Music & Media®

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we talk to radio

M&M chart toppers this week

Eurochart Hot 100 Singles
AEROSMITH
I Don't Want To Miss A Thing
(Columbia)

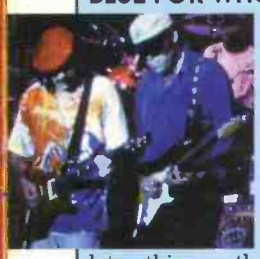
European Top 100 Albums
R.E.M.
Up
(Warner Brothers)

European Radio Top 50
GEORGE MICHAEL
Outside
(Epic)

Inside M&M this week

XXL: SHARP AND IN STYLE
Commercial competition and new opportunities have led to new, young, cutting edge formats at German public radio. M&M reports on the latest arrival to make its mark, Frankfurt's HR-XXL. **Page 10**

BLUE FOR WHO?



Javier Vargas (pictured with Carlos Santana), the Spanish blues guitarist who will play live for European and U.S. broadcasters at NAB in Madrid later this month, is developing his own strain of Latin rock on his latest album, *Feedback*. **Page 11**

TWIN TRACKS TO EUROPE
In a M&M profile, editor-in-chief Emmanuel Legrand speaks to Warner Music Europe president Manfred Zumkeller about the company's development strategy over the past decade. **Page 9**

Court suspends Radio 105 shares

M&M exclusive

by Mark Dezzani

MILAN — Dealing in shares of Italian CHR network Radio 105 and its advertising sales house 99 Pubblicita has been suspended by a Milan court.

The ruling, by the Milan Tribunal court, follows a court case brought by Luxembourg-based media group SBS. It prevents Alberto Hazan, the majority shareholder and president of Finelco (Radio 105/99 Pubblicita's privately-owned holding company) from selling or transferring any shares in the company whilst Finelco's legal ownership is being resolved in a court case between Hazan and SBS, which began at the Milan Tribunal on October 24.

SBS (Scandinavian Broadcasting Systems), which owns TV and radio interests throughout Europe, signed a contract to acquire 60 percent of Finelco in November 1996, paying $7.5 million, with an option to purchase the remaining shares in the company over an unspecified time period.

continued on page 25

Final UniGram offer is open

MONTREAL — In a month's time, PolyGram will cease to exist as a standalone company and its integration into Universal will begin, *writes Emmanuel Legrand.*

The move will end a six month saga which began when Dutch conglomerate Philips agreed to sell the world's largest record company to Canadian spirits and entertainment group The Seagram Co.

The final stage of the $10.4 billion

continued on page 24

Hannover-based CHR station Radio ffn is aiming to win back its position as Lower Saxony's most popular commercial station (which it lost two years ago to CHR rival Hit Radio), with a new poster campaign emphasising its commitment to the biggest hits of the '80s and '90s.

EU to launch piracy inquiry

by Emmanuel Legrand

BRUSSELS — The European Commission is launching a broad multi-industry inquiry which will attempt to quantify the economic impact of piracy and counterfeiting in the EU, and set the framework for Europe's policy on these matters.

On October 22, the Commission adopted a Green Paper on "Combating Counterfeiting and Piracy in the Single Market." This document will serve as a basis for discussion with all the industries involved, plus the member states and institutions of the EU.

The consultation exercise is expected to be completed by March 1999, following a March 2/3 session with all interested parties in Munich, organised by the European Commission under the German presidency of the Council of Ministers.

European Commissioner Mario Monti, whose DG XV department deals with Single Market affairs, declares: "There must be a determined fight against counterfeiting and piracy, since they jeopardise the proper functioning of the

continued on page 25

Alanis: Europe infatuated?

by Christian Lorenz & Tom Ferguson

LONDON — Europe's Infatuation with Alanis Morissette (pictured) looks set to continue—although the continent's radio jury still has to deliver its final verdict.

In the U.S., early sales figures look like racking up yet another record for the Canadian

continued on page 25

DRU HILL *How deep is your love*

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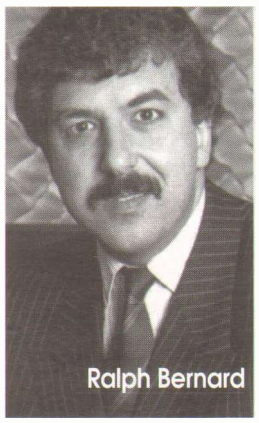
U.K. report raises digital concerns

by Mike McGeever


Ralph Bernard

LONDON — Britain's commercial radio industry is calling on the government to allow a quicker and more extensive development of digital radio at the local level than previously envisaged.

The move comes in the wake of a report published on November 3 by the Institute for Public Policy Research (IPPR) on the future of U.K. commercial radio. The report, entitled future.radio.uk, recommends government intervention to enable the commercial sector's digital radio services to complete on a level playing field with those from public broadcaster the BBC.

The IPPR is an independent, non-profit making body formed 10 years ago by figures from the academic, business and trade union communities to "contribute to public understanding of social, economic and political questions." U.K. trade body the Commercial Radio Companies Association, which commissioned the report from the IPPR together with the Radio Advertising Bureau and transmission provider NTL, contends in a statement: "Delaying any experiment of small area digital local broadcasting until 2007 is likely to...stifle innovation and ultimately jeopardise the laudable effort to move the industry into digital."

Currently there is only enough digital radio spectrum available for local commercial radio services to cover around 55 percent of the U.K. Additional room on the spectrum for more local digital radio services will not be available until at least 2007, if at all.

The IPPR study, which suggests the life of a commercial radio licence should be extended from the current 8 years to between 12-15, also recommends a "sliding scale of ownership limits, which is more permissive for companies who are only active in one media sector and becomes progressively tighter for companies active in several [media] markets."

Meanwhile, leading radio group GWR has commissioned accountancy firm KPMG to study various scenarios of future control of radio ownership which might be acceptable to both the industry and the government. The findings of the report are expected in a week's time.

GWR chief executive Ralph Bernard comments: "Current regulations are hindering the ability of commercial radio in the U.K. to be diverse and competitive, which why we have to argue a case for change."

Spanish awards season kicks off

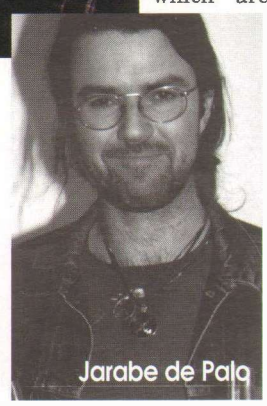
by Howell Llewellyn

Joaquin Luqui

MADRID — Nominations and winners have been revealed for two major award ceremonies which take place in Spain this month.

The 45th Premios Ondas, organised annually by the Grupo Prisa media group through its Radio Barcelona station, traditionally announces its winners in advance of the Barcelona award ceremony, which this year takes place on November 12. Meanwhile, the second Premios Amigo awards—organised by record labels' association AFYVE—will be staged in Madrid on November 26.

The Ondas started life as purely radio industry awards, but over the years have grown to incorporate cinema, TV and music. Of the 12 music awards this year, Barcelona act Jarabe de Palo won the Best Album category, for *Depende* (Virgin), and will also pick up the Best Video accolade. Best Song goes to Alejandro Sanz for *Corazón Partío* (WEA), and Best Group is female duo Ella Baila Sola (Hispavox). Scheduled to appear live at the Ondas ceremony were Sabina, Francisco Cespedes, Mike Oldfield, Niña Pastori and Rosana.


Jarabe de Palo

Among the Ondas radio awards, Joaquin Luqui, who has spent 30 of his 50 years behind a microphone, was voted best music programme presenter for his work at CHR network Los 40 Principales.

Luis Merino, head of music programming at Groupo Prisa's radio division SER, says: "The Ondas are a reflection of the maturity that music has gained in the media, where there is now a greater diversity of styles in radio and TV programming."

There are three nominations for each of the 16 Premios Amigo awards, which are divided into Spanish, International, and Latino sections. Molotov, Francisco Cespedes, the Lighthouse Family and Gloria Estefan have all secured more than three nominations each. In the Spanish section, there are two nominations each for Manolo Garcia, Jarabe de Palo, Joan Manuel Serrat, Nina Pastori, Malú, and La Oreja de Van Gogh.

Alejandro Sanz, Enrique Iglesias, Mecano and Aqua will be performing live at the Premios Amigo awards.

Semaphore showing signs of life?

by Ed Meza

BERLIN — Following the bankruptcy of independent label/distributor Semaphore Musikproduktions in May, a new company called Semaphore Musik Entertainment (SME) has emerged.

"All it [SME] has in common with the former Semaphore is the name," says product manager Robert Karczynski. Based in Nurembourg, SME is being helmed by music industry newcomer Klaus D. Urban, while Semaphore's former managing director, Markus Roeder, has been appointed creative director. SME has signed a sales and distribution deal with Moenchengladbach-based ISS Records, which traditionally specialised in German schlager.

"Despite the former company's many problems, labels trusted us [as a distributor]," says Karczynski. "It didn't matter whether we were dealing with a release of 10,000 or 100, we worked just as intensively. That's why we decided to keep the name."

According to Karczynski, a number of problems eventually led to the former company's demise, including an unsuccessful foray into "T-Pop"—Turkish pop music. "While there is a market for it, the old Semaphore did not really research the best outlets for Turkish music," says a source.

Although SME is still in its start-up phase, it has already signed some new acts, including Irish/German act Freud, whose album *Time Passengers* mixes traditional Celtic with electronic music.

Amongst the labels Semaphore and ISS will be distributing is U.K. label Kickin' Records, whose roster includes Paul Mac and R&B/jazz artist Charles Dockins, as well as a number of dance compilations. It will also be distributing British female pop duo 2 Die 4's first single in Germany, *Women Who Love To Love Women*.

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Open mike

Antonio Campo Dall'Orto

Managing director, MTV Italy

MTV Italy recently celebrated its first anniversary as a 24 hour a day terrestrial TV service. In addition, Milan is the venue for this year's MTV Europe Music Awards on November 12.

Q: *What effect has MTV Italy becoming a terrestrial channel had on the local music industry?*

A: MTV Italy has experienced a phenomenal growth in terms of audience reach and, therefore, its effect on the music industry. We have been influential in establishing previously "alternative" local artists such as Prozac+, 99 Posse and Bluvertigo. Previously, they had received no exposure on the generalist TV and radio networks here.

We have also had a similar effect with established international acts such as Smashing Pumpkins and Morcheeba, who previously made no impact in Italy. All the record companies have found MTV Italy very useful. One year ago we were not regarded as crucial, today we are strategically important. One year ago it was unusual for so-called "alternative" acts to reach the top of the charts in Italy; now this is happening regularly.

Q: *Has locally originated programming helped MTV Italy compete with other local music channels?*

A: Match Music has limited distribution via satellite only, and The Box is distributed on a syndication basis via regional TV channels for several hours a day. Before our network deal with Rete A, we had the same sort of distribution and found it difficult to generate significant viewing figures. Our real competitor is TMC2, a youth-oriented network with a lot of music programming. In the past year we have doubled our advertising revenues and are currently 20 percent ahead of target. There is no doubt that the policy of regional autonomy and production has been the right one.

Q: *What sort of programmes has MTV Italy been making?*

A: We are constantly introducing new programming, including a new alternative music programme, AltMTV, and a cooking programme with the stars called Kitchen. Our studio-based live music show Sonic has also been very successful.

Q: *Are you disappointed that no Italian artists have been nominated for the MTV Europe Music Awards?*

A: That is really more of a concern for the Italian record industry. The choice of the nominations is made by our viewers, and despite the international breakthrough by Nek there have been relatively few Italians selling abroad so far this year. Nek and Zucchero will be there presenting awards, however. I am very pleased that Milan was selected as the venue for the awards—it's a great way to consecrate our arrival in a big way in Italy.

Interview by Mark Dezzani

Mega chart wins TV deal

by Robbert Tilli

HILVERSUM — The Netherlands' Mega Top 100 singles chart has closed a sponsorship deal with the Dutch government's national lottery game, and has secured daily airtime on national TV thanks to a deal with media group HMG.

The chart's official sponsor will now be BankGiroLoterij, a national lottery game based on bank account numbers, and the chart will be broadcast on HMG's commercial TV station Veronica each weekday from 17.00-17.30.

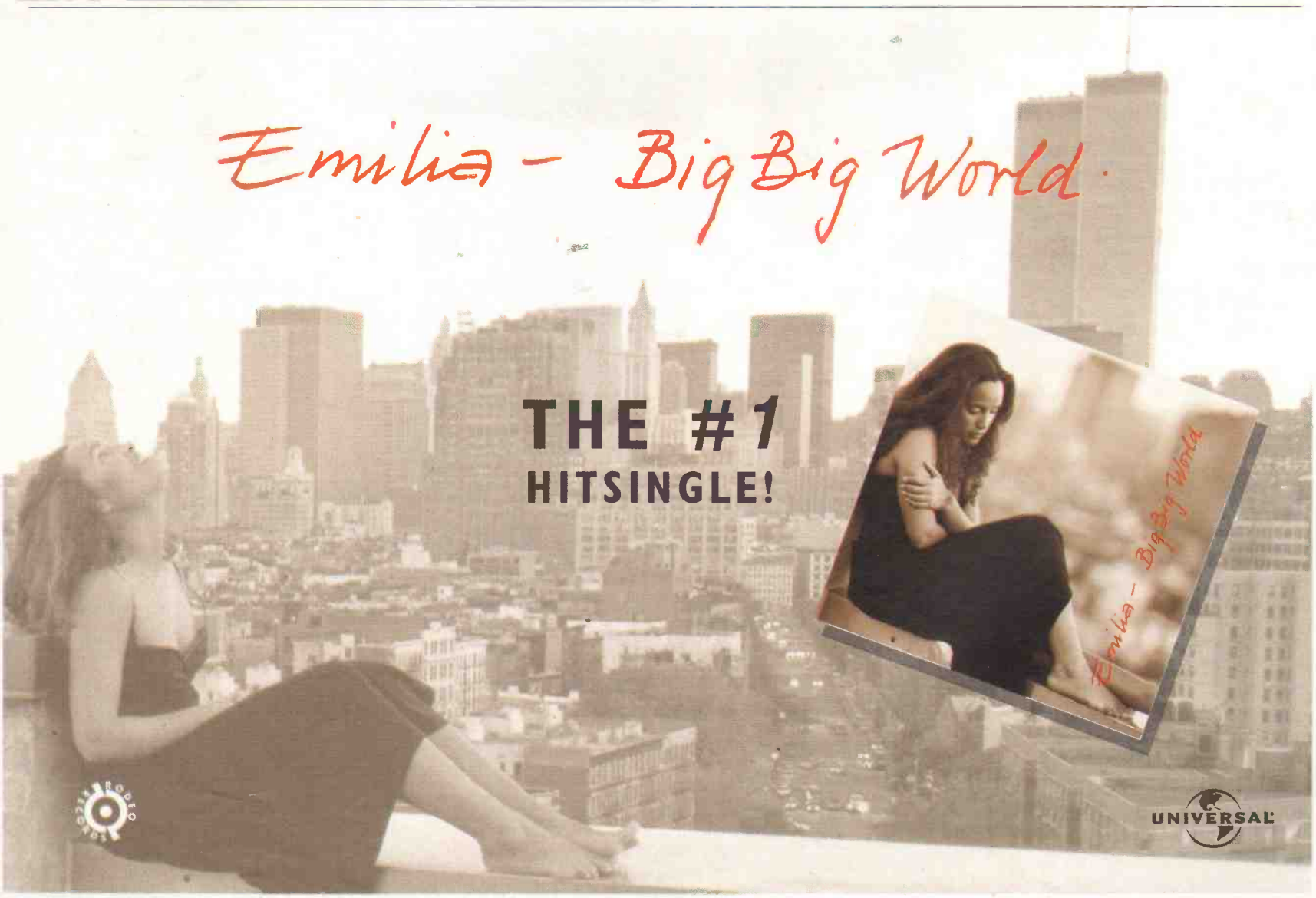
Both deals have been signed for one year, with an option for two more years. The TV chart show will debut on Veronica on November 23, and will be presented by Renate van der Zalm.

Mega Chart Top 100 managing director Machgiel Bakker describes BankGiroLoterij as a "brilliant sponsor" for the chart.

He adds: "The TV deal with Veronica has been decisive in finalising the sponsorship agreement, as the chart show will attract potential lottery players. Obviously our own brand awareness should also be boosted through the TV exposure."

A Veronica spokesperson says that the TV deal with the Mega Top 100 chart won't affect the Veronica Top 100 Countdown currently broadcast by its CHR radio station, Veronica FM. Public CHR station Radio 3FM will continue to be the Mega Top 100 chart's official radio partner.

Berlin-based radio services company On Air Syndication was recently presented with a media award from the German state of Lower Saxony for its Pop Legends show, which is aired by, amongst others, Lower Saxony CHR station Hit-Radio Antenne. Pictured are the show's producer Mark David Hatwood (left), and Tobias Geissner, the writer and host of Pop Legends.



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ON THE BEAT

FILLIOUD TO HEAD VIVE LA RADIO

PARIS — Independent commercial radio stations in France will have a louder industry voice following the election of BFM/Paris managing director Patrick Fillioud as president of Vive la Radio, the organisation which represents all radio stations in France. Fillioud, one of the pioneers of the French pirate radio movement in the late '70s and early '80s, replaces Eric Baptiste, who has become general secretary of authors' societies body Cisac.

VIA TAKES BMG'S JAZZ

BRUSSELS — Ghent-based independent VIA Records has announced that it has taken on the distribution, sales and promotion of BMG's jazz catalogue in Belgium. "Jazz is quite a specialised repertoire to work on," explains Frank Aernout, managing director of BMG Belgium, "and we think it's best handled by the experts. Our promotions team, however good at dealing with the current catalogue with the Belgian media, is not trained to handle jazz in depth." VIA has also started distributing indie labels Carbon 7 and Oorwoud, in addition to the company's own labels of ViaJazz, ViaBlues, ViaWorld and ViaKra.

CHRISTIAN STATION SEEKS SALVATION

BERLIN — Christian broadcaster Radio Paradiso, which has been on air in Berlin since 1997, faces closure in the next few weeks unless it finds new financial backers. Paradiso recently tried to extend its broadcast area into Saxony and Schleswig-Holstein in an attempt to expand listenership and ad revenues, but encountered opposition from local public broadcasters SFB and ORB, who claimed that the station was essentially a commercial AC/MOR pop service.

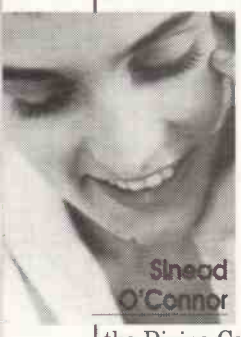
ARCADE'S TURKISH DELIGHT

HILVERSUM — The Arcade Music Group is to target western Europe's five-million strong Turkish population with the Europe-wide release on November 24 of *Türk Hitfestivali*, a compilation album featuring 40 Turkish artists, including Tarkan, Candan Ercetin and Serdar Ortac. The album will be TV-marketed through advertising spots on popular Turkish satellite station Show TV. In addition, a pan-European tour featuring 15 leading Turkish singers is planned, in conjunction with Delft-based promoter Mojo Concerts.

WISE APPOINTMENTS MADE

LONDON — Radio production company Wise Buddah has strengthened its management team with two new appointments. Alison Vernon-Smith, formerly a radio producer for national public networks BBC Radio 1 and BBC Radio 4, joins as executive producer, radio programming, while Samantha Dawe takes the new position of manager, talent development. Dawe, who formerly worked in press and PR for the BBC's digital radio division, will manage Wise Buddah's key air talent and develop the company's website.

STARS RECORD FOR BOMB VICTIMS



DUBLIN — U2, Boyzone and Sinead O'Connor are among the artists who have contributed songs to a fund-raising album for the victims of the Omagh bombing in Northern Ireland this August. The album, *Across The Bridge Of Hope*, is due for release in the U.K. and Ireland on November 30, and takes its title from a poem written by 12-year old Sean McLaughlin shortly before he lost his life in the tragedy. The poem is read on the album by actor Liam Neeson. Other contributors include Enya, the Divine Comedy, Van Morrison, Paul Brady, the Corrs and Ash. The album will appear on the specially-formed White Label, distributed by 3MV.

NRJ feels AC heat in Sweden

by Johan Lindström

STOCKHOLM — NRJ's five-year reign as Sweden's most popular commercial radio network is coming under increasing threat, according to latest audience figures from official ratings body RUAB.

Top Swedish networks
(% daily reach)

Station (format)	Apr/Jun '98	Jul/Oct '98
SR P4 (local, various)	36.6	37.6
SR P3 (CHR)	13.9	14.2
SR P1 (news/talk)	11.2	11.9
NRJ (CHR)	9.9	9.1
Rix (hot AC)	8.0	8.5
Mix Megapol (AC)	7.6	8.2

Source: RUAB

The gap in daily reach between NRJ (CHR) and Rix (Hot AC) has narrowed to just 41,000 in the third national survey of the year (July 27-October 4), compared to 143,000 in the previous survey (April 20-June 14). Rix has already passed NRJ in terms of market share and weekly cumulative audience. And AC broadcaster Mix Megapol now has a daily reach of 8.2 percent, only 0.3 percent behind Rix, despite Megapol having half the number of stations in its network.

Anders Nilsson, managing director of Rix's owners MTG Radio, points to the launch of the network's new morning show Rix Morgonzoo as a major factor in the figures. "This is our best RUAB survey ever," he says. "It's satisfying to see that the work we've done during the year is showing in the results."

MTG also owns CHR station Power Hit Radio, which has gained from its recent move towards a more dance-based format. Power's daily reach is up from 5.1 percent to 6.3 percent in Stockholm, and from 4.3 percent to 6.7 percent in Gothenburg. In Stockholm, Power is now the most popular network in the youngest (9-19 year-olds) age category, ending NRJ's five-year dominance in that demographic.

Mix Megapol marketing director Stefan Nero says he is "delighted" with the figures for his network, and particularly its growth in the major urban centres of Gothenburg and Malmö.

Ministry launches radio show

by Mike McGeever

LONDON — The U.K.'s leading exploiter of dance culture, the Ministry of Sound, has rolled out a two-hour syndicated dance show to international broadcasters.

The first half of the show, The Ministry Dance Party, features "accessible" new dance music mixed with classic dance, while the second hour, the Ministry of Sound Session, showcases big name international club DJs. The programme is produced by London-based production company Somethin' Else Sound Directions.

Producing a syndicated dance show is a natural progression for Ministry of Sound, which already owns a London club, two dance labels (Ministry of Sound and FSUK), a monthly magazine (Ministry), and also has interests in club tours, clothing/merchandising and artist/DJ management.

Ministry's radio syndication manager, Barney Glover, comments: "Ministry has a reputation as being on the cutting edge as well as supplying the mainstream sounds. Our strength is that we have our hands in every phase of dance every day." He adds: "The brand is known throughout Europe's youth culture."

Currently the show is being aired on 18 European stations, including Chrysalis's Galaxy dance stations in the U.K., urban outlet Kiss FM/Berlin, national CHR station DR P3 in Denmark and Kiss 909/Athens. The company is also hoping to forge links with U.S. college stations, according to Glover.

Added Byte for Belgian stations

by Marc Maes

BRUSSELS — Belgian independent label Byte Records is inviting listeners to Flemish commercial stations to create their own mixes of its latest dance releases.

Some 45 radio stations in northern Belgium (Flanders)—including the FM Limburg, FM Kempen, C-Dance, RGR and Spitsradio networks—are participating in the competition, which is offering Sony MiniDisc digital remix consoles as prizes.

"The idea is that we invite the audience to make their own mixes using at least three of the tracks played in the [Byte] commercials being run on the stations," explains Byte Records product manager Hansbert Vanhove. "In addition to established acts like Sash! or 2 Unlimited, we have included important newcomers such as CB Milton, Omega and Starfighter." Vanhove hopes that the radio competition will be "instrumental" in breaking new Byte talent to a well-defined national dance audience.

The competition is also being promoted in specialist dance publications and 25,000 flyers in clubs and retailers.

internet in-site

The Outside Organisation
www.outside-org.co.uk

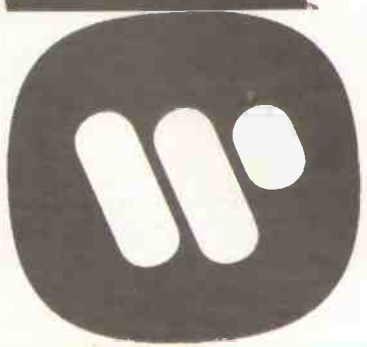
Here's how one of the leading names in U.K. independent press and publicity has chosen to use the Internet. This site aims to establish a hip yet friendly corporate identity while also communicating the type of biographical and news information which fans of particular artists might be looking for. An illustrated history of Outside's Alan Edwards and his associates is entertaining, since it emphasises the company's involvement with important artists, but those already familiar with Outside might prefer to read about Edwards' attempt to become manager of Everton football club! Adding keywords would improve the site by making it easier to locate artist information, but once found the pages provide a concise overview.

Chris Marlowe

Mapping Warner's twin track route

Warner Music operates in each of Europe's five key territories with two stand-alone companies, WEA and East West, each with its own managing director, A&R, marketing and promotional team—and sometimes its own sales force. This unique setup has been established over the last decade, mostly through acquisition. It increases the company's capacity to sign and develop both local repertoire and international catalogues, as Emmanuel Legrand *reports.*

Warner winners: (from top) Nek, Alejandro Sanz and Laura Pausini



"We have done some gardening to create space for new plants to grow," says Warner Music Europe president Manfred Zumkeller, his horticultural metaphor describing the company's development strategy in Europe during the past decade.

Warner Music has chosen a slightly different path from its major competitors to expand its presence in Europe. Zumkeller's "space" has been created by adding, at the end of the '80s and early '90s, a second layer to the original companies launched in the early '70s by the late Nesuhi Ertegun, president of Warner Music International (WMI).

Those additions have largely come through the acquisition of independent companies: Teldec (Germany); CGD (Italy); Carrère (France); and DRO (Spain) have been turned into fully-fledged Warner labels under the generic East West label.

"When I joined WEA in 1983, we were pretty much the marketing arm of the US labels, since 90 percent of our sales were from our US repertoire," recalls Zumkeller. However, in the late '80s, Warner was confronted by a crucial growth problem and needed to address the issue of local repertoire. "Even CBS at that time were more into local repertoire than we were," admits Zumkeller.

Local strategies

The arrival of Ramon Lopez, current, chairman of WMI, in the mid-'80s marked a change in strategy for the company.

"We decided that we couldn't rely on US repertoire only," says Zumkeller. "So the question was—what can we do? That's when we started to do some gardening."

Zumkeller says U.S. material from all the Warner labels was so important that it was simply too much to handle for the existing companies, and many acts suffered from a lack of focus. A former Warner executive adds that further incentive to take the dual companies route was provided by Atlantic chairman Ahmet Ertegun's threat to licence material to another company if no action was taken. "We had to open it up," Zumkeller summarises.

The original idea was to split the U.S. sources of repertoire in two—the WEA companies would be assigned Warner Bros products, and Atlantic and Elektra would go to East West—and thus make more room for other sources of repertoire. The complex part of the equation was "to build up catalogue without affecting Warner's U.S. repertoire," says Zumkeller.

The acquisition trail

Acquisition was a way of entering the market without having to start from scratch, which, insists Zumkeller, "would have taken years. So," he adds, "whenever it was possible, we would buy local companies with local repertoire. This way, we had a foundation to build from, except in the U.K., where we did it from the inside because nothing was available [for acquisition].

"We don't simply buy a company," Zumkeller adds, "we buy the expertise of the people who created it, and we keep them in the company. The people at DRO are still there. In Italy, Gero [Caccia, president of CGD] has been with us for some 10 years. The label has a great catalogue and a fantastic reputation."

"By having two different companies in these countries, we have been able not only to develop local repertoire faster, but to increase sales of local repertoire in other territories."
—Manfred Zumkeller

Dual benefits

Increasing cross-border activity and the growing market share of domestic repertoire in Europe, were the key challenges Warner's strategy was originally designed to meet.

According to Zumkeller, it has brought a number of benefits. "We have been able to refocus our [international] catalogues," he says, "while strengthening our domestic repertoire. I believe that having two different companies in these countries has been good, because we have been able not only to develop local repertoire faster, but to increase sales of local repertoire in other territories."

Zumkeller says there's no doubt that the new "space" created has been fertile ground for acts such as Alejandro Sanz from Spain, and Nek or Laura Pausini from Italy, who have each achieved success in their native countries and across borders.

The MDs of the different East West and WEA labels get together regularly for A&R meetings, at which they discuss the four or five domestic acts who will become international priorities for the company. East West labels are given the first option on artists signed in other territories to East West. If they pass, the artists will be offered to WEA companies and vice versa.

"During these meetings, we discuss the acts that have potential to cross borders. If I can get the people to agree among themselves on five priorities, I don't have to crack the whip," smiles Zumkeller.

Mark Foster, vice president marketing for Warner Music Europe, is convinced that the dual system has given labels more focus and more marketing leverage. "If you go out to retailers and media with a strong market share of local repertoire, it gives you more power to push international repertoire," he asserts.

Zumkeller believes the effort and the investment have been worthwhile, and that Warner's achievements will have to be assessed over the long term. "In a way," he admits, "we are newcomers. We are building a catalogue. We've done it during the last 10 years, and I think it's quite an achievement."

Warner dual companies in Europe:

U.K.

Warner Music U.K.
Chairman: Rob Dickins (departs at the end of 1998)

East West UK
Established: 1990
Managing director: position vacant
General manager: Ian Grenfell
Major domestic signings: Simply Red, Vangelis, Chris Rea, Jimmy Nail, Ghostland, Ultra, Stina Nordenstam

WEA U.K.
Established: 1971
Managing director: Moira Bellas
Major domestic signings: Enya, Mike Oldfield, Cleopatra, Shola Ama, Cher, Catatonia, Pretenders

GERMANY

Warner Music Germany
President: Gerd Gebhardt

WEA Records
Established: 1971
Managing director: Bernd Dopp
Major domestic signings: Westernhagen, Juliane Werding, Young Deenay, Mr President, C-Blok

East West Germany
Established: 1990 (WMI acquired Teldec in 1988)
Managing director: Hubert Wandjo
Major domestic signings: Scorpions, Sarah Brightman, Music Instructor, Bonnie Tyler, The Boyz

ITALY

Warner Music Italy
President: Gero Caccia

CGD East West Italy
Established: 1995 (WMI acquired CGD in 1989)
President: Gero Caccia
Managing director: Fabrizio Giannini
Major domestic signings: Laura Pausini, Umberto Tozzi, Pino Daniele, RAF, Paolo Conte, Irene Grandi

WEA Italy
Established: 1975
Managing director: Massimo Giuliani
Major domestic signings: Ligabue, Nek, Ron

FRANCE

Warner Music France
President: Manfred Zumkeller

East West France
Established: 1995 (WMI acquired Carrère in 1990)
Managing director: Michael Wijnen
Major domestic signings: MC Solaar, Ophelie Winter, Mano Solo, Silmarils, Dolly, Bambi Cruz

WEA France
Established: 1971
Managing director: Laurence Le Ny
Major domestic signings: Véronique Sanson, France Gall, Busta Flex, Jacques Higelin (on Tôt Ou Tard label)

SPAIN

Warner Music Spain
Established: 1982
President: Saul Tagarro
Major domestic signings: Alejandro Sanz, Miguel Bosé, La Union, Presuntos Implicados, Los Caracoles

DRO East West Spain
Established: 1995 (WMI acquired Dro in 1993)
Managing director: Mariano Perez
Major domestic signings: Danza Invisible, Celtas Cortos, Seguridad Social, Duncan Dhu, Compay Segundo