

POP/ROCK

Summary

1.POP/ROCK	2
1.1 INTRODUCTION	2
1.2 THE RECORDS	3
1.2.1 The major companies.....	3
1.2.2 The independent record labels	4
1.2.3 The distribution.....	5
1.3LIVE MUSIC SCENE	7
1.3.1 The French practices.....	8
1.3.2 Booking and management	8
1.3.3 Concert halls	10
1.3.4 The festivals.....	11
1.4 THE MEDIA AND THE PROMOTION	12
1.4.1 The promotion	13
The internal promotion services	13
The independent promotion agencies.....	14
1.4.2 The media	15
The press	15
The radio	17
The television.....	20
Web sites.....	20
1.5 CONTACTS	21
LABELS	21
DISTRIBUTORS	24
BOOKING AGENCIES	28
CLUBS – VENUES, PARIS.....	29
FESTIVALS	32
MEDIA	35
PRESS.....	35
RADIO STATIONS.....	42
PROMOTION AGENCIES	44

1. Pop/Rock

1.1 Introduction

Considering that the international pop music, with about 45 % of the available records in 2003, represents 40 % of the French record sales and that the national productions, with less than 7 % of the records on the market, represent the same percentage of sales (hardly more, in fact), we can observe that in the competition «France against the rest of the world», France is an easy winner. The French cultural exception is a reality, and for the second European market there is nothing like French-speaking artists. With the four major companies, Sony, BMG (soon to be merged), Universal, EMI and Warner, making 80 % of the French market, and the sale crisis that started, with delay at the end of 2002 and is not about to end (-15 % in 2003, we are expecting the decrease to continue), it seems that this is not the ideal period to launch new European talents in France. Anyway, if you are actually reading these lines, there is a strong chance that you already know how hard it will be. There is nothing new and some independent record labels can succeed in France as anywhere else. Besides, a good knowledge of the local market and its actors is essential to limit the incidence of the hazard and to play the game according to local rules.

The current crisis, as we expect it, does not exactly encourage the French record labels to take risk in their artistic choices. The number of new signatures has significantly decreased (as many contracts were signed than returned in 2003), and to license a European artist to a French label is not an easy job. The products standardization is also due to the dealers' policy, which, to try to maintain themselves on the market, bet on safe values. However we have to notice that many independent distributors succeeded, these past years, in strengthening their presence in stores. Due to their professionalism and to the promotion agencies' expertise, which number is constantly increasing, these two music industry's partners have become key collaborators.

As the only exception in this sad landscape, the concerts benefit from a renewal of massive interest from the public. And if the outsiders are not those who take advantage in first place of this state of grace, this oddity of the context is opening perspectives. Supported by modest but voluntary booking agencies that are also more professional than in the past, the independent labels may find in the live scene and in the proximity marketing which the latter involves, a means to reconquer a part of the market dropped by the major companies weakened by the drastic reduction of their colossal production costs and obsessed by the debate about free downloading.

In the tough period faced by the record industry, the artists promotion, in particular the groups in development's promotion, turns out more determinant than ever. The French music press may not do too well, rock and pop music are still broadly featured, and even if journalists dedicate more space to the major companies' artists, they still review independent productions quite often. We cannot say that the commercial radios are working the same way. Besides the imperatives of profitability, the French radios are governed by a law on the radio quota which imposes, since February 1994, 40 % of French-speaking music to be aired. Nevertheless, in this difficult context, some famous stations continue to support artists in development and in general, try to maintain a variety of genres.

1.2 THE RECORDS

While some of the music industry's functions such as the promotion, the concerts production, etc. mostly succeeded in getting by during the crisis, the main actors of the music market, that is record labels and distributors, are undergoing a very tough period. Due to the impossibility to maintain their workforce, or to continue to support artists selling less than in the past or to financial obligations, the major companies keep complaining and are heavily laying off. The independent record labels, less sensitive to the fluctuation of the market, because used to tighten their costs, but pushed aside from the sector's new sources of incomes (phone rings, legal downloading, etc.), were seriously shaken too by the sales decrease observed for the last two years. You add to this the increasing pressure exercised by specialized stores and the large-scale distribution on the record professionals of the disc and it seems that the French market in 2004 does not constitute a friendly environment for developing young talent of the European pop/rock scene. But as on one hand, France was always a difficult territory to conquer, and as on the other hand, the periods of crisis generally open new perspectives, it might be the right time to try to impose an artist in the hexagon.

1.2.1 The major companies

The French major companies do not directly sign a group which is already in the catalog of their subsidiary in the band's country of origin. But even in this last scenario, obtaining that the group would be in deed "marketed" by the major company in question, that is classified among its international releases' priorities, is really hard to achieve. Besides the logic focus of the big record labels on the national artists – obviously selling more - who are of course French and confirmed, the size of these structures does not help foreign artists to get their foot in the door. In many European countries, the major companies are reasonably transparent companies. Their workforce is limited, and their employees, although very busy, remain available. It is not really the case in France, where these same major companies often employ several hundreds of people, and their work is influenced by a strong hierarchy.

In a label or a foreign manager's mission to pressure the French major company to make the effort, not only to release a record, but also and above all to give it a chance, the independent record labels can turn out to be very useful. Because if it is still rare that a big record label gives up its work sphere and agrees to give a part

of its work to exterior representatives, we can reasonably think that the current crisis, with all dismissals and budget cuts, is going to accelerate the tendency of outsourcing certain services. In this perspective, hiring an independent promotion agency, for example, can turn out very profitable for the artists. In the pop/rock field, this change can, namely with the press, confer a certain credibility to a project. Not too expensive, the service offered by a company of this type can allow the major to reduce its marketing expenses - media are used to give the independent agencies the substantial discounts.

The devices set up by the official authorities of some European countries to support the promotion and the export of their music scene have proved their efficiency these last years. We think of Scandinavia, above all Sweden, which show cases (the Swedish Indie Go parties, for France), allowed most of the groups selected to find a license or a distribution with independent labels (recently, Moneybrother at Pias, for example) or to draw the attention of the French subsidiary of their major company, or integrated (Eskobar at V2). The action led by Export Music Sweden (in collaboration in Paris with the Swedish Cultural Center) is influencing other countries, so we can only advise European labels and artists to be attentive to the opportunities which could emanate, in a near future, from their respective governments.

Some of the four major companies French integrate or just distribute labels that dominate the French pop/rock and international pop music market. For Sony Music France, V2 (Stereophonics, Underworld, Granddaddy, Mercury Rev, Eskobar, Datsuns, etc.) constitutes an important catalogue. More recently, Recall (The Servant, Hawksley Workman, Robots In Disguise, Bang Gang, etc.), also distributed by the major company, have a great potential. For Universal, record label Atmosphériques (Tahiti 80, The Film, Ghingu...) offers a very interesting pop/rock catalogue. EMI Music France has been having policy of integration and created a very active pop/rock pole. Around ten years ago, the purchase of Virgin had allowed to acquire the excellent catalogs of Delabel (Massive Attack, Prodigy, Placebo, Blur, Radiohead, Coldplay, Doves, Superfats, Ed Harcourt, Beth Orthon, Gorillaz, etc.), or Source (Air, Phoenix, Audio Bullys, Turin Brakes, Kings of Convenience, etc.). Labels is an real reserve of groups and new talents (Moby, Asian Dub Foundation, Röyksopp, Goldfrapp, Depeche Mode, Interpol, Chemical Brothers, Nada Surf, Liars, Radio 4, Caexico, Console, Zoot Woman, Melissa auf der Maur, Fountains of Wayne, etc.).

1.2.2 The independent record labels

In France, the totally independent labels, that is those that have no link with a major company in terms of artistic choices, or distribution (except from the special case of a license on a French group, for example), are smaller and fewer. If we consider among them only those who may take foreign artists in license, we end up with a list of a dozen names. The Village Vert and its electronic counterpart, Catalogue, are among the most solid independent labels. By regularly succeeding in signing their national productions with a major company (like Around Lucie for Village Vert or Telepopmusik, for Catalogue), they get to develop a foreign catalog (Drugstore, Richard Hawley, Alpha, Sancho, etc.). Ici d'ailleurs ... (Mattew Elliott), Tricatel (Eggstone, April March, Count Indigo, High Llamas, etc.) or Vicious Circle (Shannon Wright, The Ex, Julie Doiron, etc.)

belong to the same generation of labels, and became in the course of the years symbolic names of the French independent scene. Alienor is currently developing a subsidiary, Cornflakes Zoo, completely involved in foreign licensing (with already in its asset the albums of Motorpsycho, or Caesar) and Microbe (Morning Star, Receiver, and recently, Kim Fowley) is also growing. Telescopic (Eleni Mandell, Under Byen, etc.) is doing better and Talitres, thanks to its smart artistic choices (Elk City, Destroyer, The Walkmen, Calla, Dakota Suite, The National, etc.) is with Fargo, the French specialist of the Americana (Neal Casal, Jesse Sykes, Chris Whitley, etc.), one of the favorite labels of the specialized publications.

These last years, most of the independent distributors began signing directly with the artists. Given the scarcity of record labels susceptible to license foreign groups, a reduced activity and the chronic financial difficulties of the small labels, the diversion of certain groups by the distributors looks like, a good operation for both parties. Therefore, the limit between both sectors is thinner than in the past, and today the best known independent labels for the international pop/rock catalog are in fact distributors. Most of the groups which they market are not licensed by a French record label, they generally take care of the promotion and the follow-up of the groups on the territory. It does not help to distinguish between production and simple distribution and simple promotion. Among the general distributors having survived the recent waves of buying out and concentration, Wagram has been focusing for the past years on the pop/ rock scene, with labels such as SPV, Crammed Disc, or Cooking Vinyl. Pias France has the reputation of key independent distributor thanks to among others the catalogs of Epitaph, Trojan, Ninja Tune, Studio K7, Warp, Setanta, Domino, or Rough Trade. It is licensing European groups such as the Libertines, or Hoggboy. Created only five years ago, Naïve is doing very well, thanks to its big hit of 2003 (Carla Bruni), and also to a great pop/ rock catalog of labels grouped together under the label Beggars Group (Rex, 4AD, Matador, XL Recordings, Mantra Recordings, Beggars Banquet, Too Pure, Mo Wax) or the Ryko releases. With famous artists such as Muse and Perry Blake, or the outsider, Girls in Hawaiï, Naïve managed to stand out as one of the most solid actors of the independent music market.

1.2.3 The distribution

Other distributors

Just behind these three institutions, Discograph appears as the rising value of the independent distribution, closely followed by Chronowax. Without real locomotive, or without any "mainstream" artist in their catalog, these two companies, which share the peculiarity to have started in the vinyl market, are offering a better service. With effective internal promotion services, they are also more and more reactive in case of a record's success in the stores. Discograph directly licenses albums. Non-specialized independent distributors such as Night and Day, Nocturne-, M10, XIII bis, Socadisc Europ', Tripsichord, Mosaic Music or Next Music are all in charge of the distribution of some European pop/rock labels or groups.

Several elements can help you, if this choice is not determined by the signature of a license with a French label, to select a distributor. For example, they do not all work with hypermarkets. If this should not involve

too much problem for the big majority of the indie rock groups, on the other hand it could be annoying in case of the surprising takeoff of a record or, for more commercial artists. Most of the distributors now have a department of internal promotion that the foreign labels can use for usually lower rates than the independent agencies' fees.

Handling the press relations, the presence or the absence of a sale promotion department is a major argument while looking for a distributor. Given the harsh competition in the selling locations, a good use of the tools offered by the stores (show cases, front displays, special operations, etc.) can turn out determining and can stretch out the "life" expectancy, usually reduced to a couple of weeks, of a record in the stores.

Territories handled by the distributor for the export (preexisting agreements with foreign homologues?) and its online distribution policy (agreements with specialized companies?) can also help you to know who to contact. The majority of the distributors have henceforth access, through the UPFI (Union of the French independent record producers), to the data collected by the IFOP about the weekly record sales. Every Monday, thus, they get the figures registered at the cashiers for the albums sold the previous week. The access to these data became essential in terms of information; it simplifies the relation between labels and distributors and allows to better determine the shipping. Make sure that the company which will distribute your record can get this information. The UPFI is negotiating with Fnac to try to have access to these weekly figures, not in their global nature, but store by store.

The French practices

First, the French retail dealers - and consequently the distributors - do not practice the ultimate purchase of records, and furthermore, shops re-charge the treatment of returns to their suppliers. Fnac, and the majority of its competitors pays the distributors within «sixty days end of the month». So, a record released at the beginning of April will only generate money by beginning of July. Since the amount of payments is based on the shipping number, and not on the sales, you will have to wait few more months for the returns to be treated (although in the case of a bad selling album, it is really quick removed from the stores' displays), and for the stocks to be returned to the distributor. This difficult management is on top handled store by store. Given the complication of the system, most of the independent distributors refuse to take care of the releases which sale objectives are lower than 500 copies. On average for a record on sale for 16€ under the " green price " label in Fnac, for a Gross PPD of about 10-11€, the amount supposed to go to the label is around 6-7€. The discounts that the distributor has to grant every year to shops are, according to the terms of the contract signed with the labels, taken or not from the labels incomes. These discounts are proportional with the sales volume made by the distributor.

Stores

In France, these last twenty years were marked by the progressive disappearance of the independent record dealers for the benefit of the big specialized companies such as Fnac or Virgin Megastore. After a short period

of monopoly, the latter now have to share the leadership with the large-scale distribution, which keeps conquering more market shares. In 2003, super and hypermarkets made 38,5 % of the discs sales of, against 37,7 % for the specialized record chains (the traditional record dealers, with 2,4 %, are definitively disappearing.). The war that the distribution leaders are involved in is not going to help promoting the music diversity. To counter the success of their direct competitors, the specialists tend to copy the hypermarkets' methods of profitability. The "indie" section of the Fnac that used to be pretty big, are now reduced to the bare minimum.

Fnac (its initials are pretty interesting since the most famous four letters of the business of cultural goods mean National Union of the Purchase of the Executives) is the leader of the specialized stores' chains with more than 60 shops spread all over the territory. In second position, the store Virgin Megastore keeps growing, with already around thirty branches in the main cities in France. Then come the Espaces Culture of the giant of the large-scale distribution Leclerc (almost 40 shops). Far behind, Gibert Musique, whose big Parisian shop exercises an irresistible attraction power on most of the independent rock fanatics, counts a dozen stores outside Paris. Not as famous, the store O' Cd is also located in some of France's big cities. Although very wide-spread (more than sixty), the Madison/Nuggets stores do not represent some privileged targets for the pop/rock distributors: their very "mainstream" commercial strategy and their policy of centralized purchases do not open much perspectives. The representatives of the network Starter on the other hand, approximately 70 independent record dealers, look like privileged interlocutors. Except from the stores mention above, most of the independent distributors only succeed in maintaining regular contacts with just around a hundred of traditional record dealers.

1.3 LIVE MUSIC SCENE

In France, the live music scene is doing very well. For the last years, and in spite of the crisis that has hit the music industry, the profits made by this sector have not stop increasing. If we take a closer look at it however, we notice that this growth benefits essentially the pop music genre. The big capacity venues, more and more numerous on the territory, have never been so full. At the same time, the venues of more modest size, that is those susceptible to welcome artists in development, have never faced so many difficulties to make profit thanks to their activity.

For the independent record labels, using the *live* scene in a proper way can thus turn out to be pretty hard. In general, a foreign label should follow this principle: a French tour will not, except an outstanding situation, generate any profit. In terms of visibility however, the scene, if supported by an effective promotion (that is, in this case, a specific one) remains an amazing way to open the doors of the French market.

You should also know that the work and reception conditions of the French scene are most of the time considered as very satisfactory by foreign bands. The venues staff is attentive to the artists, the changing rooms are comfortable, the hotels are decent, caterings and other meals are carefully prepared. Clubs are well equipped, and the technicians, in spite of a sometimes visible nonchalance - in France, the professionalism is

not as demonstrative as in England or in Scandinavia-, for the major part are very competent. Finally, the French audience, if not always as expressive as one would like it to be, has respect for the artists.

1.3.1 The French practices

In France, the season of concerts is planned around two main periods, approximately from September 15th till December 15th, then from mid-January to mid-June. In between these periods, most of the venues close their doors. The summer is traditionally for the outdoor festivals. Artistic director try hard to book their program approximately six months in advance. The organization of a great tour requires to anticipate.

Usually, besides the show cost, venues take care of the catering and the hotel after the concert. They also supply the sound and light equipment, and give groups their own technician(s) - at least one person for these two jobs. As a rule, and if it is not for obvious reasons of comfort, it is thus not necessary for the artists to come with their own technicians team. If it is nevertheless the case, the club staff who has to be there anyway, will make sure that everything works out fine. If the band is not satisfied with the sound system and lighting material, the rent of specific or additional elements will be at its own expenses.

Regarding the backline, the booking agents and the concerts organizers are generally in contact with the best and cheapest rental agencies around. The foreign groups however have to keep in mind that France is not exactly so to speak a country of rock tradition: these professionals offer a smaller backline selection - notably in second hand material - than some of their European homologues. For that reason, it seems wise and practical that they note on their rider several equivalent references, and not only their first choice.

The foreign artists are not eligible for the specific regime of payment which is applied in France (“intermittent du spectacle”). The booking agent establishes his payments based on a production costs invoice given by the band management. The possible transportation and rent costs (vehicle, material), will be deducted from the total sum.

1.3.2 Booking and management

In France as anywhere else, there are booking agencies of any kinds and any sizes. There are not many chances that an independent label will ever work with the most important ones. Gilbert Coullier, Camus & Camus, Thierry Suc and other such as Arachnée, specialized in pop music, offer a catalog focusing on French acts. As far as rock and international pop go, the Productions Gérard Drouot only represent famous artists: in their scale Ian McCulloch, and Beth Orton look like outsiders.

For the bands of intermediate fame, four booking agents dominate the market: Alias (Beta Band, the Coral, Franz Ferdinand, Kings of Leon, the Streets, the Zutons, Feist, the Music, etc.), Garance (the Rasmus, the Darkness, the White Stripes, B.R.M.C ., Buck 65, Electrelane, Hoggboy, Radio 4, the Hives, etc.), Corrida (Ryan Adams, Ramstein, Belle & Sebastian, etc.), Radical (Placebo, Tortoise, Air, Interpol, Calexico, The Jon Spencer Blues Explosion, etc.). Then you have Olympic Tour (only for the French-speaking artists), or 3C (17 Hippiies, Sharko, Shannon Wright, Ingrid Caven, Stereolab, Nostromo, Giant Sand, Pinback, Morning Star,

Black Heart Procession, Migala, Tram, Matt Ward, etc.) they are very professional but becoming more reluctant to novelties.

For the groups in development, the small size structures, like Imperial (Andrew Bird, Eleni Mandell, Exchpoptue, Holly Golightly, I Am X, Jesse Sykes, Mark Gardener, Nicolai Dunger, Robots in Disguise, Under Byen, etc.), P-Box or Life-Live (although their current roster is rather French), Azimuth (Nits), Volume (Chokebore, Delgados, Peaches) or A Gauche de la lune (Alpha, Asian Dub Foundation, Vive la Fête, Fingathing, An Pierlé, Girls in Hawaiï, Venus, Zita Swoon, etc.) are without doubt the best options. Their good knowledge of the market, their seriousness, and their habit to work with small budgets common in the independent sector, as well as the motivation of their teams, are the qualities they offer to the artists. The booking agent's commission is in general 15-20 % of the show selling price. For this last category of professionals, and if possible the bands too, can count on a *per diem* of 15€ a day and a person, as well as on the coverage of the *days off*. Finally, about fifty copies should be enough for an effective marketing.

Except from the advantages and the inconveniences relative to their size and to their "strike force", some booking agents show interesting specificities. These small potential advantages can turn out to be an additional quality for the groups they represent. Alias, for example, is in charge of the festival production set up by Aden (the cultural supplement of the newspaper Le Monde) and Les Inrockuptibles. Garance is involved in the organization of Rock en Scène, and manages the Elysee Montmartre (Paris). Corrida is the owner of three Parisian venues: La Cigale, la Boule Noire et le Trabendo. Olympic is tightly connected to L'Olympic, a club in Nantes. Radical is partially responsible for the programming of the Printemps de Bourges. Among the outsiders, Imperial is in charge of the festival Les Femmes s'en Mêlent, and the Parisian parties Blow Up and Gloria.

The management is not really a French specialty. In the sector of the independent record labels, particularly, this type of structures are extremely rare. We can note the recent creation of Bellevue Management, which, if it only works for the moment for French groups, could soon open to foreign artists. The lack of professional managers is mostly due to the seizure of the English agencies on the European market. Traditionally, the latter take care of the groups well before wondering what kind of strategy they should adopt on the French territory (until now rarely considered as a priority for pop and rock acts). In this case, it is exceptional that the selection of a French booking agent is made by the groups or their original record label. The English management agencies are usually connected to one of the four specialized booking agents previously mentioned. To a certain extent, this predetermination can benefit the artists in development. It gives them the opportunity to be managed by structures having the means to impose them in the venues network, and the chance to perform as opening band of famous groups. Nevertheless, except from the few artists lucky enough to get this type of internal promotion, we can only advise the bands, for which it is still possible, to settle for more modest agencies, that will be more involved in their project's success.

1.3.3 Concert halls

Parisian venues

The capital offers a rather dense network of concert halls, from the smallest to the biggest ones. Among those mostly visited by the developing bands, the Café de la Danse (capacity: 500) is widely appreciated. In spite of a limited sound level and of a curfew set at 10.30 pm, the old stones of this friendly place - both for its staff and its programming - is among the favorite venue for the concerts organizers and for the artists. In few years, the Nouveau Casino (capacity 380 places), in the hip street Oberkampf, stood out as one of the most dynamic clubs of the capital. Considered as a bit cold in the beginning, the place offers today really comfortable work conditions. The Boule Noire (capacity: 200) is with no doubt the Parisian venue which is the most similar to a British rock club. Its ideal capacity for small concerts and its location (close to the Place Pigalle) compensate for the minimalism of the place. In the top floor, the Cigale, is one of the most beautiful theatres of the capital, out of all the categories in Paris. Its capacity can reach up to 1400 people. Other places with character, the Zèbre (capacity: 200), the Européen (capacity: 350), the Maroquinerie (capacity: 500), Trianon (capacity: 800), the Elysée Montmartre (capacity: 1200), Bataclan (capacity: 1500) and the mythical Olympia (capacity: up to 2500, but you never know...) also host many concerts all year round. As floating venues (on the Seine), we can mention the picturesque Guinguette Pirate (capacity: 150), the Mecca of the independent rock for these past years but it seems to suffer from an audience decrease; its neighbour in the quay, the Batofar (capacity: from 200 to 300), in a more industrial style, sometimes opens its doors, well-known by the electronic artists, to their colleagues with guitars. In the Eastern side of Paris, the very nice Glaz' Art (capacity: 300) tries hard to compensate from its distance from downtown while not far away from there, the Cabaret Sauvage (capacity: 600), the Trabendo (capacity: 700), with a less craft-inspired style, is taking advantage of its close distance from the Zénith (capacity: up to 6000) to become famous among concertgoers. The “youngest” one, the Triptyque (capacity: 400, but only 200 in front of the stage), recently opened right in the center of Paris (rue Montmartre), is having a pretty good start.

Venues outside Paris

Only few years ago, the Fédurock network included around thirty venues, the most active ones in popular contemporary music in France. If most of these places are still open, the practices have totally changed. These clubs used to get important state's subsidies but they recently underwent an average 60 % decline of their financial aid. Of course their activity decreased (the number of concerts/year got down in a drastic way) and the artists in development were the first ones to face the consequences of the cut down.

The distribution of venues on the French territory is rather uneven. To begin with, the zone located under a line Grenoble - Bordeaux has been declared stricken zone for a long time. Traditionally more fond of festive music, reggae, rap, or pop, the South rarely welcomes rock bands, and of course hardly ever artists in

development. The Rockstore in Montpellier, a key venue during the 80s, only books headliners now, and in Toulouse, since the destruction of the Bikini, is having a hard time rebuilding a new rock scene. Marseille, Aix-en-Provence, Avignon, or Cannes and Nice, were never important rock cities. Among other dead cities, Lyon, while better located, only offers, since the close down of the Pez' Nerfs nothing better than the Ninkasi and the Transbordeur, which capacities are far too big for the artists in development.

Beyond this sad observation, there are fortunately French regions where the "live scene", even the modest shows, is doing pretty well. First of all, the North of France with Lille (the Biplan, capacity: 120, le Spendid, capacity: up to 900 and the Aircraft, up to 6000 people), Roubaix (the Cave aux poètes, capacity: 220) and Tourcoing (Grand Mix, capacity: from 300 to 700), but also Amiens (the Lune des Pirates, capacity: 200), still active. Then the Center-West and its small towns, Orléans (Astrolab), Evreux (the Collision, capacity: 200 and 500), Vendôme (Minotaure, capacity: 700), Tour (Donald's Pub, which is still resisting to the invader), Alençon (the Firefly, capacity: 300) which the sleepy appearance hides a true curiosity. On the West side, the typical rock route first stops in Rennes (the Aire Libre, capacity: 300, the Antipode and the Ubu, capacity 500 place each) and Nantes (Olympic, capacity: 800), traditionally rock cities, before continuing with Angoulême (Nef, capacity: 600, but currently in renovation) and Bordeaux (Théâtre Barbey, capacity: 700; CAT capacity: 350; Zoobizarre). In the East of France, finally, the essential Laiterie (capacity: 200 and 1000), in Strasbourg, with its 200 concerts a year, share the fame with the remarkable federation Hiéro, which revitalizes the region of Colmar (the Kraken) and Mulhouse (the Noumatrouff, capacity: 300 and 700). Towards the South, the Poudrière of Belfort (capacity: 200) and the Vapeur of Dijon (capacity: up to 700) open the way towards Grenoble (the Ciel), the terminus.

Other venues

The network of the National stages^o includes approximately 70 theaters through France. These bastions of the artistic creation, with functioning and contract conditions strictly controlled, dedicate a small part of their programming to music. Once the quota for classical, jazz and contemporary music are reached, it sometimes happens that pop music artists get booked in the national stages. For a group in development, the chances to reach it are thus close to zero, but in the (supernatural) case where an opportunity would appear, know that your artists will with no doubt never ever play in better conditions than in these privileged places. Also, the National stage of Dieppe (DSN), in Normandy, has been for several years the exception to the rule by inviting any kind of representatives of the amplified music. Everything is always possible. To finish, cities as Arras (Théâtre) or Vendôme (Chapelle Saint Jacques) regularly give artistic directors exceptional venues to book artists for.

1.3.4 The festivals

^o The label "national stage", created in 1992 by the Ministry of Culture, gathers a little more than 60 establishments which have the role of supporting artistic productions and diffusions. These venues are obliged to have a multidisciplinary programming (theatre, dance, music).

Key events

Every year, hundreds of festivals are organized in France. Either local, regional, or national, built around one artistic practice or multi-field festivals, they are a significant part of the French cultural landscape. In pop and rock music, a dozen of events have a very interesting programming. The tour of these important events begins in Bourges, for its famous Printemps de Bourges, at the end of April. One month later, Saint Brioux hosts with Art Rock a festival which, in these past years has become one of the most famous event. Same thing for Evreux and its Rock dans tous ses états, the last weekend of June. July opens the season of big festivals with the Vieilles Charrues (Carhaix) and the Eurockéennes de Belfort. At about the same time, the Francofolies of La Rochelle gives French-speaking rock and pop music their biggest arena. At the beginning of August, the hippest independent artists of the year set off to the Route du Rock, near Saint Malo, for one of the aficionados' favorite festivals. In fall, in the town of Vendôme is organized Rockomotives, one of the rare events which succeeds in reconciling straight rock and popular artists, with an equal requirement of quality. At the beginning of December, Rennes ends the year with Transmusicales, one of the favorite scenes for professionals and journalists, and first economic indicator of the year to come.

Given the important differences, from an event to another, in terms of size and thus profits, it is difficult to estimate the average sum which the bands can hope to get for their performance in a festival. In general however, the pay granted to the artists are much superior than what traditional concerts venues can afford. As privileged opportunities to meet with the public, the festivals are not helping a lot on the promotion side. Even with a good follow-up, it is very rare that local or national media would be interested in other artists than the headliners.

Different festivals

Some festivals outside of the classic circuit can help you promoting an artist. For instance, every spring, Les femmes s'en mêlent, exclusively books high-quality feminine line up. Festivals and concerts organized or sponsored by the press constitute a separate category. Every year, the Inrockuptibles, Aden, with its Festins, or Télérama, with its dub festival, brings on the Parisian front scenes their favorite artists of the moment. Liberation initiated in 2003 a series of acoustic concerts at the Zèbre in Belleville.

1.4 THE MEDIA AND THE PROMOTION

With the increase in pop rock music releases, the promotion has become more important than ever. In this genre as in the others, the anticipation is one of the key elements to a project's success. Ideally, between two and three months are necessary to do an efficient work. You not only have to draw the attention of the media, that constantly receive requests to cover album releases but also to be aware of the releases' agenda. In France, the specialized magazines are not that common and the general press has a limited interest for rock music and more over for indie rock. Without press coverage, it will be very hard for a unknown artist to get a

foot in the door of the radio listening committees. The calendar is full of "priority" releases from March till June and from October till December, it seems wise, if possible, to plan a release in the course of September, January or February, the only convenient periods for the artists in development. The publicists' work will then be much easier. You should also keep in mind that the disparities between Paris and the rest of the country also happen in the communication field: the local promotion is a separate work which, if seriously handled, will often be very efficient.

1.4.1 The promotion

For an artist in development, we consider that an average of 300 copies are necessary for a good media coverage of the territory. However, according to the objectives, the nature of the project, and the sum which the label can invest in the promotion, you can choose to target some media, and to obtain satisfactory results with a smaller quantity. For the production clearly referenced as "independent", for instance, the first step will consist in getting the opinion of magazines (Inrockuptibles, Rock Sound, Magic) and specialized radios (Nova, Ouï FM, Mouv ') before undertaking a bigger and more expensive promotion. In France as anywhere else, an important number of CDs sent to journalists are then sold in discount traders' stores before their official release date. To limit this loss, a good alternative is to send paper or plastic sleeve albums. You will nevertheless have to send about fifty final copies to the privileged interlocutors and to some essential contacts, generally picky on the promotion material. Vinyl and other special formats can be useful, but only as "gifts" sent to journalists, or for special operations.

The internal promotion services

As the major companies, most of the labels of intermediate size have an internal promotion service and henceforth, even the smallest record companies and distributors offer a small promotion service which can perfectly fit for modest productions (very reduced mailing, but targeted contacts). In this perspective, the professionalism of the publicists is not as important as the unofficial hierarchy established within the structure between its various projects. Except from the risk to be classified as their last priorities, behind established artists, or better selling artists, the internal services of promotion have their own key qualities. Besides the ease of some publicists, being in the profession for years, with the most influential journalists, the "small" projects can benefit from the global communication organized by the label or the distributor (advertising campaigns, compilations, special operations), and the headliners of the catalogue can be used as locomotives for the artists in development. Remember that, the opaqueness of the internal policies, the difficulties of communication and the lack of flexibility of big structures can harm the artists. The waves of dismissals and reorganizations of the past months, as well as the massive and systematic use of interns (motivated but totally inexperienced), also complicate the work: to find a reliable interlocutor within a record label has become, almost, impossible.

The independent promotion agencies

Due to the increasing of professionalism in the record industry or, more specifically, to the difficulties met by the artists to distance themselves from their peers, they are much more independent promotion agencies than few years ago. Since 2000, Coup Franc! with labels such as Tricatel and the Village Vert, for France, or Setanta, Shifty Disco, Acuarela, Primeros Pasitos, Burning Heart, Crunchy Frog, and a multitude of others, for Europe, this agency stood out as the specialist of independent rock. It has some production, publishing and «street marketing» departments and is a great company to help promoting groups in development. Among the more "consumer orientated" agencies, Emma Promotion, Ephelide and Brigitte Batcave, besides their very good knowledge of the field, handle the promotion of several important festivals (The Festins d'Aden; La Route du Rock et les Bars en Trans; the festival of the Inrockuptibles and the Rock dans tous ses Etats in Evreux). Among all music genre agencies, LC Les Filles (St Germain, Morphine, Big Soul, etc...) and Alice au Bureau, very efficient too, also offer other services: management for the first one, and parties organization for the second one. Yazid Manou is the specialist of re-releases (Warner and BMG). The two key agencies for electronic music, Phunk Promotion and Ping Pong, sometimes take care of crossover artists.

The French agencies charge reasonable fees, notably by comparison with their British homologues. For a serious work on an album release, you will have to calculate on average between 3000 and 4000€. Besides the regular work on the album, the fixed price will generally include the promotion of a Parisian date, the organization of promotion day, and should include the mailing and phone fees. Besides these common methods, the flexibility of these small structures authorizes to set up with them evolutionary ways of working. A first wave of targeted mailings, for example, will give an idea of the appreciation the record is getting from some of the most important media; if these first feedbacks open perspectives, it will be useful at first to complete the work with a Parisian concert and one promotion day, then, if a good reception is confirmed, a tour should be organized. For independent structures, where every euro spent is important, due to the current difficulties of the market, this kind of fixed prices, set according to your selection, helps adjusting the expenses.

Except from the obvious questions of rates, catalog and affinities, other elements can help to choose between such and such promotion agency. First of all, the degree of implication in a network, and the nature of the latter: in general, the independent publicists are positioned in a privileged crossroads of the music industry, and can help you to be in touch with its various actors. Aware of the opportunities which can facilitate their work, they will help you to set up a strategy adapted to the profile of your artists. Among other aspects which can help you selecting the right agency, the service offered outside Paris is essential. In France, specialized media have an influencing role, but only reach a limited public. For certain artists, meticulous and specific field work, can really make the difference. Finally, it can be profitable to hire two different agencies, according to the type of targeted media. Some promotion companies, very successful with the press and the specialized radios, are less efficient when raising the interest of the general media. The agencies' reputation is essentially based on meeting the goals set up in association with the label, the majority of the publicists will

prefer to be honest regarding their difficulties in such or such sector than accepting requirements that they will not know how to satisfy.

Finally, we can note that their role as privileged partner grew these past years. Given the current tendency to have to opt for the formula « distribution + independent promotion », without working on the "license" side, it is mostly the promotion agency that has to take care of the artists during their stay in France. In a country where speaking English is not that common yet, and in the presence of a tour manager, this assistance turns out to be really helpful.

1.4.2 The media

The press

- *The specialized press*

In France, and in spite of relatively modest sales, the specialized press remains essential for the record promotion. If its influence weakened in the course of the years, it remains the best way for the independent record labels to touch their main target. Its critique will condition the attitude of the general press towards an artist.

Rock & Folk, created in 1966, is the oldest specialized magazine. His current editor-in-chief, Philippe Manœuvre, is one of the rare rock activists to be famous - during the 1980s he hosted the television show « Les enfants du rock », an exception in the French broadcasting landscape. Thanks to its longevity and to its editorial critique, the senior of the French rock press can count every month on approximately 30000 faithful readers. Since their creation in 1986, Les Inrockuptibles is the most symbolic "mark" of the profession. Going from a bimonthly to a monthly magazine in 1992, to become weekly in 1995, the official organ of the independent rock, today multi-cultural magazine, sells approximately 25000 copies a week. In spite of the criticisms (not enough music pages, getting to close to the "mainstream", etc.), the former Bible of the "underground" music, is still a reference and one of the rare "mind setters" of the sector. Magic is unquestionably the sharpest magazine in independent rock. Both exhaustive and known for its drastic positions, the Revue Pop Moderne collects every month a dozen of thousands of aficionados, is the "most militant" audience and the fondest of novelties out of all the specialized publications.

Besides these three mandatory magazines, some other such as Rocksound (approximately 25000 copies a month) or Rolling Stone (approximately 30000), although more focused on the "mainstream" (the first one mainly targeting the teenagers, the second one for an adult audience), are nevertheless attentive to the independent scene, and try to cover it pretty often. Their owner's recent change forbids nevertheless to forecast the perpetuity of this editorial choice. Still mainly focused on rock music, New Comer and Abus Dangereux, halfway between the fanzine and the magazine, succeed in remaining on the market next to the traditional magazines. Published by two editors, who if they are not professional, are still very talented and it

counts among the natural allies of the independent artists. *Longueur d'Ondes*, essentially dedicated to the French-speaking artists, and distributed free of charge all over France, in Belgium and in Canada, *Presto* (in the the Nord Pas de Calais region) or *Polystyrène* in Alsace (not free, but really amazing) is also an amateur magazine doing very well.

Among the magazines specialized in other music genres, *Trax*, *Coda* (electronic music) and *Vibrations* (for different and high quality music) regularly open their columns to " crossover " projects (electro-pop, electro-clash, etc.). The hard-rock press works the same way reviewing crossover music within its pages dedicated to their favorite style.

The representatives of the "musicians" press (*Guitar Part*, *Guitarist*, *Recording*, etc.), essentially centered on the technique, all have some columns dedicated to the news about albums' releases. The big retailing chains, first *Fnac* and *Virgin Megastore* (with respectively *Epok*, *Open Mag*, and *Modzik* for *Fnac*, and then the recent *Virgin Hebdo* for the *Virgin Megastore*) propose to their clientele their own magazines, available at the rate of several dozens of thousand copies on all the selling points.

- *The generalist press*

The generalist press, by definition less fascinated and more worried to match to the mainstream's tastes, dedicates a good part of their (very restricted) space to the French-speaking productions. Some publications are however known as the exception to the rule and often review in their pages not only rock artists, but also utterly unknown by their readers. National daily newspapers, *Libération* is without doubt the most audacious publications for popular contemporary music. Its 150 000 daily readers, for most of them in their 30s' and from Paris, are for the greater part attentive to the contents of the *Culture's* pages. As a weekly, *Télérama*, with its 650000 copies/week in France, is the most read cultural magazine. It is also most unanimously recognized for the quality of its artistic choices and editorial content. If the music pages are rarely opened to groups in development, the albums' reviews offer them some kind of visibility. And if the maximal note of " 4 keys " (all the reviewed albums are estimated according to this system of notation) does not sell as much as in the past, the note sticker is still a great sign of media recognition.

The two biggest national daily papers, *Le Monde* (with almost 400000 copies a day), and *Le Figaro* (approximately 350000), propose good articles and columns of very high quality, but their support pretty weak since they reserve a restricted place for amplified music. Given the nature of their readership, the appreciation of these big daily papers, dominating by the images, is not necessarily translated in term of sales. About the two important weeklies, the *Nouvel Obs* and *l'Express* (550000 copies / week, each), the space reserved for rock music is so reduced that it is rare that unconfirmed artists succeed in finding an echo in these papers ; the guide of the entertainment sometimes helps to fill this gap.

The uncountable titles of the feminine press (*Elle*, *Marie-Claire*, *Biba*, *Cosmopolitan*, etc.) and male (*FHM*, *Maximal*, etc.) all have a music page where, according to the willingness of the columnist, generally coming

from the specialist press, your artists can get a visibility reduced in size, but incomparable in term of circulation. Some general magazines classified as “hip”, essentially Novamag and Technikart, dedicate every month many articles to music. Their editorial choices are so impenetrable that we can hardly count on their support.

- *The local press*

The Paris region, first of all, contains its own local press, its distribution is as wide as the national media's. For the traditional newspapers France Soir and Le Parisien, extremely popular because rather populists when it comes to music, offer nevertheless, from time to time, in particular through their entertainment guide, for the first one, and through its weekly reviews for the second one, some good surprises. If both the free daily papers of the capital, 20 Minutes (400000 copies a day) and Métro (also present in some provincial towns), are in strong competition, their degree of commitment in favor of the pop rock artists is obvious: 20 Minutes, with its double daily page of entertainment agenda and its weekly music page, is very "indie friendly ". A Nous Paris (1 million copies a week) the weekly pioneer of the free Parisian subway publications, also regularly reviews records from developing artists.

There are dozens of regional daily papers, among which the sphere of influence and the sales vary from the most modest one to the most extravagant. In the same way, the interest that they show for music, and for pop rock in particular, is spread out from zero to the infinity. To note, Ouest France, with its 800000 copies a day, is by far the most read daily news paper in France. Besides the music pages of the general edition, often very well written, the regional editions are particularly attentive to the local entertainment. Among other famous titles of the local press, the Dernières Nouvelles d'Alsace, and Sud Ouest, are also doing a great job discovering new artists. As a general rule, the journalists in charge of culture column of these local media, receive less requests from the record companies than their colleagues of the national press and are more attentive to the productions that are sent to them.

The radio

- *The famous rock radio stations*

When it comes to rock music, four famous radios that stand out in the French radio landscape, which may support the newcomers of the European scene. Le Mouv' is a specialist of Radio France. Launched in Toulouse about 10 years ago, and today available in most of the big cities of France, the station seems to have a little abandoned its public service's mission to apply more commercial practices. Its relatively wide playlist (about fifty tracks), and some of its special shows – les Indés, or les Lives, every evening from 11:00 pm to midnight - give nevertheless a decent airplay to the artists in development. Oûi FM, the big Parisian rival, self-proclaimed « the rock radio », propose a very reduced playlist of about twenty tracks, famous ones for the most of them, but the manual program and some shows focusing on "independent" artists, as Boogie nights or

Spoutnik, give the outsiders an airplay. Also in the capital, Nova, the very hip radio, has a very eclectic programming, and rather centers on discoveries. If rock is not the most represented genre in the playlist, it is programmed in shows such as *Work in progress*, every day from 5:00 pm till 8:00 pm (among which the famous 20 minutes *les plus chères de la Bande FM*, a kind of interview charmingly absurd) or *Novamix*, a daily show during which the invited artist plays his favorite albums, before answering some questions. With a smaller audience, the French-Swiss radio station *Couleur 3*, which broadcasts near Geneva, Lyon and Grenoble, is the best radio specialized in amplified music, due to the quality of its musical programming and to its shows and its general tone, alternative and smart.

- *The leaders*

In general, the very famous commercial radios, Europe 1 and Europe 2, or the teenagers' favorite radios, NRJ, Fun Radio and Skyrock, almost never program an independent artist in its commercial playlist. Two exceptions are RTL and RTL2, with shows such as *Les nocturnes-*, for the first one, and *Le son pop rock*, for the second one, where your artists, if they are fortunate, have a chance to be briefly on air.

- *Radio France*

Radio France, the head office of the French public stations, is the best opportunity for the newcomers to be broadcasted on a national level. The playlist of France Inter, the famous generalist radio, is handled by seven radio programming managers reasonably open to novelties. If the unanimity is required to integrate about twenty titles (3 to 6 broadcastings a week), the shows which these decision-makers are in charge of (at the rate of three or four each), allow personal tastes and less consensual artists to be programmed. Rather surprising, the most popular show of the radio, *le Fou du Roi* (between 1,5 and 2 million daily auditors), programs quite a lot of artists in development, with every day the "lives" in PBO (play back orchestra), in acoustics or even sometimes in electric, as well as covers by the official pianist of the show. But it is in the evening, from 9:30 pm till 10:30 pm, that takes place the famous pop and rock show, with *C'est Lenoir*, hosted by Bernard Lenoir. Many times during the year, groups are invited to the Studio 105 of the Maison de la Radio for a *Black Session* (that is an hour of concert) live and in front of a public of 250 people (the production cost is paid by the guests and is about 2000€, because Radio France does not finance these evenings any more). Not as famous as the latter, the *White Sessions*, the same concept but with the acoustic version, recorded, and without public, is an interesting and free alternative. Among the other radio shows open to discovering rock music, *Onde de choc*, *Sous les étoiles exactement*, *Alternatives*, and for the French speakers exclusively, *TTC*, *Pollen* and the *Pont des Artistes* are the most appropriate ones.

FIP, since its creation in 1973, eight years before the launch of the free radios, is a cultural exception. Pioneer among the frequencies completely dedicated to music, and in this particular case to every music, today it broadcasts still more than 300 different titles a day. Every month, the selection FIP focus on 8 artists, of any genres. Every track, played twice daily, is announced on air, while information about concerts or album

releases are also broadcasted. Formerly national radio, FIP now broadcasts in the cities and suburbs of Paris, Bordeaux, Nantes and Strasbourg. France Info, the radio of nonstop information, is one of the radio with the highest rating, among all the radio categories and creates short programs such as Tendance Rock, Musique Info and Tête d’Affiche and interludes open to bands in development. France Culture, with an incredibly sharp and fine programming (and often fascinating) does not have much room for more vulgar genres that is the rock or pop music. Some shows centered on the live scene, as Le Chantier, give the word to some of their most outstanding representatives. RFI (Radio International France) the French-speaking radio broadcasted all over the world, has been organizing every month for four years two Parisian concerts (in La Scène or in LeTriptyque), broadcasted afterward on air; it also features portraits of French-speaking musicians in La Bande Passante, its key musical show. Finally France Bleu is the generic name under which are grouped the local stations of Radio France, are not to keen on programming developing artists.

- *The Féarock network*

Féarock includes 27 radios organized as non-profit association, among which 24 are located in the French big cities, and three in other French-speaking regions of the world (Ottawa and Montreal for Canada; Namur for Belgium). Federated around a common taste for rock music, according to the widest meaning of the word (from French chanson, to electro, etc.), these stations with an autonomous programming form a particularly receptive canvas for French and foreign novelties, and put together every month an international (the Féraliste) and national (the 30 de France) classification. The synthesis of the general playlists, called Rock Alerte, was published until this year every two weeks in the Musique Info Hebdo, the magazine of the record industry’s professionals.

- *The Iastar network*

The Iastar network (International Association of Student Television And Radio) includes about twenty French student radios (also called Radios Campus). If their public is pretty small compared to American « college radios », the appointment, approximately two years ago, of a coordinator based in Paris largely facilitated the work with these non-professional stations. Out of the twenty stations supposed to exist, only fifteen are operational, but from now on, the follow-up of albums is much more rigorous, and the promotion can be done in good conditions.

- *Regional radios*

France has many regional radios of any sizes and any styles, which are affiliated to no particular network, but some of them offer a great support to the independent artists. It is for example the case of Alpa, in Le Mans, or Grenouille, in Marseille (former Féarock members), or Néo (for French-speaking artists) and Aligre FM, in the Paris area. Except from these privileged interlocutors, the promotion towards these radios essentially

depends on their own initiative, on the number of copies reserved for the album promotion, and especially on the time which could be dedicated to it.

The television

- *The Hertzian channels*

M6 is the only Hertzian channel which reserves several specific airtimes for the music videos. Among them, those subtitled as the Alternative by the channel (after midnight in general) are otherwise reserved for the independent artists, at least for the artists in development. The public television channels offer some specialized shows: Top of the Pop, the mediocre copy of the mythical English show, Cd' aujourd'hui, a three minutes program, broadcasted several times a day, Des mots de minuit, the cultural television rendez-vous of noctambulists, and Traffic Music, is several hours of reports, interviews and lives performances, once a month, for France 2; Ubik, on Sundays morning, and recently Studio 5, or two tracks recorded in a Parisian loft and broadcasted several times by France 5. Arte, the French-German channel to which this last one gives up her Hertzian canal every day at around 7:00 pm, has been producing for years the excellent Tracks, every Thursday in the second part of the evening. Regarding the mainstream TV shows susceptible to welcome artists for interviews or acoustic live performances, France 2 and France 3 are the most important ones with shows such as Tout le Monde en parle, and On ne peut pas plaire à tout le monde, both rival talk shows, and for the first one, the still there Vivement dimanche. For these three programs approved by a large majority of the public, the rule is the same: unless they would be an exception, the only chance of an unknown artist to participate in one of these shows is to be sponsored by a famous person from the entertainment industry who of course fits in these kind of programs. If the traditional television news almost never review pop and rock bands, the regional edition of France 3 and M6 announce concerts that are held in their sphere of influence.

- *The cable channels*

Among cable channels, MTV and MCM, both specialized in music videos broadcasting are very popular in France. The second one, with its Journal de la Musique, broadcasted several times a day, offers a privileged opportunity to the bands present in the French territory. Paris Première proposes with the show Paris Dernière a weekly tour of the hip or unusual places of the capital, which often crosses the path of all kind of artists or stops in concerts and other aftershow parties, and sometimes invite musicians during the very talkative dinners of 93 rue du Faubourg Saint Honoré. I-Télévision is endowed with a specialized program, I-Musique, while Canal +, the head office, might plan to put on air L'album de la semaine, the daily musical parenthesis which is missing since the end of the excellent live shows of the mythical Nulle Part Ailleurs.

Web sites

As everywhere else, web sites dedicated to music, or cultural subjects, proliferate in a high pace. Only some of them distinguish themselves from the mass by their seriousness and the quality of their editorial content.

Among the "official" web sites, the site of the Inrockuptibles (www.lesinrocks.com) and Arte's (www.arte.fr) complete their respective media with online information in a coherent way. For the passionate ones, Popnews (www.popnews.com) is the favorite address of all the pop fans. With its interesting reviews; its very regular updates and, above all the compilations which it produces, the site is without doubt the most successful one of its kind. Poppingays (www.poppingays.com), the twin web site of the fanzine Gorgeous and Terrific, is particularly exhaustive too, and seriously managed. M la musique (www.m-la-musique.net), on line for about two years now, is finally gaining the record labels' trust.

1.5 Contacts

LABELS

CATALOGUE

Music genres: Electronic music

A&R + label manager: Philippe Grundler (grundler@dial.oleane.com)

Address: 8 rue Audran, 75018 Paris, France

Phone : +33 1 42 58 41 90

Fax : +33 1 42 58 41 91

Web: www.catalogue-records.com

Distributors: Wagram, Warner, Emi, Discograph, etc.

French artists: Telepopmusik, Sporto Kantes, Avia, Williams Traffic, Mister Quark

International artists: Alpha, Sancho

Signature of foreign licenses: YES

CORNFLAKES ZOO

Music genres: pop rock

A&R + label manager: Laurent Laffargue

Promotion Director: Michelle Daroque

Address: BP 90, 33037 Bordeaux cedex

Phone : +33 5 56 31 13 11

Fax : +33 5 56 31 13 12

Distributors: Pias, Discograph

French artists: Les Autres, Olypia, les Mollies, My Favorite Dentist is Dead

International artists: Motorpsycho, Caesar

Signature of foreign licenses: YES

DELABEL S.A.S.

Music genres: pop, rock, electro, hip hop, etc.

A&R: Jean-Claude Ghrenassia

Promotion: Rebecca Hayat

Address: 43 rue Camille Desmoulins, 92133 Issy les Moulineaux, France

Phone : +33 1 46 29 20 20

Fax : +33 1 46 29 21 21

Web: www.delabel.com

Vinyl Distributor: Emi Music France

French artists: Rita Mitsouko, Les Triplettes de Belleville, Assassin, Nutea, Dj Medhi, Alliance Ethnic, Arno, etc.

International artists: Massive Attack, Prodigy, Placebo, Blur, Radiohead, Coldplay, Idlewild, Doves, Supergrass, Ed Harcourt, Beth Orthon, Gorillaz, etc.

Signature of foreign licenses: YES

ICI D'AILLEURS...

Music genres: Pop rock

A&R + label manager: Stéphane Grégoire

Promotion Director: Laurent Mantey

Address: 32 bis rue Raymond Poincaré, 54000 Nancy

Phone : +33 3 83 55 05 27

Fax : +33 3 83 55 05 27

General E-mail: contact@icidailleurs.com

Web: www.icidailleurs.com

Distributors: Virgin, Naïve, Tripsichord, Wagram, etc.

French artists: Yann Tiersen, Fugu, Bed, Amor Belhom Duo, the Married Monk, Madrid, Julien Ribot

Signature of foreign licenses: NOT RECENTLY

LABELS

Music genres: pop, rock, electro, hip hop, etc.

Label Manager: Morvan Boury

A&R: Maya Masseboeuf

Marketing Director: Jean-Marc Druesne

Promotion: Sophie Grange

Address: 80 rue des Tournelles, 75003 Paris, France

Phone : +33 1 53 01 20 20

Fax : +33 1 53 01 20 30

General E-mail: firstname.lastname@labels.tm.fr

Web: www.labels.tm.fr

Vinyl Distributor: EMI Music France

French artists: Daft Punk, Sylvain vanot, Yann Tiersen, Sergent Garcia, Jean-Louis Murat, François Breut, Dominique A, Eiffel, M83, etc.

International artists: Moby, Asian Dub Foundation, Röyksopp, Depeche Mode, Interpol, Chemical Brothers, Nada Surf, John Spencer Blues Explosion, Nick Cave and the bad Seeds, Liars, Radio 4, Calexico, Console, Zootwoman, etc.

Signature of foreign licenses: YES

MICROBE

Music genres: Pop, rock, electro, soundtracks

A&R: Eric Neveux

Manager: Stéphane Ichai

Address: 6 rue Courat, 75020 Paris, France

Phone : +33 1 43 70 82 01

Fax : +33 1 43 70 82 01

General E-mail: microberecords@hotmail.com

Web: www.microberecords.com

Distributor: Discograph

French artists: Ben's Symphonic Orchestra, Mr Neveux, Yvan Hio, Fabio Viscogliosi

International artists: Morning Star, Receiver, Triplane, Kim Fowley

Signature of foreign licenses: YES

RECALL

Music genres: pop, rock, urban and world music

A&R: Leslie Dubest

Label Manager: Alexandre Sap

Business Affair : Stéphane Lumbroso

Address: 29 rue du Faubourg Poissonnière, 75009 Paris, France

Phone : +33 1 40 26 90 50

Fax : +33 1 40 26 90 60

Web: www.recallgroup.com

Vinyl Distributor: Discograph, Universal

French artists: Tommy Hools, Elista, etc.

International artists: The Servant, Hawksley Workman, the Robots in Disguise, Bang Gang, Terranova

Signature of foreign licenses: YES

SOURCE

Music genres: pop, rock

A&R: Jan Ghazi

Image Director: Karine Pierret

Address: 11 Place des Vosges, 75004 Paris, France

Phone : +33 1 44 54 64 74

Distributor: Virgin France

French artists: Air, Henri Salvador, Saïan Supa Crew, Phoenix, Thierry Stremler, Thomas Winter & Bogue, etc.

International artists: Turin Brakes, Thrills, Audio Bullys

Signature of foreign licenses: YES

TALITRES RECORDS

Music genres: indie pop / rock

A&R + Label Manager: Sean Bouchard

Address: 14 rue de Mérignac, 33000 Bordeaux, France

Phone : +33 5 56 48 20 96

Fax : +33 5 56 48 20 96

General E-mail: talitres@talitres.com

Web: www.talitres.com

Distributor: Chronowax

French artists: Temper

International artists: Elk City, the Birdwatcher, Brando, Destroyer, The Walkmen, Calla, Dakota Suite, the National

Signature of foreign licenses: YES

TELESCOPIC

Music genres: pop, rock, electro, etc.

A&R + Label manager: Stéphane Amiel / Marc Cantais / Boris Persikoff

Address: 6 rue Baudelique, 75018 Paris, France

Phone : +33 1 47 70 53 05

General E-mail: bandido@noos.fr

Web: www.telescopie.fr

Distributor: Discograph

French artists: Elm, Prudence

International artists: Pooka, Gata Negra, Sophie Moleta, Eleni Mandell, Under Byen

Signature of foreign licenses: YES

TRICATEL

Music genres: pop, rock, electro

A&R: Bertrand Burgalat

Manager: Edouard Maignan

Address: 6 rue Baudelique, 75018 Paris, France

Phone : +33 1 53 34 17 21

Fax : +33 1 53 34 17 20

General E-mail: edouard@tricatel.com

Web: www.tricatel.com

Distributor: Naïve

French artists: AS Dragon, Helena, Michel Houellebecq, Etienne Charry, Bertrand Burgalat, Valérie Lemerrier

International artists: April March, Count Indigo, Eggstone, Donna Regina

Signature of foreign licenses: YES

V2 MUSIC FRANCE

Music genres: Pop, rock, electro, rap, hip hop, world, etc...

A&R: Yamani Dazi

Marketing Director : Pascal Bitard

Promotion: Safia Babour

Address: 17 rue Bouchardon, 75010 Paris, France

Phone: +33 (0)1 53 38 15 15

Fax: +33 (0)1 53 38 15 05

Web: www.v2.fr

Distributor: Sony Music

French artists: Passi, Zézé Mago, Bisso Na Bisso, Rhinôcérose, Isabelle Boulay, FFF, Etienne de Crécy, etc.

International artists : Stereophonics, Underworld, Tom Jones, Grandaddy, Mercury Rev, Eskobar, Eskobar, Datsuns, etc.

Signature of foreign licenses: YES

VICIOUS CIRCLE

Music genres: rock, noise, hardcore, pop, dub, electro

A&R: Philippe Couderc

Promotion: Jonathan Hénault

Address: BP 15, 33031 Bordeaux cedex, France

Phone : +33 5 57 59 14 13

Fax : +33 5 57 59 14 18

Web: www.viciouscircle.fr

Vinyl Distributor:

French artists: Seven Hate, Virago, Petit Vodo, Calc, the Electric Fresco, etc.

International artists: ABBC, the Ex, Shannon Wright, etc.

Signature of foreign licenses: YES

VILLAGE VERT

Music genres: pop, rock

A&R + Label Manager: Frédéric Monvoisin

Foreign Licenses Director: Nicolas Ledain

Marketing: Géraldine Ancri

Address: 8 rue Audran, 75018 Paris, France

Phone : +33 1 42 58 41 90

Fax : +33 1 42 58 41 91

Distributors: Sony Music, Universal, BMG, Wagram, etc.

French artists: Autour de Lucie, Luke, Pierre Bondu, Tue-Loup, Matthieu Malon, Superflu, Oboken, Playground, Holden, Jack the Ripper, etc.

International artists: Sophie Moleta, Dugstore, Richard Hawley, etc.

Signature of foreign licenses: YES

DISTRIBUTORS

CHRONOWAX

Manager: Olivier Rosset

Commercial Manager: Luc Devaud

Distribution Manager : Jérôme Mestre

Export Manager: Jérôme Caron

Promotion: Choupie

Address: 206 rue Lafayette, 75010 Paris, France

Phone : +33 1 40 38 87 00

Fax : +33 1 40 38 87 01

General email: contact@chronowax.com

Website: www.chronowax.com

Genre: Hip hop, electro, soul, jazz, funk, world, pop, rock, métal, rock indé, punk

Intern promotional group: YES

CD Distribution: YES

Vinyl Distribution: YES

Downloading: YES

Manufacturing: YES

Distributed labels: Earmark, NPKPC, Carpark, GSL, Ace Fu, Sympathy for the Record Industry, Ruminance, Saddle Creek, Active Suspension, Wrong, Southern, Kill Rockstars, Touch and Go, Talitres, Mego, Chocolate Industries, Kranky, Glitterhouse, Bella Union, Sweet Nothing, Buther's Hook, Leaf, Ipecac, Constellation, Hefty, Sub Pop, Anticon, Vampisoul, etc.
Customers: music stores, Fnac Virgin, supermarkets, VPC

DISCOGRAPH

President: Olivier Lacourt (olivier@discograph.com)

Import: David Bossan (david@discograph.com)

Export: Bruno Le Bolloch (bruno@discograph.com)

Promotion: Marie Godicheau (marie@discograph.com)

Address: 62/64 rue Pelleport, 75020 Paris, France

Phone : +33 1 53 39 18 00

Fax : +33 1 53 39 11 84

E-Mail: disco@discograph.com

Website: www.discograph.com

Intern promotional group: YES

CD Distribution: YES

Vinyl Distribution: YES

Exclusive French labels: Tigersushi, UWE, DIAMONTRAXX, Ya Basta, Versatile, Record Maker, B Flat, Telescopic, Ici D'ailleurs, Platinum

Exclusive international labels: Peacefrog, Soul Jazz, Universal Sound, Accidental, Gomma, Compost, Sonar Kollektiv, Thrill Jockey, Jet Set, Kemado, G Stone, Acuarela

Labels under license: Zenah Music

Downloading: YES

Manufacturing: YES

Home labels: Discograph

Home artists: Bang Gang, I Monster, The Lovers, Trash Palace, Belmondo, Fat Truckers

Customers: music stores, Fnac Virgin, supermarkets, VPC

M10

President : Jean Grandchamp

Label Manager : Raphael Bouvier (raphaelbouvier@m10.fr)

Import : Raphael Bouvier (raphaelbouvier@m10.fr)

Export : Ben Oldfield (export@m10.fr)

Address : 3 rue Albert de Vatimesnil 92300 Levallois-Perret

General Phone : + 33 (0)1 41 49 42 17

Fax : + 33 (0)1 41 49 42 00

Promotion Department : YES

CD Distribution : YES

Vinyl Distribution : NO

Downloads : NO

Manufacturing : YES

Export : YES Countries : All

Home labels : M10, Melodie

Home artists : see M10

Clients : Record stores, FNAC, Virgin, large scale distribution, by mail order.

MOSAIC MUSIC DISTRIBUTION

Manager: Maxence BENIN (maxben@wanadoo.fr)

Import: Fred Bordes (fred.b@mosaicmusicdistribution.com)

Export: Fred Bordes (fred.b@mosaicmusicdistribution.com)

Promotion: Thomas WAY (thomas.w@mosaicmusicdistribution.com)

Address: 36, Avenue Victor Segoffin 31400 Toulouse, France

Phone : +33 5 34 31 26 76

Fax : +33 5 34 31 26 77
E-Mail: mosaic@nerim.net
Website: www.mosaicmusicdistribution.com
Intern promotional group: YES
CD Distribution: YES
Vinyl Distribution: NO
Downloading: NO
Manufacturing: NO
Customers: music stores, Fnac Virgin, super markets, VPC

NAIVE

President: Patrick Zelnik Email (email assistant: cpapin@naive.fr)
Vice president: Gilles Paire (email assistant: epoirel@naive.fr)
Import: no import
A&R: Marie Audigier (maudigier@naive.fr)
Export: Laure Duhard (lduhard@naive.fr)
Promotion: promopresse@naive.fr, promoradio@naive.fr
Address: Naïve, 9 rue Victor Massé, 75009 Paris, France
Phone : +33 1 56 02 2000
Fax: +33 (0)1 56 02 20 05
E-Mail: contact@naive.fr
Website: www.naive.fr
Intern promotional group: YES
CD Distribution: YES
Vinyl Distribution: NO
Exclusive French labels: Tricatel, Alariana
Exclusive international labels: Beggars, Ryko, Taste Media
Not exclusive French labels: Bloom Records, UCMG
Labels under license: Taste Media, Ryko
Downloading: YES
Manufacturing: YES – MPO & SONY DADC
Home labels: Naïve pop, Naïve world, Naïve classique, Naïve vision (DVD)
Home artists: Carla Bruni, Marianne Faithfull, Overhead, Mangu, Perry Blake, Thierry Robin, Angélique Ionatos
Customers: music stores, Fnac Virgin, supermarkets, VPC, Bookstores

NIGHT & DAY

President : Jean-Jacques Souplet (jj.souplet@nightday.fr)
General Manager : Maggie Doherty (maggie.doherty@nightday.fr)
Export : Daniela Martins Gervais (service.export@nightday.fr)
Promotion : Sylvie Durand (sylvie.durand@nightday.fr)
Blues, rock and DVD : Bruno Labati (bruno.labati@nightday.fr)
Junior label manager : Karine Fritsch (karine@nightday.fr)
Address : 30 bis rue du Bailly 93210 La Plaine Saint Denis – France
General Phone : +33 (0) 149 178 850
Fax : +33 149 178 859
E-Mail : info@nightday.fr
Web Site : www.nightday.fr
Promotion Department : NO
CD Distribution : YES
Vinyl Distribution : YES
Downloads : NO
Manufacturing : YES
Export : YES Countries: Western Europe, Scandinavia, Russia, Japan, South Korea, Australia, USA, And Canada
Clients: Record stores, Fnac, Virgin, large-scale distribution, by mail order

NOCTURNE

President : Bruno Théol (bruno@nocturne.fr)
Label Manager : Cyril Roux (cvril@nocturne.fr) + Patrick Colleony (patrick@nocturne.fr)
Import : Cyril Roux (cvril@nocturne.fr)
Export Manager : Elvin Pagiras (elvin@nocturne.fr)
Promotion : Laurence Favalleli (laurence@nocturne.fr)
Address : 13 rue du mail - 75002 Paris
General Phone : + 33 (0)1 49 26 01 40
Fax : +331 49 26 01 41
E-Mail : info@nocturne.fr
Web Site : www.nocturne.fr
Promotion Department : YES
CD Distribution : YES
Vinyl Distribution : NO
Downloads : No
Manufacturing : Yes
Export : Yes Countries: the whole of Europe + USA + Canada + Japan + Australia ...
Clients : Record shops, Fnac, Virgin, large-scale distribution, by mail order

PIAS France

Manager: Isidore Brobst (isidore.brobst@pias.fr)
A&R: Isidore Brobst (isidore.brobst@pias.fr)
Promotion: Jean-Luc Marre (jean-luc.marre@pias.fr)
Address: 14 rue Milton 75009 Paris, France
Phone: +33 (0)1 44 53 71 30
Fax : +33 1 44 53 71 81
Web: www.pias.com
Intern promotional group: YES
CD Distribution: YES
Vinyl Distribution: YES
Downloading: YES
Manufacturing: YES
Export: YES
Exclusive French labels: Jarring Effects, APC, Crash Disques, F Communications, Goom, Crépuscule France
Exclusive international labels: Definitive Jux, Warp, Greensleeves, Ninja Tune, Epitpah, Rough Trade, Stone Throw, Domino, !K7, Loose, Fat Cat, Trojan, Setanta
Labels under license: Outcaste, Kitty-Yo, Echo, Deathrow Records, Sobriety
Artists under license: The Libertines, Pierre Bondu, Jim Murple Memorial, Elysian Field, An Pierle
Home labels: Different , [PIAS] Recordings, Genuine, Goodlife
Home artists: Miossec, 2 many dj's, Agoria, Rhesus, Villeneuve, Soulwax, Karine Clercq, Le Peuple de l'Herbe, Vitalic, Amp Fiddler
Customers: Record stores, Fnac, Virgin, supermarkets, VPC, downloading websites

WAGRAM MUSIC (Distribution)

President : Stephan Bourdoiseau (info@wagram.fr)
Manager : Francis Jullien (info@wagram.fr)
Import / distributed labels : Philippe Gaillard (info@wagram.fr)
Export : Jean François Jimenez (jejim@wagram.fr)
Address : 19 rue des plantes – 75 014 Paris – France
Phone : +33 1 56 53 76 00
Fax : +33 1 56 53 76 01
Email : info@wagram.fr
Web site : www.wagram.fr
Promotion Department : YES
CD Distribution : YES
Vinyl Distribution : NO
Downloads : NO
Clients: Record Stores, Fnac, Virgin, Large-scale Distribution, VPC

BOOKING AGENCIES

3C

- **Contact:** Christophe Bosq
- **Address:** 74 rue Georges Bonnac, 33000 Bordeaux, France
- **Ph / Fax:** 33 (0)5 57 53 02 41 / 33 (0)5 57 53 02 40
- **Website:** www.3ctour.com
- **Music Genres:** All
- **Artists and/or labels represented in France:** Nostromo, Stererototal, Giant Sand, Pinback, Morning Star, Black Heart Procession, Migala, M. Ward, Tram, etc.

A GAUCHE DE LA LUNE

- **Contact:** Florent Decroix (florent@agauchedelalune.com)
- **Address:** 9 rue du Rempart, 59800 Lille, France
- **Ph / Fax:** 33 (0)3 28 04 56 66 / 33 (0)3 28 04 56 60
- **Website:** www.agauchedelalune.com
- **Music Genres:** rock, electro, hip hop, dub, techno
- **Artists and/or labels represented in France:** Alpha, Asian Dub Foundaion (Sound System), Vive la Fête, !!!, Fingathing, An Pierlé, Audio Bullys, Girls in Hawaii, Senser, Sharko, Venus, Zita Swoon, etc.

ALIAS

- Contact:** Dominique Revert (dominiquerevert@alias-production.com)
- Address:** 22 rue de Douai, 75009 Paris, France
- Ph / Fax:** 33 (0)1 53 20 32 00 / 33 (0)1 45 96 00 92
- Website :** www.alias-production.fr
- Music Genres :** rock, rhythm n' blues, funk, hip hop, pop, electro
- **Artists and/or labels represented in France:** Nick Cave and the Bad Seeds, Franz Ferdinand, Patti Smith, REM, Rufus Wainwright, Keane, etc.

CORIDA

- **Contact:** Jacques Renault
- **Address:** 120 Bvd Rochechouart, 75018 Paris, France
- **Ph / Fax:** 33 (0)1 49 25 82 82 / 33 (0)1 42 23 67 04
- **Email:** corida@corida.fr
- **Music Genres:** pop, rock
- **Artists and/or labels represented in France:** Simply Red, Texas, Dire Straits, Mark Knopfler, Eric Clapton, Ben Harper, Brand New Heavies, Ryan Adams, Rammstein, Zucchero, etc.

GARANANCE

- **Contact:** Juliette Roizard
- **Address:** 43 rue de Dunkerque, 75010 Paris, France
- **Ph / Fax:** 33 (0)1 55 07 06 00 / 33 (0)1 55 07 06 11
- **Email:** juliette@elyseemontmartre.com
- **Website:** www.elyseemontmartre.com
- **Music Genres:** All
- **Artists and/or labels represented in France:** Death in Vegas, Cake, Good Charlotte, Interpol, Morrissey, Scissor Sisters, the Datsuns, Sum 41, the Hives, etc.

IMPERIAL

- **Contact:** Isabelle Lelandais (isa@imperialprod.fr)
- **Address:** 6 rue Baudelique, 75018 Paris, France
- **Ph:** 33 (0)1 48 00 08 18
- **Email:** isa@imperialprod.fr
- **Website:** www.imperialprod.fr
- **Music Genres:** pop, rock, folk (indie)

- Artists and/or labels represented in France: Andrew Bird, Eleni Mandell, Exchpoptrue, First Floor Power, Holly Golightly, Hush Puppies, I Am X, Jesse Sykes and the Sweet Hereafter, Mark Gardener, Nicolai Dunger, Nouvelle Vague, Pravda, Power Solo, Robots in Disguise, Under Byen.

P BOX

- Contact: Bertrand Aubonnet
- Address: Rue du Fort, 07300 Glun, France
- Ph / Fax: 33 (0)1 40 24 02 10 / +33 (0)1 40 24 02 41
- Email: info@pbox-concerts.com
- Music Genres: All
- Artists and/or labels represented in France: no international band right now.

RADICAL PRODUCTIONS

- Contact: Christophe Davy
- Address: 3 Av Turpin de Crissé, 49100 Angers, France
- Ph / Fax: 33 (0)2 41 88 19 82 / 33 (0)2 41 86 82 79
- Email: radical@wanadoo.fr
- Music Genres: rock
- Artists and/or labels represented in France: Beck, Foo Fighters, Tortoise, Placebo, The Jon Spencer Blues Explosion, The Strokes, The White Stripes, Electric Fresco, Air, The Hives, Interpol, Calexico, Radio 4, etc.

SODA T&M

- Contact: Bruno Vanthournout (sodatour@wanadoo.fr)
- Address: 14 rue Dupont des Loges, 35000 Rennes
- Ph / Fax: 33 (0)2 99 300 333 / 33 (0)2 99 309 051
- Website: <http://sodatour.free.fr>
- Music Genres: rock, pop
- Artists and/or labels represented in France: Big Boss Man, King Khan, Flexa Lyndo, Guitar Wolf, Atom Rhumba, etc.

VOLUME

- Contact: Stéphanie Delas
- Address: 32 rue de Fontenelle, 76000 Rouen, France
- Ph / Fax: 33 (0)2 32 08 44 21 / 33 (0)2 35 07 71 59
- Email: volume.prod@wanadoo.fr
- Music Genres: All
- Artists and/or labels represented in France: Chokebore, The Delgados, Peaches, etc.

CLUBS – VENUES, PARIS

BATACLAN

- Contact: Sabrina Cellot
- Address: 50 bvd Voltaire, 75011 Paris
- Tel / Fax: 33 (0)1 43 14 00 30 / 33 (0)1 48 06 28 12
- Web address: no address
- Opening: 5 shows / week, from September to July
- Music Genres: International pop / rock, electro, etc.
- Capacity: 1500 people
- Rock artists booked in 2003: Blur, Dandy Warhols, the Vines, Frank Black, etc.

BATOFAR

- Contact: Vigo Perrault, Briek Jequel (general email com@batofar.net)
- Address: Face au 11 quai François Mauriac, 75013 Paris, France
- Tel / Fax: 33 (0)1 56 29 10 32 / 33 (0)1 56 29 10 35
- Web address: www.batofar.net

- Opening: all year long, from Monday to Sunday
- Music Genres: techno / electro, electronica, house, soul, funk, groove, dub, reggae, ragga, jazz, trip hop, hip hop, pop rock, break beat
- Capacity: between 200 and 300 people
- Artists booked in 2003-2004: Buck 65, Anti Pop Consortium, Snooze, etc.
- Remarks: The Batofar is a boat belayed onto the Seine bank. It's as well a restaurant and the bar. Its administrative address is Association Signe et Eau, 26 rue Jules Guesde, 94 140 Alfortville, France.

BOULE NOIRE

- Contact: Jean Paul Rosselin (jeanpaul.rosselin@lacigale.fr)
- Address: 120 bd de Rochechouart, 75018 Paris, France
- Tel / Fax: 33 (0)1 49 25 81 75 / 33 (0)1 42 23 67 04
- Web address: no web address
- Opening: All year long, 80 shows / year
- Music Genres: All
- Capacity: 200 people
- Rock artists booked in 2003-2004: the Servant, Luna, Simian, Interpol, Josh Ritter, Snow Patrol, etc.

CAFÉ DE LA DANSE

- Contact: Julien Catala (info@cafedeladanse.com)
- Address: 5 passage Louis Philippe, 75011 Paris, France
- Tel / Fax: 33 (0)1 47 00 57 59 / (0)1 48 05 65 22
- Web address: www.cafedeladanse.com
- Opening: All year long, every day
- Music Genres: All
- Capacity: 499 people (264 seats)
- Rock artists booked in 2003-2004: Swell, Sparklehorse, John Cunningham, Low, the National, etc.

CIGALE

- Contact: Corinne Mimram (general email accueil@lacigale.fr)
- Address: 120 bvd de Rochechouart, 75018 Paris, France
- Tel / Fax: 33 (0)1 49 25 81 75 / 33 (0)1 49 25 89 99
- Web address: www.lacigale.fr
- Opening: all year long
- Music Genres: all
- Capacity: 1389 people
- Rock artists booked in 2003-2004: Franz Ferdinand, the Music, Heather Nova, Damien Rice, etc.

ELYSEE MONTMARTRE

- Contact: Nicolas Nantillet
- Address: 72 bd Rochechouart, 75018 Paris, France
- Tel / Fax: 33 (0)1 44 92 45 36 / 33 (0)1 42 23 46 50
- Web address: www.elyseemontmartre.com
- Opening: all year long
- Music Genres: pop, rock, world, jazz, electro, hip hop, French chanson
- Organizations co-hosting events: Panik (Garance Production, La Lune Rousse, Betc), Sabotage – Rock Party (Oui Fm)
- Rock artists booked in 2003-2004: the Datsuns, Archive, the Flaming Lips, etc.
- Remarks: the Elysée Montmartre organizes several parties, that come back all along the year : Panik, Le Bal, Open House, Finally, Sabotage, etc.

EUROPEEN

- Contact: Rodolphe Gautier (general email : europeen.staccato@wanadoo.fr)
- Address: 5 rue Biot, 75017 Paris, France
- Tel / Fax: 33 (0)1 43 87 29 89 / 33 (0)1 43 87 67 80
- Web address: no web address
- Opening: all year long, every day
- Music Genres: French chanson, rock, world, jazz

- Capacity: 350 – 375 people
- Pop rock artists booked in 2003-2004: Helena, Girls in Hawai, Jeremie Kiesling, etc.

GLAZ'ART

- Contact: Peggy Szkudlarek (general email info@glazart.com)
- Address: 7/15 av de la Porte de la Villette, 75019 Paris, France
- Tel / Fax: +33 (0)1 40 36 55 65 / +33 (0)1 40 36 55 65
- Web address: www.glazart.com
- Opening: all year long, 3 or 4 shows / week
- Music Genres: pop, rock, electronic, world, jazz, French chanson
- Capacity: 300 people
- European rock artists booked in 2003: Pitchtuner, Jens Lekman, Thomas Morr, etc.

GUINGUETTE PIRATE

- Contact: Marie-Sophie Amasse (general email : guinguettepirate@freesurf.fr)
- Address: Port de la Gare, au pied de la BNF, 75013 Paris
- Tel / Fax: 33 (0)1 43 49 68 68 / +33 (0)1 43 49 68 79
- Web address: www.guinguettepirate.com
- Opening: from Wednesday to Sunday, all year long
- Music Genres: world, jazz, salsa, indie pop rock, French chanson, etc.
- Capacity: 150 people
- Rock artists booked in 2003-2004: Arab Strap, Elysian Fields, Saloon, Dogbowl, etc...
- Remarks: The Guinguette Pirate is an old Chinese boat belayed onto the Seine bank, very close from the Batofar. It's administrative address is : 23 rue Olivier Métra, 75020 Paris, France.

MAROQUINERIE

- Contact: Olivier Poubelle (general email : la.maroq@wanadoo.fr)
- Address: 20 rue Boyer, 75020 Paris, France
- Tel / Fax: 33 (0)1 40 33 30 60 / 33 (0)1 40 33 35 06
- Web address: www.lamaroquinerie.fr
- Opening: all year long, every day
- Music Genres: French chanson, rock, world, electro, etc.
- Capacity: 500 people (or 300 seats) + literary café 100 people
- Rock artists booked in 2003-2004: the Notwist, Ben Kweller, Richard Buckner, Ween, etc.

OLYMPIA

- Contact: Arnaud Delbarre
- Address: 28 bvd des Capucines, 75009 Paris, France
- Tel / Fax: +33 (0)1 55 27 10 00 / +33 (0)1 55 27 10 10
- Web address: www.olympiahall.com
- Opening: all year long, every day
- Music Genres: all
- Capacity: 2574 people or 2000 seats
- Pop rock artists booked in 2003-2004: Brian Wilson, David Bowie, Coldplay, etc.

TRABENDO

- Contact: Jean-Paul Rosselin
- Address: 211 av Jean Jaurès, 75019 Paris, France
- Tel / Fax: +33 (0)1 49 25 89 98 / +33 (0)1 42 23 67 04
- Web address: www.trabendo.fr
- Opening: all year long
- Music Genres: all
- Capacity: 700 people
- Rock artists booked in 2003-2004: Love, Buzzcocks, Gluecifer, Monster Magnet, Fun Lovin' Criminals, Foo Fighters, etc.

TRIANON

- Contact: Stéphanie Gondran-Tellier (stephanie.gondran@wanadoo.fr)

- Address: c/o SA Métaphone, 80 bvd de Rochechouart, 75018 Paris, France
- Tel / Fax: 33 (0)1 44 92 78 00 / 33 (0)1 44 92 78 02
- Web address: www.trianon-paris.fr.st
- Opening: 3 shows / month
- Music Genres: pop, French chanson
- Capacity: 1000 seats

TRIPTYQUE

- Contact: Benoit Barbottin (general email : contact@letriptyque.com)
- Address: 142 rue Montmartre, 75002 Paris, France
- Tel / Fax: 33 (0)1 40 28 05 55 / 33 (0)1 40 28 05 45
- Web address: www.letryptique.com
- Opening: all year long
- Music Genres: all
- Capacity: 450 people (lounge 140 seats)
- European rock artists booked in 2003: the Nicotines, Emiliana Torrini, Electrelane, etc.
- Remarks: Mondays : chanson ; Tuesdays : hip hop / soul ; Wednesdays : jazz ; Thursdays : world; Fridays and Saturdays : live electro ; Sundays : projections and jam sessions

ZENITH

- Contact: delville.mf@le-zenith.com
- Address: Parc de la Villette, 211 av Jean Jaures, 75019 Paris, France
- Tel / Fax: +33 (0)1 44 52 54 56 / +33 (0)1 42 49 84 77
- Web address: www.le-zenith.com
- Opening: all year long, 150 shows / year
- Music Genres: all
- Capacity: from 2500 to 6000 people
- Rock artists booked in 2003-2004: the Strokes, Blink 182, Massive Attack, Nick Cave, PJ Harvey, etc.

FESTIVALS

PRINTEMPS DE BOURGES

- Contact: Daniel Colling (pdparis@printemps-bourges.com)
- Contact promo: Tina Poulizac
- Address: 20 av de la Porte de la Villette, 75019 Paris, France
- Ph / Fax: 33 (0)1 42 38 40 40 / 33 (0)1 40 36 60 59
- Website: www.printemps-bourges.com
- Music Genres: All
- Numbers of editions: 28
- Period of the Festival: April
- Duration of the festival: 6 days
- Audience of the festival 2004: 194000
- Type: indoor
- International pop rock artists booked in 2004: Dauu, An Pierlé, Sharko, Calexico, Melissa Auf Der Maur, the Rasmus, Baby Woodrose, Ghinzu, Laura Veirs, Shannon Wright, Poney Club, Franz Ferdinand, Yeah Yeah Yeahs, the Vines, etc.

ART ROCK

- Contact: Jean-Michel Boinet
- Contact promo: Doriane Huart (festivalartrock@wanadoo.fr)
- Address: c/o Association Wild Rose, BP 4637, 22046 Saint Brieuc cedex 2, France
- Ph / Fax: 33 (0)2 96 68 46 23 / 33 (0)2 96 68 46 24
- Website: www.artrock.org
- Music Genres: rock, jazz, world, rap, electro, etc...
- Numbers of editions: 21
- Period of the Festival: beginning of June
- Duration of the festival: 3 days

- Audience of the festival 2004: 35000
- Type: indoor and outdoor
- International pop rock artists booked in 2004: Liars, Archive, Blonde Redhead, An Pierlé, Franz Ferdinand

ROCK DANS TOUS SES ETATS

- Contact: Jean-Christophe Aplincourt
- Contact promo: Emmanuel Gonache
- Address: 1 Avenue Aristide Briand, 27000 Evreux, France
- Ph / Fax: 33 (0)2 32 39 86 80 / 33 (0)2 32 24 02 29
- Website: www.abordage.net
- Music Genres: pop, rock, hip hop, electro, French chanson, etc.
- Numbers of editions: 21
- Period of the Festival: end of June
- Duration of the festival: 2 days
- Audience of the festival 2004: 20000
- Type: outdoor
- International pop rock artists booked in 2004: the Divine Comedy, Ben Kweller, the Von Bondies, Buck 65, the Rapture, Supergrass

VIEILLES CHARRUES

- Contact: Jean-Jacques Toux / Jean-Philippe Quignon
- Contact promo: Yves Colin (info@vieillescharrues.asso.fr)
- Address: 6 place des Droits de l'Homme, BP 204, 29834 Carhaix cedex, France
- Ph / Fax: 33 (0)2 98 99 25 45 / 33 (0)2 98 99 25 46
- Website: www.vieillescharrues.asso.fr
- Music Genres: rock, pop, reggae, French, traditional, electro
- Numbers of editions: 12
- Period of the Festival: July
- Duration of the festival: 3 days
- Audience of the festival 2004: 150000
- Type: outdoor
- International pop rock artists booked in 2004: the Coral, the Divine Comedy, Starsailor, the Streets, Girls in Hawaii, Kings of Leon, Muse, Buck 65, etc.

EUROCKEENNES DE BELFORT

- Contact: Lalot Kem (festival@eurockeennes.fr)
- Address: 30A Grande Rue, BP 27, 90800 Bavilliers, France
- Ph / Fax: 33 (0)3 84 22 46 58 / 33 (0)3 84 28 15 12
- Website: www.eurockeennes.fr
- Music Genres: rock, pop etc.
- Numbers of editions: 16
- Period of the Festival: beginning of July
- Duration of the festival: 3 days
- Audience of the festival 2003: 90000
- Type: outdoor
- International pop rock artists booked in 2004: Pixies, Placebo, Korn, Franz Ferdinand, An Pierlé, PJ Harvey, the Rapture, Ben Kweller, Ralph Myerz and the Jack Herren Band, Buck 65, Girls in Hawaii, Belle & Sebastian, Scissor Sisters, Blonde Redhead, Tv on the Radio, etc.

FRANCOFOLIES

- Contact: Maryse Andrians
- Contact promo: Maryse Bessaguet (francofolies@francofolies.fr)
- Address: 6 rue de la Désirée, 17042 La Rochelle cedex, France
- Ph / Fax: 33 (0)5 46 28 28 28 / 33 (0)5 46 28 28 29
- Website: www.francofolies.fr
- Music Genres: French-speaking music
- Numbers of editions: 20

- **Period of the Festival: mid July**
- **Duration of the festival: 6 days**
- **Audience of the festival 2004: 100000**
- **Type: indoor and outdoor**

ROUTE DU ROCK

- **Contact: Thierry Houal**
- **Contact promo: Alban Coutoux (info@laroutedurock.com)**
- **Address: c/o Rock Tympan, ZI Sud Est, 20 rue des Landelles, 35510 Cesson Sévigné, France**
- **Ph / Fax: 33 (0)2 99 53 52 13 / 33 (0)2 99 22 78 94**
- **Website: www.laroutedurock.com**
- **Music Genres: indie pop, electro**
- **Numbers of editions: 14**
- **Period of the Festival: mid August**
- **Duration of the festival: 3 days**
- **Audience of the festival 2004: 20000**
- **Type: outdoor**
- **International pop rock artists booked in 2004: dEUS, the Kills, the Beta Band, Tv on the Radio, Peaches, Lali Puna, Flotation Toy Warning, Laura Veirs, the Blues Explosion, Blonde Redhead, Girls in Hawaii, Mojave 3, etc.**

ROCKOMOTIVES

- **Contact: Richard Gauvin (richard@rockomotives.com)**
- **Address: Association Figures Libres, Porte Saint Georges, rue Poterie, BP 25, 41101 Vendôme**
- **Ph: 33 (0)2 54 77 06 92**
- **Website: www.rockomotives.com**
- **Music Genres: rock, pop, electro, French chanson, etc.**
- **Numbers of editions: 13**
- **Period of the Festival: end of October**
- **Duration of the festival: 4 days**
- **Audience of the festival 2003: 5000**
- **Type: indoor**
- **International pop rock artists booked in 2004: Under Byen, Shannon Wright, Flotation Toy Warning, etc.**

RENCONTRES TRANSMUSICALES

- **Contact: Jean-Louis Brossard (general email info@lestrans.com)**
- **Address: 10-12 rue Jean Guy, BP 3829, 35038 Rennes cedex, France**
- **Ph / Fax: 33 (0)2 99 31 12 10 / 33 (0)2 99 30 79 27**
- **Website: www.lestrans.com**
- **Music Genres: rock, pop, electro, hip hop etc.**
- **Numbers of editions: 26**
- **Period of the Festival: beginning of December**
- **Duration of the festival: 3 jours**
- **Audience of the festival 2003: 52000**
- **Type: indoor**
- **International pop rock artists booked in 2003: !!!, Count Indigo, Melissa Auf Der Maur, Ralph Myerz and the Jack Herren Band, Sharko, the Thrills, etc.**

LES FEMMES S'EN MÊLENT

- **Contact: Stéphane Amiel (bandido@noos.fr)**
- **Contact promo: Coup Franc (contact@coupfranc.net)**
- **Address: 6 rue Beaudelique, 75018 Paris, France**
- **Ph: 33 (0)1 48 00 08 18**
- **Website: www.lfsm.net**
- **Music Genres: indie feminine musical scene**
- **Numbers of editions: 7**
- **Period of the Festival: end of April**
- **Duration of the festival: 2 weeks in total, in several French cities + Brussels (6 nights in Paris)**

- Audience of the festival 2004: 10000 in total
- Type: indoor
- International pop rock artists booked in 2004: le Tigre, Neneh Cherry, Shannon Wright, Feist, Tamara Williamson, Aroah, Holly Golightly, the Launderettes, Kaito, Under Byen, Trepassers William, etc.

MEDIA

PRESS

Specialized press

ABUS DANGEREUX

Contact: Philippe Couderc (Chief Editor)

Address: BP15, 33031 Bordeaux cedex, France

Phone/ Fax: +33 5 57 59 14 13 / +33 (0)5 57 59 14 18

Email: redacabus@viciouscircle.fr

Website: <http://www.viciouscircle.fr>

Music Genres: rock, hardcore, pop, punk, electro, dub

Circulation number: 2000 copies/2 months

Audience: national

CD reviews

Remarks: Though its publication sometimes gets hazardous, Abus Dangereux is one of the best and the oldest French rock-oriented fanzines.

CODA MAGAZINE

Contact: Paulo Fernandes

Address: BP 247, 75921 Paris cedex 19, France

Ph / Fax: +33 1 46 07 01 02 / + 33 1 46 07 01 03

Email: contact@codamag.com

Website: www.codamag.com

Music Genres: Mainly electronic music

Circulation number: 35000 copies/month

Audience: national, international

CD and vinyl reviews

CROSSROADS

Contact: Christophe Goffette (Chief Editor)

Address: Chemin du Haut Buisson, 95430 Auvers sur Oise

Ph: +33 1 30 36 75 00

Email: crossroads@banditscompany.com

Website: <http://www.banditscompany.com>

Music Genres: Classic rock, rock, pop

Circulation number: 80000 copies/month

Audience: national

CD reviews

EPOK

Contact: Géraldine Faes (Chief Editor)

Address: 4 rue du Texel, 75014 Paris, France

Phone/ Fax: +33 1 40 47 44 76 / +33 (0)1 40 47 44 81

Email: epok@lepoint.tm.fr

Music Genres: All (and as well books, DVD's, etc)

Circulation number: 400000 copies/month

Audience: national

CD reviews

Remarks: Epok is only available in Fnac.

GUITAR PART

Contact: Olivier Roubin (Chief Editor)

Address: Studio Press, 11 rue Charles Schmidt, 93406 Saint Ouen cedex, France

Phone/ Fax: +33 1 41 66 62 47 / +33 1 41 66 62 95

Website: www.studiopress.fr

Music Genres: All guitar-oriented genres

Circulation number: 45000 copies/month

Audience: national

CD reviews

GUITARIST MAGAZINE

Contact: Jean-Pierre Sabouret (Music Chief Editor)

Address: Editions FBN, 119 rue Gaston Lauriau, 93100 Montreuil, France

Phone/ Fax: +33 1 41 58 19 40 / +33 1 41 58 19 41

Email: guitarist@editions-fbn.com

Website: www.guitarist.fr

Music Genres: All guitar-oriented genres

Circulation number: 50000 copies/month

Audience: national

CD reviews

LES INROCKUPTIBLES

Contact: Thomas Burgel (Music coordinator)

Address: 144 rue de Rivoli, 75001 Paris, France

Phone/ Fax: +33 1 42 44 16 16 / +33 1 42 44 16 00

Email: thomas.burgel@inrocks.com

Website: <http://www.lesinrocks.com>

Music Genres: rock, pop, electro, rap, etc...

Circulation number: 80000 copies/week

Audience: national

CD and vinyl reviews

Remarks: Now a cultural weekly, Les Inrockuptibles started as a magazine dedicated to the indie rock scene at the end of the 80's. Therefore, as well as for the quality of their artistic choices and writing, they're still one of the most respected magazine of all the musical press.

Sur la même LONGUEUR D'ONDES

Contact: Serge Beyer (Chief Editor)

Address: Place de Sarcignan, BP 50, 33883 Villenave d'Ornon cedex

Phone/ Fax: +33 5 56 87 19 57 / +33 5 56 87 42 08

Email: longueurdondes@tele2.fr

Website: www.longueurdondes.com

Music Genres: Specialized in French-speaking countries / regions acts

Circulation number: 100000 copies/2 months

Audience: international (Belgium and Canada)

CD reviews

Remarks: Longueur d'Ondes is a free magazine, can be found in most of the venues all over France, and even in Quebec and the French-speaking part of Belgium.

MAGIC, revue pop moderne

Contact: Franck Vergeade (Music Chief Editor)

Address: 20 rue du Sentier, 75002 Paris, France

Phone/ Fax: +33 1 55 80 20 20 / +33 1 55 80 20 53

Email: franck@magicrpm.com

Website: <http://www.magicrpm.com>

Music Genres: pop, rock, electro (mainly indie)

Circulation number: 32000 copies/month

Audience: national, international

CD and vinyl reviews

Remarks: Magic, though it doesn't sell as much as Rock & Folk or Rocksound, is determinant for all the indie of bands. Audacious, and often in advance of the trends, the review gather every month about ten thousands of pop kind of experts.

MODZIK

Contact: Anatole Amavi (Chief Editor)

Address: 14 rue de Maubeuge, 75009 Paris, France

Phone/ Fax: +33 1 42 82 95 95 / Fax : +33 1 42 82 95 92

Email: redaction@modzik.com

Website: www.modzik.com

Music Genres: Mainly electro and pop rock.

Circulation number: 50000 copies/2 months

Audience: Paris

CD and vinyl reviews

Remarks: This magazine is available for free in only few fashion stores and places. Therefore, Modzik is more "hip" kind of oriented than really in touch with the musical actuality.

NOVA MAGAZINE

Contact: Sébastien Broquet (Music Chief Editor)

Address: 33 rue du Faubourg Saint Antoine, 75011, Paris, France

Phone/ Fax: +33 1 53 33 33 00 / +33 1 53 33 33 28

Email: novamag@novamag.tm.fr

Website: www.novaplanet.com

Music Genres: All possibly hip genres

Circulation number: 100000 copies/month

Audience: national

CD reviews

NEW COMER

Contact: Olivier Barbar

Address: 20 rue André del Sarte, 75018 Paris

Phone/ Fax: +33 1 46 06 31 20

Email: newcomer@noos.fr

Music Genres: Rock, pop, electro, punk rock

Circulation number: 15000 copies/trimester

Audience: national

CD reviews

Remarks: With its team of very motivated journalists, the small New Comer might get bigger in the next years...

OPEN MAG

Contact: Patricia Bussy (Music Chief Editor)

Address: 14 rue de Maubeuge, 75009 Paris, France

Phone/Fax: +33 1 42 82 95 95 / +33 1 42 82 95 92

Email: redaction@openmag.fr

Website: www.openmag.fr

Music Genres: All, except classical

Circulation number: 70000 copies/month

Audience: national

CD reviews

Remarks: Every month, Open Mag makes a focus on an independent label (half a page). The magazine is only available in Fnac, and it's free.

RECORDING MUSICIEN

Contact: Christophe Geudin (Chief Editor)

Address: Studio Press, 11 rue Charles Schmidt, 93406 Saint Ouen cedex, France
Phone/Fax: +33 1 41 66 62 71 / +33 1 41 66 62 96
Website: www.recordingmusicien.com
Music Genres: Mostly pop rock and electro
Circulation number: 32000 copies/month
Audience: national
CD reviews

ROCK & FOLK

Contact: Philippe Manoeuvre (Chief Editor)
Address: Espace Clichy Immeuble Sirius, 9 allée Jean Prouvé, 92587 Clichy cedex, France
Phone/Fax: +33 1 41 40 32 99 / +33 1 41 40 35 15
Email: redac.r&f@editions-lariviere.fr
Website: <http://www.rocknfolk.com>
Music Genres: rock, pop
Circulation number: 80000 copies/month
Audience: national
CD reviews
Remarks: The oldest music magazine in France (since 1966). The journalists are not easy to get in touch with, and the Chief Editor is hard to convince, but the faithfulness of the readers makes it worth the try.

ROCK SOUND

Contact: Thomas Vandenberghe
Address: Cyber Press Publishing, 6 Bvd du Général Leclerc, 92115 Clichy cedex, France
Phone/ Fax: +33 1 41 06 44 44 / +33 1 41 06 18 58
Email: tvandenberghe@loisir.net
Website: www.cyberpress-publishing.com
Music Genres: Rock (punk-rock, nu metal, hardcore, pop-rock, power, etc...)
Circulation number: 60000 copies/month
Audience: national
CD and vinyl reviews
Remarks: Rock Sound is the most popular music magazine for the 15-25 years old readers.

ROLLING STONE

Contact: Vincent Brunner (Music coordinator)
Address: Cyber Press Publishing, 6 Bvd du Général Leclerc, 92115 Clichy cedex, France
Phone/ Fax: +33 1 41 06 44 44 / +33 1 41 06 18 58
Email: vbrunner@loisir.net
Website: www.cyberpress-publishing.com
Music Genres: pop rock mainstream
Circulation number: 70000 copies/month
Audience: national
CD reviews
Remarks: With its recent change of owner after less than two years of existence, it's difficult to know what the new Rolling Stone is gonna be like... Seems like the music section could be more focused on mainstream acts, though...

START UP

Contact: Florence Rajon
Address: 34 boulevard Poissonnière, 75009 Paris
Phone/ Fax: +33 1 53 24 43 44
Email: frajon@lexpress.fr
Music Genres: pop, rock, French, electro, hip hop
Circulation number: 50000 copies/month
Audience: national
CD and vinyl reviews
Remarks: Start Up is the free magazine for all the Starter Stores. It's very opened on underground pop and rock.

TECHNIKART

Contact: Karim Ech Choayby (Marketing Director)
Address: 2 rue de la Roquette, passage du Cheval Blanc, 75011 Paris, France
Phone/ Fax: +33 1 43 14 33 45 / +33 1 43 14 33 41
Email: karim@technikart.com
Website: www.technikart.com
Music Genres: All possibly hip genres.
Circulation number: 80000 copies/month
Audience: national
CD reviews

TRAX

Contact: Patrice Bardot
Address: Cyber Press Publishing, 6 Bvd du Général Leclerc, 92115 Clichy cedex, France
Phone/ Fax: +33 1 41 06 44 44 / +33 1 41 06 18 58
Email: pbardot@loisir.net
Website: www.cyberpress-publishing.com
Music Genres: mainly electro, electro-pop, hiphop
Circulation number: 50000 copies/month
Audience: national
CD and vinyl reviews

VIBRATIONS

Contact: Pierre-Jean Crittin (Chief Editor)
Address: 9 avenue de Beaulieu, 1004 Lausanne, Suisse
Ph / Fax: +41 213 117 722 / +41 213 117 717
Email: info@vibration.ch
Website: www.vibrations.ch
Music Genres: mainly world, jazz, soul and electro
Circulation number: 30000 copies/month
Audience: national
CD reviews
Remarks: Though not easy to get to defend a pop rock act, Vibrations is a very hi-quality and classy magazine.

Daily newspapers

20 MINUTES

Contact: Stéphane Leblanc (Culture Chief Editor)
Address: Espace Pont de Flandres, Bât 33, 11 rue de Cambrai, 75945 Paris cedex 19
Phone/ Fax: +33 1 53 26 65 55 / +33 1 53 26 65 68
Email: sleblanc@20minutes.fr
Website: www.20minutes.fr
Music Genres: All
Circulation number: 400000 copies/day
Audience: Paris
CD reviews once a week. Shows agenda everyday.
Remarks: 20 Minutes is a free daily newspaper available in bus and subway stops in Paris and its area. Though designed for a very large audience, it's pretty audacious in its musical choices.

DERNIERES NOUVELLES D'ALSACE

Contact: Jean-Pierre Dahl (Music Journalist)
Address: 17/21 rue de la Nuée Bleue, 67001 Strasbourg cedex
Phone/ Fax: +33 3 88 21 55 00 / +33 3 88 21 57 48
Email: jpdahl@dna.fr
Website: www.dna.fr

Music Genres: All
Circulation number: 240000 copies/month
Audience: Strasbourg area
CD reviews

FRANCE SOIR

Contact: Laurent Méreu-Boulch (Music Journalist)
Address: Bât. 265, 45 Avenue Victor Hugo, 93534 Aubervilliers, France
Phone/ Fax: +33 1 53 56 87 00 / +33 1 53 56 88 44
Email: l.mereu@pressealliance.com
Music Genres: All possibly mainstream
Circulation number: 300000 copies/day
Audience: national
CD reviews

LE FIGARO

Contact: Bertrand Dicale (Music Journalist)
Address: 37 rue du Louvre, 75002 Paris, France
Phone/ Fax: +33 1 42 21 62 00 / +33 1 42 21 69 29
Email: bdicale@lefigaro.fr
Website: www.lefigaro.fr
Music Genres: All
Circulation number: 450000 copies/day
Audience: national
CD reviews

LE MONDE

Contact: Bruno Lesprit (Music Chief Editor)
Address: 21 bis rue Claude Bernard, 75005 Paris, France
Phone/ Fax: +33 1 42 17 20 00 / +33 1 42 17 21 21
Email: lesprit@lemonde.fr
Website: lemonade.fr
Music Genres: All (rock reviews every 2 weeks)
Circulation number: 540000 copies/day
Audience: national
CD reviews

LE PARISIEN

Contact: Hubert Lizé (Music Journalist)
Address: 25 Avenue Michelet, 93408 Saint Ouen cedex, France
Phone/ Fax: +33 1 40 10 30 30 / +33 1 40 10 35 32
Email: hlize@leparisien.presse.fr
Website: www.leparisien.fr
Music Genres: All possibly mainstream
Circulation number: 200000 copies/day
Audience: Paris
No reviews, but shows agenda and music articles

LIBERATION

Contact: Bayon / Alexis Bernier / Bruno Masi / Gilles Renault (Music Journalists)
Address: 11 rue Béranger, 75003 Paris, France
Phone/ Fax: +33 1 42 76 17 89 / +33 1 42 76 16 28
Email: name@liberation.fr
Website: www.liberation.fr
Music Genres: All
Circulation number: 240000 copies/day
Audience: national
CD reviews every friday

Remarks: Liberation is very famous for its culture section.

METRO

Contact: Mélanie Roero (Music Journalist)
Address: 35 rue Greneta, 75002 Paris, France
Website: www.metropoint.com

Music Genres: All
Circulation number: 300000 copies/day
Audience: Paris

CD reviews and culture agenda section.

Remarks: Metro is the direct concurrent to 20 Minutes. It's free as well, available in the subway. The music selection is apparently getting much better.

OUEST FRANCE

Contact: Philippe Richard (Jazz & Rock Journalist)
Address: ZI Rennes Sud Est, 35051 Rennes cedex
Phone/ Fax: +33 2 99 32 60 00 / +33 2 99 32 60 25
Email: philippe.richard@ouest-france.com
Website: www.ouest-france.com

Music Genres: All
Circulation number: 800000 copies/day
Audience: West of France

CD reviews

Remarks: Though a regional newspaper, Ouest France is the biggest French newspaper in terms of sales.

SUD OUEST

Contact: Stéphane Jonathan (Music Chief Editor)
Address: 1 place Jacques Lemoine, 33094 Bordeaux cedex
Ph / Fax: +33 5 56 00 33 33 / +33 5 56 00 35 28

Website: www.sudouest.com

Music Genres: All
Circulation number: 400000 copies/day
Audience: Bordeaux area
CD reviews

Weekly newspaper

ADEN

Contact: Olivier Nuc (Music Journalist)
Address: 9 passage de la Boule Blanche, 75012 Paris
Ph / Fax: +33 1 53 44 75 63 / +33 1 53 44 75 85

Email: nuc.aden@lemonde.fr

Music Genres: All
Audience: Paris area

Few CD reviews but mostly cultural agenda

Remarks: Cultural Agenda for Le Monde newspaper, every Wednesday evening. Olivier Nuc is as well in charge of the artistic direction for the pop rock festival Les Festins d'Aden.

A NOUS PARIS

Contact: Carine Chenaux (Chief Editor)
Email: redaction@anousparis.com

Music Genres: All
Audience: Paris
CD reviews

Remarks: A Nous Paris is the precursor of the free subway newspaper, and remains the only weekly one. Its audience is huge.

LE NOUVEL OBS

Contact: Bernard Loupias (Music Journalist)
Address: 10/12 Place de la Bourse, 75082 Paris cedex 02, France
Ph / Fax: +33 1 44 88 34 34 / +33 1 44 88 40 94
Email: bloupias@nouvelobs.com
Website: www.nouvelobs.com
Music Genres: All
Circulation number: 500000 copies/week
Audience: national
CD reviews

L'EXPRESS

Contact: Gilles Medioni (Music Journalist)
Address: 17 rue de l'Arrivée, 75733 Paris cedex 15, France
Ph / Fax: +33 1 53 91 11 11 / +33 1 53 91 12 02
Email: gmedioni@lexpress.fr
Website: www.lexpress.fr
Music Genres: All
Circulation number: 550000 copies/week
Audience: national
CD reviews

TELERAMA

Contact: Emmanuel Tellier
Address: 36 rue de Naples, 75008 Paris, France
Phone/ Fax: +33 1 55 30 55 30 / +33 1 45 22 08 26
Email: tellier.e@telerama.fr
Website: www.telerama.fr
Music Genres: All
Circulation number: 800000 copies/week
Audience: national
CD reviews
Remarks: Telerama is the most famous (and the biggest) culture weekly

RADIO STATIONS

National Radio Stations

FIP

Contact: Jean-Luc Leray (Programs Director)
Address: Maison de Radio France, 116 Avenue du Président Kennedy, 75220 Paris cedex 16
Phone/ Fax: +33 1 42 20 12 34 / : +33 1 56 40 4 69
website: www.fipradio.com
Music Genres: jazz, chanson, rock, world
Audience: national, local (if local, add the cities which you broadcast in)
Rock music shows: Generalist radio, no specific rock shows
Opportunities to present underground artists: YES, the music programs are very eclectic
Part of rock music in the whole program: 15%
Remarks : Playlist of 400 tracks

FRANCE INTER

Contact: Bernard Chérèze (Programs and Music Director)
Address: Radio France, 116 Avenue du Président Kennedy, 75220 Paris cedex 16

Phone/ Fax: +33 1 56 40 22 22 / : +33 1 56 40 28 59

website: www.franceinter.com

Music Genres: All

Audience: national

Number of auditors/day: 6 millions

Rock music shows: C'est Lenoir (Monday to Thursday, 9pm-10pm), Pollen (Friday, 9pm-11pm), Le Pont des Artistes (Saturday, 9.30pm-10.30pm), Alternatives (Saturday 10pm-Midnight)

Opportunities to present underground artists: YES, the show C'est Lenoir is specialized in underground pop and rock, and indie artists can even sometimes get to the general playlist of the radio.

LE MOUV'

Contact: Muriel Perez (Musical Programs Director)

Address: 61 bvd Carnot, BP 431, 31009 Toulouse cedex 6

Phone/ Fax: +33 5 62 30 70 00 / : +33 5 62 30 70 91

Email: mouv@radio-france.fr

website: www.lemouv.com

Music Genres: pop rock

Audience: national

Number of auditors: 16 millions (potential)

Rock music shows: Le Buzz (Monday-Thursday, 7.30pm-8pm), Lives (Everyday, 0am).

Opportunities to present underground artists: YES, in music shows, lives and general playlist

Part of rock music in the whole program: 100% (pop rock)

RFI

Contact: Alain Rossi (Music Programs Director)

Address: Maison de Radio France, 116 Avenue du Président Kennedy, BP 9516, 75762 Paris cedex 16

Phone/ Fax: +33 1 56 40 12 12 / +33 1 56 40 44 71

website: www.rfi.fr

Music Genres: All

Audience: international

Number of auditors/day: 45 millions worldwide

Rock music shows: La Bande Passante (Monday to Friday, 4.40pm)

Opportunities to present underground artists: YES, but mainly French-speaking ones

Local Radios (including the Paris area)

COULEUR 3

Contact: Eric Tracol (Programs director)

Address: 13 cours d'Herbouville, 69004 Lyon, France

Phone/ Fax: +33 4 72 10 15 31 / : +33 4 78 30 46 46

Email: eric.tracol@couleur3.fr

website: www.couleur3.fr

Music Genres: pop rock, rap, techno etc...

Audience: local (Lyon, Grenoble, Chambéry, Chamonix)

Opportunities to present underground artists: YES, in music shows and general play-list

Part of rock music in the whole program: 80%

OUI FM

Contact: Jean-Patrick Laurent (Music Programs Director)

Address: 2 rue de la Roquette, Passage du Cheval Blanc, 75011 Paris

Phone/ Fax: +33 1 55 28 14 14 / : +33 1 55 28 14 15

Email: ouifm@ouifm.fr

website: www.ouirock.com

Music Genres: rock

Audience: local (Paris area)

Opportunities to present underground artists: YES, in special music shows, and sometimes (but very rarely) in the general play-list

Part of rock music in the whole program: 100% (pop rock)

RADIO NOVA

Contact: Maxime Guiguet (Music Programs Director)

Address: 33 rue du Faubourg Saint Antoine, 75011 Paris, France

Phone/ Fax: +33 1 53 33 33 15 / : +33 1 43 47 33 39

Email: radionova@radionova.com

website: www.novaplanet.com

Music Genres: urban musics

Audience: local (Paris, Montpellier, Angers, Dreux, Nantes, Limoges)

Opportunities to present underground artists: YES, in special shows and general play-list

RTL2

Contact: Jean-François Latour (Program Director)

Address: 22 rue Bayard, 75008 Paris, France

Phone/ Fax: +33 1 40 70 40 00 / : +33 1 40 70 43 50

website: www.rtl2.fr

Music Genres: Softrock

Audience: local (4 frequencies including Paris area)

Number of auditors: 30 millions (potential)

Opportunities to present underground artists: In very rare occasions

Part of rock music in the whole program: 100% (mainstream pop and rock)

PROMOTION AGENCIES

ALICE AU BUREAU

Contact: Alice Lepers

Address: 9 rue Victor Massé, 75009 Paris, France

Ph/Fax: +33 1 48 78 16 22 / +33 1 48 78 13 74

Email: alice.au.bureau@wanadoo.fr

Music Genres: French, Pop Rock

Artists and/or labels represented in France: Mano Solo, Arielle, M, Alexandre Varlet, Jacques Higelin, Yann Tiersen, Sapho, Kent, Matthieu Boogaerts, etc.

Remarks: PR for festivals (Printemps de Bourges, Eurockéennes de Belfort, etc.)

BRIGITTE BATCAVE

Contact: Brigitte Batcave

Address: Bât G, 7ter rue Christiani, 75018 Paris, France

Phone/ Fax: +33 1 53 09 97 97 / +33 1 53 09 93 93

Email: bbatcave@lepassage.fr

Music Genres: pop rock and world

Artists and/or labels represented in France: Prohom, Blackjack, Veronica Antico, Salif Keita, Cheb Kader, Shola Ama, Jack the Ripper, etc.

COUP FRANC

Contact: David Barat

Address: 6 rue Baudelique, 75018 Paris, France

Phone/ Fax: +33 1 48 00 08 20

Email: david@coupfranc.net

Website: www.coupfranc.net

Music Genres: pop, rock, electro

Artists and/or labels represented in France: Setanta Rds, Disques Tricatel, Emperor Norton, As Dragon, Helena Noguerra, Richard Hawley, Evan Dando, Snow Patrol, Felix Da Housecat, Ralph Myerz And The Jack Herren Band, Gluecifer, Les Ogres De Barback....

Remarks: PR for festivals (Les Femmes s'en Mêlent, Rockomotives, etc.), Publishing, Marketing, Street Marketing.

EPHELIDE

Contact: Nathalie Ridard

Address: 20 rue de Richelieu, 75001 Paris, France

Phone/Fax: +33 1 42 60 08 48

Email: nathalie.ridard@wanadoo.fr

Music Genres: pop rock

Artists and/or labels represented in France: Nickelback, Alanis Morissette, Tahiti 80, Tarmac, Moloko, etc.

Remarks: PR for festivals (Bars en Trans, Route du Rock)

EMMA PROMOTION

Contact: Myriam Astruc

Address: 71 rue de Maubeuge, 75010 Paris, France

Phone/Fax: +33 1 53 20 06 63 / +33 1 44 91 96 59

Email: myriam.astruc@wanadoo.fr

Music Genres: French, pop, rock, mainstream, etc.

Artists and/or labels represented in France: Indochine, Madredeus, Amalia Rodrigues, Eva Cassidy, etc.

Remark : PR for festivals (Les Festins d'Aden)

LC LES FILLES

Contact: Christine Filippi

Address: 2 rue Brochant, 75017 Paris, France

Phone/Fax: +33 1 42 29 42 02 / +33 1 42 29 34 50

Email: krikri@noos.fr

Music Genres: All

Artists and/or labels represented in France: St Germain, Blue Note, etc.

Artists and/or labels represented in Europe: St Germain

Artists and/or labels represented in the World: St Germain

Remarks: PR for festivals (Festival Rock en Seine, Solidays, etc.)

YAZID MANOU

Contact: Yazid Manou

Address: Appt 77, 12 rue Paul Langevin, 94120 Fontenay sous Bois, France

Phone/Fax: +33 1 48 76 49 35 / +33 1 48 77 42 64

Email: yazidmanou@aol.com

Music Genres: mostly re-issues

Artists and/or labels represented in France: Universal Music Jazz, Socadisc, Universal Music, Warner

PHUNK PROMOTION

Contact: Fabrice Desprez / Olivier Pilz

Address: 6, rue Coustou, 75018 Paris, France

Phone/Fax: +33 153 092 670 / +33 153 092 671

Email: phunk@phunkster.com

Website: www.phunkster.com

Music Genres: Mostly electronic music (including electro pop and rock)

Artists and/or labels represented in France: Accidental (Matthew Herbert...), Compost, Disko B (Electronicat), Environ (Metro Area), Ghostly International (Matthew Dear, Dabrye...), International DJ Gigolo (Miss Kittin Hacker, David Carretta, Psychonauts, DJ Hell...), The Leaf Label (Murcof, Manitoba, Colleen, 310...), Kitsuné, Klein (Seelenluft), Mental Groove (Miss Kittin, Le Coeur...), Output (The Rapture, Black Strobe, LCD Soundsystem...DJ PR Only), Peacefrog (Luciano, Charles Webster, Nouvelle Vague...), Playhouse (Villalobos, Isolee, Spektrum, Captain Comatose, Losoul, Rework), Rotters Golf Club (Radioactive Man), Serial Records, Versatile (I:Cube) Major companies : Star Trak/BMG (The Clones > DJ PR only), Barclay/Universal (Jackson, Henry Goes Dirty), ULM/Universal (Scissor Sisters), Virgin/EMI (Air, Miss Kittin, Kelis), Universal Jazz (Salif Keita)

Artists and/or labels represented in the World: (set) Recordings artists, Basenotic, Basic, DJ Gregory, Julien Jabre, The Film

PING PONG**Contact: Fred Elalouf****Address: 49, rue de Rochechouart, 75009 Paris, France****Phone/Fax: +33 1 48 78 12 49 / +33 1 48 78 06 73****Email: fred@pingpong.fr****Website: www. pingpong.fr****Music Genres: Mainly electronic musics (inclundind electro rock and pop)****Artists and/or labels represented in France: Ninja Tune (since1998) : Amon Tobin, Coldcut, Herbaliser, Kid Koala, Mr Scruff, Dj Vadim... Big dada : Roots Manuva, TTC, TY... !K7 : Tosca, Smith & Mighty, Kruder & Dorfmeister, Herbert, Terranova, Swayzak... Kitty-yo : Jimi Tenor, Tarwater, Gonzales, Peaches... B-Pitch Control: Ellen Allien, Sascha Funke...****NADINE SIMONI****Contact: Nadine Simoni****Address: 32 rue Pelleport, 75020 Paris, France****Phone/Fax: +33 1 40 30 15 00 / +33 1 40 30 52 58****Email: nadinesimoni@wanadoo.fr****Music Genres: pop rock****Events and Festivals represented in France: Festival Les Inrockuptibles, Le Rock dans tous ses Etats, Les Efferv'Essonne, le Chaînon Manquant, etc.**