,CH,I	87	NE U 96 - Polydor (BavariaSonor)	D
20	14 19 Jean Philippe Audin & Diego Modena - Delphine (Delphine)	F,B	54	24 11 Queen - Parlophone (Various)	UK,D,B,A,CH,DK,IR	88	NE Toxic Two - PWL Continental (MCA)	UK,IR
21	16 4 Opus III - PWL Continental (Complete)	UK,IR	55	43 13 Salt-N-Pepa - frrr (TRO-Essex)	D,B,A,CH,S	89	67 2 Curve - Anxious (Anxious/Sony/Virgin)	UK,IR
22	27 4 Gary Moore - Virgin (10)	UK,D,NL,CH,S,DK,N	56	51 3 S Paganelli - NBS (Various)	B	90	NE Bruce Springsteen - Columbia (Zomba)	N
23	25 24 Army Of Lovers - Ton Son Ton (Team Sonet)	UK,F,D,A,CH,IR,GR	57	76 7 Sandra - Virgin (Data-Alpha/Mambo/Siegel)	F,D,CH,S	91	88 2 Hausmilly - EMI (Imudico/EMI Music Scand.)	SF
24	55 2 Mr. Big - Atlantic (EMI/CC)	UK,D,S,DK,IR,N	58	42 17 Patrick Bruel - RCA (14 Production)	F	92	70 9 Stephan Eicher - Barclay (Electric Unicorn)	F,B
25	28 5 Francois Feldman - Phonogram (Marilu)	F,B	59	57 7 Fanny - EMI (Warner Chappell)	F	93	100 2 Adeva - Cooltempo (Copyright Control/EMI)	UK
26	21 26 Salt-N-Pepa - frrr (Next Plateau/All Boys)	F,D,CH,S,P	60	83 11 Mylene Farmer - Polydor (Requiem)	F,D,B	94	RE Martika - Columbia (Warner Chappell)	F
27	32 7 The Pasadenas - Columbia (Warner Chappell)	UK,D,B,IR,GR	61	77 3 Everything But The Girl - Blanco Y Negro (Various)	UK,IR	95	80 12 Guns N' Roses - Geffen (MPL Communications)	D,E,S,P
28	33 4 Hape Kerkeling - Ariola (Marga & Berta/BMG)	D	62	59 14 East Side Beat - frrr (Warner Chappell)	F,D,B,CH,P	96	RE Lisa Stansfield - Arista (Big Life)	F,D,CH
29	22 4 Madness - Virgin (MAM/Chrysalis)	UK,IR	63	50 13 Prince & The New Power Generation - Paisley Park (Warner Chappell)	F,D,A,S	97	NE Ochsenknecht - Metronome (Gibb Bros.)	D,CH
30	30 4 Bryan Adams - A&M (Rondor/Zomba)	UK,B,IR	64	NE Wedding Present - RCA (Hallin)	UK,IR	98	RE Luc De La Rochelliere - Trema (Trema)	F
31	NE Nirvana - DGC (Virgin)	UK,B,DK,IR	65	73 4 Chic - Warner Brothers (Warner Chappell)	D,B,NL,CH,PKD	99	74 15 Bonnie Tyler - Hansa/Ariola (Hanseatic)	D,A
32	36 23 Army Of Lovers - Ton Son Ton (Team Sonet)	D,B,A,CH,GR	66	NE Red Hot Chili Peppers - Warner Music (Copyright Control)	UK,NL,DK,IR	100	NE Lisa Stansfield - Arista (Big Life)	UK
33	47 10 Benny B - PLR (Copyright Control)	F,B	67	85 3 Tears For Fears - Fontana (Virgin/Rondor)	UK,D,B,IR			
34	38 6 Ce Ce Peniston - A&M (PolyGram)	D,B,NL,A,CH,DK	68	71 2 Charlatans - Situation Two (Warner Chappell)	UK,IR			

UK = United Kingdom, D = Germany, F = France, CH = Switzerland, A = Austria, I = Italy, E = Spain, NL = Holland, B = Belgium, IR = Ireland, S = Sweden, DK = Denmark, N = Norway, SF = Finland, P = Portugal, GR = Greece.
 ○ = FAST MOVERS NE = NEW ENTRY
 RE = RE-ENTRY

EUROPEAN TOP 100 ALBUMS

Buma
Stemra

THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED
1	2 16 Genesis We Can't Dance - Virgin	UK.F.D.B.NL.E.A.CH.S.P.DK.N.SF.GR.IR	35	39 4 Hanne Boel My Kindred Spirit - Medley	S.DK.N	69	49 13 Erste Allgemeine Verunsicherung Watumba - EMI	D.A
2	1 17 Queen Greatest Hits II - Parlophone ▲4	UK.D.B.NL.E.A.CH.S.P.DK.I.N.SF.GR.IR	36	36 14 Patrick Bruel Si Ce Soir - RCA	F.NL	70	51 5 Peter Maffay 38317 - Teldec	D
3	4 14 Nirvana Nevermind - DGC ●	UK.F.D.B.NL.E.A.CH.S.P.DK.I.N.SF.GR.IR	37	35 8 Mylene Farmer L'Autre - Polydor ●	F.B	71	55 23 Antonello Venditti Benvenuti In Paradiso - Ricordi	I
4	3 21 Simply Red Stars - east west ▲3	UK.F.D.B.NL.E.A.CH.S.P.DK.I.N.SF.GR.IR	38	NE Gary Moore After Hours - Virgin	D.NL.N	72	NE Mia Martini Lacrime - Fonit Cetra	I
5	5 14 Michael Jackson Dangerous - Epic ▲3	UK.F.D.B.NL.E.A.CH.S.P.DK.I.N.SF.GR.IR	39	40 4 Elvis Presley From The Heart - His Greatest Love Songs - RCA	UK.IR	73	53 25 Paul Young From Time To Time - The Singles Collection - Columbia ▲	UK.B.NL.S.DK.SF
6	7 14 U2 Achtung Baby - Island	UK.F.D.NL.E.A.CH.S.P.I.SF.GR.IR	40	NE Luca Barbarossa Cuore D'Acciaio - Columbia	I	74	45 4 Beverley Craven Beverley Craven - Epic ●	UK
7	6 13 Queen Queen Greatest Hits - EMI ▲5	UK.D.B.NL.A.CH.S.P.DK.SF.GR.IR	41	42 10 Alejandro Sanz Viviendo Deprisa - Warner Music Spain	E	75	68 12 Queen Innuendo - EMI ▲2	UK.D.A.CH.P
8	NE Tears For Fears Tears Roll Down (Greatest Hits 82-92) - Fontana	UK.I.R	42	29 19 Salt-N-Pepa The Greatest Hits - Next Plateau	D.B.NL.A.CH.DK	76	79 8 Presuntos Implicados Ser De Agua - WEA	E
9	8 21 Prince & The New Power Generation Diamonds And Pearls - Paisley Park ▲	UK.F.D.B.NL.E.A.CH.S.P.DK.IR	43	28 47 Roxette Joyride - EMI ▲3	D.CH	77	72 2 Soundtrack - Dirty Dancing Dirty Dancing - RCA	F
10	23 2 Madness Divine Madness - Virgin	UK.IR	44	38 7 Münchener Freiheit Liebe Auf Den Ersten Blick - Columbia	D.A.DK	78	69 6 Soundtrack - Until The End Of The World Until The End Of The World - Warner Brothers	I,GR
11	10 21 Tina Turner Simply The Best - Capitol ▲2	UK.D.B.NL.E.A.S.P.N.GR.IR	45	34 20 Joe Cocker Night Calls - Capitol	D.E.CH	79	77 6 Les Inconnus Boulevardier - Lederman	F
12	14 23 Guns N' Roses Use Your Illusion II - Geffen ▲	UK.F.D.B.NL.E.A.CH.S.P.DK.SF.GR.IR	46	41 35 Stephan Eicher Engelberg - Barclay	F.B.CH	80	67 4 Yngwie Malmsteen Fire & Ice - Elektra	CH.S.DK.SF
13	12 22 Bryan Adams Waking Up The Neighbours - A&M ▲2	UK.F.D.NL.E.CH.S.P.I.GR.IR	47	48 3 Randy Crawford Through The Eyes Of Love - Warner Brothers	NL.CH.S.P.DK.N	81	80 58 Fredericks, Goldman & Jones Fredericks, Goldman & Jones - Columbia ▲	F
14	9 15 Lisa Stansfield Real Love - Arista	UK.F.D.B.NL.A.CH.S.DK.SF	48	32 40 Seal Seal - ZTT/WEA ▲	UK.IR	82	84 4 Anna Hanski Jos Et Sä Soita - Ensio Music	SF
15	13 16 Enya Shepherd Moons - WEA ▲	UK.D.B.NL.E.A.S.P.DK.N.IR	49	50 2 Nirvana Bleach - Tupelo/Sub Pop	UK.D.SF.IR	83	75 3 Plácido Domingo Por Fin Juntos - Hispavox	E
16	11 8 Ten Sharp Under The Waterline - Columbia	D.A.CH.S.DK.N.SF	50	47 4 William Sheller En Solitaire - Philips	F.B	84	82 28 Metallica Metallica - Vertigo	D.DK.GR
17	17 6 Wet Wet Wet High On The Happy Side - Precious	UK.D.B.NL.A.CH.GR.IR	51	NE Frankie Valli & The Four Seasons The Very Best Of - PolyGram TV	UK.IR	85	86 13 Renaud Marchand De Cailloux - Virgin	F
18	16 5 Snap The Madman's Return - Logic/Ariola	D.B.NL.A.CH.S.DK.SF.GR	52	33 9 Luca Carboni Carboni - RCA	I	86	87 34 Gipsy Kings Este Mundo - Columbia ▲	D.CH.P
19	20 23 Guns N' Roses Use Your Illusion I - Geffen ▲	UK.F.D.B.NL.E.CH.S.P.DK.SF.GR.IR	53	74 2 Natalie Cole Unforgettable - With Love - Elektra	UK.PDK.I	87	91 3 Fury In The Slaughterhouse Pure Live I - SPV	D
20	19 4 Pearl Jam Ten - Epic	UK.D.B.NL.S.DK.N.SF.IR	54	NE Paolo Vallesi La Forza Della Vita - Sugar	I	88	NE Kim Larsen Wisdom Is Sexy - Columbia	DK
21	21 24 Dire Straits On Every Street - Vertigo ▲2	UK.F.D.B.NL.E.CH.DK.SF.IR	55	52 43 Michael Bolton Time, Love & Tenderness - Columbia	UK.NL	89	90 18 Francis Cabrel D'Un Ombre A L'Autre - Columbia	F
22	15 8 Lou Reed Magic And Loss - Sire	F.D.B.NL.E.A.CH.S.P.DK.GR	56	54 4 MSG MSG - Electrola	D.CH.S.SF	90	83 8 Die Prinzen Das Leben Ist Grausam - Hansa	D.CH
23	22 3 Shakespears Sister Hormonally Yours - London	UK.CH.IR	57	78 2 Red Hot Chili Peppers BloodSugarSexMagik - Warner Brothers	D.B.NL.A.CH.S.DK.IR	91	RE Tom Petty & The Heartbreakers Into The Great Wide Open - MCA ●	D.IR
24	61 3 Sandra Close To Seven - Virgin	D.B.NL.CH.S.DK.N	58	57 10 Johnny Hallyday Ça Ne Change Pas Un Homme - Philips/Phonogram	F	92	NE Brand New Heavies Brand New Heavies - Acid Jazz	UK
25	56 3 Shanice Inner Child - Motown	D.NL.CH.S.DK.N	59	59 22 Eva Dahlgren En Blekt Blondins Hjärta - Record Station	S.SF	93	NE Genesis Turn It On Again '81 - '83 - Vertigo	D.B.NL.DK
26	18 3 James Seven - Fontana	UK.CH.S	60	60 16 Pet Shop Boys Discography - EMI ▲	UK.D.E.S.SF.GR	94	RE Resistencia Palavras Ao Vento - Ariola	P
27	26 50 R.E.M. Out Of Time - Warner Brothers ▲3	UK.F.D.E.CH.DK.GR.IR	61	62 10 Luz Casal A Contra Luz - Hispavox	E	95	93 37 Extreme Extreme II Pornografiti - A&M	UK.D
28	24 10 Army Of Lovers Massive Luxury Overdose - Ton Son Ton	D.B.A.CH.DK.GR	62	43 6 Fiorella Mannoia I Treni A Vapore - Epic	I	96	95 2 Francois Feldman Magic' Boul'vard - Philips	F
29	30 20 Soundtrack - The Commitments The Commitments - MCA	UK.D.CH.S.DK.SF.IR	63	71 6 KLF The White Room - KLF Communications	UK.NL.S.DK.SF.IR	97	97 2 Garland Jeffreys Don't Call Me Buckwheat - RCA	D.GR
30	46 2 Pasadenas Yours Sincerely - Columbia	UK	64	58 36 Cher Love Hurts - Geffen ▲	UK.D.A.DK.GR	98	RE Crowded House Woodface - Capitol	UK.NL
31	25 14 Bonnie Tyler Bitterblue - Hansa	D.A.CH.S.DK.N.SF	65	64 4 Roch Voisine Double - GM/Ariola ▲	F.B	99	98 8 Patent Ochsner Schlachtplatte - Zytlogge	CH
32	27 13 Jean-Philippe Audin & Diego Modena Ocarina - Delphin	F	66	81 14 Simon & Garfunkel The Definitive Simon & Garfunkel - Columbia	UK.S.SF.IR	100	NE De Kreuners Knagend Vuur - EMI	B
33	31 3 Curtis Stigers Curtis Stigers - Arista	UK.NL.S.DK.IR	67	44 22 Mariah Carey Emotions - Columbia	UK.E.GR			
34	37 3 Little Village Little Village - Reprise	UK.NL.CH.S.DK.N.IR	68	NE 2 Unlimited Get Ready - PWL Continental	UK.NL.IR			

UK = United Kingdom, D = Germany, F = France, CH = Switzerland, A = Austria, I = Italy, E = Spain, NL = Holland, B = Belgium, IR = Ireland, S = Sweden, DK = Denmark, N = Norway, SF = Finland, P = Portugal, GR = Greece.
 ○ = FAST MOVERS NE = NEW ENTRY
 RE = RE-ENTRY

PEOPLE ON THE MOVE: MCA International marketing director **Chris Griffin** is joining **PolyGram International** as director/catalogue marketing, reporting to senior VP/pop marketing **David Munns**. *Off The Record* hears PolyGram is also looking to fill an international frontline job.

PARTING OF THE WAYS: The **Gipsy Kings**, one of the most successful French acts on the international market, are rumoured to have split with their producer **Claude Martinez**. *OTR* hears the decision was taken in January when the band failed to perform at **MIDEM** because one member went skiing.

WORLD MUSIC AWARDS '92: This year's **1992 World Music Awards** will be staged at the Monte Carlo Sporting Club on May 14. The international music awards show will be transmitted via satellite to over 500 million viewers in over 60 countries. The results are based on year-end record sales, and the names of the best-selling artists are sent in by national recording industry associations and specialized music magazines in each country.

WARC FACTOR: After extended sessions and heated debates, 1,500 representatives of the **166 International Telecommunications Union (ITU)** members/countries at the **World Administrative Radio Conference (WARC)** came to an agreement March 2, recognizing the L-band worldwide, except for the US and the former Soviet states, for the distribution of satellite/terrestrial digital audio broadcasting (DAB) frequencies. Most countries accepted the L-band (1.452-1.492 MHz), while the US opted for the S-band (2.310-2.360 MHz).

Deal

(continued from page 1)

(53.2 times operating income) for **Island**, and US\$460 million, or 2.1 times revenue (80.3 times operating income) for **A&M Records**.

Thorn EMI will finance the deal with a one-for-four rights issue at 650p that will raise £516 million.

"It was good price for Thorn," says one insider. "The company did a lot of work putting the two businesses together and taking out the overheads in order to work out a price. The numbers stack up very well.

"The important thing is Thorn has proved that by building up their own music business, they do know what they're doing. And people feel 'Okay, it's a big sum of money, but it is right in the area that they know best."

The company appears ripe with opportunities for integration. For the fiscal year that ended July 31, 1991, Virgin Music had a pre-tax operating income of £21.1 million on turnover of £330.1 million. Thorn EMI expects to increase profits threefold in the first full year. In manufacturing and distribution alone, the company estimates it can save about £20 million over the next two years. Other areas for savings: sales and marketing, music publishing and artist cutbacks.

UBS Phillips & Drew leisure analyst **Paul Heath** compares those potential savings with the company's purchase of **Chrysalis Records**. "Chrysalis was losing substantial amounts of money in the States," he says, "but at the same time Thorn EMI were making profits because they were getting the manufacturing and distribution benefits. They claim they have never lost money [on the deal]. Upon taking control of

Chrysalis, there were even more immediate benefits. I think the same rules apply to Virgin."

And, as it did when it closed Chrysalis' offices in Germany and France, Thorn EMI will probably move quickly to implement its cuts. Says Heath, "They certainly have to move pretty fast because, from a historic [pre-tax operating income] of £21 million or so, they've got to get up to around £60 million this year and more like £84 million the year after. There's a substantial amount [of cuts] coming, excluding the manufacturing and publishing side. Substantial gains have to come through, which they believe are there."

On the music publishing side, Heath estimates Thorn EMI could earn an additional £6 million. "I think integration on the music publishing side is quite significant," he says. "In recent acquisitions the company has doubled margins. So you're seeing £5 million of profits moving to about £11 million, largely by cutting a lot of offices worldwide. I think they're talking in terms of 25 offices that would be integrated with the existing EMI base."

Heath also expects artist roster cutbacks. "There's a fair amount of [unprofitable] acts which they can probably be fairly judicious about letting go," he says.

Will all the cuts kill the Virgin spirit? Says one insider, "I don't think so because [Ken] Berry and [Simon] Draper are joining, and had a big say in who to sell to. Thorn know they don't want to destroy what they paid a lot of money for."

The Virgin deal is the latest in a two-year, US\$1.5 billion spending spree on music business assets that began in June 1989. UBS Phillips & Drew's Heath does not see more major deals in the near-term. "I would hope that

Virgin MDs

(continued from page 1)

turnover, with Europe good for 44% and the US 27%. Virgin UK's album market share is 6.7% and EMI's 15%.

Virgin UK MD **Paul Conroy** is expecting a tie-up of "back-room" services. "It's bound to happen. But two front-line companies will remain. At this stage we are looking at everything."

Virgin's most successful companies on the Continent are in France and Germany and are run by **Fabrice Nataf** (reporting to **Virgin Group** president **Patrick Zelnik**) and **Udo Lange**, respectively.

Virgin France, which employs 116 people, grossed Ffr489 million (app. US\$87 million) in 1991 and has a market share of 8-9%. Its publishing division grossed Ffr48 million last year and has been very active in the development of domestic repertoire, including **Mano Negra**, **Julien Clerc**, **Rita Mitsouko** and **Renaud**. It distributes UK indies such as **Beggars Banquet**, **Rough Trade** and **4AD**. It has also launched the new label **Delabel**, which represents Virgin imprints **Circa**, **Ten** and **Cardiac**.

Like its UK counterpart, the company has expanded into other areas of entertainment. Under the leadership of Zelnik, it is now also active in retail, distribution, video/film production and computer software.

Says Zelnik, "Okay, the biggest indie is no longer independent. But it is the artists and

Independence

(continued from page 1)

works of **Pet Shop Boys**, **Tears For Fears** and **Fine Young Cannibals**.

EMI Music president/CEO **Jim Fifield** emphasised that the deal does in no way threaten Virgin's independence. "We would hope that Virgin's marching orders could be altered slightly. As part of the EMI family, they'll

Allied

(continued from page 1)

Gaňan would not disclose how much Goldsmith might pay.

Atlantic 252 reportedly has lost about £3 million (app. US\$5.3 million) since its launch three years ago. Station manager **Travis Baxter** says, "We will break-even this year and see a profit next year."

they would home-grow their business from here on because I think there's a limit to the amount that you want to see with regard to huge goodwill write-offs from acquisitions," he says. "The logic of the game is not to keep buying everyone else's expertise, but to develop a consistency of your own so that you become the big engine in the marketplace that is attracting all the big artists."

by Steve Wonsiewicz.

the people working within the company that create the image. If that stays, the identity stays as well. Has **Geffen** lost its image after MCA bought it? Virgin France exists and will continue. And the best guarantee [for that] is the high price paid by EMI."

In Germany, Lange manages a company of 76 employees and also oversees the exploitation of Virgin product in Switzerland and Austria (Virgin is licensed to **BMG Ariola** in both markets). Last year, the Munich-based company produced mainland Europe's most successful crossover act **Enigma**. Other significant domestic productions include **Sandra**, **Toten Hosen** and **Nicki**. With a 7.8% album market share, the company's 1991 turnover was DM180 million (app. US\$108 million), up 20% from the previous year—its best results ever. Currently, Virgin is distributed by **BMG Ariola**; that deal will expire on July 1, 1993.

Comments Lange, "I don't expect any [significant] changes. We're doing very well and the company will be as independent as ever."

Anders Hjelmtorp oversees Virgin in Scandinavia, where the label is distributed by **Warner Music** (Sweden, Norway), **GDC** (Denmark) and **Sonet** (Finland). The company employs about 37 people, and its two most successful local acts are **Sanne** and **Isabella**. Says Hjelmtorp, "We have a very good relationship with EMI. They helped us out when [former distribution compa-

have a more focused presence and be able to stay with acts longer. Hopefully, they will be able to spend more money on an individual act than trying to spend the same amount over several acts."

VMG CEO **Ken Berry** will begin reporting to Fifield and will be tied to the company, along with VMG chairman **Simon Draper**, for at least four years. All Virgin companies within VMG will report to Berry, who says, "We will be helped by some of the administration and organisational skills of EMI which, frankly, Virgin lacks."

Branson has been installed as lifetime president of Virgin. He says, "It's great that a British company will be right back on top of the world in this field again."

ny] **Elektra** went bankrupt. I'm optimistic about it; it will be good for both parties."

Meanwhile, the EMI camp is jubilant. EMI Music continental European operations MD **Alexis Rotelli** expects a merger of back-room services as unavoidable, but sees Virgin as a complement to EMI. "They're such a creative bunch of people. For that reason alone it will be our determination to have Virgin stay as independent as possible."

EMI Music regional MD **GSA Helmut Fest** points to Virgin's strong artist roster. "Jim Fifield has more than fulfilled his promise to lead EMI to a top 3 position worldwide," he says. "I'm looking forward to working with Lange and his team, although it will be a gradual process and existing [distribution] contracts do not expire until 1993." The German **EMI Electrola** company has a market share of close to 15%.

EMI France president **Gilbert Ohayon** thinks the two companies combined will yield a market share of over 21% in France, moving it from fourth to second behind **PolyGram**. "It will create a new balance of power in the market. Virgin has been doing very well in France and will bring us better profitability. The French situation is a little bit different from the other countries, as we already physically distribute their catalogue. Instead of being a client, they become a sister company."

by Machgiel Bakker, Emmanuel Legrand and David Stansfield.

Merino

(continued from page 1)

rently has 63 full-time stations; 57 more link up during the afternoons.

The former medical student describes Revert's radio consultancy enterprise as "novel and pioneering," but suggests that he should target an entirely different market and programming scheme with his first client **COPE FM**. "If he plans to confront Los 40 head on, he'll find it tough," Merino declares. "Los 40 has won over its audience with a great deal of time and effort."

EMI/Virgin At A Glance

Territory	Album Share		Distribution	Employees
	Virgin	EMI		
UK	6.7	15.0	PolyGram	70
France	14.0	6.8	EMI	116
Germany	6.5	15.0	BMG	76
Italy	6.8	11.8	EMI	22
Spain	3.7	17.0	Sony	22
Benelux	4.1	9.0*	BMG	32
Sweden	8.0	21.0	Warner	20
Norway	5.0	14.0	Warner	10
Denmark	6.5	15.0	GDC	7
Greece	5.5	26.0	EMI	13
Ireland	n/a	n/a	PolyGram	2

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5/IV BERLIN (Germany) *Quartier*
6/IV FRANKFURT (Germany) *Music Hall*

7/III BONN (Germany) *Biskuithalle*
9/IV ZURICH (Switzerland) *Volkshaus*
10/IV BERN (Switzerland) *Theater Im National*
11/IV BASEL (Switzerland) *Gemeindsaal Pratteln*
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