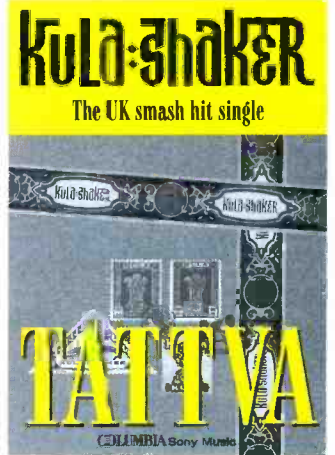


MUSIC & MEDIA

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European 'Komm.Unity' Meets At PopKomm

by Christian Lorenz

COLOGNE - Cologne is preparing itself for the eighth PopKomm, taking place on August 15-18.

European talent takes over the city's live venues during PopKomm, presenting a wide range of current music trends. PopKomm's live music programme is marketed under a separate brand-name this year. "The



festival's unique function as a meeting ground for concurrent music scenes justifies an identity independent from the trade fair and conference," says

PopKomm deputy MD Ralf Plaschke. Under the new name Komm.Unity, the festival is being promoted through a range of merchandised clothing.

see special PopKomm section, pages 15-23

Central Licensing In Focus; MCPS Defends Stance

by Jeff Clark-Meads, European news editor of Billboard

LONDON - The new era of central licensing in Europe is coming into sharper focus.

The ground-breaking deal involving PolyGram's record and publishing arms and the UK's Mechanical Copyright Protection Society (MCPS) caused deep disquiet on the European continent when the collecting societies there discovered they would be cut out of the royalties loop on PolyGram's Anglo-American

repertoire. MCPS has now reacted to that criticism by saying it is eager to remain central to the community of European collecting societies and that it has done nothing to undermine the publisher's position in impending discussions over the level of mechanical rates.

MCPS raised continental ire with its new central licensing deal for Europe with PolyGram which became effective July 1. While such agreements are now commonplace, the controversial factor in this instance is an innovative service being offered to MCPS members that was introduced at the same time as the deal was concluded.

The new service has been termed "central accounting" and it is this that has deprived continental European collecting societies of income.

Under PolyGram's previous central European deal with Dutch society STEMRA, all societies within the European Union were involved.

For example, when PolyGram Spain released a record, it would pay royalties to STEMRA which, after taking its commission, would pass on the remainder to Spanish society SGAE for distribution to the Spanish publisher. SGAE would take its own commission out of the sum to be distributed to the publisher.

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NUMBER ONE

European Hit Radio
FUGEES
Killing Me Softly (Columbia)

Eurochart Hot 100 Singles
FUGEES
Killing Me Softly (Columbia)

European Top 100 Albums
FUGEES
The Score (Columbia)

PolyGram: Europe's Best Album Company

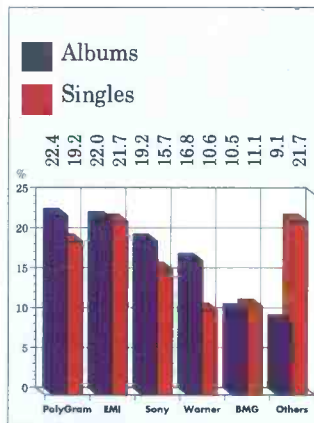
AMSTERDAM - Although the gap with its nearest competitors has narrowed considerably, PolyGram still leads Music & Media's first half-year album chart share survey. With 22.4%, and fuelled by successful album releases from Elton John, Sting, Mark Knopfler and the Cranberries, PolyGram holds on to the top position, closely followed by EMI Music which has greatly improved its position in comparison with the same period last year.

Albums from veteran artists such as Queen, George Michael and Tina Turner, combined with product from relative newcomers Smashing Pumpkins and Fool's Garden, have provided EMI's best-ever album chart-share performance: 22.0%, compared to a

meagre 14.1% over the same time span last year.

EMI continues its impressive achievements on the singles front sitting comfortably on top with 21.7%.

See page 5



There's Nothing Ironic About This...



Golden girl Alanis Morissette goes from strength to strength. Sales exceeding 25,000 of *Jagged Little Pill* earned her a gold disc in Belgium and Luxembourg, while in Europe, the album has sold over three million copies. The award was presented to the singer, following a performance at Belgium's three-day festival in July, Torhout/Werchter. Pictured (l-r): Morissette's band, Alanis Morissette, Warner Music Benelux MD Ted Sikkink and Dave Navarro of the Red Hot Chili Peppers.

the stunning new single released 15th July 1996



taken from the forthcoming album "Return to Paradise"



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EMI



Bigger, But Better?

Between The Lines



by Machgiel Bakker

While you're reading this column, the industry is gearing up for the PopKomm convention taking place this week (August 15-18). Over the last few days, the number of PopKomm-related press releases that I've received has grown at an alarming rate. Apart from the usual one-on-one meetings that need to be pencilled into the agenda, there are the obvious concert invitations, party celebrations, cocktail drinks at stands, press conferences, seminars and a lot more. This year my name also suddenly appeared on various mailings from hotels, catering services and car

rental agencies, which all shows the increased importance of PopKomm, not only to its core entertainment audience, but also to the surrounding hotel and tourist industries.

Like MIDEM, PopKomm has seen the good and bad that comes with growth. More people means a loss of intimacy but also a more lively exhibition hall and a more attractive concert schedule. PopKomm has also grown closer to the spirit of MIDEM in the number of private parties that record labels are holding outside the congress hall. Luxurious places are increasingly being used for celebrations while high-level executives hire private lounges for meetings and will hardly show their faces in the hall. These are unavoidable developments which take away some of the special atmosphere that characterised previous PopKomm. Nevertheless, this year's PopKomm seems to be buzzing with more activity than ever and for those working in the German marketplace it's a must to attend. Judging by the numbers supplied by the organisation, international attendance is also growing, even without much active promotion.

If you're working the radio field, PopKomm seems to be less of an immediate choice. Radio-related topics and seminars are almost always overshadowed by the more encompassing issues of the larger entertainment industry. But may I use this column to point radio people to the Music & Media Radio Island situated in the north-east part of the congress hall (see page 18 for more information). You'll meet fellow radio colleagues, be offered the chance to interview upcoming artists and then make, edit and send off your interview pieces. See you at stand F110!

GWR Group Launches New Satellite Services

by Jonathan Heasman

LONDON - The GWR Group has launched two satellite-delivered night-time sustaining services which will be available to radio stations throughout Europe.

"NightTime Oldies" and "The Mix" are replacements for the former Chiltern Radio Network's SuperGold sustaining service, which is used for overnight programming by a number of smaller radio operators. SuperGold is to cease broadcasting on September 2, when it will be replaced by GWR's Classic Gold network (Music & Media, June 8).

"We felt it was unfair to simply withdraw the SuperGold service, as we know a lot of small stations depend on it," says GWR group programme

director Steve Orchard. "We didn't want to create bad odour in the radio industry, so we felt we had a responsibility to offer some kind of replacement."

The new NightTime Oldies service will play classic tracks from the '60s, '70s and '80s, while The Mix is an adult contemporary format featuring heavily-researched tracks from the '80s and '90s. The Mix package also includes Graham Torrington's "Late Night Love" (Sun-Thurs), and "Party Hard," a Saturday night party mix presented by Charlie Wolf.

Orchard says that, unlike the SuperGold service, there will be a small charge to subscribing stations for the new services. He says the charges are designed purely to cover

the technical costs involved in providing the services, and that they are "not designed to become an enormous profit centre for GWR." Stations subscribing to the new sustaining operations can choose from two levels of service. The basic level will enable a station to transmit the satellite feed without interruption overnight, with GWR's own commercial "windows" back-filled with music. The second level of service, using DCS technology, will enable stations to automatically play-in local commercials and ident-jingles at appropriate points.

Orchard says that the new sustaining services can offer smaller stations better quality overnight programmes than their budgets might otherwise allow. "The night-time audience is a very important one," he argues, "It may be small, but it tends to be very loyal."

A Sterling Nipper For Turner



EMI Music mascot Nipper was cast into sterling silver to celebrate Tina Turner's total album sales exceeding six million in Germany. EMI Music GSA president Helmut Fest (left) presented Turner and her manager Roger Davies (right) with the specially created award during a recent visit to Cologne.

RNE News Sparks Row

by Howell Llewellyn

MADRID - New Radio Nacional de España (RNE) director Javier González Ferrari has unveiled RNE's 1996-97 programme schedule a month earlier than usual, sparking a row with his predecessor, Diego Carcedo.



Carcedo said the action was "illegal" as it had not been approved by the new politically appointed board of directors. There were no surprises in the package, as the structure is similar to the outgoing schedule for RNE's four national nets. This is because the major changes affect news programmes, and the new 'signings' from other private radio webs had already been made public. The producers and presenters of almost every news programme on news/talk Radio 1 and all-news Radio 5 have been replaced.

"RNE is not going to throw in the towel in the audience battle, although neither is it going to compete at any price," says Ferrari. He emphasises that RNE is a public service, and insists its programming will be "plural in content, diversified, attractive and interesting."

Bulletin Board

Industry highlights this week

UNITED KINGDOM

"Battle Of The East"

Two groups have already declared their hands in the race for the Radio Authority's East of England regional licence. All Anglia Radio (whose backers include Enterprise Radio) will offer a full-service music and speech station aimed at an up-market 25-54 age group, while Vibe FM hopes to broadcast a youthful music format targeted at the under-30s. Vibe's backers—Eastern Counties Radio—is a joint venture featuring local investors, Essex Radio/Southeast and Harmsworth Media (the radio division of DMTG).

AUSTRIA

Austria's New Music Choice Music Choice, the multi-channel digital music service backed by Warner Music and

Sony, is launching on Austria's second largest cable network in Linz. Music Choice will make 44 channels of CD quality music available to 120,000 cable households, and has five German language channels tailored to Austrian tastes.

SPAIN

Big Names For Radio Voz

Small Galician-based national news/talk net Radio Voz has signed two big names in journalism to join the 16-station net in September. Andres Aberasturi takes over the 17:00-19:00 magazine programme, and Victoria Prego will present the 22:30-23:30 chat show. Radio Voz has also called on Anton Reixa, the leader of top 1980s Galician group Golpes Bajos, to present a Saturday morning show which will take an ironic look at current affairs.

Sveriges Radio Calls For DAB Funding

by Keith Foster

STOCKHOLM - Swedish broadcaster Sveriges Radio has asked for state funding for a project to buy and test household radios capable of receiving broadcasts in DAB.

Although Sveriges Radio is at the forefront of European broadcasters planning to introduce DAB (the first full channels are due to start at the beginning of 1998), the company is concerned about the slow development of DAB receivers. The idea of large-scale broadcasting on a system nobody can listen to has been questioned.

Now Sveriges Radio wants to follow its Danish counter-

part by using some of the Skr 400 million (app. US\$65 million) development funds promised by the government to test receivers. A DAB receiver costs in the region of US\$3,000, and Sveriges Radio is prepared to spend around US\$1.6 million on this part of the project.

While countries like Denmark and Germany are concentrating on car radios, the Swedes are aiming to carry out their tests in the home. Although how the receivers will be distributed has not yet been finalised, the idea is to gain opinions from committed radio listeners outside Sveriges Radio, which is already making test broadcasts on DAB.



Bulletin Board

Industry highlights this week

■ EUROPE

First Performance For GCM At PopKomm

MTV's own boy band will perform for the first time ever at Popkomm. GCM will open for Robbie Williams, Boyzone and Caught In The Act on a bill to be televised as *From Köln With Love*. The multi-national quintet was cast live on air from a host of auditioning hopefuls. The boys, who met for the first time when they were selected, will have had only three weeks to get themselves made over, choreographed and rehearsed.

■ FRANCE

NRJ Criticises CSA

National radio network NRJ is demanding equal treatment for a group of 100 local stations in a letter to French broadcasting authority CSA, dated July 30. The local stations intend to change their respective formats to accommodate the programme provided by NRJ syndicator Rire & Chansons. NRJ fears that the CSA is likely to oppose the format change for local broadcasters on the grounds of licensing terms. In a preventive move, NRJ is accusing national network Europe 1 of violating its licence conditions by the recent format change from "generalist" to news/talk. NRJ points out that if Europe 1 can implement a rigorous format change, French local radio should be allowed to broadcast Rire & Chansons.

BMG Acquires 50% Of Koka Media

BMG Music Publishing has acquired 50% of Koka Media, France's largest production music library. Koka will continue to maintain its own offices

and staff in Paris. Frederic Leibovitz will be BMG's partner in the joint venture, and will continue to run Koka Media as its president.

■ GERMANY

Biggest Ever Love Parade

Techno street carnival Love Parade has set a new record for open air dance events. Estimates vary from 600,000 to a million ravers partying in the streets of Berlin during the weekend of July 13-14. According to German techno magazine *Frontpage* some 5,000 ravers became supporting members of the Love Parade foundation for DM 20 (app. US\$12.50). The foundation's funds will be used to secure the organisation of next year's parade.

■ SWEDEN

STIM Loses Court Ruling

The Swedish performing rights society (STIM) has lost the latest battle in its continuing fight to force private TV channels to pay the royalties it demands for musical performance. A few weeks ago a Stockholm court said STIM had the right to withdraw music rights from the companies if they didn't pay—a move that would block any programmes containing modern music. However, now the court has examined the case under business competition laws, and found that STIM is abusing its "dominant position". The court said the threatened music ban would cause TV companies great harm, and has told STIM to back down. STIM faces a heavy fine if the ban threat continues.

(advertisement)

Fame At Last For Radio Mercury's AM Outlet?

by Jonathan Heasman

LONDON - Crawley-based Radio Mercury, recently acquired by the Independent Radio Group (IRG), is to re-launch its troubled AM service Mercury Extra AM as Fame 1521 on September 1.

"It will be melodic music with a more contemporary feel," promises newly-appointed programme director Carole Straker, who says she wanted to avoid replacing Mercury Extra with a purely gold format. A former programme controller at London's Capital Gold, Straker adds, "I wouldn't want to say that the gold format is dead, but it's difficult to keep it sounding fresh. I think adding some of the right contemporary stuff avoids

the problem."

With the strapline "All Hits, All The Time," Fame 1521 will concentrate on playing current and back catalogue hits from artists such as Lionel Richie, Tina Turner and Phil Collins



Carole Straker



Bob Stewart

who, according to Straker, have "quality, style and a certain standing."

New presenters hired for Fame 1521 include former

Radio Luxembourg and Capital Gold DJ Bob Stewart (who will host breakfasts) and former Breeze AM/Southend programme controller Keith Rogers. Appearing at the weekend will be another former Capital Gold staffer, Randall Lee Rose.

Broadcasting to the lucrative "M25 and Gatwick Airport" area of Surrey and North Sussex, Mercury Extra AM (originally launched in 1992 as a MOR/talk service)

has scored consistently poor ratings in one of the UK's most competitive radio markets. Its share of listening in its last Rajar survey appearance (Q4, 1995) was just 0.2%. "Mercury Extra lacked a strong sense of direction," observes Straker, "it tended to play all the reject music from the [Mercury] FM station."

Straker says there will not be a major relaunch of sister station Mercury FM, which "is doing really well" following major programming surgery carried out by previous programme controller John Brocks. Mercury FM will continue to be an up-tempo EHR station aimed at the 20-40 year old demographic—the programmer reveals that the new management has ruled out any move back towards a softer ACE sound. "With the likes of Heart and Melody also available in our area, there didn't seem an awful lot of room for that type of format."

Instead, she says that Mercury FM will provide a young "Capital [FM] type format" with the key advantages of localised news and traffic information.

NEC Celebrates With Sir Cliff



Birmingham's National Exhibition Centre celebrated its 20th Anniversary with a special charity concert featuring Beverley Craven, Chris de Burgh, Sir Cliff Richard, David Essex, Salena Jones and Daniel O'Donnell. A cheque for the £150,000 raised by the concert for Save The Children was presented to the charity's patron HRH The Princess Royal on the night. The event was recorded by BBC Radio 2 for broadcast in August as part of the "Music Live" schedule. Pictured (l-r) rear: Beverley Craven, Daniel O'Donnell, Salena Jones, David Essex, Dale Winton (compere). (l-r) front: Chris de Burgh, Sir Cliff Richard and director of events, Linda Barrow.

Videomusic Around The Clock

by Mark Dezzani

MILAN - Italy's domestic music television network Videomusic is to return to 24 hour a day broadcasting this autumn.

Videomusic, which was purchased by Italian film producer Vittorio Cecchi Gori last year, had its music content reduced to daytime and overnight with youth-oriented movies and sport taking up prime-time on its terrestrial national network. However, Cecchi Gori has recently signed a deal with Italian satellite TV network Telepiu to make Videomusic part of its digital pay TV package, a move which will see the resumption of round

the clock music programming. The terrestrial signal will continue to broadcast music programming during the day and overnight with prime-time evening broadcasts of films and sports. In the evenings the terrestrial signal changes channel name to TMC2.

The new satellite outlet will give Videomusic coverage equal to MTV Europe's Southern region in Italy. Currently MTV Europe is broadcast terrestrially in the afternoon and overnight via Telepiu 3.

● Meanwhile Italy's record labels are putting pressure on Videomusic to pay L500 million (app. US\$325,000) in overdue

royalties. The move is symbolic of Italy's record labels increased dependence on collecting copyright payments, given a disastrous downturn in record sales. Unofficial estimates put record sales in Italy for the first six months of this year down 25% against the same period in 1995. Gerolamo Caccia, president of Italy's record industry association FIMI said that this year labels will depend on increased copyright collection to compensate for declining sales. "We need to protect copyrights and augment their collection from the cassette tape levy and TV/radio royalties," says Caccia.

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PolyGram Holds Crown, EMI Closing Gap

PolyGram continues to lead in Europe but it has found a strong and aggressive competitor, EMI Music. Whereas EMI only grabbed a 14.1% slice of the albums pie over the first half of 1995, the company has jumped to a significant 22.0% over the same period this year, only a few points away from PolyGram's 22.4%. On the singles front, EMI grabs a 21.7% share, ahead of PolyGram which stands at 19.2%.

by Machgiel Bakker

The best-performing album in Europe for PolyGram has been **Elton John's** compilation *Love Songs* (Rocket), accounting for over 2% of the company's overall achievement in *Music & Media's* European Top 100 Albums, analysed over the week 1-26 period. Although doing the trick for Europe's leading album company, *Love Songs* is not Europe's best-performing album. That honour goes to Creation/Sony Music band **Oasis** with its five-time Platinum Europe award-winning album (*What's The Story*) *Morning Glory?*

Leading Labels/Albums

Virgin	5.46%
Maverick/Sire	5.40%
Columbia	5.04%
Parlophone	4.90%
RCA	4.90%
Epic/Columbia*	4.89%
Epic	4.84%
Creation	4.25%
EMI	4.18%
WEA	4.08%

*Celine Dion is released on Epic in the UK; on Columbia in the rest of Europe.

Leading Labels/Singles

Virgin	6.60%
Epic	5.73%
EMI	5.08%
DBX	4.97%
MCA	4.65%
Polydor	3.77%
Parlophone	3.35%
RCA	2.78%
Jive	2.67%
Blanco Y Negro	2.42%

Other reliable album performers for PolyGram include **Sting's** *Mercury Falling* (A&M), **Mark Knopfler's** *Golden Heart* (Vertigo), the **Cranberries' To The Faithful Departed** (Island) and **Ace Of Base** with *The Bridge* (only for sales outside Scandinavia).

Top Charting Artists/Albums

- 1 Celine Dion
- 2 Oasis
- 3 Alanis Morissette
- 4 Queen
- 5 Enya

Top Charting Artists/Singles

- 1 Robert Miles
- 2 Michael Jackson
- 3 Coolio feat L.V.
- 4 Babylon Zoo
- 5 George Michael

In terms of new talent, PolyGram has scored well with **Joan Osborne** (the company's sixth best performer in the European Top 100), **Pulp** (number 7) and French superstar and longtime Border Breaker in the waiting, **Mylène Farmer** (8).

A similar list of veteran artists has secured EMI the runner-up position—**Queen** (*Made In Heaven*, Parlophone), **George Michael** (*Older*, Virgin) and **Tina Turner** (*Wildest Dreams*, Parlophone). Two newcomers, however, complete the top five of best-performing album artists for EMI: **Smashing**



Fuelled by the very radio-friendly "Lemon Tree", German Intercord signing Fool's Garden conquered *Music & Media's* Top 100 Albums chart with "Dish Of The Day".

The purveyor of dreamhouse, **Robert Miles**. He's signed to Italian label DBX and brought chart share fortunes to both PolyGram and BMG. With two singles, "Children" and "Fable," he is the most successful artist on the Eurochart Hot 100.



Pumpkins with its European one million-plus selling album *Mellon Collie And The Infinite Sadness* and German Intercord-signing **Fool's Garden** which, on the back of its European smash hit single *Lemon Tree*, managed to conquer the Top 100 with *Dish Of The Day*. Releases from the Kelly Family, the Beatles, Mike & The Mechanics, Roxette and German Pur complete EMI's album top 10.

Sony Music comes in third place with 19.1%, another remarkable improvement on last year's result (15.9%). The list of albums contributing to Sony's position is remarkably shorter than that of PolyGram and EMI, but those albums the company does have are performing very well. Its top-charting album, *Morning Glory* by Oasis also leads the period's Top Charting Albums listing, while its third-best album, *Falling Into You* is

Top Charting Albums

- 1 **Oasis**/*What's The Story* *Morning Glory?* (Creation/Sony)
- 2 **Alanis Morissette**/*Jagged Little Pill* (Maverick/Sire)
- 3 **Queen**/*Made In Heaven* (Parlophone)
- 4 **Enya**/*The Memory Of Trees* (WEA)
- 5 **Michael Jackson**/*History - Past Present & Future Book 1* (Epic)
- 6 **Celine Dion**/*Falling Into You* (Epic/Columbia)
- 7 **Madonna**/*Something To Remember* (Maverick/Sire)
- 8 **Take That**/*Greatest Hits 1* (RCA)
- 9 **Elton John**/*Love Songs* (Rocket)
- 10 **Sting**/*Mercury Falling* (A&M)

Top Charting Singles

- 1 **Robert Miles**/*Children* (DBX)
- 2 **Coolio feat L.V.**/*Gangsta's Paradise* (MCA)
- 3 **Babylon Zoo**/*Spaceman* (EMI)
- 4 **Michael Jackson**/*Earth Song* (Epic)
- 5 **Everything But The Girl**/*Missing* (Blanco Y Negro)
- 6 **Michael Jackson**/*They Don't Care About Us* (Epic)
- 7 **Fool's Garden**/*Lemon Tree* (Intercord)
- 8 **George Michael**/*Jesus To A Child* (Virgin)
- 9 **Luniz**/*I Got 5 On It* (Virgin)
- 10 **3T**/*Anything* (MJJ/Epic)



Oasis/"Morning Glory"—the most successful album of the period.



Celine Dion—with three albums, the period's most successful artist.

by an artist who, on the strength of three albums combined, manages to lead the Top Charting Artists ranking—**Celine Dion**.

Other albums contributing to Sony's third

position include **Michael Jackson's** *History* (second-best charting), another Dion album, *D'Eux* (fourth best) and **Mariah Carey's** *Daydream* (5).

In the singles category PolyGram has to make way for EMI Music which, with 21.7%, is enjoying a comfortable lead over PolyGram (19.2%). EMI's position—a dramatic increase over last year's period (12.4%)—is boosted by the Eurochart success of newcomer **Babylon Zoo** with its debut *Spaceman*. It is followed by another Eurochart debut, *Lemon Tree* by Fool's Garden (Intercord) and George Michael's first single in three and a half years (and his debut for Virgin) *Jesus To A Child*.

PolyGram's runner-up position is achieved by the successes of the debut single from **Robert Miles**, the dream-house anthem *Children* for which the company holds the rights in the GSA

territories; new US alternative rock star **Joan Osborne's** *One Of Us* (Mercury) and **2Pac** featuring **Dr. Dre** with *California Love* (Island).

In third place is Sony with 15.7% thanks to two Michael Jackson singles, *Earth Song* and *They Don't Care About Us* as well as **3T's** *Anything*, issued on Jackson's Epic-distributed label imprint MJJ.

Thanks to successful albums from George Michael, the Smashing Pumpkins, Mike & The Mechanics and the Rolling Stones, Virgin is the pearl within EMI Music. With 5.46% it tops the Leading Albums Labels category.

Hot on the heels of Virgin comes the Sire-affiliated, Madonna-founded label Maverick. Thanks to the remarkable

Leading Albums Companies

	Jan-Jun 96	Jan-Jun 95
PolyGram	22.4%	28.8%
EMI	22.0%	14.1%
Sony	19.1%	15.9%
Warner	16.8%	15.5%
BMG	10.5%	9.9%

Leading Singles Companies

	Jan-Jun 96	Jan-Jun 95
EMI	21.7%	12.4%
PolyGram	19.2%	26.8%
Sony	15.7%	12.5%
BMG	11.1%	15.6%
Warner	10.6%	9.3%

success story of **Alanis Morissette**, who went on to sell three million copies of her debut *Jagged Little Pill*, and Madonna's European two-million seller *Something To Remember*, Maverick collects a 5.4% share. Third best albums label is Columbia thanks to albums by Dion, **Bruce Springsteen** (*The Ghost Of Tom Joad*) and **Michael Bolton** (*Greatest Hits*).

Virgin is also top singles label thanks again to George Michael (two singles, *Jesus* and *Fastlove*), US rapper **Luniz** (*I Got 5 On It*) and **Shaggy** with *Boombastic*.



Waking Up To Dublin's Strawberry Sunrise

by Dermott Hayes

■ CLOCKWATCH

FM104's recent rise to the top of the commercial radio ratings table in Dublin has assured welcome critical justification for the station's managing director, Dermot Hanrahan.

In just over three years at the helm of the struggling Dublin station, he has steered it through a dramatic profile change from rock to EHR, turning an aimless minnow into a lean, fit and profitable market-leader. That he did so with often ruthless determination and single-mindedness has been well documented: the station's recent history is littered with the departures of employees who have challenged the wisdom of his moves.

Three years ago Hanrahan oversaw the demise of "The Rude Awakening," the station's flagship breakfast show which was full of sparkle, chat, humour and controversy. The change led to the acrimonious departure of programme director and "Rude Awakening" presenter Scott Williams, who blamed the station's increasingly bad ratings on Hanrahan's introduction of a new breakfast show, "The Strawberry Alarm Clock."

But Hanrahan stuck to his guns. He claimed that far from reversing or depressing the station's market share, "The Strawberry Alarm Clock" would lead to a reversal of the sta-

tion's fortunes. Three years on, his predictions have come true, but it has taken hard graft, much anxiety and a healthy dose of good luck. FM104 now boasts a breakfast show that is like no other on the Dublin radio scene, focused on its target demographic of 18-34 year olds. The message is that if you don't want something truly different for breakfast, go somewhere else.

Personality-Driven

The three hour weekday show, which begins at 07:00 and ends at 10:00, is anchored every morning by current programme director and Dublin radio veteran Colm Hayes, and features programme director since March 1995, when he inherited a listenership of 18%, and he has taken it up to 19%, 21%, 23% and most recently, 25%. His approach has been personality and person driven. It's less scientific and far more fun.

The Strawberry Alarm Clock offers a three hour wake-up call that is more akin to a surreal rollercoaster ride, wearing headphones tuned to a parallel dimension. It's that rare animal in radio: it observes no rules because there are no rules. It's irreverent, fast paced, frequently ironic and spontaneously zany. Its jingles and sketches are all written and pro-



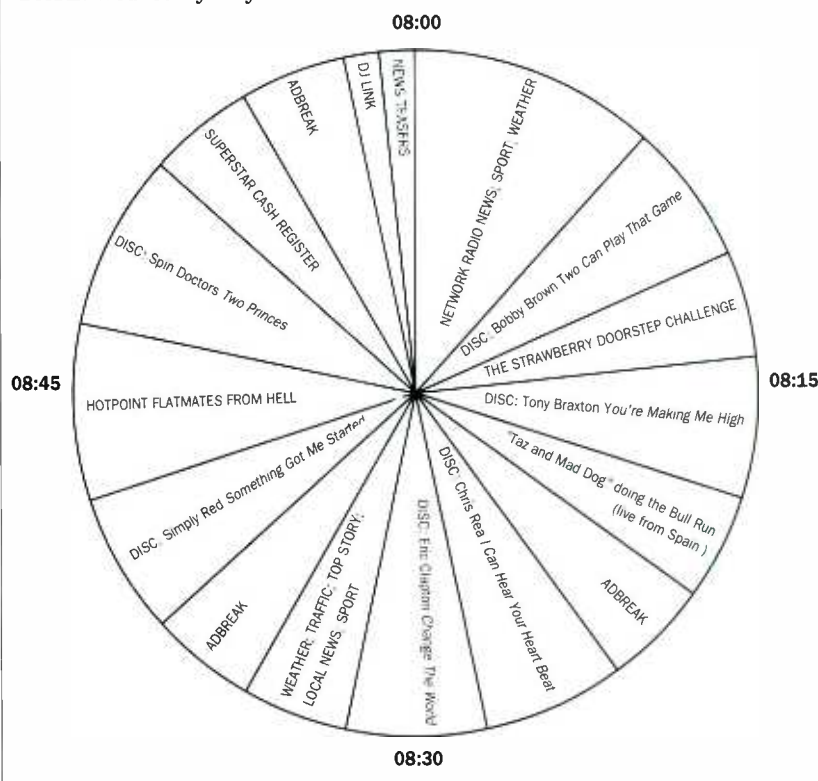
Dermot Hanrahan



The "Strawberry Alarm Clock" team. Clockwise (l-r): "Leon," Justin McKenna, Joan Lee and Colm Hayes.

PROGRAMME: The Strawberry Alarm Clock
DATE: Wednesday July 17 1996

STATION: FM104 (EHR)
TIME: 08:00-09:00



duced in-house, and are often amateurish send ups of anything from Michael Jackson to the Mikado. Nothing is sacred.

The audience loves it. "It has a distinct identity," says programme director and presenter Colin Hayes. "You know you're listening to it. It's completely different to anything else available on the market. It is essentially all about fun."

But as Hayes observes, fun is easy to define but hard to create. He attributes the show's success primarily to the personal friendship between the show's three presenters. "It's difficult to get that chemical balance together," he says. "We're very lucky to be genuine friends on and off the air. We are also in the target demographic, and I work from my own experience of 15 years in Dublin radio. We have a basic, nasty, shared sense of humour." It is a humour, he admits, that is peculiarly Dublin-based and therefore geographic in its limitations.

Scientific Research

But for all its spontaneity, reliance on creative instinct and mutual personal chemistry, Hayes acknowledges that "The Strawberry Alarm Clock" also relies on the same kind of scientific research applied at any research-driven radio station. "Our music is researched, and we rely on regular focus groups to find out what people like to listen to, what they enjoy most and where the show should be going."

One of the show's most popular features is "Rat On Your Friend And Win A Telly," which invites listeners to betray an intimate confidence on air. The prize is a television, and the

volunteer "rat" must be prepared for some severe on-air ribbing as well. Then there's "Use Your Tool and Fool Us" which invites listeners to come on air and try to employ the tool of their trade as a musical instrument. If the show's presenters can't guess the listener's occupation, the caller wins the prize.

"Crap Clocks"

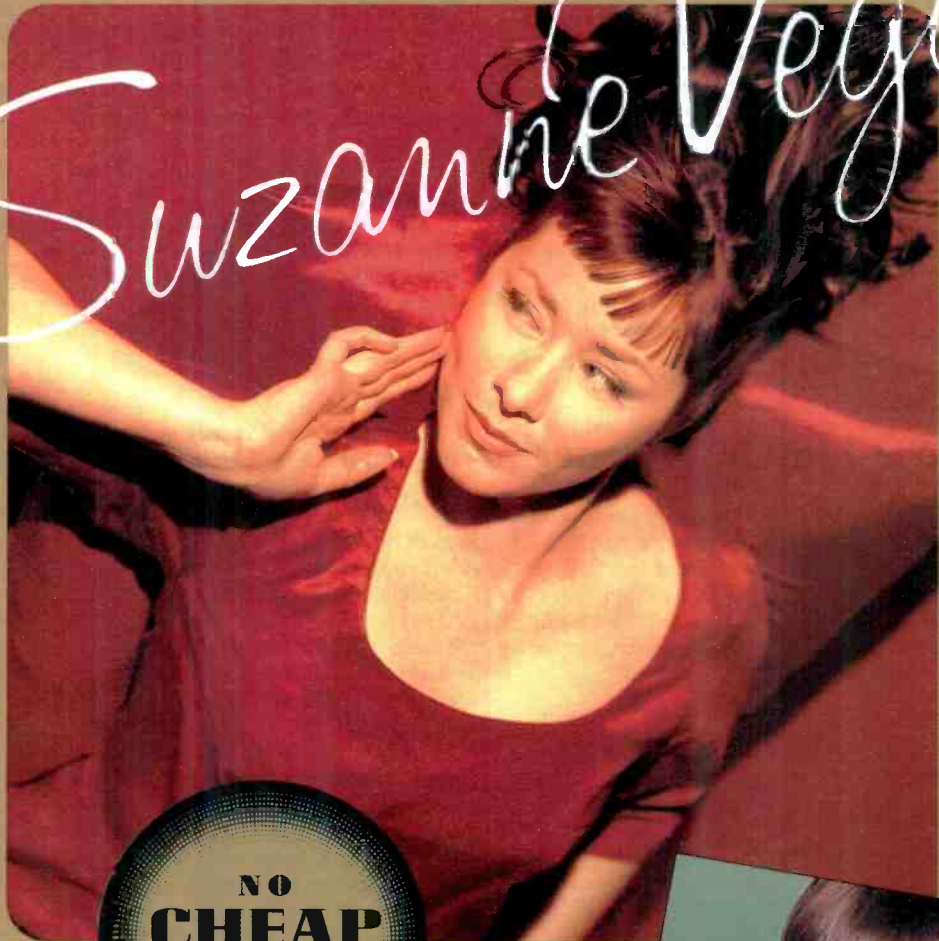
One of the show's most coveted prizes is not the frequent cash giveaways, the TVs, foreign package holidays, football tickets or CD selections. It is the show's own collection of cheap Chinese-made strawberry alarm clocks that, in Colm Hayes's own on-air description, are "crap and will never work."

The show boasts its own "Strawberry Blues Band" who perform during intervals and spoof commercial breaks, which are also crammed with the show's own rotating stock of 40 jingles. These are performed in an irreverent, humorous and often tuneless style.

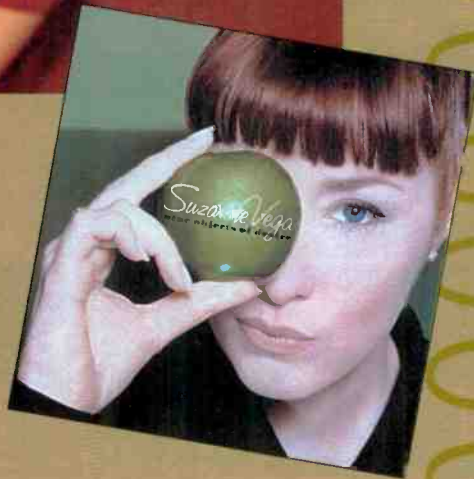
Comparing the show to Dublin's three other music-based breakfast shows—the friendly pubcaster approach of Ian Dempsey on RTE's 2FM and the breezy bonhomie of Classic Hits 98FM's Pat and Elaine—"The Strawberry Alarm Clock" is not just left of centre, but off into orbit. It is unpredictable, hilarious, fast paced, but never smug—a double espresso kick-start to a Dublin morning.

If you would like your radio show to be considered for review by Clockwatch, send a tape cassette of a full clock hour to: Jonathan Heasman (Features Editor), Music & Media, PO Box 9027, 1006 AA Amsterdam, The Netherlands.

Suzanne Vega



THE NEW SINGLE
taken from the forthcoming album
NINE OBJECTS OF DESIRE
released September 9th





Making More Of (Funny) Phone-Ins

How can the on-air presenter not only get the most out of telephone calls, but cultivate a broader base of listeners who would love to contribute to a personality show? Dan O'Day sketches a few devices that can be used to assist callers in being more articulate and pithy.

PROGRAMMING

Often a caller knows where he wants to go but doesn't know how to get there. You've experienced this many times in non-radio circumstances, when you've understood someone's message long before the person finishes the sentence.

Leading

Let's take a non-radio example to illustrate:

You: "I'm looking for one of those things, I can't think of the name of it, but it's a device you attach to a computer and it lets you send messages from

your telephone line... It's called something like, uhm..."

Store Clerk: "You're looking for a modem?"

The clerk has distilled your original expression into a concise, easily understandable statement. In real life it is often rather rude to finish another person's sentence—in radio, it's a different story. In radio, time and lucidity are at a premium. So when you sense the caller has a potentially good idea but doesn't know how to present it, promptly interrupt and offer your assistance. I call this technique "leading."

Extending

This approach is similar to leading, although it sometimes can have the opposite effect. Instead of shortening and tightening the person's message, it can be broadened a bit to make a fuller communication. With extending, you take an incomplete or inarticulate communication and add to it:

Caller: "That's pretty offensive."

You: "You feel my remark about Sylvester Stallone was offensive?"

Caller: "Yeah!"

You: "I think I'll record your comment and put it on the air. Okay, now go ahead and repeat your comment...that my remark about Sylvester Stallone was offensive."

Caller: "Your remark about Sylvester Stallone was offensive."

It's important to realize that with this technique you're not correcting the other person's language—you're modeling a more elegant form of expression that the other person might (in fact, probably will) choose to adopt.

Restating

Radio humour is primarily auditory. It may sometimes lead listeners to translating the sounds into mental pictures (for example, a "Dolly Parton" joke most likely will lead to a mental image before the laugh) or feelings (such as a comment that ends with, "...like running her fingernails across a chalkboard," will for many of us, lead to a direct kinesthetic response as we cringe at the thought). But it all starts with sound.

This is why for a radio gag (or any type of radio bit, comedic or straight) to work, it has to sound good. Attaching a short, clever, descriptive label to a concept makes it much more accessible to your audience. For example, instead of referring to "the adoption of the latest communications technologies—including computers, telephones and satellites—in a manner that greatly increases access to information from any part of the world," the media simply calls it the "Information Superhighway."

Any good air personality should be able to restate a good idea that is buried in sloppy language.

Sometimes you'll want to be very direct in getting the caller to say something usable. Take for example a listener calling in with a straight comment:

Caller: "Uhm, yeah. It's about what I think about the income taxes and what Governor Smith wants to do with them. I don't think it's right if it means that even more rich people won't have to pay taxes."

You: "That's an interesting comment. I'd like to use it. I'll tell you what: I'm going to turn on the tape recorder and ask you what topic you'd like to comment on and then you can say, 'Smith's tax reform bill.' And then I'll ask for your comment, and you can repeat what you just said about not wanting to support the bill if it means even more millionaires will get away with-

out paying any taxes."

Here's the end result, ready-for air:
You: "Hi, what subject do you want to comment on?"

Caller: "Smith's tax reform bill."

You: "And what is your comment?"

Caller: "I don't want to support it if that means even more millionaires won't have to pay any taxes at all!"

Notice that you've done some restating, such as, "Smith's tax reform bill." Also, you've changed "rich people" to "millionaires," which is a bit more flashy. Your caller, of course, doesn't have to use those new words, but he or she probably will choose to do so simply because it sounds better.

Cultivating Call-Ins

You can't just go on the air and ask for humorous contributions to your show, saying, "Anybody out there who's funny and who wants to become a semi-regular character on my show, please call in."

But if you go out of your way to find, create and/or salvage entertaining bits from your studio telephone line, you'll be letting your listeners know that you welcome that kind of input.

But let's say that, for whatever reason, you're just not getting as many entertaining calls as you'd like. Let's also assume you're in a market large enough to offer a regular flux of listener calls. What can you do?

You can have your friends and colleagues call in with bits, gags, funny comments, voices, and so on. You might even feed them with specific lines to give back to you on-air.

Let all the funny people you come into contact with know that you welcome their input to your show. When you meet a funny person at a party, you might say, "Hey, here's my studio hotline number. Anytime you want to call in with a bit, do it!"

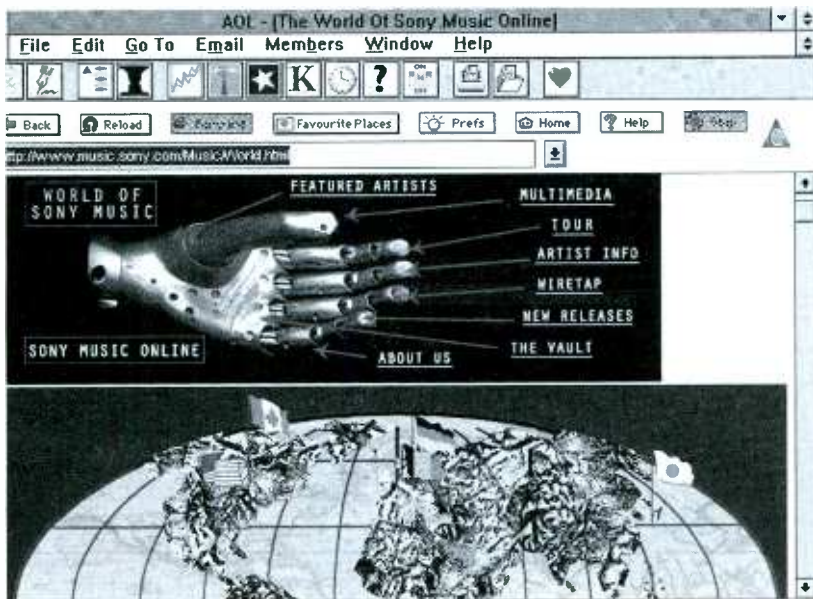
As a presenter, you don't have to sit back and wait for the phone to ring. Hit the streets if need be. Introduce yourself to comics in local clubs, actors in local plays. Spread the word, making it clear that your show is the place to call when anyone's got anything funny to say.

You'll find that using the techniques described above and keeping your ears and eyes open for tasty tidbits off the street will pay off with a richer (and funnier) show.

Music & Media's 'Window On Internet'

The mushrooming presence of both the radio and music industry on the Internet is an indication of the role this medium is starting to play in communications, promotion, marketing and direct sales. It adds an almost unlimited number of zeros to a radio station's potential "listener" reach, and a record

company's new releases sweep around the world. In addition to devoting editorial space to relevant Internet news, *Music & Media* is now launching its "Window On Internet" featuring a home page selected and commented on weekly by Chris Marlowe.



<http://www.sony.com/Music/index.html>

Sony Music offers a comprehensive area geared to the consumer as part of the much more extensive "Sony Online" Sony Entertainment site. Artist interviews, biographies, product information, international tour dates and a wide variety of other material are easy to access, if sporadic in quality. Visitors can find downloadable sound and video clips of both live performances and interviews as well as

photos, screen savers, competitions and an associated IRC chat area. There is also a page of very good "Zine" links.

All pages are simple and menu-driven, if occasionally slow to load. Netscape Navigator 2.0 is recommended but not essential, and Java is useful in places. English is the main language, but other languages are used in some areas.



DAN O'DAY, the author of Personal-ity Radio, is a leading authority on air talent development.

He conducts seminars for radio stations and groups around the world. Dan can be reached at tel. (+1) 310.476 8111, fax (+1) 310.471 7762 or e-mail at DAN-ODAY@CIS.CompuServe.com.



Singles

Single Of The Week

SPARKLEHORSE

SPARKleHORSE



Rainmaker EP - Parlophone **r/a**
 PRODUCER: David Lowery
 The single itself has Linkous' distorted vocals, very raw guitars and a generally freaky sound, probably due to House Of Freak's Bryan Harvey (mixer) and Johnny Hott (drummer). The extra tracks *Spirit Ditch*, *Cow* and *Homecoming Queen* are a lot more introspective, but Sparklehorse can never stay subdued for long, so the up-tempo melodic rocker *Someday* is a final blast.

DANIEL AMINATI

Turn Me Up! - Maad/WEA **ehr**
 PRODUCERS: Berman Brothers
 This former member of Bed & Breakfast has not given up on the teeny market, although he has shifted towards a more streetwise R&B and hip hop feel. This mid-tempo track is energetic and Aminati has a pleasant husky voice.

APOLLO FOUR FORTY

Krupa - Sony **d/a**
 PRODUCER: @440
 Officially a dance tribute to jazz drummer Gene Krupa, although the CD booklet cites "drums in the syncopated style of Cliff Hewitt". The basis of this great dance track is indeed an instantly swinging drum sequence, enhanced by heavy thumping kettledrums and countered by an uptempo dance beat. They even throw in some cool surf guitar riffs.

BACK 2 BASIX

This Happy Feeling - Club Culture/WEA **ehr/d**
 PRODUCER: Stylus Production
 Who complains about recycling the '70s when it can be this much fun? Mixing that good oldtime disco feeling with a bit of Wham! catchiness and hip hop exclamations has resulted in a danceable track.

COOLIO

It's All The Way Live (Now) - Tommy Boy **ehr/d**
 PRODUCERS: Wino, Brian G.
 This single from the film "Eddie" is a mixture of '70s disco and mellow raps, much in the vein of Tupac's *California*. The melodies and wah wah pedals offer nostalgic fun, but the thumping bass and Coolio himself mean business.

FURY IN THE SLAUGHTERHOUSE

Hello And Goodbye - Slaughterhouse/SPV **r/ace**
 PRODUCER: not listed
 This German band once started out as a

'60s garage act, but now they have evolved into a more mature sound. Their prominent bass-lines are reminiscent of Sting, while the wavering guitar patterns sound like the mid-'80s Simple Minds. A future oldie?

FRANCE GALL

Privée D'Amour - WEA **ace**
 PRODUCER: Stoker
 A slow, smouldering mid-tempo ballad with rock guitars and beautiful, barber-shop style harmonies. Gall keeps up with a sexy parlando, while the guitars and bass get warmed up.

DIANA KING & NAHKI

I'll Do It - Work/Columbia **ehr/d**
 PRODUCER: Andy Marvel
 Extremely danceable '90s disco mixed with a ragga flavour. King is a true diva, challenged by the dancehall cheek of Rahki, who also provides the bouncy bass-lines.

MEN OF VIZION

Housekeeper - MJJ/550 Music/Epic **ehr/ace/d**
 PRODUCERS: Spanky Williams, Teddy Riley
 Any velvet voiced crooner offering his services as a housekeeper will be welcomed by women all over the world! One of R&B's most promising new acts, this quintet promises breakfasts, backrubs and window cleaning in a smooth and sexy way. No lady will be able to resist this ballad.

REEL 2 REAL

Mueve La Cadera (Move Your Body) - Strictly Rhythm/Positiva/EMI **ehr/d/ace**
 PRODUCER: Marcus Quintanilla
 It's party time! The ultra-deep beats, the Brazilian percussion and the exuberant latin vocals of Erik Morillo create a powerful mix, which will sound great on EHR.

SUPERBARRIO

La Lolita - The All Blacks/Roadrunner **ehr/d**
 PRODUCER: Zoeysonic
 This is not just any latin track with some dance beats added. The male vocals and the brass section on this salsa flavoured track are extremely infectious. The beats are a little unusual, with their slightly muffled sound as if they're coming out of a long tunnel. A great percussion solo at the end blasts this great summer single into the air.

TERRORVISION

Bad Actress - EMI **r/a/ehr**
 PRODUCER: Gil Norton
 Slowing down, but not turning down the volume, Terrorvision build up quite a lot of tension with this slow, fuming rocker. Its drama is enhanced by a ferocious string section.

ZHI-VAGO

Dreamer - Dance Street/ZYX **ehr/d**
 PRODUCERS: C. Mangione, G. Engels
 From the people who brought you *Celebrate The Love*, this is a worthy successor with plenty of Robert Miles style piano sequences and floaty synthesizers. The cute vocals and energetic, up-tempo beats make up for the repetitiveness of the genre. This speeded up "dream house" will sound good on EHR.

Albums

DE LA SOUL

Stakes Is High - Tommy Boy **d/ehr**
 PRODUCERS: various
 The Long Island trio has definitely shed their hippy hop image, but what has replaced it? A very sparse sound with mellow beats, few melodies and long, talky rap sequences. They employ the weird sound effects and melancholy, minor chords of the East Coast. The emphasis is obviously on lyrics, rather than beats. The first single *Stakes Is High* is a diatribe against black music clichés ("I'm sick of bitches shaking asses, sick of Versace glasses/I'm sick of half-assed award shows"). The sampleless *The Bizness* has already started a buzz in the UK clubs, while the complex rhythms of *Brakes* (with samples from Kurtis Blow's *The Breaks*) constitute another album highlight.

FLIP DA SCRIP

Confusion - Nighttown/Arcade **ehr/d**
 PRODUCER: Cooly D
 Flip Da Scrip consists of New York-born rapper Glaze and Dutch producer (LaToya Jackson, Candy Dulfer) Cooly D. *Throw Your Hands In The Air* was a club hit in 1992, but its 1995 swingbeat version did well in EHR as well. Their album is a collection of highly danceable hip hop with plenty of funk and disco influences. The first single *You To Me* has a '70s sound with just enough powerful beats and raps to keep away disco overkill, although the Barry White connection is fairly prominent. *Lay Down* is a slow, grinding ballad with distorted *California* type vocals. One of the most likely EHR hits is *Everybody Funk Now*, an uptempo, swingfest with an upbeat message.

MERZY

Real Good Trouble - Iceberg/RCA **r/m**
 PRODUCERS: Tommy Hansen, Martin Scibb
 Classic hard rock from one of Denmark's most established acts. This album is released in Germany, where Merzy will tour supporting ZZ Top and Deep Purple. The trio isn't afraid of a little funk, judging from tracks like *Real Good Trouble* and *One More Drink* on which their Southern rock in overdrive almost sound like a metal version of the Black Crowes. Merzy have a sensitive side too: *Nowhere To Run* is a slow to mid-tempo, bluesy track. *Walking In The Rain* is a full-blown, Texas style blues stomper. No wonder they hooked up with ZZ Top.

TOM PETTY & THE HEARTBREAKERS

She's The One OST - Warner **r/c**
 PRODUCERS: Rick Rubin, Tom Petty, Mike Campbell
 Soundtracks are rarely made up entirely of brand new songs, but you could say that *She's The One* is a new Tom Petty album. Petty the perfectionist was not admitted to this project. However, Petty the music fan has delightfully delved into his garage rock roots (*Zero From Out Of Space*) and admiration for the Byrds. He brings out country-tinged harmonies and his jangly Rickenbacker in the US hit single *Walls (Circus)*. He slows down for a

more personal slant on *Grew Up Fast* and *Angel Dream No. 4*. The only cover is *Change The Locks* by the vastly underrated Lucinda Williams. Guests include Lindsey Buckingham and Ringo Starr.

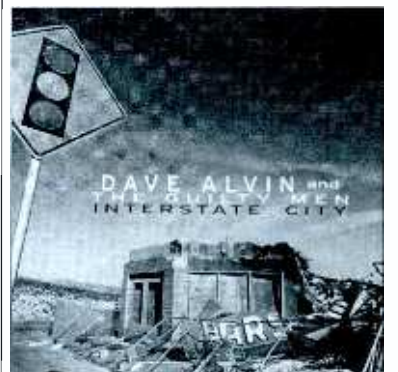
SHAMPOO

Girl Power - Food/EMI **ehr/r/a**
 PRODUCER: Con
 These singing relatives of Tank Girl didn't stop at their *Girl Power* single; they recorded an album full of sassy anthems to girliness. The cocky guitars and catchy hooks give the overall sound a fun glamrock feel. The up-tempo poppy *I Know What Boys Like* is a great statement of self-confidence ("They like me"), but wait until you hear *Bare Knuckle Girl*, which has an unforgettable rock riff. Jacqui and Carri even have enough sense of humour to quote their mighty predecessors Fuzzbox (*Zap Pow*).

VARIOUS

One Voice: The Songs Of Chage & Aska - Premier/EMI **ehr/ace**
 PRODUCER: Mitsuya Fujimoto
 These million-selling Japanese singer/songwriters have released 20 studio albums over the past seventeen years. Their wealth of material led to this collection of Western top talent doing English versions. Although Japanese pop is generally known for sugary melodies, Chage & Aska are way beyond that stage. The highlights on *One Voice* are Michael Hutchence's up-tempo rock track *Red Hill*, Apache Indian's ragga version of *Pride* and the spine-chilling ballad *Lies* by Marianne Faithfull. The duo themselves, Alejandro Sanz and Cathy Dennis take care of the more poppy material.

DAVE ALVIN



Interstate City - Hightone **r/a/c/ace**
 PRODUCER: Dave Alvin
 You can always count on Alvin to come up with modest poetic snippets of Americana, but this live album—recorded at the Continental Club in Austin, Texas—adds that extra touch of electricity. Especially Alvin classics like *Jubilee Train*, *Long White Cadillac* and *So Long Baby Goodbye* have the momentum of a Santa Fe Railroad locomotive blasting full steam ahead through the desert. Slower and newer tracks, *Interstate City* and *Hard Times*, describe the lives of the common folk, as if they were soundtracks of a Sam Shepard film. The rolling *Mister Lee* is a tribute to Alvin's mentor, the New Orleans sax player Lee Allen.

Album Of The Week



Italian Tenor Bocelli Introduces New Genre

by Thessa Mooij

AMSTERDAM - Italian tenor Andrea Bocelli was a protégé of both Luciano Pavarotti and Zuccherò Fornaciari, before striking out on his own. With an unprecedented mix of belcanto and pop (*Il Mare Calmo Della Sera*), he won the San Remo festival in 1994. After signing with the Milan-based Sugar label, Bocelli soon found success in his home country. Polydor Holland signed a licensing deal with Sugar for the Benelux and GAS territories. Bocelli has already proved a big success in the Benelux; Germany, France and Spain are expected to follow soon.

His passionate tenor and multi-instrumental skills obviously held a promising mass appeal, but few companies had any idea about how to market a classical singer with pop appeal. Sugar manager of legal and international business affairs **Monica Dahl** saw the potential from the beginning, "But it has taken quite a while to find the right strategy. It's hard to find material for him, precisely because Andrea is such an extraordinary talent. A

song like *Con Te Partirò* is a mix of classical and pop music, which is a completely new genre. It offers the opportunity for younger people to get acquainted with classical music." Bocelli's two albums combined, *Il Mare Calmo Della Sera* (1994) and *Andrea Bocelli* (1995), have sold 1.5 million copies in Europe.

Bocelli's current Benelux adventure started in 1994, when **EMI Publishing Holland** repertoire manager **Joop van Huizen**—who deals with Sugar on a regular basis—saw his San Remo appearance. "I was instantly enthusiastic about him, because I could envision a crossover to the pop market and consequently massive sales. A lot of companies I approached were hesitant. When I visited former Polydor MD Albert van der Kroft and the company's former A&R manager Jan Tekstra, they told me—in a manner of speaking—not to



Andrea Bocelli

leave the building before signing a deal. They wanted it that bad, which doesn't happen very often."

Of the first album, 15,000 copies were sold in Holland in 1994, but after a highly successful appearance at the Belgian Night Of The Proms and considerable airplay, Belgian sales rose to 200,000 in six months. According to Polydor's current A&R manager **Paul Zijlstra**, "this was quite frustrating for the Dutch office, because he was our own signing. MOR material doesn't fit well into the Dutch radio system. [ACE pubcaster] Radio 2 isn't known to generate sales." After Bocelli's appearance on the Dutch Night Of The Proms and a high profile fragment of *Per Amore* in a Dutch commercial, the Italian tenor has finally exceeded sales of 200,000 in Holland, too. "The bottom line with breaking Italian artists is that you need a lot of patience," says Zijlstra. "Polydor Holland has been

working him for the past two and a half years. If you have a quality product, you need to find the right angle and a little bit of luck. Other successful Italian acts like Paolo Conte and Eros Ramazzotti have proved that too."

Dutch EHR pubcaster Radio 3 DJ/producer **Corné Klijn** has been playing Bocelli in his weekly album chart show, but doesn't include him in the daily programming. "This is actually more of an ACE artist. I prefer to play quality pop like the Smashing Pumpkins and hot dance tracks. For my regular programmes, Bocelli is a little too soft."

Polydor Germany product manager **Petra Heimberg** has noticed that Bocelli has trouble fitting into German formats too. "We need some crossover titles from Andrea to make him popular with radio. With *Con Te Partirò*, it was very difficult to get airplays: usually it was played at night. But the pop song *Vivo Per Lei* was played in both ACE and classical stations. After performing that song on the national TV show "ZDF Hitparade", it became quite successful. Bocelli sees himself as a classical singer, but we will ask him to do more titles like *Vivo Per Lei*, maybe as a bonus track for a classical album."

Bocelli's upcoming album *Viaggio Italiano*, already released in Italy, is licensed to Polydor only for the Benelux and will be released later this year or early next year. His London-based Martial Arts management company is currently setting up a European tour for October and November, while Monica Dahl hopes, that at some point, he will have time to record a brand new album.

Artist: Andrea Bocelli
Album: *Viaggio Italiano*
Label: Sugar/Polydor Benelux
Release: end 1996/early 1997

Tracy Bonham Energises With High Octane Debut

AMSTERDAM - Neither the violin nor the prospect of a classical singing career, appealed to young US singer/songwriter Tracy Bonham strongly enough to persevere in those fields, writes Thessa Mooij. Rock & roll seemed much more glamorous to her. There is little glamour about her highly charged, scorching debut album *The Burdens Of Being Upright* (Island), but plenty of rock & roll.

While the album is just short of gold status (0.5 million copies) in the US, and the intense first single *Mother Mother* is creating a buzz at US radio, Bonham is coming to Europe to test the waters. Appearances at the Popkomm and Music & Media's Radio Island, VIVA Awards, several major festivals and showcases are scheduled for the rest of the month. "This is phase one for us," explains PolyGram International marketing manager **Peter Schultz**. "Hopefully we can keep her in Europe for a month as of mid-October, but we're still working out the options. She may open up for another act, but if the album suddenly explodes she might do her own tour."

Although Tracy Bonham is a relative newcomer—she recorded an EP *The Liverpool Sessions* (Cherry Disc) last year—the chances of her new material exploding are quite considerable. *The Burdens Of Being Upright* offers a number of high octane tracks, including *Mother Mother*, *Navy Bean* and *Brain*

Crack. Producers Paul Kolderie and Sean Slade of the Boston Fort Apache studio (Hole, Radiohead, Morphine) make the most of Bonham's raw, energetic style of guitar playing. She doesn't want to be clever. She just wants to get her emotions across in a simple, powerful way, which is exactly why a group like Nirvana appealed to millions of people all over the world.

The album and first single *Mother Mother* will be released in Europe later this month.

According to Peter Schultz, both releases were delayed to work up a vibe, before coinciding it with Tracy Bonham's presence in Europe. "*Mother Mother* has only been released for radio so far and it has already climbed to number 7 in the Australian airplay charts, so I hope that's

a good omen." Expectations of the more subdued second single *The One* and its video are high. "In the US, they feel it will take her to the next level," says Schultz, who is confident MTV will like the video. "*Mother Mother* is a tough radio track, I'm not expecting a top 20 position, but we may just be surprised by her."

Artist: Tracy Bonham
Album: *The Burdens Of Being Upright*
Single: *Mother Mother*
Label: Island
Release: mid-late August



Tracy Bonham

Midge Ure Meets Number 1 Latvian Fan In Riga



When he heard of Ure's performance at the Rock Summer Festival in Riga, Latvia's newly elected president Guntis Ulmanis invited Midge Ure for a cup of coffee in the presidential palace. Ulmanis is a long time fan of Midge Ure and doesn't mind other people knowing it. During a national radio speech, he even plugged Ure's current album *Breathe* (BMG), which he said "perfectly matches my musical taste."



Market Place

VARIOUS ARTISTS

Sonic Dance Power VI - JG/ (CD) (Holland)
PRODUCERS: various



With the constant tidal wave of poppy dance compilations that are flooding the market these days, it has become

increasingly difficult to make a lasting impact. This sixth installment of a highly successful series is likely to leave a strong impression however, because it delivers a perfect overview of the current state of affairs. International chartbusters such as **The Prodigy's Firestarter**, **Coolio's 1,2,3,4 Sumpin' New** and **Captain Jack's** self-titled debut are just some of the smashes included, because such gems as **T-Spoon's** hitmix and **Klubbheads' Klubbhopping** shouldn't be overlooked. Contact **Jan Groenewoud** at stand F-70 (Conamus) or at tel: (+31) 23.562 7465; fax: 23.562 7237.

MIZPAH

I'm Here - Dig It!/Music & Words (CD) (Holland)

PRODUCERS: P. Vermeersch, P. Vervloesen



The rich textures of British folk music blend very well with a host of (punk) rock influences here. This band has been

likened to the Walkabouts and the Levellers, but they most definitely possess a unique sound developed over years of intensive touring. Their sound by now has evolved into something which might be called the Fairport Convention on amphetamine, a fact underscored by lead singer **Julie Scott's** expressive vocals and a wide range of imaginative arrangements. In the meantime, a rock solid rhythm section consisting of drummer **Rein**

Driessen and bassist **Noël Vergunst** allows the rest of the band to get loose without getting lost, while the uniformly strong songs provide the icing on the cake. Contact **Liesbeth Puts** at stand F-70 (Conamus) or at tel: (+31) 30.606 7674; fax: 30.606 7225.

WALDO

Move Your Body - Blue Bubble/Bluebird (Finland)

PRODUCERS: Hiillos, Black, Kaivola



Armed with an irresistible hook, this classy slice of Eurodance bounces along nicely on a fast (134 bpm) but not neurotic beat. All the

elements required to turn this track into a major success on both the dancefloors and the airwaves are present, a fact underscored by the host of remixes. Contact **Niko Nordström** at stand A-69 or at tel: (+358) 0.506 1877; fax: 0.505 1486.

SOLID BASE

Finally - Remixed (CD) (Sweden)

PRODUCERS: Eliasson, Eriksson



Although this outfit operates on the same ground as Ace Of Base, they possess enough individuality to earn their own niche. The key element is

the presence of uniformly strong song material, mostly written by the producers, sometimes with the help of lead singer **Isabelle Heitman** and rapper **Thomas Nordin**. The angelic but powerful soprano of the former and the smooth raps of the latter complement each other very well, while a polished, but not overly slick, production makes the most of these qualities. Songs like *Together*, *Mirror*, *Mirror* and *In Your Dreams*, which have already done well in Norway and Sweden are really just the top of the iceberg. Contact **Giovanni Sconfienza** at stand A-70 - B-70 (Swedish stand) or at tel: (+46) 8.649 0010; fax: 8.649 0015.

Dance Grooves

by Maria Jiménez

■ **HOT LATIN HOUSE:** More than just a summer trend, Latin house is making an enduring impression on the international market. Latin rhythms, percussion and lyrics combine with house beats, instrumentation and energy. For years, original New York-based labels have been producing this style which is just now receiving wider acceptance. New tracks to check out are **Morel's Grooves Part 9's Todos Los Latinos (Strictly Rhythm)**, **Latin Impact's El Ritmo (Digital Dungeon)**, **Jason Nevins' Latinos Del Mundo (Freeze)** and **Domini-can's Arroz Con Pollo/Pleasure Freaks (Slammin')**. Also **The Latin House Party** collection (**Cutting**) compiles tracks from all the top labels including music from **Boriqua Brothas, Mixx Vibes 3, Bad Boy Orchestra** and **House Of Gypsies**. Lastly, **I Haven't Seen (Freeze)** from **Jahkey B.** featuring **Mary Anne** is a new funky house single with soulful vocals, and Latin rhythms. **Cutting**, tel: (+1) 212 868 3154, fax: 868 1061, email: cutting@cuttingnyc.com.

Digital Dungeon tel: (+1) 212 333 3102, fax: 333 3101. **Freeze**, tel: (+1) 212 294 2100, fax: 294 7169. **Slammin'**, tel/fax: (+1) 718 409 1172. **Strictly Rhythm**, tel: (+1) 212 254 2400, fax: 254 2629.

■ **HI LIFE LIVING IT UP:** **Polydor** label **Hi Life Recordings** celebrates its 2 year anniversary with the fine



compilation *Riviera* (pictured above), proof of the label's selective A&R policy and quality-house-music reputation. Club and chart hits from the likes of **D.O.P., Stabbs, Wildchild, Up Yer Ronson** and **Kim English** make up this a prime 22 track uplifting house collection. Tel: (+44) 181 910 5555, fax: 910 5407.

■ **DANCE VALLEY FESTIVAL:** The Dance Valley festival outside Amsterdam is young but already attracting more than 12,000 house, techno and electronic music fans. This year, a *Dance Valley 96* compilation (**Mazzo Music**) has been made presenting 26 tracks from artists performing at this year's event. **Miss Djax, Dimitri, Eric Nouhan, Eat Static, Scan X, Acid Junkies** and **Doc Scott** are just a few of the names to be seen on the tracklisting. A commendable overview of European electronic music talent. Tel: (+31) 20 627 3730, fax: 626 3382.

"Dance Grooves" provides dance tips and news for radio programmers on a weekly basis.

Short Takes

Compiled by Raúl Cairo

■ Munich based producer duo **Uli Fisher** and **Harry Reitingger**, who operate under the name **Come Bag** have recorded a techno version of **Falco's** hit *Jeanny* for **Max Music**. ■ Ex St. Etienne vocalist **Sarah Cracknell** is working on her debut solo album to be released by **Gut** later this year.

■ Is **Aaron Neville** working on a gospel album for **Sparrow/A&M**? ■ Ace drummer **Cozy Powell** (Whitesnake, MSG, Black Sabbath) is to produce a comeback album for Fleetwood Mac co-founder **Peter Green**. Green aficionados **Brian May** and **Slash**, as well as Fleetwood Mac drummer **Mick Fleetwood** have expressed interest in participating in the project which may appear later this year.

■ German heavy metal imprint **Noise** celebrates its 12th anniversary with a compilation which contains material by **Helloween, Kreator, Tankard** and a host of others.

■ A new album by New York metallers **Type O Negative** will see daylight in September through **Roadrunner**. The album is produced by **Pete Steele** and **Josh Silver** and titled *October Rust*.

■ The latest act to be engulfed by the current wave of reunion mania is the **Rutles**. **Virgin** will release *Archaeology* late October.

■ **Marianne Faithfull** will release her label debut for **RCA/Victor**, *20th Century Blues* in September. The material consists of German songs from the Weimar period, and is written by **Kurt Weill** among others.

■ The first European album release by Australian heart-throb **Peter André** (pictured left) is *Natural* (**Mushroom**) and due out September 30.

■ On August 26, one of Europe's most successful and enduring dance acts, **Snap!** releases a limited edition double album containing 20 remixes as well as a regular greatest hits package.

■ **David Byrne** has recruited the members of **Morcheeba** to co-produce three tracks for his forthcoming **Warner Brothers** album.

■ While singer **Scott Weiland** is undergoing treatment for drug addiction, the other members of **Stone Temple Pilots** are working on various side projects but claim they aren't breaking up.

■ Pakistani singer **Nusrat Fateh Ali Khan** has signed a deal with **American**. The first album under the agreement will be released in September.

■ **Rhino** will release a two CD anthology by **Leo Sayer**. The album will include unreleased bonus tracks.

"Short Takes" offers new release and artist information for on-air use.

Records mentioned in Market Place are by acts signed to independent labels for which licensing and/or publishing rights are available, except as noted. Please send your samples to Raúl Cairo (regular product) and Maria Jiménez (dance product) at Music & Media, PO Box 9027, 1006 AA Amsterdam, Netherlands.

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Main product: Dance/Techno

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Active in: Scandinavia, Germany, Benelux

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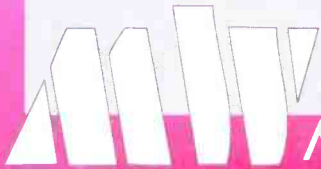
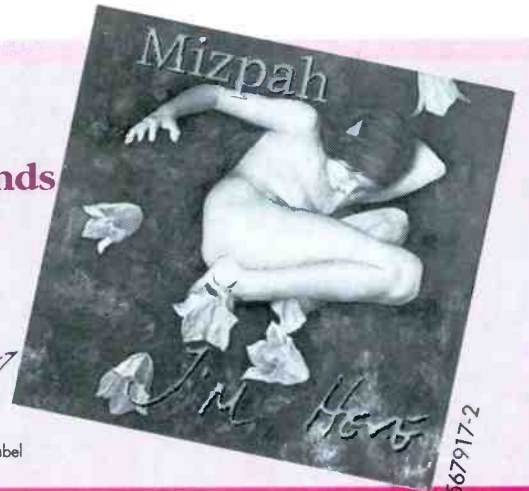
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Popkomm's Pyrotechnic Parade

The live line-up of this year's Popkomm music fair varies from ethnic techno to alternative guitar rock. A selection of the international cutting edge artists visiting Cologne is introduced by Thessa Mooij.

Asian Dub Foundation

Label: Nation

Date: August 15

Venue: Stadtgarten

The London-based Nation label, whose logo states its motto "innovative, creative, uncompromising," has developed an excellent roster of acts that experiment with electric beats and ethnic music. Just how well these two elements can go together proves **Asian Dub Foundation's** 1995 album *Facts And Fic-*



Asian Dub Foundation (Nation)



Betty Goes Green (Brake Out/Enemy)

tions. The group consists of 16 year-old rapper **Master D**, programmer/bass-player/lyricist/vocalist **Dr. Das**, **DJ Pandit G** and programmer/guitarist/vocalist **Chandra-sonic**. Mixing traditional Indian vocals, tablas and bhangra elements with cutting edge jungle beats, the quartet delivers direct social commentary.

Betty Goes Green

Label: Brake Out/Enemy

Date: August 17

Venue: Tingel Tangel

Lou Reed's guitarist Mike Rathke produced the group's 1992 debut album *Hunaluria*, from which the first single *Cold By The Sea* became a Belgian radio hit. The video was show by MTV's "120 Minutes" in

Europe, Japan and the US. Lou Reed and Rob Wasserman even appeared on the second album *Hand Some*. In 1994, **Betty Goes Green** represented Belgium on MTV's "Video Grand Prix". Having just completed a European tour supporting Reed, the Belgian quartet is all set to impress Popkomm visitors on its own. The third album *Hedonic Tone* showcases its clean, passionate guitar rock. Refreshingly original are the melody-driven *Silent Movie* and the more rhythmic *Hedonic Tone*.

Tracy Bonham

Label: Island/Mercury

Date: August 17

Venue: Butzweiler Hof

Now that she has established herself firmly as the latest female force to be reckoned with in the US, **Tracy Bonham** is coming to Europe to do the same. Prior to her Popkomm show, she will appear at the VIVA Awards, after which she plays showcases and festivals in Austria, Scandinavia, Holland and the UK.

Bonham decided to drop the classical violin in 1992 when she discovered rock & roll in the form of the Pixies and the Buzzcocks. So it should come as no surprise that the debut album was recorded in the Boston Fort Apache studios by Paul Kolderie and Sean Slade. *The Burdens Of Being Upright* rocks hard, but not relentlessly. The first single *Mother Mother* starts out innocently enough, a little girl phoning home, but her desperation at the climax is blood-curdling. It offers the essence of Tracy Bonham in a nutshell. Catch her while you can—next time she'll return to Europe as a global super star.

Caesar

Label: Excelsior/MCA

Date: August 15

Venue: Rheinufer MS Zeester

Regular support act for label mates Darryll-Ann, **Caesar** is working very hard on building a fan base of its own. With its energetic brand of guitar rock, the group should have no trouble. It debuted on the Noth-



Andreas Dorau (Elektromotor)

ing Sucks Like Electrolux label (which later evolved into Excelsior after complaints from the same-named electronics company) with a limited edition 7". *Goodbye To Barruschna* sounds like a recently discovered garage punk gem, infused with a poppy '90s edge. This would also best describe the debut album *Clean*, which ended up in the Dutch music critics chart. Caesar will not get in the way of a good melody, but its basic strength is an adventurous freshness, which is also reflected in the act's live shows.

Cords

Label: Cords Records/De Konkurrent

Date: August 15

Venue: Rheinufer MS Zeester

The group was discovered in 1991 by John Peel who heard the demo. After that it's career moved fast. It signed with US indie TVT (Nine Inch Nails) and its debut was produced by Nick Sansano (Sonic Youth). **Cords** toured the US three times. In 1994, the act supported the Gun Club's European tour. Playing Denmark's Roskilde festival in 1995 was another highlight in their career.

Much of Cords' attraction lies in lead singer **Simone's** vocal bravado. During live shows they occasionally cover *She* by Patti Smith, an artist who must have inspired the group greatly. Like Smith, Cords oscillate between wild abandon and a more subdued tension. With live shows in Belgium, Hungary (Pepsi Sziget festival) and the remainder of their Dutch tour lined up in the next few months, they will certainly stir some souls across the borders.

Darryll-Ann

Label: Excelsior

Date: August 15

Venue: Rheinufer MS Zeester

The group's fragile rock is influenced by the harmonies and guitars of '60s luminaries such as Buffalo Springfield and Brian Wilson. Like Neil Young, singer **Jelle Paulusma** has a shaky, uncertain voice, whose limited range is precisely its

charm. Guitarist **Anne Soldaat** carefully weaves a web of notes around it, while the rhythm section stays in the background with a groovy, repetitive shuffle.

Darryll-Ann has more than one Bettie Serveert connection. It shares a love for carefully crafted rock, and the group's producer is Frans Hagenars, co-owner of Excelsior, on which the album *Darryll-Ann Weeps* is released. Darryll-Ann's international potential was first spotted by the UK label Hut, which released the debut album *Seaborne West*. It certainly has the potential to follow Bettie Serveert's footsteps to a career outside of Holland.

Andreas Dorau

Label: Elektromotor

Date: August 17

Venue: Intercity

Once described as "pioneer of the house schlager", **Dorau** moves out with his disco single *Girls In Love*, paying homage to the Baccara's and Raffaella Cara's of this world. Like Mike Flowers, Andreas Dorau is doing such a good job, you can't even call it a parody of the genre. The bonus track *Ich Weiss Es Nicht* is minimalist pop, sung with a monotonous flair, although the remix is highly danceable. It seems as if Dorau is doing exactly what he wants, but just to be able to sing along the cheesy chorus of *Girls In Love* in the Intercity club should be fun for everyone.

Fun^Da^Mental

Label: Nation

Date: August 16

Venue: Stadtgarten

Hip hop seems to be just a side line for this year's Popkomm, but **Aki Nawaz** and **DJ Impi D** will undoubtedly more than make up for it. **Fun^Da^Mental** is like a Pakistani version of Public Enemy, fusing militant lyrics with discomforting and complex samples. **Fun^Da^Mental** is not propagating superficial slogans, however, but presenting a slice of reality, which can be shocking enough without the rhetorics. The arresting *Seize The Time* (Nation) is its 1994 double CD. **Fun^Da^Mental** is currently in the studio working on a new album.

Kula Shaker

Label: Columbia

Date: August 17

Venue: Gloria

Sixties retro never sounded so good, although the retro label is a dangerous one. But the spirit of this London quartet is definitely firmly planted in the '90s. The catchy melodies and elaborate arrangements of the single *Tattva* have

continues on page 16



continued from page 15

already propelled **Kula Shaker** into *Music & Media's* EHR Top 40 chart. Some tracks on the group's upcoming album *K* (release: September 16) are more guitar oriented, while others definitely have psychedelic overtones, complete with tablas and sitars. The media has already over exposed vocalist/guitarist **Crispian's** connection with George Harrison (via his mother), but the fact remains that Kula Shaker probably owes a lot musically to the man who introduced Ravi Shankar to the Beatles. But as soon

as you hear them play, nostalgia takes a back seat and all you can do is enjoy.

Mayte Martín

Label: On The Rocks
Date: August 17

Venue: Theater am Rudolfplatz
There is little chance that interest for flamenco will diminish—new crops of young artists keep popping up. One of the most remarkable newcomers is the Catalan singer **Mayte Martín**, whose album *Muy Frágil* has caused quite a stir. Consisting of both traditional and self-penned compositions, it shows off Martín's well-balanced voice, which expresses pride rather than passion. In her own songs the musical arrangements are less rigid and include jazzy bass lines, more fluid melodies and synthesizers.

Nicolette

Label: Talkin' Loud/
Mercury

Date: August 16
Venue: Theater Am
Rudolfplatz

Freedom is a big thing for the 31-year old singer/songwriter **Nicolette**, who

interrupted a solo career to join Massive Attack in 1993. Before that, she had already recorded her debut album *Now Is Early* on the Shut Up And Dance label, where she had been immersing herself in the street culture of jungle and techno. Her current album *Let No One Live Rentfree In Your Head* is an exciting collection of self-penned compositions. The knife of Nicolette's voice can cut both ways—it's enchanting in lullabies like *Judgement Day* and the anti-war traditional *Where Have All The Flowers Gone?* But in the techno storm of *Nightmare* it becomes eery.

NOFX

Label: Epitaph
Date: August 17

Venue: Butzweiler
Hof

There is more to punk than two chords and a mohican. **NOFX** spent 12 years developing a sound, based on humour, criticism, melodies and a healthy dose of ska. *Heavy Petting Zoo* is the sixth album for Epitaph, to which it was signed



Whirlpool *'Laòomat/Motor'*

in 1989 after the producer of the debut album, Brett Gurewitz, asked the group to join his new label. Like all good punk bands, **NOFX** doesn't stick to shouting hard and playing loud, but plays basic rock & roll with that extra bit of attitude. Sometimes they burst out in a happy ska beat, and sometimes they even sound a trumpet.

Radio Tarifa

Label: BMG
Date: August 17

Venue: Theater am Rudolfplatz
Loosely centered around percussionist **Faín Dueñas**, flute player **Vincent Molina** and flamenco vocalist **Benjamin Escoriza**, **Radio Tarifa** has successfully blended sweet Arab melodies, medieval jigs and flamenco guitars. The

continues on page 23



Transglobal Underground *(Nation)*



Chords *(Chords Records/De Konkurrent)*

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PopKomm At Turning Point

In its eighth year PopKomm takes up 22,000 m² to accommodate 635 exhibitors. The live music festival accompanying the trade fair is now marketed as a brand in its own right. Christian Lorenz speaks to the heads of Europe's biggest music fair.

POPKOMM MD Uli Grossmaas predicted last year that the number of European exhibitors at the fair would continue to rise. He was right. Foreign companies account for 75% of the increase in exhibitors. Of the total number of exhibitors 254 companies (40%) come from outside Germany this year.

The enhanced international character of the fair is not the only significant change at PopKomm. Grossmaas and deputy MD Ralf Plaschke decided earlier this year that PopKomm's festival programme has enough prestige to be marketed independently from the trade fair. Now called Komm.Unity, the festival is launched as a second brand name next to PopKomm, complete with its own merchandised clothing range.

Komm.Unity is starting out on a large scale. Between August 15-18 some 368 local and international bands play 86 concerts in a total of 35 venues all over Cologne. "Our aim this year is to establish

Komm.Unity as a brand name," says Plaschke.

"We have started merchandising with a small line of clothing items. The initial focus is more on increased advertising in print, TV and radio."

Grossmaas insists that Komm.Unity also complements the trade fair from an industry viewpoint. Originally intended as a musical entertainment programme for PopKomm delegates and interested public, the festival has taken on a more businesslike character. Independents and majors alike realise that the festival attracts opinion makers who will serve as catalysts when it comes to stimulating a new music trend. "Komm.Unity is the musical outlet for PopKomm," says Grossmaas. "It serves as the industry's calling card in the eyes of the public."

Plaschke sees the festival also as a source of inspiration for the industry. "Komm.Unity operates at the cutting edge of the music market." Komm.Unity programmer Manfred Tari adds, "We try to mirror current trends in our selection of live acts



Uli Grossmaas (left) and Ralf Plaschke



Viva MD Dieter Gorny

A Panel Selection

Friday, August 16

Music & Media Radio Master Class

11:00 Sponsoring—Radio As A Brand Name*

13:30 Rocking The Campus—New College Radio In Germany*

16:00 Narrowcasting vs. Broadcasting—The Future Of Niche Radio*

Saturday, August 17

11:00 German Language Pop—Possible Or Not? (German)

13:30 Germany's Untapped CD Market: The Sleepers*

13:30 Choosing From The European Music Menu (English)

16:00 DJ Culture—New Art Form Or Hypo?*

Sunday, August 18

12:00 Breaking Hits Across The World: Oasis And Fools Garden*

14:00 Trendspotting: What's Happening In 1997?*

* marks panels with simultaneous German/English translation.

A Festival Selection

Thursday, August 15

Bands: Tricky/Lamb/Sneaker Pimps (E-Werk), Tortoise/Sebadoh (Gloria), Daryll-Ann/Caesar (MS Zeester), Sin Alley (Bürgerhaus Kalk)

Friday, August 16

Bands: Goldene Zitronen/Die Sterne (Kantine), Whirlpool/Rockers HiFi/Nightmares On Wax (Theater Rudolfplatz), Stereo Total/Katerine/Hammond Inferno (Intercity), Atari Teenage Riot (Bürgerzentrum Ehrenfeld)

DJs: Metalheadz (Wartesaal), Armand van Helden/George Morel (Move Club)

Saturday, August 17

Bands: Kula Shaker (Gloria), James Chance & The Contortions (Underground I)

DJs: Paul van Dijk/Nick Warren (Move Club)

The Radio Island

PopKomm's fast growth has increased awareness of the event in Germany. "Our young listeners are discovering PopKomm through the intensified media coverage," says Nuremberg dance station N1 music editor and PopKomm veteran **Gerald Kapler**. "We are considering reporting live from this year's PopKomm to improve our image as a young, happening station."

To offer radio further incentives to report directly from Europe's largest music fair, *Music & Media* has initiated a special event for radio called Radio Island.

Apart from being a radio service area, Radio Island also offers radio programmers on the lookout for new music trends the chance to meet some of the artists playing the festival. More than 20 renowned domestic and international artists will be available for live interviews between August 16-18.

Bavarian ACE station Extra Radio Hof music editor **Horst Geusser** admits to gathering ideas for the programming of his two music shows at PopKomm. "It's a good place to make contact with publishers," he says, "and the atmosphere is something else. You suddenly find yourself eye to eye with artists you previously only knew from TV."

PopKomm's atmosphere is also important to EHR station Radio FFN deputy head of music **Frank Eichner**. "At PopKomm you get a feeling for the current Zeitgeist," he explains. "The selection of panel topics like the Internet and digital media gives you a good idea of what is going on in the industry." Eichner regrets that there are too many events and not enough time to fit them all into one schedule.

Located at Music & Media's PopKomm stand E110/F110, Radio Island offers a complete radio studio equipped with ISDN links and editing facilities.

At Radio Island *Music & Media* collaborates with Deutsche Telekom, On-Air Digital, On-Air Syndication and PopKomm. ISDN lines and codecs courtesy of Deutsche Telekom, audio editing and registration facilities courtesy of On-Air Digital.

without becoming too hip for our own good."

Up to now, PopKomm has never given in to the temptation to hype just one specific genre as this year's hot tip. The music market is split into too many evenly important scenes, according to Tari. "The world of techno, the world of punk, all exist next to each other," adds Plaschke. "At PopKomm a large number of these worlds actually meet and exchange ideas.

We chose the name Komm.Unity because it stands for communication and exchange."

This exchange might soon include the world of TV viewers. In Germany at least. PopKomm plans to put Komm.Unity onto a nationwide TV network. Grossmaas

reveals that "We consider the possibility of a TV event for a wider audience and have already entered talks on the matter."

Viva MD and PopKomm founder **Dieter Gorny** is confident that his music TV station, with its close relation to PopKomm, will probably become the link between the music event and nationwide TV coverage. He sees Viva's Comet awards show as a candidate for the actual content of this TV coverage.

"Comet is already linked with PopKomm," says Gorny. "It could be a plausible step to turn Comet into an official PopKomm gala." Gorny has already set his sights on possible co-operation partners. "It would be brilliant to see PopKomm featured on pubcasters ARD or ZDF."



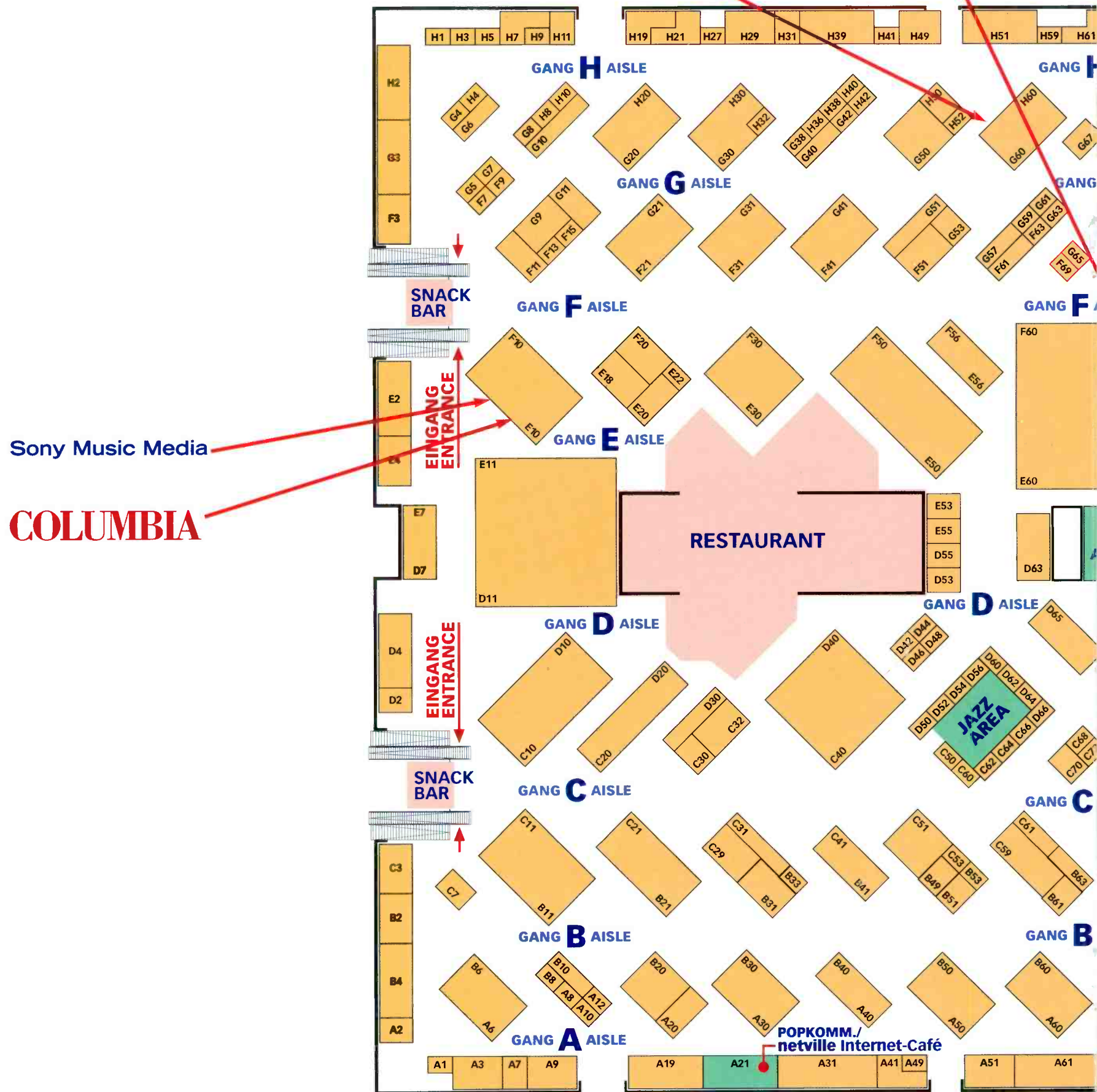
Das POPKOMM-Festival
präsentiert von LIVE WOMM

Radio Island Artist Line-Up

Tracy Bonham (Island/Mercury)—Highly-charged personal rock
Scooter (Edel)—*Hyper, Hyper, Move Your Ass, Back In The UK, Rebel Yell*. The happy hardcore hit machine from Hamburg live at PopKomm
Die Prinzen (Hansa/BMG)—Feisty humour and loud guitars, the band that stormed up the German charts with *Du Musst Ein Schwein Sein*
Blümchen (Edel)—The singer of current Eurochart Hot 100 hit *Boomerang*
James Chance (Enemy)—Contort yourself! The New York "no wave" legend is back
Tricky (Mercury)—The enfant terrible of trip hop
Lamb (Mercury)—Hip and happening UK act
Paul van Dijk (MFS)—International top DJ
Nicolette (Talkin' Loud/Mercury)—The voice behind Massive Attack
Treble Spankers (Polydor)—Surf beat from Amsterdam
The Bates (Virgin)—Fun punk from Germany. Recorded the best *Billie Jean* cover version
Steve Wynn (Enemy)—US guitar legend. The man behind Gutterball and Dream Syndicate
Milch Auf Ex (Mercury)—The surprise act from the last Bon Jovi tour

Beer in Radio Island's hospitality area courtesy of Köstritzer Schwarzbier Brauerei.

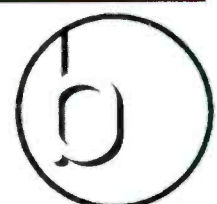
3mv	GB	D 70	Complex	D	C 121	Gramofonove Zavody a.s.	CZ	D 129
23	D	G 3	Conamus Foundation	NL	F 70	Gymnastic Records	D	C 53
69 Records	D	G 11	Container Records	D	F 21-G 21	Hanf Verlag Darmstadt, grow! Magazin	D	G 8
Abgang! Agentur für Kommunikation Verlags- u. Vertriebsgesellschaft	D	B 137	Continue Records	D	C 40-D 40	Hansa Musik Produktion	D	B 11-C 11
Add-Event	D	B 131-C 131	Cooking Vinyl	GB	D 70	Happy Music SPRL	F	F 91-G 91
Adivan High Tech	D	G 120	Copas Music	D	D 112	Happy Music Gbr	D	G 123
A.E.C. Geronimo Verlag, Zeitschrift Raveline	D	H 50	Copenhagen International Music Exposition (CIM EXPO)	DK	A 80-B 80	Harakiri - Magazin	D	
Air Chrysalis Scandinavia AB	SE	A 70-B 70	Cosmix Studios	A	C 110-D 110	Harris Import Tonträger	D	A 101
AirPlay-Media-Group (AMG)	D	D 80	Cosmopolitan Caribbean Music S. L.	E	D 30	Hautgard Recording S.C.	B	C 101
A.K.R Records Ltd.	GB	D 70	Countdown Music	D	C 114	Hearsafe Gbr	D	E 122
A La Carte Music Verlags GmbH	D	B 2	Country Rose	D	A 1	Hi-Bias Records	CDN	H 91
Alphabet City Musikproduktions & Verlags GmbH	D	H 38	Crippled Dick Hot Wax	D	G 30- H30	High Society / Polyrola	CH	D 85
Alternative Madgency	B	C 101	Crossover Production	B	C 101	HighText Verlag	D	F 119
AMA - Musikverlag	D	F 15	cuba	D	F 61	HM Breakdown Musik Magazin	D	
A.M. Music Tonträger Vertriebs- & Produktions- GmbH	D	G 90-H 90	CYBER media	D	D 31	Horror Infernal	D	
Amphetamine Reptile Records Europe	D	H 27	Gustav Daiber	D	B 90	House of Kicks Distribution	SE	A 70-B 70
Antler Subway Records N.V.	B	C 101	da music	D	F 123	Hyperium Rec. / Science	D	G 40
Apollon Bild & Film	SE	A 70-B 70	DanceBeat Records	SE	A 70-B 70	Hypnotic Records	CDN	H 91
A.P.S.	D	D 112	Dance Street / I & Ear	D	A 99	Iceberg Records	DK	A 80-B 80
Aquarius! International Media AG	D	C 130	DanDisc Production A.S.	DK	A 80-B 80	I-D Media	D	B 4
Arcade Music Company	D	B 20	Danish Music Information Centre / MIC	DK	A 80-B 80	IDPC Demo - Placement	D	F 69
Aris - BMG Ariola International Services	D	D 60	DataKontor	D	A 9	ID & T Veranstaltungen	D	C 125-D 125
Art & Promotion Merchandising	D	E 70	DATES Stadtmagazin Magdeburg	D	H 51	IFPI Deutsche Landesgruppe e.V.	D	A 6-B 6
Artbeat Media Services	D	C 134	DBC Medier A/S	DK	A 80-B 80	IFPI Landesgruppe, Österreich	A	C 110-D 110
Art Worx Scenprinting	D	G 80	Deja-Accessoires	D	F 122	IFPI Secretariat	GB	A 6-B 6
Atoll Music	F	F 91-G 91	Delta Music/Capriccio	D	C 20-D 20	Impact-Records	D	H 80
At The Villa People	B		Deshima Music	D	B 91	In-akustik	D	D 65
Attic Futura Verlags	D	A 71	Deutsche Phono-Akademie e.V.	D	A 6-B 6	In-akustik / Jazz	D	D 64
Audioglobe SRL	I	A 49	Deutscher Musikverleger-Verband e.V.	D	B 8	Indian Records (a division of IMP bvba)	B	C 101
AudioService	D	F 3	Diehard Music Worldwide	DK	A 80-B 80	Indigo Musik & Vertrieb	D	H 7
Ausserhaus Booking & Records	CH	D 85	Dierks Studios	D	C 121	Infonie Medien	D	G 101
Avox UK	GB	D 70	Digit: all music	D	C 128	Info-technik H.O.Floss Phonoflex EDV-Systeme	D	F 121
Azimuth Productions	F	F 91-G 91	Digital world publishing	D	A 21	Intercord Tonträger	D	F 41-G 41
Baby Talk - Fanzine	D		Dino Music AG	CH	D 85	Intergroove Tonträgervertrieb	D	D 63
Backstage	D	C 68	Discorama	F	F 91-G 91	International	D	C 32
Backstage Music & Art	D	H 81	Discordia The Distributor	D	H 21	Internet Business Services	D	G 121
Back Stage	NLC	125-D 125	Disctrade / Out of Tune	CH	D 85	INTRO - das musikmagazin	D	G 5
Basic Beat Recordings	NL	H 40	Discronics Manufacturing	GBD	111-E 111	Intuition Music & Media	D	D 50
BBC Radio International	GB	E 120	Disky	D	D 131-E 131	IPS Institut für Psychologie & Sozialforschung	D	A 10
B/Box - Beratung und Vertrieb	D	E 120	DMD / Discomania	D	G 3	Iron Music Group Inc.	CDN	H 91
Bear Music Factory	D	C 40-D 40	Dogondke Media	D	E 2	ISBA Music Entertainment Inc.	CDN	H 91
Beat-Emma Musikfanzine	D		Do it Music	F	F 91-G 91	I Scream Records / a division of mamotajka	B	C 101
Beehive Trading	GB	D 70	Dolores Records	SE	A 70-B 70	ISS-Records	D	A 81
Beggars Banquet Records Ltd.	GB	D 70	Dos or Die Recordings	D	C 133	Ixthuluh Music	A	C 110-D 110
Belgian Artistic Promotion of SABAM	B	C 101	Drunk On The Moon	D		Jam! the dance label	A	C 110-D 110
Bellaphon BISS	D	C 66	Eastwest records	D	A 30-B 30	Jazz thing - Verlag Axel Stinshoff	D	C 64
Bellaphon Records & Co.KG	D	B 100	Echo-Zyx Music	A	C 110-D 110	Jetzt / Süddeutsche Zeitung	D	B 61
Berlin Connection	D	F 20	edel company	D	A 60-B 60	Jimmy Fun Music AB	SE	A 70-B 70
Beyond Magazine	D		edel Gesellschaft für Produktmarketing "Edel Contraire"	D	D 66	Kaktus Records	FIN	A 69
Big Time International	B	C 101	Edition Melodie	CH	D 85	Kaleidoskop - Magazin & Label	D	
Billboard Music Group GB	GB	F 110	Editions Musique Variolo Disques Artic.	CDN	H 91	Karstadt AG	D	H 111-H 121
Billboard Music Group USA	USA	F 110	Hans Edler Music AB	SE	A 70-B 70	Kickin Music Ltd.	GB	G 20-H 20
Birdbrain / AGM Music	DK	A 80-B 80	EFA Medien / Distribution	D	G 10	Kick. Musikverlagsgesellschaft	D	C 32
Birdnest Records	SE	A 41	ELS	CH	D 85	K.I. Mediengesellschaft GmbH Köln	D	C 7
Black Mark Production	D	H 82	EMI Austria	A	C 110-D 110	KK Records / Nova Zembla	B	C 101
Blaxx Verlag	D	B 135	EMI Electrola, EMI Blue Note	D	C 60	Klick Verlag AG	CH	C 121
Blitz Records AB	SE	A 70-B 70	EMI Electrola	D	C 10-D 10	Kling Klang / Zing Zing Productions	DK	A 80-B 80
Bluebird Music / Blue Bubble	FIN	A 69	EMI Music Publishing Spain	E	D 30	Koch International	D	E 80-F 80
Blue Burn	D	G 42	E.M.P. Merchandising Handelsgesellschaft mbH	D	A 31	Köln Massive	D	B 137
Blue Martin Entertainment	D	E 2	EMV Edel Musik-Vertriebsges.m.b.H.	A	C 110-D 110	Köttgen Hörakustik	D	E 122
Blue Rose Records	D	H 71	Enemy Records	D	C 83	K-Tel Entertainment UK	GB	D 70
BLURR Fanzine	D		Energy Records	SE	D 55	K-tel International (Switzerland) AG	CH	D 85
BMG Ariola Austria	A	C 110-D 110	Entertainment Media Verlag & Co. oHG	D	C 31	K-tel International (Finland) Oy	FIN	A 61
BMG Ariola Hamburg	D	B 11-C 11	Epic / a Division of Sony Music Entertainment (Germany)	D	E 100-F 100	Künstlerdienst Düsseldorf	D	A 88
BMG Ariola Hamburg, Jazz-Department	D	D 62	ERGO Flugreisen	D	B 53	Künstlerverein Peter Günther	D	B 98
BMG Ariola Media	D	B 11-C 11	Essential Dance Music B.V.	NL	H 40	Johanna Kustannus / Megamania Music	FIN	A 69
BMG Ariola Miller	D	B 11-C 11	Euro CD-Norge A/S	N	H 110	Hans Kusters Music	B	C 101
BMG Ariola München	D	B 11-C 11	Euro Ralph Verwertungs	D	H 9	L'Age d'Or Musik	D	H 5
BMG Entertainment International G/S/A Holding	D	B 11-C 11	Event 1 Dietmar Maaz	D	A 122	Langstrumpf Rec.	D	G 61
BMG UFA Musikverlage	D	C 40-D 40	Evil Message Magazin, AFM Records	D		L.A.Rock NRW e.V.	D	B 88
Bonzai-Lightning Records NV	B	G 50	Exozet Grafik	D	B 130	Legacy Magazin	D	
Border Music Distribution AB	SE	D 55	Export Music Sweden (ExMS)	SE	A 70-B 70	L.O.B. Fanzine	D	
Boucherie Productions	F	F 91-G 91	Fairway Record	F	F 91-G 91	Lönneker Relation-Software	D	A 7
BOZO	B	C 101	Fassunge	D	C 68	Logic Records	D	B 11-C 11
BPI-British Phonographic Industry	GB	D 70	FA. Textile Events Peter Staub	D	F 101	Lokalscheisser	D	
B.P.M. Dance	NL	H 42	F.C.M., Le Fonds pour la Creation Musique	F	F 91-G 91	Lost Paradise-Hüntemeyer	D	G 57
Braintime	D		FCP Europa Carton	D	B 63	Low Spirit Recordings	D	G 38
Brasser bv	NL	H 95	Feedback - das regionale Musikmagazin	D	H 132	MABO - Merchandising	D	B 103
Bravo	D	E 98-F 98	Feedback Media Design	D	E 74	MAC Media Artist & Connection	D	D 71
Breeze Dance Division	D	C 121	Finnish Foreign Trade Association	FIN	A 69	Main Screen Verlag für digitale Publikation	D	H 120
Breeze Music	D	C 121	Finnish Music Information Centre	FIN	A 69	Manifold Records	D	H 39
Brefkas Ready Records	A	C 110-D 110	Fire Engine	D	F 63	Man's Ruin Records	USA	H 27
BSW Filmproduktion Gbr	D	B 49	Flex Records	DK	A 80-B 80	Marina Records, Kassel - Lahnemann Gbr	D	H 7
Rolf Budde Musikverlags	D	B 10	Flower Records	D	H 51	Marlboro Music / IDE	D	A 51
Bundesverband der Phonographischen Wirtschaft e.V.	D	A 6-B 6	The Flying Revolver Blatt	D		Marlboro Network	D	F 51
Bureau Export de la Musique Francaise	F	F 91-G 91	FMR Free Music Records AB	SE	A 70-B 70	Massacre Records	D	H 71
Burning Heart Records	SE	A 70-B 70	Fono Music Export Board	N	B 69	Massproduktion	SE	A 70-B 70
Buschfunk Musikverlag	D	C 112	Franky Paolo Music	B	C 101	MCA Music Entertainment / GRP Records	D	D 54
Byte Records	B	C 101	Freequencies	CH	H 31	MCA Music Entertainment	D	F 71-G 71
By Unlimited	F	F 91-G 91	Freibank Musikverlage	D	C 80	MCA Music	D	F 71-G 71
Cargo Records Canada Inc.	CDN	H 91	Friends & Sons, Agentur für junge Kommunikation	D	G 9	MCA Music Publishing Scandinavia AB	SE	A 70-B 70
Carlton Records	SE	A 70-B 70	From Here To Fame/MZEE Records/MZEE Booking/HipHop Mailorder	D	G 67	MCG Music & Communication Group Medien	D	D 130
Case Logic Vertriebs	D	B 83	FT Telecoms & Media Publishing	GB	G 130	MCM Marion Caravatti Music	CH	D 85
CD Plant AB	SE	C 132	Game Records, Guilini-Artists-Music-Entertainment	B	C 101	MCP-Records Produktions-Vertriebs	A	G 100-H 100
Celtic Circle Productions	D	A 40-B 40	Gazell Music AB	SE	A 70-B 70	MCS Maps Card System Effektkarten	D	G 65
Century Media Records	D	B 101	GDM-aktiv Musikmagazin, Bender & Partner	D	A 8	MDR Sputnik	D	C 100-D 100
Champion Records Ltd.	GB	D 70	GEMA	D	A 3	media art reinhold geiling agentur für multi media & co.kg	D	F 111-G 111
Chelsea Chronicle	A	C 110-D 110	General Overseas Music Ltd. International Licensing	GB	D 70	Mediabase	D	F 3
CIRPA-Canadian Independent Record Production Association	CDN	H 91	Gig Records / Reverso Musikproduktionsges.m.b.H.	A	C 110-D 110	Media Control	D	C 3
CMC Records International A/S	DK	A 80-B 80	Glitterhouse Records	D	H 3	Media Logistics & AV Productions	D	B 101
CMM	D	C 77	GLOBE Distribution	D	H 32	media mutant / Filmproduktion & Co. KG	D	E 72
CNR Music Germany	D	B 20	Göttlich! Fan Mag	D		Mediaphon	D	A 110
Coconut Records	D	B 2	Golden Records	F	F 91-G 91	Media Ruhr	D	A 2
Cod-Tuxedo AG	CH	D 85	GOLD Musikverlag v. Rautenkranz / WeBel Gbr	D	H 5	Medium Music Books	D	CC Ost
Columbia / a Division of Sony Music Entertainment (Germany)	D	E 10-F 10	Goodyear Rock 'n Race o/o Oliver Schrott Kommunikation	D	B 131-C 131	MEGA Kombi Stadtilustrierten Service	D	F 20
Columbia Dance Pool / a Division of Sony Music Entertainment (Germany)	D	G 60-H 60	Go Records	FIN	A 69	Melbourne Film Office	AUS	E 55
Complete Post Pty Ltd.	AUS		Gorgone Productions	F	F 91-G 91	Mentalis Verlag	D	D 67



Sony Music Media

COLUMBIA

Music & Media PopKomm Floorplan



blue bubble records

**ENTERTAINMENT MARKETING
REQUIRES TAILOR-MADE SOLUTIONS
IN EUROPE**



THE ENTERTAINMENT FIRM

TOUR OF DUTY

501

One day I'll fly away.

SUNBADA

**SONIC
DANCEPOWER**

**FRESH
PRINCE**

JAN GROENEWOU HIGHLY SUCCESSFUL WITH SONIC DANCE COMPILATIONS

HOOFDDORP, THE NETHERLANDS - August 1996 - Today Jan Groenewoud, founder and CEO of JG Entertainment International, The Independent Marketing Firm, announced that over 700.000 units of his Sonic Dance CD compilations have been sold in Belgium, France, the Netherlands, Spain and in the Scandinavian countries. For the first time in the history of the European music industry a cross-marketing product has been so successful.

"People are often talking about globalization and an integrated European market, but in most situations every local market still requires a specific marketing approach. That is the very reason that the Sonic Dance projects differ from country to country", says Jan Groenewoud.

The charts in Europe prove that he is right. Sonic Dance Power albums in the Netherlands reached in 1995-1996 five times the number one status. Resulting in Gold and Platinum albums. The results in other countries are also impressive: the Swedish and Norwegian versions went straight up to number one and the Danish and Spanish versions of the Sonic Dance compact discs went twice up to number two, and the first French Sonic album went straight up into the national Top 10 of popular music.

"The project management as well as the logistics require the know-how of doing business and knowledge of the local markets, just as the clearance of rights with collecting societies and artists", says Jan Groenewoud.

FROM CONCEPT TO PRODUCT

Groenewoud's firm JG Entertainment International specializes in the development of high-end concepts and products for the European entertainment industry, with an emphasis on TV music products. Companies come to JG Entertainment International in their search for entertainment marketing expertise, while Groenewoud contacts companies in order to commercialize great concepts.

Jan Groenewoud: "It all begins with a concept, but then the real work starts. Every project I am involved with is tailor-made, even when using the same concept in different markets and countries".

INDEPENDENT

Being an independent expert in the dynamic world of entertainment is not always easy, but within four years, Jan Groenewoud succeeded in establishing a good reputation in the European market with his full service marketing firm.

With more than 20 years experience in the international record industry, Groenewoud founded his own company in early 1992. His long-time knowledge of both the industry and entertainment products gives him the competitive edge which is absolutely required in the current marketplace situation.

The Dutch marketeer stood at the beginning of a new way of marketing, which changed the entertainment industry: TV Marketing. One step further in the road and we are talking about direct response television.

"Being independent means that you have the possibility to select the best partner for a certain project", adds Jan Groenewoud. During recent years his firm worked on projects with various partners, such as Arcade, EMI Music Holland, Jive/Zomba, KLM Royal Dutch Airlines, Magnum, Mercury, MCA Music, Polydor, Sega Enterprises and Sony Music Entertainment.

CROSS-MARKETING

Crossing traditional borders may be marked as unique aspect of Jan Groenewoud's work. Cross-marketing offers the companies the advantage that the marketed product will profit to every single company involved.

"Most companies do not look often into the possibility of cross-marketing. I can understand that. Sometimes it really is difficult to look upon your company and your products in another perspective, for the simple reason that you are too involved", says Jan Groenewoud. In this respect distance is important.

CHARACTER LICENSING

An fine example of cross marketing can be found in character licensing for certain products like CD audio compilations. But cross marketing is a technique which can also be applied in regard to a wide range of products and services. The licensing portfolio of JG Entertainment International includes several major characters.

PRODUCTION OF COMMERCIALS

Furthermore, JG Entertainment International can be called upon for the production of television and radio commercials. The firm has a wide-range experience in TV marketing campaigns, e.g. "Tour of Duty", "Fido's Choice", "Sunbada", "One Day I'll Fly Away" (KLM), "The Hitsound of 501" (Levi's) and the "Sonic Dance series". JG Entertainment International produced commercials and developed large-scale direct response TV campaigns which are broadcasted on the major satellite stations.

NEW TECHNOLOGIES

Jan Groenewoud also focuses on new media. First all for the development of new multimedia products, like VideoCD and on-line distribution and the Internet. Secondly, new media itself could be an excellent partner in marketing traditional entertainment products. Distance selling in Europe is definitely on the rise and record companies, music libraries and home video producers should take advantage of the emerging electronic marketplace.

BUSINESS STRATEGY

JG Entertainment International is a typical example of the new business strategies of the nineteen-nineties, where independent small firms serve large corporations in need of high-end expertise in certain business areas such as entertainment marketing.

"There is only one way to stay ahead in this fast-moving multimedia information and entertainment society. Offer quality and look for a win-win situation in lengthy business relationships", says Jan Groenewoud, who's firm resides in Hoofddorp, the Netherlands, just 15 minutes away from Schiphol International Airport.

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EDITORIAL

Summer is here with more and more musical festivities everywhere throughout Europe. European music hub, which we have been fighting for for so many years is becoming a reality with the first **Platinum European Awards**. This event initiated by the IFPI was marked by the presence of Jacques Santer, the President of the European Commission. Is it the symbol of a political recognition of the socio-economic and cultural impact of popular music in Europe ? In this climate, the rumour has it that 'made in France' productions are benefiting from a very good exposure. Check the growing list of French concerts abroad !

It is particularly significant in Germany where the spectrum of French music has evolved from a situation of scarcity to one of significant growth in record time. **The record sales and concert figures, as well as the variety of French musical styles represented today in Germany and their media impact are very encouraging:** the continuous joint efforts undertaken over the last few years follow up with more and more professionalism and communication. PopKomm is a great opportunity to «hit the nail» with a bigger stand than ever and well selected and promoted showcases.

This growing impact will also benefit from the **new configuration of the French music market**, where local artists have finally overpassed international acts in terms of value and quantity. Record producers have committed themselves to invest more in French and notably new acts (this appears already in the long list of selected new releases). This context is favourable for confirmed artists, like for Charles Aznavour, who is preparing himself for an impressive autumn. A few stars from the 60s like France

Gall, Jane Birkin and Françoise Hardy have just released exciting new albums also available abroad.

But most of the profit coming from this newly shaped market is targeted towards **new talents**, who are becoming a priority for the whole industry. An overview of the various new styles of chanson, rock and other musical mixtures sung in French is very promising on an international scale as well. As a matter of fact, some of these new trends are already catching up abroad. Regular positive contacts and worldwide opportunities are presenting themselves, notably with the various professional fairs but also thanks to our own network: we get especially **good news from the FMO in the US and from Japan**.

We are happy to dedicate a new requested heading in our letter called 'country spotlight' to Finland and to congratulate its record industry that has created a unique tool to promote French music in **Finland**.

Finally, we would like to take this opportunity to honour **Deep Forest**, the French act who has sold the most records around the world over the last couple of years and who has become a great source of inspiration worldwide. Their popularity is going to develop even more as they are now ready to tour !

**FRENCH MUSIC OFFICES
PARIS - MAINZ**



DJ DIMITRI FROM PARIS

hits the trendiest dancefloors around the world with his astonishing «esquisses» of the Parisian life and is eagerly awaited at POPKOMM. (see page 3)



FRENCH REPRESENTATION AT POPKOMM.

15/18 August 96

Since its opening in 93, one of the main priorities of the Bureau Export is to encourage Franco-German collaboration via the French participation to PopKomm : Developing every year, the stand will this time cover a 72 square metres surface and a communication campaign will be launched around the city of Cologne to advertise for the French showcases. The whole operation is mainly financed by record producers (SNEP Union, plus collecting societies SCPP and SPPF) helped by the SACEM (Author Rights Society) and the FCM (Fund for Musical Creation).

As the stand is always too small and rapidly packed, space and efficiency will be a priority this year. Half of the stand is set up by the SPPF for independant producers, who make themselves available on an exciting interactive multimedia screen. The second half is managed by the Bureau Export for the benefit of SCPP members, additional independent and unaffiliated producers and collaborating institutions. About 100 French professionals are expected at the PopKomm. Both teams of the Bureau Export and of the Bureau Musique in Germany are present to welcome, inform and advise the

visitors. Since French albums available on the German market rarely get much promotion, the major aim is to enforce them to the various media by means of samples, bios...etc. In 95, we noticed an increasing demand from concert agents and even from brand newcomers at the stand, A&R people. This growing interest has been confirmed by the significant rise of French tours and record releases in Germany. It means that PopKomm will be even busier than ever for the French.

**WELCOME ON STAND
F91 - G91**

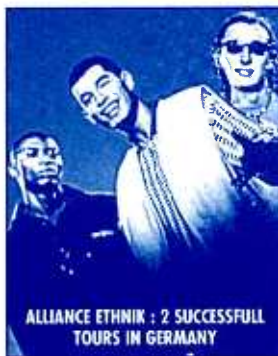
GERMAN MARKET

POSITIVE SCENE FOR FRENCH MUSIC IN GERMANY

FIGURES PROVE IT ! LIVE AND ON RECORD

Good timing and good collaboration between private and public organisations, German and French professionals, and thanks to the work of the **Music Bureau in Mainz**, many positive indicators and figures show that the dynamic structure set up two years ago to favour music made in France on the German market is very effective.

Firstly, and on a quantitative level, the amount of tours and concerts on German territory keeps climbing. Not less than 350 concerts were organised in 1995 and more are forecasted for this year. Tours are more frequent, including more shows and attracting a larger audience. One can notice the 1996 great success: **Alliance Ethnik** (7 shows after their 1995 tour), **Lokua Kanza** (19), **Maurane** (10) and **Arno** (15). The volume of French record releases (all styles taken into account) is growing rapidly and constantly, which is related to the number of live shows. This had simply never happened before. A revealing sign: 158 records were released in 1995, 184 have already been counted for the first semester of 1996 only !... In the same way, more labels have decided to promote and distribute French artists, like Community for the band **Cool et Sans Reproche** or Zyx Music for **Hoax** (Boucherie Productions). Times are definitely changing. Another development is the growing interest shown by teachers of the French language in Germany for the 2 CDs compilation called



ALLIANCE ETHNIK : 2 SUCCESSFULL
TOURS IN GERMANY

'La Nouvelle Génération Française'.

From a qualitative point of view, that is to say in terms of music styles, diversity is predominant. All the aspects of French music are represented and most of the time, meet the German demand. Rap, and more generally hip-hop, are the leading trend. Bands like **IAM**, **Soon E MC**, **Alliance Ethnik**, **Ménélik** and **Mélaaz** are the favourites of the young German public. World music made in France (like **Tri Yann** from Brittany, the polyphonies of **I Muvrini** from Corsica...) and Africa (**Papa Wemba**, **Césaria Évora**, **Angélique Kidjo**...) remains nevertheless very much appreciated. Traditional chanson française like **Patricia Kaas** is still very present. Rock (**Marousse**, **Love Bizarre**...) and jazz (**Sixun**, **Claude Barthélémy**...) are more and more common on the German stage. As an ultimate achievement, the massive tours of **Noir Désir**, **Guesh Patti** and **Stephan Eicher** in Germany should complete 1996 brilliantly.

The best result is that French singing artists have strengthened their presence in the German media. **Patrick Bruel**, **Céline Dion** and **Alliance Ethnik** maintained leading positions in the German charts for long periods of time. Furthermore, articles in the press, interviews, radio and television shows featuring French artists are multiplying. The music channel Viva have expressed their desire to do a wide coverage of the big music festivals taking place in France.

Thus, the 8th PopKomm in Cologne is the perfect opportunity to follow up on the promotion of all these artists, discover some new ones and give French producers a better chance to work in the German market.

Contact: Bureau Music in Mainz - Germany
Tel : (49) 61 31 22 17 48
Fax: (49) 61 31 23 51 94



The 3rd annual Klassik Komm will give a great opportunity to the Bureau Export de la Musique Française to take part in the promotion of French classical music, artists and musical ensembles. This event will take place next September (6-9) in Cologne, Germany. The French representation will be organised by the agency Music Concept (Mrs. Catherine von Mutius) that does major ground work in Germany to develop French classical music. Music Concept represents front leading baroque music ensembles such as: Les Arts Florissants, Les Musiciens du Louvre, Il Seminario Musicale ...plus various soloists and chamber music groups.

Klassik Komm is an international meeting place for record companies, music publishers, music media, producers, as well as for musicians and music educators. It offers the opportunity for professionals to attend a wide variety of concerts and forums and to discuss the various issues in today's classical music industry.

APROFA (a lobby promoting French regions in Germany) and Music Concept are organising for the second year the whole French representation under the name 'Espace France'. It includes various stands, for instance the Bureau Export's representing French producers and distributors interested in developing their strategies in Germany. A stand sponsored by France Telecom will be dedicated to the promotion of several vocal and instrumental groups and festivals. A presentation concert of French vocal ensembles is also scheduled for the official inauguration party.

Contact: APROFA
Tel: (49) 89 538 95 56 - Fax: (49) 89 538 04 53
MUSIC CONCEPT
Tel: (49) 61 96 63 720 - Fax: (49) 61 96 64 22 03



FRENCH CONCERTS AT POPKOMM

**DJ CHRIS THE FRENCH KISS
& DJ DIMITRI FROM PARIS**

(beat fusion)

Yellow Productions have proved within a couple of years that they are at the forefront of new musical trends. Chris integrates many different styles (fusion of Black and Latin music with jazz, triphop...) into an innovative impetus which has seduced the most sophisticated hip underground clubs and labels throughout the world. Dimitri is a veteran Parisian Dj, a remixer of hundreds of artists and also a radio star. His first album 'Sacrebleu' is a beautiful journey from electro to easy listening and has received excellent reactions from Anglo-Saxon countries.

Contact: Yellow Productions
Tel: (33 1) 42 77 37 77 - Fax: (33 1) 42 74 30 37

DNC

(rap)

Défendant Notre Cause (Defending Our Cause) is a rap band that loves to perform! Within two years they have established a solid stage reputation supporting MC, Solaar, Alliance Ethnik... The band has been touring Europe since last spring. DNC fully express themselves on their first album 'Découvrez Nos Contrées'.

Contact: EMI France
Tel: (33 1) 46 29 20 40 - Fax: (33 1) 46 29 21 70

HOAX

(rock)

HOAX' style is immediately appealing to metal listeners. Singing in English and issuing their 3rd album, 'Brainstorm At Dawn', they are now in the position to challenge their international brothers! Their amazing 'Conscience' music video (loaded with 3D and FLAME) has been played on MTV since July. HOAX have a great firing power on stage and possess all the assets to be the metal phenomenon of 1996 in Europe!

Contact: Boucherie Productions
Tel: (33 1) 44 52 94 15 - Fax: (33 1) 44 52 94 16
Distribution in G/A/S: Zyx Music

KADDA CHERIF HADRIA

(world music)

His Algerian origins gave him a beautiful tone of voice. He sings about love, happiness and lost disillusion with a raï music style influenced by jazz, salsa and gypsy music... On stage, he is accompanied with brilliant musicians (accordion, trumpet, violin...) who can be seen and heard over this summer's tour in Europe and Canada. His record 'Diri Kitabri' released in September 1995 (Al Sur/ Media 7) made him an important moderniser of raï music. It is available in many countries.

Contact: Lusafrika
Tel: (33 1) 43 49 33 89 - Fax: (33 1) 43 58 20 29
Distribution in Germany: Edel Contraire

JAN STEHO

(chanson)

Chanson pop and soft ballads characterize his music. His songs are strengthened by Oriental rhythms and supported by a voice with a tone like David Bowie.

Contact: Jivaroc - Tel: (33) 20 40 12 94

TAKFARINAS

(world music)

Born as the fourth generation of a Berber family of musicians, Takfarinas received a prize from the Algerian radio at the age of sixteen. He sold nearly 2 million copies of his second album in Algeria.

In 'Salamet' (Peace & Safety), the last record, Takfarinas moves from flights of 'cante jondo' in Algerian adaptation, transpositions to octaves characteristic of Afro-American gospel.

After the Danish tour in June 1996, he will appear in a few European festivals this summer.

Contact: La Générale Spectacle
Tel: (33 1) 43 53 91 00 - Fax: (33 1) 43 53 42 82
Distribution in Germany: BMG - Ariola
International Service - in France: Night&Day

SIXUN

(jazz)

With 7 albums to their credit, 3 videos, sold out tours and a Piaf Award for the best stage-group, Sixun are definitely the most popular jazz fusion band in France. They spent one year in New-York playing and recording their last album 'Lunatic Taxi' which is out in 15 countries. Since then, they've never stopped touring the world.

Contact: Bleu Citron
Tel: (33 1) 40 36 01 00 - Fax: (33 1) 40 36 60 59
Distribution: Polygram Jazz
Tel: (33 1) 45 22 05 39 - Fax: (33 1) 42 94 00 05

DEMAIN LES POULPES

(funk)

Children of funk are hidden behind this futuristic name (Tomorrow The Octopuses). Their funk-disco surfaced in Europe two years ago. Daring to sing in German, Demain Les Poulpes is determined to caress the whole continent with their multi-faceted tentacles. If you fancy a sample of their music, just get the last album 'Canicha'.

Contact: Les Productions du Fer
Tel: (33) 99 67 58 49 - Fax: (33) 99 67 58 50
Distribution in Europe: Roadrunner

LEX LEO

(groove)

Lex Leo is born out of the meeting of a rap singer (former cooper of I AM) and jazz musicians. A brass section was introduced to enrich the band later on. Their album self-titled 'Lex Leo' is a groovy mix of rap, funk, soul and acid jazz.

Contact: Philippe Schmitt
Tel: (33) 78 27 18 38

MATHIEU BOOGAERTS

(chanson)

Naive lyrics and simple melodies reminding you of children's songs, Mathieu Boogaerts's home-made music is just like an invitation to voyage. There's a very cool cover of Bob Marley on the album 'Super' for those who fancy a bit of relaxation.

Contact: Polygram Music
Tel: (33 1) 44 41 95 95 - Fax: (33 1) 44 41 95 74

THURSDAY 15

The Rhenania (8/9 pm)
True metal is never
out of fashion

HOAX

(Boucherie Productions)

FRIDAY 16

Jazz area - PopKomm Messe (5 pm)

SIXUN

(Polygram Jazz)

Blue Shell
European nights

JAN STEHO

Intercity (9 pm)
Sushi 3003

**MATHIEU
BOOGAERTS**

(Remark-Polygram)

Schmuckkätschen (1 am)
Fresh and easy trip from Paris

DJ CHRIS

THE FRENCH KISS

DJ DIMITRI

FROM PARIS

(Yellow Productions)

SATURDAY 17

Kölnbühne

JAN STEHO

Stadtgarten
Deutsche Welle and Radio Nova
present: Global Night

KADDA

CHERIF HADRIA

(Al Sur- Media 7)

TAKFARINAS

(Misslin-Night & Day)

Bürgerhaus Stollwerck (8pm)

P. Funk party

**DEMAIN
LES POULPES**

(Roadrunner)

SUNDAY 18

Viva stage (afternoon)
Hip-Hop

DNC

(Découvertes -EMI)

LEX LEO

SUBJECT TO LATE MODIFICATIONS

60'S STARS AT THE TOP

★ FRANCOISE HARDY ★



an electric come back

Although famous for her 60s success, Françoise Hardy is definitely an artist of today. Her recent collaboration with Blur and Etienne Daho retained everyone's attention. The album 'Danger' (Virgin), the first after a self-imposed retreat that lasted 8 years, shows her obvious determination. Produced by Rodolphe Burger (Kat Onoma), it is a pleasant collection of poetic and melancholic songs backed with an enthusiastic guitar-driven pop band.

It is already a big success on the Spanish radio and also gets a good media coverage in Germany and Switzerland. The album 'Danger' has been released everywhere in Europe (including UK); in Japan it contains the duo with Blur.

Contact: VIRGIN FRANCE - Tel: (33 1) 44 78 55 87 - Fax: (33 1) 44 78 55 93

★ CHARLES AZNAVOUR ★

1996 will be a landmark year for Charles Aznavour, as EMI Music celebrates his 50th anniversary in the music industry. Already inducted into the songwriter's hall of fame on June 12th in New York, Billboard magazine will also honour Charles Aznavour in a spotlight issue on October 12th. He will be the first non-American artist to appear on their cover. In tribute to his amazing career, EMI Music France will be releasing his long awaited complete works in a 30 albums set at the end of November, presented in the form of a Parisian kiosk. Other releases this autumn are Charles Aznavour's golden hits in French "40 Chansons d'Or" (4 Oct.), a new live album in English "Live at Carnegie Hall" (4 Oct.), a new studio album in Spanish "Cuando Estas Juntos A Mi" (30 Sept.), a special Christmas album in French "Aznavour chante Noël" (25 Nov.) and last but not least a new studio album in the beginning of 1997 which will be full of surprises. Charles will also be touring in the U.S. and Canada between October 18-November 19 giving over 15 concerts as well as receiving a special award from the Alliance Française in New York on November 21st.

Contact: EMI France - Tel: (33 1) 46 29 20 40 - Fax: (33 1) 46 29 21 70

★ FRANCE GALL ★

The long awaited album from Europe's top-selling female singer, France Gall, is simply entitled 'France' and features 13 songs written by her late husband, the famous songwriter and performer Michel Berger. Funky grooves and sexy rock shuffles compliment softer, emotional compositions. Collaborations with her father Robert Gall, Gainsbourg and Berger have produced a wide ranging catalogue of musical recordings. France Gall's career began in 1965, when she won the European Song Contest with the hit written by Serge Gainsbourg: 'Poupée de cire, poupée de son'.

The French version of the album is sold with a four minute videoclip directed by Jean-Luc Goddard. The international version includes a booklet in French and English, plus an extra track 'Si Maman si'. The record has been released in more than 20 countries throughout the world.

Contact: WARNER MUSIC FRANCE - Tel: (33 1) 44 30 40 17 - Fax: (33 1) 44 30 40 50

★ SERGE GAINSBOURG ★

Mercury have decided to pay tribute to Serge Gainsbourg for the occasion of the 5th anniversary since his death. They have released a luxurious collection of 3 CDs covering his first period (1958-69) influenced by African music, jazz and English pop. 'De Gainsbourg à Gainsbarre', a useful 2 CDs compilation for novices which contains every greatest hit is also available. All songs have been remastered and provide an excellent sample of his work. They are now available in some European countries and soon in England (Mercury).

Contact: POLYGRAM - Tel: (33 1) 44 41 95 76 - Fax: (33 1) 44 41 95 74

★ JANE BIRKIN ★

Serge Gainsbourg's songs as you have never heard them.

Jane Birkin sings 15 special compositions, re-arranged by some of the most talented and diverse artists including Eddy Louiss, Goran Bregovic, Les Nègresses Vertes, Boom Bass from La Funk Mob, Doudou N'diaye Rose and Daran et Les Chaises. Sonny Landreth arranged the first single released from the album, "Sorry Angel".

Jane Birkin's particular voice and style, with her natural charisma characterized by a delightful softness, is definitely appreciated in France and abroad. She proves it once again cheerfully with this record.

The songs on 'Versions Jane' (Polygram) were originally performed by other female singers, as well as by Gainsbourg himself. But there is probably no one better to interpret them since she was his muse and wife. This collection sounds fresh and modern without sacrificing the timeless quality of Gainsbourg's songwriting genius. 'Versions Jane' is now available in most European countries and Canada; soon imported into Japan.

Contact: POLYGRAM - Tel: (33 1) 44 41 95 76 - Fax: (33 1) 44 41 95 74



THE NEW WAVES OF French Chanson

French contemporary popular music has been experiencing changes in its usual tones for the last two years: the market is moving with both the quotas law and the boom of CD singles sales which have favoured new talents in various styles.

Romantic French singers with their emotive chansons are no longer the definition of French music. Today's hippest young bands are plugged into the lifestyle and culture of a generation that crosses traditional borders, mixing many musical sounds and influences. But they are definitely French and have created some of the most distinctive and memorable sounds that can be heard today and which are still called chanson. As it is impossible to be exhaustive, we will mention here some of the most important bands or artists, who moreover have an international activity.

WHEN CULTURAL INFLUENCES FUSE TOGETHER

Marousse (Découvertes/EMI) is one of the most energetic alternative bands in France. They made a great impression at Printemps de Bourges 1996 and around the world this summer. Their music is an explosive mix of rock, rhythm 'n' blues, funk, salsa and ska. Multi-instrumentalist Marina (saxophone, harmonica, clarinet) leads the band for a dynamic show in the style of Rita Mitsouko or Talking Heads. It must be noticed that a few members come from the ex-Mano Negra.

Zebda (Barclay/Polygram) are mixing traditional chanson with ragga, north African influences and catchy lyrics. This very energetic live band has spontaneously seduced European publics.

The Sherpas's (Chrysalis - EMI) groove and rock on the dance floor is blended with techno, jungle, trip hop, rap and ragga. They have received many positive reactions abroad, especially in Canada and Mexico. Yuba (EMI) is also making its mark today with a particular sound that brings together soul, funk, African music, rap, reggae and jazz.



Marco - FFF

ROCK FUSION IS RUNNING UP

Daran et Les Chaises (WEA) are faithful to rock traditions but do not lack imagination. Daran with his guitar, is a true rock singer with a great backing band. He supported Willy Deville while touring Germany this year.

The rock fusion side is finally improving in French. FFF (Sony) have just released a new trashy album and prepares a strong show. Lafora (Virgin), Oneyed Jack (Sony), Welcome to Julian (Rosebud) and No One Is Innocent (Polygram) are becoming international with successful shows around the world.

GIRLS

Axelle Renoir (WEA), a new name leading to popularity with strong emotion and good rock. She is luckily surrounded by well-known musicians and one of the best

French authors. Ophélie Winter (East West), a beautiful TV personality, has astonished the whole of France with her voice and catchy songs. The album has been classified in the French charts since its release. It has received a music award in Belgium and is also available in English. She will tour Europe next Autumn.

Also with East West, Victor Lazlo is already going international with her new album; Muriel Moreno (ex-Niagara) presents a

RADIO

**FRENCH RADIO
QUOTAS**

They finally please the whole industry and public, except for worldmusic artists and fans

Announced in 94 that it would apply definitely in 96, the imposition on French radios to broadcast 40% of strictly French-language music, including 20% of new talents, has raised a major controversy. Its application has turned out to be positive for everyone at last.

Conventional stations were already playing around 40% or more. But the FM networks targeting a younger audience and constantly growing in size, were playing mainly Anglo-American top 40. They were arguing that this decision was not meeting listeners' desires and that French production was not good enough. Record producers replied that this law was set to encourage French production and publishing work, forcing broadcasters to listen to it more. They also committed themselves to invest a lot more into French productions, including new talents.

A poll conducted in January 96 found that 83% of French adults are in favour of the quotas, 89% think that Chanson Française is of high quality. These results turned out to be true, as the audience of youth FMs has been continuing to grow since the law is in full application !

Everybody seems to be happy now; except for the numerous worldmusic artists coming from French-speaking countries, recording, living and paying taxes in France, but who are not welcome on the radios. Contrary to what most people think, these artists are more welcome outside of France than in the country itself, and it is getting even worse ! The attempt to include them in the quotas failed because of a European law that ignores taking the nationality criteria into consideration.

beautiful album composed, written and produced on her own. Princess Erika (Polydor) and Zazie (Mercury) get a pretty good success in France at the moment and should soon conquer the international stage.

HOME-MADE SONGS

Several talented young French artists have embraced the flavour of traditional French Chanson, but with an approach that captures today's lifestyle with intimate details. They are young, they sound fresh and they just want to colour your life.

The last album of Dominique A 'La mémoire neuve' (Virgin) is a real delight for those who appreciate the lightness of living and the new sounds of originality.

Katerine (Barclay/Polygram) and Mathieu Boogaerts (Remark/Polygram - see PopKomm concerts p.3) are leading the trend, already catching attention abroad. Other very valuable artists in the tradition of French romantic singers distinguish themselves brilliantly in various styles: Florent Pagny (Polygram) in rock, l'Affaire Louis Trio (Chrysalis) in pop, Kent (Polygram) and Thomas Fersen (WEA) in pure chanson française....

French chanson is thus getting a new breath, proving once more that richness remains in the ability to take the best of various cultures.

**Record
releases**

	DATE	TITLE	RECORD COMPANY
CHANSON			
Arielle	September	t.b.a	BMG
Arthur H	September	"Trouble Fête"	Polydor / Polygram
Barbara	t.b.a	t.b.a	Mercury / Polygram
Brigitte Bardot	t.b.a	t.b.a	Polygram
CharlElie Couture	September	"Best of"	EMI
Charles Aznavour	September	"l'Intégrale"	EMI
Elsa	October	t.b.a	BMG
George Brassens	t.b.a	t.b.a	Polygram
Jacques Brel	November	t.b.a	Barclay / Polygram
Jean Sablon	Available now	"International French Stars" serie	Musidisc
Jean-Louis Murat	September	"Dolores"	Virgin
Julien Clerc	November	t.b.a	Virgin
Liane Foly	November	t.b.a	Virgin
Maurice Chevalier	Available now	"International French Stars" serie	Musidisc
Michel Fugain	September	t.b.a	EMI
Michel Jonasz	September	t.b.a	EMI
Michel Polnareff	Available now	"Live at Roxy"	Sony
Patricia Kaas	15 October	French LP	Sony
Patricia Kaas	November	International LP	Sony
Philippe Léotard	September	t.b.a	Sony
Compilation	Available now	"Le Moulin Rouge"	Musidisc
POP/ROCK			
Bruno Maman	October	t.b.a	Sony
De Palmas	October	t.b.a	EMI
François Hadji-Lazaro	October	t.b.a	Boucherie Productions
Frogmouth	Available now	"Frogmouth"	La Bande Son
Indochine	October	t.b.a	BMG
Nègresse Vertes	Available now	"En Public"	Virgin
Noir Désir	t.b.a	t.b.a	Barclay / Polygram
Oobick & The Pucks	October	t.b.a	WEA
Stephan Eicher	September	t.b.a	Barclay / Polygram
Zachary Richard	Available now	"Cap Enragé"	La Bande Son
RAP			
IAM	November	t.b.a	Delabel
MC Solaar	September	t.b.a	Polydor / Polygram
Ménélik	October	t.b.a	Sony
Neg'marrons	September	t.b.a	Sony
Soon E MC	September	"Intime Conviction"	EMI
Tribal Jam	September	single t.b.a	EMI
WORLD			
August Darnell	September	"The Kid and I"	La Bande Son
Carrapicho	Available now	"Fiesta de Boi Bumba"	RCA / BMG
Dan Ar Braz	October	t.b.a	Sony
Daudé	September	"Daudé"	Totem
EV	September	"Huchal"	Déclic
Fatal Mambo	September	"Rumbagitation"	Blue Silver
Fernanda Abreu	September	"Da Lata"	Totem
Ismael Lo	t.b.a	t.b.a	Island / Polygram
Kassav	October	Live	Sony
Khadja Nin	Available now	"Sambolera"	Vogue / BMG
Khaled	End of 96	t.b.a	Barclay / Polygram
Malavoi	September	"Shé Shé"	Déclic
Michel Martelly	September	"Tout cé Mately"	Déclic
Orlando Moraes	September	"Abismo Zen"	Totem
Ras Dumisani	September	"Mister Music"	Déclic
Tous Kunda	Available now	"Mouslaï"	WEA
Trio Bad	September	"Haute Sécurité"	Déclic
JAZZ			
Daniel Humair	End of 96	t.b.a	Label Bleu
R.Galliano & Ron Carter	Available now	"Panamanhattan"	Dreyfus Jazz
S. Grappelli, G. Mraz, R. Haynes, M. Petrucciani	September 96	"Flamingo"	Dreyfus Jazz

non-exhaustive list

ON THE ROAD :
FRENCH CONCERTS ABROAD



ALAN STIVELL
(Francis Dreyfus Music)
August: Switzerland: Chateau d'Oex (2).
Contact: VMA - Tel: 33 1 47 23 55 80 - Fax: 33 1 47 20 15 86

ALASKA (Gorgone Prod.)
September / October: USA: Texas, Louisiana - Canada: Quebec (in planning).

ARNO (Virgin)
August: Canada: Montreal (5) - September: USA: New-York (5) - Belgium: Brussels (13) - Holland: Den Haag (14) - Belgium: Leffinge (15) - Germany: Leipzig (17), Bremen (18), Bonn (19) - Switzerland: Zurich (20) - Germany: Frankfurt (22).
Contact: Talent Sorcier - Tel: 33 1 45 23 27 24 - Fax: 33 1 48 00 01 08

AXELLE RENOIR (WEA)
August: Canada: Montreal (3).
Contact: Sylvie Faiveley - Tel: 33 1 42 12 52 82 - Fax: 33 1 42 12 52 83

BARKING DOGS (R'N'D)
October: Germany: Weimar (15), Jena (16), Dresden (17), Berlin (24), Erfurt (26), Bietigheim (30).
Contact: Tourbillon - Tel: 33 20 55 42 44 - Fax: 33 20 55 43 44

BRATSCH (Mercury/Polygram)
August: Germany: Lorrach (4).
Contact: Adalid Productions - Tel: 33 1 43 43 38 60 - Fax: 33 1 43 44 92 58

BIG SOUL (Sony)
August: Switzerland (15 & 16) - Holland: Amsterdam (25).

BLANKASS (Musidisc)
August: Canada: Montreal (7 to 12) - Germany: Saarbrücken (26).
Contact: Scherzo - Tel: 33 1 48 74 25 03 - Fax: 33 1 48 74 24 35

CÉSARIA ÉVORA (BMG)
August: Sweden: Stockholm (2 & 3) - Portugal: Faro (4) - November: UK: London (14).
Contact: Azimuth - Tel: 33 1 44 79 00 36 - Fax: 33 1 44 79 00 34

CLAUDE BARTHÉLÉMY
September: Austria (29).
Contact: Azimuth - Tel: 33 1 44 79 00 36 - Fax: 33 1 44 79 00 34

CHARLES AZNAVOUR (EMI)
October: USA: New York (18 & 19), Chicago (20), Atlantic City (25), Miami (26 & 27), Washington (29), Boston (30) - November: USA: San Francisco (2), Los Angeles (3) - Canada: Quebec (6 & 7), Montreal (8 & 9), Ottawa (10), Vancouver (12), Winnipeg (14), Toronto (15).
Contact: Lévon Sayan - Tel: 33 1 43 59 41 22 - Fax: 33 1 45 61 90 61

CHEB MAMI (Virgin)
August: Tunisia (9 to 26) - Finland: Helsinki (28 tba) - September: Italy: Sardaigne (5 tba) - Switzerland: Geneve (28 tba) - October: Sweden: Goleborg (31 tba).
Contact: Mad Minute Music - Tel: 33 1 40 10 25 55 - Fax: 33 1 40 10 17 37

D. LOCKWOOD (Dreyfus Jazz)
August: Israel: Eilat (27 to 31) - September: Germany: Viersen (20).
Contact: Isoard-Sola - Tel: 33 60 66 44 88 - Fax: 33 60 66 29 99

DNC (EMI)
August: Canada: Montreal (5) - September: Germany: Freiburg (13), Nuremberg (14), Munich (15), Immeldorf (16), Oberhausen (17), Köln (18), Hamburg (19), Berlin (20), Leipzig (21), Amberg (22) - October: Switzerland: Zurich (26) - December: Germany: Chemnitz (2)
Holland: Amsterdam (6).
Contact: Tourbillon - Tel: 33 20 55 42 44 - Fax: 33 20 55 42 44

F.F.F. (Sony)
October: Switzerland: Zurich (1), Berne (3), Geneve (4), Vevey (5) - Belgium: Liege (8), Brussels (9) - Luxembourg (12).
Contact: Alias - Tel: 33 1 45 96 06 64 - Fax: 33 1 45 96 00 92

GABRIEL YACOB
(Boucherie Productions)
September: Canada (in planning) - December: Spain (in planning).
Contact: Aitor Narbaiza - Spain - Tel: 34 4 676 5631 - Fax: 34 4 676 5505

GEOFFREY ORYEMA (Virgin)
August: Switzerland: Chateau d'Oex (3) - Spain: Pamplona (9) - October: Germany: Schorndorf (11), Munich (12), Karlsruhe (13), Köln (15), Kassel (16), Hamburg (17), Hannover (18), Berlin (19) - Austria: Vienna (22), Dornbirn (23).
Contact: Mad Minute Music - Tel: 33 1 40 10 25 55 - Fax: 33 1 40 10 17 37

G. MOUSTAKI (Sony)
November: Germany: Kehl (1), Kaiserslautern (2), Augsburg (3), Munich (4), Krefeld (14), Saarbrücken (19) - Austria: Kapfenberg (6), Graz (7) - October: Spain (2 to 21).
Contact: Marie-Ange Mirande - Tel: 33 1 48 74 95 81

GILBERT BÉCAUD (BMG)
August: Austria: Graz (15) - Germany: Berlin (16), Munich (17).
Contact: Charley Marouany - Tel: 33 1 42 89 36 66 - Fax: 33 1 42 25 93 21

KALI (Blue Silver)
August: Italy: Toscane (13).
Contact: Philippe Vaillant Organisation - Tel: 33 1 42 47 04 00 - Fax: 33 1 42 47 01 80

KASSAV' (Sony)
August: Canada: Montreal (1 to 9).
Contact: Stormy Management - Tel: 33 1 48 57 23 92 - Fax: 33 1 48 57 22 73

KENT (Polygram)
August: Canada: Montreal (7 & 8) - November: Germany: Hamburg (3), Hannover (4), Berlin (5), Münster (11), Dortmund (13), Bielefeld (14), Köln (15).
Contact: Azimuth - Tel: 33 1 44 79 00 36 - Fax: 33 1 44 79 00 34

KING SIZE (Gorgone Prod.)
September: Canada: Montreal - USA: Boston, New York - Oct./November: Germany, Switzerland (in planning).
Contact: Annie Bossut - Tel: 33 44 46 31 12 - Fax: 33 44 46 81 04
LOKUA KANZA (BMG)
August: Spain: Navarra (2) -

Holland: Delft (3) - Sweden: Stockholm (4) - Canada: Montreal (10) - Italy (24 to 28 tba) - Germany: Friedrichshafen (30 tba) - Switzerland: Bâle (31) - September: Ivory Coast: Abidjan (6 & 7 tba) - Germany: Munich (15), Stuttgart (17), Mainz (18), Köln (19), Hamburg (20), Berlin (22) - October: Germany: Leverskussen (12 tba) - November: Belgium: Arlon (13 tba), Seraing (14 tba).
Contact: La Générale Spectacle - Tel: 33 1 43 53 91 00 - Fax: 33 1 43 53 42 82

MANU DIBANGO
August: Holland: Delft (3) - Switzerland: Bâle (31).
Contact: La Générale Spectacle - Tel: 33 1 43 53 91 00 - Fax: 33 1 43 53 42 82

MARLA GLEN (BMG)
August: Germany: Films (2), Zofingen (3) - USA: Washington (11) - Germany: Gampel (16), Bruffen (17), Xanten (24), Hamburg (25) - September: Germany: Eschweiler (1), Köln (12), Viersen (20) - October: Germany: Basel (26 tba).

MAROUSSE (EMI)
August: Canada: Montreal (4).
Contact: Warhead - Tel: 33 1 53 79 00 11

MÉLAAZ (BMG)
August: Germany: Nürnberg (4 tba) - October: Holland (9, 10 & 11) - Germany: Munich (17 tba), Berlin (18), Hamburg (19 tba), Hannover (23 tba), Leipzig (25 tba), Köln (26 tba).
Contact: Alain Frégé - Tel: 33 1 48 05 33 36 - Fax: 33 1 48 05 07 11

MELLOWMAN (East West)
August: Canada: Montreal (8).
Contact: Azimuth - Tel: 33 1 44 79 00 36 - Fax: 33 1 44 79 00 34

MÉNÉLIK (Small / Sony)
August: Canada: Montreal (3 to 6) - September: Tokyo (24 to 29) - October: Holland (9, 10 & 11).
Contact: Alias - Tel: 33 1 45 96 06 64 - Fax: 33 1 45 96 00 92

MICHEL FUGAIN (EMI)
August: Canada: Montreal (2) - October: Belgium: Namur (17), Woluwe (18), Arlon (19), Nivelles (29), Dolhain (31) - November: Belgium: Tournai (20).
Contact: Music Machine - Tel: 33 88 67 47 79 Fax: 33 88 67 41 42 - Camus & Camus - Tel: 33 1 42 67 11 64 - Fax: 33 1 46 22 67 24

MICHEL PETRUCCIANI
(Dreyfus Jazz)
August: Austria: Salzburg (6) - Italy: Sardaigne (11) - September: Italy: Torino (10) - Switzerland in planning (September 26 to October 5).
Contact: Jazz Up! - Tel: 33 98 91 50 54 - Fax: 33 98 91 57 87

MONICA PASSOS
August: Canada: Montreal (7).
Contact: Azimuth - Tel: 33 1 44 79 00 36 - Fax: 33 1 44 79 00 34

LES NAUFRAGÉS
(Bondage / WMD)
August: Canada: Montreal (4 & 5).
Contact: Azimuth - Tel: 33 1 44 79 00 36 - Fax: 33 1 44 79 00 34
PAPA WEMBA
August: Spain: Pamplona (1),

Huesca (2) - Belgium: Bruges (3) - Hungary: Budapest (17).
Contact: Mad Minute Music - Tel: 33 1 40 10 25 55 - Fax: 33 1 40 10 17 37

POW WOW (Polygram)
October: Belgium: Bruxelles (29), Liege (30), Charleroi (31) - December: Switzerland: Geneve (6).
Contact: Camus & Camus - Tel: 33 1 42 67 11 64 - Fax: 33 1 46 22 67 24

R. GALLIANO (Dreyfus Jazz)
August: Italy: Fasano (1), Sorrento (2), Oristano (3), Carrara (5 tba), Presanella (7), Molugno (9) - Portugal: Capuchos (17 tba) - Germany: Willisau (29) - September: Germany: Duisbourg (28) - October: Germany: Oberanfer (2), Essen (3), Vlotho (4 or 5 tba).
Contact: Pierre Devineau Management - Tel: 33 1 48 71 46 72 - Fax: 33 1 43 24 30 22

SALLY NYOLO
August: U.K.: London (1), Manchester (2), Stockton (3), Nottingham (4), Cardiff (5), Chester (6) - Belgium: Antwerpen (7 to 11) - October: U.K.: Glasgow (10), Edinburgh (11), Aberdeen (12) - Denmark: Copenhagen (25).
Contact: Talent Sorcier - Tel: 33 1 45 23 27 24 - Fax: 33 1 48 00 01 08

SÉTA TOURE
August: Holland: Delft (3) - Austria: Wiesen (23).
Contact: La Générale Spectacle - Tel: 33 1 43 53 91 00 - Fax: 33 1 43 53 42 82

SHERPAS (EMI)
August: Canada: Montreal (3).
Contact: EMI - Tel: 33 1 46 29 20 74 - Fax: 33 1 46 29 20 40

SIXUN (Polygram Jazz)
October: Palestine (1 to 6, 3 concerts) - Tour in Asia in planning (November 10 to December 15).
Contact: Bleu Citron - Tel: 33 1 40 36 01 00 - Fax: 33 1 40 36 60 59

LES TAMBOURS DU BRONX
August: Germany: Wiesbaden (25).
Contact: TDB Prod - Tel: 33 86 36 17 70 - Fax: 33 86 36 70 67

THOMAS FERSEN (WEA)
August: Canada (4 & 8) - Contact: Camus & Camus - Tel: 33 1 42 67 11 64 - Fax: 33 1 46 22 67 24

TRIO ERIC MARCHAND
(Aavidis)
August: Belgium: Brussels (14).

LES WAMPAS (RCA)
August: Belgium: Les Avins (3).
Contact: Azimuth - Tel: 33 1 44 79 00 36 - Fax: 33 1 44 79 00 34

ZACHARY RICHARD
(La Bande Son)
August: USA: Springfield/Illinois (7), Salem/Oregon (25 & 26) - Canada: Montreal (9), Carleton (11).

This non-exhaustive list is based upon the information we have available at the moment.



**NEWS FROM THE
FRENCH MUSIC
OFFICE IN NEW-YORK**

COLLEGE RADIOS : Good beginning for The Married Monks and The Little Rabbits-heay rotation on about ten college radios. No One Is Innocent's song 'Genocide' will be featured on the next CMJ CD compilation in August. The CMJ, National Convention of the American College Radios, will take place in New York City next September (4-7). The following bands are in selection to play live : Arno (Virgin), Lofotora (Virgin), Kingsize (Gorgone Productions), Dum Dum Boys (Vicious Circle) and Bastard (Pandemonium).

CONCERTS : Alliance Ethnik and Marousse have performed very successfully in July. Welcome To Julian should go on a US tour this summer. The francophone festival 'L'Air du Temps' will as usual take place in Boston next November (1 -10), the programme includes Lucid Beausonge and Rachid Barri.

RECORDINGS : French hip-hop band IAM is still recording in New-York, so is Patricia Kaas. No One Is Innocent should be recording in Los Angeles this summer.

RELEASES : Franco-Zairian singer Lokua Kanza's new album 'Wapi Yo' will be released in the USA by RCA Classics. Citizen Space Records will release Arno's new album by the end of September. This album called 'Give Me The Gift' is primarily in English. The album of the African artist Wasis Diop should be released in a couple of months by Mercury US.

MEDIA : The American press has been very supportive of French artists for the past two months: an excellent chronicle was written about France Gall in Cups, a full page on Mylene Farmer in Spin, a thorough article about French pop music in the Village Voice and also good articles on Rachid Taha in magazines such as Time Out.

Contact: **FRENCH MUSIC OFFICE in New-York**
Tel: 1 (212) 397 40 18 - Fax: 1 (212) 397 40 19

CONSPICUOUS PRESENCE

AT MIDEM ASIA 96

One hundred professionals and partners from the French music industry went to the last Midem in Hong-Kong (May 14-16).

The SPPF (Society for Record Producers' Rights), the SPPF (Society of Record Producers in France) and the French Music Office took the initiative to organise the French stand. Various public and private partners also participated in this project*. The stand for French producers and publishers enabled many professionals to come into contact with one another.

The 'French Party', set up with the participation of the Consulate in Hong-Kong and the MIDEM Organisation, presented the artists Kent and Les Elles. Césaria Evora performed three sold out shows.

* French Ministries for Culture and Foreign Affairs, SACEM-SDRM and the TV music channel MCM.

**EUROPEAN
PLATINUM
AWARDS**

This first ceremony organised by the IFPI took place in Brussels on the 11th of July 96. The French artists rewarded for at least one million records sold in Europe are: Patricia Kaas, Alain Souchon, the Gypsy Kings and Francis Cabrel.

**«NOUVELLE
GÉNÉRATION
FRANÇAISE»
IN JAPAN**



In a previous issue we presented the pedagogical programme 'Nouvelle Génération Française' published by the French Music Export Office. It has received an excellent response and continues to expand. It is now available in a version for Japanese Professors and students learning French. The booklet accompanying the 38 tracks compilation CD has been translated into Japanese.

To promote the Worldwide Congress of the International Federation of French Professors, taking place in Tokyo (August 25 - 31 1996), the radio station RFI has produced an 8 minutes weekly programme which is broadcasted in French and Japanese, entitled 'J'enseigne, moi non plus'. It draws upon the compilation 'Génération Française 2' made by the Bureau Export and the Institut Français de Mayence. The programme presents a French artist, a song and a lesson using its lyrics, plus a listening game. Michel Boiron, the excellent author of the booklet, is invited to the congress for the presentation of the whole concept.

**FESTIVAL HALOU
TOKYO (24/29 SEP. 96)**

In the last issue we mentioned the exceptional work of the Japanese agency Conversation and Parco company which organise annually the Halou music festival in Tokyo.

Festival Halou encourages cultural exchanges between the young people of Europe, Africa, Arabian countries, the Caribbean and Asia. It also fosters music business trade between all the parties involved.

Although the Japanese word "Halou" means "Spring", it also means "discovery", "youth", and "beginning". A fresh wind will then be blowing on the 7th edition of this festival which takes place this year in September (instead of April). This event is the fruit of a growing collaboration between French and Japanese partners*.

This year's rich and varied programme includes:

- The great singer Claude Nougaro will perform for the first time in Japan. He is already eagerly-awaited at the Parco theatre where he will perform with his pianist only, an intimate show called '1 singer, 10 fingers'. His music is a sophisticated mix of jazz, chanson and Southern music.
- African pop and world music star Wasis Diop, whose latest release features Japanese musicians and talents from all over the world.

- The sexy and witty pop singer Lio will present her last album "Wandafra". She's been performing hits since the age of 16 and her sizzling presence on stage will without doubt captivate and seduce the Japanese audience.
- Ménélik, the French rap star will heat up the stage with his incomparable style and energetic show. His successful cooperation with Japanese hip-hop performers like Silent Poets and Dj Takemura let us hope for the best.

Japanese and Asian new taste in music is also represented at Festival Halou since various Asian artists (notably the Vietnamese Kim Shin) will contribute to each concert.

Contact : **CONVERSATION - Sachiko Nakanishi** - Tel : (81) 3 3233 1933
Fax : (81) 3 3293 7367.

* Japanese partners : Geidankyo, the Japanese Foundation, French partners : Musiques Métisses, Dingo, The French Music Export Office, the Ministries of Culture and Foreign Affairs, ADAMI, SACEM, FCM.

COUNTRY SPOTLIGHT: FINLAND

**SPECIAL BONUS CD:
19 FRENCH ARTISTS HIGHLIGHTED**

A 'Spécial Bonus CD' campaign has been launched throughout the country in order to make the Finnish public aware of French contemporary music: music buyers can get this CD for free when they purchase two normal-priced CDs or tapes. The project was initiated by IFPI Finland, the French Embassy and Cultural Center in Finland, the French Music Export Office and the SACEM organisation.

The CD offers a broad and selective overview of the diversity of what is currently released in France (like Vanessa Paradis, Etienne Daho, Lokua Kanza, Rachid Taha, and many more), all the more as it is accompanied with a very comprehensive booklet.

A good media support enabled the success of the operation: the Finnish public reacted surprisingly very well and the media were eager to promote the CD. France Gall, Bruel, Vanessa Paradis and Fredericks-Goldman-Jones are among the most appreciated artists.

According to the Embassy, this successful operation together with the 'Nouvelle Génération Française' pedagogical project and promotional double CD, represent a

first step towards the spreading of French popular music in Finland. The French Foreign Office has suggested that similar schemes should be introduced into other countries. (see Billboard from 6/7/96)

Contact: **IFPI Finland - Jussi Keinonen** - Tel: (358) 0 6803 4050 - Fax: (358) 0 6803 4055

**FRENCH CONTEMPORARY
JAZZ CONCERTS BLOOM**

Free voices and sounds - French and Finnish Contemporary Jazz Meetings - will present three tours in Finland next year. The quartet of the trombonist Yves Robert will open this programme next November. The major challenge of Free Voices and Sounds is to develop an audience for new and alternative jazz. This programme is carried out by Charles Gil, a French producer established in Finland who has set up a permanent partnership between the Finnish Jazz Federation, Tampere Jazz Happening (major contemporary jazz festival in Finland) and the French Cultural Center of Helsinki.

Contact: **Charles Gil** - Tel: (358) 0 774 18 12 - Fax: (358) 0 6854 299

**F. COMMUNICATIONS
TO THE NEXT LEVEL**



F. Communications (Laurent Garnier and St - Germain's label) with PIAS France have just launched LEVEL II. This new label is dedicated to the organisation of specific projects rather than to pure artist development. They have already released the compilation 'Art of France' which retraces the route of house & techno music in France and features a handful of exciting stars and rising talents. F. Communications has just released the second chapter of its 'collection' in July and the first EP Chaotik Ramses.

Contact: F. Communications
Tel: (33 1) 44 53 71 32 - Fax: (33 1) 44 63 01 83

**WITHOUT MUSIC LIFE
WOULD
BE A MISTAKE !**



This is the motto at ARB. As an independent label, ARB chooses to grow through the genuineness of traditional music. Its last production 'Gipsy Cabaret' enralls you with soft music serenades and carries you far away into a land of music where Champagne and vodka flow.

Contact: ARB
Tel: (33 1) 42 96 83 56 - Fax: (33 1) 42 60 36 57
Distribution in Germany: FENN MUSIC GmbH.

ARTIST PROFILE

DEEP FOREST



MICHEL SANCHEZ & ERIC MOUQUET

BIO :

Two great musicians from the North of France, Michel Sanchez and Eric Mouquet, met in 1991 and quickly became the creative entity known as Deep Forest. Their ambition is to explore the legacy of the peoples of the African rain forest, radically recombining 90s big-beat studio technology with timeless tribal music.

DISCOGRAPHY :

The self-titled debut album, released in spring 92, was propelled by its hit single and groundbreaking Tarsem-directed video "Sweet Lullaby". It became a worldwide success: a gold-plus album in both the US and Britain, a double platinum in Australia, a best-seller throughout Europe and Japan, and a Grammy Award nominee. "Deep Forest" caught the ears of stars like David Byrne, James Taylor, Peter Gabriel and is reaching today worldwide sales of nearly two million. "Bohème" was inspired by Eastern Europe, the Transylvanian forest and the voice of traditional Hungarian singer Marta Sebestyen, but also by Gypsy songs, echoes of Balinese, Georgian, Inuit and Mongolian vocals. Within a few months, the album became gold in the US where it got the Grammy Awards 96 for best world music album. It also won the worldmusic Awards 1996 in Monaco for best French record sales in 1995 with over a million units around the world, and the Hungarian Music Awards in 1996.

Requests from filmmakers, for remixes and different collaborations all over the world including a beautiful internet site, encouraged Deep Forest to plan their own travels and to turn their blending of the real and the virtual into a live show. A beautiful show with 12 enthusiastic people on stage has been set up and, after a premiere at the G7 meeting in July, will start touring at the end of October in Japan.

Contacts : SONY France - Annick Geisler -
Tel : (33 1) 44 40 66 28
Fax : (33 1) 44 40 67 78.
SONY MUSIC SPECTACLES - Tel : (33 1) 44 40 66 77 - Fax : (33 1) 44 40 66 80.
Internet : <http://www.sonymusic.fr/deepforest>

JAZZ TROPHIES

DREYFUS JAZZ has been rewarded twice at the 'Indie Awards 95', an event organised by the independent labels distributed in the USA. It was the first time a French label won both jazz rewards: Roy Haynes got the price for Best contemporary jazz recording, and Mingus Big Band for Best mainstream jazz recording. Congratulations !

The 5th celebration of the DJANGO D'OR that took place last June in Paris was a great musical and media event. Amongst all the artists rewarded, the following received the titles of best jazz musicians: Jacky Terrasson for France, Paolo Fresu for Europe and Ahmad Jamal at the international level. Julien Lourau was consecrated Best new artist, and Cassandra Wilson Best vocal artist.
Press contact: Caroline Desgrez - Tel: (33 1) 43 44 92 12 - Fax: (33 1) 43 44 24 40

Go To: INTERNET NEWS									
What's New?	What's Cool?	Handbook	Net Search	Net Directory	Software				
<p>Although labels, record companies, radios and diverse professional organisations are available on internet, many French artists also have their own sites. Surf the net if you want to get some information about their biographies, international careers, sets of records... or simply get connected if you want to have fun.</p> <p>CONTACTS:</p> <p>BRASSENS http://www.ensem.u-nancy.fr/~mbensaie/ BREL http://www.cti.ecp.fr/~vambeng7/ CÉLINE DION http://www.bacc.ift.ulaval.ca/~beauregas/celine/celine.html GAINSBURG http://www.platina.fr/~reig/web.html PATRICIA KAAS http://www.sirius.com/%7ealeek/k/kaas.htm MANO NEGRA ET BILLY THE KICK http://www.worldnet.net/~alhampe/billyzk.html MIREILLE MATHIEU http://www.sirius.com/~alee/mathieu/fanclub.htm MIOSSEC http://www2.int-evry.fr/~genty/miossec.html RAP http://titan.enst-bretagne.fr/~viberi/compils.html http://www.odyssee.net/~malek/rapfr.html DEEP FOREST http://www.sony-music.fr/deepforest FFF http://www.sony-music.fr/fff</p> <p>From now on we will try to give you the best web contacts and regular information about the Internet development in the music field.</p> <p>THE FRENCH MUSIC EXPORT OFFICE IS VERY HAPPY TO ANNOUNCE ITS NEW E-MAIL CONNECTION :</p> <p>burex@club-internet.fr</p> <p>http://home.netscape.com/custom/show_page.html</p>									



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**UNTERHALTUNGSMARKETING
IN EUROPA ERFORDERT
MASSGESCHNEIDERTE LÖSUNGEN**



THE ENTERTAINMENT FIRM

TOUR OF DUTY

501

One day I'll fly away.

SUNBADA

**SONIC
DANCEPOWER**

**FRESH
PRINCE**

JAN GROENEWOU MIT DEM SONIC DANCE- KONZEPT ÄUßERST ERFOLGREICH

HOOFDDORP, NIEDERLANDE - im August 1996. Heute kündigte Jan Groenewoud, Gründer und Generaldirektor von JG Entertainment International, dem unabhängigen Marketing-Unternehmen, an, daß mehr als 700.000 Stück seiner Sonic Dance CD-Serie in Belgien, Frankreich, den Niederlanden, Spanien und den skandinavischen Ländern verkauft worden sind. Das ist das erste Mal in der Geschichte der europäischen Musikindustrie, daß ein sogenanntes Cross-Marketing-Produkt so erfolgreich war.

„Die Leute reden oft über Globalisierung und einen einheitlichen europäischen Markt, und trotzdem ist es so, daß in den meisten Fällen jeder lokale Markt eine spezifische Marketing-Vorgehensweise erfordert. Das ist der wahre Grund, weshalb Sonic Dance-Produkte von Land zu Land unterschiedlich sind,“ sagt Jan Groenewoud.

Die Hitliste in Europa beweist, daß er recht hat. 1995-1996 Erreichten die Sonic Dance Power Albums in den Niederlanden fünfmal Platz 1, sie waren die Nummer 1 in Norwegen und Schweden und die Nummer 2 in Dänemark. Die Ergebnisse in anderen Ländern sind ebenfalls beeindruckend: Die spanischen Versionen der Sonic Dance Albums wurden zweimal die Nummer 2, und das erste französische Sonic Album kam direkt in die landesweite Top 10-Liste der Popmusik.

„Das Projektmanagement sowie die Logistik erfordern Know-how in bezug auf die Abwicklung von Geschäften sowie Kenntnis der lokalen Märkte, ebenso wie die Festlegung der Rechte mit den Verbänden, die die Lizenzgebühren einziehen, und den Künstlern,“ sagt Jan Groenewoud.

VOM KONZEPT ZUM PRODUKT

Groenewouds Unternehmen JG Entertainment International hat sich auf die Entwicklung von high-end Konzepten und Produkten für die europäische Unterhaltungsindustrie spezialisiert, wobei das Gewicht auf Fernseh-musik-Produkten liegt. Unternehmen, die auf der Suche nach Marketing-Expertise im Unterhaltungssektor sind, kommen zu JG Entertainment International, wobei Jan Groenewoud Unternehmen kontaktiert, um vielversprechende Konzepte zu vermarkten. Jan Groenewoud: „Alles fängt mit einem Konzept an, doch erst danach beginnt die echte Arbeit. Jedes Projekt, an dem ich beteiligt bin, ist maßgeschneidert. Das gilt auch, wenn dasselbe Konzept für verschiedene Märkte und Länder zur Anwendung kommt.“

UNABHÄNGIG

Es ist nicht immer leicht, ein unabhängiger Experte in der dynamischen Welt der Unterhaltung zu sein, doch ist es Jan Groenewoud innerhalb von vier Jahren gelungen, sich mit seinem full-service Marketing-Unternehmen

einen guten Namen auf dem europäischen Markt zu machen.

Mit mehr als zwanzigjähriger Erfahrung in der internationalen Schallplattenindustrie gründete Jan Groenewoud zu Beginn des Jahres 1992 seine eigene Firma. Seine langjährige Erfahrung sowohl im Bereich der Industrie als auch auf dem Gebiet der Unterhaltungsprodukte machen ihn äußerst konkurrenzfähig. Dies ist in der gegenwärtigen Marktsituation absolut erforderlich.

Der niederländische Marketing-Experte stand an der Wiege einer neuen Art des Marketing, das die Unterhaltungsindustrie verändert hat: Fernseh-Marketing. Noch einen Schritt weiter und wir sprechen über 'direct response television'.

„Unabhängig zu sein bedeutet, daß man die Möglichkeit hat, sich den besten Partner für ein bestimmtes Projekt auszusuchen,“ fügt Jan Groenewoud hinzu. In den letzten Jahren arbeitete sein Unternehmen an Projekten mit verschiedenen Partnern, wozu Arcade Music Company, EMI Music, Jive/Zomba, KLM Royal Dutch Airlines, Magnum, Mercury, Polydor, Sega Enterprises, MCA Music, Telstar UK und Sony Music Entertainment zählen.

CROSS MARKETING

Man kann es wirklich als einzigartigen Aspekt in Jan Groenewouds Arbeit bezeichnen, daß er traditionelle Grenzen überschreitet. Cross-Marketing bietet den Unternehmen den Vorteil, daß das vermarktete Produkt jedem einzelnen beteiligten Unternehmen einen Nutzen bringt.

„Die meisten Unternehmen erwägen nicht so häufig die Möglichkeit des Cross-Marketing. Ich kann das auch verstehen. Es ist manchmal wirklich schwierig, sein eigenes Unternehmen und die damit verbundenen Produkte aus einer anderen Perspektive zu betrachten, und das ist so, weil man einfach zu sehr damit verbunden ist,“ sagt Jan Groenewoud. In dieser Hinsicht spielt Distanz eine wichtige Rolle.

CHARACTER LICENSING

Ein schönes Beispiel für Cross-Marketing stellt Character Licensing für bestimmte Produkte wie CD-Audio-Serien* dar. Cross-Marketing

ist jedoch eine Technik, die auch bei einer breiten Produkt- und Dienstleistungspalette angewendet werden kann. Das Licensing-Portefeuille von JG Entertainment International beinhaltet verschiedene bedeutende 'characters'.

PRODUKTION VON WERBESPOTS

Des Weiteren kann JG Entertainment International auch für die Produktion von Fernseh- und Radiowerbspots engagiert werden. Das Unternehmen verfügt über eine große Bandbreite an Erfahrung auf dem Gebiet von Fernseh-Werbekampagnen, zum Beispiel Tour of Duty, Fido's Choice, Sunbada, One Day I'll Fly Away (KLM), The Hitsound of 501 (Levi's) und Sonic Dance Serien.

JG Entertainment International hat Werbspots produziert und großangelegte direct-response Fernsehkampagnen entwickelt, die über die bedeutenden Satellitenstationen ausgestrahlt werden.

NEUE TECHNOLOGIEN

Jan Groenewoud konzentriert sich auch auf neue Medien. Dabei geht es in erster Linie um die Entwicklung von neuen Multimedia-Produkten wie Video CD, on-line Vertrieb und Internet. In zweiter Linie können die neuen Medien selbst wieder ein exzellenter Partner dabei sein, traditionelle Unterhaltungsprodukte zu vermarkten. Fernverkauf (distance selling) ist in Europa auf jeden Fall im Kommen, und Schallplattenfirmen, Musikbibliotheken und Home-Video-Produzenten sollten den sich entwickelnden elektronischen 'Marktplatz' nutzen.

GESCHÄFTSSTRATEGIE

JG Entertainment International ist ein typisches Beispiel für ein unabhängiges kleines Unternehmen, das high-end Expertise in verschiedenen Geschäftsbereichen, wie z.B. Unterhaltungs-Marketing, sucht.

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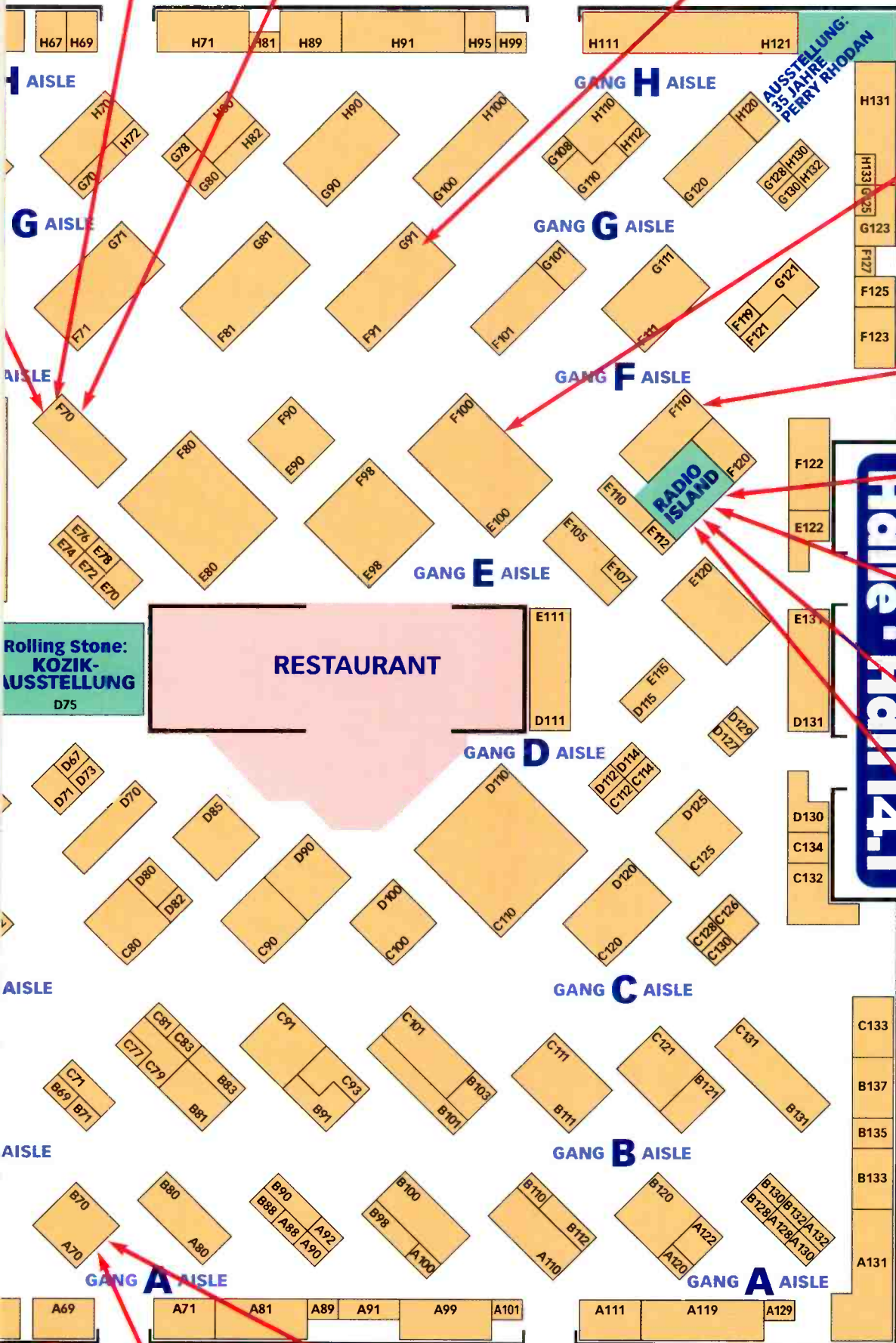
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Alex Merck Music	D	C 50	Polygram Austria	A	C 110-D 110	Spielhölle / Musikmagazin	D
Mercury Records	D	C 59	Polygram Music Publishing N.V.	B	C 101	Spinefarm Records	FIN A 61
Metal Blade Europe	NL	H 69	Polymedia Marketing Group	D	C 91	SPN - Dutch Rock Music Foundation	NL F 70
Metronic Records	CH	H 52	Popcorn / MVG	D	F 81-G 81	S.P.P.F.	F F 91-G 91
Metronome	D	F 21-G 21	PopNet Verlags & Co. KG	D	B 81	Spray Records	A C 110-D 110
Metropolis Media	D	B 110	Position Institut für Kommunikation	D	E 18	SPV	D A 50-B 50
Midem-Kultur & Medienmanagement	D	B 120	Position NRW	D	E 18	Gustav Stabernack	D A 130
Midem-Reed Midem Organisation S.A.	F	B 120	PowerPlay Promotion	D	G 51	Steinberg Soft & Hardware	D G 110
Migros Genossenschafts-Bund / "Musikszene Schweiz"	CH	D 85	Prinz Kommunikation	D	C 61	Stein Music Vienna	A C 110-D 110
Millennium Records	GB	B 101	Private Life Music Benelux S.A.	B	C 101	Step One Records	SE A 70-B 70
Miller Freeman Entertainment	GB	F 11	Prodime	D	G 120	Steppin' Out Records	GB D 70
MIR Musikerinitiative Rock	D	B 91	Produits Speciaux	F	F 91-G 91	Stickman / Progress / Birdnest	D A 41
MIS Label ApS	DK	A 80-B 80	Progressive Musikverlag	D	B 33	S.T.I.M.-Factory B.V.B.A.	B C 101
Misty Music AB	SE	A 70-B 70	Progress Records	N	A 41	Stockholm Records AB	SE A 70-B 70
MNW - ILR AB	SE	A 70-B 70	Pro 7 Club	D	F 101	Street Dance Records ApS	DK A 80-B 80
MNW Records Group AB	SE	A 70-B 70	Public Propaganda Verlagsgesellschaft	D	C 51	Stupido Twins Records	FIN A 69
Modern Music Records	D	H 61	PXD Media	D	E 76	Subraum Fanzine	D
Moll Tonträger & Co.	D	H 4	Quality Music	CDN	H 91	Subway Records	D F 9
Momente Filmproduktion	D	H 51	Q - Vertriebs	D	B 135	SUISA	CH D 85
More Music Tonträgerproduktions & Co.KG	D	H 32	Radio Regenbogen Hörfunk in Baden & Co. KG	D	E 53	SUISA-Stiftung für Musik	CH D 85
Motor Music	D	F 31-G 31	Ramdam Factory	F	F 91-G 91	Sundance -The Scandinavian Music Company	DK A 80-B 80
Motor Music, Jazz Abteilung	D	C 62	Rams Horn / G.W. Productions B.V.	NL	H 59	S + F Entertainment	D A 119
"Move" Konzertagentur	D	H 51	Rave Nation Buba	B	G 50	sunny moon Musikvertrieb	D D 44
MPO Audio & Video (a division of MPO International)	D	C 120-D 120	RDM Co. Ltd	RUSS	A 128	SXSW International	D C 81
M-Records / MDA Optical Disc	D	D 115-E 115	Rec90	N	B 71	SZV Spezial-Zeitschriftenges. GmbH & Co. Verlag KG	D C 30
MTV Europe	GB	E 60-F 60	Record Express	H	H 89	Tanelorn - Das Dreamzine	D
MTV Networks Europe	GB	E 60-F 60	Record Express	D	G 3	TBA S.A.	CH H 39
Multis/Multi-Media Ltd.	RUSS	B 121	RecRec	CH	D 85	Technomedia Verlags	D B 132
M&V Marketing und Verlags	D	H 131	H.F. & Ph.F. Reemtsma & Co.KG (West)	D	G 108	Teddysound S.A.	E D 30
Music & Media	NL	F 110	Regatta Productions AB	SE	A 70-B 70	Tell	D
Music & More-Seminare by GLM - Georg Löffler Musikverlag	D	D 42	Remixed Records	SE	A 70-B 70	Telstar Records, Prospect Studios	GB D 70
Music By Appointment Ltd.	GB	D 70	Revolution Club	D	E 78	Texicali Records OY	FIN A 69
Music Collection International Ltd.	GB	D 70	Revolver Music Ltd.	GB	D 70	That's It! - Fanzine	D
Music Machine	B	B 128	Right Stuff	D	H 131	T.H.E. International	GB D 70
Music Mail Tonträger	D	H 39	Rising Sun Productions	D	H 133	Think Green Entertainment & Management	D G 53
MusicNet AG	D	C 126	R.K.B. Records Inc.	USA	H 130	THS-Studio Holger Siedler	D A 100
Music News Asia	GB	A 120	R 'n' R - The Agency / RAWK Records	D	H 81	Titanic-Verlag KG	D F 13
Music of Life	GB	D 70	Roadrunner Records	D	A 19	Tocano Multimedia	DK A 80-B 80
Music Research	D	H 2	Rockadillo Records	FIN	A 69	ToCo International	NL C 93
Musikexpress/Sounds o/o MVG	D	F 81-G 81	Rock Hard	D	H 67	Top Format Productions BV	NL F 120
Musik Informations Zentrum Österreich / MICA	A	C 110-D 110	Rockline Promotion	D	H 81	Town Music Vertriebs	D E 105
Der Musikmarkt	D	D 4	Rocksie! -Kulturkooperative Ruhr	D	A 89	Tracks film	D C 71
Musik-Pressedienst	D	C 72	Roligan Records	SE	D 55	Trash Mark	D G 70
Musikvertrieb AG	CH	D 85	Rolling Stone / DRS Verlag	D	D 75	Trash Records N.V.	B C 101
Musikwoche, Casablanca Verlag	D	C 31	ROSA - The Danish Rock Council	DK	A 80-B 80	TREND	D C 32
Musix (x-medien)	D	E 22	Roskilde Festival	DK	A 80-B 80	Triapolis	CH H 31
Muzgerei	D	A 132	Rough Trade Records	D	C 90	Tribes of da Underground	D
MVG-Medienvergesellschaft	D	F 81-G 81	Rox Records SPRL	B	C 101	Trikont - Verlag	D G 6
MYSTERY, Traubolsi & Neubacker Marketing	D	E 107	RTM-Sales und Marketing	GB	D 70	TROST	A C 110-D 110
Nastrovje Potsdam OHG	D	G 30- H30	SACEM	F	F 91-G 91	Trust-Fanzine	D H 1
Navigo Multimedia & Co. Produktions KG	D	F 101	SACOM	A	C 110-D 110	Tudor Recording AG	CH D 85
Neoteric Records	GB	D 70	Sattva Music	D	A 91	TUG / 9: PM Records	D G 59
NetBeat	B	C 101	Saturn Aktuell/GHG Verlag	D	E 4	Tune Records-Christie's Music	B C 101
Network Music Group / Active Music	F	F 91-G 91	SBF - Records	A	C 110-D 110	tuner magazine	D
N.E.W. Music	SE	A 70-B 70	SBI Global Limited	GB	H 8	Turicaphon AG	CH D 85
NewTone	D	D 127	Scandinavian Records	DK	A 80-B 80	UND Agentur für Kommunikation Design	D H 51
Newtown Music Publishing	D	E 105	Scandinavian Songs Music Group	SE	A 70-B 70	Under Cover Music Group & Co. Multimedia KG	D D 63
Nextstop Distribution Finland	FIN	A 69	SCB	D	F 127	Uptown Musikproduktions- & Vertriebs	D F 101
Next Stop Distribution AB / Goldhead Music AB	SE	A 70-B 70	Schneider & Partner	D	E 20	Der Verlag	D F 7
Nightown Recordings	D	C 133	Schofield & Sternberg	D	C 80	Videcom AG für Audio-und Video Kommunikation	CH H 31
No Border	D	H 72	Schott Music Distribution	D	D 46	Vielklang Musikproduktion	D
No Respect Records	D	H 36	Schott Music Distribution Record Division	D	D 48	Virgin Records Sweden AB	SE A 70-B 70
North of no South Records (NONS)	SE	D 55	Science	D	G 40	Virgin Schallplatten	D E 50-F 50
NTT Medien	D	H 19	SCORE Music Clip Production	AUS	E 55	VIVA	D D 11-E 11
Nuclear Blast	D	H 70	SCORE Music Clip Production	D	E 55	VIVA II	D D 11-E 11
OBV + Partner P.S. Professional Store	D	A 131	Scorpio Music	F	F 91-G 91	VIVO-Zeitschriftenverlag Ges.m.b.H.	A C 110-D 110
Oliver Books Limited	GB	D 53	Scout Releases	D	D 111-E 111	Voices of Wonder Records ApS	DK B 69
Olivetti Personal Computers	D	E 20	SCPP	F	F 91-G 91	Voices of Wonder Records ApS	N B 69
OMD Productions AG	CH	D 85	Screen Multimedia, MACup Verlag	D	A 21	Vollton Musikverlag & Co. KG	D D 52
On Air Digital	D	E 110	Sekretariat für gemeinsame Kulturarbeit in NRW / Abt.: Rockbüro NRW	D	B 90	VPM/Perry Rhodan	D H 120
On Air Syndication	D	E 110	Semaphore Musikproduktions & Vertriebs	D	G 20-H 20	VUT-Verband Unabhängiger Tonträgerunternehmen e.V.	D G 4
Online Musik Michael Kothe	D	A 100	SFT Schule für Tontechnik	D	G 128	Wallonie-Bruxelles-Musiques	B C 101
Onyx Television	D	E 90-F 90	Sharma Productions Ltd.	GB	D 70	Walzwerk / Alfred Tetzlaff	D
OOPS! Fanzine	D	D	Shift Music	D	B 10	Warner/Chappell Music Germany	D A 20
Optimal	D	A 60-B 60	Shock Music Group	AUS	A 129	Warner Music Austria	A C 110-D 110
Orange Agenten	D	D	SIB - Tryck AB	SE	A 70-B 70	Warner Music Finland / Fazer Records	FIN A 69
Orbit Records	D	E 50-F 50	Siegel-Musikverlage / Jupiter Records	D	G 11	WDR - Westdeutscher Rundfunk	D B 21-C 21
Oryx Werbeartikel - Konzepte	D	A 111	Skandinavisk Musikdistribution	SE	A 70-B 70	WEA Records (ein Geschäftsbereich von Warner Music Germany)	D E 30-F 30
Overdose Production / BKB	D	G 3	SMG-Simma Music Globe	D	D 114	We Bite Records	D G 78
Ox - Fanzine	D	D	SNA Compact Disc	D	B 133	Josef Weinberger Ges.m.b.H.	A C 110-D 110
Oxmox / Star, Klaus Schulz Verlags	D	A 12	Snoop Records	D	H 72	"Welterfolg" Nikowitsch Tonproduktion	D A 92
Pallas Group	D	F 125	Sociedad General De Autores y Editores, SGAE	E	D 30	Werk Magazin	D
Panagency	CH	D 85	Solutions! Styling Promotion Merchandising	D	B 112	What's That Noise	D
Panteon Compact Disc Produktion	D	D 111-E 111	SongLink International	GB	D 2	White Bull Management	B C 101
Partysan Verlag NRW	D	B 135	Songs Wanted	D	D 2	Wintrup Musikverlage	D C 70
Peacock AG	D	A 131	Sonicflow Tonstudio	A	C 110-D 110	WOM World Of Music	D E 56-F 56
Pearl	D	D	Sonic Rendezvous	NL	H 99	World Image Productions	CDN H 91
Pep Medienservice	D	B 51	Sonic Seducer	D	D	WPME - Picture & Music & Co. Entertainment KG	D H 29
PG-Marketing Peter Gnnther	D	A 100	Sonic Unyon Records	CDN	H 91	X-Art Studios	A C 110-D 110
PhonoNet Gesellschaft für Handelsdienstleistung GmbH	D	A 6-B 6	Sony / ATV Music Publishing (Germany)	D	C 29	XL Recordings / Ore Music	GB D 70
PIAS Germany	D	C 80	Sony Music Entertainment Austria	A	C 110-D 110	Xpedite Systems	D A 90
Pick Up Export / Pick Up Records	I	D 82	Sony Music Entertainment (Germany)	D	E 100-F 100	XTC Productions AB / Roasting House AB	SE A 70-B 70
Piikkikasvi Agency	FIN	A 69	Sony Music Jazz	D	D 56	Yo Mama Records	D H 7
Pikosso Records	D	F 61	Sony Music Media / a Division of Sony Music Entertainment (Germany)	D	E 10-F 10	Zen Garden	FIN A 69
Pink Publishing	D	G 63	Sound-Around Music Tonträger	D	G 125	Zen Master Publishing	FIN A 69
Pinnacle Records	GB	D 70	Sound Data Systems	CH	H 112	Zensor Musikproduktion	D H 10
Pitch Control AB	SE	A 70-B 70	Sounddesign Austria	A	C 110-D 110	Zero Hour	USA F 71-G 71
Pit & Land Gbr	D	H 110	Sound of Music (Aldini Publishing)	B	C 101	Zoff	D
Planet House / Happy Noize	D	H 41	South-by-Southwest	USA	C 81	Zulu 030	D E 50-F 50
Plasma Light	D	B 137	Spalax Music SARL	F	F 91-G 91	Zyx Music	D B 111-C 111
PlasticReality - 3D computerfilm & multimedia	D	C 71	Spectre (Audio-und Videoproductions)	D	B 10	Listings provided by Popkomm.	
Play / Okay Magazin	D	D 73	Spezial-Laboratoriet	N	B 71		
Plus 8 Records	CDN	H 91	SPEX Verlags	D	H 11		
Plutonic Recordings	D	E 50-F 50	SPG Music Ltd	CDN	H 91		
Plutonic Songs	D	E 50-F 50	Spice Vibes Records	D	B 135		
Poko Rekords OY	FIN	A 69	Spiegel Extra	D	C 79		
Polydor	D	B 41-C 41	Spiegel Online	D	C 79		



NOFX (Epitaph)

continued from page 16

result is not a hot-blooded explosion of passion and percussion, but a very tasteful, carefully weaved, aural carpet. The long, winding melodies and dark velvet vocals dictate Radio Tarifa's music, which can be appreciated on the group's first and only album *Rumba Argelina*. Its multi-faceted style has led to performances at such diverse festivals as WOMAD, the Nice Jazz Festival and the Arab World Institute.

Transglobal Underground

Label: Nation
Date: August 16
Venue: Stadtgarten
 Not a band in the traditional sense of the word, but a free-form ethnic

groove collective, **Transglobal Underground** recorded its latest album *Psychic Karaoke* with 15 members. However, the basic core consists of programmer/drummer **Hamid Mantu**, keyboard player **Alex Kasiek** and singer/percussionist **Natacha Atlas**. The framework of its music is fluid, ambient rhythms, interspersed with hip hop beats. Warmth is added by strings, flutes and mellifluous vocals. Especially Atlas' Arab chants are hypnotising. The CD booklet acknowledges a kinship to The Treble Spankers and Abdellatif.

Treble Spankers

Label: Polydor
Date: August 16
Venue: Motor stand, Radio Island
 Holland is already in on the fun, but with Motor releasing the group's latest album *Hasheeda*, the German market is ready to be exposed to Europe's best surf band. What sets the **Treble Spankers** apart from other Dick Dale adepts is the inclusion of oriental and Arab themes, which Dale himself initiated by reworking a Lebanese folk tune into *Misirlou*. But The Treble Spankers take it a lot further than the old master. It is even joined by vocalist **Abdellatif** on the plaintive rocker *Samira*,

although the group doesn't shy away from tackling the Hot Butter classic *Popcorn* either.

Whirlpool

Label: Ladomat/Motor
Date: August 16
Venue: Theater Am Rudolfplatz
 Judging from the single *The Cold Song*, you wouldn't think **Whirlpool** are Cologne homeboys.



Mayte Martin (On The Rocks)



Steve Wynn (Brake Out/Enemy)

The funky melodies of this megahappy pop song with disco influences could have been Swedish (Cardigans, Stakka Bo). But the trio of **Eric D. Clark**, **Justus Köhnke** and **Hans Nieswandt** has a lot more to offer, as their brand new album *Dense Music* shows. You would expect an over-the-top fun fest from a track like *From:Disco To:Disco*, but it actually owes more

allegiance to Düsseldorf legend Kraftwerk.

Steve Wynn

Label: Brake Out/Enemy
Date: August 17
Venue: MTC
 After the demise of mid-'80s cult band the Dream Syndicate, **Steve Wynn** continued his work in several reincarnations. As a solo artist he recorded the introspective pop albums *Dazzling Display* and *Kerosine*. Gutterball, an impromptu side line, kept him busy in the rock department. In both personae Wynn toured Europe frequently, building up a solid fan base in countries such as Norway, Denmark, Ger-

many and Greece.
 His third album, *Melting In The Dark*, is his best solo work so far. It's pure rock & roll as it should be—loud, fast and with the occasional melodic hook. Boston trio Come helped him to achieve a more sinister edge. Guitarist **Thalia Zedek** whips out unpolished riffs in the vein of Wynn's first band, the Dream Syndicate.

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Dance Starts En'trancing Poles

Red Army boots weren't exactly made for dancing. When General Jaruzelski dumped his marching boots in 1989, the Poles cautiously put on their dancing shoes. In the beginning the punters were swinging to the Euro beat, but seven years later Robert Tilli witnesses Poland boasting its very own dance scene.

DANCE is the magnet attracting many young Poles today. Sony Music's dance imprint Dance Pool was quick to notice the potential of dance and launched its Warsaw affiliate in April this year.

For Dance Pool product manager **Marcin Ignaczak** dance and fashion always go hand in hand. "Dance is more than just music. It's a fashion thing," he says. "We want to provide something the kids can identify with. That's why we've supported the annual fashion show *Moda & Media* in Lodz."

One of the biggest licensors of Western dance product in Poland is independent Snake's Music. "We're not specialised in a certain variety of dance," reports Snake's Music international manager **Mariusz Bobrowski**. "Apart from the compilation albums we put out, we release dance records in the broadest sense of the word. That's everything from Euro to rave, hip hop and trance."

Holland's Twenty 4 Seven and 2 Unlimited, Germany's Fun Factory and Scooter, Switzerland's DJ Bobo and Sweden's Sonic Dream Collective are doing particularly well in Poland. "These artists all sell either gold (50,000 copies) or platinum (100,000) here," says Bobrowski, who feels that video outlets MTV Europe and VIVA are instrumental in breaking dance in his country. "Our market is completely focused on what's happening in Germany, just like in the past the western countries would automatically follow the British charts."

That consideration more or less defines which records Bobrowski will try to secure the rights on. "A proven hit in Germany is the one you have to go for," he claims.

Music For Masses

A music trend enjoying enormous popularity across the country is "disco polo". Best described as the Polish variant of schlager with very tacky lyrics set to what verges on an '80s Italo beat, "disco polo," sold in inexpensive cassette form, is seen by the key players in the Polish dance scene as inferior music.

The Polish market is still very much cassette-dominated. Of all sound carriers sold, 80% are cassettes. The remaining 20% are CDs, of which the prices of western

product are almost the same as in the west. Local product is sold at half-price, whereas all cassettes cost US\$2-3, which explains their popularity in a country with an average income of only US\$300-500 per month.

With so little money in people's pockets, the providers of dance music in Poland see the so-called "disco polo" genre as their major enemy.

Dance As Lifestyle

On April 17 Dance Pool organised a house party in the Warsaw-based trendy Ground Zero Club, the first dance event in Polish history



Stachursky (Snake's Music)

attended by all the music press. "We want to show the people and the media that there's something else than disco polo. It's a lifestyle that goes beyond having fun," Ignaczak recounts. "We highlighted our main international stars such as [Germany's] BG The Prince Of Rap and [Sweden's] Infinite Mass plus our own signing **XRAVE**."

Dance Pool staged another party in the Decadent Club on June 13, again in Warsaw. "Unfortunately, organising these parties is rather expensive," remarks Ignaczak, "But we can spread our message through our monthly *Dance Trax* compilation albums, of which volume 3 has just been issued."

Radio Still Reluctant

In clubs and retail, dance may be faring very well, but on the radio it still has some tough battles ahead. "Radio wants something typically Polish," remarks Sony's Ignaczak. "If XRAVE would sing in Polish like those disco polo artists it would be big instead of underground. But let



Kasia Lesing (Magic Records)

them do their stuff, then we do ours. In the long term dance will win."

Radio Rytm/Lublin head of music **Krzysztof Rzesza** tries to promote dance on his station as much as he can. "A 100% dance format doesn't exist here. That would be too risky in terms of ratings and advertising revenues," he comments. "Also, the lack of enough strong local product prevents sta-



XRAVE (Sony Dance Pool)

tions from formatting themselves as purely dance. Our station basically has got two formats. We play rock until 14:00. Then we start adding more dance records. Euro-dance is the main repertoire source."

Airing disco polo would divide the listenership into two equally large groups of people who are for or against it. "You would risk losing half of your listenership," Rzesza continues. "Another drawback is that our market traditionally is very rock-oriented. Most music from the days before the fall of the iron curtain was rock. There still aren't many record companies or magazines with a dance profile [with the exception of trade monthly *Gazeta Muzyczna*], although it's definitely developing now. Lots of radio programmers find dance sort of second rate music compared to the big rock productions."

It is a vision shared by **Jan Kubicki**, MD at PolyGram-distributed Magic Records, best known for representing Italian labels like New Music, Dig It and DWA in Poland. "Rock is still seen as the one and only form of pop music, whereas dance is often treated as complete rubbish," he says. "Even

when it's a hit record, national stations won't give it a go. TV stations won't programme it either."

The Dance Chart

Is the situation really all that bad? It's only fair to mention that Radio Dla Ciebie/Radio 4U Poland compiles a Top 30 dance chart in conjunction with the Polish Professional DJs (club and radio DJs) & Promoters Association. The official Polish DJ dance chart, however, is the DMC Poland Dance Charts, a Top 50 compiled by DMC Poland president **Mariusz Duma** from a sample of 200 DJ returns. At first sight it's the most international dance chart in Europe as it features records from virtually every European country.

That is not so strange when you take into account that each month DMC distributes the sampler CD *DMC Presents The World's New Dance Music* among its members. It is the dance equivalent of the well-known *Hit Discs* from the US.

"We select radio stations to which we send our chart and CD," says Duma. "It is all for free as long as there is any dance promotion on the air. Otherwise the Poles would never get in touch with dance. Some stations are setting up dance blocks, which is a good sign. Now that Polish product is getting better, the future of dance in this country is beginning to look bright."

The Future

Snake's Bobrowski thinks the Polish market is opening up rapidly for dance, as is amply demonstrated by Snake's Music's own artist roster featuring **Stachursky** and **I&I**, who are clearly moulded after western chartbusters, as well as **Adams**, Poland's own Robert Miles. "We're prepared for the emerging of more majors and indies here," Bobrowski boldly predicts. "Three years ago I had to ask the foreign labels for licensing deals, but now they come to us."

In the long run Magic's Kubicki believes dance will win over radio too. Of its own roster Fryderyk Award-nominated pop dance singer **Kasia Lesing**, **Koko**, rave project **UVO** and club houser **Daniel** are most likely to crossover.

The indie has the power of a major, as it has access to its biggest business partner's dance catalogue, including hip labels like Motor and Stockholm. "On the one hand the collaboration enhances our compilations [for example *Popcorn Hits '96*] considerably and they can back up our own artists better than anybody else," Kubicki reflects. "On the other hand it enables them to use our experience in the dance field. Together we will get radio aboard."



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Dance Hits Centre Stage

Europe's dance music landscape is a constantly shifting, changing image. House and techno, pulsating through Europe's veins for 10 years, have been bearing commercial fruits since the early '90s. Meanwhile, the urban sounds of hip hop, soul and R&B have been gaining ground on the Continent and now also claim major space on European charts.

by Maria Jiménez

DANCE music has established itself as the choice of the young generation, thus becoming the pop music of the '90s. Commercially, the mass acceptance of **Robert Miles** (DBX), **Dune** (Orbit/Virgin) and **The Prodigy** (XL) indicates a



Faithless (Jive/Zomba)

certain openness of the general public to various sorts of dance music. Every European Top 40 chart bears witness to the fact that dance music sells.

Creatively, the prospects also look good. "More real dance artistry is coming through," says Jive/Zomba A&R director **Martin Dodd**, responsible for the release of **Kristine W.**, **Faithless** and **Ruffneck** featuring **Javahn**. "I'm sure [the artists] will be even more prolific. Collaborations between dance acts and other music styles will also be interesting," he comments.

Genre Cross-Over

Combinations of dance sub-genres is already proving to be a growing trend, as with jungle and trip hop, which typically include hip hop, funk, jazz, dub and elements of techno and house. "Everything has something a little bit new," says Ninja Tune Records GM **Peter Quick**. "It's sound architecture—more about sound than musicality." Set up by **Coldcut** as "a vehicle for their own music," Ninja Tune and sublabel N Tone, gave them the freedom to experiment. Home to **Funki Porcini** and **DJ Food**, Ninja Tune has been producing hip hop, jazz and funk melanges for the past five years, with sales over the last two years sharply increasing.

The trend of crossing between genres is confirmed by Mega Scandinavia A&R and publishing director **Claes Cornelius**. "At Mega, we

have come up with stadium dance," he reports, "as exemplified by the latest **Leila K.** album *Manic Panic*, a fusion of heavy guitars and rock-tinged drums and rap/dance." Cornelius emphasises a growing trend in dance music performances towards, live shows. "We believe that dance will soon compete head-on with rock music in the context of open air summer festivals, for example, and bridge the gap somewhat between synthesizer/sampler-based dance and current guitar-driven rock styles."

Witnessing the growth of current dance festivals such as Tribal Gathering and Love Parade, where tens of thousands of young people come to hear sets from internationally known DJs and live acts, and the presence of acts such as **The Prodigy**, **Chemical Brothers** and **Orbital** at major European rock festivals, the gap between rock and dance music is shrinking. The importance of live performances and touring is essential for the exposure of any artist, and in the dance world, live shows have become a priority. While soul and R&B acts have a tradition of touring and artist development, house and techno acts are still learning the ropes. Whether it be hi-tech video shows, impressive light artistry, live musicians or extra dancers on stage, the dance community is slowly but surely coming to terms with live performances.

Grooming For Stage

Developing artists or an act from a mainly producer-driven community is often challenging, yet it is being accomplished on an increasingly frequent basis. "Artist development is crucial," says Cornelius, who helped propel **Ace Of Base** to international star status. "Especially so for indies, as new acts have to be launched all of the time, and need grooming in order to have staying power in a highly competitive field with ever-changing trends." **Reel II Real**,

Ken Ishii and **Faithless** are a few examples of producer-based dance music that has been successfully transferred to the stage. Each act has also released a full-length album, still a rarity in the dance world.

The compilation CD is a more common sight. Whether it be swing, house, trance, techno, drum 'n' bass, trip hop or jungle, each dance sub-genre receives considerable exposure via compilations, which act as overviews of styles, introductions to new artists or recaps of current hits. "[With compilations] it's a bit of a love/hate relationship. Naturally, they give great value for money generally," asserts Jive/Zomba's Dodd. "[They] can give great exposure for new acts and do provide the financial base for almost all dance labels, but we are concerned that they don't educate the market into buying albums by different dance acts, which is a real shame."

Although it remains difficult to establish artists within the dance music genre, compilations serve as a valuable exposure tool. "As single sales are dwindling all over the world," adds Mega's Cornelius,



DJ Food (Ninja Tune)



Ken Ishii (R&S)

"compilations become more and more important in a genre known for generating very few bona fide album acts." He adds, "Dance album sales are still rather low. Dance artists need huge radio hits in order to cross over to album acts—at the risk of losing their underground fan base." Most dance singles released today include at least one special radio edit to attract radio programmers.

Clubbers A Priority

Meanwhile, most record companies add a slew of underground remixes for the club circuit, a fan base that most dance artists see as a priority. For artists who did not come from the club scene, a dance remix can translate into a wider audience and greater sales. Everything But The Girl and Bette Midler are prime



Kristine W. (Jive/Zomba)

examples. **Elvis Costello's** recent single *Little Atoms* is entering new realms with a DJ Food Rinse mix. Dodd is one of several industry executives who feels remixes have got a bit out of hand. "The crazy remix game will hopefully get under control," he complains. "Every act seems to be remixed to death, just for marketing reasons, and to have the dance market chipping into a chart success."

Keeping music fresh and appealing is essential to all markets, be they underground or mainstream. Considering the enormous number of record companies releasing dance music, the potential commercial success is worth the risk and heavy competition. "The dance genre is hampered by the vast quantity of similar sounding product," comments Cornelius, "a very high proportion of new and unknown acts and a very low proportion of 'artists,' most being rather faceless and replacing vocalists with endless samples."

The revival, re-use and recycling of old ideas remains a part of dance music. The use of rhythm tracks from old soul, disco and funk numbers, for instance, is on the rise. **George Michael**, **Fugees** and **2Pac** have all released hits with strong roots in '70s dance. Another trend is easy listening, based on '60s lounge music revamped for the '90s by acts like **Mike Flowers Pops** (London/Mercury) and **Easy Aloha's** (Drive In/Outland). Overall, trip hop, drum 'n' bass, garage and happy hardcore are on the rise.

Current trends of artist development, genre and subgenre crossovers, more full length albums from dance artists and an abundance of compilations, indicate a dance community in a new phase of growth. Mega's efforts to help the dance cause are demonstrated by new releases from **DJ Malin**, **Okiman** and **Leila K**, while it covers the urban base with **De La Soul**, **House Of Pain** and **Coolio** tracks. Zomba's newest tracks span the dance spectrum as well, with house music from **Kristine W.**, **Faithless**, **Boris Dlugosch** and **Ruffneck**, urban sounds from **Michele** and **R. Kelly**, and dance pop from **Nakatomi** and **Backstreet Boys** heading the list. Ninja Tune will continue its musical exploration in the coming months with new material from DJ Food, Funki Porcini, **The Herbalizer** and the **London Funk All Stars**.



Komm.Unity Goes Nightclubbing

PopKomm '96 offers a vast selection of parties and performances to steam up the nights in Cologne. The line-up is presented below.

Thursday, August 15

E-Werk 20:00—Urban Groove '96 feat. Tricky, Sneaker Pimps, Czech *Galerie Lukas & Hoffmann* 23:00—Ocean Club Cologne feat. Gudrun Gut, Thomas Fehlmann
42 DP 23:00—Give 'em Enough Dope feat. John Carter, Mark Jones
Move Club 23:00—Boris Dlugosch
Theater am Rudolfplatz 20:00—Phuture 303, Roy Davis
Wartesaal 21:00—Black Music

Night feat. Lisa Moorish, Flip Da Scrip

Friday, August 16

Theater am Rudolfplatz 20:00—Friendly Electric feat. Whirlpool, Rockers HiFi, Nightmares On Wax, Kruder & Dorfmeister
Wartesaal 22:00—Metal-headz feat. Goldie, Doc Scott, Kemistry, Storm



Atari Teenage Riot (Alternation/Intercord)

Intercity 21:00—Easy Listening Night feat.

Yasuharu Konishi, Tomoyuki Tanaka, Hammond Inferno, Katerine
Move Club 21:00—4 Divas & 4 DJs feat. Barbara Tucker, George Morel, Eric Morillo, Armand van Helden
Stadtpark 20:00—Global Chaos Party feat. Transglobal Underground, Asian Dub Foundation

Bürgerzentrum Ehrenfeld



Flip Da Scrip (Nighttown/Arcade)

21:00—Digital Hardcore feat. Atari Teenage Riot, EC 80R, Alec Empire
Bürgerhaus Stollwerck 20:00—Viertel Vor Funk feat. East End Yuri, Das Duale System, Def Real

Saturday, August 17

42 DP 23:00—Beam Me Up feat. Mike Dearborn, Miss Djax
Intercity 21:00—Ladomat House Night feat. Andreas Dorau, Stella, Sand
Live Music Hall 20:00—MZEE Rap Attack feat. MC René, Prophets Of Da City, Der Tobi & Das Bo
Move Club 22:00—Club Euro '96 feat. Nick Warren, Paul van Dijk



Lisa Moorish (Go!Beat)

Rhenania I & II 22:00—Treibhaus feat. Matthew Herbert, Ingo Sänger
Parking Garage Hohenzollernring 22:00—Harthouse 100 feat. Der Dritte Raum, Patrick Lindsey
Tunnels 21:00—Drum 'n' Bass Night feat. Lemn, Herrlich
Wartesaal 20:15—A Tribute To Bobby Byrd feat. Carleen Anderson, Eddie Bo/Lovekrauts

Question:

What do

Joan Osborne



Pulp



Hootie & The Blowfish



Manic Street Preachers



have in common?

Answer:

- * All of these artists had CD singles inserted into Music & Media and sent to Europe's top 1.000 radio programmers
- * All of these artists entered European airplay charts following the Music & Media CD insert

For further information on advertising and CD inserts in Music & Media, contact Edwin Smelt at tel: (+31) 20.487 5162 fax: (+31) 20.487 5131.





week 33 / 96

Eurochart Hot 100[®] Singles

this week	last week	no. of wks	TITLE	ARTIST	countries charted	this week	last week	no. of wks	TITLE	ARTIST	countries charted	this week	last week	no. of wks	TITLE	ARTIST	countries charted
				original label (publisher)						original label (publisher)						original label (publisher)	
1	1	10	Killing Me Softly	Fugees - Ruffhouse / Columbia (Onward) ▲2	A.B.DK.FIN.FD.IRE.I.NL.N.E.S.CH.UK.HUN.CZE	34	34	6	Sambolera Mayi Son	Khadja Nin - Vogue (Nin Music / Nagillum)	F	68	53	2	Head Over Feet	Alanis Morissette - Maverick / Sire (MCA)	IRE.UK
2	2	25	Macarena	Los Del Rio - Serdisco (Warner Chappell)	A.B.DK.FIN.FD.IRE.I.NL.N.S.CH.UK.HUN	35	24	6	Born Slippy	Underworld - Junior Boy's Own (Sherlock Holmes / CC)	IRE.UK	69	44	11	Wrong	Everything But The Girl - Virgin (Sony Publishing)	FD.IRE.CH
3	3	5	Forever Love	Gary Barlow - RCA (EMI)	A.B.DK.FIN.D.IRE.I.NL.N.E.S.CH.UK.HUN	36	32	13	Don't Stop Movin'	Livin' Joy - MCA (Undiscovered)	B.FIN.IRE.I.S.UK	70	86	3	Les Poemes De Michelle	Teri Moise - Source (Not Listed)	F
4	8	5	Wannabe	Spice Girls - Virgin (Windswept Pacific / PolyGram)	FIN.FD.IRE.S.UK	37	13	3	Higher State Of Conciousness	Josh Wink - Manifesto (High Fashion Music)	FIN.IRE.UK	71	90	3	Free From Desire	Gala - Nite Life (Not Listed)	I
☆☆☆☆ SALES BREAKER ☆☆☆☆																	
5	50	2	Freedom	Robbie Williams - Chrysalis (Morrison Leahy)	A.D.IRE.NL.CH.UK	38	28	20	The X Files	Mark Snow - Warner Brothers (EMI)	B.F.D.S.CH	72	68	3	Moi J'Aime Danser	La Schtroumpf Party 2 - FTD (EMI)	F
6	5	3	I Can't Help Myself	Kelly Family - EMI (Kelfam)	A.DK.D.CH	39	36	9	Miss Camping	Boris - Versailles (Now Disc / Sony)	B.F	73	100	3	Quand Je Vois Tes Yeux	Danny Brilliant - WEA (Saint Germain Riv' Gauche)	F
7	4	28	Lemon Tree	Fool's Garden - Intercord (Deshima Songs)	B.DK.FD.IRE.I.N.S.CH.UK.CZE	40	67	10	Spring	RMB - Urban / Motor (Low Spirit / BMG)	A.D.CH	74	NE		Tara's Theme	Spiro & Wix - Premier (Warner Chappell)	UK
8	7	8	Tic, Tic Tac	Carrapicho - RCA (Copyright Control)	B.F	41	42	4	How Bizarre	O.M.C. - Polydor (PolyGram)	CH.UK	75	93	2	Terre Indigo	Barbara Scaff & Philippe Candelon - Une Musique (Not Listed)	F
9	6	11	Fable	Robert Miles - DBX (Jeity Music)	A.B.DK.FD.I.N.S.CH.CZE	42	39	13	Fu-Gee-La	Fugees - Columbia (McNella / Midnight Magnet)	A.B.FIN.D.CH	76	58	12	Summer Is Crazy	Alexia - DWA (Extravaganza)	FIN.I
10	11	12	Insomnia	Faithless - Jive (BMG)	A.D.N.CH	43	38	3	Boomerang	Blümchen - Edel (Peer / PolyGram)	A.D.CH	77	51	3	Groovin'	Pato Banton - IRS (EMI / Purple / Fun City)	UK
11	23	6	Where Do You Go	No Mercy - MCI (Bischof-Fallenstein)	FD.CH.HUN.CZE	44	52	6	What Comes Around Goes Around	Bob Marley - Anansi (Not Listed)	A.I	78	85	3	Lullo, Heb Je Nog.../Peter	Jiskfet - Double T Music (Jiskfet)	NL
12	12	9	Theme From Mission: Impossible	Adam Clayton & Larry Mullen - Mother (Famous)	A.B.DK.FIN.FD.IRE.NL.S.CR.UK	45	29	3	Everything Must Go	Manic Street Preachers - Epic (Sony Publishing)	IRE.UK	79	19	3	Crazy	Mark Morrison - WEA (Perfect)	FIN.IRE.UK
13	9	16	Coco Jambo	Mr. President - Club Culture / WEA (Jetzt Kommz / WC)	A.B.DK.D.NL.N.S.CH.HUN.CZE	46	41	7	L'Hymne A L'Amour (Bercy 95)	Johnny Hallyday - Philips (Edimarton)	B.F	80	NE		Peacock Suit	Paul Weller - Go!Discs (BMG)	UK
14	10	11	Get Down (You're The One For Me)	Backstreet Boys - Jive (Zomba / LR / WC)	A.B.DK.FD.NL.S.CH.CZE	47	NE		Do That To Me	Lisa Marie Experience - Positiva (Various)	UK	81	73	2	Sorrento Moon (I Remember)	Tina Arena - Columbia (EMI / CC)	D.UK
15	14	11	Mysterious Girl	Peter Andre - Mushroom (Mushroom / IMN / Rollover / Perfect)	DK.D.IRE.NL.S.UK	48	49	11	Everybody	Worlds Apart - Power Brothers (Copyright Control)	F	82	78	13	Le Feu Qui M'Attise	Ophelie Winter - East West (Copyright Control)	F
16	21	16	Piu' Bella Cosa	Eros Ramazzotti - DDD (Pelago / EMI)	A.B.FD.CH.CZE	49	35	32	Children	Robert Miles - DBX (Jeity Music)	FD.CH.CZE	83	NE		Someone To Love	East 17 - London (PolyGram)	IRE.UK
17	17	3	Je Te Donne	Worlds Apart - Arista (Copyright Control)	F	50	55	8	Fresh	Beat System - Blow Up (Delightful)	B.FD	84	NE		Mister Feeling	Masterboy - Club Zone (Session / WC)	D.CH
18	16	22	Return Of The Mack	Mark Morrison - WEA (Perfect)	A.B.DK.F.D.S.CH.UK.HUN	51	47	21	Firestarter	The Prodigy - XL (Perfect / Unforgettable / EMI / MCA)	B.DK.FIN.D.S.CH.CZE	85	81	19	1,2,3,4 (Sumpin' New)	Coolio - Tommy Boy (IQ / T-Boy / EMI)	F
19	15	11	Because You Loved Me	Celine Dion - Epic / Columbia (EMI / Realsongs) ●	A.B.FD.IRE.NL.S.CH.UK	52	61	8	That Girl	Maxi Priest feat. Shaggy - Virgin (Irving / Livingsting / Chrysalis)	A.FIN.D.NL.S.CH.HUN	86	56	6	I'm On Fire	Fabiola - Antler-Subway (Antler-Subway)	B
20	NE		Good Enough	Dodgy - A&M (BMG)	UK	53	46	19	Ooh Aah... Just A Little Bit	Gina G - Eternal / WEA (FX / Peer) ●	B.DK.F.N.S.UK.CZE	87	74	14	You And I	Scorpions - East West (PolyGram)	FD.CZE
21	37	2	Woman	Neneh Cherry - Hut (EMI)	F.IRE.NL.S.CH.UK.HUN.CZE	54	54	7	Gyllene Tider	Gyllene Tider - Parlophone (Gessle Music)	S	88	63	5	Keep On Jumpin'	Todd Terry - Manifesto (BMG / MCA)	IRE.I.UK
22	22	13	Ironic	Alanis Morissette - Maverick / Sire (MCA)	B.FD.IRE.NL.N.S.CH	55	69	4	I Won't Let The Sun Go Down	Robin Cook - Stockholm (EMI)	I.S	89	NE		Hit Me Off	New Edition - MCA (MCA)	UK
23	18	20	They Don't Care About Us	Michael Jackson - Epic (Mijac Music / Warner Tamerlane) ▲	A.B.FD.S.CH.CZE	56	48	15	Sexy Eyes	Whigfield - X-Energy (SFR / Mikulski)	A.D.CH	90	72	14	Jein	Fettes Brot - Alternation (Freibank)	D.CH
24	31	4	Tha Crossroads	Bone Thugs N Harmony - Ruthless / Epic (Sony / PolyGram)	D.IRE.NL.S.CH.UK	57	87	3	Sexy Eis	Lars Dietrich Bürger - East West (EMI)	A.D	91	64	11	Je Vous Aime Adieu	Helene Segara - Orlando (Bon Bambino Casa / Oria)	F
25	20	14	Heaven	U 96 - Motor (Edition Intro / Sony)	A.DK.D.N.S.CH.HUN.CZE	58	57	15	Nobody Knows	Tony Rich Project - Laface / Arista (Joe Shade / Stiff Shirt / D'Jon)	IRE.NL.S.UK	92	97	5	Can't Take My Hands Off You	Soultans - Coconut (A La Carte)	D.CH
26	26	16	Fastlove	George Michael - Virgin (Dick Leahy / WC) ●	B.F.D.E.S.CH.HUN.CZE	59	71	2	Bailando	Paradisio - Dance Development (Not Listed)	B	93	RE		Generation Disco	Generation Disco - Ariola (Copyright Control)	F
27	40	2	I Am, I Feel	Alisha's Attic - Mercury (PolyGram)	UK	60	NE		West End Pad	Cathy Dennis - Polydor (EMI / CC)	UK	94	76	12	Three Lions	Baddiel/Skinner/Lightning Seeds - Epic (Various) ●	D.IRE.N.UK
28	27	6	Macarena	Los Del Rio feat. Pedro Castano - Baxter (Warner Chappell)	F	61	62	2	Aquarius	Party Animals - Edel (United Artist Music)	NL	95	RE		Seven Days & One Week	B.B.E. - Motor (Emmanuel Top Editions)	D
29	25	7	Soldier Soldier	Captain Jack - EMI (Peer / Beatdisaster / Alice)	A.B.FIN.D.NL.CH.CZE	62	75	5	Take Me Away	Culture Beat - Sony Dance Pool (Warner Chappell / BMG)	B.FIN.D.NL.S.CH	96	RE		The Only Thing That Looks Good On Me Is You	Bryan Adams - A&M (Bryan Adams Music Delimited)	FD.S.CH
30	43	5	You're Makin' Me High	Toni Braxton - Laface / Arista (1996 Groove 78 / Almo / Sony)	D.IRE.NL.E.S.UK	63	77	8	Saletti	Harry Hasler - Phonag (Gregory Wochter)	CH	97	NE		Ratamahatta	Sepultura - Roadrunner (Roadblock / Roadster)	UK
31	NE		Trash	Suede - Nude (PolyGram)	DK.FIN.IRE.N.UK	64	45	4	Sunshine	Umboza - Positiva (Reverb / Sony / Chelsea)	IRE.S.UK	98	59	15	Celebrate (The Love)	Zhi-Vago - Dance Street / House Nation (New Way / WC / Little H / Roadster)	F
32	30	16	Breakfast At Tiffany's	Deep Blue Something - Interscope (Pipes)	DK.D.IRE.NL.S.CH	65	65	20	California Love	2Pac feat. Dr.Dre - Island (Onward / WC / Island)	DK.FD.I.CH.HUN	99	RE		Love Me For A Reason	Boyzone - Polydor (PolyGram)	F
33	33	12	Until It Sleeps	Metallica - Vertigo (Creepin' / Death)	A.B.DK.FIN.FD.N.S.CH	66	NE		A Night To Remember	U 96 - Motor (Edition Intro / Sony)	A.D.CH	100	RE		Profondo Rosso	Flexter - Discomagic (Rizzoli / Bixio)	I
						67	NE		Goodnight	Baby Bird - Echo (Chrysalis)	UK						

***** SALES BREAKER ***** indicates the single registering the biggest increase in chart points. ● recognition of pan-European sales of 500,000 units ▲ recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol. The Eurochart Hot 100 Singles is compiled by BPI Communications BV and based on the following national singles sales charts: Music Monitor/ChartTrack (UK); Full chartservice by Media Control GmbH 0049-7221-366201 (Germany); SNEP/IFOP/Tisc-Live (France); singles: Musica E Dischi/Mario De Luigi, albums: Fimi-Nielsen (Italy); Stichting Mega Top 50 (Holland); Stichting Promovi (Belgium); GLP/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEP/ME/AFYVE (Spain); YLE 2 Radiomafia/IFPI (Finland); IFPI (Ireland); Austria Top 30 (Austria); Full chartservice by Media Control AG 0041-61-2718989 (Switzerland); IFPS/Mahasz-IFPI (Hungary); IFPI (Czech Republic); © BPI Communications B.V. under license from VNU Business Press Syndication International B.V.

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week 33 / 96

European Top 100 Albums

this week	last week	no. of wks	ARTIST	TITLE	original label	countries charted	this week	last week	no. of wks	ARTIST	TITLE	original label	countries charted	this week	last week	no. of wks	ARTIST	TITLE	original label	countries charted			
1	1	20	Fugees	The Score	Columbia	A.B.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK.HUN	34	17	6	Smurfs	Smurfs Go Pop!	EMI TV	IRE.UK	68	61	10	Azucar Moreno	Esclava De Tu Piel	Epic	E			
2	2	48	Alanis Morissette	Jagged Little Pill	Maverick/Sire	A.B.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	35	41	6	Gyllene Tider	Halmstads Pärlor	Parlophone	S	69	66	6	Massimo Di Cataldo	Anime	Epic	I			
3	3	13	Eros Ramazzotti	Dove C'E Musica	DDD	A.B.DK.FIN.FD.I.NL.N.P.E.S.CH.HUN.CZE	36	29	20	Take That	Greatest Hits 1	RCA	B.DK.D.IRE.NL.E.UK	70	68	4	Les Schtroumpfs	La Schtroumpf Party Vol.2	FTD	F			
★★★★★ SALES BREAKER ★★★★★			4	7	22	Celine Dion	Falling Into You	Epic/Columbia	A.B.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	37	23	9	Bon Jovi	These Days	Mercury	A.B.FIN.D.IRE.NL.CH	71	73	16	Tic Tac Toe	Tic Tac Toe	RCA	A.D.CH
5	4	10	Metallica	Load	Vertigo	A.B.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.HUN.CZE	38	43	7	Dodgy	Free Peace Sweet	A&M	UK	72	65	4	Soundtrack	Werner - Das Muss Kesseln	Achterbahn	A.D			
6	5	9	Robert Miles	Dreamland	DBX	A.B.FIN.FD.IRE.I.NL.N.P.S.CH.UK.HUN.CZE	39	38	20	Mark Knopfler	Golden Heart	Vertigo	D.NL.N.E.S.CH.HUN	73	77	5	Skunk Anansie	Paranoid And Sunburnt	One Little Indian	B.DK.NL.N.S			
7	6	13	George Michael	Older	Virgin	A.B.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	40	35	3	Manic Street Preachers	Everything Must Go	Epic	FIN.IRE.S.UK	74	30	6	Neil Young & Crazy Horse	Broken Arrow	Reprise	A.B.D.NL			
8	11	18	Tina Turner	Wildest Dreams	Parlophone	A.B.FIN.FD.IRE.NL.S.CH.UK.HUN.CZE	41	47	69	Celine Dion	D'Eux	Epic/Columbia	B.F.CH	75	63	10	Pur	Abenteuerland	Intercord	D			
9	8	10	Bryan Adams	18 Til I Die	A&M	A.B.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.HUN.CZE	42	46	5	Patti Smith	Gone Again	Arista	A.B.D.NL.S.CH	76	87	2	Celine Dion	The Colour Of My Love	Epic/Columbia	A			
10	10	14	Backstreet Boys	Backstreet Boys	Jive	A.B.DK.FIN.FD.NL.N.S.CH.HUN.CZE	43	55	13	Scorpions	Pure Instinct	East West	FIN.FD.P.CH.HUN.CZE	77	67	8	Khadja Nin	Sambolera	Vogue	B.F			
11	9	6	Schlumpfe	Alles Banane Vol.3	EMI	A.D.CH	44	48	7	Rosanna Arbelo	Lunas Rotas	MCA	E	78	82	4	Claudio Baglioni	Le Origini	Columbia	I			
12	12	7	Crowded House	Recurring Dream	The Very Best Of	Capitol	A.B.DK.D.IRE.NL.N.E.CH.UK	45	40	5	E-Rotic	The Power Of Sex	Blow Up	A.FIN.D.CH.HUN.CZE	79	78	41	Mylène Farmer	Anamorphosee	Polydor	B.F		
13	15	44	Oasis	(What's The Story) Morning Glory?	Creation	B.DK.FD.IRE.NL.E.S.UK.CZE	46	NE		Alice In Chains	Unplugged	Columbia	FIN.D.IRE.NL.N.UK	80	81	3	Gipsy Kings	Greatest Hits	Columbia	I			
14	16	3	Johnny Hallyday	Lorada Tour	Mercury	B.F	47	44	4	Gipsy Kings	Love Songs	Columbia	I.NL.P.CH.HUN	81	83	11	Ligabue	Buon Compleanno Elvis	WEA	I			
15	14	15	Cranberries	To The Faithful Departed	Island	A.B.FD.IRE.I.NL.N.E.S.CH.HUN.CZE	48	51	3	Wham!	The Final	Epic	DK.E	82	89	3	Faithless	Reverence	Cheeky	D.CH			
16	18	6	Toni Braxton	Secrets	Lafayette	DK.D.IRE.NL.E.S.CH.UK	49	39	60	Michael Jackson	History - Past Present & Future Book 1	Epic	B.DK.FD.NL	83	RE		Oasis	Definitely Maybe	Creation/Sony	I			
17	19	5	Worlds Apart	Everybody	EMI	F	50	76	9	C. Simonetti	X-Terror Files	Universo	I	84	RE		Jeff Wayne	Jeff Wayne's The War Of The Worlds	Columbia	UK			
18	20	10	Zucchero Fornaciari	Spirito DiVino	Polydor	B.F.D.I.CH	51	53	24	Soundtrack	Trainspotting	EMI	FIN.IRE.UK	85	90	5	Mina	Canzoni D'Autore	PDU	I			
19	31	9	Gloria Estefan	Destiny	Epic	A.D.I.NL.N.E.CH.HUN	52	50	7	Carrapicho	Fiesta De Boi Bumba	RCA	FP	86	98	8	K's Choice	Paradise In Me	Double T Music	B.F.NL			
20	22	18	Captain Jack	The Mission	EMI	A.DK.FIN.D.NL.N.HUN.CZE	53	42	8	The Eagles	The Very Best Of ...	Elektra	I	87	NE		Bone Thugs-N-Harmony	E. 1999 Eternal	Ruthless	D.NL.N.S			
21	21	10	Mr. President	We See The Same Sun	Club Culture/WEA	A.FIN.D.CH.HUN.CZE	54	54	27	Andrea Bocelli	Bocelli	Sugar/RTI	B.NL	88	71	4	Bette Midler	Experience The Devine	Atlantic	NL			
22	24	6	Dog Eat Dog	Play Games	The All Blacks/Roadrunner	A.B.FIN.D.NL.CH.CZE	55	36	13	Everything But The Girl	Walking Wounded	Virgin	FIN.IRE.S.UK	89	RE		Sleeper	The It Girl	Indolent	UK			
23	27	28	Fool's Garden	Dish Of The Day	Intercord	FIN.FD.IRE.I.E.CH.HUN	56	70	4	The Presidents Of The USA	The Presidents Of The USA	Columbia	B.IRE.NL.UK	90	91	2	Adriano Celentano	Arrivano Gli Uomini	Clan	A.I			
24	60	5	Generation Disco	Generation Disco	Ariola	F	57	32	4	Symbol	Chaos And Disorder	Warner Brothers	A.B.D.NL.N.CH	91	95	18	Scotter	Our Happy Hardcore	Club Tools	FIN.D.HUN.CZE			
25	64	3	Nas	It Was Written	Columbia	FD.NL.N.S.CH.UK	58	80	45	Mariah Carey	Daydream	Columbia	I	92	74	17	Rage Against The Machine	Evil Empire	Epic	B.FIN.D.NL.E.S.CZE			
26	26	10	Ärzte	Le Frisur	Metronome	A.D.CH	59	28	26	Corrs	Forgiven Not Forgotten	Lava/Atlantic	DK.IRE.S	93	59	2	Smashing Pumpkins	Mellon Collie And The Infinite Sadness	Virgin	B.FIRE.NL.N.P.S			
27	13	17	Ocean Colour Scene	Moseley Shoals	MCA	IRE.UK	60	58	5	Joaquin Sabina	Yo, Mi, Me Contigo	Ariola	E	94	75	8	U 96	Heaven	Motor	A.D.NL.HUN			
28	25	11	Articolo 31	Così Com'È	Ricordi	I	61	56	6	Deep Blue Something	Home	Rainmaker/MCA	DK.D.NL.CH	95	NE		Sex Pistols	Filthy Lucre Live	Virgin	UK			
29	49	3	The Eagles	Hell Freezes Over	Geffen	D.IRE.NL.N.S.UK	62	57	9	Otto	Live	Polydor	A.D.CH	96	RE		Mike & The Mechanics	Hits	Virgin	D.UK			
30	37	9	Los Del Rio	Fiesta Macarena	Serdisco	DK.FIN.FD.E.CH.HUN	63	52	14	Ash	1977 - Infectious		FIN.D.IRE.N.UK	97	NE		Delfins	O Caminho Da Felecidade	Ariola	P			
31	33	7	Beck	Odelay	Geffen	A.FIN.D.IRE.NL.S.CH.UK	64	38	15	Mark Morrison	Return Of The Mack	WEA	A.D.NL.CH.UK	98	NE		Daniel Balavoine & France Gall	Starmania	WEA	F			
32	84	2	Black Crowes	Three Snakes And One Charm	American	A.FIN.D.NL.S.CH.UK	65	72	8	Blümchen	Herzfrequenz	Control	A.D.CH	99	94	5	Gert & Samson	Samson Vol.6	Philips	B			
33	34	9	Michel Polnareff	Live At The Roxy	S.M.A.L.L.	F	66	79	5	Lighthouse Family	Ocean Drive	Wildcard/Polydor	D.IRE.UK	100	100	12	Soundgarden	Down On The Upside	A&M	A.D.S			
							67	69	27	Die Toten Hosen	Opium Fürs Volk	East West	D										

A = Austria, B = Belgium, CZE = Czech Republic, DK = Denmark, FIN = Finland, F = France, D = Germany, IRL = Ireland, I = Italy, HUN = Hungary, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom.
 ○ = FAST MOVERS [E] = NEW ENTRY [R] = RE-ENTRY

★★★★★ SALES BREAKER ★★★★★ indicates the album registering the biggest increase in chart points.
 [P] IFPI Platinum Europe certification for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol.
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week 33 / 96

Top National Sellers

UNITED KINGDOM

Table with columns TW, LW, SINGLES, and ALBUMS for the United Kingdom. Includes entries for Spice Girls - Wannabe, Robbie Williams - Freedom, Los Del Rio - Macarena, etc.

SPAIN

Table with columns TW, LW, SINGLES, and ALBUMS for Spain. Includes entries for Gary Barlow - Forever Love, Fugees - Killing Me Softly, Los Del Rio - Macarena Dance Party, etc.

DENMARK

Table with columns TW, LW, SINGLES, and ALBUMS for Denmark. Includes entries for Fugees - Killing Me Softly, Los Del Rio - Macarena, Diskofil - Margarine, etc.

SWITZERLAND

Table with columns TW, LW, SINGLES, and ALBUMS for Switzerland. Includes entries for Fugees - Killing Me Softly, Kelly Family - I Can't Help Myself, Faithless - Insomnia, etc.

GERMANY

Table with columns TW, LW, SINGLES, and ALBUMS for Germany. Includes entries for Fugees - Killing Me Softly, Kelly Family - I Can't Help Myself, No Mercy - Where Do You Go, etc.

HOLLAND

Table with columns TW, LW, SINGLES, and ALBUMS for Holland. Includes entries for Fugees - Killing Me Softly, Party Animals - Aquarius, Peter Andre - Mysterious Girl, etc.

NORWAY

Table with columns TW, LW, SINGLES, and ALBUMS for Norway. Includes entries for Bjelleklang - Gudt Hvort Du Er Deilig, Fugees - Killing Me Softly, Los Del Rio - Macarena, etc.

AUSTRIA

Table with columns TW, LW, SINGLES, and ALBUMS for Austria. Includes entries for Fugees - Killing Me Softly, Kelly Family - I Can't Help Myself, Mr. President - Coco Jamboo, etc.

FRANCE

Table with columns TW, LW, SINGLES, and ALBUMS for France. Includes entries for Carrapicho - Tic, Tic Tac, Los Del Rio - Macarena, Worlds Apart - Je Te Donne, etc.

BELGIUM

Table with columns TW, LW, SINGLES, and ALBUMS for Belgium. Includes entries for Fugees - Killing Me Softly, Los Del Rio - Macarena, Paradisio - Bailando, etc.

FINLAND

Table with columns TW, LW, SINGLES, and ALBUMS for Finland. Includes entries for Fugees - Killing Me Softly, Los Del Rio - Macarena, A.Clayton/L.Mullen - Mission: Impossible, etc.

PORTUGAL

Table with columns TW, LW, SINGLES, and ALBUMS for Portugal. Includes entries for Delfins - O Caminho Da Felicidade, Robert Miles - Dreamland, Enrique Iglesias - Canta Em Portugues, etc.

ITALY

Table with columns TW, LW, SINGLES, and ALBUMS for Italy. Includes entries for Fugees - Killing Me Softly, Bob Marley - What Comes Around Goes Around, Robert Miles - Fable, etc.

SWEDEN

Table with columns TW, LW, SINGLES, and ALBUMS for Sweden. Includes entries for Gyllene Tider - Gyllene Tider E.P., Fugees - Killing Me Softly, Robert Miles - Fable, etc.

IRELAND

Table with columns TW, LW, SINGLES, and ALBUMS for Ireland. Includes entries for Fool's Garden - Lemon Tree, Spice Girls - Wannabe, Fugees - Killing Me Softly, etc.

HUNGARY

Table with columns TW, LW, SINGLES, and ALBUMS for Hungary. Includes entries for George Michael - Fastlove, No Mercy - Where Do You Go, Mr. President - Coco Jamboo, etc.

Based on the national sales charts from 16 European markets. Information supplied by Music Monitor/ChartTrack (UK); Full chartservice by Media Control GmbH 0049-7221-365201 (Germany); SNEP (France); singles: Muelca E Dtsch/Mario De Luigi, albums: FIMI-Nielsen (Italy); Stichting Top 50 (Holland); Stichting Promovi (Belgium); IPSOS/Mahasz-IFPI (Hungary); GLF/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/AFYVE (Spain); YLE 2 Radlomafia/IFPI (Finland); IFPI (Ireland); AFP (Portugal); Austria Top 30 (Austria); Full chartservice by Media Control AG 0041-61-2718989 (Switzerland); IFPI CR (Czech Republic). Labels listed are the national marketing companies.

October 22 - 23, 1996
Warsaw, Poland

**Music & Media Radio
Conference Poland**

Fourth edition

TUESDAY, OCTOBER 22

- 9.00 Doors open & registration
- 10.30 Openings speeches
- 10.45 Current and future radio situation in Poland by the National Council for Radio and TV (KRRiT) and the National Telecommunications Agency (PAR)
- 13.00 Programming seminar: Dan O'Day
Sales seminar: Pat Bryson I
- 16.15 Programming & Sales seminar: Syndication by NLD
- 17.00 Programming discussion: Professionalism in commercial radio; Radio Flash & Dan O'Day
- 17.00 Sales seminar: Pat Bryson II

WEDNESDAY, OCTOBER 23

- 8.30 Coffee & cakes
- 9.30 Programming presentation: Sky Radio's success story, Martin Banga
- 11.00 Management & Sales presentation: Networking in Europe, IP Polska; The Czech Solution, Michal Zelenka (Czech Private Radio Association); View from Holland, Martin Banga (Sky Radio); Followed by discussion
- 11.00 Programming seminar for DJ's: Telephone usage on air, Dan O'Day
- 14.00 Management presentation: Copyright Radio & Music; James Gordon (Scottish Radio Holdings) vs Blanka Kortlan (IFPI)
- 14.00 Technical seminar: NAB & France Telecom
- 16.00 Programming discussion: Radio - Record companies and promotion



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New Album Show For Radio 1

by Jonathan Heasman

LONDON - BBC Radio 1 is to launch a Sunday night album show presented by music journalist Stuart Maconie.

Produced by Mark Goodier's independent production company Wise Buddah Radio, the two-hour show will contain reviews and features in addition to tracks from CIN's UK album chart.

Amongst the features lined up for the show include "Test Drive" (a slot where listeners review new album releases) and "Beat The Press," in which an artist with a

new album release responds to questions and criticism from two critical music journalists.

Radio 1 controller Matthew Bannister says of the new show, "It will be witty, well-informed and reflect the best in contemporary album music."

Maconie, who already co-presents Radio 1's new releases show "Collins and Maconie's Hit Parade" says, "I'm really excited to be given the chance to bring a broader range of music across both established and new artists to the Radio 1 audience. With people buying more and more albums ranging from Oasis to Orbital and Pulp to The Prodigy, there couldn't be a better time to launch an all-album show."

London Records promotions manager Lisa Blofeld welcomes the new show, "provided it is done in an interesting and varied way." She recalls, "Radio 1 tried an album show before, and it wasn't that great, because the format was rather restricted [to a chart rundown]. But I think it's good that the audience will get the chance to hear pieces of

music that they may otherwise never get to hear. I think there are a lot of acts around at the moment, such as Goldie and Orbital, who are making good albums with tracks that may not be suitable for release as singles. These artists are not making the type of albums which are just singles with fillers."

Radio 1 has also announced the promotion of managing editor Andy Parfitt to the newly created position of deputy controller. The move comes after Radio 1 controller Matthew Bannister recently took on the additional role of director of BBC Radio. Says Bannister, "Whilst I remain as controller of Radio 1, taking responsibility for the network's strategy, commissioning and scheduling, Andy will take increased responsibility for the running of Radio 1 and for promoting the network in public."

Parfitt joined Radio 1 in 1992 from BBC Radio 5, where he was assistant network editor. He was formerly a feature-maker for BBC Radio 4.

BBC RADIO



Andy Parfitt



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Belgium Suffers Poor Album Sales

by Marc Maes

BRUSSELS - The first half of 1996 has seen a status quo in industry turnover in Belgium, with the finger pointing at weak album sales as being responsible.

"Until May, we noted a cumulated growth of 5% in turnover and some 9% in units sales," comments Charles Licoppe, honorary chairman and consultant with IFPI in Brussels, "but in June, we witnessed a 27% drop in turnover and about 16% in unit sales. The problem lies with albums. There were numerous top selling albums in 1995, for example those of Celine Dion, Michael Jackson, Pink Floyd among others. Lack of megaselling albums this June is the main reason for the stabilisation of industry results this first half—and I doubt whether the summer months will bring any improvement."

Industry insiders say that excellent sales results of both local Helmut Lotti (boosting share of Belgian product by

33.8% in 1996) and Italian singer Andrea Bocelli (the album *Bocelli* featuring *Con Te Partiro*) have boosted turnover in late 1995 and early this year. Success was concentrated around those two albums and the keen presentation of classical repertoire to a broad audience worked well in the current economical situation.

TV compilations, usually amongst the more successful items, are facing market saturation and apart from top-selling albums like Sony Music's *Knuffelrock* (based on the German *Kuschelrock* concept, a collection of hit ballads) and top-chart compilations like Arcade's *TopHits*, many projects hardly manage to break-even.

Sony's *Knuffelrock Klasiek*, a classical spin-off of the 9-volume series was one of the very few well-performing compilations, with over 50,000 copies sold.

Central Licensing Focus

continued from page 1

Under the new deal, all PolyGram record companies within the EU pay royalties to MCPS in London. The difference now is that MCPS is offering the unique service of distributing the income from PolyGram labels directly to publishers in the relevant country. In this way, only one commission is taken instead of two. MCPS argues that this means publishers get more of their money more quickly and with a greater degree of control over the distributing society. Though the offer is open to all MCPS members, only PolyGram International Music Publishing has taken the new service.

The fact that the service exists at all has angered continental European collecting societies. They are aggrieved at not only having been taken out of the royalties loop, but fear that MCPS' new service is the first step towards the direct transfer of royalty payments from the record arm of an international corporation to its sister publishing company without outside supervision. MCPS finance director Chris Martin is adamant, though, that this is not the case now nor the intention for the future. He states that MCPS' new relationship with the two arms of PolyGram "does not allow the record company and sister publishing company to settle accounts directly".

He adds, "In all cases, MCPS will be licensing and collecting and distributing the royalties. It will also be carrying out auditing for all works."

Martin says he feels the continental societies "have no reason to be concerned. We are still controlling PolyGram records. In fact, it may be that we are controlling them better than in

the past. MCPS audit rights will be exercised on a pan-European basis on all PolyGram accounting much more thoroughly than ever before."

Though MCPS' arrangement with PolyGram publishing covers only material originated outside the European continent, effectively the UK and US, Martin acknowledges it will still deprive the continental societies of significant income. He says he understands that "they are not going to be very happy."

Nonetheless, he says MCPS is determined to remain at the core of the publishing community and argues that the society is in no way undermining its colleagues' position.

Some significant players on the continent have expressed concern that MCPS is eroding mechanical royalty revenues. Martin responds that his society's deal with PolyGram record companies operates at the established mechanical royalty rate in each European territory and does not undercut existing payment levels. Further, he says, MCPS remains a member and supporter of pan-European publisher's group BIEM and is eager to see a strong stance from the copyright holders when new mechanical royalty rate negotiations begin. The current agreement between BIEM and the International Federation of the Phonographic Industry expires next month. "The societies should not feel threatened by what we have done," Martin states.

He acknowledges, though, that three continental societies have begun the process of severing reciprocal arrangements with MCPS over other revenue streams, but points out that the termination of such agreements is a lengthy and involved process.

Black Crowes Swoop Around The World



The Black Crowes celebrate the worldwide release of new album *Three Snakes And One Charm*. The album is the band's fourth and climbed from 84 to 32 this week in the European Top 100 Albums chart, having achieved highest new entry last week. Pictured (l-r): American Recordings general manager Mark Didia; Chris Robinson; Eddie Hawrysch; BMG Entertainment International director international marketing Linda De Muro; Marc Ford; BMG vice president international marketing Christoph Ruecker; Steve Gorman; Rich Robinson; Johnny Colt; Angelus Entertainment manager Pete Angelus and American Recordings Europe MD Joe O'Neill.

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Week 33 / 96

EHR Top 40

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TW	LW	WOC	Artist/Title	Original Label	Total Stations	New Adds
1	1	10	FUGEES/KILLING ME SOFTLY (RUFFHOUSE/COLUMBIA)		91	0
2	3	5	Neneh Cherry/Woman (Virgin)		87	22
3	2	8	Gary Barlow/Forever Love (RCA)		87	7
4	4	6	Eric Clapton/Change The World (Reprise)		87	18
5	5	10	Everything But The Girl/Wrong (Virgin)		69	2
6	12	3	Spice Girls/Wannabe (Virgin)		69	19
7	19	3	Bryan Adams/Let's Make A Night To Remember (A&M)		68	25
8	6	9	Maxi Priest feat. Shaggy/That Girl (Virgin)		70	6
9	8	8	Peter Andre/Mysterious Girl (Mushroom)		73	6
10	7	10	Adam Clayton & Larry Mullen/Theme From Mission: Impossible (Mother/Polydor)		62	1
11	15	3	Robbie Williams/Freedom (Chrysalis)		61	15
12	10	9	Toni Braxton/You're Makin' Me High (LaFace/Arista)		55	4
13	11	13	Los Del Rio/Macarena (Serdisco)		54	1
14	16	5	Belinda Carlisle/In Too Deep (Chrysalis)		69	7
15	9	10	Robert Miles/Fable (DBX/Discomagic)		51	1
16	13	6	Symbol/Dinner With Dolores (NPG/Warner Brothers)		54	3
17	17	6	Queen/Let Me Live (Parlophone)		56	3
18	28	3	OMC/How Bizarre (Polydor)		41	9
19	38	2	Pet Shop Boys/Se A Vida E (That's The Way Life Is) (Parlophone)		38	13
20	18	6	Cranberries/Free To Decide (Island)		50	5
21	22	4	Pato Banton & The Reggae Revolution/Groovin' (I.R.S.)		50	8
22	14	16	Alanis Morissette/Ironic (Maverick/Sire)		36	1
23	21	4	Mr. President/Coco Jamboo (WEA)		39	4
24	29	9	Livin' Joy/Don't Stop Movin' (Underworld/MCA)		39	4
25	20	14	Celine Dion/Because You Loved Me (Epic/Columbia)		42	1
26	24	11	Backstreet Boys/Get Down (Jive)		47	2
27	37	2	East 17/Someone To Love (London)		36	13
28	32	2	Mark Morrison/Crazy (WEA)		35	10
29	>	NE	Tina Turner/Missing You (Parlophone)		41	19
30	>	NE	Alanis Morissette/Head Over Feet (Maverick/Sire)		34	11
31	23	17	Mark Morrison/Return Of The Mack (WEA)		33	5
32	26	10	Fool's Garden/Wild Days (Intercord)		45	1
33	31	7	Cure/Mint Car (Fiction/Polydor)		32	1
34	>	NE	Eros Ramazzotti/Stella Gemella (DDD)		39	19
35	>	NE	No Mercy/Where Do You Go (MCI/Arista)		30	8
36	27	18	George Michael/FastLove (Virgin)		30	0
37	>	NE	George Michael/Spinning The Wheel (Virgin)		29	8
38	>	NE	Inner Circle/Da Bomb (WEA)		35	9
39	33	5	Oasis/Champagne Supernova (Creation)		31	2
40	39	2	Umboza/Sunshine (Limbo/Positiva)		26	2

The EHR Top 40 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M's EHR (European Hit Radio) reporting stations, that target 12-34 year-old listeners with contemporary music fulltime or during specific dayparts. Stations are weighted by market size and by the number of hours per week committed to the format.

✱ Indicates Europe's most Radio Active record, registering the biggest increase in chart points.

CHARTBOUND

Lionel Richie/Ordinary Girl (Mercury) 33/6	Captain Jack/Soldier, Soldier (EMI) 21/1
Sting/I Was Brought To My Senses* (A&M) 29/13	Pearl Jam/Who You Are* (Epic) 19/13
Kula Shaker/Tattva (Columbia) 29/2	Francis Rossi/Give Myself To Love (Virgin) 19/2
3T/Why (MJJ) 28/8	Tina Arena/Sorrento Moon (Columbia) 19/1
Dodgy/Good Enough (A&M) 28/6	Mylène Farmer/Comme J'ai Mal (Polydor) 19/1
OMD/Walking On The Milky Way (Virgin) 28/6	Let Loose/Make It With You (Mercury) 19/0
Reel 2 Real feat. The Mad Stuntman/Jazz It Up (Strictly Rhythm) 26/3	2Pac feat. KC & Jojo/How Do You Want It (Death Row/Interscope) 19/0
Culture Beat/Take Me Away (Dance Pool) 25/1	Tom Petty & The Heartbreakers/Walls* (Warner Brothers) 18/6
Suede/Trash (Nude) 22/6	Tony Rich Project/Like A Woman* (LaFace/Arista) 18/3
Vanessa Williams/Where Do We Go From Here (Wing/Mercury) 22/6	Hootie & The Blowfish/Tucker's Town (Atlantic) 18/1
Soultans/Can't Take My Hands Off You (Coconut/Arista) 22/5	Scarlet/Bad Girl (WEA) 18/1
Jovanotti/Ciao Mamma (Solaluna) 22/2	Alisha's Attic/I Am I Feel* (Mercury) 17/8
Six Was Nine/Searching For A Soul (Virgin) 22/1	Louise/Naked (EMI) 17/1
Manic Street Preachers/Everything Must Go (Epic) 21/4	Nightcrawlers/Keep On Pushing (My Love)* (Final Vinyl/Arista) 16/7
Todd Terry/Keep On Jumpin' (Manifesto) 21/3	Gin Blossoms/As Long As It Matters* (A&M) 16/4

The EHR "chartbound" chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the EHR Top 40. The second number represents how many stations reported it to M&M for the first time. Songs which have received no new airplay for two consecutive weeks will be deleted from this chart, but may reappear with new airplay. In the case of a tie, songs are listed by new adds. Asterisks indicate new entries in Chartbound.

Airplay Action

EHR Top 40 commentary by Pieter Kops



Tina Turner's new single

Tina Turner grabs the highest new entry in the EHR Top 40 with *Missing You*. The compelling, slow-rocking song is the fourth single to be taken from *Wildest Dreams*—the million-selling album that currently charts at number 8 in the

European Top 100, after a peak at number 2. *Missing You* marks the US artist's 12th hit on European Hit Radio since the inception of the chart in December 1990. She hit the format's number 1 twice, with the 1993 *I Don't Wanna Fight* as well as with the 1995 *GoldenEye*. Both singles occupied the top slot for two consecutive weeks.

Turner's new single debuts at number 29, a 41-station roster by its side, including 19 adds. This roster is spread over 12 European countries, with Holland, Poland and the UK standing out as most supportive (national penetration ratios of 59-83%). On an all-format, regional level, the track is already number 6 on Polish radio and number 9 in Benelux (see Major Market Airplay).

Also entering this week, close on Turner's heels, is Canadian rocker Alanis Morissette's new single *Head Over Feet*—already the fifth to have been culled from her European debut album *Jagged Little Pill* (three million copies sold in Europe alone, and currently number 2 in the European Top 100). All previous singles charted on EHR—the last one, *Ironic* (now charting at number 22), went highest, spending eight consecutive weeks in the top 5, including six weeks at number 4. The artist's 1995 debut single *You Oughta Know* also made it to the top 20, peaking at number 17.

Head Over Feet starts at number 30, backed by a 34-station, nine-country roster. The UK and Ireland lead the list (88-100% national penetration), followed by Denmark (62%). In the UK it is the best playlisted song of the week.

The biggest stir in the upper half of the Top 40 is caused by another Canadian rock star—Bryan Adams. *Let's Make A Night To Remember*, the third single from *18 Til I Die*, enters the top 10, boosted by 25 adds (the highest number of the week) as well as the biggest chart-point gain. Landing at number 7 with the Radio Active decoration, it is playlisted in 17 European countries, notably the UK, Ireland, Germany, Norway, Poland and Slovenia (59-100% national penetration).

It is Adams' 12th hit on this chart, if two cooperations—one with Bonnie Raitt and one with Rod Stewart and Sting—are included. Five of these singles hit the EHR top slot—(*Everything I Do*) *I Do It For You* (1991, 12 weeks at number 1), *Please Forgive Me* (1993, five weeks), *All For Love* (1994, with Stewart and Sting, seven weeks), *Have You Ever Really Loved A Woman* (1995, four weeks) and *The Only Thing That Looks Good On Me Is You* (1996, four weeks). As for the album, *18 Til I Die* is currently number 9 in the European Top 100, after a peak at number 3.

MOST ADDED

Bryan Adams/Let's Make A Night To Remember (A&M)	25
Neneh Cherry/Woman (Virgin)	22

Most Added are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

NEW TOP 20 CONTENDERS

Pearl Jam/Who You Are (Epic)	19
Alisha's Attic/I Am I Feel (Mercury)	17
Gin Blossoms/As Long As It Matters (A&M)	16
Nightcrawlers/Keep On Pushing (My Love) (Final Vinyl/Arista)	16

New Top 20 Contenders are those artists that have not yet had an EHR top 20 hit and appear on this page for the first time with this single. Artists are listed by total number of stations. In the case of a tie, records are listed alphabetically by artist.

TOP 5 EHR FIVE YEARS AGO

1. Bryan Adams/(Everything I Do) I Do It For You (A&M)	
2. Paula Abdul/Rush Rush (Virgin America)	
3. Lenny Kravitz/It Ain't Over 'Til It's Over (Virgin America)	
4. Rod Stewart/The Motown Song (Warner Brothers)	
5. Color Me Badd/I Wanna Sex You Up (Giant)	



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Border Breakers

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Mainland European records breaking out of their country of signing

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	20	LOS DEL RIO/MACARENA	(SERDISCO)	SPAIN	72
2	2	12	Robert Miles/Fable	(DBX/Discomagic)	ITALY	60
3	8	3	Eros Ramazzotti/Stella Gemella	(DDD)	ITALY	48
4	3	11	Fool's Garden/Wild Days	(Intercord)	GERMANY	53
5	6	5	Inner Circle/Da Bomb	(WEA)	SWEDEN	41
6	4	12	Mr. President/Coco Jamboo	(WEA)	GERMANY	38
7	5	19	Eros Ramazzotti/Più Bella Cosa/La Cosa Mas Bella	(DDD)	ITALY	22
8	9	5	Jovanotti/Ciao Mamma	(Solaluna)	ITALY	29
9	7	26	Fool's Garden/Lemon Tree	(Intercord)	GERMANY	17
10	14	2	No Mercy/Where Do You Go	(MCI/Arista)	GERMANY	22
11	11	4	Culture Beat/Take Me Away	(Dance Pool)	GERMANY	21
12	13	7	Zucchero/Il Volo/My Love/El Vuelo	(Polydor)	ITALY	13
13	12	2	Beat System/Fresh	(Blow Up)	GERMANY	15
14	16	2	Carrapicho/Tic, Tic Tac	(RCA)	BRAZIL	16
15	15	4	Captain Jack/Soldier, Soldier	(EMI)	GERMANY	20
16	24	6	Sophie Zelmani/You And Him	(Columbia)	SWEDEN	12
17	17	4	Mylène Farmer/Comme J'Ai Mal	(Polydor)	FRANCE	21
18	>	RE	Dr. Alban/Hallelujah Day	(Dr. Records)	GERMANY	13
19	>	NE	Soultans/Can't Take My Hands Off You	(Coconut/Arista)	GERMANY	16
20	10	17	Whigfield/Sexy Eyes	(X-Energy)	ITALY	12
21	23	2	Alexia/Summer Is Crazy	(Robyx)	ITALY	9
22	20	6	Six Was Nine/Searching For A Soul	(Virgin)	GERMANY	19
23	>	RE	Robyn/You Got That Somethin'	(Ricochet)	SWEDEN	12
24	18	3	Ro-Cee/Gettin' All Da' Babes	(Virgin)	SWEDEN	6
25	>	RE	Michael Learns To Rock/How Many Hours	(EMI-Medley)	DENMARK	11

TW = This Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Stations, NE = New Entry, RE = Re-Entry. Titles registering a significant point gain are awarded a bullet. Indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

On The Road

Border Breakers commentary by Pieter Kops



Soultans

The only new entry in this week's Border Breakers chart belongs to vocal trio **Soultans**, a new R&B act from Germany. The debut single *Can't Take My Hands Off You*, an exercise in smouldering soul idioms, combined with a contemporary beat, kicks off at number 19. The act is currently busy recording a first album, due for release in early 1997 (a second single is expected much earlier—probably September or October).

Apart from receiving significant airplay in GSA (12 stations on all formats), the Coconut (BMG)-signed act crosses over to 16 stations in 10 other European territories. Of these, Belgium stands out as most supportive. No less than five stations in that country (including Platinum-ranked EHR outlet BRTN Radio Donna/Brussels) have put Soultans' track in rotation, which equals a 35% national penetration ratio. Other Platinum-casters outside GSA who have joined in can be found in Hungary (Radio Danubius/Budapest), Russia (Radio Maximum/Moscow/St. Petersburg) and Turkey (Power FM/Istanbul).

Meanwhile, **Eros Ramazzotti** grabs the Road Runner award for the second consecutive week. **Stella Gemella** joins the top 3 during its third charting week, as its roster has mounted to 48 stations, after 20 last week—a formidable 140% increase. The single is playlisted in 14 European countries now, not including Italy. The current network takes place in 10 of those territories, notably in Poland, Germany, Austria and Denmark. Spain, Austria and Poland have produced the highest national penetration figures for Ramazzotti's new single (50-56%).

The charts on this page track the border-crossing movement of product. The Border Breakers chart ranks the 25 most successful Continental European records making airplay impact outside their country of signing (airplay achieved in the original country is excluded from the calculations).

The second chart, Channel Crossovers, registers the airplay penetration of UK-signed artists in mainland Europe, while the third Top 25, the Atlantic Crossover chart, ranks the most successful Non-European artists according to airplay impact in Europe.

All three charts are non-format specific. "Country Of Signing" is not necessarily an indication of where the artist comes from but, more significantly, where he/she is signed. An increasing number of national artists are signed to "foreign" labels and M&M aims to acknowledge the crossover impact of such deals.

CHANNEL CROSSOVERS

The top-playlisted UK/Irish records on mainland European radio

TW	LW	WOC	Artist/Title	Original Label	TS
1	2	6	NEENE CHERRY/WOMAN	(VIRGIN)	100
2	1	8	Gary Barlow/Forever Love	(RCA)	104
3	3	9	Maxi Priest feat. Shaggy/That Girl	(Virgin)	84
4	4	11	Everything But The Girl/Wrong	(Virgin)	77
5	5	11	Adan Clayton & Larry Mullen/Theme From Mission: Impossible	(Mercury/Polydor)	70
6	11	3	Spice Girls/Wannabe	(Virgin)	71
7	6	7	Queen/Let Me Live	(Parlophone)	71
8	7	8	Cranberries/Free To Decide	(Island)	59
9	13	3	Pato Banton & The Reggae Revolution/Groovin'	(I.R.S.)	56
10	12	3	Robbie Williams/Freedom	(Chrysalis)	56
11	8	16	Mark Morrison/Return Of The Mack	(WEA)	42
12	9	8	Cure/Mint Car	(Fiction/Polydor)	40
13	23	2	Pet Shop Boys/Se A Vida É (That's The Way Life Is)	(Parlophone)	35
14	14	6	Oasis/Champagne Supernova	(Creation)	33
15	24	2	George Michael/Spinning The Wheel	(Virgin)	31
16	10	18	George Michael/Fast Love	(Virgin)	34
17	16	9	Livin' Joy/Don't Stop Movin'	(Underworld/MCA)	36
18	15	6	Electronic/Forbidden City	(Parlophone)	42
19	22	3	Kula Shaker/Tattva	(Columbia)	29
20	>	NE	East 17/Someone To Love	(London)	31
21	>	NE	OMD/Walking On The Milky Way	(Virgin)	23
22	>	NE	Sting/I Was Brought To My Senses	(A&M)	37
23	19	7	Gabrielle/Forget About The World	(Go!Beat)	27
24	>	NE	Suede/Trash	(Nude)	21
25	>	NE	Mark Morrison/Crazy	(WEA)	24

For all artists appearing on this chart, the Country Of Signing is UK or Ireland.

ATLANTIC CROSSOVERS

The top-playlisted Non-European records on European radio

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	12	FUGEES/KILLING ME SOFTLY	(RUFFHOUSE/COLUMBIA)	128
2	2	7	Eric Clapton/Change The World	(Reprise)	114
3	3	9	Peter Andre/Mysterious Girl	(Mushroom)	96
4	10	3	Bryan Adams/Let's Make A Night To Remember	(A&M)	87
5	4	10	Toni Braxton/You're Makin' Me High	(LaFace/Arista)	69
6	6	8	Belinda Carlisle/In Too Deep	(Chrysalis)	90
7	5	6	Symbol/Dinner With Dolores	(NPG/Warner Brothers)	72
8	9	15	Celine Dion/Because You Loved Me	(Epic/Columbia)	53
9	13	6	OMC/How Bizarre	(Polydor)	51
10	7	17	Alanis Morissette/Tronic	(Maverick/Sire)	45
11	12	11	Backstreet Boys/Get Down	(Jive)	60
12	21	2	Tina Turner/Missing You	(Parlophone)	55
13	11	13	Tina Turner/On Silent Wings	(Parlophone)	49
14	>	NE	Alanis Morissette/Hell Over Feet	(Maverick/Sire)	38
15	14	15	Gloria Estefan/Reach	(Epic)	38
16	8	15	Bryan Adams/The Only Thing That Looks Good On Me Is You	(A&M)	35
17	15	17	Mariah Carey/Always Be My Baby	(Columbia)	27
18	>	NE	3T/Why	(MJJ)	31
19	16	9	Crowded House/Instinct	(Capitol)	38
20	19	19	Deep Blue Something/Breakfast At Tiffany's	(Rainmaker/Interscope)	32
21	18	3	Todd Terry/Keep On Jumpin'	(Manifesto)	23
22	22	3	Lionel Richie/Ordinary Girl	(Mercury)	46
23	17	20	Tony Rich Project/Nobody Knows (LaFace/Arista)	(LaFace/Arista)	25
24	23	12	Corrs/The Right Time	(Lava/Atlantic)	19
25	>	NE	Pearl Jam/Who You Are	(Epic)	21

For all artists appearing on this chart, the Country Of Signing is US, Canada or Australia.

NO CODE

