Xfm scoops London licence

by Mike McGeever

LONDON — Twice a bridesmaid, Xfm has finally made it to the altar.

Buoyed by unprecedented support for a radio station from the U.K. music industry — and even rival broadcasters — the alternative music broadcaster was awarded London's last FM licence by U.K. regulator the Radio Authority (RA) on Thursday (January 16).

Xfm was chosen from a field of 25 applicants, which included bids backed by Paris-based broadcaster NRJ, Capital Radio, BBC Radio 1 FM, presenter Chris Evans’ Ginger Productions, Atlantic 252 (CLT U.K Radio) and a gay-oriented service supported by Elton John. However, CLT has a 15 percent stake in London’s newest and has a 15 percent stake in London’s industry-and even rival broadcasters — a radio station from the U.K music industry has finally made it to the altar.

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Platinum Europe 1996

Michael Bolton
Greatest Hits

Mariah Carey
Daydream

Celine Dion
The Colour of My Love

D’Eux

Falling Into You

Fugees
The Score

Michael Jackson
HiStory

Jamiroquai
Travelling Without Moving

Oasis
Definitely Maybe

What’s the Story Morning Glory?

Bruce Springsteen
The Ghost of Tom Joad

Multi-Platinum from Sony Music

Source: Music & Media European Top 100 Albums 1996 / IFPI

Sony Music Entertainment Europe
**France, Holland Revamp Charts**

*SNEP renews chart deal; Dutch record industry introduces new Top 100 Listing*

by Rémi Bouton

PARIS — After long months of negotiations, French industry body SNEP has renewed its contract with IFOP and Tite-Live, the two companies compiling and producing France's Top 50 albums, Top 75 singles and Top 25 compilations charts. The new four-year deal runs until May 2001.

"The renewal contract takes account most of our demands," claims SNEP's economist and chart specialist Jean-Yves Mirski. He points out that the contract was, "Unanimously voted for by the SNEP board," which includes all the main major record companies plus a handful of independents.

The main question at stake in the negotiations was the price paid by the industry for the charts. SNEP is not willing to disclose the amount, but sources say that if the previous deal was in the region of FF10-11 million ($1.6-1.8 million) a year, the new figure should range to 30-40 million.

Some industry executives still consider the charts are too expensive, especially as they have limited media exposure. At present, the singles and albums charts are broadcast on AC national radio network Europe 2, but there is no TV window. After a brief period of less than six months in 1995 during which there was a chart show on French public channel France 2, the programme was dropped by the channel. SNEP sued France 2 for what it claimed to be a unilateral breach of contract, which is still pending, and a court decision is awaited in February.

Since then, several options have been discussed but no decision has yet been made. According to Mirski, negotiations are in progress with thematic cable and satellite music channel MCM Europemusique for a weekly show.

"One of the advantages of MCM is that it has an international reach," says Mirski. However, industry sources point out that MCM reaches a mere one million households in France. SNEP is also currently in negotiation with a leading national news magazine to carry the charts.

As opposed to the Soundscan method- ods in the U.S., which cover over 100 percent of all accounts selling records, SNEP's system is based on a rotating sample of 80 stores which represents 20 percent of the total market. IFOP monitors the super/hypermarkets, while Tite-Live concentrates on specialist stores.

According to Mirski, the number of stores used in the chart sample is poised to grow gradually, and a new balance has been implemented between different types of outlet, taking into account the growth of hypermarkets and the slight market share drop of specialised chains such as FNAC and Virgin Megastore.

One complaint often heard from critics of the system is that the sample of stores does not include 50-store retail chain FNAC, which accounts for some 25 percent of total record sales in France. So far, FNAC's management has been reluctant to make its data available to SNEP, arguing that they were unwilling to supply their competitors with strategic market information.

Mirski says the absence of FNAC sales in the sample has been statistically balanced, and tests have shown that the sample gives projections which are not far from the overall picture. He adds that, "Negotiations are still going on with FNAC."

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**French ratings show NRJ pulling ahead of Inter**

by Emmanuel Legrand

PARIS — A few months ago, NRJ president Jean-Paul Baudercoux said, "1996 will be the year of all records for NRJ," and he has been proved to be right.

For Baudercoux, who is to be honoured at Midem for his success in the radio industry (see page 4), 1996 finished with a major achievement—for the first time in its 16-years history, CHR net NRJ pulled ahead of public broadcaster France Inter, and is the no.2 radio station in the Mediametrie ratings for November-December.

NRJ benefits from a spectacular 12.2 percent drop in France Inter's audience to 10.7 percent compared to the September-October ratings. NRJ itself has suffered a slight audience drop, to 10.8 percent. Leading full-service station RTL regains some strength at 18.3 percent (up from 18 percent); it is still 7 points ahead of its most immediate competitor NRJ. Full-service station Europe 1, which changed its programming to new-talk in September, managed to reverse falling audience figures and gained 0.5 percent, compared to September-October.

However, the station is 1 percent down on its 1995 ratings over the November-December period. Also ailing is Fun Radio, which has steadily been losing audience for over a year. New programming launched during the third quarter following a management rehuf- fling has not yet paid off, and the CHR station lost 0.5 percent of its listeners between the September-October and November-December ratings. As a result, RTL, which has gained 0.1 percent, is now on a par with Fun Radio, while it lagged far behind Fun 18 months ago.

Other stations registering gains include AC nets Europe 2 and RFM, which for the first time passes the 3 percent mark, as well as full-service RMC, which is back over 4 percent after a couple of years below this mark. All-news station France Info is on a downward trend.
MCM highlights video talent

by Emmanuel Legrand

PARIS - For the second year in a row, French music channel MCM International hosts its international music video competition Atlas at Midem on January 21 at the Palais des Festivals.

The jury, led by music producer Martin Meissonnier, has selected three entries in each of the following categories: best direction; best editing; best screenplay; cinematography; best low budget title; plus best European and best African video. A special Grand Prix of the jury will also be awarded to the best clip of the year.

The final shortlist was selected from an initial entry of over 400 videos from 40 countries. Leading the pack are nominees with three nominations each: Stellars Les Tortises from Belgium (editing, screenplay, Francophone); Zomba’s releases are distributed in Sweden through Virgin. Jive/Zomba's potential as a Scandinavian market has been highlighted by their recent signing of US-based artist A.T. with their Hip Hop label, Jive/Probability. Jive/Zomba is expanding fast, and is set to become one of the major players in the Scandinavian market in the near future.

Midem honours key industry figures

LONDON - Last week, Reed Midem CEO Xavier Roy announced in an interview with Music & Media that Midem would honour three Medem Music Makers “for outstanding achievements and their contributions to the industry.” This week we profile the distinguished winners, who will receive their award during a special dinner in Cannes on Saturday, January 18.

Emmanuel Legrand profiles Jean-Paul Baudouin, president of NRMJ

Jean-Paul Baudouin is a man who has a passion for radio, a vision for the future and is ready to put in whatever energy is required to make it happen. Fifteen years ago, he launched a radio station in Paris from a tiny apartment, with the transmitter in the bathtub and the control board on the sink. His motto was, “Create a station which plays good music and does not talk too much.”

Today, Baudouin is at the reins of a group which encompasses its flagship NRMJ, a CHR network which has become the second largest station in France, plus AC network Chérie FM and Rire & Chansons, an embryonic third network.

Leading concert promoter Harvey Goldsmith profiled by Chris Martoche

When promoter Harvey Goldsmith was made a Commander Of The British Empire (CBE) last year, the honour crowned a list of achievements which include being named International Promoter of the Year in 1994, 1995 and 1996. The CEO of Allied Entertainments Group and current chairman of the Concert Promoters Association has come a long way since staging his first concert in 1968.

Outside France, NRJ operates stations in Germany, Sweden, Finland, Switzerland and Belgium. The NRJ Group is valued at FF 2 billion ($377 million) on the stock exchange market, and had revenues of FF 710 million ($133.9 million) in 1995 with profit reaching FF 83 million ($15.6 million). As one of the main shareholders of the company, Baudouin is now listed among France’s wealthiest people.

Fun Radio plans TV offshoot

by Rémi Bouton

PARIS - Fun Radio plans to launch a 24 hour music TV channel, called Fun TV. The station is scheduled to go on air at the end of January as part of the digital TPS satellite package on Eutelsat. Cable distribution is likely to follow later this year.

Fun TV is part of what Fun Radio president Benoit Sillard calls an evolution of the station towards a "total media service," which includes the radio station, the TV channel, an Internet site and public bars where the station is "creating a new radio experience for our audience." The station's video programming is focused around Fun Radio’s broadcast studio in Neuilly. TV cameras are located in the actual radio studio, which, according to Sillard, gives the programme “an FM spirit.” He adds, “We will always broadcast live. Other than the radio studio, there are no special settings.”

Presenters will play cartridges which carry both digital sound and images, and during commercial breaks, Fun TV will broadcast “neutral” images. Between cartridges, the presenter can operate the camera himself through a touch-screen device.

The video programming of Fun TV is intended to match that of Fun Radio’s programme schedule, provided there are videos for the appropriate songs. “We do experience problems in finding the necessary videos,” admits Sillard. “If the song played on the radio doesn’t have a video, the presenter can search the web to find other images to provide the visual output.”

According to Sillard, Fun TV will have a yearly FF15 million budget to buy video programmes and promote new acts. The station is expected to invest at least FF2 million in video rights in the first year, and to buy over 200 programs in total.

Jive/Zomba moves into Sweden

by Christian Lorenz

STOCKHOLM - Independent record label Jive/Zomba, home of the Backstreet Boys, will open an office in Stockholm, effective April 1. At present, Jive/Zomba’s releases are distributed in Sweden through Virgin.

The move comes only some two months after fast-growing German independent Edel launched a joint venture with Stockholm-based dance label Fitch Central to control its operations in Scandinavia (M&M, 23 November 1996). Zomba Holdings Europe MD Bert Meijer confirms, “The Stockholm office will also serve as Jive/Zomba’s Scandinavian headquarters.”

Iceland's Zomba Holdings Europe MD Bert Meijer sees Sweden's potential as a source for international repertoire as the main reason to step up the label's presence in the Scandinavian market. “Scandinavian music has an unrivalled A&R potential in Europe,” says Meijer. “Jive/Zomba is expanding fast, and further expansion plans are already in the pipeline.”

American friend asked him in 1988 about the possibility of exporting CDs to Japan. Yoda quit his post as president of stereo equipment manufacturer Sansui America and went back to Japan, where he soon joined fledgling CD importer Avex to help it develop its international contacts.

In 1990 Yoda became a director of the company, which in the same year established its Avex Trax label. In 1992 the label shook up the Japanese music business with its popular Juliana’s and Super Eurobeat overseas dance-music compilations. Since then, Avex has developed a number of wildly successful domestic acts, such as dance/pop group trf, teen sensation Namie Amuro, producer Tetsuya Komuro’s “globe” trio, rapper J.A.T., and most recently Okinawan female quartet Max.

Yoda was named chairman of Avex in January 1993. Two years later, Yoda took over from Ken Suzuki as Avex D.D. chairman, and was made a Commander Of The Order of The Rising Sun, Grand Cordon.

Steve McLure profiles Tom Yoda, Avex D.D. chairman

Steve McLure is Billboard’s Japan bureau chief.
‘Say What You Want’
the new single
from texas—out now

taken from the forthcoming album
‘White On Blonde’
AMSTERDAM - The fifth annual Dutch Pop Music Seminar saw the country's media and record industry firmly embracing material from outside the mainstream.

At the seminar and accompanying live music festival, held in Groningen on January 10-11, progressive dance artist DJ Eobman (a.k.a. Jeroen Hoffs) won the Dutch pop music award Popprijn, while public broadcaster Radio 3 announced plans to steer its format away from CHR in favour of more live music broadcasts and more support for homegrown talent.

Co-organised by the Conamus foundation for the promotion of Dutch music, the seminar and music festival featured the programers of the mainstream. Hoffs' victory came as a surprise to national media, since R&B-influenced pop act Total Touch was generally tipped to be this year's winner. But, the strength of his debut EP Stamping Madness (Play It Again Sam), Amsterdam-based DJ Eobman has become a most sought-after dance act. He was chosen by the jury for his international appeal and groundbreaking musical approach. Often compared to the Chemical Brothers, Eobman recently supported chart topping dance anarchists The Prodigy on various U.K. dates. Radio panels at the seminar were dominated by the re-shuffling of Radio 3FM's music programming, which has seen the eight broadcasting companies which traditionally supply the station's programmes give up their autonomous positions in favour of centralised daytime programming. Under music director Rob Stenders, two music coordinators, Yvval de Groodt and Ben Houdijk, now decide what is played on Radio 3FM between 6:00 and 20:00.

Regardless of the subjects slated for discussion, panelists and audience members at the seminar kept returning to the topic of the new programming structure of Holland's largest radio station. "With the success of commercial stations such as Sky Radio (AC) and Radio 538 (CHR), our ratings dropped dramatically," says Radio 3FM co-ordinator Paul van der Heiden. "Now the station embraces a more daring format, based on popular alternative genres, to boost its appeal. "We will try to bring as many music genres to our 12-35 demographic as possible," explains Van der Lugt. "That includes picking up new trends in an early stage. The album chart show on Sunday will make way for cutting-edge programmes from broadcasters like VARA and VPRO. We will leave the

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FRANCE

Minister orders frequency audit

French minister of culture Philippe Douste-Blazy, who also oversees the communications sector, says he is going to launch an "audit" of the French FM band, which will be conducted by broadcasting authority CSA. According to Douste-Blazy, this "full-scale" examination of the frequency situation will allow him to, "Evaluate objectively and without questioning if there are available frequencies or ways to free some." Public broadcaster Radio France will be included in the audit. Douste-Blazy has not set a timetable for the audit's results to be made public, but he wants the CSA to act rapidly. In announcing the audit, Douste-Blazy is reacting to claims by private broadcasters that, technically speaking, there are still unused frequencies available in many French cities and that Radio France has too large a share of the frequencies which are currently in use.

SPAIN

Talk radio presenter starts TV career

Xavier Sardí is the latest leading presenter to take his radio formula to the TV screen. Sardí is Spain's evening newstalk market leader with his programme La Ventana (The Window) on Cadena SER, which approaches political matters in a serious but light manner. His formula will be, according to electronic industry estimates, the trio'smusic albums to be made available on the format this year remains unclear, but the first quarter will see releases from Silverchair, Jean-Michel Jarre, Reef and Aerosmith amongst others.

U.S.A.

DVD set to hit stores

The first Digital Video Disc (DVD) players will finally hit the stores this spring, at least in the United States. At the Consumer Electronics Show in Las Vegas earlier this month, Sony and Philips announced that the first players will sell in the $600-$900 range. The new carrier, which has been endorsed by all major electronic hardware companies and software providers will allow to movie-length storage on a five-inch digital disc. The main market for DVD is undoubtedly the video sales and rental market, but the music market is likely to be affected also by this new carrier which will have the capacity to add animated graphics and text to sound. According to electronic industry estimates, some 1 million DVD players will be sold world-wide this year, half of them in the United States.

Viacom to sell radio stations

U.S. media conglomerate Viacom, which owns music channels MTV and VH-1, is considering selling its nine American radio stations in a move designed to cut its $10 billion debt, inherited from the recent acquisitions of Paramount and Blockbuster. According to reports in the U.S. press, the price set by Viacom chairman Sumner Redstone is in the region of $1.4-1.5 billion. Reported potential buyers include Evergreen Media, Westphinehouse affiliate Infinity Broadcasting and Emmis Broadcasting. Viacom owns stations in cities such as New York, Los Angeles and Chicago.

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INTERATIONAL

Sony continues MiniDisc

Sony is relaunching the MiniDisc in Europe with a multi-million dollar campaign. The year-long push, which follows massive pre-Christmas campaigns in individual territories across Europe, is designed to increase the format's hardware base in Europe. Alan Phillips, European VP as Sony Software told Billboard, "We are certainly expecting to hit the half a million base in Europe by about April this year. The intention is that we will more than double that by 1998." Initially, the relaunch will stress MiniDisc's recordable facility. Philips observes that software sales in Japan, where there is a strong hardware base, are now starting to transfer from blank MiniDiscs to pre-recorded discs. The number of Sony Music albums to be made available on the format this year remains unclear, but the first quarter will see releases from Silverchair, Jean-Michel Jarre, Reef and Aerosmith amongst others.

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MUSIC & MEDIA 6 JANUARY 25, 1997

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"...probably the best song he's ever done."

Babyface

every time i close my eyes

Kenneth 'Babyface' Edmonds: 12 Grammy nominations including
Song Of The Year
Best R&B Song
Best Song Written Specifically For A Motion Picture
Producer Of The Year...

out now
Swedes flock to Midem

by Keith Foster

STOCKHOLM — Sweden's music industry is following up the success of bands like the Cardigans, Wannadies and Whale with a large-scale push at Midem.

The Swedish group stand at Midem, organised by Export Music Sweden (EXMS), has registered a 50 percent increase in exhibitors compared to 1996.

In the past, the Swedish industry at Midem had been split into individual labels and publishers heading up their own displays. That is now changing, and one of the country's biggest publishers, MCA, will join the group stand this year for the first time.

One of MCA's representatives, Fredrik Ekander, says the move comes after, "We've joined the group stand at (German music fair) PopKomm last August and it worked well. Swedish music gets a lot of exposure these days, and this is about the best meeting place you can get." Ekander says he is, "Looking for good connections abroad, as well as promoting independent acts like the Hellalectro, who are available for licensing outside Sweden right now."

On a smaller scale, several Swedish companies are making their first-ever appearances at MIDEM. One such is Pop Production, a two-man songwriting/artist team consisting of Sweden's Pelle Petersson and Australian Rod West. They'll be on the EXMS stand in an attempt get their 1995 album Look What I've Started released outside Sweden.

"It's a big step to take," says Pelle. "It's exciting, after I've been working around the clock to get things ready. But we have around 15 meetings lined up already, and Rod is coming all the way from Australia for this. I'm sure it's the right move."

Media Watch: Music & Media's weekly round-up of music-related news from publications around the world...

The Guardian

The working habits of British radio pluggers were the topic of a full-page story in the U.K. daily this week. The story was titled "Play it safe for the giraffe's sake", a reference to the days when pluggers would, "Turn up in the foyers of Radio 1 with live bears and giraffes", according to writer Kathy Sweeney. These crazy days are over, she writes; pluggers in 1997 have to be "articulate and persuasive." According to Sweeney, "The rewards are potentially huge. Inclusion on the playlist of (Radio 1) virtually guarantees a hit single, which could lead to a hit album. But of the 180 singles released each week, only six make it onto the playlist."

The Guardian (U.K.), January 13

Billboard

US independent distributors and labels claim the, "No. 1 spot in the total U.S. album market share, which includes both current and catalogue sales, for the first time in the history of the music business," according to U.S. trade publication Billboard. Based on Soundscan point-of-sales monitoring, indie grab a 21.2 percent market share, up from 20.6 percent, while WEA takes the second spot with 21.1 percent (down 0.8 percent). WEA is followed by Sony at 14.7 percent (up 0.9 percent), BMG at 13.1 percent (up 0.2 percent), EMD at 10.7 percent (down 0.2 percent), UNI at 10.6 percent (up 0.8 percent) and EMD at 8.7 percent (down 1.4 percent). "Boosting the performance of the independent sector was its strength in the classical and rap albums", writes Billboard retail specialist Ed Christian. Billboard (U.S.A.), January 18 issue

Les Inrockuptibles

On the occasion of its tenth anniversary, the French weekly magazine has released a special issue "10 ans, album." It features some of the most striking interviews the transsetting publication has run during the last decade—from The Smiths to Iggy Pop, Jean-Luc Godard to Oasis, Serge Gainsbourg to David Bowie—with great pictures. Having started as a bi-monthly magazine, Les Inrockuptibles is now an influential cultural magazine, covering music, cinema and books.

Les Inrockuptibles (France), "10th anniversary issue"

Music Week

U.K. trade publication Music Week presents its in-depth overview of 1996 in Great Britain, looking at the best sellers of the year in albums, singles and compilations and at the singers which earned the most radio play. The no. 1 in each of the respective categories are: Alanis Morisissette—Jagged Little Pill, The Fugues—Killing Me Softly, Various Artists—Now That's What I Call Music! 35, and George Michael—FastLove. "New artists are clearly the lifeblood of the record industry," writes Alan Jones. "And to that end, 1996's intake did better than most. Eight of the 10 biggest hits of the year came from artists who had not had a Top 40 hit before."

Music Week (U.K.), January 18 issue

Spxx

German pop culture monthly Spxx devotes 52 pages of its latest issue to a critical review of the past year. Amongst other topics, the feature looks at PolyGram's successful Mover division. A discourse on radio marketing casts a critical eye over

excesses in station branding, merchandising and sponsoring. Spxx further investigates emerging trends in composition and production techniques, based in Germany, using artist Mike Ink and U.K. dub act Rockers HiFi.

Spxx (Germany), January issue

The Source

The U.S. hip-hop magazine looks at "The Power and the Players of '96" in its current issue, reviewing acts and industry people who made a mark in 1996 on the US rap scene. Tupac, Nas and LL Cool J are voted solo artists of the year, while The Fugees, De La Soul, Bong-Thugs-N-Harmony and Outkast are voted groups of the year. Leading entrepreneurs of the year are Death Row founder Marion "Suge" Knight, Russell Simmons and Lynn Cohen of Def Jam as well as Sean "Puffy" Combs from Bad Boy Entertainment. In a story titled "Beyond The Coasts", The Source reports on the rivalry between rappers from each coast, which allegedly cost Tupac's life. "East, West, find your mutual ground and coast with a big voice," asserts Lown in the trade publication's flagship site in London's Piccadilly Circus, adds, "The record labels have a great respect for it, and big name artists like Ric and Barry Manilow choose to do U.K. signings in Tower stores. The labels are very co-operative."

The Source (U.S.A.) January issue

Retail Week

Tony Records managing director for Europe, Andy Lown, says that the U.S. retail chain is aiming to double the number of its U.K. stores, to 12, within the next five years. "Tower is a small chain with a big voice," asserts Lown in the trade publication. "New, he started his career with the chain as a sales assistant ten years ago at Tower's flagship site in London's Piccadilly Circus, adds, "The record labels have a great respect for it, and big name artists like Ric and Barry Manilow choose to do U.K. signings in Tower stores. The labels are very co-operative."

Retail Week (U.K.), January 10 issue

"It's a big step to take," says Pelle. "It's exciting, after I've been working around the clock to get things ready. But we have around 15 meetings lined up already, and Rod is coming all the way from Australia for this. I'm sure it's the right move."
rfi musique

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What's in store for the music business in the year ahead? Sales-wise, 1996 was a disappointing year in most markets, so record company bosses are looking for a swift upturn of fortunes during 1997. Beyond that initial aim, there are concerns about new ways of delivering music and the related copyright issues, and also questions about how far European integration will become a reality during 1997. As part of our Midem '97 coverage, Music & Media has been talking to leading figures from IFPI-recognised music industry federations around the continent.

Italy: continual renewal
Mark Dezzani talks to Gerolamo Caccia Dominioni, president of FIMI, president of Warner Music Italy, and managing director of CIG-East West.

Caccia Dominioni believes 1997 will see a continuation of the transformation which has taken place within Italy's music industry over the past five years. "One of the most significant changes has been in distribution," he says. "This year will see the growing influence of what we call here 'Big Distribution' (shopping malls and hyper-markets). The entrance of hyper-markets into the music market has been predicted for several years now, but 1997 will see them accounting for a significant market share and becoming an important reality."

Dominioni predicts that the process of continual renewal will continue within the music industry in Italy. This year will see the business focusing on promotion, with the launch of the three-track CD single as a consumer item rather than just a radio promotional device. "CD single as a consumer item rather than just a radio promotional device."

"One of the barriers holding things back at the moment is the amount of economic resources needed to launch an artist in a new territory, which can make an affiliate reluctant about trying out a non-domestic act," he argues. "I hope that, as more and more artists cross national borders there will be less apprehension in this respect."

Dezzani believes that "the music industry in Italy is an emerging reality. We are concentrating on breaking new artists and establishing careers which last longer than just one or two albums."

A significant increase in the volume of CD sales in Italy is the FIMI president's dearest wish for 1997. "We have a low per capita spend on recorded music here, and I would like to see us approaching the levels of other developed markets," Dominioni says.

"I am hoping," he continues, "that the launch of the new CD single format will be a huge success, and promote both more impulsive purchasing and the more ephemeral pop and dance trends which have not been very successful in Italy in recent years.

"Linked to this, I am hoping that radio and television will take a few more risks and showcase new artists and more diverse genres of music."

Dominioni suggests that "niche genres in Italy need consolidating, and it is fundamental for us to redefine niche genres and reach sales levels of up to 100,000 for the most successful specialist releases. Up until now, this has been quite difficult to achieve."

A united Europe, Dominioni believes, is "becoming a reality that we are all considering and confronting more and more."

He cites the success across Europe of Eros Ramazzotti and Laura Pausini last year—and the more recent success of Andrea Bocelli—"as signs of this."

"One of the barriers holding things back at the moment is the amount of economic resources needed to launch an artist in a new territory, which can make an affiliate relunctant about trying out a non-domestic act," he argues. "I hope that, as more and more artists cross national borders there will be less apprehension in this respect."
Germany: the digital age
Christian Lorenz talks with IFPI Germany chairman and PolyGram Germany president Wolf-D. Gramatke.

Copyright issues in the digital age are top of the agenda for IFPI Germany chairman Wolf-D. Gramatke. The renegotiation of existing contracts between IFPI member companies and collective agreements with GEMA is the most prominent aim for the German IFPI this year, followed closely by talks with federal politicians regarding changes of copyright legislation in the wake of the recommendation from Brussels on the subject.

According to Gramatke, "both tasks are vital to save the profitability of the industry in the digital environment." He adds that the position of the record industry has to be strengthened in the face of the network providers, "who currently seem to think that they are the stars of digital media age."

But Gramatke does mention encounter network providers and users from a position of confidence, based on a high media profile. Past efforts to make the cultural and economic importance of the music industry more visible to the eyes of politicians and the public have borne remarkable results, especially in the wake of last year's Echo awards show.

"The Echo awards have won the industry international recognition," says Gramatke, who adds that improved coverage on prime-time TV this year will further enhance the industry's profile.

Gramatke has been able to start a process of re-thinking in key issues concerning the music industry in politicians' minds," he observes. "Personally, I do not believe that we will see a lowering of VAT on pre-recorded music. The rates applicable to books in the near future, but we have started the ball rolling. I think that we have succeeded in explaining that we do not simply want to pay less taxes, but that our request simply wants to end the discrimination between two similar industries."

Whether a lower VAT rate can have a positive impact on the music market remains to be seen. Gramatke is cautious in his evaluation of the effects of VAT rates on music consumption. "Through a policy more visible to the eyes of politicians and the public have borne remarkable results, especially in the wake of last year's Echo awards show."

"The Echo awards have won the industry international recognition," says Gramatke, who adds that improved coverage on prime-time TV this year will further enhance the industry's profile.

"At most of the larger broadcasters, we're in a rather weak position if we want to talk about new talent or alternative music genres." — Gramatke

France: creativity is the key
Emmanuel Legrand interviews SNEP president Patrick Zelnik.

Compared to previous years, 1996 in France was flat, with a stagnant sales market. "But," argues Patrick Zelnik, "the phenomenon is not limited to France; other countries were also affected by it. Besides, the end of the year was also hindered by strikes and bomb threats, which are never good for retail sales, especially a few weeks before Christmas."

"We also noticed that albums from established acts tended to sell less than previously, while the new generation of artists did not reach the kind of sales levels that could compensate."

On the positive side, Zelnik reports a surge in singles sales, which he views as a good omen for the future, because it will help finance recording new acts. "We are in a transition period," he admits. "If there is a sales crisis, I don't see any crisis in creativity. There is no shortage of talent—our problem is how to expose these new acts."

1996, of course, was the first year of French-language quotas and simulcast stations, designed to give home-grown artists greater exposure. Does Zelnik think they have helped?

"I think the outcome has been quite positive," he says, "although I still think we shouldn't have needed quotas in the first place if everyone had played the game. In Europe, quotas are associated with milk quotes, and have had negative implications made last year. Radio stations confronted us by saying 'provide us with more records,' and so we did." Zelnik identifies several challenges for the French music industry in 1997.

Another key issue for 1997 is negotiations with musicians over royalties payments, but Zelnik is confident that "we'll come to a conclusion very soon." Zelnik says that the issue of reducing VAT on records, promised by Jacques Chirac when he was a candidate for the French presidency, is no longer simply a French concern. "It's down to lobbying, and this time, it's at a European level. We'll discuss with Brussels authorities and try to get as much support as we can, including support from artists."

Zelnik argues that there is no longer possible to create something in music which does not have wider European relevance—be it in the field of record releases, touring, distribution or broadcasting.

Even the creation of a label has become European," he observes. "Look at V2. When Branson launched Virgin in the UK in the early 70's, it took him eight years before he created the French affiliate. Today, you have a global label, almost in the same way as records are released simultaneously throughout Europe. But if Europe becomes a crucial part of our activities, it is important to still have local identities and let them flourish."

"Europe must be multi-cultural and not mono-cultural," proclaims Zelnik. "The public needs cultural diversity."
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Congratulations from your friends at Dino Music in Holland

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Dino Music in Holland

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Melody: Italy’s international language

by Mark Dezzani

With a host of chart successes chalked up around Europe during 1996, Italian artists appear to have succeeded in crossing borders where acts from other continental European countries have failed. As Sony Music Entertainment Europe president Paul Russell recently pointed out, “Language doesn’t seem to be much of a barrier with Italian music.”

In 1996, Italy’s music industry had one of its best years ever for exporting its music. Moreover, its biggest musical exports have been displaying a real consistency in following up previous global hits, proving that the creative production, promotion and marketing talents supporting those artists have achieved a high level of expertise.

Of the reasons given by Italy’s music industry executives for its prolific international performance in recent times, its long-standing reputation for producing strong melodies is the most recurrent.

Managing director of Universal Music Italy (formerly MCA Music Italy) Piero La Falce says that Italy’s combination of memorable melodies and a reputation for style is being matched by a new know-how in cutting edge production.

“Today, there has always been a country for producing rich melodies,” he says, “and our reputation for design and fashion has now been adopted by the music industry to give a greater stylisation in our production.

“One of the most important criteria for judging good music,” continues La Falce, “is emotion, and our ability to express emotions breaks down the language barriers which can inhibit the acceptance of music internationally.”

A melodic history

Italy’s reputation for melody goes back to its folk roots and the multi-cultural influences which arrived thanks to its geographical position and ancient political role as the centre of an empire.

Walter Maoli, a musicologist and musician who has recreated the music of ancient Rome, says it was influenced by its neighbours, the Greeks and the Phoenicians, and also by the influence of the Phrygians and Persians.

Following the decline of the Roman Empire, the Roman Church exported the complex structures of religious chants, and post-Renaissance Italy spawned the forerunners of the contemporary song by combining an early classical musical tradition with poetry.

Classical composers like Vivaldi and Scarlatti, and the creation of Italy’s operatic tradition through the likes of Verdi and Rossini, influenced light opera and Neapolitan popular song in the 19th Century. Great operatic tenors of this century, such as Beniamino Gigli and Enrico Caruso, were among the first to be exploited by gramophone companies and achieve an international reputation.

The roots of modern Italian melody go back to the last century and the Italian operatic tradition,” confirms PolyGram Italy president Stefano Senardi. He adds, “Italian immigration abroad has also created a situation where influences have been brought back from abroad, and significant expatriate Italian communities have created a basic market for exporting Italian music.

Despite these traditions and musical roots, Italian popular music has only sporadically achieved international success this century. Although artists like Domenico Modugno created standards such asVolare (1958), the U.S. industry has always been more efficient at merchandising its musical culture. The Italian Cappuccinodel’e bar culture which became an international trend in the 1950s/early 60s had more cause to thank Italian-American artists such as Frank Sinatra or Dean Martin than Italian singer/songwriters themselves.

Know-how and necessity

Italy has also benefited from assimilating international trends such as rock ‘n’ roller and folk, and combining them with its melodic tradition to create its own distinctive style of pop.

Bob Dylan’s protest songs influenced a whole generation of Italian singer/songwriters, whilst the pop sensibility of Lennon and McCartney was a strong influence on Italy’s greatest contemporary pop songwriting team, Lucio Battisti and Mogol in the 60s and 70s.

“Zucchero is stealing from the house of thieves,” admits PolyGram Italy managing director Roberto Biglia, referring to the artist’s mixture of Italian melody and ballads with RB& rock and rock. “But his ultimate success is built on his constant touring and live shows, and all of this investment is now being rewarded.”

The recent emergence of Italy as a consistent exporter of popular music has more to do with know-how and necessity than any previous lack of creative talent, suggests Gerdalo Caccia Dominioni, president of Warner Music Italy.

“Italy has always had a very deep pool of talent and creativity,” he says. “It is inherent in our nature, and perhaps also reflects a certain lassitude or laziness—unlike, say, the Germans, who are more efficient and technically gifted, but perhaps less artistically prodigious.”

He adds, “Given that the domestic music market in Italy is relatively small compared to other markets, there is also a necessity to find export markets and to promote our creative talent abroad.”

Sharing Latin culture

Stefania Manetti, head of international exploitation at EMI Music Italy, says that Italy has a natural export market in the Spanish-speaking markets who share a Latin culture.

Italian artists who produce Spanish language versions of their music have a better chance of success than in other territories, where most non-domestic hits are sung in English. Although Italian rockers such as Vasco Rossi and Gianna Nannini have enjoyed significant success in Germany, most Italian music which successfully crosses borders is melodic pop rather than rock.

France has also been a fertile territory for several of Italy’s more sophisticated singer/songwriters—artists such as Paolo Conte, Riccardo Cocciante and Angelo Branduardi have all found equal, if not greater, success, than in their home market.

Managing director of BMG Records Italy, Adrian Berwick, says that one of the major factors behind Italy’s newfound global success is a new determination within its music industry. Multi-nationals like BMG can now be convinced by its local affiliates to get behind a non-English language artist and give it the same priority as established international stars.

“Previously the domestic Italian industry didn’t have the drive; it lacked self-belief,” he says. At the same time, a group of artists have emerged who have consistently created arrangements which are competitive on an international level.

“Twenty years ago,” concludes Berwick, “popular melodic artists like Ricchi E Poveri and Toto Cotugno had success in Germany thanks largely to widespread German tourism in Italy. Now we are not dependent on people coming to Italy any more to hear our musical talent.”
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A new generation of Irish musicians eager to fuse their traditions with contemporary forms of expression is helping to keep Celtic music alive and vibrant in the late 1990s. Meanwhile the market for Irish folk and Celtic-based music is expanding, with huge marketing efforts being made by major and independent labels alike.

Celtic music from Ireland has never reached more ears than it has today. Whether it's the upfront dance grooves of HyperBoreal, Anúna's ethereal chant, the dazzling stage phenomenon that is Bill Whelan's Riverdance, or Dervish's smoky bar-room ambience, Celtic music is now reaching audiences far beyond its traditional buyers.

For many of Ireland's contemporary musicians, the music of their forefathers with forms such as rock, roots, dance and blues does not constitute the crossing of the Rubicon that it does for U.S. or U.K performers.

One challenging example of where Celtic music is going is HyperBoreal, brainchild of producer David Bickley. HyperBoreal's album Serpentine (on Dublin indie Star) hits a Deep Forest/Sacred Spirit groove, embroidering electronic music with Gaelic lyrics, but with the added edge of live performances by labelmates Deiseal and Maire Breatnach, (whose Celtic Leosers album drew critical acclaim in 1996).

Another project in a similar vein is RealWorld's Afro-Celt Sound System, which mixes the uileann pipes of Davy Spillane and the whistles and bodhráns of James McNally with the African vocals of Baaba Maal and the roots and dub sensibilities of '90s Britain on its album Sound Magic Vol.1. Martin O'Kasilt explores similar connections on his WEA album The Invisible History of the Black Cels. A single from the album, Freedom, was released in the U.K. at the beginning of January.

Dervish fuse non-Celtic instruments such as bouzoukis with a soulful yet fiery atmosphere on their third album, At The End Of The Day, released on their own Whirling Discs imprint.

Atlantic crossings

The Corrs are another example of young Irish musicians bringing traditional Irish forms to a wider audience. The photogenic siblings, signed to 143 Records and licensed to Warner Music through Atlantic's Lava label in the U.S., have captured American audiences with their album Forgotten Not Forgotten. According to EastWest U.K., it's sold over a million copies outside the U.S., with 550,000 in Europe including the U.K.

Anúna is a young choral act which is attracting international acclaim for its mix of sacred and secular vocal style. Signed to Ireland's Danú label, and licensed internationally to Celtic Heartbeat, Anúna draw on Ireland's rich heritage of Gaelic myths. The act found an audience among lovers of traditional music as well as new-age and world music buyers when Celtic Heartbeat marketed their albums Innovation and Anúna. Their fourth set, Deep Dead Blue is already out in Ireland. Meanwhile, Anúna's soloist Eimear Quinn has left the act, and is recording a solo album. Virgin Records dipped a toe into the Celtic waters with Altan, a traditional Irish music act from Donegal, whose 1996 album Blackwater achieved "respectable" sales figures for the genre, according to the label. The band have just finished a U.S. tour and start recording a new album this month. "The whole Irish music scene is very healthy at the moment," says Declan Colgan, Virgin's head of specialist music. "There are people who say traditional music should be kept sacred, but they're in a minority."

The Irish education system and a strong sense of national pride are instrumental in keeping the nation's traditional music alive, reckons Colgan. "There's a great sense of optimism. The folk tradition is round them, whereas English folk music still suffers from the '60s image of people in woolly jumpers."

Celtic Heartbeat's managing director Barbara Galavan adds: "the success of Enya and Clannad also encouraged a lot of other musicians. After their success there was an enormous amount of effort put into Irish and Celtic music."

An adventurous tradition

Many observers see this as the advent of today's musicians as part of a tradition pioneered by Sean O Riada and his group Ceoltoiri Chualann, popularised by The Chieftains and continued by acts such as Planxty, Moving Heart and the Bothy Band. The market for traditional Irish folk music seems as strong as ever—the Chieftains' last album Sunlige, on which the band collaborated with Iberian musicians such as Spain's Carlos Nuñez, has sold 250,000 copies worldwide, according to BMG.

The efforts of labels like Celtic Heartbeat and the U.K's Grapevine have played a part in spreading the word about the strength of Ireland's Celtic music. Meanwhile, major labels in the form of Virgin have marketed the likes of Altan to discerning buyers and the U.K's EMI Premiere has had success with its compilation Common Ground.

Celtic Heartbeat, founded in 1994 by Paul McGuinness, Dave Kavanagh, and Barbara Galavan, are among the most prolific exporters of Celtic music in its short life. A joint venture with Atlantic Records in the U.S. its output is marketed through Warner Music subsidiaries worldwide. However, despite the success of the venture, Atlantic is reportedly unlikely to renew its option on the label, and Celtic Heartbeat looks set to conclude another deal this spring.

Bill Whelan's Riverdance is the label's most spectacular success, with over 300,000 copies sold in Europe and 900,000 worldwide. On Jan 6, Celtic Heartbeat also released Whelan's music for Some Mother's Son, the politically-charged film starring Helen Mirren.

As well as producing compilations such as Celtic Heartbeat Christmas, the label went on to produce the album Okasili, which featured artists such as Frances Black, Alec Finn, Maire Breatnach and composer Patrick Cassidy to international audiences.

Through the Grapevine

London-based Grapevine has also been instrumental in spreading the Celtic word by licensing records from Irish independent for the U.S. and for continental Europe, where it has a deal with CNR Music for most territories. Among its best-sellers is Mary Black, licensed from Ireland's Dana Records. Black has a new album, Shine, due for U.K. and European release March 17.

The label is also still working Christy Moore's latest album, Graffiti Tongue, and is gearing up for the U.K-only release of 2T Of And Now In Time To Be, a collection of W.Yeats' works interpreted by acts such as The Cranberries, The Waterboys, Shane MacGowan and Van Morrison. Upcoming releases will include an album from Leslie Dowdall, former lead singer of In Tua Nua, and Belfast band Tamalin. Founded in 1991, Grapevine has helped establish the careers of young Irish musicians such as singer/songwriter Sinead Lohan (who is due to appear at the Irish Evening at MIDEM this year) and accordion player Sharon Shannon.

With the success of such projects as EMI Premiere's Common Ground Celtic collection, which featured Elvis Costello, Kate Bush and Sinead O'Connor, it's likely that A&R and marketing money will flow into the traditional Irish music scene in the months to come. "I would be very optimistic that [interest in Celtic music] is going to continue" says Celtic Heartbeat's Colgan. "Riverdance is a good example of the move towards bringing the old into the present."

"People are continually looking for 'traditional but contemporary' music," concludes Galavan. As that search continues, and as borders between different forms of music tumble, the influence of Celtic music seems set to extend into previously uncharted territories. Assistance in preparing this story by Ken Stewart in Dublin.
The Dances D'Or show—the first ever international platform exclusively for popular European dance—was premiered at Midem last year. This year, the TV awards show returns to Cannes in an expanded form to honour Europe’s best-selling dance acts.

French media group AB Productions struck gold when it entered the awards show business last year with the Dances D’Or ceremony. Based on Music & Media’s Eurochart Hot 100 singles chart, the awards honour the best selling dance acts of the year.

Broadcast live by CHR radio network NRJ, and televised by both MTV Europe and French TV station TF1, last year’s debut show reached a potential audience in excess of 250 million. A tie-in compilation album released on Pense A Mo/BMG went gold in France, shipping over 100,000 units, according to AB Productions president Jean-Michel Fava. Originally launched as a record label back in 1997, AB Productions has several years experience in marketing records which are tied to TV shows.

The success of the Dances D’Or awards last year clearly came as something of a surprise to critics of pop awards shows. Dances D’Or does not adhere to a specific dance music genre, and the origin of the artists is irrelevant. Indeed, this year’s winners range from progressive U.K. act Faithless to the creators of the Macarena craze, Los Del Rio. The mix may seem eclectic, but it obviously appeals to a broad audience.

No performance, no prize

Part of the success of Dances D’Or stems from the fact that producers Gilbert Di Nino and Thierry Bruant are able to keep the programme tight and well-organised, as the event only honours artists who actually participate in the show. This policy gives AB Productions the chance to work closely with highly motivated artists who want to make the show a success.

This year for instance, there will be only seven Dances D’Or winners, due to late cancellations. Fava says that the show is far from the number of acts that producers would have wanted. "If the artists don’t come, they don’t come," he says. "I’d rather hand out seven awards than go out and beg somebody to complete the numbers."

For technical reasons, artists performing during the event do so to a recorded playback rather than playing live. Fava says that he does not expect to switch to live performances in the foreseeable future.

"Last year the performances went down extremely well with the audience," comments Dances D’Or head of operations Extravadance. "This time we will give the winners more opportunity to profile themselves. Each winning act will have time to perform two songs, enabling them to showcase a wider range of their repertoire."

Glespen confirms, however, that guest acts at the ceremony will still be limited to one song each. She claims that this ratio between star names and new talent will work better than having every act play the same number of songs. "The kids in the audience really go wild when the big name acts are performing their hits," she says.

Glespen also believes that mixing Midem attendants with local teenagers in the crowd contributes to the atmosphere. Because the floor was largely constructed over a swimming pool last year, the audience was limited to 2,000. "This year we will be able to admit more people," she says. "We are continuing to increase the number of performing acts to 21:00 and 23:00.

Fava admits that he, "Wanted to launch the event at Midem Asia last year, but the plan fell through because we could not find a suitable venue in Hong Kong." Indeed, Fava is already looking even further ahead and now has his sights set on the Latin America.

"Miami would be the ideal place for a show like the Dances D’Or," says Fava. "We would feature a mixture of artists popular over there and some big name acts from Europe,” reveals Fava. "Latin America has the potential become an exciting dance market."

The 1997 edition of the show has been co-organised by French dance organisation Extravadance. Officially titled Dances D’Or-Extravadance, the gala takes place on Monday January 20 at the Palm Beach venue in Cannes, between 21:00 and 23:00.

Eight guest acts, including G-Squad, Party People and Boris Dlugosch will support the winners, taking the total number of performing acts to 15. The accompanying compilation album to the event was released in France on January 13 and is distributed by EMI, as opposed to BMG in the previous year. Highlights of the evening will be broadcast by NRJ, MTV Europe and TF1.

**Dances D’Or '97: The Winners**

Robert Miles (BXX)
Los Del Rio (Serdisco)
Faithless (Cheeky/Bow Up)
B.B.E. (Triangle)

Gala (Do It Yourself/Scorpio)
Worlds Apart (Power Brothers/EMI)
Ophelie Winter
(East West)
They're certainly not daft and their music has nothing to do with punk. In fact, if this French techno-funk twosome manage to achieve daytime radio airplay while keeping their credibility at club level intact, then they really will be the teacher's pets.

That's the challenge facing Virgin U.K. as they introduce Daft Punk to British audiences — and for the moment, they appear to be winning the battle, as the mainstream U.K. dance press has already feted the duo as one of the brightest hopes for '97. The pair's first album Homework will have a European release through Virgin companies from January 20.

Rarely has a debut set by a French act been so eagerly awaited at home and abroad. The mainstream U.K. dance press has read a lot about them and the combination is strong and everything is done with co-operation between the two companies. "Homework" is mainly instrumental and features samples, squelchy monosynth and cut-up beats, giving the album an innovative but retro feel, perfect for the late '90s.

The A series of memorable concerts, notably at the Transmusicales festival in Rennes in December 1995 and as openers for the Chemical Brothers in the U.K., together with a series of 12-inch tracks released on the U.K.'s indie label Soma, earned them dancefloor recognition and raised interest from the industry. Yet, despite many tempting offers, the band decided to go at its own pace, doing its... homework.

Eventually, they signed a world-wide licensing deal with Virgin. But once again doing it their own way, through a joint deal with the U.K. and French companies. "I've been following them for about two years, before there was all this craze around them", remembers Maya Masseboeuf, techno/dance manager at Virgin's sub-label Labels in France.

She continues, "At the end of 1996, everybody woke up and was after them. They took time and chose the team they wanted to work with. The France/U.K. licensing deal with the U.K. and French companies. "It is a way for the band to thank all the DJs that supported them", says Masseboeuf. In the U.K., Da Funk comes out on February 4, with the album appearing a week later.

The band will embark January 17-25 on a U.K. club tour, to be followed later in March by a full European tour. The second single to be released will be Around The World. "We have a minimum of four to five singles in the album", says Artaud.

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by Emmanuel Legrand
and Dominic Pride

The Chemical Brothers, dance is becoming the new indie music of '97."

The first single release by Virgin in France is Da Funk, currently being played on all French key Top 40 nets—NRJ, Skyrock and Fun Radio. "There is a lot of radio enthusiasm for their music", says Masseboeuf. This week, for example, saw Da Funk added to the playlist of DR5 in Zurich.

Labels GM Alain Artaud says the band and the label favoured a "light marketing" strategy. The first step was to capitalise on the band's core audience. Da Funk was first released as a 12-inch vinyl single sent to 500 key DJs around the world. Then, a 2,000-unit vinyl version of the Homework album was also sent to DJs and sold in selected dance music stores in order to strengthen Daft Punk's dancefloor ties.

"It is a way for the band to thank all the DJs that supported them", says Masseboeuf. In the U.K., Da Funk comes out on February 4, with the album appearing a week later.

The band will embark January 17-25 on a U.K. club tour, to be followed later in March by a full European tour. The second single to be released will be Around The World. "We have a minimum of four to five singles in the album", says Artaud.
In a year when underground dance music went overground, the shortlist takes in nominations from Tricky, The Prodigy, Orbital, Underworld and The Chemical Brothers, who all score nominations outside the best British dance category. That bracket features two rare indie nominations, for XL Recordings’ the Prodigy and Junior Boy’s Own’s Underworld, next to Morrison, Sony’s 82’s Jamiroquai and Virgin’s the Chemical Brothers.

This year, two of the categories will be voted for by the public: the best video by a British artist will be voted for by viewers of interactive cable TV station The Box, and the British single category will be chosen by listeners to the Independent Local Radio network.

**NOMINATIONS IN THE KEY BRITS CATEGORIES ARE:**

**British male solo artist:**
- George Michael (Virgin)
- Mark Morrison (Eternally/WEA)
- Simply Red (East/West)
- Tricky (4th & Bond/Island)

**British female solo artist**
- Dina Carroll (1st Avenue/Mercury)
- Donna Lewis (Atlantic)
- Eddi Reader (Blanco y Negral/WEA)

**British group**
- Kula Shaker (Columbia)
- Lighthouse Family: Ocean Drive (Wild Card/Polydor)
- Simply Red (East/West)

**International solo artist**
- The Artist (EMI)
- Bryan Adams (A&M)
- Beck (Geffen/MCA)
- Robert Miles (Dread/Construction)

**International female solo artist**
- Toni Braxton (LaFace/Atlantic)
- Neneh Cherry (Hut/Virgin)
- Jean Carne (Black Gorilla/Mercury)

**International group**
- Boyzone (Polydor)
- Presidents of The U.S.A. (Columbia)
- R.E.M. (Warners Bros.)
- Tony Rich Project (LaFace/Atlantic)

**British dance act**
- Chemical Brothers: Tour de Force (Virgin)
- Jamiroquai (Sony S2)
- Mark Morrison (WEA)
- Propaganda (XL Recordings)

**Video by a British artist**
- Tony Rich Project (LaFace/Atlantic)
- R.E.M. (Warners Bros.)
- Tricky (4th & Bond/Island)
- Propaganda (XL Recordings)

**British single**
- Babybird: You’re Gorgeous (Echo)
- Kula Shaker: Tooting (Columbia)
- Lighthouse Family: Everything Must Go (Epic)
- Robert Miles: Fun (Virgin)
- Mark Morrison: Return Of The Mack (WEA)
- Oasis: Don’t Look Back In Anger (Creation)

**International single**
- Fun Lovin’ Criminals: I Wanna Be A Latin Lover
- Jane McDonald: How Will I Know
- Simply Red: Stars

**British Producer**
- John Leckie
- Hugh Jones
- Mike Hedges
- John Leckie

**British Director**
- Absolute/Richard Stannard
- Matt Rowe

**Video by a British artist**
- Chemical Brothers: Setting Sun (Virgin)
- Dodgy: Good Enough (A&M)
- Jamiroquai: Virtual Insanity (Sony S2)
- Massive Attack: Teardrop (Mercury)
- Propaganda: Firestarter (XL Recordings)

**British Producer**
- Absolute/Richard Stannard
- Matt Rowe

**British Director**
- Hugh Jones
- Mike Hedges
- John Leckie

**Tricky**

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**Girls and guitars spice up Brits list**

by Dominic Pride and Paul Sexton

The spotlight among nominations for the 1997 Brit Awards falls on some of the big names of the Britpop boom, confirming that the year was dominated by the popularity of guitar bands.

The nomination list favours MCA’s Ocean Colour Scene, Epic’s Manic Street Preachers and Columbia’s Kula Shaker.

The deliberations of the 500-strong voting academy were announced Monday (13) at London’s Hard Rock Cafe, and include two appearances for each of those bands, in the best British group and best album by a British artist categories.

The Brit Awards take place on February 24 at London’s Earls Court and will be televised the following evening by the ITV network in a two-hour show. Sony Music TV will release a 40-track compilation featuring this year’s nominees, Brits — The Album Of The Year in the U.K.

The list also took in the growing Britpop phenomenon, the Spice Girls, also featuring two British dance nominations, for XL Recordings’ the Prodigy and Junior Boy’s Own’s Underworld, next to Morrison, Sony’s 82’s Jamiroquai and Virgin’s the Chemical Brothers.

In a year when underground dance music went overground, the shortlist takes in nominations from Tricky, The Prodigy, Orbital, Underworld and The Chemical Brothers, who all score nominations outside the best British dance category. That bracket features two rare indie nominations, for XL Recordings’ the Prodigy and Junior Boy’s Own’s Underworld, next to Morrison, Sony’s 82’s Jamiroquai and Virgin’s the Chemical Brothers.

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**BRIT AWARDS**

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**Singles**

**U2**
*Discotèque*
Island/PolyGram
Producer: Flood
European release January 27

Bono and the boys continue their historical process of deconstructing—and reconstructing—rock music, fusing a trippy beat with their trademark chattering guitars and a clear, echoing lead hook. This time around, Bono's vocals lie farther back in the mix than in the past, and anyone expecting a traditional verse and chorus structure will struggle to find it here. Not of course, that this will stop most radio formats embracing this from day one.

**REPUBLICA**
*Ready To Go*
deconstruction/BMG

Republica came out of the U.K. club scene, but in recent months they've become darlings of U.S. modern rock radio and resident in the Billboard Hot 100 with this inspirational single. Techno meets rock guitar with strident vocals from singer Saffron, all adding up to a fresh, gitty pop sound which Europe simply can't afford to miss. The self-titled album follows later in February ahead of a tour with the Fun Lovin' Criminals.

**DEPECHE MODE**
*Barrel Of A Gun*
Mute/Disc/Various
European release February 3

Now slimmed down to three of the four founder members, Depeche Mode serve up the sombre, industrial sound for which they've become huge in Europe, but with Simenon adding some open space to the production. David Gahan's distorted vocals bring a touch of Nine Inch Nails to the melodic vocals from singer Saffron, all adding up to a fresh, gitty pop sound which Europe simply can't afford to miss. The self-titled album follows later in February ahead of a tour with the Fun Lovin' Criminals.

**GENEVA**
*Into The Blue*
Nude/3mv/Vital/Sony SNE
Producer: Mike Hedges
European release January 27

Geneva have a bit more substance to them than most of their Brit guitar contemporaries, with clear, crisp vocals from Andrew Montgomery highlighting simple melodies. Down below, walls of flanged guitars—Ex-Cure producer Hedges' trademark—evoke memories of early Cure and New Order's traditionally indie rock track, yet this has possible crossover potential for daytime lists.

**Albums**

**ERIC SERRA**
*The Soundtracks*
Virgin France
Producers: Various
International release January 20

Some of the most spectacular cinematography of Jean-Luc Beoson's films has been accompanied by the equally stunning, widescreen compositions of Eric Serra. From the opening title sequence of *The Big Blue* through to the mobile Max-quarade from *Subway*, Sarra shows his flexibility in creating music which both

fits the action and stands alone without visual stimuli. Themes from *Subway*, *Nikita*, *Leon* and *Goldene Boy* are included here. With musicians such as Manu Katché, Vanessa Paradis and Noa, the collection is at times haunting, at others euphoric and would equally suit late night jazz programmes or chill-out zones.

**CLARAKA**
*Ca S'Pueur Pas*
Tefar
Producers: Dominique Blanc-Francois/Jean-Jacques Nissen
French release January 14

After a first album for indie label Boucherie, Claraka has switched to a major company, but not much has changed in her style, as the first single *Beau Come Garcon* proves—nice little melodies, a jazzy touch, unorthodox arrangements, funny and witty lyrics. Musically, it would fit neatly into a folder marked "contemporary French chanson."
MARKET PLACE

by Thessa Mooij

WALDO
The Look - Blue Bubble Records (Finland)
Producers: Risto Askainen, James Black
Six playful remixes of Roxette's hit. The Original Radio Edit less Waldo's wacky vocals, female back-up singers and a hint of ragga. Minello's Radio Look has a stripped down beat, highlighting the vocals. Waldo's shot at the nearly exhausted dreamhouse genre (Dream自主研发er's actually sounds perkier and more energetic with its 108 bpm. No traces of Robert Miles here, but there's a funky ragga sequence smack dab in the middle.
Contact CBA Artist management: tel (+31) 35 6830515, fax (+31) 35 6835769.

PAULA HEDVIG
Fields - Pure Records (Sweden)
Producers: Christofer Stannow, Paula Hedvig
This young Swedish singer/songwriter shares a producer with her compatriot Sophie Zelmani. But where Zelmani is backed by a rock band, Hedvig has opted for a stark, ethereal sound. Her soft, clear voice takes centre stage, supported unobtrusively by acoustic guitar, flute, a string section and saxophone. Hedvig's distinctive vocal style and preference for grand piano is somehow reminiscent of Tori Amos, although she brings none of Amos' anger into her music. On Hedvig's first Swedish single, Hook Of Life, the percussion and other arrangements are featured more prominently.
Contact Torbjorn Svensson at Pure Records: tel (+46) 8 33 4470; fax (+46) 8 33 7670.

FAITH PILLOW
Run In The Sunshine - VAN (Netherlands)
Producers: Bli Preskill, Billyickers
This Kentucky native spent a couple of years touring Europe before hooking up with VAN Records. After hanging out in the Chicago and L.A. music scenes and several stints with Danish big bands, she formed her own outfit to perform her self-penned material. The result, her second album for VAN, is a stylish blend of blues, rock and soul with a slight jazz flavour.
Pillow's voice has the husky quality of Tracy Chapman, but is a little tougher with a slight jazz flavour. This Kentucky native spent a couple of years touring Europe before hooking up with VAN Records. After hanging out in the Chicago and L.A. music scenes and several stints with Danish big bands, she formed her own outfit to perform her self-penned material. The result, her second album for VAN, is a stylish blend of blues, rock and soul with a slight jazz flavour.

DANCE GROOVES
by Marita Jiménez

NEW YORK IN DA HOUSE
The deep, pumping house sound of New York is still a favourite in Europe and two new solid tracks have just arrived. James Christian is at the production desk on Bionics Grooves' Music Takes U Higher (DigitalDungeon). This swinging stumper of a track is set to spread contagiously across the continent.
Contact: tel (+1) 212/553-5102.
Roger Sanchez' house label Narcotic Records comes through with the new inspiring single Stand Tall from Department of Soul featuring Toney Jones. Wilkman & Donaldson of Deep Swing Productions lay down a solid production, while DJ Spen of the Basement Boys adds a sizzling remix.
Contact: fax (+1) 212 675 1272.

ON A TRULY OTHER TIP
Due out 17 February, The Man In The Shadow (GSR/Pfreezone/Crammed Discs) is the debut album from French electronic artist Snooze. An assortment of soundscapes, atmospheres and settings, it is a tribute to cinema expressed through jazz and hip-hop. The title track, Your Consciousness Goes Bip, Middle Class Lady and The Chase are just a few of the choice cuts included. February 23 will see the release of Japanese artist Tao's debut album, Erotic Red (Language/Crammed). Filled with 14 impressive tracks such as Kaleidoscope, Nocturnal and Curvature Overtrue, this album is an intercultural expression of rhythms, beat and soul. "My music isn't East or West," explains Tao, "it's in the middle. Sounds are a very important aspect of Japanese culture." Tao's combinations of jazz, funk and electronic music includes many effects and sounds. "Frogs, insects, rain, all have rhythms," he adds. "It's the original freeform."
Contact: tel (+32) 2 640 7914, fax +32 2 548 8389.

DIVERSE CUTS
Greetings From Deepest America (Aquarhythms) is a collection of prime cuts exposing the shining skills still left in trance/techno-house music. Highlights: Gigi Galaxy's brilliant Who Is The Aquarian, Phensom's beautiful Sage and DJ Joost & Flux's intriguing Hydro/arema. This high-quality selection also includes tracks from Deep Dish, Aquarian and Hydronaut.
Contact: fax: (+44) 171 792 9871; Sony's new German label Euphromid releases this month the crossover opus in Hart & Held's I Can't Take It. This Ben Hart and Huebe Held production is full of chés, a famous vocal sample and simple beats, and is very radio-friendly. Remixes add to the interest, with varied influences from disco to wild pitch.
Contact: fax: (+49) 69 138 88 170 Mary Go Wild! (RC Records) from Grooveyard is an ideal crossover house track. Dutch producer Jeroen Verhey has used club elements, minimal vocals and added a lot of pop appeal.
Contact: tel (+31) 10 410 1167, fax (+31) 10 48 1 704.
Mel O'Ween is currently bulleted through the clubs of Europe with the new single, The King (School/Moxmusic). Written and produced by Patrick Lindsay, The King is a catchy house record revolving around the words of a Martin Luther King thematic freedom speech. Remixes provided by Laibach Luke and James Christian.
Contact: tel (+31) 252 676 272, fax (+31) 252 676 244.

A BYTE OF BELGIUM
Belgian record company Byte Records achieved international renown with chart-toppers 2 Unlimited in 1991. Six years later, Byte is still a highly productive label and 2 Unlimited are preparing to unveil a new sound look in early summer.
"I still believe in commercial vocal dance music," states Byte managing director Jean-Paul de Coster. "We want to develop young, promising artists." Two other vocal-oriented priorities for Byte are Pearl and CB Milton. The latter is currently attracting club attention throughout the U.S. with Time Is Up, which has spent the last month on the Billboard Club Play chart. Meanwhile in the Benelux countries, clubs are picking up on two tracks on Byte's underground sub-label, Byte Blue, namely German productions Red 5's Da Best Goes and Sash!'s Encore Une Fois.
Byte Blue has released 24 cuts in 1996, and expects to put out even more in 1997. "Club records are easier to promote and you break them even quicker than with commercial vocal dance music," asserts de Coster. "Radio is very sceptical—you first need proof of potential [before they will play a tune]."
Keep going active on the club scene is essential, according to de Coster. "Underground records from two years ago are becoming more accessible and crossing over—Faultless, for instance." Club elements undoubtedly play a solid role in the pop world, he adds. "How Everything But The Girl and Dune have used the drum'n'bass influence is really good," comments de Coster.
Byte will continue its tightrope walk between the club and radio worlds with a stringed potential hit for 97 starting with the current bubbling track in the Benelux countries on Byte Progressive, The Sound from De Donatis III.
Contact Byte Records: tel (+31) 3 385 3779; fax (+31) 3 385 3999.
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Countries Ch</th>
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<tr>
<td>94/2</td>
<td>Un-Break My Heart</td>
<td>Madonna</td>
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<td>94/3</td>
<td>One &amp; Only</td>
<td>A-ha</td>
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<td>94/4</td>
<td>Breath</td>
<td>The Muffs</td>
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<td>94/5</td>
<td>2 Become 1</td>
<td>Pixie Lott</td>
<td>AUS, AUT, BEL, CAN, DEN, DNK, ESP, FIN, FRA, GER, HUN, IRL, ITA, NLD, NOR, SWE, UK, USA</td>
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<td>94/6</td>
<td>Time To Say Goodbye</td>
<td>Time To Say Goodbye</td>
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<td>94/7</td>
<td>Don't Speak</td>
<td>Fish</td>
<td>AUS, AUT, BEL, CAN, DEN, DNK, ESP, FIN, FRA, GER, HUN, IRL, ITA, NLD, NOR, SWE, UK, USA</td>
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**SALES BREAKERS**

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<td>94/1</td>
<td>Time To Say Goodbye</td>
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**NEW ENTRY**

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**RE-ENTRY**

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### European Top 100 Albums

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| **ARTIST** | **TITLE** | countries charted |
|---|
| **34** | **Helmut Lotti** | **Fa Byde Classics II - RCA** |
| **35** | **Andrea Bocelli** | **Viaggio Italiano - RIT/Polydor** |
| **36** | **Robert Miles** | **Dreamland - DOX** |
| **37** | **Noir Desir** | **600067 Club - Barclay** |
| **38** | **Laura Pausini** | **Lo Cose Che Viv: CGD** |
| **39** | **Smurftarna** | **Smurftits 1 - DNR** |
| **40** | **Kiss** | **Greatest Kiss - Mercury** |
| **41** | **Oasis** | **(What's The Story) Morning Glory? - Creation/SONY** |
| **42** | **Paolotti & Friends** | **For War Child - Decca** |
| **43** | **Boyzone** | **A Different Beat - Polydor** |
| **44** | **D.J. Bobo** | **World In Motion - Metronovis** |
| **45** | **Mark Owen** | **Green Man - RCA** |
| **46** | **Stevie Wonder** | **Song Review - A Greatest Hits Collection - Motown** |
| **47** | **Tina Turner** | **Wildest Dreams - Polydor** |
| **48** | **Cranberries** | **To The Faithful Departed - Island** |
| **49** | **Claudio Baglioni** | **Attori E Spettatori - Columbia** |
| **50** | **Soundtrack** | **Trainspottting - EMI** |
| **51** | **R.E.M.** | **New Adventures In Hi-Fi - Warner Brothers** |
| **52** | **East 17** | **Around The World - The Journey So Far - London** |
| **53** | **Wolfgang Petry** | **Alles - Hansa** |
| **54** | **Rosanna Arbelo** | **Lunas Rotas - RCA** |
| **55** | **Andre Rieu** | **In Concert - Mercury** |
| **56** | **Toto** | **Greatest Hits - Columbia** |
| **57** | **Sheryl Crow** | **Sheryl Crow - A&M** |
| **58** | **RAF** | **Coliseum Temporaneo - CGD** |
| **59** | **Khaled** | **Sahra - Barclay** |
| **60** | **Van Halen** | **Best Of Volume 1 - Warner Brothers** |
| **61** | **Joe Cocker** | **Singed - Polydor** |
| **62** | **Ana, Miguel, Victor & Serrat** | **El Gusto Es Nuestro - Ariola** |
| **63** | **Eddy Mitchell** | **Mr. Eddy - Polydor** |
| **64** | **Johnny Hallyday** | **Destination Vegas - Philips** |

<p>| <strong>ARTIST</strong> | <strong>TITLE</strong> | countries charted |
|---|
| <strong>65</strong> | <strong>Santana</strong> | <strong>Supernatural Dreams - The Best Ballads - Columbia</strong> |
| <strong>66</strong> | <strong>Hassan</strong> | <strong>Tilavartatoga Effeiser - Volym 5 - Silence</strong> |
| <strong>67</strong> | <strong>Ligabue</strong> | <strong>Buon Complessino Elvia - Wea</strong> |
| <strong>68</strong> | <strong>Robson &amp; Jerome</strong> | <strong>Take Two - RCA</strong> |
| <strong>69</strong> | <strong>Pascal Obispo</strong> | <strong>Super/Hit - Sony</strong> |
| <strong>70</strong> | <strong>Renato Zero</strong> | <strong>Le Origini - Columbia</strong> |
| <strong>71</strong> | <strong>Celine Dion</strong> | <strong>The Colour Of My Love - Epic/Columbia</strong> |
| <strong>72</strong> | <strong>Blackstreet</strong> | <strong>Another Level - Interscope</strong> |
| <strong>73</strong> | <strong>Lone Siel</strong> | <strong>Mine Favoritter - Elop</strong> |
| <strong>74</strong> | <strong>Andre Rieu</strong> | <strong>Strauss &amp; Co. - Mercury</strong> |
| <strong>75</strong> | <strong>Stephan Eicher</strong> | <strong>1000 Vans - Barclay</strong> |
| <strong>76</strong> | <strong>Bryan Adams</strong> | <strong>18 Til I Met A&amp;M</strong> |
| <strong>77</strong> | <strong>Rosario</strong> | <strong>Muchos Por Vivir - Epic</strong> |
| <strong>78</strong> | <strong>Mina</strong> | <strong>Napoli - PDV</strong> |
| <strong>79</strong> | <strong>Sarah Brightman</strong> | <strong>Fly - West</strong> |
| <strong>80</strong> | <strong>Celine Dion</strong> | <strong>O - Die Jungs - Decca</strong> |
| <strong>81</strong> | <strong>Metallica</strong> | <strong>Load - Vertigo</strong> |
| <strong>82</strong> | <strong>Snoop Doggy Dogg</strong> | <strong>Tha Doggfather - Death Row/Interscope</strong> |
| <strong>83</strong> | <strong>Woolpackers</strong> | <strong>Emmerdance - RCA</strong> |
| <strong>84</strong> | <strong>Kristina Frén Duvenaëa</strong> | <strong>Kristina Frén Duvenaëa - Mena Music/Sony</strong> |
| <strong>85</strong> | <strong>Schlumberge</strong> | <strong>Tanzsihitit Vol. 1 - EMI</strong> |
| <strong>86</strong> | <strong>Artists Vol. 3 - EMI</strong> | <strong>Alles Banana Vol. 3 - EMI</strong> |
| <strong>87</strong> | <strong>BZN</strong> | <strong>A Symphonique Night - Mercury</strong> |
| <strong>88</strong> | <strong>Articolo 31</strong> | <strong>Cosi' Come E - Ricordi</strong> |
| <strong>89</strong> | <strong>Smirnoff</strong> | <strong>Tranquility Vol. 1 - EMI</strong> |
| <strong>90</strong> | <strong>Ella Baila Sola</strong> | <strong>Ella Baila Sola - Hispanol</strong> |
| <strong>91</strong> | <strong>Dana Winner</strong> | <strong>Wear Is Het Gevoel - EMI</strong> |
| <strong>92</strong> | <strong>ST</strong> | <strong>Brotherhood - MJ1/Epic</strong> |
| <strong>93</strong> | <strong>Runrig</strong> | <strong>Long Distance - The Best Of - Chrysalis</strong> |
| <strong>94</strong> | <strong>Mina</strong> | <strong>Creativa - PDV</strong> |
| <strong>95</strong> | <strong>Symbol</strong> | <strong>Emanicipation - EMI</strong> |
| <strong>96</strong> | <strong>M People</strong> | <strong>Bizarro Fruito/Bizarre Fruito II - Deconstruction</strong> |
| <strong>97</strong> | <strong>Scooter</strong> | <strong>Wicked! Eddel</strong> |
| <strong>98</strong> | <strong>American Beautiful South</strong> | <strong>Carry On Up The Charts - The Best Of - Ge/Disc</strong> |</p>
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<thead>
<tr>
<th>Week 47/97</th>
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<td><strong>UNITED KINGDOM</strong></td>
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<tr>
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<td>TLC - No Scratches On My windshield (Warner)</td>
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<td>Bryan Adams - (Everything I Do) Is For You (PolyGram)</td>
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**SPAIN**

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**SWITZERLAND**

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**AUSTRIA**

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**GREECE**

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</tbody>
</table>

The table above shows the top national sellers in various countries for the week ending January 25, 1998.
Goldhead Music
Ynglingagatan 20, PO Box 23149, 11347, Stockholm, Sweden; tel: (+46) 4409214,
fax: (+46) 337670, E-Mail: sales@nextstop.se
Contact: Peter Hartzell, Torgjorn Svensson
Stand at MIDEM: 1123
Hotel during MIDEM: De France
Activities: Record production, Record label, Record distribution/import, Publishing
Product/genres handled: Pop, Dance/Techno, Rock, Alternative/Metal
Top acts: Paula Hedvig, Juice, Drop Zone feat. Embla
Success of 1996: Destination Goa-series (Various artists)
Priority in 1997: Da Known Fellons, Juice, Drop Zone
Active in: Scandinavia

Goldhead Music is offering and searching for licences

Steppin’ Out Records (UK) Ltd
4 - 4a Murderdean Road, Newtowngrange, Scotland EH22 4PD; tel: (+44) 0131 654 1888,
fax: (+44) 0131 654 2888, E-Mail: WWW.STEPPINOUT.CO.UK
Contact: Ian Robertson
Stand no. at MIDEM: 19.02 Telephone no at stand: 33 04 92998050
Hotel during MIDEM: Cannes Beach Residence
Activities: Record production, Record Distribution/Import, Publishing, Remixing and producing
Labels (owned): Cuckooland Records, Steppin’ Out Records, Euro Collection
Labels (distributed): Bam City Recordings
Product/genres handled: Pop, Dance (Euro and House)
Top acts: DJ Scott, Outer Rhythm, Technocat
Success of 1996: “Heaven”, “Piano Madness 1”,
Priority in 1997: “Heaven”, “Piano Madness 1”, “Popcorn”
Active in: France, Belgium, Holland and Germany

Steppin’ Out is offering and searching for licences

EAMS Lesser GmbH & Co. KG
Graflingerstr. 132, 94469 Deggendorf, Germany; tel: (+49) 991 290260, fax: (+49) 991 24866
Contact: Helmut Oswald, Thomas Habereder
Stand no. at MIDEM: G3.15 Telephone no. at stand: 0033 6 492 998793
Hotel during MIDEM: Martinez
Activities: Record production, Record distribution, Record label, Publishing
Labels (owned): Metrogymil, CMR
Labels (licenced): Yes Music, Private Life, Omega Median
Labels (distributed): Omega Median
Product/genres handled: Pop, Dance/Techno
Top acts: DJ Bobo, Imperio, Jam & Natasha Wright
Success of 1996: DJ Bobo “Pray”, World In Motion “ACS”, Imperio “Atlantic”
Priority in 1997: Jam & Natasha Wright, DJ Bobo
Active in: U.S., U.K., Japan

EAMS Lesser GmbH & Co. KG is offering and searching for licences

Bluebird Music/Blue Bubble
Arinatte 8, 00370 Helsinki, Finland; tel: (+358) 95061877, fax: (+358) 95061786, E-Mail: niko@bluebird.s:
Contact: Mr Niko Nordström
Stand no. at MIDEM: Hotel Splendid
Activities: Record label, publishing
Labels (owned): Bluebird, Blue Bubble
Product/genres handled: Dance/techno

Bluebird Music/Blue Bubble is offering and searching for licences
the new stunning singer/songwriter

Paula Hedvig

and her debut album "fields" available for licensing

Paula Hedvig
fields

Pure Records/Goldhead Music
PURECD001
Pure Records/Goldhead Music, Box 23149, 104 35 Stockholm, Sweden. Tel: +46-8-33 44 70. Fax: +46-8-33 76 70

MIDEM '91

British Stand: 17.12 - 19.05
Stand Tel No: 33 04 92 99 80 50 Mobile: 0044 802 759 288
Hotels: Cannes Beach Residence, Le Bacca, Cannes

CATALOGUE FOR LICENSE DISTRIBUTION IN ALL TERRITORIES REQUIRED

Tel: +44 (0)131 654 1888 Fax: +44 (0)131 654 2888 Web: http://www.steppinout.co.uk
4/4a Murderdean Road, Newtongrange, Midlothian, Scotland EH22 4PD

EAMS at
Midem '97
Booth 0 3.15

Catchy Tune
Imperio
DJ BoBo
JAM feat.
Natascha Wright
Heavy O
DJ Chroma
Mr. Jack

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new single
"The Look"
out now!
From
"The
Riddle"
-album

blue bubble - it's dance
blue bubble music
Contact: Mr Niko Nordström
Bluebird Music / Blue Bubble
P.O. BOX 12
D0371 HELSINKI, FINLAND
int. tel. 358-9-506 1877
int. fax 358-9-506 1486
e-mail: niko@bluebird.fi
Breakin' & Entering

A weekly Eurochart analysis by Bob Macdonald

She heart may need un-breaking, but her career remains firmly intact.

Tori Branson scores her first Eurochart number 1 this week, as Un-Break My Heart (LaFace/Arista) jumps to the top of the Hot 100 in its 13th week on the chart. The R&B star achieves this feat despite being number 1 in only one single country, Austria. But her success lies in her pan-European appeal—the single is currently number 2 in five other markets (see Top National Sellers, page 25). Branson's previous most successful Eurochart entry was another ballad, Breakin' Away, which peaked at number 8 in 1994.

In a banner week for Branson, her album Secrets earns itself a huge increase in chart points this week, emphatically closing the gap with Celine Dion's number 2 title, Falling Into You (Epic/Columbia). Branson's gain is even larger than that of No Doubt, whose Tragic Kingdom ( Trident/Capitol) nonetheless rockets from 28 to 6.

A weekly Eurochart analysis by Bob Macdonald

Snapping at her heels, Sarah Brightman & Andrea Bocelli take a ten-place jump to number 6. Time To Say Goodbye (East West) has the GSA region sewn up, topping the German and Swiss charts and climbing to number 14 this week, as countries shake off the Christmas/New Year lull. These range from the streetwise rap of MC Lyte's Cold Rock A Party (East), which samples Diaa Ross' 1980 classic Upside Down, to the vintage pop of the Kinks' Days (When!), enjoying renewed exposure in a British TV commercial.

Other new entries include Barbra Streisand & Bryan Adams' US top 20 hit I Finally Found Someone, on Columbia, in the States but released on A&M in Europe and D.J. Bobo's Respect Yourself (Metrövo), which provides an instant Hot 100 replacement for the Swiss star's outgoing hit Pray.

Two other long-running smashes get their marching orders this week, Leo Del Rio's Mano Veridico (Disco) and the Spice Girls' Wannabe (Virgin). The Girls retain the number 1 album this week with Spice, but lose out on a second chart-topper as Spice Girls' Wannabe (Virgin) hits the number 1 position in Belgium, and ranked number/1 in Italy and ranked number/1 in Spain.

USA Billboard Top 25 Singles

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<thead>
<tr>
<th>SW</th>
<th>US</th>
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<tbody>
<tr>
<td>1</td>
<td>Un-Break My Heart - Toni Braxton. (LaFace)</td>
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<td>2</td>
<td>Don't Let Go (Love) - En Vogue (East West)</td>
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<tr>
<td>3</td>
<td>I Believe I Can Fly - R. Kelly (Warner Sunset)</td>
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<td>4</td>
<td>Nobody - Keith Sweat/Atlana Cope (Elektra)</td>
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<tr>
<td>5</td>
<td>I Believe In You And Me - Whitney Houston (Arista)</td>
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<tr>
<td>6</td>
<td>No Diggity - BLACstreet (feat. Dr. Dre) (Interscope)</td>
</tr>
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<td>7</td>
<td>Mouth - Merrill Reinhard (Universal)</td>
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<td>8</td>
<td>I'm Still In Love With You - New Edition (MCA)</td>
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<td>9</td>
<td>It's All Coming Back To Me Now - Celine Dion (500 Music)</td>
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<td>10</td>
<td>If It Makes You Happy - Sheryl Crow (A&amp;M)</td>
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<td>11</td>
<td>Wannabe - Spice Girls (Virgin)</td>
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<td>12</td>
<td>Where Do You Go - No Mercy (Arista)</td>
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<td>13</td>
<td>You Were Meant For Me - Jewel (Atlantic)</td>
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<td>14</td>
<td>When You Love A Woman - Journey (Columbia)</td>
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<td>15</td>
<td>Fly Like An Eagle - Seal (ZTT)</td>
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<td>16</td>
<td>I Love You Always Forever - Donna Lewis (Atlantic)</td>
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<td>17</td>
<td>Ooh Aah...Just A Little Bit - Gina G (Eternal)</td>
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<td>18</td>
<td>No Time - Lil' Kim feat. Puff Daddy (Uptight)</td>
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<td>19</td>
<td>Cold Rock A Party - MC Lyte (Atlantic)</td>
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<td>20</td>
<td>I Finally Found Someone - Streisand/Adams/Columbia (Warner Bros.)</td>
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<td>21</td>
<td>Last Night - Ar Yet (LaFace)</td>
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<td>22</td>
<td>Twisted - Keith Sweat (Elektra)</td>
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<td>23</td>
<td>Penny - Ginuwine (Motown)</td>
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<td>24</td>
<td>This Is Your Night - Amber (Tommy Boy)</td>
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<td>25</td>
<td>Change The World - Eric Clapton (Reprise)</td>
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USA Billboard Top 25 Albums

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<tr>
<th>SW</th>
<th>US</th>
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<tr>
<td>1</td>
<td>No Doubt - Tragic Kingdom (Interscope)</td>
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<td>Soundtrack - Romeo + Juliet (Capitol)</td>
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<td>3</td>
<td>Celine Dion - Falling Into You (550 Music)</td>
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<td>LeAnn Rimes - Blue (Curb)</td>
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<td>Toni Braxton - Secrets (LaFace)</td>
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<td>6</td>
<td>Soundtrack - The Preacher's Wife (Arista)</td>
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<td>7</td>
<td>Soundtrack - Evita (Warner Bros.)</td>
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<td>8</td>
<td>Soundtrack - Space Jam (Warner Sunset)</td>
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<td>9</td>
<td>Bush - Razorblade Suitcase (Trac)</td>
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<tr>
<td>10</td>
<td>Alanis Morissette - Jagged Little Pill (Maverick)</td>
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<tr>
<td>11</td>
<td>Makaveli - The Don Killuminati (Death Row)</td>
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<td>12</td>
<td>D'Angelo - I Don't Know We For That (Capitol)</td>
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<td>13</td>
<td>Counting Crows - Recovering The Satellites (DG)</td>
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<tr>
<td>14</td>
<td>BLACKstreet - Another Level (Interscope)</td>
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<td>15</td>
<td>Keith Sweat - Keith Sweat (Elektra)</td>
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<td>311 - 311 (Capricorn)</td>
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<td>17</td>
<td>Kenny G - The Moment (Arista)</td>
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<td>Foxy Brown - Ill Na Na (Violator)</td>
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<td>19</td>
<td>Jewel - Pieces Of You (Columbia)</td>
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<td>20</td>
<td>Soundtrack - Beavis &amp; Butthead Do America (Geffen)</td>
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<td>21</td>
<td>Snoopy Dogg Dogg - Doggfather (Death Row)</td>
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<td>22</td>
<td>Alan Jackson - Everything I Love (Arista)</td>
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<td>23</td>
<td>Aaliyah - One In A Million (Blackground)</td>
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<td>24</td>
<td>Van Halen - Best Of Volume 1 (Warner Bros.)</td>
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<tr>
<td>25</td>
<td>Various - Ultimate Dance Party 97 (Arista)</td>
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</table>

© 2017, Billboard/David Communications. Single chart compiled from a national sample of top 40 radio airplay monitored by Broadcast Data Systems, top 40 radio playlists, and over 15,000 single sales outlets checked, compiled, and provided by SoundScan. Billboard chart based on radio and retail sales collected, compiled, and provided by SoundScan.
AUSTRIA

[Heading]

POWER PLAY:

- CHRAlock
- BRTN STUDIO BRUSSEL/Brussels P

PLAYLIST ADDITIONS:

- Alfred Rosenauer Head Of Music
  O3/Vienna P
  AUSTRIA

[Notes regarding new albums and other information]

[Players for Monday 22.00 CET]

DENMARK

[Heading]

PLAYLIST ADDITIONS:

- Thomas B. Pedersen - Head Of Music
  Radio Holbk

FRANCE

[Heading]

PLAYLIST ADDITIONS:

- Alan Le Pape - Head Of Music
  France Inter

GERMANY

[Heading]

PLAYLIST ADDITIONS:

- Marcus Sprung - Music Dir
  Germany NEWMUSIC

HOLLAND

[Heading]

PLAYLIST ADDITIONS:

- Ariadna van der Meer - Head Of Music
  NVK/Amsterdam P

HUNGARY

[Heading]

PLAYLIST ADDITIONS:

- Balázs Jenei - Producer
  NRJ Hungary

ITALY

[Heading]

PLAYLIST ADDITIONS:

- Matteo Moro - Producer
  Italia Network

CZECH REPUBLIC

[Heading]

PLAYLIST ADDITIONS:

- Miroslav Vondruška - Head Of Music
  DAB

SLOVENIJA BRUSSELS/BRUSSELS

[Heading]

PLAYLIST ADDITIONS:

- Jakob Hazan - Producer
  Radio Nova

SLOVAKIA

[Heading]

PLAYLIST ADDITIONS:

- Silvia Valenta - Producer
  Slovakia FM

SPAIN

[Heading]

PLAYLIST ADDITIONS:

- Carlos Espinosa - Producer
  Radio 105

SWITZERLAND

[Heading]

PLAYLIST ADDITIONS:

- Sang Hyun You - Producer
  Swiss FM

SWEDEN

[Heading]

PLAYLIST ADDITIONS:

- Hans-Arne Jannasch - Producer
  SR3

THAILAND

[Heading]

PLAYLIST ADDITIONS:

- Charlie Yong - Producer
  BPM FM

UNITED KINGDOM

[Heading]

PLAYLIST ADDITIONS:

- Nick Dale - Producer
  BBC Radio 2

USA

[Heading]

PLAYLIST ADDITIONS:

- Steven Newell - Producer
  WRAS FM

Note: The document contains a list of playlists and music additions for various radio stations from different countries worldwide, including the artists and songs featured on the playlists. The information is presented in a tabular format with headings and subheadings, indicating the cities and networks associated with each radio station.
Playlist Additions:

**Lenny Rattone** - DJ/Prog Dir

**Grant Benson** - Head Of Mimic

**RTL 102.3 HIT RADIO/Bergamo**

**Raf** - *Un Grande Salto*

**Madonna** - *Argentina*

**Kym Mimetic** - *Young Hearts*

**CHR**

**Grant Benson** - Head Of Mimic

**CHR**

**Raf** - *Un Grande Salto*

**No Doubt** - *Don't Speak*

**Mark Morrison** - *Horny*

**Suede** - *Saturday Night*

**Spice Girls** - *2 Become 1*

**No Mercy** - *Please Don't Go*

**Dimblame** - *Kn.kin'*

**Cores** - *Love To*

**Biagio Antonacci** - *Lasciami*

**Phil Caine** - *It's In Your Eyes*

**Beautiful South** - *Rotterdam*

**OMC** - *On The Road Again*

**Ginuwine** - *Pony*

**Frasemeo De Gregori. Compagni Di Vvgis**

**CHR**

**Power Play**.

**Alex Azzord** - Head Of Mimic

**ANTENNA DELLO STREITO/M.si**

**Raf** - *Un Grande Salto*

**No Doubt** - *Don't Speak*

**Madonna** - *Argentina*

**H -Blocks** - *Step Back*

**Mark Morrison** - *Horny*

**En Vogue** - *Don't Let Go*

**Varies Manx** - *Ruchome Piaski*

**Biagio Antonacci** - *Lasciami*

**Phil Caine** - *It's In Your Eyes*

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**Mark Morrison** - *Horny*

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**Varies Manx** - *Ruchome Piaski*

**Biagio Antonacci** - *Lasciami*

**Phil Caine** - *It's In Your Eyes*

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**Mark Morrison** - *Horny*

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**Madonna** - *Argentina*

**H -Blocks** - *Step Back*

**Mark Morrison** - *Horny*

**En Vogue** - *Don't Let Go*

**Varies Manx** - *Ruchome Piaski*
Polygram calls in EC

by Jeff Clark-Meads, European news editor for Billboard

LONDON — Europe's competition authority has been asked to investigate the increasingly heated dispute between the U.K. and the European continent's mechanical collecting societies.

On Wednesday January 15, Polygram International Music Publishing complained to the European Commission antitrust body DG4 about what it claims to be unfair practice from Scandinavian mechanical society NCB and its French counterpart SDRM.

PolyGram's complaint says NCB and SDRM have taken illegal sanctions against the company in retaliation for its pivotal role in the new and controversial system of direct distribution. U.K. mechanical society MCPS introduced the system last year (M&M January 18), and it has caused angst on the European continent because it means societies there are deprived of a significant proportion of their traditional income. While MCPS offers direct distribution to all its members, so far only PolyGram Publishing has taken the service.

According to PolyGram, the measures taken by SDRM and NCB fall under Articles 85 and 86 of the Treaty of Rome, one of the constitutional founding documents of the EU. Article 85 aims to safeguard fair competition and Article 86 legislates against abuse of a dominant position.

PolyGram Music Publishing's director of legal and business affairs, Crispin Evans, says NBC is the subject of the complaint because, he argues, it has withheld rebates due to PolyGram's record arm. SDRM is also cited because of its declared termination of its reciprocal rights representation deal with MCPS. SDRM president Jean-Loup Tournier said last week that SDRM's actions were taken as "retaliation", following PolyGram's deal with MCPS.

PolyGram is complaining about abuse of dominant market position as well as a distortion of competition because, according to Evans, "These societies have a dominant position in the country they operate. Commercially, we have nowhere else to go."

This latest development in the rights row comes at the eve of a major meeting to be held in Cannes during Midem on January 21 where senior representatives of publishers and collecting societies around Europe aim to find a solution to the dispute.

Chris Evans to quit Radio 1

by Mike McGeever

LONDON — Chris Evans, BBC Radio 1 FM's golden boy turned enfant terrible, is to leave the station at Easter. His last breakfast show will be on March 27; the announcement was made on January 16.

The corporation's director of radio and controller of Radio 1, Matthew Bannister had refused to re-negotiate Evans' contract to allow him to have every Friday off. "This did not fit into my plans for the schedule," said Bannister in a statement. "He has therefore exercised his contractual right to give notice."

Evans, who joined the network two years ago, has been credited with helping Radio 1 reverse the decline of its audience when it was undergoing music policy changes.

Evans and his company Ginger Productions were behind an unsuccessful bid to secure the last FM London licence on the same day it was announced he was leaving Radio 1 (see story, page 1). No statement from Evans was forthcoming at time of going to press.
### European Radio Top 50

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>Artist/Title</th>
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<th>Total Stations</th>
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<td>WHITNEY HOUSTON/Step By Step (ABISTA)</td>
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<td>Sheryl Crow/Every Day In A Winding Road (A&amp;M)</td>
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<td>U2/Discothèque (Island)</td>
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<td>Barbra Streisand &amp; Bryan Adams/I Finally Found Someone (A&amp;M)</td>
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<td>SoulaH! Heard It Through The Grapevine (Coconut/Ariola)</td>
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<td>Baby Bird/You're Gorgeous (Echo/MCA)</td>
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<td>No Mercy/When I Die (MCI)</td>
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<td>Rod Stewart/We Fall In Love Tonight (Warner Brothers)</td>
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<td>Prodigy/Breathe (XL)</td>
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<td>Boyzone/A Different Beat (Polydor)</td>
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<td>Sting/Tm So Happy I Can't Stop Crying (A&amp;M)</td>
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<td>No</td>
<td>Peter Andre/I Feel You (Mushroom)</td>
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<td>Puff Johnson/Over And Over (Columbia)</td>
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<td>Kavana/Can Make You Feel Good (Virgin)</td>
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The European Radio Top 50 chart is based on a weighted-scoring system. Songs score points by achieving airplay at all of M&M's reporting stations with contemporary music full-time or during specific dayparts. Stations are weighted by market size and by the number of hours per week.

**TW = This Week, LW = Last Week, NE = New Entry, TS = Total Stations**
**Off the record**

Edited by Christian Lorenz

The new sample period of German ratings survey Medienanalyse (MA) started on January 5, causing consternation among Berlin's private broadcasters. It transpires that winning extra listeners for as little as ten minutes during peak hours in the weeks up to March 22 will boost hourly reach on paper when the MA is published on June 11. The larger commercial stations like Berliner Rundfunk and 104.6 RTL operate with annual promotion budgets of around DM 1 million ($0.6 million), and OTR hears that a large share of that money will be spent on intensified off-air activities over the next two months.

Staying with German ratings, OTR understands that Medienanalyse plans to publish two surveys per year from 1998 onwards. In addition to the familiar June report, the institute will publish a second MA report each December.

The U.K.'s Radio Authority is expected to publish a consultation document on the proposed fourth national commercial station within the next month. The idea of another national broadcaster, on long wave, met with mixed reactions from the radio industry when the regulator raised the issue (Music & Media Dec. 14, 1996) in December.

Kula Shaker are currently in India with a MTV Europe camera team shooting a documentary feature for the pan-European music channel. OTR also hears that MTV will hold a seminar for European label executives and video producers on the guidelines issued by U.K. regulatory body ITC. The seminar is scheduled for a whole day and will take place in London at the end of March.

Nik Martin is to produce Heart 106.2 FM/London's flagship breakfast show starting February 1. Martin will take over from Kevin Palmer, who was recently promoted to deputy programme controller following the departure of Bethan Davies.

French singer Michel Polnareff and French AC network Europe 2 have linked up to produce an global interview session. Polnareff, who has been living in the U.S.A. for 20 years, answers questions from his current home in Los Angeles simultaneously on the radio station in Dublin stereo and on the Europe 2 Internet site. Due to take place on Thursday Jan 16, the live hook up was intended to be a premiere, according to the singer, who will be seen on the Net via a WebCam set in his own studio.

Franco-German political activist Daniel Cobn-Bendit, who was one of the leaders of the 1968 student revolt in France, will be paying a short visit to Medien on January 20. Cobn-Bendit, who is now member of Frankfurt's city council for the Green party, is not in Cannes to sell a record but to promote his project of a European music festival in Bonna this year. The proceeds of the festival will be allocated to the Mostar Music Centre.

On a lighter note, a small controversy started last year when a festival in France, will be paying a short visit to Medien on January 20. Cobn-Bendit, who is now member of Frankfurt's city council for the Green party, is not in Cannes to sell a record but to promote his project of a European music festival in Bonna this year. The proceeds of the festival will be allocated to the Mostar Music Centre.

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### Market Airplay

The most aired songs in Europe's leading radio markets.

**Type:** This Week
**List:** Last Week
**Format:** Weeks On Chart
**Status:** Total Stations
boyzone | a different beat

the UK no. 1 single from their UK no. 1 album ‘A Different Beat’

out now
EDITORIAL

On behalf of the French music industry, the French Music Export Office wishes you the best for 1997. We have lots of good news to share with you and Midem offers a wonderful opportunity to meet up, work hard but also to celebrate.

Although our market is known to be quite particular, for 31 years France has still been welcoming the biggest international music fair in Cannes. As the French production is developing levels of quality, diversity and quantity, Midem offers a very rich palette. Midem Talents presents over a dozen excellent new bands and artists who brightly prove that chanson can mix styles, colors, tradition and hypermodernism. Apart from the Jazz Talent night with the best of the new crop, the jazz spotlight this year will introduce you to French jazz with five special concerts. We will also take this as an opportunity to briefly explain the history of French jazz. There are also many other musical styles to be enjoyed at Midem including some of the greatest traditional and also modern Celtic, African or Caribbean bands. You will notice that French rock fusion is at the same level as international bands, with many original touches. Last but not least, after its club and media success abroad, the French house techno wave, with its particularly creative, sensual and delicate new mixtures is at last getting recognition at home in France!

SENTENCED TO PRISON, NTM RECORDS WITH NAS

Hardcore group NTM was sentenced to prison for provocative lyrics against the police. The general opinion finds this judgement as a strong attempt against freedom of expression and now awaits the outcome after the appeal. The band has just recorded a half French, half English track with Nas. This single is due to be out in France in January and on a re-release of the album "Paris sous les bombes" which has already sold 230,000 copies (Epic/Sony).

We don't have enough space to be more informative but you can discover the big names on the long record release sheet. We've had to focus on a few growing international successes and decided to spotlight on our borderbreaker female artists, as it seems they have better chances abroad... also giving various aspects of French chanson.

Finally, to help understand the French musical landscape, radio and sales charts figures will show you the set up of the International/French balance. If you want to know more, The French trade magazine Le Bulletin is offering free issues.

We want to congratulate Emmanuel Legrand who just became editor in chief for Music & Media. Notably, he was our first chief editor and the French correspondent for Billboard and Music & Media. We are proud of him and wish him the best of success!

Marie-Agnès Beau
French Music Export Office
FRENCH TALENTS AT MAGIC MIRROR

For the third consecutive year, the beautiful Magic Mirror circus will be opening every night at 6 pm in front of the Palais des Festivals and will present some of the best-French new talents. These MIDEM TALENTS shows have been produced over the last six years by SACEM, ADAMI (collecting rights societies for French authors and performers) and MIDEM, who were the first to focus on the promotion of new talents. This has proven to be a great success, as the concept has since been largely used by record producers (ie. their charter of MIDEM 96 and the quota law) and the media. Now new artists obviously have better chances but also selections are becoming more competitive: they are all very professional and their styles mix tradition, hyper modernism and different cultures with harmony and intelligence.

The artists selected this year will be present for a drink at the SACEM-ADAMI stand (B1.00) at noon on the day of their performance and a special promotion is being set up by the French professional magazine Le Bulletin (see p. 7).

SUNDAY, JANUARY 19

With a strong funky image, Bardez (stand /Polygram) is a reggae-dub and R&B artist playing with a modulating band. His career is moving fast: he just performed at the famous La Musica Mus rather festival in Tennes, played as a supporting act in FFF tour and the Chaka Demus & Pliers concert in Paris.

La Foule (The Crowd) (Histo/Screen) plays a noisy, strong pop-grunge rock music, accompanied by well written texts, melody, harmony, good voices, and impressive drums. They interact with the public, manage, promoters etc. and it obviously works very well as everyone's reaction is "let's be carried away by the crowd !".

Ultra Orange (Barclay/Polygram) is a five person post-atomatic band whose music is based on the readaptation of rock all the way to noisier guitars, techno mixes or ambient stratospheric beats and science fiction theories launch this multi-organic spectacle on a voyage into the future.

MONDAY, JANUARY 20

Yan & Les Abeilles (WH Records) sings a new brain-washing style of French chanson drawing his inspiration from Brul, Jassem; Vian and others. Having performed 300 shows including two concerts at the Olympia and being warmly welcomed by the media, he is truly a very promising artist.

For six years now Sawt el Atlas has been structured around two trios of brothers originating in Morocco. Born from the sources of rat, reggae, and ragga, touring in the biggest festivals and playing as supporting acts of stars, the group has progressively found a strong cohesion with 11 musicians, including a horn section: the new "beur" (Arab in slang) generation assumes their wild cultural blend with a beautiful energy.

LP "Généraliser" (Rue Bleue /CNR Music)

Les Hurleurs (The Howlers) (Auvilia Chorus) gives a new original tone with a generous French variety. Their music, concocted with taste, is a cooked and seedy rock with a touch of authenticity. The seven piece band has done more than 200 concerts and their first album was produced by Theo Hakola.

IRMA

EUROPPOP BOOK 97 IS OUT !

IRMA, Music Information Ressources Centre, is having a very busy season: in November, they released their music and traditional dance guide, "furd 97"; and "Questions pour la chanson". IRMA is also preparing a new detailed guide on French radios. "Officiel de la Radio" due to come out in March. On December 3, IRMA's biggest day celebrated their ten year anniversary which consisted of a day of panel discussions, a press conference and a huge party and concerts throughout the night.

At MIDEM, don't miss the presentation of the new EUROPPOPBOOK during the press conference which will be held at the Sacem / Acropolis stand (B1.00) on January 19 at 5 p.m. IRMA's publication, including this successful EUROJAZZBOOK, will also be available at their stand 2216.

Contact: IRMA
Tel: (33 1) 44 83 10 30 - Fax: (33 1) 44 83 10 40

TUESDAY, JANUARY 21

Ceux qui Marchent Debout (Those Who Walk Standing) describe themselves as a soul brass band, with collective compositions and some unexpected covers. They will definitely make you dance and laugh with their live tintane instruments, playing dance soul music, mixing ska, latin, soul, funk or rap.

Castafiores Barooka includes six divas oscillating between dreams and reality, existing only for your good fortune and making you laugh or cry across a cabaret of illusions. This exclusively female vocal group, with multi-styled music, draws from all roots and is accompanied by an accordion and percussions. They just won the famous award of Académie Charles Cros. LP "Au cabaret des illusions perdus" (les Compagnons de la Tête de Mort/Lucie Productions)

Chanson pop has rarely sounded as determined as it does with Boochan, 5 years experience as a bass player with a rock band and now a solo performer, he entertains the audience with his humorous rhymes and melodies. Even his nickname, translated as "cork" in English, will prevent you from taking him seriously. LP "Les femmes préfèrent prendre le bus" (Shaman/Polygram).

Mathieu Boogaerts's sweet melodies and lyrics sound like children's songs. His guitar and soft voice are so natural and intimate that they lead people's mind into his personal dream world full of imagination. Abroad his record is already out in Japan and Germany. LP "Super" (Remain/Polygram)

The music of the Julien Lourau Groove Gang is born from a crossover between free jazz and funk, with rhythm and melody, and some African and East European influence. Comprised of a trombone, trumpet, bass, drums, vibraphone, and saxophone, this group has set itself apart from the influences of mainstream jazz. One of the most gifted young artists in France to-day ! LP Julien Lourau Groove Gang "- single "Voodoo Dance" (Label Bleu/ Harmonia Mundi)

Daniele Mille is a young jazz accordionist who combines chamber jazz and rock in the most convincing way: LP "Enregistrement Public" (les Compagnons de la Tête de Mort/Lucie Productions)

WEDNESDAY, JANUARY 22

The music of the Julien Lourau Groove Gang is born from a crossover between free jazz and funk, with rhythm and melody, and some African and East European influence. Comprised of a trombone, trumpet, bass, drums, vibraphone, and saxophone, this group has set itself apart from the influences of mainstream jazz. One of the most gifted young artists in France to-day ! LP Julien Lourau Groove Gang "- single "Voodoo Dance" (Label Bleu/ Harmonia Mundi)

Daniel Mille is a young jazz accordionist who combines chamber music, popular reminiscents, swing and Improvisation with elegance and warmth. In 1993 he received the jazz trophy Django d'or for "best new artist of the year" and he is already compared to Marcel Azzola, Gaillot or even Tools Thilemanis. His musicians come from diverse origins and horizons and are particularly talented. LPs "Sur les quais", "Les Heures Tranquilles" (Saravah /Media 7)

Zoomtaro Orchestra is a "true playing machine" with 11 musicians. These very good soloists are totally invested in the original, both melodic and adventurous compositions of the leader, Bertrand Renaudin, an excellent jazz drummer and composer. Live LP "Enregistrement Public"
**FRENCH ARTISTS PRESENT AT MIDEM 97**

The following schedule is based on the information confirmed at time of printing.

**SUNDAY, JANUARY 19**

**EURONIGHT** at the Palm Beach, with the support of the European Commission (DGX)

- **FUTUREUROPE - RFI - AFROCELTIQUE**
  The Yensa, probably the most popular Celtic Medieval rock group from Brittany, has performed together for 25 years. Two times a gold album, the group uses traditional and modern instruments. They continue to attract new fans, especially the young Bretons, as they move further along in their career. LP "En Concert" (Declac)

Touré Kunda (WEA) is one of the major African bands who woke up. Involved in a noisy French scene, at the end of the 70's and early 80's. From Senegal, these two brothers sing in 5 different African dialects. Beautiful melodies from Casamance, harmonies of the voices and strength of the percussions are only a few of their talents. LP "Mousa" (WEA)

**MONDAY, JANUARY 20**

- **MIDEMOTION** 1 \textit{BE 3} (BMW) - "To be Three" or "To be Free"; you can choose whichever translation you prefer. These three hot young guys and childhood friends are all into sports, dance and music. Their first single "Partir Un Jour" reached n°6 in the charts only 2 weeks after its release.

- **THE JAZZ LOUNGE**
  Claude Barthélémy has been a must of the French jazz scene over the last twenty years. He is an incomparable guitarist but also a mañgeric composer. His unforgettable performances are full of emotion. He has always played and recorded with lots of famous artists. Check out his new album: "Monsieur Clod" (Deux 2 / Harmonia Mundi).

**TUESDAY, JANUARY 21**

- **GUITAR NIGHT**
  Noël Akchoté (22) is a young guitarist who has already been involved with the biggest French jazz groups (Louis Scavini, Daniel Humair, Aldo Romano, etc.) and has been playing with Henri Texier since 1990. Having already created different bands and recorded several film soundtracks, his career is definitely going to be huge!

- **LOCAL GLOBAL**
  At the crossroads of punk, metal and indus, **Hoax** (Boucherie Productions) has been a main participater in the French hardcore scene since 89, and on the European scene over the last few years. Their 3rd album "Brainstorm at Dawn", with English lyrics, is a treasure of syncopated and groovy rhythms. Discover their incredible fire power on stage.

- **ATLANTICO - RFI**
  Tito Paris breaks all musical boundaries with his modern version of the archipelago's musical traditions, and has earned himself the reputation as being one of the best known musicians on the dynamic Cape Verdean scene in Lisbon. LP "Graca de Tchega" (Lusafrica)

**WEDNESDAY, JANUARY 22**

- **CABARET GROOVE NIGHT**
  Pianist player Alain Jean-Marie (Declac Jazz) enhances and combines the styles of Jazz and its creole cousin biguine. He works with excellent artists ranging from Guadeloupe, Martinique, French Guyana and New Orleans.

Beethova Obas is giving a wonderful homage to his home island Haiti and its culture. In 1988 the Radio France International award as "Best Young Singer" and meeting with Mataobi boosted his career. His last album, influenced by Brazilian troubadours, will take you into the world of emotions and friendship. LP "Pa Presi" (Declac/Blue Silver)

- **LOCAL GLOBAL JAZZ**
  This non-conventional string group, No Quartet, plays with a warm and whimsical personality. Their music is a mixture of styles, drawing from the diverse musical sources of classical, jazz, contemporary and ethnical. LP "Coup de lune" (Stupéfier & trompet / Orchestra)

Juan Cormona has a flawless knowledge of traditional forms and a talented technique. As a particularly creative and sensitive guitarist, he represents a tie between the modern world of today and an important commitment to tradition with his flamenco family. LP "Borbororo" (Tempete Digital / Harmonia Mundi)

- **THE JAZZ LOUNGE**
  Bobik Reinhardt (Django's son) is known for his immediately identifiable sound with splendid guitar choruses and the ever-present nostalgia of the gypsy wanderers. He composes perfectly constructed melodies colored with inspired arrangements and the rhythms he delights in: ballads in which he excels as jazz-rock, or Brazilian tempos.

Last LP "Vibration" (RDC Records)

- **PALM BEACH BEATS II**
  RFI / CODA : DETROIT/PARIS/VIENNA

Also known as Chris the French kiss, owner, producer and manager of the label Yellow Productions, The Mighty Bo is the pioneer of the new French house-trip hop wave. By combining jazz, house, hip hop and R&B music, his atmospheric, experimental and sensual music includes beat-box voices which really please the ear. LP "Autres Voix Autres Blues" (Yellow Productions)

With a classical musical background (piano and percussion) and many diverse influences, Chootik Bamses is mainly into the machines' waves and electronic distortions. He mixes technology and classical instruments with an aim to bring humanity into electronic music. Although it sounds dark, his music is definitely brilliant and classy.

- **RFI, ALWAYS CLOSER TO YOU**
  Radio France International has changed to three specialized programs, RFI 1, the Information station in French, RFI 2, the foreign language station and RFI 3, the 24 hour "à la carte" music station.

- **RFI 1**: Last September, Radio France International launched RFI 1, the first news radio station in French providing international coverage: 24 hours of information, magazines and reports adapted to different continents with specific journals for each region of the world.

- **RFI 2**: Programs of RFI in 18 foreign languages:
  - **RFI 3**: Strengthened by music in French and broadcasted by satellite, the music station RFI 3 presents the best of RFI music, in a format called "cool south" consisting of rather warm melodies and tones. The 250 daily selected songs reflect the musical colors of France in a mix that includes everything, not just the elite.

In addition to the music on the station, RFI 3 offers recorded musical programs to its 700 partner radio stations. Available on CD or tape, the recorded programs allow radios to regularly broadcast French music and other useful information via their station (French, English, Spanish, Portuguese).

The official announcement of RFI 3 and a press conference will be held at MIDEM.

Contact: RFI/PR Dept - Tel: (33 1) 42 30 40 51 - Fax: (33 1) 42 30 30 71

**MCM VIDEOMUSIC ATLAS 1997**

Don't miss the video competition!

On January 21, the music channel MCM will present a complete new version of its 3rd international videoclip competition: a 90 minute program featuring 3 entries and the winners from 9 different categories. The election committee will be led by Martin Meissonnier (film director and record producer).

Contact: MCM International
Tel: (33 1) 53 64 61 00 - Fax: (33 1) 45 00 12 71

**MUSIC NEWS FROM FRANCE N°9**
JAZZ IN FRANCE

JAZZ GIVES FRANCE ITS OWN VOICE

Throughout Europe, France has probably been the most welcoming to jazz musicians, especially to Americans. Being a bit jealous of this prerogative, French jazz musicians have made the most out of their resources and many are now able to make a living off of their music. The jazz scene in France has changed dramatically in the past few decades, exploiting a broad musical base (about 3000 jazz musicians) and continuing to keep up its development, not only in the areas of broadcasting, recording, and teaching, but also with the media and public acceptance: notably with 3 jazz magazines, National Jazz Orchestra (ONJ), 230 festivals as well as many jazz clubs.

Since the late 60's and early 70's with the last remnants of free jazz, France initially familiarized itself with the idea of improvised music. Stéphane Grappelli in the 1920s, War era and Martial Solal (JMS) in the 50's were the original pioneers of the French touch, but there were also Henri Texier (Label Bleu), Aldo Romano, Michel Portal (Label Bleu), Bernard Lubat, and others who played a major role in the creation and evolution of jazz music throughout France. Concurrently, jazz-rock stayed fairly big in the U.S., but never really picked up in France.

In France, jazz music was strongly influenced by complex writing for different instruments. Soloists and improvisers around France. Improvisation was sometimes taken to extremes. Don't miss these last two at the 1996 Jazz Festival.

Although France is definitely the world's leader in jazz festivals, it only occupies 3-4% of the record market. There has been an overwhelming number of recordings and a limited number of distribution networks. There are unfortunately very few sales points for jazz CDs in France. The major companies have dominated, especially Polygram Jazz who has run the jazz market on a worldwide scale. The company has signed and recorded many artists on their Verve label. Dreyfus has introduced a fundamental role in the French jazz product, but one must not forget the hard work of smaller independent producers such as Owl Records, Label Bleu, Deux 2, JMS, RDC Records and others.

In France, jazz has made a strong impact on people and will always hold a place in the music world. Today, there is a new generation entering the scene with its own identity and determination, such as Laurent de Wilde who brings back to date the traditional style, or SIXUN, Julien Loureau and Noël Akechoté who mix with rap, funk, and Afro-Caribbean influences. Don't miss these last two at the Talents Jazz night at Midem I

Sources: "Les Cahiers du Jazz" n° 6 (PUP): "Vingt ans de jazz en France: essai de chronologie" by Sylvain Siclier, "Géographie du jazz en France aujourd'hui" by Pascal Anquetil - "Jazz in France" in Euro Jazz Book (RIJA).

> SEE THE JULIEN LOURAU GROOVE GANG AT MIDEM JAZZ TALENTS

Midem is Claude Barbéthiémy, a particularly creative guitar virtuoso. If one takes a look geographically at where jazz musicians have located themselves, it is mainly centered in Paris and the suburbs. However, in the north of Normandy, the regional council has invested more than 3 million francs in the promotion of jazz. Furthermore, a lot of passionate people have helped the prosperity of Jazz outside of Paris such as Michel Orier (Label Bleu), Armand Meignan (APJMA) and Jacques Panissel (Grenoble Jazz Festival).

In our last issue of "Music News From France" in August, we quickly announced some internet sites without getting verification and approval by the artists and recording companies. We apologize to them for our mistake.

ERB O TUM

One can find information on Omnisonus and other French techno labels on the Internet: http://www.franca.techno.fr

OMNISONUS

Omnisonus is one of the most important techno labels in France. As the name suggests, the label is made of different sub-divisions which are: Apricot Records (house), Vidal Underground (France), E. Child (experimental, hardgroove, virtual-funk), as well as the techno division with Omnisonus Records. On the one hand, this label is proud of having its own artistic management through the release of vinyls on the other hand it is dedicated to the organization of specific compilation projects. Among these, "Techno Travel" was released by Euro Nervous (USA) last June. Two different projects have also been recently released: "Basic Techno" (presenting 14 techno / hardtechno tracks in the spirit of the Detroit sound), following soon be distributed for Germany by Logic Distribution as well as the last underground project "Hardcore Fever Extrem Mission Part 3."

Contact: Omnisonus - Thierry Rueda Tel. (33 1) 40 34 22 66 - Fax: (33 1) 40 34 22 68

ORIGINS

Music at its source

Orleans

Music for man's better being For spirituality, culture Environment Nature For Universality.

Contact: ORIGINS - Tel: (33 1) 45 38 50 00 Fax: (33 1) 45 38 96 01
ARTIST NEWS

TOP FEMALE ARTISTS

PATRICIA KAAS
NEW ALBUM EAGERLY AWAITED

29 years old, 9 million albums sold worldwide, "La Kaas" is the only French songstress to have ever achieved such a feat. Popular and continuous success both in France and abroad. Following her naturally close relationship with her public, the young French star is now becoming completely involved in the creative process and in production.

because, since the debut of her career at 8 years old, she has always committed herself to her public, who reciprocates it warmly back. Every one of her 3 studio albums sell regularly over 2 and 3 million copies. La Kaas, half of this amount at an international level. Throughout every continent, she attracts enthusiastic crowds of all ages who eagerly wait her next album and tour. Patricia has been busyness and recording in New York both French and American albums. Looking for the best recipe for everyone, she naturally imposed herself with the right arrangements and has developed all of the creative ideas, giving her work more personality and cohesion.

We will discover the French album "Dans Ma Chair" (In My Heart) on March 18th. It is co-produced with Phil Ramone, the legendary top American producer who worked with stars such as Sinatra, Billy Joel and Paul Simon. The first single "Guand J'ai Peur de tout" (When I'm scared of everything) has just come out. Written by Jacques Golden, Guy and Diane Warren, it will probably be one of the first international hits of the year. Apart from Goldman and a few big French names who already did most of Patricia's hits, some tracks are written by other great French author-composers such as Franck Langolff (Renaud, Vanessa Paradis) and Jean Faquue (Basturg). Some songs are created by anglo-saxon songwriters but sung in French. The bonus track, the only song in English, is a duet with James Taylor!

The international album is scheduled for the summer of '97. Created in a very close A&R partnership with Columbia records in NY, it is being produced by Joel Dorn (Roberta Flack, Bette Midler, Leon Parker, Debby Harry etc.). Although 80 % of the songs are in English, she maintains her classical French chanteuse way of singing but, the music has become more alternative and very contemporary. Almost as if Bjork and Annie Lennox had a younger French sister... It is a shame we do not know more about the album right now, however we do know that one of the songs is composed by Sheryl Crow.

Impatiently awaiting the release of Patricia's new album, we are very confident and congratulate her for taking on her own artistic direction.

Contact: Sony Music - Tel: (33 1) 44 40 67 28 - Fax: (33 1) 44 40 67 80

GUESCH PATTI

PETER GREENAWAY DISCOVERS GUESCH PATTI'S MUSICAL TALENT

After the release of her album "Blonde" (XIII Bis Records) in Europe and Canada, three titles from the same album ("La Margherita", "La Chinole", "Blonde") were chosen by the English producer Peter Greenaway to be part of the soundtrack of his film "The Pillow Book".

It is a film full of emotions in which Guesch's music blends in perfectly with the splendid aestheticism of images.

With the worldwide release of the film (France - January 16) and of the soundtrack (on the label La Bande Son), there will also be a promotionnal CD with the single "Blonde" (XIII Bis Records) which is the principal theme song of the film and of the CD Extra (XIII Bis Records), which is due to come out in the beginning of 1997.

Contacts: XIII Bis Records
Tel: (33 1) 42 12 52 82 - Fax: (33 1) 42 12 52 83
La Bande Son - Tel: (33 1) 44 25 71 93 - Fax: (33 1) 44 25 71 95

KHADJA NIN

A CAPTIVATING VOICE FROM BURUNDI

Khadjja Nin was born in Gisega, Burundi, a city where the music industry is nonexistent and one must either give it up or go abroad to pursue it. Khadjja comes from a rather privileged family and a childhood in which she was surrounded by music. She was blessed with a beautiful, warm and powerful voice, but forced to go elsewhere to use it. The first 10 years of her life outside of Burundi were quite a struggle, but in 1985 she met a producer who has helped her achieve success. Khadjja writes her own lyrics which express her feelings, emotions and ideas. She has already released 3 albums and is currently living in Brussels with her son.

Her most recent album, "Sambolera", with lyrics in both French and Swahili, (the most used African language), has already sold 280,000 copies just in France which is a great achievement for a world music artist. Her first single "Sambolera Mayi Son" reached Top 10 in the French radio charts this summer and her recent single "Free", an adaption of Stevie Wonder's famous song, should soon reach similar heights. Her success has expanded beyond the boundaries of France, for example, German charts have recognized her with one of the Top Ten World Music Albums (N°7 in October).

The album has been released in 20 countries: Europe: Austria, Belgium, Denmark, Germany (one single used for TV Premier, Gueld Odeur D'ebue TV perf Music + in November), Great Britain, Netherlands, Italy, Greece, Turkey, North America: soon to be released In The United States.

Contact: BMG - Catherine Cury
Tel: (33 1) 44 88 68 80 - Fax: (33 1) 44 88 69 15

OPHELIE WINTER

NEXT R&B STAR GAINING FAME ON TV, MUSIC, AND FILM

Having quickly revealed her talent as a singer, Ophelie Winter is gaining worldwide recognition. A year ago, she debuted as a sexy hostess on top TV, now she is considered a true artist In the music world. With a beautiful, deep and powerful R&B voice, she has released one album titled "No Soucy" in France with songs in French and English. The international album "Soon" came out with all the same songs in English.

Instead of going in only one direction with her music, Ophelie enjoys mixing styles. She works with famous artists from all over. Los Angeles, London, Brussels, Paris. Notably, she used two songs written by Siedah Garrett (re. duet with Michael Jackson), and recorded one with Coolio and the gang ("Keep It On The Red Light" which will be the third international single - video featuring Coolio).

Ophelie has done amazingly well in France. Her album "No Soucy" is double gold with over 220,000 copies and her top single "Dieu, m'a donné ta foi" ("Living In Me") has sold 450,000 copies (soon platinum sales award) and reached number 1 in the radio charts.

Not only has she had success in France, but her single "Living In Me" has also been listed in the radio charts in Italy (number 2) and Canada. "Living In Me" is broadcasted on MTV Europe, MTV Japan and Much Music / Music + in Canada. In addition to her musical success, she played a role in Leолуч's latest film released in September ("Hommes, Femmes, Mode d'Emploi").

The album has been released worldwide and will come out In the United States in March on Elektra. She recently finished two months of international promotion in over 10 cities throughout the world and will continue as of January (Canada, US, Japan).

Contact: East West France - Estelle Cohen
Tel: (33 1) 44 71 60 23 - Fax: (33 1) 44 71 60 01

MUSIC NEWS FROM FRANCE N°9
This is a list of new releases in various genres from France. It includes a mix of jazz, funk, rap, and rock artists.

### CHANSON
- Barbara
- Brigitte Bardot
- Chantal Couri
- Charles Aznavour
- Edith Piaf
- Elsa
- Enzo Erna
- Eric Serra
- Etienne Daho
- Francis Cabrel
- George Brassens
- Gilbert Bécaud
- Jacques Brel
- Jeane Birkin
- Jean-Louis Aubert
- Juliette Greco
- L’Affaire Louis Tré
- Léo Ferré
- Liane Foly
- Michel Jonasz
- Patricia Kaas
- Renaud
- Serge Lama
- Sharamanía
- Ute Lemper
- Violeta Lencerier

### ROCK
- Barkings Dogs
- Children Compilation
- Daniel Chavez
- De Polmas
- Double Nelson
- François Hodji-Luaza
- Indochina
- Kaf Onoma
- Les Blés Mouchous
- Loï Désé
- No One is Innocent
- Rouchi Thaïa
- Shosh No Shô
- Stinnotha
- Stephan Eicher

### RAP / FUNK / GROOVE
- Alliance Éthnik
- China
- Compilation
- Dee Nasty
- IAM
- Moka Family
- MC Solar
- Mellowman
- Ménéké
- Trëll Jam
- 2 Be 3

### WORLD
- Aminou
- Boubocar Traoré
- Césarito Eva
- Dan Ai Brazi
- Deep Forest
- Denez Piletten
- Diam & Fam
- Fevecountry
- Ismael Lo
- Koll
- Khaled
- Manu Dibango
- Mary Kante
- Ralph Tomor
- Solly Nyolo
- Trëll Yann
- Yazid

### TECHNO, HOUSE, ABSTRACT HIP-HOP
- A Reminiscence Drive
- Compilation
- Dottt Paris
- DJ Carr
- Jeanpap'!
- Laurent Cranier
- Laurent Tranier
- Mansa Le Molin
- Motorbeats
- SEPT
- Sharpee

### JAZZ
- Claude Barthélemy
- Didier Lockwood
- Django Reinhardt

### MUSIC NEWS FROM FRANCE N°9

This list is non-exhaustive. It is difficult to categorize each recording with the large variety and mixing of styles in France today. We apologize to any of the above artists if they are not placed under a style exactly representing their music.

**NEW RELEASES**

**CHANSON**

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<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Record Company</th>
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<tr>
<td>Available now</td>
<td>&quot;Guest House&quot;</td>
<td>EMI</td>
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<tr>
<td>Available now</td>
<td>&quot;Best of the Best&quot;</td>
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<td>Available now</td>
<td>&quot;1943 - 1965&quot;</td>
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<td>Available now</td>
<td>&quot;Django Reinhardt&quot;</td>
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**ROCK**

- Django Reinhardt
- Claude Barthelemy
- JAZZ
- Motorbass
- Juantrip'
- DJ Cam
- TECHNIC, HOUSE, ABSTRACT HIP-HOP
- Available now | "Party Mix Vol.2"         | EMI                                    |
| Available now | "Guest House"             | EMI                                    |

**MAD IN PARIS**

MAD in Paris breaks through with French funk-rap

This ten-member live band has created an exciting blend of rap, funk, soul, and GoGo. The combination of a lead rapper, funky female vocalist, rich rhythm section (percussion - bass - drums - guitar - keyboards) and strong horn section (trumpet-honor sax-alto) sax results in a sophisticated, driving musical sound. The group's style is unique, born of a deep-seeded love of music and an impressive live performance ability. Live appearances have been the key to the band's success, and they have shared the stage with such big names as Steve Coleman, Angelique Kidjo, and Maceo Parker, today, having worked the circuit for three years and after numerous festival performances. Mad In Paris enjoys an excellent reputation in France which is quickly spreading throughout the Continent.

The group's first recording, on the "Paris Goes Up" compilation of new French artists (released by East West/Carrere and by Atlantic Jazz in New York), was very well received. In 1995, they performed at the "New Talents" exhibition during the Midem Festival. Their self-titled first album, released on the MCA France label, has been very successful, and the remix by Dee Nasty of the single "Paris a Le Blues" attained Number 1 in the club charts. The band is also doing extremely well internationally, with album releases planned in 16 countries. Following an extensive French tour during the month of October, the group performed in Holland and Thailand in November.

Album releases are planned in 16 countries: Europe: Austria, Belgium, Denmark, Germany, Holland, Italy, Norway, Sweden, Switzerland / Asia: Japan, Malaysia, North America: Canada / South America: Argentina, Brazil, Oceania: Australia, New Zealand.

Contact: MCA - Vicky Rumpler - Tel: (33 1) 44 90 84 44 - Fax: (33 1) 44 90 84 45

### MUSIC AWARDS

**WORLD MUSIC AWARDS EARN RECOGNITION**

KORA, All African Music Awards, recognized the most talented African artists. Recorded in Johannesburg, South Africa in September, the show has now been broadcast by MCM all over Africa and Europe. Among the 12 artists awarded, 3 are produced in France : Cheb Mami (Algeria- Virgin) for Best North African Artist, Khadja Nin (Burundi - BMG) for Best East African Artist, Lokua Kanza (Zaire - BMG) for Most Promising Artist.

D'Gary and Régis Gizavo received the award "le Prix Mireille de la Chanson en PUBLIC" at the "Summer Festival" in Quebec last July.

For its sixteenth production, the international competition of southern music "96 Discoveries of Radio France International" awarded Coco McBox (Cameroon) the Gilles Obringer African Award, Dina Tavares (Brazil) the American Award, and one of our favorite signed to EMI France, Tuba (Guinea, Cameroon, Senegal) the Medio-ADAMI Award.
RADIO TRENDS & MUSIC SALES IN FRANCE: INTERNATIONAL/FRENCH BALANCE CONFIRMED

The quota law has caused a big controversy in France and abroad, but after a year, its implementation seems to have been successful. The only real influence of the quotas has been on the launch of new French artists. The presence of new French talents who now appear in radio charts and on single sales.

INTERNATIONAL/FRENCH BALANCE CONFIRMED

RADIO TRENDS & MUSIC SALES IN FRANCE:

TOP 50 - SINGLES

Single Sales Charts: Week of Nov 28 to Dec 4

1. Celine Dion
2. Khaled
3. Spice Girls
4. Spice Girls
5. Eve
6. Donna Lewis
7. 2 Be 3
8. Folk de Soul
9. Florantz Pagny
10. Warren G

TOP 50 - ALBUMS

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1. Pascal Obispo
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3. Jean Jacques Goldman
4. Mylene Farmen
5. The Fugees
6. Celine Dion
7. The Cranberries
8. Enigma
9. The Fugees
10. Michael Jackson

AIRCHECK IPSOS

General Radio Airplay Charts: Week of Nov 28 to Dec 4

1. Pascal Obispo
2. Donna Lewis
3. Jean Jacques Goldman
4. Mylene Farmen
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Radio Trends & Music Sales in France: International/French Balance Confirmed

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TOP 50 - ALBUMS

Album Sales Charts: Week of Nov 28 to Dec 4

1. Pascal Obispo
2. Donna Lewis
3. Jean Jacques Goldman
4. Mylene Farmen
5. Tare Un Jour
6. Donna Lewis
7. 2 Be 3
8. Folk de Soul
9. Florantz Pagny
10. Warren G

AIRCHECK IPSOS

General Radio Airplay Charts: Week of Nov 28 to Dec 4

1. Pascal Obispo
2. Donna Lewis
3. Jean Jacques Goldman
4. Mylene Farmen
5. Tare Un Jour
6. Donna Lewis
7. 2 Be 3
8. Folk de Soul
9. Florantz Pagny
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MUSIC NEWS FROM FRANCE N°9

Some specific radio charts are compiled by the Bulletin de l'industrie du disque et des médias, which is actually the only French bi-monthly magazine in this field. On average, 2,500 copies are distributed to music profession (author rights, TVA, Multimedia, electro commerce, etc.).

Developed a little after the launching of FM radios in France, "The Bulletin" has been producing for the past ten years different airplay charts based on the play lists of Independent radios. These consist of either the leaders in an area outside of Paris or the leaders in particular musical styles. These three principal charts which come out every two weeks by The "Bulletin" are the "Top 75" (the top 75 broadcasted French titles) and the "Rock 30". For years, these three charts have been a reference to radios and record companies, permitting them to follow the development of the airplay of their new releases, and serve as indicators for broadcasters and for the expositional development in national media. As International music has developed and significant new types of music have opened up, the "Bulletin" has taken this into account and new charts have been created.

Today one can find: the "B'M" (Beat per Minute) for Dance Music airplay (30 titles), the "Futur Mix" (20 titles from Techno, House, Trance, Hardcore, Ambient, and Hip hop), the "Metallick KO" (25 albums of hard rock music broadcasted on French radios specializing in this style), the "Rock 30" (the 50 titles most played by specialized rock radios) and last but not least the "Black Liste" and "Mega Jazz", to respond to the Interest of the market for World Music and its different trends.

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**MUSIC NEWS**

**ON THE ROAD : FRENCH CONCERTS ABOARD**

- **ANGELIQUE IONATOS (Avantids)**
  - March - Germany: Munich (21 tba)
  - April - Mann (9), Nürnberg (10),
    Munich (12).

- **BRATISCH (Polygram)**
  - February - Germany: Leipzig (16),
    Dresden (19), Regensburg (21),
    Passau (22), Landau (27),
    Schorndorf (28) - Mann: - Freiburg (1) -
    Switzerland: Zürich (2). Contact: Adeodl Productions - Tel: 33 1 43 43 38 60 - Fax: 33 1 43 44 92 52.

- **CACHE CACHE (AA Records)**
  - March - Finland: Kuopio (13),
    Räuma (14), Turku (18), Helsinki (16),
    Oulu (20), Raža (21).

- **CHIB MAM (Totem / Virgin)**
  - April - Brazil (7 tba).

- **MOD MINUTE MUSIC (Polygram)**
  - Contact: Mad Minute Music - Tel: 33 47 52 84 18 - Fax: 33 2 47 52 88 30.

- **ROSSELSHM (20).**

- **ROUAAH (14), TURKK (15), HELLPE (16),**

- **KADD CHERIF HADRIA (Al Sur / Medio 7)**
  - January - Germany: from 1 tba 5.
  - Contact: Lucrotel - Tel: 33 1 43 58 20 27 - Fax: 33 1 43 56 20 29.

- **KALL (Délic)**
  - April - Germany: tour in planning (15 to 30).

- **KHALD (Badari)**
  - January - Germany: tour in planning (20 to February 4) -
    Scandinavia: tour in planning (5 to 15) -
    March - Belgium: Brussels (7) -
    Switzerland: Lausanne (20) -
    April - Switzerland: Lausanne (25).

- **LAIF BEN DE WILDE (Soy Jazz)**
  - January - Germany: Hamburg (28),
    Köln (29), Leipzig (30), Nürnberg (31) -
    February - Berlin (1), Frankfurt (2),
    Munich (2) - Switzerland: Winterthur (4).

- **KHALLED (Badari)**
  - Contact: Khot Production - Tel: 33 1 42 23 18 18 - Fax: 33 1 42 23 12 00.

- **LOUIS CLAVIUS (Bobcat)**
  - January - Germany: Munich "Münster" (3) -
    Guadeloupe: 29 to February 2.

- **MAXIME LE FORESTIER (Virgin)**
  - March - France: tour in planning.

- **MICHEL PETRUCCIANI (Dreyz Jazz)**
  - January - Germany: Göttingen (31) -
    February - Munich (1), Köln (4),
    Leipzig (5), Hannover (2), Bielefeld (6),
    Berlin (11), Lübeck (14),
    Mannheim (16), Villingen-
    Schweningen (17), Nürnberg (23),
    Frankfurt (27).

- **MORISSEY (BMG)**
  - March - Germany: Munich (13),
    on tour till 31.

- **RAIMUARZ (BMG)**
  - July 15/20 - Fax: 33 1 43 45 83 10.

- **MORY KANTE (Label Maitin)**
  - January - Switzerland: Bern (18), Zug (19) -
    Germany: Friedrichshafen (21), Karlsruhe (22),
    Leipzig (23), Hannover (24), Mainz (25),
    Bielefeld (26), Kassel-Lemaré (27), Schorndorf (28),
    Munich (31) - Austria: Salzburg (29),
    Wien (30) - February - Germany: Berlin (1),
    Hamburg (2), Kassel (4), Freiburg (5) -
    Belgium: Anvers (6) - Holland: Amersfoort (12),
    Nighturn (13), Goes (14),
    Leiden (15), Alkmaar (16).

Contact: LBDH Productions - Tel: 33 1 43 53 91 00 - Fax: 33 1 43 53 42 82.

**FRENCH MUSIC EXPORT OFFICE IN NEW YORK**

RELEASES: Patricia Kaas next album will be released by Sony in June of this year. Caroline Records will release Amé's next album in February.

CONCERTS: Cessaria Evora and Lokua Kanza will both perform in the U.S. this year. The Nouvelles Polynoophiles Coreses (The New Corsican Polyphonies) will perform a concert with John Cale in March at St. Anne's Church in New York. The South by Southwest festival will as usual be held in Austin, TX from March 12-16, with one evening program dedicated to Corsica.

CONVENTIONS: The French Music Office will represent French producers during the Nard Convention (National Association of Independent Records Distributors) which will be in Baltimore of the beginning of this year, and at Naca (National Association of Campus Activities) in California.

Contact: F.M.O.
- Tel: 1 (212) 397 40 18 - Fax: 1 (212) 397 40 19.
• One hour of music that will re-define the so often misinterpreted concept of 'Crossover'.

• Andrea Bocelli: No. 1 in album charts in: Italy, Belgium, Holland, Germany and Switzerland.

• Total European sales approaching 3,000,000 units.

• New album 'Romanza' release January 1997.

• Including the German million selling Hit single 'Time To Say Goodbye' (duet with Sarah Brightman), Miserere (duet with John Miles), Con te Partirò and many more powerful hits.

Formats:
CD: 533-790-2 Spanish version also available: 533-991-2
MC: 533-790-4 Spanish version also available: 533-991-4
(Containing 5 tracks in Spanish, including a duet with Marta Sanchez, Album available in February 1997)
Romanza

Andrea Bocelli