

Emap scoops up Select in music titles sell-off

Emap Metro plans to reposition new acquisition *Select* to take on IPC's powerhouse rock titles *NME* and *Melody Maker*.

The plan follows *Emap's* purchase of the monthly *Select* and sister heavy metal weekly *Kerrang!* from United-Consumer Magazines last week.

UCM, part of the United Newspapers group which also owns *Music Week*, is withdrawing from the consumer music market, leaving the field to Emap — which publishes *Smash Hits*, *Rave* and *Q* — and arch-rival IPC.

As part of its withdrawal UCM has closed rock weekly *Sounds* selling the title to Emap and incorporated *Record Mirror* into *Music Week*.

Emap Metro managing director Tom Moloney says: "When we first looked at *Select* we weren't particularly interested. It looked like a directionless Q imitation."

"Now we see an opportunity to address people currently served by the weeklies. The success of *Vox* and *Select* has had no effect on *Q*, but it has proved that people who buy

BATTLE OF THE MAGAZINE PUBLISHERS

Emap Metro			IPC		
Title	Freq	Sales	Title	Freq	Sales
Smash Hits	F	470,463	NME	W	121,001
Q	M	173,463	Melody Maker	W	70,100
Raw	F	41,165	Vox	M	90,531*
Select	M	75,689			
Kerrang!	W	58,685			
Average four-weekly sale					
1,506,822			858,935		

Source: ABC. *—publisher's own figure

the weeklies are prepared to spend a bit more for something of better quality."

Moloney has installed former *Q* editor Mark Ellen as managing editor of *Select*. Ellen is seeking a replacement for former *Select* editor Tony Stewart, who has decided not to move to the magazine's new offices in London's Holborn.

Ellen says: "I haven't got a grand plan. I'm more concerned with getting to know nine new members of staff I haven't met before."

However, he says: "I don't think the fact it resembles *Q* in some ways is necessarily a good thing. I think it should be more of a competitor to *Melody Maker* and the *NME*."

The next issue of *Select*, due out next month, and featuring a cover-mounted cassette of Parlophone artists, is almost complete. Ellen says "gradual" changes will become apparent with the magazine's June issue. There are no plans to revive *Sounds*.

IPC says it is unruffled by

Sounds closure

— the industry's view

"It reflects the lack of interest in music at the moment." — Andy Gray, Andy's Records

"I'd rather there were four good mags than 10 crap ones." — Jason Jay, Chrysalis Records

"*Sounds* wasn't the best paper but it was useful for new acts." — John Waller, Polydor Records

"It makes life more difficult to push new bands." — Deborah Edgley, A&D Records

the Emap plan. *NME* and *Vox* managing editor Alan Lewis says: "People who buy *NME* and *Melody Maker* tend to be real music fanatics. We feel they are so into it that they need that weekly fix of information."

"A monthly really can't be a substitute."

The sale of *Select* and *Kerrang!* and demise of *Sounds* leaves Emap Metro and IPC as the two major players in the music magazine market.

Collectors in new code talks

THE UK record industry is taking its first steps towards introducing a revolutionary method of collecting broadcasting royalties.

The first meeting of a working party considering the introduction of International Standard Record Codes in the UK takes place this Wednesday (10).

● Digital code cracked — See Media p21.

Power Station shuts down

The Power Station has lost its battle for a last-minute reprieve following the end of its contract with BSkyB.

All 90 staff of the former BSB music channel have been made redundant and the last programmes were being broadcast today (8).

But Nick Powell, co-chairman of The Power Station owner the Palace Group, insists that negotiations for a relaunch on the Astra satellite

— used by MTV — are continuing.

Powell has maintained that an overseas consortium is close to rescuing the satellite channel.

"I had been hopeful that I would not have to let any staff go but it will now be several weeks before a new plan emerges," he says.

The Palace Group brought together the backers as its temporary six-month contract

with BSkyB ran out.

"Palace could not support it alone but I am now confident there is adequate funding," says Powell.

If rescued, the Power Station will be in direct competition with MTV but Powell believes both stations can co-exist.

He has pledged to maintain its music policy and hopes to assemble most of the staff for an autumn relaunch.

Sanguine Anderson looks to future

Lisa Anderson used to be known as the first woman MD of a major record company; now she is trying to come to terms with life as the first woman MD of a major to be made redundant.

During a snatched lunch in London's Kensington last Tuesday before returning to clear her desk, Anderson, 40, spoke of her reactions to her enforced departure from RCA. She is alternately proud of her achievements and sad that she is now unable to see the job through with the team that she assembled.

"I wasn't as shocked as I could have been," she confessed. "I could read the numbers. But I don't regret it."

When Anderson arrived at RCA in April 1989, she says, it was on a roll after the phenomenal success of Five Star, Rick Astley and Fairground Attraction, yet its image was old-fashioned.

Her predecessor John Preston — now ironically also her successor — had been promoted to chairman of the UK company. "John had been very successful," she says. "He broke three big acts as MD,

but they were not broken in the traditional way."

With RCA's relationship with Five Star in tatters, Rick Astley still perceived as a PWL puppet and Fairground Attraction splitting up, Anderson had little raw material to build on.

Anderson's priority was to create a new kind of RCA, one which could attract and generate new talent.

That new-look RCA is now in place. And she regrets leaving it behind.

"When I came into RCA it was seen as being quite old

fashioned," she says. "Now people come to us and say 'This is great. It's not like other record companies'."

"It's all just bursting with promise. I hope it's something John will nurture..."

Ironically, as Anderson left her office last week, RCA labels had three Top 30 singles and the number one album.

She has no firm plans as yet. It's too soon. But there have already been offers and she knows what she wants to do.

"I want to run a record company," she says. "I'm rather good at it."



With 24 jobs gone at BMG, 12 at Rough Trade, 90 at The Power Station and 25 from *Sounds* and *Record Mirror* it's been the worst week for employment in the music industry for a long, long time.

It is impossible to overestimate the personal tragedy that it represents for the individuals involved.

There's the immediate shock and worries of how to make ends meet, the strictly financial concerns. But in stressful all-consuming industries like the music and media businesses there is also the loss of routine and sense of personal worth.

Other industries have responded by establishing charities to help those suffering hard times. The advertising industry, for instance, has the National Advertising Benevolent Society. During the recession it has established helpines to give advice to the hundreds who have found themselves suddenly jobless.

It's a great pity that the 151 people whose redundancies we record this week have no such help to turn to.

As the two sides in the Stone Roses/Silvertone court battle take a rest before reconvening tomorrow (9), no doubt they will take note of the outcome of a similar contract dispute resolved last week.

In the Fish v EMI case (see p5), the singer has been forced to pay his way out of the deal — and quite rightly too.

Swindon Town received fair compensation when Ossie Ardiles broke his contract to go to another football club, so why shouldn't a record company expect the same from one of its stars?

For the sake of the whole industry, judges must ensure that recording contracts — provided they are above board — remain legal and binding.

Steve Redmond