

# Music & Media

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Tiggy



Sales on the dance floor: M&M's five page round-up of Europe's dance scene starts on page 9.

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## Historic EU hearing for music business

by Dominic Pride

**BRUSSELS** — The music industry will be given a chance to address the European Parliament for the first time, at a day-long hearing devoted to popular music in Strasbourg on June 18.

The session's aim is to brief parliament members in advance of forthcoming measures from the European Commission, which is exploring ways of preserving national music and promoting exchanges of performers between member states. It is being organised by the Culture Committee of the European Parliament under the

aegis of Nana Mouskouri, Mercury recording artist and Member of the European Parliament.

Some 50 representatives from the artistic and business communities are being invited to speak at the session. Among those provisionally booked are: EMI Europe president Rupert Perry, PolyGram Continental Europe president Rick Dobbis, SNEP and Virgin France president Patrick Zelnik, IFPI director general Nic Garnett, SACEM and BIEM president Jean-Loup Tournier, Spanish authors rights society SGAE president Eduardo Bautista

*continued on page 24*



Misa Watanabe, president of the Music Publishers Association of Japan, was honoured during Midem Asia in Hong Kong "for her outstanding contribution to the music industry in Asia." Watanabe (right) is pictured with Reed Midem chief executive Xavier Roy.

## Berry on top of EMI's world

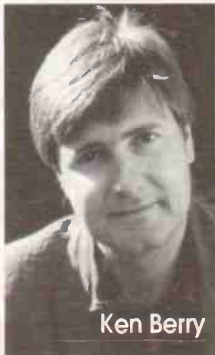
by Adam White and Jeff Clark-Meads

**LONDON** — EMI is restructuring to put its recorded music operations into the hands of one man.

With effect from June 1, that man is

Ken Berry, president/CEO of EMI Records Group International and Virgin Records, chairman/CEO. The corporate makeover—which comes with a \$190 million price tag—also offers the prospect of an eventual successor to EMI Music president/CEO Jim Fifield.

Berry becomes president of EMI Recorded Music, a new worldwide post, reporting to Fifield. In his new position, he takes over responsibility for the company's North American record group from Charles Koppelman, who is leaving EMI after an eight-year association. EMI Music Publishing remains under the direction of chairman/CEO Martin Bandier, who continues to report to Fifield.



Ken Berry

*continued on page 24*

## European labels seek room for growth in Asia

by Emmanuel Legrand

**HONG KONG** — Europe's independent labels are increasingly looking at the southeast Asian music market as a new window of opportunity.

Recent pan-Asian successes from acts such as the Backstreet Boys, who sold 1.4 million units of their eponymous album there, have confirmed the potential of a region which counts more than half of the world's population.

For the European delegates who flew to Hong Kong to attend Midem Asia (May 21-23), the region now means business—but realistically and without over-expectation (see page 7).

"Asia is not yet a mature market and has limited resources," comments Michael Haentjes, general manager of German label edel. The first breakthrough for the label came last year with

dance act Fun Factory, who sold over 750,000 units in Asia, mainly in Japan, Taiwan, Indonesia and Singapore. "It will take years before our efforts turn into profits," cautions Haentjes. "But we feel it is important to be there and we view this as a long-term investment."

Asia is a complex region which numbers as many economical, legal and cultural situations as there are countries. "Do not consider Asia as one homogeneous market," suggests former MCA International executive Stuart Watson, who launched his own marketing consultancy company, Swat Enterprises, in the early 1990s. "Think," he says, "about individual countries with unique market conditions."

Watson has an office in Singapore and works for several record companies. Swat was instrumental in setting

*continued on page 24*

### NUMBER ONE

**European Radio Top 50**  
MICHAEL JACKSON  
*Blood On The Dance Floor*  
(Epic)

**Eurochart Hot 100 Singles**  
S. BRIGHTMAN & A. BOCELLI  
*Time To Say Goodbye*  
(East West)

**European Top 100 Albums**  
SPICE GIRLS  
*Spice*  
(Virgin)



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# German rock radio seeks national reach

by Christian Lorenz

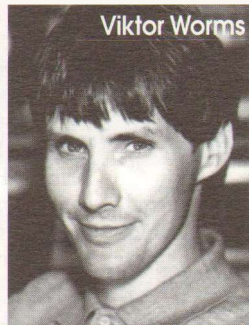
MUNICH — Germany's first nation-wide rock radio station is poised to take off.

Rock Antenne is a syndicated 24 hour programme marketed by Antenne Radio, a joint venture between Munich-based CHR station Antenne Bayern and Dresden-based AC broadcaster, Antenne Sachsen. The new venture targets 20-39 year-olds with AOR programming based on Antenne Bayern's DAB channel of the same name.

Antenne Sachsen is responsible for the technical distribution and sales of the programme, while Antenne Bayern controls the playlist. Rock Antenne was originally launched as part of the Bavarian Digital Audio Broadcasting (DAB) pilot project on 17 October 1995 and was awarded a satellite licence on April 15 this year.

Antenne Bayern managing director Karlheinz Hörhammer describes the decision to offer the programme to other broadcasters as a logical step towards putting Rock Antenne on a solid economical basis. "Broadcasting through DAB and Astra, we reach a limited audience," says Hörhammer. He estimates that only 2,000 people can actually receive Rock Antenne via DAB in Bavaria because of an inadequate supply of receivers.

Antenne Radio primarily aims to gain access for Rock Antenne in other German DAB pilot projects. Antenne Bayern programme director Viktor Worms says, "We are particularly inter-



Viktor Worms

ANTENNE  
RADIO

ested in DAB, because the technology makes possible radio reception without interference and white noise."

Antenne Sachsen holds licences for three pilot DAB projects in Saxony. During a press conference on May 14, Antenne Sachsen MD Norbert Seuss announced that Antenne Radio had already applied for new terrestrial FM frequencies in Saxony, and is currently in talks with various cable net operators. The joint venture has further applied for DAB licences in upcoming projects in Hamburg and Northrhine-Westphalia.

## Sweden: no more licences before 1999

by Keith Foster

STOCKHOLM — On May 21, the Swedish parliament extended its moratorium on issuing new commercial radio licences until the end of 1998.

The ban is intended to freeze the present status quo in the Swedish radio market until proposals made by the government's Local Radio Committee are debated. The proposals were put forward last year by the committee to combat a perceived lack of variety in radio programming and an "unhealthy" concentration of media ownership. The committee has suggested the appointment of a special board of media watchdogs, which would decide the distribution of a licence on the basis of content, ownership and financing.

The proposal by the Swedish government to bring in greater control of independent radio licenses is meeting with ever-increasing opposition. The latest body to reject the government's ideas is the Newspaper Publishers Association (NPA), which calls them a "thoroughly unacceptable attack on freedom of expression."

A NPA statement says that "the mere thought that a state board should grant permission for someone to exercise their right of free speech is fundamentally alien to Sweden's basic point of view."

The radio committee proposals have brought together the youth sections of Sweden's two largest political parties, the Social Democrats and the Conservatives. The leaders of the two two sections have even recorded a radio ad protesting against the plans.

The uncertainty surrounding the future of commercial stations and networks is also putting a dampener on ownership changes, with buyers frightened of committing themselves to expensive annual licence fees if their future is to be decided by the state.

## U.K.'s Capital turns on to TV

by Mike McGeever

LONDON — Commercial CHR broadcaster 95.8 Capital FM/London is taking to the small screen this summer, in a new partnership with local broadcaster, London Weekend Television.

The four-part series, *Live From The Capital Cafe*, will feature live music from chart acts, comedy, interviews and features on current trends. The 90-minute programme will be broadcast live by LWT to London and the South-east of England, and will be simulcast on Capital FM.

The show will take place in front of a studio audience at 23.00 on Friday nights from the Capital Cafe in Leicester Square, in the heart of London's West End. The first broadcast is scheduled for early July, on a yet-to-be-confirmed date. The shows' main presenter will be a "non-radio industry" personality, but at least two of Capital's on-air team will be involved.

LWT director of Broadcasting Liam Hamilton and Capital Radio group director of programmes Richard Park will act as joint executive producers.

Capital Radio station director Martina King and Gary Knight, executive commercial director of TV sales house Laser, will market the package to potential advertisers.

"The programme offers a dynamic sponsorship package, with significant opportunities for cross promotions," claims King. "The sponsorship departments at Capital and LWT will both be working on this project to extract maximum value for advertisers."

Knight adds, "The programme offers the advertiser a golden opportunity to reach 16-34 year-old adults in their own environment."

## Platinum 'Blood' in Europe

LONDON — In the two weeks after its release, Michael Jackson's *Blood On The Dance Floor—HIStory In The Mix* (Epic) sold one million albums across Europe, and it has been certified for a Platinum Europe award by the International Federation of the Phonographic Industry (IFPI).

In the latest IFPI listings, Jackson's re-mix album is joined by three other new members of the Platinum Europe club, namely the Bee Gees' *Still Waters* (Polydor), the Manic Street Preachers' *Everything Must Go* (Epic) and German singer



Wolfgang Petry's *Alles* (BMG Ariola Munich), each of which made the million mark in May.

In addition to the first time winners, IFPI certified multiple-platinum awards to the three-million selling Backstreet Boys' eponymous debut on Jive/Zomba and to George Michael's *Older* (Virgin), which passed the four million mark this month.

## Media bill cleared by Italian senate

by Mark Dezzani

MILAN — Italy's opposition parties have dropped proposed amendments, allowing the country's new media law to be passed by the senate last week (Wednesday 21st May).

The Maccanico Bill, named after the Minister of Posts & Telecommunications Antonio Maccanico, includes measures to partially privatise public broadcaster RAI and to allocate 5 year concessions and new frequencies to public and private broadcasters.

A new frequency plan, included in the bill to bring order to Italy's crowded FM band, is now expected to be ready by the second half of 1998, instead of January 1998 as previously announced by Maccanico.

Lorenzo Minnielli, chief engineer for the Rome based CHR network Radio Dimensione Suono, comments on the delay: "We have been waiting so long for the new frequency plan that, if it does eventually get published, it will be redundant. Instead of waiting, a number of networks are already co-operating in many areas to resolve interference problems. There are still two problem areas—mainly in the South of Italy and Lombardy, in the north, but in the meantime we are working [together with other broadcasters] to resolve reception problems in these regions."

The bill delegates the content and implementation of anti-trust measures to a new regulatory body, so far simply called the Authority. The anti-trust measures limit any one person or com-

pany to owning 30 percent or less of any particular type of media, and collecting 30 percent or less of advertising revenue available.

Based on the models of the FCC in the U.S.A. and OFTEL in the U.K., the Authority will consist of two boards, one overseeing the technical infrastructure for telecommunications operators and broadcasters, with the other monitoring content and licencing.

Public service broadcaster RAI's TV, radio, publishing and record label operations is to become partially privatised, with a new slim-line executive board. The new structure and the appointment of top executives are the only issues which could hold up ratification of the bill—after its scheduled May 31 deadline—until the end of July.

news bites

HOLLAND

Universal profits from Pink Pop

Six Universal Music acts took to the stage at Pink Pop on May 18, the main day of Holland's largest rock festival, which took place from May 17-19. Beck, Bush, Live, Counting Crows, Eels and Dutch act Johan were also featured—with one live track each—on a special promotional CD tied in with the festival. The six-track Pink Pop Sampler is given away for free to customers purchasing a copy of a studio album by any of the six bands. According to Universal Holland MD Kees van Weijen, the initial pressing of 32,000 CDs has been used up already. He estimates, "By the end of the campaign we will have sold about 50,000 albums more than we would have normally done over the same period." Van Weijen adds that he prefers give-aways to retailer discounts.

NORWAY

Government lifts tax on foreign acts

From 1998, a new tax system will apply to international artists' live performances in Norway. The tax rate will be reduced from 30 percent to 15 percent, but deductions for travel, accommodation, and dining expenses will be limited. It is also understood that income from promotional appearances will be taxed. The existing tax law, which dates from 1963, was designed to protect local artists from international competition in the concert business. Originally, the tax rate was fixed at 43 percent for foreign artists—lowered to 30 percent in 1983. The revision of the tax rules has been in the political pipeline since 1989. When implemented, it will mean that the Norwegian system corresponds with the 15 percent tax rates introduced in Sweden in 1993 and Finland in 1996. The only country to tighten its tax laws to the disadvantage of foreign performers recently is Germany, where the tax rate for non-resident artists was raised from 15 percent to 25 percent last year.

U.K.

Victory V stalls on the ground

Richard Branson's V2 label has dropped plans to launch a specialist singles label, Victory V (M&M, April 12). Initially scheduled for May, single releases by U.K. rockers Velveten and Swedish pop act Eggstone will now not go through. The move coincides with the dismissal of V2 A&R man Nick Siddall, who was closely involved in the preparations for the Victory V launch. At least three other acts are affected by the decision. According to Siddall, "Kennedy, Lounge and A1 People are left out in the cold and will have to find a new label." Those three acts were originally scheduled to put out singles on Victory V this summer. A spokesperson for V2 confirms that none of the acts associated with the aborted label have been offered contracts with V2.

# U.K.'s 1997 Radio Festival taking shape

by Mike McGeever

LONDON — Britain's new Heritage Secretary, Chris Smith, will address delegates at the 1997 Radio Festival on the topic of digital audio broadcasting (DAB).

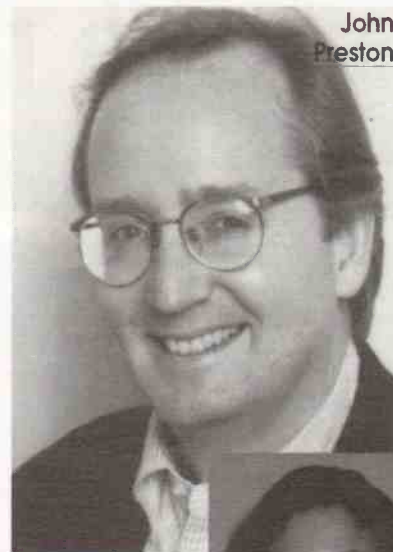
At the event, Smith is also expected to make a "significant" government announcement concerning the development of DAB in the U.K. The festival will take place in Birmingham from July 7-9; Smith's speech is scheduled for July 8. Supported by the U.K. Radio Academy, this year's event will examine latest developments in formats, music programming, advertising and on-air talent. Key speakers include Jean-Paul Baudecroux, presi-

dent of French CHR network NRJ, who will kick off the festival on July 7 by delivering the Radio Times lecture.

At a session on new music, Lorna Clarke—programme director of dance station Kiss 100 FM/London—and British Phonographic Industry (BPI) chairman John Preston will attempt to forecast what will be "new" and "alternative" once the music currently listed in these categories is absorbed into mainstream radio programming.

In a separate session, Steven Mulholland, BBC Digital Radio's planning and presentation manager, will be quizzed on the creation of new formats for DAB.

Over the past few years national advertisers have increasingly gained confidence in the U.K.'s commercial radio sector. However, as most new radio services are geared to target a more localised audience, local adver-



John Preston



Lorna Clarke

tising revenue still needs to be found. Radio Partnership sales director Maurice Dobson and U.S. consultant Robert Richer will examine how new sources of local advertising can be identified.



## Austria: musicians demand quota

by Susan L. Schuhmayer

VIENNA — Austrian musicians are demanding a minimum 25 percent quota for domestic music product on the country's public and commercial radio stations.

On May 15, a delegation of Austrian musicians presented a petition to parliament, calling for public and private radio stations to play at least 25 percent home-grown music. The presentation comes less than three weeks after Austrian member of parliament Günter Kräuter launched a campaign to push for more domestic music on Austrian state broadcaster ORF (Music & Media, May 17).

According to Andy Baum, spokesman for the musicians' group, some five hundred pop, folk and classical musicians signed the petition. Baum says the musicians are not asking for a fixed quota like in France, but want the situation reviewed each year to make sure the airplay quota keeps pace with the European average. Baum estimates that local music currently accounts for around 25-30 percent of music programming in many European countries.

Austria's radio scene is dominated by public broadcaster ORF. Bogdan Roscic, programme director at ORF-run Ö3, the country's only national CHR station, estimates that 23.5 percent of the music, advertisements and jingles broadcast by Ö3 in 1995 was produced in Austria. Figures for 1996 are not available yet, but Roscic suggests that

the figure has dropped further.

However, Baum points out, "The petition does not address Ö3 or just popular music alone. We think the whole situation should be much better than it is. Ö3 is just the worst case [in our eyes]."

Both Roscic and Marco Huter, general manager of private broadcaster Radio Melodie in Salzburg, comment that few domestic productions are suitable for the radio formats established in Austria to date. Huter estimates that, out of the

country's total recorded music output since the 1950's, only 100-150 songs fit his station's oldies-based AC format.

Baum says he is pushing for the increase in Austrian music airplay because it's an, "economic question [for domestic artists]." He does not expect Parliament to take action on the petition for three or four weeks. In the interim, he and his colleagues are lobbying representatives for culture and media from the country's political parties.

internet in-site

Cadena 100 Radio

Friendly, bold graphics brighten up Cadena 100's home pages. Transmission, demographic and other operational information is easily found, but is rightly placed less prominently than are the pages devoted to news, music, concerts, programming and each of the network's individual on-air personalities. A few transcripts of recent artist interviews, translated into Spanish, provide an unusual attraction. RealAudio clips are on offer, and links to affiliated regional stations lead on to localised material and artist home page links.

*Chris Marlowe*

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# New government ready to support U.K. music industry

by Jeff Clark-Meads

LONDON — The British record industry has received a surprise and unprecedented vote of confidence from the U.K.'s new Chancellor of the Exchequer—along with a strong suggestion that the new government intends to support musical creativity more than any of its predecessors.

In a speech given on May 21, Chancellor Gordon Brown—who took office after the landslide Labour Party victory May 2—spoke of the record business in terms not before heard from a senior financial minister.

Addressing the Confederation of British Industry (CBI), Brown cited the

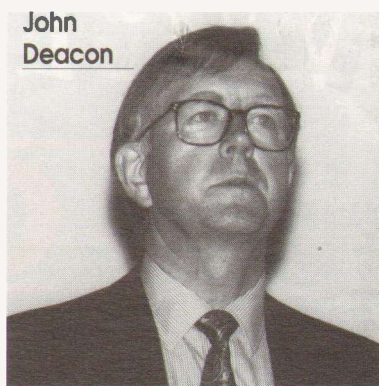
music business among what he described as a number of world-leading British industries and drew special attention to the music industry's, "massive research and development" investment.

John Deacon, director general of the British Phonographic Industry (BPI), says, "This was both the first time we've had a mention at the CBI and the first time a Chancellor has highlighted our investment levels." He adds that the roots of Brown's interest are likely to go back to a lunch with senior BPI and record industry figures while Labour was still in opposition. "We showed him our corporate film, which mentioned the fact that the record industry invests 13 percent of

its revenues, one of the highest percentages of any British industry."

Later in Brown's speech, the Chancellor continued the Labour Party's long-established expressions of support for the music industry when he stated that, in the past, "we have not had governments that have sufficiently valued scientific innovation and artistic creativity."

Asked what this might mean in terms of practical support, Deacon says he cannot see any immediate relief for labels over their longstanding complaint, the level of value-added tax (VAT) on records. In the U.K., as elsewhere in the European Union, records are not classed as cul-



John Deacon

tural goods and attract VAT at its top level, currently 17.5 percent. Deacon says his contacts with senior figures in the Labour Party have not produced the promise of any immediate relief under the new government but, as this is a pan-European issue, he feels a voice such as Brown's arguing in EU circles will be an advantage.

Jeff Clark-Meads is international news editor of *Billboard*

## Norway OKs syndication

by Kai Roger Ottesen

OSLO — After several years of political lobbying, the Norwegian government has decided to amend the country's media law to allow a limited amount of syndicated programming.

The amendment, announced by the Ministry of Cultural Affairs, gives private stations the opportunity to fill up to 25 percent of their broadcasting time with syndicated programming. Helge Sønneland at the Ministry of Cultural Affairs confirms the wording of the new legislation is currently being worked on. It will be put into effect before July.

The move follows an extended debate on whether syndicated programming should be restricted to smaller, financially weaker stations only. In the end, a parliamentary majority voted to make syndication possible for all stations.

Commercial CHR broadcaster Radio 1 Storby—based in Oslo, Bergen, Stavanger and Trondheim—is one station eager to take advantage of the new legislation. Programme director Lars Eikanger stresses a local image will remain an important factor to position a station in the market, but says he will make the most of the quota, for chart shows and national news programming.

Eikanger comments, "We have been looking forward to this for a long time. Now [broadcasters] other than the national radio stations can provide a [substantial] programming service to other parts of the country. All stations will benefit from this."

According to the government's statistics office, Statens Medieforvaltning, the number of local radio stations in Norway has dropped in recent years, from 442 in 1990 to 308 in 1996. The new legislation is widely seen as recognition of the troubled financial situation some commercial stations are currently in, and of the necessity for them to be able to compete with public broadcasters NRK and P4, as well as other media.

## Swedish ad revenue set to rise

by Keith Foster

STOCKHOLM — Radio is set to capture an increasing share of Sweden's advertising market over the next two years.

That's the conclusion drawn from a recent report by the Swedish Radio Advertising association (SRA). Since commercial radio became legal in Sweden in 1993, radio's share of the country's overall advertising market has grown steadily, reaching three percent in 1996—equivalent to some SKr 320 million (\$42.2 million). The SRA's Radio Investment Study forecasts that figure will increase to SKr 400 million (\$52.7 million) in 1997 and to SKr 485 million (\$63.9 million) in 1998.

The SRA forecast is, however, slightly dampened by advertising

revenue figures for the first quarter of 1997 as published by research institute IRM on May 21. IRM registers an advertising volume of SKr 78 million (\$10.3 million) for the first three months of the year, a slight decrease compared to SKr 81 million (\$10.7 million) in the first quarter of 1996. According to an IRM spokesperson, the lower figure is partially due to changes in reporting standards and procedures during the past year.

SRA chairwoman Ninna Engberg is in no doubts about the future of radio advertising. "Radio is the fastest growing segment of the market," she says. Larger companies such as power supplier Vattenfall and fast food chain McDonalds have now started to use radio advertising in Sweden. Engberg

attributes this to radio's adaptability. She comments, "With radio you can run a national campaign, but adapt it to local conditions."

The SRA's report notes that local ads in Sweden account for 52 percent of the radio market. 52 percent of all radio ads are booked directly through the stations carrying the spot, rather than through sales houses and 47 percent of radio ads are produced by the stations themselves.

Engberg believes this has to change. "The advertising industry has refused to award any of their annual Golden Egg prizes to radio spots so far," he says. "We have to get advertising agencies to write and produce more radio ads—both to open their eyes to the possibilities of radio and to improve the quality."

## Cuban artists celebrate as Spain's Eurotropical takes off

by Howell Llewellyn

HAVANA — Some 5,000 young Cubans marked the launch of the first non-Cuban label based on the island with a sell-out concert by seven local acts on May 24.

Eurotropical, the Cuban imprint of Spanish label Manzanera Discos, will record local artists and distribute their output abroad, a practice in which state-owned Cuban labels such as Egrem have little experience (see *Music & Media*, May 24).

At a formal presentation the day before the launch, culture ministry advisor Pedro de la Hoz said, "The ministry is

aware of the great admiration felt by many musicians towards Cuban music." Industry insiders estimate that there are some 12,000 highly-qualified Cuban musicians from the

country's music academies who are currently without work because of Cuba's present economic crisis. Foreign labels are now beginning to tap into this source of talent.

Teddy Bautista, executive president of the Spanish authors' and publishers' society (SGAE) which has 400 Cuban members, said during the presentation

that, "Manzana's know-how and experience will be invaluable. Cuban music cannot sell itself abroad without an experienced industrial framework."

Paco Herrera, director of Spanish radio network Cadena Dial, added that tracks from the four Eurotropical albums already released in Spain—Klimax's *Juego De Manos*, Manolito y su Trabuco's *Contra Todos Los Pronosticos*, Liuba Maria Hevia's *Alguien Me Espera* and Son Damas' *Llego Son Damas*—have been on the station's playlist for the past month.

Both Rivera and Bautista stressed that Eurotropical's single most important market will be the U.S.A. The label has two US distributors, G. B. Records in New York and Reyes Records in Miami. Manzanera distributes Eurotropical product in the rest of the world.



Teddy Bautista

# Midem Asia: eyeing up the tiger

by Emmanuel LeGrand

**Record labels from all around Europe attended the Midem Asia trade fair, which took place in Hong Kong between May 21-23. Music & Media asked a selection of visiting labels about how they approached the promotion of their artists at Midem Asia—and whether they felt the results were worth the effort.**

**Label: edel (Germany)**

**Artist: Blossom**

Michael Haentjes, general manager of German label edel, had his first direct contact with the Asian music market a year ago through Midem Asia, and already has a full-time staffer installed in his Hamburg offices to deal specifically with the region. According to Haentjes, this first year dealing with Asian record companies has been "very useful" in gaining a better understanding of how the market is structured—indeed, he has already changed his company's approach.

"We started licencing stuff to different companies in different [Asian] countries, and our idea was to let the companies themselves decide which products they wanted to release and when," he explains. "Today, we realise that it was a mistake not to set joint priorities for all the labels. We are now going to focus on one artist or one release at a given time instead of letting the labels go their own way. This way, we can better focus our energy and have a more efficient marketing and promotion strategy."

As a result of this switch in strategy, Haentjes held a meeting during Midem Asia with all his Asian licensees to present his plans for the new album by Blossom (known as Blümchen in Germany). These include making an English version of her current release, *Verliebt*, available for distribution in Asia. Haentjes says that all of edel's Asian licensees will focus on this album in the forthcoming months. "We are now much more pro-active," he claims.

**Label: Kad Productions (Sweden)**

**Artist: Citizen Kane**

Swedish rock band Citizen Kane are barely known in their own country, let alone in Europe, and haven't even released an album yet. But that didn't stop Swedish indie label RFM Records and management company Kad Productions from deciding to book the Pearl Jam-inspired band for a showcase at Midem Asia.

"We noticed that those who have seen

and met the band react more positively," says Reza Kad of Kad Productions. "Instead of going for Scandinavia first, we have chosen to look for international partners in the different continents because we feel it will be easier to break the band globally."

The Midem Asia showcase cost some \$20,000, a figure supported in part by the Swedish export agency Export Music Sweden. "It is an important amount [of money] for a small label like us," says RFM president Christian Van Oostrum, "but we got a lot of extra coverage out of it, and we were convinced it was necessary for Asian companies to see the band perform."

Van Oostrum says the weeks after Midem Asia will be used to follow up contacts made in Hong Kong, and he hopes to be able to cut a global licensing deal for the whole region with one single company. "When Citizen Kane's first CD is ready for release, we will not lose time, and will be able to distribute it in Asia at the same time as the rest of the world," he says.

**Label: Gorgone (France)**

**Artist: Anna La Cazio**

French indie label Gorgone had one main priority at Midem Asia this year—securing interest from Asian labels for former Cock Robin singer Anna La Cazio. Gorgone's label and creative manager Eric Gleizer signed a world-wide production deal with La Cazio in 1996, and will be releasing her recently completed first solo album *Eat Life* before the end of the year.

Gleizer makes no secret of the fact that his decision to fly La Cazio and her band to Hong Kong for a showcase has a lot to do with the artists' Chinese-American origins. "We thought it would make sense to take advantage of her roots to build up something at Midem Asia," he explains.

Gleizer was looking in Hong Kong for a licensing deal covering southeast Asia, but not necessarily one including Japan. "Asia has its own marketing and promotional schemes, and we would like to release and develop this project in parallel in Asia and in Europe," says Gleizer. "The ideal situation would be to synchro-



Party Animals

nise releases in all parts of the world. If we had waited for a European release before starting to work on an Asian release, it would have taken another year. This way, we can build a wider international platform to develop her career."

**Label: Lower East Side Records (The Netherlands)**

**Artist: Party Animals**

Dutch boy band Party Animals performed as part of a Dance Music evening at Midem Asia, featuring Asian as well as European acts, confirming the growing popularity of the musical genre in the region. The band's Euro-dance single *Atomic* was released in Hong Kong through the Taiwanese-based company Rock Records, via a global distribution deal with Roadrunner, to which the band is licensed. The label took advantage of the band's presence in Hong Kong to heavily promote them through radio, press and retail.

"We didn't really have a strategy for Asia, we just went with the flow," admits Lower East Side Records managing director Jeroen Flamman, who says Dutch music foundation Conamus provided financing for the band's trip. "The U.S. is no longer interested by European dance products, and we see Asia as a very exciting territory," says Flamman, "I'd rather focus on this part of the world from now on and bring something different."

**Label: Diehard (Denmark)**

**Artists: Barcode, Black, Konkhra**

In the past, Asia has not been renowned for its openness to extreme genres such as hardcore rock and death metal, but Esben Slot Sorensen, managing director of specialist Danish label Diehard—who is also a guitarist with Barcode—discovered in Hong Kong a rising interest for more hardcore material. "We were at Midem Asia last year for the first time," he explains, "and we knew it was going to be difficult for us to gain a foothold in the market with our records."

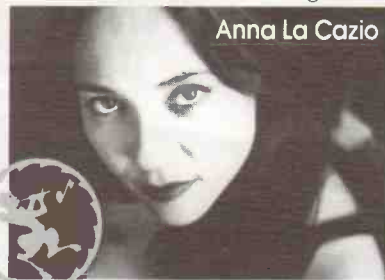
The breakthrough in the region came when Japanese label Pony Canyon cut a deal with Diehard. This year, Sorensen reports growing interest from Asian companies. "We have been quite successful this time," he says. "A lot of people dedicated to heavy metal are starting to know us and come to meet us. Thailand and Korea seem to have an increasing metal scene. But I reckon that in some countries, we'll have problems because of the lyrics or visuals which might not be welcome."

**Label: Pschent (France)**

**Artist: Charles Schillings**

Along with Dimitri From Paris and The Mighty Bop, Charles Schillings formed part of a French DJ package which performed at a techno night at Hong Kong club on the last day of Midem Asia. Although so far techno/jungle is not a widely popular genre in South East Asia, a packed local crowd lined up at the club's doors. "The [techno] scene remains very much underground," observes Schillings, who was making his first trip to Asia, "but I found that there is a real interest in new musical styles."

Eric Hauville, label manager of French indie house/techno/ambient label Pschent (to which Schillings is signed) says he met with several Asian companies who are interested in releasing the label's productions. "As elsewhere, the business is dominated by indie labels," notes Hauville. "It was good to be at Midem Asia because we got to see a lot of people who we wouldn't otherwise have had access to. Labels are showing interest for this kind of music, but they would probably not go for the far end of the techno hardcore spectrum. They are in search of more melodic dance music."



Anna La Cazio



Citizen Kane



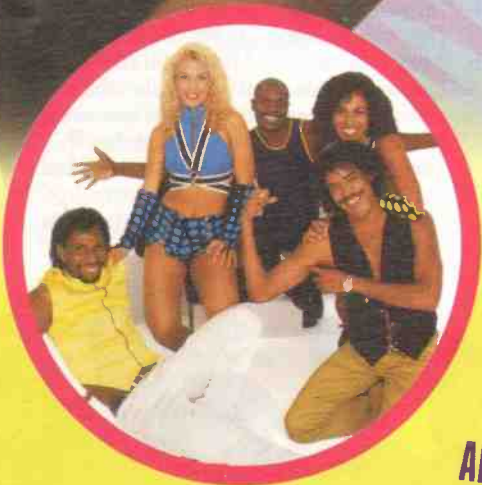
Barcode

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# Balance of power tilts north

Thanks to a penchant for chirpy tunes and disco/house beats, Italy was the country which could do no wrong during dance music's infancy. But by 1994, it had geared itself up to meet a level of international and domestic demand that could not—and did not—last.

On top of that, there were internal problems arising from the destructive price-slashing war of 1995-96 between the Disco Magic, Flying and Dig It, which left all three labels/distributors weakened. Now, a generalised shift to the left in Europe's dancefloor tastes has left Italy drowning in its own piano-soaked sound.

## Northern exposure

Today Germany, the Benelux countries, France and, increasingly, Scandinavia are producing the music of choice on the dancefloors across the continent—and beyond.

According to Errol Rennalls, managing director of German dance label Peppermint Jam, "The rot set in when Italian labels started flooding the market with sub-standard records. They've always released a lot, but recently there has been such a generalised and widespread lack of quality control—and a distinct lack of originality."

However, Rennalls also has some positive things to say about the current Italian scene. "I like the Italian style in general," he says. "Their music is consistently dancefloor-based and Italy is—uniquely I think—the only country where club and radio DJs have the same tastes,

by Gary Smith

**Italy is finding its traditional dominance of continental dance music under threat as Europe moves away from house towards the harder genres of techno, rap and drum 'n' bass from Germany, Scandinavia, France and the Benelux nations. Music & Media investigates.**

largely because they are generally from the same 18-30 age group."

Meanwhile, Peppermint Park, the studio complex which houses Peppermint Jam and in-house producers Mousse T. and Boris d'Lugosh, is moving away from remixing, despite the fact that it can list names like En Vogue, Simply Red, Blue Boy and Kim English amongst its satisfied customers.

The company recently signed a production deal with Warner Music, and as a result, Mousse T. is currently producing albums for Randy Crawford and Bootsy Collins. The next single on Peppermint Jam will be a new Boris d'Lugosh track, *Hold Your Head Up High*, while deep house imprint Prog City is about to release *This Is The Only Way* by Lovebeads.

## Sun shines in Italy

At least one Italian company, however, is bucking the trend in that country—Suntune/Sunlite/Moonlite, a Naples-based label aggregation run by ex-U.M.M. A&R manager Angelo Tardio.

Tardio only launched the label group (which is a subsidiary of Brescia-based Time Records) eight months ago, but through releases like

Pagannini Traxx's *Make Me Come* (a U.K. Top 30 hit) and D'Jammin' & DJ Bee's *Fever* (featured on 22 compilations, with 800,000 units sold) he is already on the map.

New releases include *As by The Knowledge*, Jasper Street Company's *Get Together*, Mood Life's *Movin' On* and *The Lost City* by Graham Gouldman (ex-10 c.c.). The latter two tracks in particular are receiving rave reviews, while *Fever* is finally getting a U.K. release on XL, with new mixes by Joey Negro and The Knowledge. However, Tardio is not expecting much from his own domestic market. "Italy is dead," he concedes. "A major hit sells 10,000 units—so I just think about the rest of the world when I'm making signings."

So what would it take to restore the fortunes of the Italian market? "A change of mentality and at least two years," according to Tardio. "Labels still copy the U.S. sound, so originality suffers. People have forgotten that this country is a musical melting pot that can be explosive."

Tardio's two potential summer smashes for '97 are Pagannini Traxx's *Release Yourself* and *I'm Ready For A Good Time* by Revelation. He expounds, "I signed DJ Pippi from Pacha in Ibiza, and he's producing Revelation. It's so completely different to anything that's around at the moment—lots of Lenny Kravitz-style guitar and live bass. It's extremely funky, and I believe it's going to be massive."

## Urban development

A German label which is already massive (to the point that it has been that country's best selling singles label for the last two years) is Polydor subsidiary Motor/Urban. Having scored major crossover hits with the likes of Marusha, U 96 and more recently Future Breeze and Nana, Urban is now changing direction.

Explains head of dance Helge Haas, "A year ago, Urban was a pure techno label. During 1996, because of the influence of Robert Miles, it became a techno/dream house label, and now I would characterise the output as R&B."

Black music in Germany has, of late, become significantly more popular thanks to a thriving hip-hop community. Add to that R.Kelly's first top 10 single in the German chart, and Urban's change of direction would seem a timely move.

Haas has spotted other changes in the market, too. "Two years ago you didn't need an act, just a name and a good tune," he says. "Now people

want real artists and more consistency." Urban has also set up a new department to deal exclusively with drum 'n' bass and electro.

Notes Haas, "In general we're moving away from pop, because the market has become so fragmented."

Moving away from the mainstream has not stopped Urban selling records, however. Nana's first single *Dark Man* sold 250,000 units in Germany and the follow-up, *Lonely*, went

straight into the top 10 of the German singles chart. Purveyors of the "pizzicato" sound Future Breeze have sold 700,000 singles in Germany, enjoying their biggest success with the recent *Why Don't You Dance With Me*, originally released last December.

The group's debut album, *Why*, is out this summer, while *Why Don't You Dance With Me* and the follow-up, *Keep The Fire Burning* are picking up both radio and club plays around Europe. U 96 are back with the imminent album *Seven Wonders*, while new act Nalin & Kane's debut release, *Beachball*, is being touted by Haas as "a trance hit for the summer."

## France goes 'Megasoft'

Another mellow hit this summer could come in the shape of the new compilation album from Paris-based F Communications, *Megasoft Office 97*.

The 10 track, low-price CD features highlights culled from F Comm's softer repertoire. Explains label manager Eric Morand, "It's strictly a one-off to prove that we're not just a house and techno label."



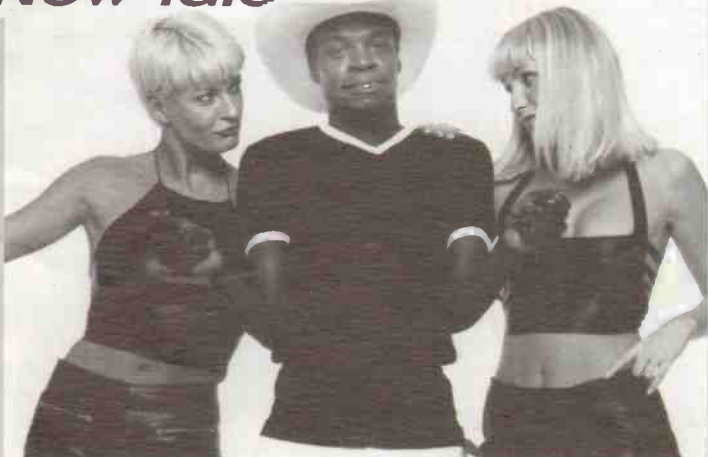
Nana

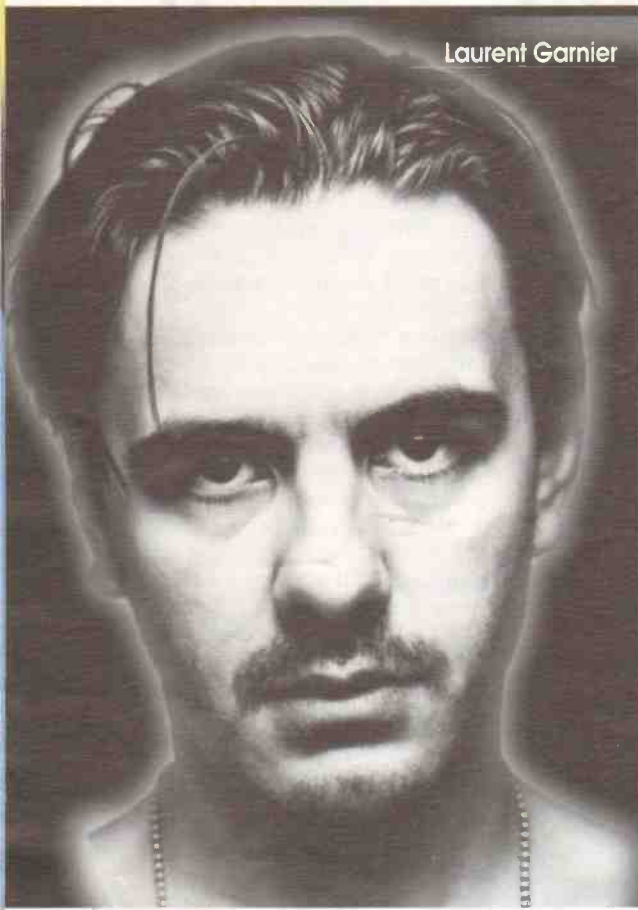
## Los Umbrellos

While labelmate Tiggy is cleaning up in Scandinavia with her brand of pop/dance, Los Umbrellos could well have made one of the big international records of the summer. Their version of Nana Mouskouri's *Never On A Sunday* (in this case titled *No Tengo Dinero*) is a latino/funk/disco collision with a maddeningly catchy refrain. Helped along by a Cutfather & Joe remix (the duo have also recently

reshaped tracks by Mark Morrison, Gina G. and Skunk Anansie), *No Tengo Dinero* won't win any cultural awards but it will probably shift significant numbers of units.

**HOT**  
New Talent





Laurent Garnier

(Gilbert R), Yellow Productions (Mighty Bop, Dimitri From Paris) and Solid (Motorbass)—the evidence is that France's increasingly important role in European dance is not just because of what's happening in the capital.

Bordeaux, for instance, is home to two highly popular "trance" labels, Trancewave and Total Eclipse, both of whom are exporting in healthy quantities to Japan's rapidly emerging trance scene.

In the east of the country, Grenoble's Ozone has recently emerged as a force in the techno/hardcore world, as has DJ Manu le Malin, who is second only to Garnier in terms of pan-national status.

**The Scandi scene**

Scandinavia has long been one of Europe's richest A&R sources, and dance music is no excep-

tion. Copenhagen is home to several small but interesting operations ranging from the "underground or die" stance of April Records through to the hardcore pop of Pacific West's Cellblock X and the broad-based approach of EMI subsidiary Flex.

While April Records may not as yet be threatening the charts, quality releases from acts such as Jet, Swimwear Catalogue, Future 3 and Double Muffled Dolphin have been greeted with admiration and good press from all corners of Europe.

This is perhaps essential, given the small size of the Danish domestic market. Comments Peter Skovsted of Flex, "Even a song like *Ringaling* by Tiggy, which was number one for eight weeks, will only sell 15,000 copies [in Denmark], and quality ambient track like *Dub Tractor* might sell only 600 here."

Fortunately for Skovsted, the Tiggy single has now been released across the rest of Scandinavia, Germany and Mexico, while *Dub Tractor's 104 Dub* has been remixed by Luc Vibert (a.k.a. Wagon Christ/Plug) for a U.K. release on Additive.

Sweden's increasing number of cross-border successes, via Stockholm Records acts such as Army Of Lovers, E-Type and more recently Vacuum and Antiloop, has been a global rather than just a European phenomenon, with much success in Asia.

The other major Swedish exporter is MNW Dance, whose *Get Up* by Look Twice is currently all over Florida (U.S.) radio, after the track was sent to 12 stations as an experiment—and they all started playing it. Local label DM picked up the track on the strength of that, as did leading Brazilian independent, Spotlight.

Also breaking out of Swedish borders are Bosson, with *Baby Don't Cry*,



Lutricia McNeal

and harpist Monica Ramos, whose album, *Moai*, has been licensed to EMI Germany. Says label manager John Cloud, "Monica's album is sort of Robert Miles with harp—which might sound odd, but it works. To some degree, it typifies MNW's approach to dance music, in that it should appeal to home listeners as much as ravers."

**Benelux goes underground**

While the Benelux nations are not as active on the dance front as they were a year ago, labels such as Mokum, Outland, DJax and Lower East Side are continuing to put out good underground releases.

The biggest recent crossover success has been *Encore Une Fois* by Sash! (Byte). With chart positions gained in all major European territo-

ries, the track is rapidly heading for the one million sales mark. The follow-up single, *Ecuador*, is now out, and Sash! has just signed to London Records for the U.S. market.

CNR act Paradisio's first single, *Bailando*, is also heading towards the million-unit mark (thanks to its recent success in Sweden), while France and the Benelux countries are going with the group's second effort, *Vamos A La Discotheca*. Meanwhile, labelmate Lutricia McNeal's R&B tune *Ain't That Just The Way* recently crashed into the Dutch singles chart at number two. CNR now has the track for most territories, and will be working it hard over the coming weeks.

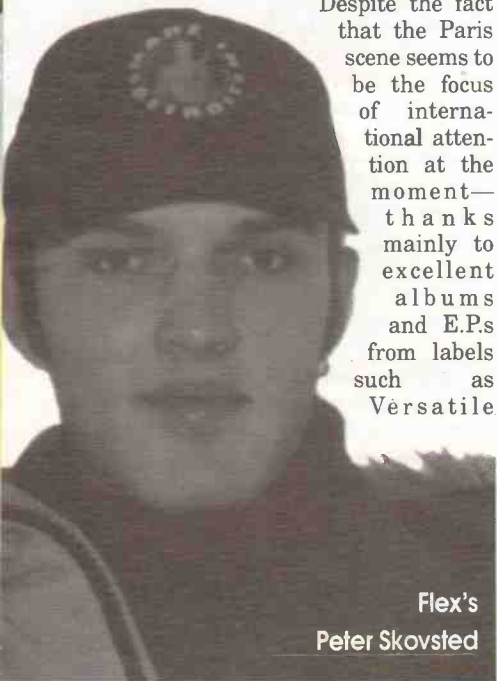
**Europe's dance fairs expand**

The combination of dance music's rising market share and its worldwide

Meanwhile, on the techno side, the label has recently seen one of its founders—Laurent Garnier—climbing several European dance charts with *Crispy Bacon*, a track which has sold 60,000 maxi-singles across Europe to date. "To be honest, I wasn't surprised at all," reveals Morand. "The first time Laurent played the track to me I knew it would be huge."

So has the success of the track changed the F Communications' attitude towards singles and the charts? "In a way, yes," replies Morand. "We wanted to prove that, given the right record, we could get a chart position, but it's not the rule for us, and singles are strictly an option. There's a certain element of credibility about F Comm and its artists which would be completely undermined if we spent our time chasing chart positions. They're useful, but an artist wanting regular chart placings should go to a major label."

Despite the fact that the Paris scene seems to be the focus of international attention at the moment—thanks mainly to excellent albums and E.P.s from labels such as Versatile



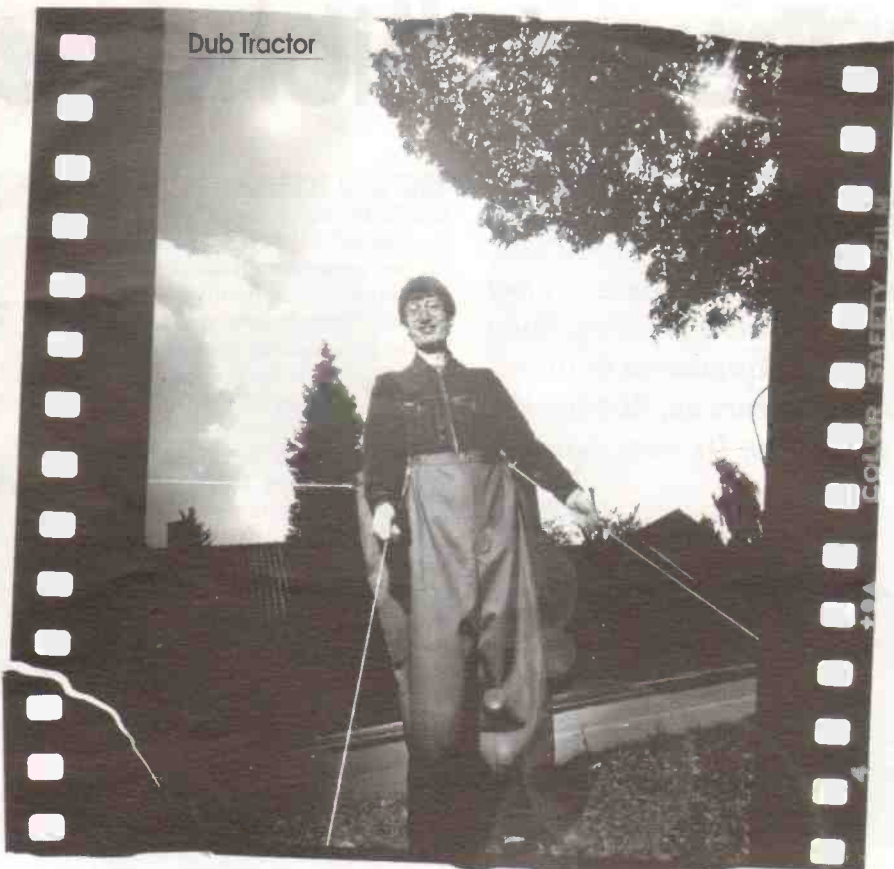
Flex's Peter Skovsted

**Elegia**

Until Laurent Garnier's *Crispy Bacon* hit the charts, St.Germain's *Boulevard* had been French dance label F Communications' biggest success. Following in a similar vein of atmospheric, melodic and patently jazz-influenced house music, Elegia's two E.P.s have provided some of the very best material to come from the "mature" side of dance culture. On *From Nowhere With Love* and *Snapshots*, the lush, full-blooded music has an unmissable tinge of melancholy. Laurent Collat (a.k.a. Elegia) wryly puts this down to the fact that "I live in a small town in northern France where nothing happens."



**HOT**  
**New Talent**



Dub Tractor



QT

Many a booty will be shaking to QT this summer. Scandinavian Records has high hopes for its new Danish dance act, whose first single, *Say Na Na Na* is released to Danish clubs this week. "We took the track to Midem and people went crazy over it," says Scandinavian Records promotions manger Irina Harrit. "Several companies wanted it, so we hurried back to Copenhagen to apply the finishing touches." The cut has an uncomplicated, nagging hook line, woven into a catchy melody. Instead of releasing the single immediately, however, the label has taken the time to prepare three tracks for a maximum-impact launch. "We gave [U.K. label] General Overseas the rights to world territories, with the exception of Scandinavia," reports Scandinavian Records managing director Ejvin Schuette. "Another big company wanted it, but Overseas jumped in there quickly."

Charles Ferro

chart presence has inevitably led to the development of trade fairs totally dedicated to the genre.

Sonar, which takes place in Barcelona from June 12-14, is now in its fourth year. The organisers, Advanced Music, are expecting a record attendance this year from the industry and public alike for a line-up which includes Daft Punk, Laurent Garnier,

Fila Brazilia and Roger Sanchez.

Meanwhile, the organisers of the Amsterdam Dance Event had a pleasant shock last year, when their estimate of around 350 professional registrations proved to be far too low—in the end, around 700 showed up. This year over 1000 are expected to make it to Amsterdam between October 15-18 for the trade fair, debates and approximately 100 showcases.



Tiggy

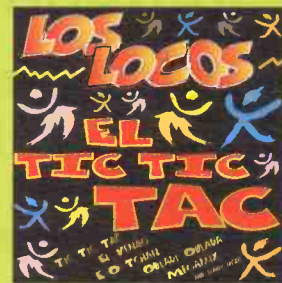
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# Airplay Records: French pioneers

by Robbert Tilli

**In 1986, two specialist dance DJs at ground-breaking Paris radio station Canal 89—Rémy Philifort St.Jacques and Jean Michel Doué—decided to embark upon a project to make new forms of dance music commercially successful. The result was the creation in 1987 of the aptly-named Airplay Records, which scored spectacular success in licensing Italian dance product such as Black Box's *Ride On Time*. Ten years on, Airplay has spawned a number of sister labels, and has moved into producing its own material from newly-opened studios in Paris.**

The two founders of Airplay Records, international director Rémy Philifort St.Jacques and marketing/promotion manager Jean Michel Doué, were playing "dance" way before the word became a generic term for the musical form we know today.

"Originally, we worked together at Canal 89, one of the first FM stations in France," explains St. Jacques. "Between 1981 and 1983, Jean-Michel and I presented a dance programme called The Manhattan Show."

For St. Jacques, "dance" basically continues what was known as "disco" at the tail end of the '70s. "In 1978, which was around the heyday of disco, we started out buying disco records from the Parisian import stores with our pocket money. I guess that's where our love for dance really started," he recalls. "But, while we were working on the radio, we couldn't understand why the new styles of dance that were being produced weren't as popular as their predecessors used to be. That pushed us into setting up a record label of our own."

House music—the genre which fuelled the dance revolution—started in Chicago around 1983, and Doué

and St. Jacques have never lost interest since. They still regularly go out clubbing, often taking a transatlantic flight to frequent important U.S. record stores and clubs.

## First steps and hard work

With the launch of the Network Music Group in 1986, St. Jacques and Doué finally swapped their radio mikes for suits and briefcases. The group's first label was Airplay Records, which released its debut material in 1987.

Four years after those careful first steps into the music business, the duo branched out by launching another music group, entitled Active Music, with Panic as its main label. An imprint called Black Music was also introduced, to be used by both the Network Music Group and the Active Music divisions of the company.

Today, the Airplay Records imprint is used for commercial dance tracks (often of the Euro-dance variety); the Panic subsidiary for techno, new trends and underground; and Black Music is the group's R&B label.

"In 1994, it became obvious to us that R&B could become very successful in Europe," says St. Jacques, "but

we acknowledged that it would be immensely difficult to work that genre in France. However, we decided that we were prepared to put the work in."

Hard work has always been the basis of Airplay Records' achievements. In 1987, Airplay enjoyed early success with the 49ers, licensed from Italy's Media Records, but 1989 saw the label enjoy a major triumph with Black Box's legendary single *Ride On Time*—one of the first really big chart hits in the history of contemporary dance music.

## 'Ride' time, right place

St. Jacques relates the story of *Ride On Time*. "An envelope containing a demo tape of the song landed on our desks one day. In the accompanying letter from Italy, we were asked whether we liked it. Well, to say that we loved it would have been an understatement!" he laughs. "We absolutely adored it. For us, this was black dance music. 100 percent the real thing."

"So I made an offer to [Italian label] Disco Magic which was shamelessly low. In the letter to them, we wrote that we—as specialists—fancied it, but were not really convinced that the wider public would be into it.

After a bit of bidding, we eventually bought the rights for a mere Ffr 8,000 [around \$2,000 at the time]. So all in all, we made our first really big hit without spending hardly any money."

Until recently, Airplay and its sister labels have mainly released licensed repertoire from foreign (often Italian) partners such as Media Records, Dig It, and Energy Records, occasionally licensing French dance tracks from production houses. These days, however, the company is also releasing its own material following the construction of its own studios in Paris.

"It's not as big yet as our licensing activities," says St. Jacques, "but it's a good feeling producing our own stuff, such as trance project Bell-Bar, which we have sold to Avex in Japan." At present, no more than 10 home-grown productions per year are planned for release through Airplay.

## Compile and survive

Despite these recent developments, the Network Music Group and Active Music is still best known for its numerous compilation albums, with the *Dance Machine* series (on Panic) being the most established and popular. Promoted jointly by TV channel M6 and Fun Radio and distributed by PolyGram, the 10 volumes released have so far sold a combined total of over three million copies worldwide.

Another best seller among the company's compilation albums is *Planet Dream* (on Airplay), which debuted last summer. Selling a total of over 80,000 units, the success of the album prompted the release of a follow-up, *Volume 2*, this year. *Dance Machine* features just about every kind of dance genre available, from Euro-dance to R&B, while *Planet Dream* captures the type of dreamy, progressive dance best exemplified by the likes of Robert Miles.

For the *Planet Dream* series, Airplay has been working with Contact FM in Lille—the radio station's logo appears on the CD cover, which carries the legend, "Selected by Contact FM."

"Looking for the right partner is always a vital element in our marketing strategy," notes St. Jacques. "As Contact FM is based in the north of the country, close to the lively dance scene in Belgium, it was the obvious choice. The people there understand this type of music better than anybody else in France."

In exchange for their logo appearing on the CD covers, Airplay/Panic's radio and TV partners undertake to



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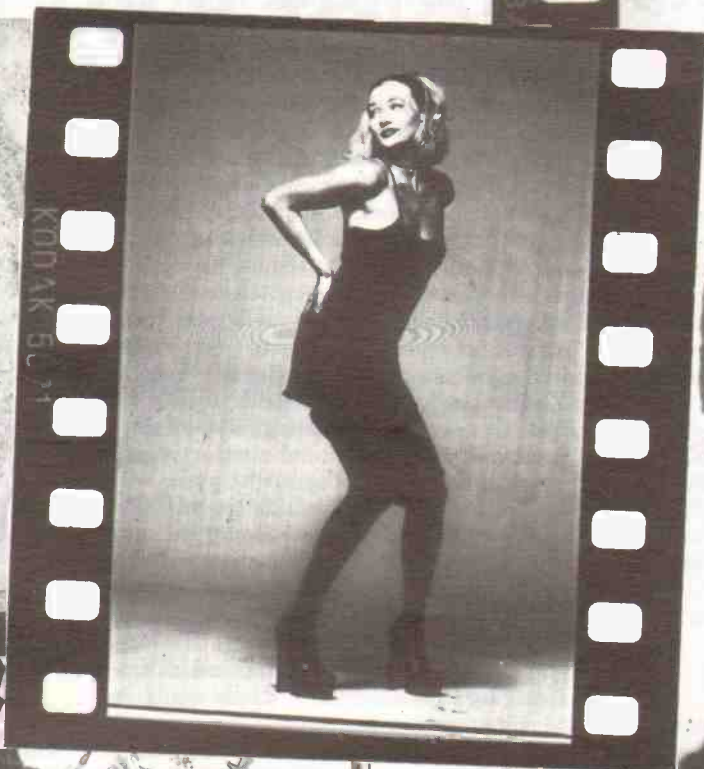
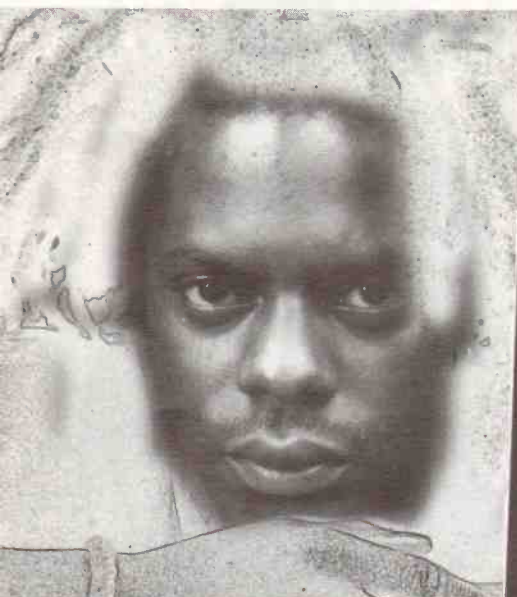
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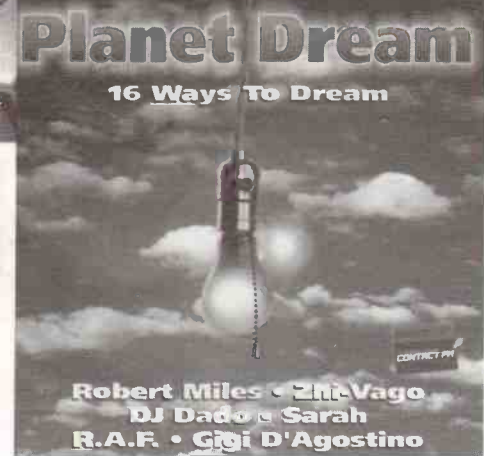
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# spread their wings



Airplay artists: (clockwise from top left): Ice MC, Whigfield, Corona, Black Box

CHINE



promote the various compilation albums on the air.

### Teenage kicks

A new development in the Airplay/Panic product range is teen dance magazine Maxi Dance, which is sold complete with a compilation CD

and artist posters at discount prices to attract teenage consumers.

One distinct advantage of this product is that the CD also gets to be available at book stores and tobacconists as well as at record outlets.

St. Jacques and Doué are also currently looking to capitalise upon the disco revival which is currently taking place in France, by launching a new series of compilation albums under the banner *Branché Disco*, once again with Contact FM as Airplay's partner. Explains St. Jacques, "Last summer, we decided to try a disco arrangement of the last Corona single *I Don't Wanna Be A Star*. It worked, as it did with JK's *My Radio*."

No matter what the project, the philosophy of Airplay Records and its affiliates has always been—and remains—refreshingly simple. "We enjoy what we're releasing," says St. Jacques, "and we hope that the public will agree with us. That's it, really!"



AIRPLAY RECORDS -  
NETWORK MUSIC GROUP  
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# Dance grooves

by Gary Smith

## THE DEVIL MADE ME WEAR THESE FLARES

Making liberal and inventive use of samples from *Disco Inferno* and some Nile Rodgers guitar doodles, *Just Playin* by the JT Playaz (Club Tools) is an unashamed homage to the era of wide trousers and massed strings. Deeply subtle and tremendous fun, this one bounces along complete with gabber style speeded-up rap and *Inferno's* vocal refrain. A no-nonsense radio edit and the *Just Dubbin'* remix should guarantee "arms aloft" action.

Contact: Sascha Lindemann, tel(+49) 40 890 85 208; fax (+49) 40 890 85 301

## SLOW 'N' EASY FOR THE SUMMER?

Combining a slow 'n' syrupy hip-hop groove with a low-key soul diva vocal courtesy of Alene Marie, *Coconut* (Ticking Time) builds from a semi-rap delivery into a subtly understated but charmingly insistent hook. Smooth but certainly not bland, this is one for the Top 40.

Contact: Louise Ramsay, (+44) 171 831 6529; fax (+44) 171 831 9314

## THIS YEAR'S MACARENA?

A singalong melody, loads of brass sounds and an easy, latino-spiced rhythm? E O Tchan's *E O Tchan* (Polydor) might just be as omnipresent this summer as was the *Macarena* in its heyday. While the original version might just a shade too Latino for northern tastes, the *Dream Team Edit* is a subtle reworking with enough references to contemporary dance culture to give it potential summer hit status.

Contact: Carol Benny, (+44) 171 747 4209; fax (+44) 171 747 4488

## NEW YORK OVERGROUND

While the chorus vocal wins "nul points" for originality, *Higher Love* by Paradigm (Effective), is certainly commercial. Currently receiving positive reactions in U.S. clubs and from radio, the track comes with an assortment of remixes and two radio edits. Best of the bunch are the *Liquid Radio Edit* and *Para Dub*.

Contact: Dina Williams, tel (+1) 718 266 2977; fax (+1) 718 266 5215

## JUMP ON TO THE ZION TRAIN

While they may not be more than occasional occupiers of daytime playlisting, U.K. act Zion Train are firm favourites with specialist programmers. The band, who have just released *Single Minded & Alive* (China Records), a double CD retrospective plus a live set, recently performed on BBC Radio 1's *One From Manchester—The Evening Session*.



Zion Train

According to China's Ken Lower: "Around the release of the album, we're mounting a major campaign to specialist radio. Thanks to tracks like *Rise* and *Stand Up And Fight*, which crossed over to daytime programming, the band have managed to create a niche both on national and local radio."

The album is a good introduction to a hybrid sound which combines neat vocal hooks with an "acid dub" approach. While rhythms vary from uptempo tech-

no to reggae, they invariably underpin a memorable tune, often married to a lyric with a message. Happily the band don't overdo the political side; their brand of politics is of the personal kind, usually expressed through economical slogans. *Single Minded/Alive* could well be the acceptable face of the underground.

Contact: Ken Lower, tel (+44) 181 742 9999; fax (+44) 181 742 9353

All new releases, biographies and photographs for consideration for inclusion in the Dance Grooves column should be sent direct to: Gary Smith, c/. Roger de Lluria 45 -3° -2, 08009 Barcelona, Spain.

# Norway Sways to new beat

by Kai Roger Ottesen

For six consecutive weeks, Sway's *When Susannah Cries* (MCA) has claimed the top spot on the Norwegian singles chart.

That success has fuelled the excitement about the release of the artist's second album, *Red*. There's certainly more public interest now than with the release of his debut album, *Mmm...Prepare To Be Swayed* (MCA) in 1995.

*Mmm...* was not a commercial success, but it certainly established the artist as a creative talent. In the Norwegian media, he has often been compared to Prince, in terms of his musical style and the fact that he likes to handle most of his production himself.

Sway—a.k.a. Espen Lind—was Universal Music's first local signing in Norway. He says that the new album represents a step forward for him both musically and commercially. He describes the album as "tight, with a sure touch, focused and commercial quality pop music."

The new album has been recorded in his own studio. "ADAT/hard disc-recording is more common now," Sway suggests, "enabling me to record the music in my private studio while doing mixing and overdubs in a bigger studio. That saves lots of time and money—recording in a commercial studio would cost ten times more."

"Universal saw the logic in buying [me] the necessary equipment, which is much better creatively. I'm a perfectionist and I work a lot on the details. When I get an idea in the middle of the night, I can go into my studio and work it out," he says.

Sway puts great emphasis on his creative freedom at Universal. He does most production himself, indeed, his debut was entirely played, sung and produced by the man himself. One major change for *Red* is the presence of 21-year old co-producer Amund Bjorklund, whom Sway describes as a "super talent."

Bjorklund has helped out with programming, sampling and the rhythm section on the

Sway



new album, leaving Sway to concentrate on his vocals, writing, production—and playing virtually all the instruments. The Oslo Philharmonic Orchestra is also featured on three songs.

Not surprisingly, Sway is full of praise for his label. "Universal is a terrific record company," he declares. "They give me a lot of confidence and creative freedom—they're very artist-friendly and patient. It's better to make a good album instead of rushing it out to benefit by Christmas sales. People will always react to good music."

Of course, in 1997, there's more than just music on offer here. Fans can also play an interactive "Sway-game" on the Internet, at [http://www.interface.no/sway/swayit\\_e.html](http://www.interface.no/sway/swayit_e.html). The same game was featured on an enhanced CD version of his debut album.

# Invitation to M's 'Baptism'

by Cecile Tesseyre

"M isn't a clue, just a simple invitation to enter my world," says Mathieu Chédid, 25, the man behind the enigmatic letter. Known in France for his guitar playing skills with acts such as Sinclair, NTM and his father Louis Chédid, M has just released his first album *Le Baptême* (*The Baptism*) on Virgin France imprint Delabel.

"It happened naturally," says Mathieu. "I bought equipment, started to write, played in small venues, and before long I had a demo. Doors opened everywhere when I looked for a deal, but Delabel was the most encouraging."

*Le Baptême* was recorded over a two-week period with a mobile studio in a country house. "The environment helped me attain simplicity," suggests Mathieu. "I wanted to avoid the solo guitarist album cliché." He adds that he imagined his songs as little movie soundtracks, hence the weird ambient sounds (birds singing, children's laughter) added by long-standing friend Pierre Boscheron.

M, who plays most of the instruments on his album, is touring Fnac record shops across France during the first and last weeks of June, and will perform in Le Café de la Danse in Paris on June 19th.



# Europe nurturing its local R&B talent

by Thessa Mooij

Of late, many observers of the "Eurodance" scene have suggested that it has begun to run dry of creativity. However, virtually simultaneously, European record companies have begun to see real success with home-grown R&B acts.

American R&B artists, such as Blackstreet, Az Yet, Toni Braxton, and R.Kelly have been making ever deeper inroads into Europe, and their ongoing success has clearly inspired many labels in Europe to develop their own acts to cater for the growing R&B market.

Sweden and Holland were among the first territories to embrace swingbeat and hip-hop on a large scale. They were closely followed by Germany, although German labels seem to prefer developing their own poppy R&B/hip-hop hybrids, such as C-Block.

*No Sweat* is a Dutch showcase compilation of eight R&B acts, compiled and subsidised by the Dutch Rock Music Foundation (SPN). Some of the acts are already signed, such as female group Dignity, who have a deal with Virgin. Their video for *Talk To Me* is playlisted regularly by music TV station The Music Factory, which has played a major role in breaking R&B into the mainstream.

Silveer van Deinsen, dance A&R manager of Dutch indie Dureco, was responsible for signing Nasty, a female rapper-turned-R&B-singer whose self-penned Dutch-language single *Een Moment Zonder Jou* (A Moment Without You) reached number 4 in the Dutch charts.

"When she sang that song on a live TV show, it proved a runaway success," says van Deinsen. "Nasty and I originally planned to go into a rap/house direction, but we decided to stick with the 'old skool' vibes of *Een Moment Zonder Jou*. The German label ZYX was so enthusiastic, they wanted to release the Dutch version, if need be. So we recorded an English version called *I Miss You*."

Van Deinsen is not surprised by the current abundance of homegrown talent. "In the late '80s, people started to get into dancing and moved on to singing. When studio equipment became cheaper and more accessible, some acts started producing their own material at home."

## France: Tribal territory

France is home to several talented R&B acts who stay close to the genre's U.S. originals. Bordeaux trio Tribal, for example, showcase their vocal prowess on their second album, *Demarre Le Show* (EMI).

"We don't want them to become mainstream," says EMI France A&R manager Laurent Manganas. "They have to keep their core audience, we are very cautious with their development." That didn't prevent the album from selling over 60,000 copies in France, while the second single, *Remind Me*, sold 44,000 copies in one week and spent 12 weeks in the French chart.

However, France hasn't surrendered completely to the genre yet "Acts like R. Kelly and Blackstreet sell about 10,000-20,000 units," comments Manganas. "People in France think

Ophélie Winter is R&B," he continues, "but two years ago, nobody listened to R&B at all. Acts like Winter and Reciprok showed the audience that R&B is okay."

Marketing manager Abdesslam Oulahbib, of Virgin subsidiary Source, is working on two American expatriates who are living in France, Teri Moise and China. Moise's crossover single, *Je Serai Là*, sold over 400,000 copies, and her debut album, *Les Poèmes De Michelle*, has sold over 200,000 copies. "We have built a strong audience for her in France, and even abroad," says Oulahbib. "For her second album, we are planning a domestic and an international release."

## Undiluted R&B grooves

The strength of hip-hop and R&B in Sweden was demonstrated by the string of domestic hits by 16-year-old artist Robyn, now enjoying a Top 40 single on the Billboard Hot 100 in the shape of *Do You Know (What It Takes)* (RCA).

Robyn's initial success in Sweden didn't come out of the blue. The R&B scene there is thriving; indeed, many Swedish youngsters are into R&B as much for the lifestyle as the music itself.

Indie label Pitch Control initially found itself riding the crest of Sweden's dance wave with hip-hop acts Goldmine and Infinite

Mass. Now, after merging with edel Scandinavia to form edelpitch, the label is launching its first R&B project, George. His debut album *All The Way*—distributed in Europe by Universal—contains both undiluted R&B grooves and catchy pop tracks such as *Up 'N' Down*, courtesy of ubiquitous producer/writer Dennis Pop.

According to edelpitch director of local A&R Christian Wählberg, "All the majors and publishers wanted George after hearing *Up 'N' Down*. They figured: 'it can't be Eurodance forever.' Universal showed commitment internationally and offered an advance, although *Up 'N' Down* drowned in a wash of Interscope releases. All of a sudden, George was competing with Snoop!"

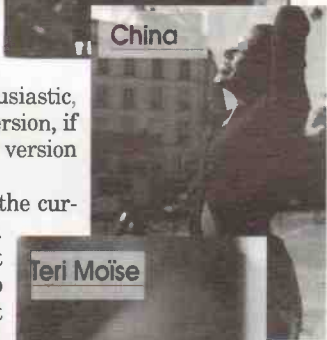
Universal international marketing director Kate Farmer comments, "The single received good club play, but I think George is more of an album artist. The vibes are quite good, especially in Germany, where Universal is very committed to him. We have so

many top notch U.S. artists, that it's refreshing to see something's happening in Europe too. It'll be interesting to take it out of its core market."

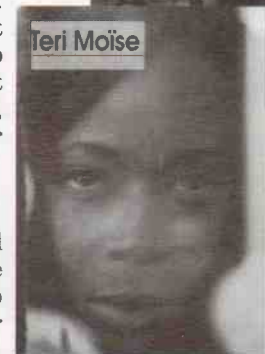
"I don't play any instruments, so I write songs with my voice," the 30-year old George explains. "My influences are pure soul: James Ingram, Marvin Gaye, Stevie Wonder. Younger people have grown up with the new jack swing of Terry Riley, Johnny Gill and Babyface, which I learned to love later on. There's a big R&B scene now, so there's a good market for it. A lot of kids want to be R&B singers, just because it's hot. But if you can't do it from your heart, it'll show."



George



China



Teri Moise

## Marketplace

by Thessa Mooij

### BJØRN SVIN MER STRØM

April/Voices of Wonder (Denmark)

Producer: Bjørn Svin

This is the debut album from Copenhagen DJ-turned-techno-wizard, Svin. The 21-year old has already made a name for himself in Denmark, Holland and the U.K., where he played live at the London ICA. Despite his minimalist approach, Svin presents his trance-inducing tracks in a less rigid way than his German techno counterparts. Playful breakbeats and quirky noises make this album sound as if the artist had gone haywire in a Japanese toy store filled with electronic games... Distribution is available outside Scandinavia, Germany, Benelux, U.K. and Canada.

Contact Jan Schmidt at April Records: phone (+45) 3121 0135; fax (+45) 3324 0495; e-mail [vow@pip.dknet.dk](mailto:vow@pip.dknet.dk)

### 4-EVER

#### I WANNA WAKE UP NEXT TO U BABY

### RICHINELLO

#### DON'T GO AWAY

Game Records (Belgium)

Producer: Dennis Dwyer

Game Records has delivered two new European-flavoured dance tracks, both produced by Dennis Dwyer (Boys Town Gang, Culture Club). 4-ever are an Antwerp boy band whose uptempo single is being backed with a video and extensive promotion in Belgium, Holland and the U.K. Richinello, the Spanish-Italian duo of Henrique Marques and Nellino Muto, camp it up on their self-penned single, mixing soulful vocals with infectious beats. Both acts are expected to release full albums later this year. Licensing and distribution is available outside the U.K., the Benelux countries, South America and Asia. Game Records is particularly looking for U.S. deals.

Contact Carolina Guilini at Game, phone (+32) 3 309 0276; fax (+32) 3 309 1157; mobile (+32) 75 26 2046

### VIBEMARES

#### SIT BACK & RELAX

Blue Flame (Germany)

Producers: Vibemares

The duo of Darius Gall and DJ Young were in a groove-inspired mood when they recorded this two-CD set, featuring their own brand of acid jazz.

Sampling a blues harmonica and a vaguely familiar Michael Jackson battle cry on top of hip-hop beats, the title track comes off as a funky cross between the Urban Dance Squad and G. Love. Licensing and distribution is available outside Germany.

Contact Iona Ortner at Blue Flame: phone (+49) 711 256 7671; fax (+49) 711 256 7674, e-mail [100646.2257@compuserve.com](mailto:100646.2257@compuserve.com)



Vibemares

### ABRAHAM & THE TRIBE

#### FEELIN' BETTER

DCI (Canada)

Producer: not listed

This Vancouver-based quartet have blended folk with grunge on this, their first single from their second album, *To The End*. The acoustic guitar starts on a Springsteen-esque note, until the top-heavy guitars take over. Singer/guitarist Philip Abraham prefers Eddie Vedder style drama, but his clear vocals have more range than the Pearl Jam frontman. DCI is planning to release three singles, scheduled in Canada, the U.S., the Benelux countries, and GSA (where the album goes through Sony Music) later this year. Distribution is available outside Canada and GSA. DCI is especially focusing on the U.K., Spain and the U.S.

Contact James Simmons at DCI: phone (+1) 604 801 6688; fax (+1) 604 540 9581; e-mail [dcidirect.ca](mailto:dcidirect.ca)

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Album spotlight

by Dominic Pride

**MONACO**  
**MUSIC FOR PLEASURE**

Polydor U.K./PolyGram International  
European release date: June 9

Former New Order bassist Peter Hooke's solo project with co-writer and former studio tape-op David Potts could find a "ready made audience" says the label. *What Do You Want From Me?*, the first, radio-friendly track, is still making inroads in Germany while the second single, the New Order-ish *Sweet Lips*, goes to radio in Scandinavia and Benelux. The latter track has also charted in the U.K., Polydor has already laid the ground with press trips to the GSA region, France and Denmark, followed by a second German trip at the end of May. France and Italy will take up much of the press and promo work in June, with French TV appearances being lined up. Radio competitions for listeners to come to London and meet the band are being organised on German stations RSH, HR3, RHH, BR3, Eins Live and Antenne Thüringen. A European tour will begin in September.

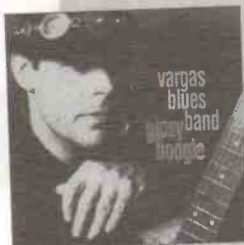


**VARGAS BLUES BAND**  
**GIPSY BOOGIE**

DRO/EastWest Spain/Warner Music International

Release dates: Germany, Austria (May 30); Sweden, June 6

Most of Europe has already experienced the flamenco-blues fusion of Javier Vargas, with the international release in Belgium, Italy, Netherlands and France, among others, of this Spanish signing. Now EastWest companies are giving buyers in Germany and Sweden a taste of this uniquely Spanish experience. As in Spain, companies will be looking for airplay for the single, *Illegally*, which features flamenco guitars and handclapping as well as Vargas' English lyrics. This single has been played on FM stations such as Cadena 100 in Spain, showing mainstream acceptance. The band will be performing at an as-yet unconfirmed venue in Paris, and a video for the track is being produced. As the



European market for blues is limited compared to the U.S., the plan is to go for press coverage in quality broadsheet dailies and music monthlies to gain a wider audience.

**REPRAZENT FEATURING RONI SIZE**  
**NEW FORMS**

Talking Loud/ Mercury U.K./Motor Music/PolyGram International release date: June 23

Bristol junglist Roni Size and his collaborators are putting out this accessible album of drum 'n' bass through a major while keeping Size's own Full Cycle label independent. The label hopes to surpass London's efforts with Goldie's *Timeless* in 1995. Mercury will target taste-making pop stations such as Radio 1 in the U.K., Radio 538 in Holland and Austria's Ö3 with the first single, *Share The Fall*, which features the smooth vocals of Onallee. Press coverage in the U.K. has already begun, and in Germany more than 25 publications have done interviews with Size, who will grace the cover of Spex magazine. Sweden and Switzerland have also responded positively. Size will play live at the Talkin' Loud night at the Montreux Festival July 14, while at Glastonbury in the U.K. he will take drum 'n' bass out of the dance tents and onto the main stage.

Please send review copies, information and artist photographs for consideration as Album Spotlight entries to: Dominic Pride, Music Editor, Music & Media, 23 Ridgmount Street, London, WC1E 7AH, U.K.

Alexiou's 'Kiss' in demand

by Cosmas Develegas

Greek singer Haris Alexiou has dominated the local repertoire scene in her home country this spring.

Her album, *Ena Fili Tou Cosmou (A Kiss To The World)*, which includes a mixture of live recordings and new studio songs, debuted at the top of the Greek local repertoire album chart.

Out on April 7, the set has sold close to 40,000 units in the first four weeks, has already been certified gold (25,000 units)—and is heading towards platinum status (50,000 units). It was No. 1 for four weeks after its release, and is still in the top ten.

Polygram Greece, Haris Alexiou's label for the last five years, has promoted the new album with a heavyweight advertising campaign which is regarded as particularly adventurous in the local market.

On the day of its release, *Ta Nea*—the country's largest national daily newspaper—featured a translucent paper cover featuring an advertisement for the new release. That particular issue was sold out, doubling the newspaper's circulation to 170,000 on that day. The album was also supported by TV advertising.

"Haris Alexiou is a unique artist, so we want to keep on doing different new things for her," says Antonis Ioannou, managing director of Polygram Greece. Also, *Tango* (one of the new songs on the album) was released as a heart-shaped CD-single, the first shaped-CD release by a Greek artist.

Haris Alexiou is one of the most successful female Greek acts. In the last two decades, she has released or participated in no fewer than 49 albums, and recorded songs by Greece's



Haris Alexiou

best-known composers and song-writers.

She has also enjoyed some international sales success. Her 1992 album, *Di Efchon—The Oracle* was released in France, Israel, Belgium and Japan.

Alexiou has also performed outside Greece, and in 1995 she was awarded the Adami prize by the Charles Cros Academy in Paris. Her last album, featuring live recordings between 1992-1996 in Greece and various other countries, sold more than 115,000 copies, says the label.

Native go walkabout with 'Colourful' album

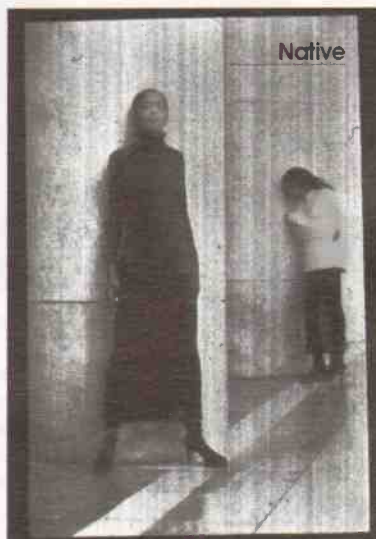
by Cécile Tesseyre

It's four years since French female duo Native sprang onto the scene with their eponymous debut album. Now sisters Chris and Laura Mayne are back with the keenly awaited *Couleurs de l'Amour (Colours of Love)*, released on BMG Ariola.

"It's been a long time," admits Ariola general manager Fabrice Nataf about the wait, "but the previous album has been selling until recently, and artistically, the girls were not ready". To date, *Native* has sold 350,000 albums in France.

Strengthened by their first album success, Native gathered an international cast of musicians to record *Couleurs de l'Amour*, on sale since April 30. They included guitarist James Harrah (Madonna), bass player Abraham Laboriel (Al Jarreau), composer Diane Warren and producer Jon Lind (Cher, Vanessa Williams, Earth Wind & Fire). All but three of the album's 15 songs (and 2 extra "ghost" tracks) were produced by Laura Mayne.

Radio's response to *Couleurs de l'Amour*, hailed as Ariola's most important French release this year, was prompt and warm. "Mid April, we couriered copies of the future single,



*Dans ce Monde à Part (In This Faraway World)* to the main networks," says Clarisse Fieurgant, Ariola radio promotion executive, "and they immediately added it to their play lists."

The week before the album release, Native undertook their own "tour de France," taking in five major regional cities, Lille, Bordeaux, Nantes, Strasbourg and Lyons, where, with the help of the key local broadcaster, Scoop FM, they held a listening party with 20 radio competition winners, local

journalists, and retailers. "It was great," smiles Jérôme Delavaux, director of programmes for Scoop FM, who held the party on April 22. "It gave us a chance to set up a Native special the week before the event, with the song *Dans ce Monde à Part* played six times a day. Native proved to be professional and friendly."

In Paris, the same kind of partnership event took place on a nationwide with Europe 2. "The results are there," says Fabrice Nataf, who hopes to put out five singles from the album. "In only 10 days, we sold 65,000 copies."





## European Top 100 Albums

ARTIST TITLE original label	countries charted	ARTIST TITLE original label	countries charted	ARTIST TITLE original label	countries charted
<p>☆☆☆☆ SALES BREAKER ☆☆☆☆</p>					
1 4 2 Michael Jackson Blood On The Dance Floor - HIStory In The Mix - Epic	A.B.DK.FIN.FD.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	34 57 5 Republica Republica - Deconstruction	A.D.IRE.NL.UK	68 24 4 Michael Jackson HIStory - Past Present & Future Book 1 - Epic	F.NL
2 2 18 Andrea Bocelli Romanza - Sugar / Polydor	A.B.FIN.FD.IRE.I.NL.E.S.CH.UK	35 59 19 Daft Punk Homework - Virgin	B.F.D.GRE.IRE.I.NL.S	69 36 10 IAM L'Ecole Du Micro D'Argent - Delabel	F
3 1 30 Spice Girls Spice - Virgin	A.B.DK.FIN.FD.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	36 37 5 Brand New Heavies Shelter - Jfr / London	DK.D.GRE.NL.S.CH.UK	70 79 6 Suede Coming Up - Nude / Sony	DK.GRE.IRE.S
4 3 3 Paul McCartney Flaming Pie - Parlophone	A.B.DK.FIN.FD.GRE.IRE.I.NL.N.E.S.CH.UK	37 53 8 Julien Clerc Julien - Virgin	B.F	71 62 19 Soundtrack Evita - Warner Brothers	B.DK.D.GRE.IRE.NL.CH.HUN.CZE
5 5 7 Depeche Mode Ultra - Mute	A.B.DK.FIN.FD.GRE.IRE.I.NL.N.P.E.S.CH.HUN.CZE	38 40 5 Rainhard Fendrich Blond - Ariola	A.D.CH	72 RE Manic Street Preachers Everything Must Go - Epic	IRE.UK
6 6 5 Tic Tac Toe Klappe Die 2te - RCA	A.D.CH.HUN	39 35 14 Jean Michel Jarre Oxygene 7-13 - Dreyfus / Epic	A.D.K.D.GRE.N.E.S.CH.CZE	73 67 55 George Michael Older - Virgin	DK.GRE.IRE.NL.UK
7 10 12 Bee Gees Still Waters - Polydor	A.B.DK.FD.IRE.NL.PCH.UK.CZE	40 44 64 Celine Dion Falling Into You - Epic / Columbia	B.F.D.GRE.IRE.NL.PE.HUN.CZE	74 NE Ben Harper The Will To Live - Virgin	F
8 8 10 Soundtrack Romeo + Juliet - Capitol	A.B.DK.FD.GRE.IRE.NE.CH.UK.HUN	41 41 11 Aerosmith Nine Lives - Columbia	A.FIN.D.E.S.CH.UK.HUN.CZE	75 72 20 Litfiba Mondi Sommersi - CGD	I
9 7 13 U2 Pop - Island	A.B.DK.FIN.FD.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	42 65 4 Rammstein Herzeleid - Motor	A.D	76 95 2 Beck Odelay - Geffen	IRE.NL.UK
10 9 3 Foo Fighters The Colour And The Shape - Roswell / Capitol	A.B.FIN.FD.IRE.NL.N.P.S.UK	43 48 6 The Charlatans Tellin' Stories - Beggars Banquet	UK	77 38 17 2 Be 3 Partir Un Jour - EMI	B.F
11 NE John Fogerty Blue Moon Swamp - Warner Brothers	DK.FIN.D.NL.N.S.CH	44 66 2 Eternal Before The Rain - 1st Avenue / EMI	DK.NL.UK	78 88 30 The Kelly Family Almost Heaven - Kel-Life / EMI	D.GRE.NL.PHUN
12 13 31 No Mercy My Promise - MCI / Arista	A.B.D.NL.CH	45 31 11 Pino Daniele Dimmi Cosa Succede Sulla Terra - CGD	I.CH	79 64 2 Eels Beautiful Freak - Dreamworks	B.IRE.NL.UK
13 12 26 Andrea Bocelli Bocelli - Sugar / Polydor	A.D.NL.CH	46 49 9 Sabrina Setlur Die Neue S-Klasse - Epic	A.D.CH	80 RE Helmut Lotti Goes Classic II - RCA	B.NL
14 11 24 No Doubt Tragic Kingdom - Trauma / Interscope	A.B.DK.FIN.D.GRE.IRE.NL.PE.S.CH.HUN.CZE	47 43 26 Zucchero Fornaciari The Best Of Zucchero - Greatest Hits - Polydor	D.I.NL.P.CH	81 76 2 Tiggy Fairytale - Flex	DK
15 14 11 Era Ameno - Mercury	B.F.CH	48 34 28 Tic Tac Toe Tic Tac Toe - RCA	A.D.CH	82 NE Gary Barlow Open Road - RCA	D.UK
16 18 48 Toni Braxton Secrets - LaFace / Arista	A.B.DK.D.IRE.NL.N.P.E.S.CH.UK.HUN.CZE	49 39 3 Gessle The World According To Gessle - Fundamental / EMI	S	83 RE Sacred Spirit 2 Culture Clash - Virgin	A.F.D.GRE.NL.E
17 26 17 Texas White On Blonde - Mercury	A.B.DK.IRE.NL.NE.S.UK	50 47 3 Soundtrack Le Cinquieme Element - Virgin	F	84 74 39 Wolfgang Petry Alles - Hansa	I
18 15 56 Backstreet Boys Backstreet Boys - Jive	A.B.D.GRE.NL.PE.S.CH	51 NE Seahorses Do It Yourself - Geffen	UK	85 NE Kurt Ostbahn Reserviert Fia Zwa - PolyGram	A
19 20 55 Eros Ramazzotti Dove C'E Musica - DDD	A.D.I.CH	52 46 8 Smurfarna Smurfhits 2 - CNR	S	86 70 4 Extremoduro Iros Todos A Tomar Por Culo - DRO	E
20 NE Claudio Baglioni Anime A Raccolta - Columbia	I	53 55 4 Jantje Smit Ik Zing Dit Lied Voor Jou Alleen - Mercury	B.NL	87 69 3 J.B.O. Laut - Ariola	D
21 NE Mylene Farmer Live A Bercy - Polydor	F	54 NE Wu-Tang Clan Forever - Loud	F.D	88 NE Trang Fødsel Hybel - Norsk Plateproduksjon	N
22 17 13 Soundtrack Space Jam - Atlantic / East West	A.B.DK.D.GRE.IRE.NL.N.S.CH	55 NE 'N Sync 'N Sync - Ariola	A.D	89 85 10 Nek Gli Amici E Tutto Il Resto - WEA	I
23 19 9 Lisa Stansfield Lisa Stansfield - Arista	A.B.DK.FD.GRE.NL.S.CH.HUN.CZE	56 50 5 Julio Iglesias Tango - Columbia	B.F.GRE.E	90 RE The Corrs Forgiven Not Forgotten - Lava / Atlantic	IRE.E
24 16 10 Supertramp Some Things Never Change - EMI	A.F.D.NL.E.CH.HUN	57 68 13 Eric Gadd The Right Way - Metronome	DK.S	91 96 22 Andre Rieu Strauss & Co. - Mercury	D
25 27 10 Patricia Kaas Dans Ma Chair - Columbia	B.FIN.FD.CH	58 63 18 Pascal Obispo Superflu - Epic	B.F	92 90 4 Riccardo Cocciante Innamorato - Columbia	I
26 28 8 Aqua Aquarium - MCA	DK.N	59 22 3 Prefab Sprout Andromeda Heights - Kitchenware / Columbia	DK.FIN.IRE.N.S.UK	93 RE Andrea Bocelli Il Mare Calmo Della Sera - RTI	F
27 21 8 The Chemical Brothers Dig Your Own Hole - Virgin	A.B.DK.FIN.D.GRE.IRE.NL.NE.S.CH.UK	60 45 3 Ana Belen Mirame - Ariola	E	94 92 2 Silver Sun Silver Sun - Polydor	UK
28 25 2 Ligabue Su E Giu' Da Un Palco - WEA	I	61 29 2 Lucio Dalla Canzoni - Pressing	I	95 98 4 Carmen Consoli Confusa E Felice - Cyclope / Polydor	I
29 32 3 Blümchen Verliebt - Edel	A.D.CH	62 54 2 Jonny Lang Lie To Me - A&M	D.S.CH	96 NE Smurffit Tansaihitit Vol. 2 - EMI	FIN
30 NE Nana Nana - Motor	D.CH	63 60 14 Soraya On Nights Like This - Mercury	D	97 83 2 Cornelis Vreeswijk Guldorn Från Mäster Cees Memoarer - Metronome	N.S
31 30 38 Jamiroquai Travelling Without Moving - Sony S2	B.F.D.GRE.IRE.NL.E.S.UK.HUN.CZE	64 RE Rosanna Arbelo Lunas Rotas - MCA	I.E	98 81 4 Roberto Vecchioni El Bandolero Stanco - EMI	I
32 23 19 Skunk Anansie Stoosh - One Little Indian	DK.FIN.D.I.NL.N.S	65 56 16 Jovanotti Lorenzo 1997 - L'Albero - Soleluna / Mercury	I	99 71 4 Erykah Badu Baduizm - Kedar	NL.S.UK
33 42 6 Mary J. Blige Share My World - MCA	D.NL.S.CH.UK	66 52 6 Laura Pausini La Cose Che Vivi - CGD	E.S	100 73 16 Blur Blur - Food / Parlophone	D.GRE.IRE.NE.S
		67 NE Sarah Brightman/LSO Timeless - East West	A.D.NL		

\*\*\*\*\* SALES BREAKER \*\*\*\*\* indicates the album registering the biggest increase in chart points.  
 1 IFPI Platinum Europe certification for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol.  
 The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 18 European territories.











This, the second single to be taken from their current 10 album, finds the Scottish popsters in full-on blue-eyed soul mode...

Supertamp - Listen
Tie Tac Toe - Warum

POLAND

POLSKIE RADIO 3/Warsaw P
Marek Niedzwiecki - Producer
Power Play: 10,000 Maniacs - More Than This

RADIO FLASH/Gliwice G
CHR/Rock
Tomek Kucma - Head Of Music

Power Play: Faith No More - Ashes
Playlist Additions: Gary Moore - One Good Reason

RADIO GDANSK/Gdansk G
CHR
Marek Cegielski - Head Of Music

Power Play: Smoke - Love Can Change
Playlist Additions: Babyface/Wonder - How Come, How Long

RADIO LODZ/Lodz G
CHR
Adam Kolaczinski - Head Of Music

Power Play: De Press - Cy Boycie
Jamie Walters - I'd Do Anything

Playlist Additions: 911 - Bodyshakin'
Bee Gees - I Could Not

RADIO LUBLIN/Lublin G
Rock

WIKTOR JACHAECZ - DJ/Producer
Power Play: Natalia Kukulska - Daleki Brzeg

RADIO MANHATTAN/Lodz G
CHR/Rock
Marcin Bisiorek - Head Of Music

Power Play: Gary Moore - One Good Reason
Paul Young - I Wish

RADIO MERKURY/Poznan G
AC
Ryszard Gloger - Head Of Music

Power Play: Coverdale/Whitesnake - Too Many
Playlist Additions: Jon Bon Jovi - Midnight

RADIO SZCZECIN/Szczecin G
CHR
Piotr Rokicki - Head Of Music

Power Play: Hal/Anderson - Extremis
Playlist Additions: Dorota Marcyzk - Zapomnienie

RADIO 4 U: DANCE/Warsaw S
Dance
Bogdan Fabianski - DJ/Prod.

Power Play: Captain G.Q. - Come On And
Mary J. Blige - Love Is All

U 96 - Seven Wonders
Vertigo - Ozigene
Playlist Additions: C-Block - Time

IRELAND

HITS & MEMORIES 96 + 103/Cork S
AC/CHR
Martin Mullen - Group Music Dir

TURKEY

POWER FM/Istanbul P
CHR
Atilla Sen - Head Of Music

Playlist Additions: Andrea Bocelli - Con Te Partiro

RADIO NUMBER ONE FM/Istanbul P
CHR

Emre Yonter - Prog Dir
Playlist Additions: Babyface/Wonder - How Come, How Long

GREECE

KISS 909 FM/Athens G
CHR/Dance
Michael Tsoussopoulos - Prog Dir

Power Play: C-Block - So Strung Out
Playlist Additions: Aerosmith - Falling In Love

GREEK RADIO CORFU/Corfu B
CHR

Spyros Hytiris - Head Of Music
Playlist Additions: Bim Sherman - Golden Locks

CZECH REPUBLIC

RADIO JOURNAL/Prague P
News/AC
René Hnilicka - Head Of Music

Playlist Additions: Buty - Krtek
George Michael - Star People

RADIO ALFA/Prague G
AC
Dusan Kotora - Head Of Music

Playlist Additions: Aerosmith - Hole In My Soul

RTL RADIO CITY 93.7/Prague G
CHR

Karel Oubrecht - Prog Mgr
David Beck - Head Of Music

Playlist Additions: Aerosmith - Hole In My Soul

PROGRAMME SUPPLIERS

RFI MUSIQUE/Paris P
CHR

Alain Rossi - Music Programmer
Eric Francaix - Music Programmer

FM RADIO NETWORK/Germany G
CHR

Armin Weis - Prog Dir
Power Play: Gary Barlow - Forever

A List: 'N Sync - Here We Go

AD Dolly - Rester Seule
Eroeros - Chaisis Ton Tempo
Fernanda Abreu - Brasil E O Pais

A List: 'N Sync - Here We Go

AD C-Block - Time
Hanson - MMBop

MUSIC TELEVISION

MTV EUROPE/London P
Music Television

Peter Good - Controller Music
Programming MTV Networks

A List: Daft Punk - Around The World

New Videos: George Michael - Star People
Jamiroquai - Alright

MCM/Paris P
Music Television

Hervé Lemaire - Prog Dir
A List: Hanson - MMBop

I Am - Le Empire Du

Jamiroquai - Alright

Jean-Louis Aubert - Le Jour

Neg Marrons - Leve Toi, Bats Toi

Republica - Drop Dead
Ricky Martin - Maria

New Videos: Blue Boy - Remember Me
Cake - I Will Survive

VH-1/London P
Music Television

Mark Hagen - Head Of Programming & Acq
Heavy Rotation: George Michael - Star People

Active Rotation: Ezio - Deeper

Medium Rotation: Bryan Adams - 18 Til I Die

New Recurrent: Beautiful South - Blackbird

THE BOX/London G
Music Television

Liz Laakowski - Dir of Prog

Box Tops: 911 - Bodyshakin'

Az Yet - Hard To Say

Blackstreet - Don't Leave

Cardigans - Lovefool

Daft Punk - Around The World

Damage - Wonderful Tonight

Eternal/Winnas - I Wanna Be

Frankie Oliver - Give Her

Hanson - MMBop

Katrina And The Waves - Love Shine

Kym Mazelle - Young Hearts

Lochie Lou & Misha One - Chapsagat & Was

Mr. President - Coco Jambou

No Doubt - Don't Speak

Oliver - You're Not Alone

Spice Girls - 2 Become 1

Spice Girls - Who Do You Think

Suga/Chelsea - Blue Day

Toni Braxton - Up-Break My Heart

Breakin' Out Of The Box

Cheshire Cat - Bite The Dust

Code Red - Can We Talk

Foxy Brown - I'll Be

Gala - Freed From Desire

Hal/Anderson - Extremis

Jon Bon Jovi - Midnight

Louchie Lou & Misha One - The Honeyman

Middleborough FC - Fa Cup Song

No Doubt - Just A Girl

Rembrandts - I'll Be There

Richie Stephens - Come Give

New Videos: Alisha's Attic - Air We Breathe

Barry Boom - Stand And Deliver

Cathy Dennis - When Dreams

AEROSMITH HOLE IN MY SOUL The Brand New Single Taken from the album NINE LIVES AEROSMITH on TOUR throughout Europe May June 1997 "The best live rock show in the world" Adding now all over Europe! MTV exclusive! COLUMBIA Sony Music

To our readers
Each week, music programmers now have the opportunity to comment in Airborne on the new tracks they have added to their playlist.

Berry on top of world

continued from page 1

EMI Group chairman Sir Colin Southgate stresses the need for a more cohesive approach to the global music market if the company is to reach its goal of market leadership. "If you're not involved in, for example, what's happening in Thailand, and not involved with the issues Germany has with international product," he says, "it's very difficult to get that part of the equation right. I think Ken will bring that to the North American business."



Jim Fifield

One of Richard Branson's original partners in Virgin Records, Berry became its chairman/CEO after EMI bought Virgin in 1992. In September 1994, he became president/CEO of EMI Records Group International, a then-new unit responsible for the world outside North America. His latest assignment embraces the latter division (more recently known as EMI Music International), EMI Capitol, and Virgin.

Southgate ranks EMI Music at number three in the global music market behind PolyGram and Warner Music, and at number two in the world outside North America. He contends that the company has been as effective as its competitors in converting the music of American artists and repertoire into world sales, "but we have not had as much product as others [to convert]."

Berry's appointment signals a re-focusing of EMI's business on music, says Southgate. "We'll tweak that side," he notes, while acknowledging that the group's American labels "are in better shape than they've been in a long time." Koppelman did "a great job," he adds.

Southgate says Koppelman's departure is the first step in the company's "transition" to a new generation of executive leadership. Noting his own planned retirement in July 2000, he says his desire is to have EMI's team for the new millennium in place by then. Asked whether Berry will be president of EMI Music at that point, in succession to Fifield, he responds, "If—no, when—Ken succeeds [in his new role], I am sure that the next step is that he takes over." Berry will be based in Los Angeles, the new location for EMI's North American record headquarters. The company's U.S. label chiefs will be accountable to him.

Berry's appointment and Koppelman's departure were announced as part of the EMI Group's results for the year to March 31. The figures, released May 27, show that £117.2 million (\$187.52m) has been allocated for the U.S. restructuring which, includes "office closures and asset write-offs."

In the year, the EMI Group—encompassing all EMI label and publishing operations and the HMV retail chain—made a profit before tax, and excluding the restructuring costs, of £380.5m (\$608.8m) on revenues of £3.39 billion (\$5.42bn). Profits were up 3.6 percent, to £374.9m (\$599.84m), while revenues fell by £128m (\$204.8m) to £2.49bn (\$3.98bn).

EMI looks into on-line deal in France

by Rémi Bouton & Jeff Clark-Meads

LONDON/PARIS — Reports that the EMI Group has committed itself to on-line music sales are "very, very exaggerated," according to the company.

Recent press reports in the U.K. and U.S. stated that EMI was putting in place the structures to sell music and receive payment via the Internet. EMI Group spokesperson Sharon Christians says all EMI is involved in is a, "small scale experiment [in France]."

EMI plans to participate in a scheme run by French company Eurodat which is supplying a test service of on-line music delivery via cable to 400 households in the French cities of Paris, Le Mans, and Annecy.

Christians emphasises that, "This scheme is very, very small." She says

EMI is looking at the Eurodat scheme, "because, in principle, we believe that on-line sales are going to be a channel for the future and we have to understand it." However, she describes reports that EMI is committed to on-line sales as "very, very exaggerated."

Eurodat CEO François-Xavier Nuttall comments, "No contract has been signed with EMI but the negotiations are ongoing and will probably succeed in a couple of weeks, before the end of the test phase at the end of the summer." For the music delivery, Eurodat has already signed contracts with 27 indie labels. "If the negotiations with EMI succeed, it will be our first deal with a major," says Nuttall.

As part of the Eurodat system, EMI will offer regular catalogue titles for sale, with accounts to be settled as part

of customers' cable subscription account. Titles are sold one by one at the same price as in regular retail outlets. However, admits Nuttall, "consumers are more put off by the payment system's complexity than by the price."

The Eurodat project is one month into its test phase. "Some 100 households are connected to the service at present," estimates Nuttall. "Our clients have listened to more than 400 song extracts and bought 16 titles so far."

Eurodat is scheduled to start operating commercially in September. Nuttall estimates the service will reach 10,000 households in France by the end of 1997. Eurodat already has plans to expand into, "other European territories, the U.S.A. and Asia by 2000."

Jeff Clark-Meads is international news editor of *Billboard*.

Historic EU hearing for music industry continued from page 1



Addressing the EU (from left): Rupert Perry, Vangelis, Jean-Loup Tournier, Patrick Zelnik and Rick Dobbis, all provisionally booked for June 18.

and musician Vangelis.

"It is the first time that the music industry will get the chance to make a thorough presentation before the members of the Parliament and explain what it stands for from an economical, cultural and social standpoint," comments Jean-François Michel, director of the Brussels-based European Music Office (EMO). The EMO, representing musicians and creators, has aided the Commission in preparing its plans, as have IFPI and authors' rights societies federation BIEM.

Mouskouri comments, "The Commission knows about classical music and the exchange of performers in that field. Pop music is a big influence on young people and is a huge motivating force, and it's about time the Commission became interested."

"It's vital that the right people from the music industry come and speak, because they need to be taken seriously as a professional industry," she continues.

According to Frances Moore, director of European affairs at IFPI's Brussels office, IFPI hopes the June 18 meeting will help the record business receive the recognition it deserves. "People know how important the record industry is culturally; we also want to raise its profile as an economic force."

Harmonisation of VAT on music, which requires the unanimous approval from EU countries, is a key item on the agenda, says Mouskouri. "That has to be the first thing we have to look at, and I hope it will be harmonised downwards. I don't think records should suffer from these taxes."

The Commission is currently draft-

ing an action plan for popular music in Europe. This programme is believed to include proposals for tour support for artists who want to build an audience outside their home country, the creation of a guarantee fund for independent companies, and removal of bureaucratic obstacles to crossing national boundaries.

Education is seen as a key to future development of music and the music industry infrastructure in Europe. There are plans to look at establishing a series of national popular music academies in every member state to ensure that those seeking a career in the music industry are educated to the same standards across the Community.

Once the Commission has prepared a plan, the proposal has to be submitted to the Parliament, who may make amendments to it. Once the amended version has been presented to the Parliament, it must meet with the approval of all the groupings within the assembly. Providing there are no stumbling blocks, it could take between one year and 18 months to put the plan into action.

One insider close to the process says: "We are organising the briefing now in the hope that we can short-circuit the process. If we discuss it now, it will save a lot of time when the Commission presents its plans."

A follow-up meeting between executives, artists' representatives, the EC and members of the European Parliament is being planned for next October or November, according to the EMO's Michel.

Additional reporting by Emmanuel Legrand and Jeff Clark-Meads, international news editor of *Billboard*.

Europeans eye up Asia

continued from page 1

up the successful 1996 marketing plan for the Backstreet Boys in Asia—on behalf of U.K. label Jive—covering seven territories.

Watson suggests that only long term commitment pays off. "Don't take the money and run, because you won't be able to make another deal," he warns. He summarises the nature of the business in Asia as coming down to three fundamental requirements: personal relationships, trust and knowledge.

"If you give me music without any consideration for the culture of the people in Asia, no matter how hard we try, we will not get any results," says Sam Ho, vice-president of Rock Records, an independent Taiwanese production and distribution company, which has operations in all the main Asian territories. Ho says he expects "commitment" from his licensees.

Retail and radio are at the forefront of the evolution of the market. Chains such as HMV, Tower and KPS, active in Hong Kong and Taiwan, have modernised music retail and enhanced catalogue sales in the region. Radio, says Watson, is becoming "increasingly formatted in some territories."

"The environment is becoming more and more competitive," concludes Hong Kong-based Universal Music VP marketing, Tom van Dell.

● The third Midem Asia, held in Hong Kong on May 21-23, attracted 2,138 participants from 43 countries, down from last year's 2,432 delegates. The total number of companies attending reached 916, compared to 1,130 in 1996, with the biggest contingents coming from the U.K., Japan, U.S.A., Hong Kong, Australia and Germany.

Reed Midem chief executive Xavier Roy said 1997 was, "A year of consolidation" and hailed the fact that 49 percent of the professionals attending were from the Pacific Rim, against 39 percent last year. "I am convinced that Midem Asia will expand with the developing Asian market," said Roy, who confirmed that next year's event will take place in Hong Kong on May 27-29.



week 23 / 97

# European Radio Top 50

©Billboard Music Group

TW	LW	WOC	Artist/Title	Original Label	Total Stations	New Adds
1	1	8	MICHAEL JACKSON/BLOOD ON THE DANCE FLOOR	(EPIC)	117	1
2	2	8	Gary Barlow/Love Won't Wait	(RCA)	101	3
3	5	4	Hanson/MMMBop	(Mercury)	85	15
4	3	10	U2/Staring At The Sun	(Island)	88	1
5	4	6	Toni Braxton/I Don't Want To	(LaFace)	93	8
6	8	8	George Michael/Star People	(Virgin)	92	6
7	6	7	Paul McCartney/Young Boy	(Parlophone)	92	7
8	10	4	Jon Bon Jovi/Midnight In Chelsea	(Mercury)	82	11
9	9	9	Depeche Mode/It's No Good	(Mute)	79	3
10	12	4	Savage Garden/I Want You	(Columbia)	78	5
11	7	14	Lisa Stansfield/The Real Thing	(Arista)	70	1
12	13	8	Jamiroquai/Alright	(Sony S2)	65	2
13	14	12	Spice Girls/Who Do You Think You Are	(Virgin)	55	1
14	11	9	Robbie Williams/Old Before I Die	(Chrysalis)	57	0
15	15	17	R. Kelly/I Believe I Can Fly	(Jive)	58	0
16	16	6	Texas/Halo	(Mercury)	62	5
17	19	14	Blue Boy/Remember Me	(Guidance)	43	2
18	20	6	Cardigans/Lovefool 	(Trampoline/Stockholm)	41	4
19	17	13	Spice Girls/Mama	(Virgin)	39	0
20	25	5	No Mercy/Please Don't Go	(MCI/Arista)	49	4
21	18	10	Brand New Heavies/Sometimes	(ffrr)	44	4
22	21	8	Jon Secada/Too Late, Too Soon	(SBK)	46	1
23	30	6	Daft Punk/Around The World 	(Virgin)	38	4
24	22	4	Duran Duran/Out Of My Mind	(Virgin)	48	5
25	26	6	Prefab Sprout/A Prisoner Of The Past	(Columbia)	37	1
26	46	2	Kula Shaker/Hush	(Columbia)	38	10
27	24	5	Blackstreet/Don't Leave Me	(Interscope)	37	0
28	37	2	Katrina And The Waves/Love Shine A Light	(Eternal/WEA)	50	8
29	>	NE	Babyface & Stevie Wonder/How Come, How Long	(Epic)	38	16
30	31	3	Mary J. Blige/Love Is All We Need	(MCA)	41	7
31	>	NE	Olive/You're Not Alone	(RCA)	35	15
32	28	7	Bryan Adams/18 Til I Die	(A&M)	43	3
33	32	4	Shola Ama/You Might Need Somebody	(Freak Street/WEA)	34	2
34	33	5	No Doubt/Just A Girl	(Trauma/Interscope)	36	2
35	27	18	White Town/Your Woman	(Brilliant/Chrysalis)	26	0
36	23	13	INXS/Elegantly Wasted	(Mercury)	34	0
37	39	11	Monaco/What Do You Want From Me	(Polydor)	42	5
38	47	2	Eternal feat. BeBe Winans/I Wanna Be The Only One	(EMI)	30	7
39	42	3	Jewel/You Were Meant For Me	(Atlantic)	28	1
40	44	17	Skunk Anansie/Hedonism (Just Because You Feel Good)	(One Little Indian)	28	1
41	38	4	Monica/For You I Will	(Rowdy/Atlantic)	29	2
42	41	6	Eros Ramazzotti/Dove C'E Musica 	(DDD)	34	0
43	29	14	Wet Wet Wet/If I Never See You Again	(Precious/Mercury)	29	1
44	>	NE	Steve Winwood/Spy In The House Of Love	(Virgin)	24	4
45	45	3	Republica/Drop Dead Gorgeous	(Deconstruction)	27	3
46	50	3	Paul Young/I Wish You Love	(East West)	44	3
47	>	RE	No Doubt/Don't Speak	(Trauma/Interscope)	25	0
48	34	14	Sash!/Encore Une Fois 	(Byte Blue)	25	0
49	>	NE	Wet Wet Wet/Strange	(Precious/Mercury)	29	9
50	43	2	Lightning Seeds/You Showed Me	(Epic)	26	6

The European Radio Top 50 chart is based on a weighted-scoring system.

Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts.

Stations are weighted by market size and by the number of hours per week.

TW = This Week, LW = Last Week, NE = New Entry, TS = Total Stations



Indicates singles which previously featured in the Border Breakers chart



Highest new entry



Greatest chart points gainer

## Short Takes

Edited by Dominic Pride

### ZUCCHERO TAKES A HALLYDAY

Italian singer Zucchero and French rock icon Johnny Hallyday recorded a duet in Italian and English at the end of May in Paris. The as-yet-un-named song is due to be released on PolyGram label Mercury in October. Speaking on French AC/gold station RTL2, Zucchero said he had been approached many times in recent years to record duets but had turned the offers down. Said Zucchero, "I can't sing with someone I don't like." In Hallyday's case, however, he explains, "I like his voice and his feeling. He's a great guy."

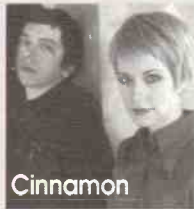
EL

### BEANS MEANS SALES?

Meanwhile, on the Polydor U.K. front, Irish band Boyzone intend to ram home their recent success with a movie tie in with Mr. Bean—The Movie. After noting impressive European sales of sell-through videos of the clumsy character, played by Rowan Atkinson, PolyGram has made a film of Bean's adventures, with a Boyzone song playing over the closing credits. Penned by lead singer Ronan Keating, *Picture Of You* will be released from July onwards to tie in with film launches around the continent. An unlikely candidate to follow in the footsteps of Whitney's *I Will Always Love You* or Wet Wet Wet's *Love Is All Around*?

### CINNAMON'S FLAVOUR

As the Cardigans blast off into an orbit they could previously only have dreamed of, and with Swedish bands appearing to be able to do no wrong, the U.S. is beginning a flirtation with the duo Cinnamon. Signed to Swedish indie Soap, they have a deal with Island stateside, where their album *The Courier* will be released in June. After a positive press vibe and an impressive performance at club gigs in Stockholm, they have been booked onto an autumn tour in the U.S.



Cinnamon

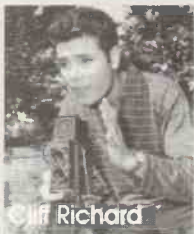
### THE LONE TENOR

Currently the hottest tip for the title of most famous Finn in Europe, Jimi Tenor is back with another dose of mashed up madness in the form of his bizarre album, *Intervention*. His last album, 1995's *Europa*, on Finnish indie Sahko, garnered attention for its combination of louche lounge sounds and beats. Now appearing on seminal British indie label Warp, Tenor is putting out his first single for the label, *Sugar Daddy*, a double A-side with *Take Me Baby*, written while he was working as a photographer atop New York's Empire State Building. Suitable to be played only in the presence of broad-minded adults.



### NO SETS PLEASE, I'M BRITISH

Cliff Richard fans will surely swoon over EMI's 4-CD box, *The Rock 'n' Roll Years*, which covers the first six years of his career. The set includes unused recordings, including live performances from his first holiday camp appearances. However, retailers are unlikely to see any benefit from it: the set is only available by mail order.




Cliff Richard

Contributors this week: EL-Emmanuel Legrand


## Border Breakers

©Billboard Music Group

Mainland European records breaking out of their country of signing

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	8	CARDIGANS/LOVEFOOL (TRAMPOLINE/STOCKHOLM)		SWEDEN	42
2	6	10	No Mercy/Please Don't Go 	(MCI/Arista)	GERMANY	38
3	5	9	Daft Punk/Around The World	(Virgin)	FRANCE	34
4	4	10	Eros Ramazzotti/Dove C'E Musica	(DDD)	ITALY	32
5	2	18	Sash!/Encore Une Fois	(Byte Blue)	BELGIUM	20
6	3	13	Supertramp/You Win, I Lose	(EMI)	FRANCE	24
7	8	11	DJ Quicksilver/Bellissima	(Dos Or Die)	GERMANY	20
8	10	3	Maria Montell/And So The Story Goes...(Di Da Di)	(Epic)	DENMARK	16
9	9	16	Gala/Let A Boy Cry	(Do It Yourself)	ITALY	19
10	7	6	Gessle/Do You Wanna Be My Baby?	(EMI)	SWEDEN	24
11	15	2	Sash!/Ecuador	(Byte Blue)	BELGIUM	16
12	11	10	Lutricia McNeal/Ain't That Just The Way	(Siljemark/CNR)	SWEDEN	14
13	14	3	Jam & Spoon/Kaleidoscope Skies	(Dance Pool)	GERMANY	11
14	21	4	Paradisio/Bailando	(Dance Development)	BELGIUM	8
15	19	2	Tic Tac Toe/Warum?	(RCA)	GERMANY	16
16	18	27	Gala/Freed From Desire	(Do It Yourself)	ITALY	11
17	20	3	Rosana/El Talismán	(MCA)	SPAIN	7
18	>	NE	Pandora/Smile 'N Shine	(Virgin)	SWEDEN	7
19	12	10	Soultans/Every Little Move	(Coconut/Ariola)	GERMANY	17
20	24	2	Whirlpool Productions/From Disco To Disco	(Motor)	GERMANY	10
21	23	2	Alexia/Uh La La	(DWA)	ITALY	6
22	22	2	Sarah Brightman & Andrea Bocelli/Time To Say Goodbye	(East West)	GERMANY	10
23	>	NE	Vacuum/I Breathe	(Stockholm)	SWEDEN	6
24	17	7	Total Touch/Somebody Else's Lover	(RCA)	HOLLAND	11
25	13	24	No Mercy/When I Die	(MCI/Arista)	GERMANY	8

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.

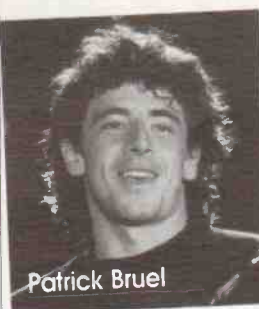
 Indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

This chart tracks 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).

## Off the record

Edited by Christian Lorenz

OTR hears that newspaper publisher **Daily Mail General Trust** is poised to take a significant stake in a major U.K. radio concern through its broadcasting arm, **DMG Radio**. The deal could take place, "within the next two weeks," according to sources. DMG's current radio holdings include a minority share in the **GWR Group**.



Patrick Bruel

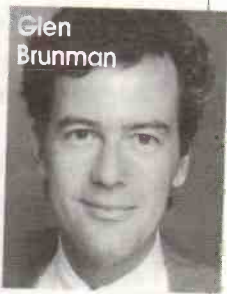
Expect to read soon that French artist **Patrick Bruel** has renewed his recording contract with **BMG**. OTR hears that **BMG International** president **Rudi Gassner** and **BMG Entertainment** senior VP central Europe **Arnold Bahlman** will be travelling to France to seal the worldwide deal next week. Bruel was one of France's best-selling acts in the early 1990s, and although his latest releases have not matched those sales peaks, he still has a respectable following.

And on the subject of **BMG France**...OTR hears that a new general manager for the **RCA** label has been found within the company by **BMG France** president **Hervé Lasseigne**. An announcement is expected on July 1. The previous **RCA GM**, **Christian Thevenet**, lasted only seven months.

Negotiations between Milan-based **CHR** network **Radio 105** and the Stockholm-based **Scandinavian Broadcasting Systems (SBS)** group—which is minority owned by **ABC/Disney**—are rumoured to be entering the closing stage. SBS is negotiating to acquire a minority stake of 20-30 percent in the Italian network from the **Hazan** family.

U.K. regulator the **Radio Authority**—a non-profit organisation—made a post tax operating cash surplus of £10,286 (\$16,694) in the financial year ending December 31, 1996, compared to £6,658 (\$10,805) the previous year. Loans used to set up the authority in 1990 have now been repaid in full. The RA has a cumulative surplus of £40,580 (\$65,861). In its last financial year, it received income of £3.4 million (\$5.52 million), mainly from licence and licence application fees, compared to £3.1 million (\$5.03 million) in 1995.

OTR understands that **Sony Music Entertainment** president and CEO **Tommy Mottola** has appointed **Glen Brunman** as executive vice president of the company's new **Sony Music Soundtrax** label. The label unifies all of Sony Music's film music-related activities under one roof. In his new role, Brunman will report to **Epic Records Group** chairman **David Glew**, **Columbia Records Group** chairman **Don Ienner** and **Epic Records** president **Richard Griffiths**. Brunman joined **CBS Records**, later **Sony Music**, in 1975. Most recently he held the position of senior VP **Epic Soundtrax**, which he created together with Griffiths in 1991.



Glen Brunman

This summer, Norwegian festival-goers could well be seen sporting tiny transistor radios and listening to a live gig some 600 miles away. U.K. progressive dance act **Future Sound Of London** and Norwegian public **CHR** broadcaster **P3** are the partners who have plotted this bizarre scheme. Each of the 1,700 attendees expected at the **Quart** festival, held in the Norwegian ferry port of **Kristiansand** between July 2-5, will receive a battery-powered pocket receiver to tune into **P3's** live broadcast of a **FSOL** gig in London on July 5. **Daft Punk**, **US3** and **Einstürzende Neubauten** are among the acts confirmed as actually appearing during the event.

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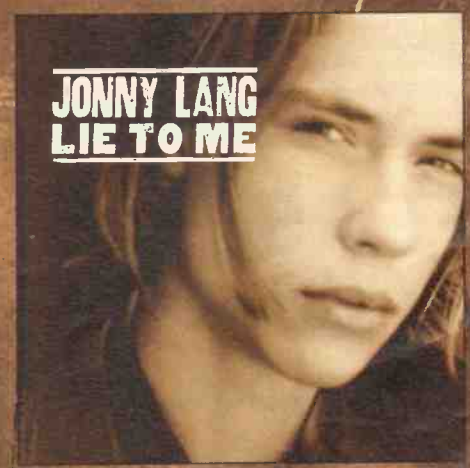


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