

# Sandra's European Track Record

## Albums

### The Long Play (1985)

Platinum in Sweden, Finland, Switzerland and Greece. Gold in France, Germany and Norway.

### Mirrors (1986)

Gold in France and Switzerland. Silver in Norway.

### Ten On One (1987)

Platinum in Sweden. Gold in Germany, Austria, Switzerland and France (double).

### Into A Secret Land (1988)

Platinum in France and Sweden. Gold in Germany, Austria and Switzerland.

### Paintings In Yellow (1989)

Gold in France and Germany.

## European Gold & Platinum

Country	Platinum	Gold
Germany	500.000	250.000
Austria	50.000	25.000
Switzerland	50.000	25.000
France	300.000	100.000
Greece	100.000	50.000
Sweden	100.000	50.000
Finland	50.000	25.000

## Singles

1985: *Maria Magdalena; In The Heat Of The Night*

1986: *Little Girl; Innocent Love; Hi! Hi! Hi!; Loreen*

1987: *Midnight Man; Everlasting Love*

1988: *Stop For A Minute; Heaven Can Wait; Secret Land*

1989: *We'll Be Together; Around My Heart*

1990: *Hiroshima; (Life May Be) A Big Insanity; One More Night*

1992: *Don't Be Aggressive*

All in all, Sandra managed to hit **M&M's** year-end Eurocharts six times, making her the most consistent mainland European singles/albums seller. If the *Enigma* project had been included, where Sandra is featured on vocals, this would amount to seven—out of a seven-year career!

**Enigma** path, especially on the first single *Don't Be Aggressive*. The distinctive organ sound is reminiscent of *Fire* by the **Crazy World Of Arthur Brown**.

The result of all this hard work is a high-quality pop product with an across-the-board appeal. The *Enigma* grooves are obvious—I *Need Love* kicks off with a church organ to be followed by a volcano of powerful dance beats. Also, the trademark "call and respond" style is used on several songs. Sandra sings one line, and Cretu takes care of the next. The track *No Taboo* is a prime example of this style.

## The Gang Of Four

Since the duo live in Ibiza, it is not surprising that Spanish influences have slipped into their music. Check out the superior ballad *When The Rain Doesn't Come*, which is ornamented with a Spanish guitar—one of the album's best bets for a future hit.

More accessible tracks include *Steady Me* and *Seal It Forever*. The first song has an interesting cool jazzy rhythm pattern; the latter—again a ballad—has a strong melody line with an enormous potential for EHR.

All of the changes in song material and image

are mutually agreed upon by the "gang of four"—Sandra, Cretu, Lange and Thurnau—during informal meetings. According to Thurnau, Cretu is a 100% perfectionist who is always looking for new things. "Still, it's not hard to work with him. He decides for himself what's good enough to release. He's the real mastermind. He has the ideas, the songs, and he handles the production, the artwork, the styling and the whole imagery. But we always discuss it together," he adds.

The new sound is also a deliberate move to break into new markets. Explains Thurnau, "It is oriented more towards the American market. It's the right groove and, at the moment, we're waiting for a proper promo and marketing campaign." Both Lange and Thurnau are confident that the *Enigma* success will fuel the breaking of Sandra in the US market because it gives the media a story to tell. Besides this, they add it makes the promotion job a great deal easier.

The 1990 single *Sadness* sold over four million copies worldwide, while the album *MCMXC a.D.* sold six million—1.5 million in the US alone (released through **Charisma/Virgin**).

Virgin has tried to crack the US market before with the release of the *Ten On One* compilation album and the *Everlasting Love* single in 1987, but with no results, despite Thurnau and Sandra travelling the US for some seven weeks. However, they are convinced they will succeed this time.

Another reputedly difficult territory to be conquered is the UK. Sandra enjoyed three minor hit singles there, but is still looking for substantial success. The new release marks the first on **Circa**; previous recordings were out on the **10 Records** imprint.

## A True Cosmopolitan

Circa MD **Ray Cooper** is equally committed to the project. "**Virgin Germany** has put together a very good package. We like the single and the album very much, and we put ourselves firmly behind it. It's a significant European hit. In the past, Sandra had a pop image. Now she's destined to broaden her audience and I think she will stand a great chance on the dance front."

Apart from Germany, France and Sweden have always been very receptive markets to Sandra's music. Lange explains the crossover by pointing at the trans-European sound of the product. "Cretu, who originally hails from Romania, is a real cosmopolitan who speaks French, Spanish and English fluently."

Sandra's French victory was based on tenacious promotion campaigns orchestrated by **Virgin France**. The public was struck by Sandra, who had a "Lorelei effect" on them. She has appeared on every major TV show, like **TF1's** "Sacré Soirée," and has always been asked back again.

Although Sandra has reached a solid level of success in Sweden, the pattern has not been that consistent, and has changed from song to song. In her seven-year career, the singer has visited that country only twice.

For *Close To Seven*, **Virgin Germany** has set up a straight-forward marketing campaign that is offered to all the **Virgin** affiliates across Europe. **Virgin** is spending DM500.000 (app US\$312.500) on in-store posters, displays and advertising in the major German magazines. In addition, **Virgin** has bought 30-second radio advertising spots to be broadcast approximately 300 times in total, at all the key radio stations in the second half of March. In France, the same spot will be used 250 times.

Whereas most artists promote their latest album by touring, no such plans exist for Sandra. Although Sandra has always been keen to tour, Lange has talked her out of it in the past, because he found it inopportune. "The touring business is not like the record business. It makes a difference when you talk about rock acts or developing artists. But let's face it—we're talking about a well-established artist here. It's almost impossible to make money out of it, so what's the point of setting up live performances?"

