Music & Media®

AUGUST 29, 1998

Volume 15, Issue 35

£3.95
DM11
FFR35
US$7
DFL11.50

Now Back For Good? Modern Talking drive on to the No.1 spot in this week's European Top 100 albums chart. Page 14

we talk to radio

M&M chart toppers this week

Eurochart Hot 100 Singles
PRAS MICHEL
FEAT ODB & MYA
Ghetto Supasta
(Interscope)

European Top 100 Albums
MODERN TALKING
Back For Good
(Hansa/BMG)

European Radio Top 50
SPICE GIRLS
Viva Forever
(Virgin)

Inside M&M this week

MIAMI'S SOUND MACHINE
The second Midem Latin American & Caribbean Music Market takes place in Miami on August 24-27. As a new wave of latin sounds break on Europe's shores (story, this page), M&M looks at some of the key issues and personalities involved in this year's event. **Pages 10/11**

U.K. RADIO ADDING ADS
U.K. Commercial radio's overall audience growth during the second quarter of this year has been complemented by healthy advertising revenue for the same period, according to new figures. **Page 7**

UMBRELLOS UP IN EUROPE

A year ago, Danish trio Los Umbrellos entered the Billboard Hot 100 with *No Tengo Dinero*. With that stateside success behind them, the act are now enjoying a second taste of chart success across Europe. **Page 12**

Radio's summer samba set to last?

by Gary Smith

Daniela Mercury

Ricky Martin at last month's IFPI Platinum Europe Awards

BARCELONA — For the first time this summer, latin and Brazilian music—usually touted each spring as the "next big thing"—has been making serious inroads onto the playlists of Europe's CHR stations.

A clutch of strong crossover tracks combined with extra marketing muscle has, this summer at least, affected the style and sound of European airwaves. "Two years ago latin music played virtually no part in our music policy," says Jean-Lou Bertin, programme director of Brussels-based CHR station Radio Contact. "But this summer, depending on the week, we have been playing 5-10 percent Latin tracks."

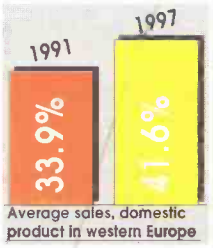
Thanks to tunes like Havana Delirio's *Carnavalera* (Island), Ricky Martin's *Copa De La Vida* (Columbia), *Rapunzel* by Daniela Mercury (Epic) and Coumba Gawlo's version of the classic *Pata Pata* (RCA), a certain "up" factor is pervading the Euro-ether right now.

France, where ethnic music has historically often received a sympathetic hearing, has been at the forefront of this trend. "The phenomenon started with world music," says Alain Rossi, music programmer at French international service RFI, "which, although it is

continued on page 25

IFPI figures confirm Europe's domestic bliss

by Emmanuel Legrand & Christian Lorenz



Average sales, domestic product in western Europe

LONDON — Newly published statistics confirm the rise of domestic repertoire as the most visible trend of the '90s in Europe's music markets.

Figures issued last week by the International Federation of the Phonographic Industry (IFPI) for 1991-1997 show the market share taken by domestic repertoire has risen in most key European markets—and in the U.K., France, Greece and Italy, local production outsells international repertoire.

"The key factor in this development is that the music being made in Europe is attractive to a wide range of listeners," says PolyGram president Conti-

continued on page 25

Popkomm extends its influence

by Christian Lorenz

POP komm. THE FAIR FOR POP MUSIC AND ENTERTAINMENT

COLOGNE — On its 10th anniversary, German music industry and entertainment fair Popkomm. (August 13-16), drew more attention than ever from the media, politicians and companies from beyond Germany's frontiers.

The increased profile for the Cologne event (see also page 8) comes at a time when the fair's core business is consolidating and the event is looking to areas outwith music for growth.

German federal minister of justice Edzard Schmidt-Jortzig—the highest ranking German politician to attend Popkomm. to date—underlined the growing importance of the fair outside the music community when he opened this year's conference programme on August 14 with a keynote address on the subject of copyright.

continued on page 25

Geldof drives Xfm changes

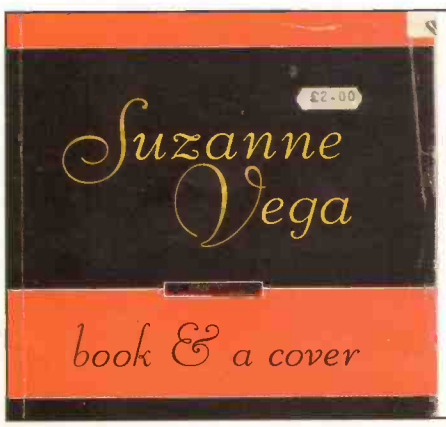
by Mike McGeever

Bob Geldof

LONDON — The U.K.'s Capital Radio group has entered a new "relationship" with Bob Geldof's TV/radio production company Planet 24 in "an exchange of [programming] ideas" for alternative music station Xfm, rebranded as London's "new music station."

The station was due to re-launch from Capital's Leicester Square headquarters in London on August 24. Geldof—who lambasted U.K. radio's lack of creativity at a recent Radio Academy conference—will present Xfm's afternoon drivetime slot himself until February next year. Des Shaw, executive producer at Planet 24's radio division, replaces Sammy Jacob as Xfm programme director.

The end of specialist block programming and a revised presenter line-up will provide a more consistent musical sound, says Capital group programme director Richard Park, "but there will be no massive [musical] difference overall."



the new single book & a cover
Suzanne Vega
from the album "Tried and True - The Best Of Suzanne Vega"

Music & Media

Call M&M on:
tel (+44) 171 323 6686
fax (+44) 171 323 2314/16

Editorial
Editor in chief: Emmanuel Legrand
Managing editor: Tom Ferguson
News editor: Jonathan Heasman
Features/specials: Terry Heath
Music business/talent editor: Christian Lorenz
Programming editor: Mike McGeever

Charts & research
Charts editor: Raúl Cairo
Charts researchers: Menno Visser, Siri Stavenes

Production
Production manager: Jonathan Crouch
Designer: Dominic Salmon

Correspondents:
Austria: Susan L. Schuhmayer - (43) 1 334 9608
Belgium: Marc Maes - (32) 3 568 8082
Classical/jazz: Terry Berne - (34) 9 3458 3791
Czech Republic: Michele Legge - (42) 2 248 75000
Dance Grooves: Gary Smith - (34) 9 3488 2180
Denmark: Charles Ferro - (45) 3391 9156
France: Rémi Bouton (radio and music business) - (33) 1 4586 8466; Cécile Tesseyre (artist profiles) - (33) 1 4909 0896
Germany: Ed Meza (radio) - (49) 4239782
Greece: Cosmas Develegas - (30) 935 65641
Italy: Mark Dezzani - (39) 184 292 824
The Netherlands: Robbert Tilli - (31) 20-672 2566
Norway: Kai Lofthus - (47) 918 21 208
Spain: Howell Llewellyn - (34) 9 1593 2429;
Sweden: Keith Foster - (46) 8 366 228

Sales and Marketing
Director of advertising sales: Christine Chinetti
International sales director: Ron Betist (UK, USA) - (31) 299 420274; mobile: (31) 653 194133
Sales executives: Christine Chinetti (G/S/A) - (44) 171 323 6686; Igor Rooselaar (Benelux; Scandinavia) - (31) 299 420274
François Millet (France) - (33) 145 49 29 33
Beth Dell'Isola (US Radio) - (1) 770 908 8373; Lidia Bonguardo (Italy, Spain, Greece, Portugal) - (39) 362 54 44 24.
Acting sales & marketing co-ordinator: Yvonne Akpoveta
International circulation director: Tim Freeman
European circulation promotion manager: Paul Brigden
Circulation assistant: Dan Gennoe
Financial controller: Kate Leech
Accounts assistant: Christopher Barrett
Office manager: Linda Nash

Music & Media
23 Ridgmount St, London WC1E 7AH UNITED KINGDOM
Phone numbers : (44) 171 323 6686, (44) 01858 435326 (subscriptions)
Fax numbers : (44) 171 323 2314 (editorial) (44) 171 631 0428 (sales), (44) 01858 432164

Subscription rates :
United Kingdom UK£160 ; Germany DM399; Benelux Dfl 397 ; Rest of Europe US$ 269; USA/ Canada US$ 275; Rest of the world US$ 275
Printed by:
Headley Brothers Ltd, Queens Road, Ashford, Kent TN24 8HH

ISSN : 1385-612
© 1998 by BPI Communications Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Billboard Music Group

President: Howard Lander
Senior VP/general counsel: Georgina Challis
Vice presidents: Irwin Kornfeld, Karen Oertley, Adam White
Director of strategic development: Ken Schlager
Business manager: Joellen Sommer

BPI Communications
Chairman: Gerald S. Hobbs
President & CEO: John B. Babcock, Jr.
Executive vice-presidents: Mark Dacey, Robert J. Dowling, Howard Lander
Senior vice-presidents: Georgina Challis, Paul Curran, Ann Haire, Rosalee Lovett, Craig Reiss
Vice-president: Glenn Heffernan
Chairman Emeritus: W.D. Littleford

Upfront

by Emmanuel Legrand, Music & Media editor-in-chief

Crisis? What crisis?

It was hard to believe last week in Cologne during Popkomm. that this is a critical time for the German music market. Stands were packed, concerts were jammed, business was definitely happening, politicians paid their visits (bear in mind, this is election year in Germany)—even Mikhail Gorbatchev was there. Yet, talking to German label executives, the overall picture emerging of the industry was definitely not that rosy.

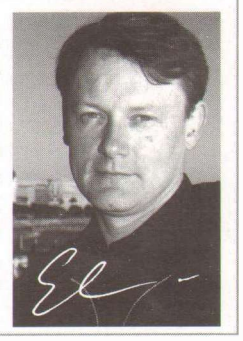
The problems facing the German music market—down in value and unit terms this year—include a bad economic situation (with over 4 million unemployed); retailers claiming high margins; too many compilation albums available; rising marketing costs, especially on singles (thanks in part to costly videos); increasing advances being paid to artists, and ageing stars who don't deliver as they used to, and whose sales have not been augmented by a new generation of artists of similar status.

A further problem for the music business is German broadcasting. It's argued that too much power resides in the hands of music TV channel Viva, which basically defines what is going to be a hit in Germany—although many a neighbouring country would like to be "affected" by a promotional tool with similar power.

Radio also seems to be pretty much on the mind of record labels these days. At a Popkomm panel (see page 8), BMG's Freddie De Wall's remarks suggested a need for more diversity in the German radio market. He said that even Germany's new breed of public "youth" stations were "not really playing new kinds of music—just types of pop music."

De Wall's comments would surely be echoed by every single record company executive in the country. Music radio in Germany is described, depending who you're talking to, as "boring," "unimaginative," or "a Viva copycat."

To be fair, a few broadcasters have attempted to branch off from the mainstream to follow more challenging routes. Frankfurt-based public station XXL, awarded the Comet prize for Format of the Year at Popkomm., has certainly shown there is space—and an audience—for more upbeat and contemporary formats than the traditional MOR, AC and schlager stations which currently dominate German airwaves.



Regulators, broadcasters and record companies would do well to sit down at the same table and address some of these issues. What is at stake is the diversity of what consumers will ultimately listen to, and the capacity of Germany to nurture and develop new talent by giving it the necessary exposure. At the very least, those are two good reasons to take this "crisis" seriously.

Dover make landing at Chrysalis

by Howell Llewellyn

MADRID — The battle for Dover is over.

For months, major labels have been involved a fight for the signatures of Dover, Spain's most successful indie band ever; now EMI affiliate Chrysalis has emerged as the victor.

However, Chrysalis director Javier Loosen claims the four-piece will remain as independent as when they were signed to tiny Madrid label Subterfuge Records, which sold 400,000 units of the group's debut album *Devil Came To Me*—an unheard-of figure for an indie band in Spain.

"We have agreed to set up an imprint for Dover called Loli Jackson, named after one of the songs on *Devil*," reveals Lozano. "The band wanted to retain complete artistic and economic independence—they're adult and mature enough to know what they want."

Dover

The band, led by sisters Cristina and Amparo Llanos, finally decided to split with Subterfuge in April in order to further their ambitions outside Spain. "We [Chrysalis] can offer Dover wider distribution, especially in Europe where their English-language melodic rock could do well," says Lozano.

He adds that Chrysalis and the band will share their marketing skills, "as Dover are adept at marketing themselves." The band will decide when their next album is recorded and released, and the Loli Jackson imprint will also be open to other groups in the future.

Dover played potentially the most important concert of their career so date at the PopKomm. trade fair in Cologne last week, on the same bill as Nina Hagen.

P4 programming 'below standard'

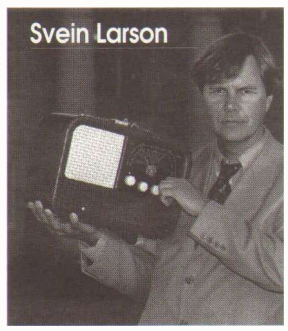
by Kai R. Lofthus

OSLO — Norwegian national commercial AC station P4 has come under heavy fire from the country's public broadcasting council, Almen-kringkastingsrådet, in its annual report.

The station's programming policy is criticised for not devoting enough airtime to more in-depth news and cultural features, and for broadcasting programmes which demand too little time and resources to put together.

The council, which continuously reviews the performance of all four national radio stations in Norway, has a set of criteria which it compares against standards set by the programming on the state-owned NRK stations.

Among the council's specific criticisms of P4 are: that coverage of art, culture, religion and philosophy should be strengthened; that there should be more niche programming for Lapps and other minority cultures; and that P4 does not fulfil the music format obligations set out in its licence. The Ministry of Culture has responded to the council's report by asking P4 to "explain its programming policy as soon as possible."


Svein Larson

At a press conference in Oslo, P4 president Svein Larsen countered: "There is only one obligation we don't fulfil—that's the programming for Lapps. I've attended parliament's culture committee frequently over the past two years, and asked them 'is [programming for Lapps] what you really want?' We don't want to produce radio the way Almenkringkastingsrådet wants. Its priorities belong to the '50s, and modern radio doesn't work that way any more."

P4 programme director Svein Torgersen believes the council is still stuck in the time when NRK was the only radio outlet in the country. "Four national radio stations with different formats has to be better, because it increases the options for listeners," he says, pointing out that the station which receives the least criticism from the council—cultural outlet NRK P2—has second-quarter Gallup figures showing a six percent reach, compared to P4's 24 percent reach.

Open mike

Nikolai Fasting
Managing director,
hitcompany.no

The August 29 premiere of the hitawards show in the Oslo Spektrum venue by hitcompany.no.—publishers of the Norwegian airplay chart—acknowledges the most-played artists on Norwegian radio. The ceremony is expected to be attended by 8,000 people and televised on national commercial channel TV2.

Q: ***Why is there a need for an awards show in addition to the 26-year-old Spellemannprisen?***
A: The media who are my owners [radio network P4, TV2, and daily newspaper Dagbladet] have a need for editorial content which can contribute to building their own concepts and events. We also want to build the brand name "hit" in various ways, and make it a point of reference within the music, video and multimedia industries. I have no ambitions to complement Spellemannprisen; I'm not sure whether there is a need to do that. The music industry always needs concepts which can make music visible and give profile to its product.

Q: ***There's an impressive line-up—Eros Ramazzotti, Natalie Imbruglia, Espen Lind and Cleopatra—peforming at the hitawards show, but can it have a greater commercial effect on record sales than Spellemannprisen?***
A: I wouldn't say that, because all awards look back over a past year. In a way, many of the artists appearing in this show are more "perishable." But I believe hitawards can help build the profile of many artists. It can be a very good way to confirm that an artist is exceptionally popular among record buyers. There is no jury system; it's more starkly commercial than that. Then there's also a point in having a show with good ratings at a good time of the year, where the record industry can promote new artists or other important autumn releases.

Q: ***You're part of a chart oriented company; are charts being as relevant to buying patterns as they were?***
A: They're more relevant, but in a different way. People have more options; to a larger extent, they need some tools to make better buying decisions. Previously, a chart position equalled extra sales. I don't think that will be the case in the future. Charts will be more important for consumers, but it will be equally more difficult for the industry to see the connections, and to use the charts in a promotional sense. Charts must become more manageable for consumers: for example, charts compiled according to certain criteria set by consumers themselves. The charts would still be charts, but more interactive.

Interview by Kai R. Lofthus

More Spanish regions award new licences

by Howell Llewellyn

MADRID — Two more Spanish regions, Aragon and La Rioja, have awarded their quota of new FM broadcast licences as Spain's biggest radio share-out for nearly a decade—some 350 FM licences nationwide—continues.

The latest round produced few surprises. Aragon, sandwiched between Navarre and Catalonia, sifted more than 300 applications for its 32 available new licences. Catholic church-controlled Cadena COPE won four, all in cities which have bishoprics; the country's most popular commercial television channel, Antena 3 TV, was awarded two, including one in regional capital Zaragoza; and commercial broadcaster Radio Voz secured six, all of them in small towns. The country's largest radio group, Cadena SER, received just one licence; publishing group Zeta won three, and another important licence in Zaragoza was awarded to a local television station.

The small wine-producing region of La Rioja will almost double its total number of FM stations, from 10 to 18. Cadena COPE won two; the country's third largest commercial radio group, Onda Cero Radio, was awarded one, and the rest went to local companies. Cadena SER, which already holds six of the original 10, gained no more despite applying for three.

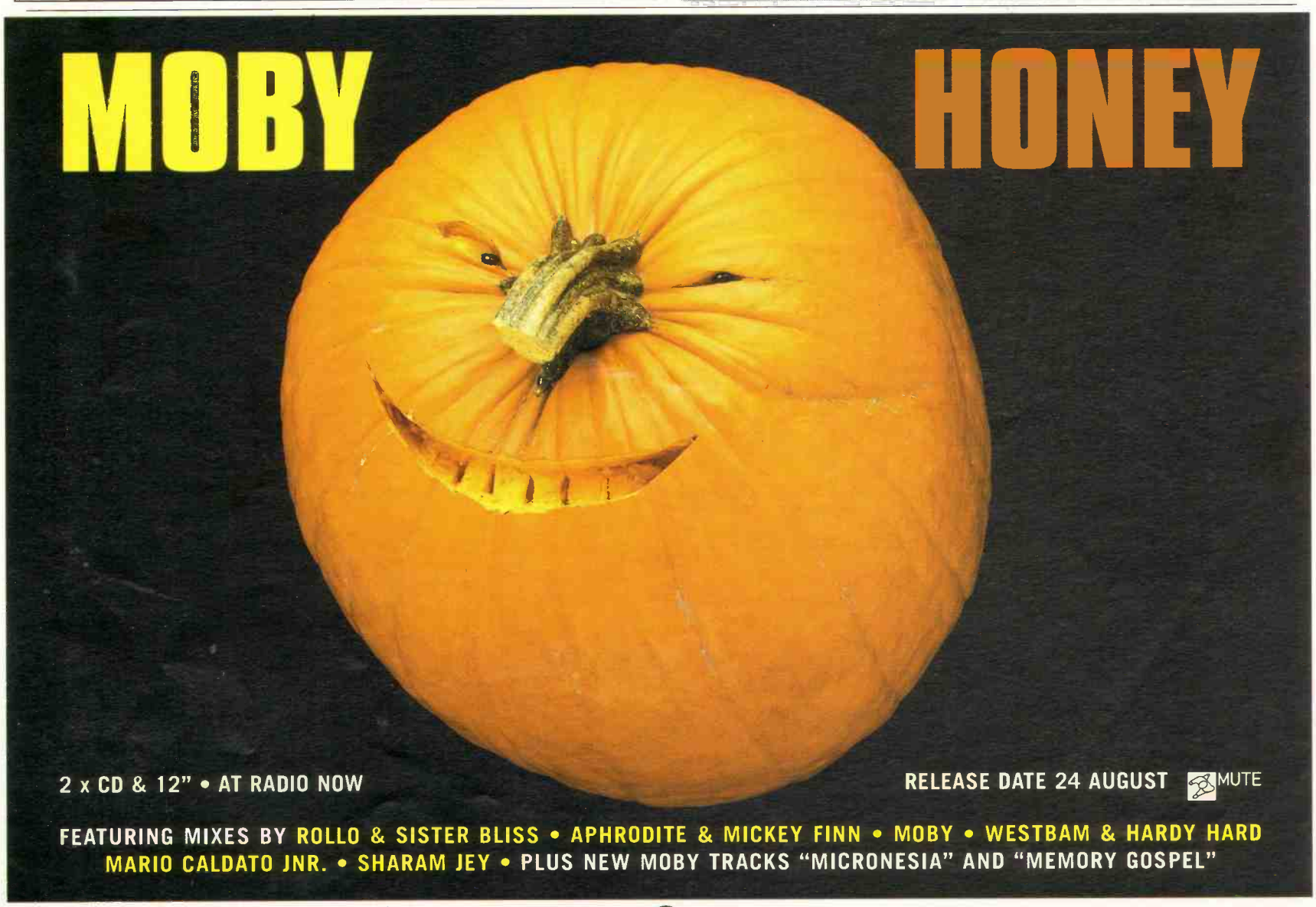
Five of Spain's 17 regions have now awarded their licence quotas.

internet in-site

M2
//www.m2europe.com

M2 has established a presence on the Internet before it even begins broadcasting; visitors equipped with RealPlayer can watch prototypes of MTV's new all-music, no-presenter "alternative" TV channel in hour-long blocks or they can create their own one-hour programme selected from a 1,500 video database. At the moment there's not much else here, but the station promises that in future there will be live videos and other rarities which will not be broadcast and will be available only on this site.

Chris Marlowe



my favorite mistake

SHERYL CROW

the long awaited new single **my favorite mistake**
taken from the forthcoming album **The Globe Sessions**

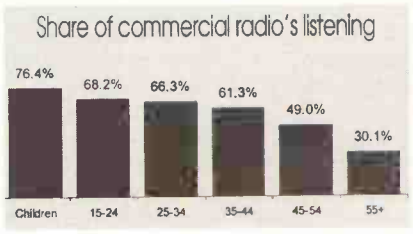
Most Added on European radio

A&M RECORDS
a PolyGram company

U.K. radio's ad share continuing to build

by Mike McGeever

LONDON — Commercial radio's overall audience growth in the U.K. during the second quarter of this year (M&M, August 22) was complemented by healthy advertising revenue for the same three month period.



According to figures released by trade bodies the Advertising Association and the Radio Advertising Bureau, radio commanded a 5.2 percent share of total display advertising in the U.K. during April-June, the third consecutive quarter in which commercial radio's share of advertising was above the five percent benchmark.

Investment in commercial radio airtime for both national and local advertising grew more quickly during April-June than in any in other quarter in the past few years. National advertising spend for that period was £70.4 million ($114.5 million), an increase of 37.2 percent on the same quarter in 1997 and the best second quarter rate of growth since 1994.

Year on year, local advertising expenditure jumped 14.3 percent to £41.4 million, representing the best second-quarter rate of increase for three years, according to the figures.

The biggest national advertiser during the second quarter of 1998 was British Telecom, which spend about £2.5 million, an increase of more than 55 percent on the same quarter in 1997. Meanwhile, video rental and sales giant Blockbuster Entertainment found renewed faith in the medium as it invested nearly £1.2 million in radio advertising during the three month period—about twice the amount it spent during the comparable period last year. Blockbuster, which slashed 1998-99 TV advertising budgets to invest in radio, moved into the Top 10 commercial radio national advertisers during April-June 1998.

ON THE BEAT

VIRGIN RETAIL OUT OF SPAIN

MADRID — Virgin Retail Europe is closing its nine stores in Spain, including its southern Europe flagship megastore in Barcelona, which has been operating since 1992. "Losses [in the Barcelona store] have been very high because of the high fixed costs of the establishment," says Martin Reed, Virgin's director in Spain. He says rental costs of the 2,000m² store made profits "unreachable." The decision was taken despite a 20 percent increase in sales in the first half of this year. Virgin Retail will also close its Madrid-based offices at the end of August.

BORSATO SMASHES OWN RECORDS

HILVERSUM — Dutch superstar Marco Borsato (Polydor) has done it again: breaking Dutch music industry records he had previously set. His new album *De Bestemming* (*Destiny*) has so far shipped 300,000 copies (approximately twice as much as last year's *De Waarheid*), of which 40,000 alone were sold on the album's official release at midnight on August 13. Permission for record stores to open at that time had not been given by all the country's local authorities and police closed one Amsterdam branch of the Free Record Shop chain.

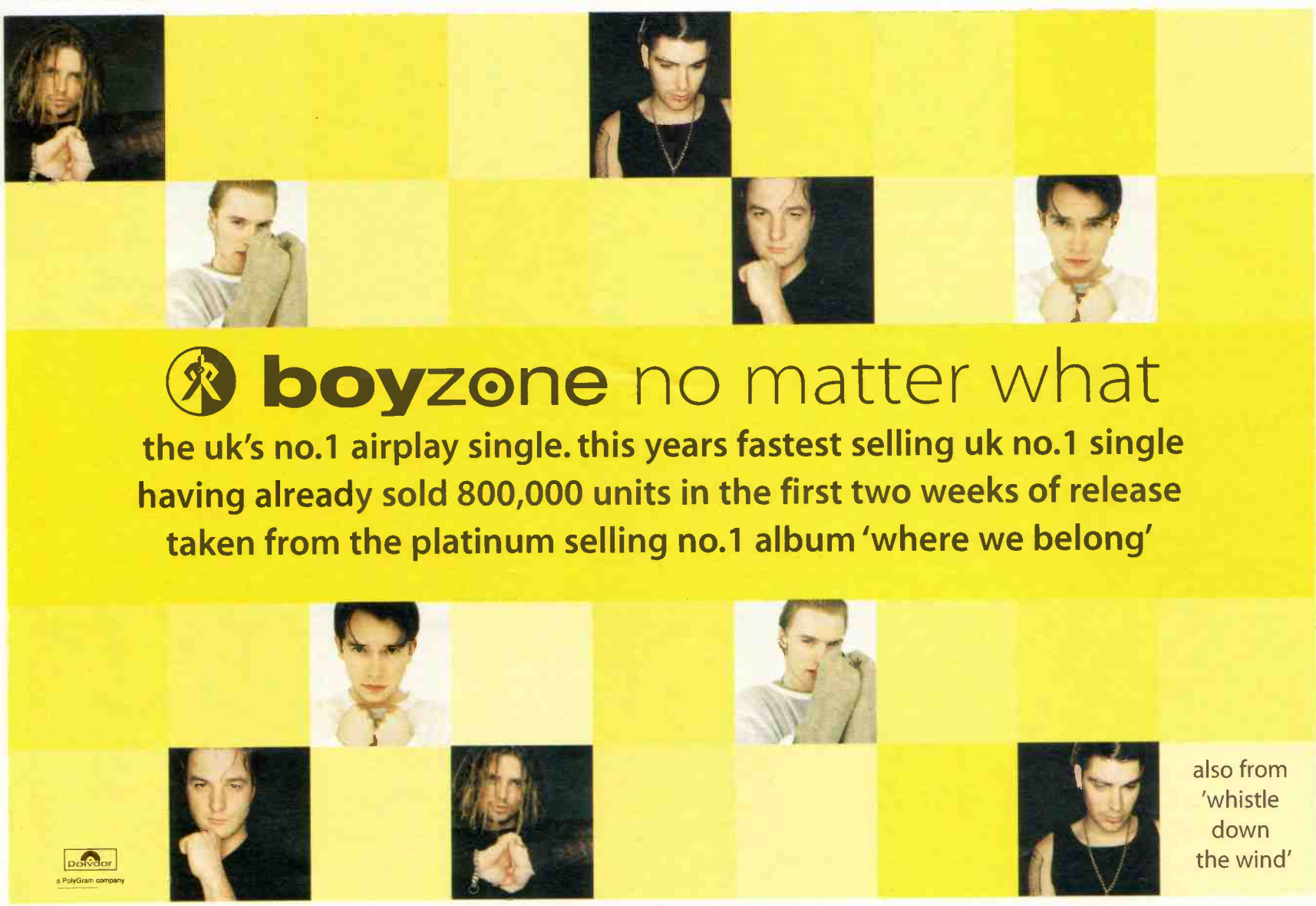
SPANISH LISTENERS STAY FAITHFUL

MADRID — Spanish radio listeners are a loyal bunch, according to a new survey by market research organisation AIMC; 77.1 percent of Spanish listeners always tune to the same station, 18.5 percent divide their time between just two stations, while 3.5 percent go for three or more. The average Spaniard listens to 97 minutes of radio a day—about half the amount of time devoted to watching TV. A quarter listen to the radio at work, where music formats are more popular, but the 66.1 percent who do their radio listening at home prefer news/talk stations. Of the third of Spaniards who listen to the radio outside the home, 8.6 percent do so in their cars.

MOVING CHAIRS

LONDON — **Gary Davies**, former presenter with national stations **BBC Radio 1** (public/CHR) and **Virgin Radio** (commercial/rock) has signed to regional AC/ talk station **Century 106**/ Nottingham, where he will present a Sunday afternoon album show. Davies (right) is pictured with Century 106 managing director **Ron Coles**.

BERLIN — **Stefan Piendl**, formerly director of **EMI/Virgin Classics** for **EMI Electrola**, has been named deputy managing director G/S/A for **BMG Classics** Europe.



No pan-European music trends?

by Jonathan Heasman

Individual music-makers may be breaking down borders across Europe, but, attendees at Popkomm. '98 were told, the age of the pan-European musical trend is a long way off.

Speaking at a Popkomm. panel session entitled "Top sounds—what will win through in Europe?," BMG International's vice-president, marketing Europe, Freddie De Wall declared: "If it's a European hit, it's basically pop music," said De Wall. "I can't see pan-European [music] trends."

Continued the London-based BMG exec: "Pop music hits are not really trends. German hip hop, for example, will never make it [outside Germany] because of the language barrier."

MTV's recent abandonment of its pan-European programming in favour of regionalisation, insisted De Wall, was "a step forward, not back. They [MTV] realise a lot is going on in local markets." Asked about the impact of European political unity on music, De Wall noted: "The more we try to push people together, the more they develop their own culture."

The panel of which De Wall was part was united in the view that, in terms of producing its own repertoire, the continental European music industry was in much healthier shape than a decade ago.

"[Music] business people in Germany are getting more confident," noted Jens Markus Wegener, managing director of German music publishing company AMV Alster and music PR agency Public Propaganda. "Ten years ago, they were dictated to by U.S. and U.K. headquarters. The independent sector is also much more confident—there's more opportunity today to work under the surface."

Wegener added that he believed the merger of PolyGram and Universal merger would open up more space for independent labels to develop, and that those labels would also benefit from technological developments such as the Internet in finding outlets for their material.

Aside from Gordon Charlton, of U.K. indie dance label Reverb Music, who pointed to the work of certain U.S. producers currently pioneering "big beats into R&B," most of the panel were unable—or unwilling—to reveal predictions for specific new music trends.

Charlton did, however, also predict the growth of compilation albums and a more "disposable" attitude towards music. Because of the CD players' ability to pre-programme the tracks you wish to hear, Charlton contended that the format has "led to dull albums."

Public Propaganda's Wegener concluded that "brands, not trends" will be important in the future—whether those brands are artists or labels—but "[consistent] quality will be the most important thing."

Germany gets the picture

by Scott Roxborough

The untapped potential of German soundtrack recordings was one of the key topics discussed at Popkomm.98.

The subject was tackled during discussion sessions/panels under the heading Into The Charts With The Titanic, including a keynote speech from Randy Gerston, music supervisor for that multi-platinum soundtrack. The German music industry is eager to learn from the success of the *Titanic* and *Trainspotting* soundtracks.

Despite a recent boom in German films, successful domestic soundtracks are rare. According to Angelika Ruge, marketing director for soundtracks at BMG Germany, for most German filmmakers music is an afterthought. "What usually happens is the film is done and suddenly someone realises they don't have any music! So they run to us and say: 'We've got this movie coming out in four weeks—what music do you have to go with it?' The result is a soundtrack that doesn't fit the movie and, consequently, doesn't sell."

A recent exception was the music to road movie *Bandits*, featuring songs sung by the film's four female leads. The soundtrack was one of Germany's top albums of 1997, moving over 350,000 units for Druck/Polydor.

German director Tom Tykwer is hoping to emulate the *Bandits* success with his new film *Run Lola Run*, which premiered at Popkomm. *Wish*, the first single from the BMG-distributed soundtrack (featuring *Lola* star Franka Potente and German rapper Thomas D) is number 12 on this week's official German singles chart.

Stephan Ardnt, producer of *Run Lola Run*, says he hopes the film and music industries will realise the benefits of working together following the Popkomm. discussions—BMG, for example, only became involved with *Lola* after Ardnt had produced the full soundtrack himself, with help from Munich-based Daydream Filmmusik and Hamburg's MFM Consulting.

"The *Wish* single only came together when Tykwer and I sat down with Thomas D, showed him the movie and asked him to do a song for it," reveals Ardnt. "It would have been nice if we could have sat down with people from BMG or Sony at the start and co-operated. It sure would have saved me some sleepless nights."

Majors' anger at Internet ads

by Dominic Pride
international music editor, Billboard

German major labels have reacted angrily to advertisements placed by Berlin-based Internet company MCY Music in Popkomm.'s daily newspaper last week.

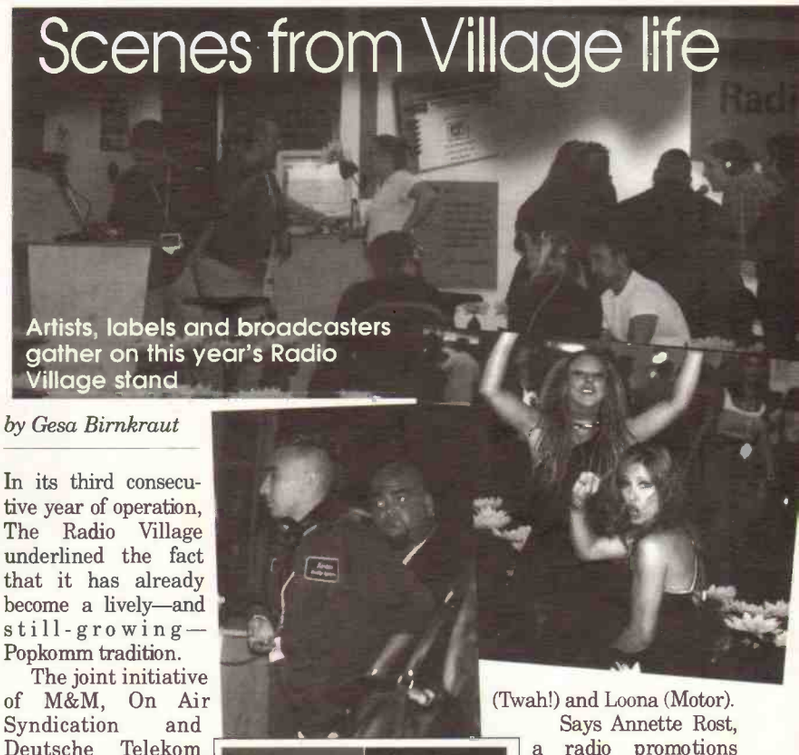
The ad in the August 13 edition of the newspaper intimated that music by key German artists could be downloaded from MCY's Web site. It featured a picture of a consumer saying of his downloaded track, "and I didn't get it from you, Mr. Stein," taken to be a reference to Thomas Stein, president of BMG G/S/A & eastern Europe.

Artists named in the ad included EMI's Falco, Motor Music rock act Die Ärzte, and Polydor's Lighthouse Family.

A similar ad the following day featured the names of Warner Music Central Europe president Gerd Gebhardt and PolyGram G/S/A president Wolf D. Gramatke. Gebhardt describes the ads as "shameless," and says they confirm the industry's worst fears about the Internet as a source of piracy.

The New-York based CEO of MCY, Bernhard Fritsch, claims he "never authorised" the controversial ads, and is launching an investigation into how they appeared. "I am more than shocked," Fritsch says. He adds that the ads portray "the exact opposite" of what the company wishes to do—namely, assist labels in selling their music via the Internet. "If this advert came out of our [organisation], I will have to take consequent action."

Scenes from Village life



Artists, labels and broadcasters gather on this year's Radio Village stand

by Gesa Birnkraut

In its third consecutive year of operation, The Radio Village underlined the fact that it has already become a lively—and still-growing—Popkomm tradition.

The joint initiative of M&M, On Air Syndication and Deutsche Telekom provided radio stations with a state-of-the-art digital studio in which to conduct artist interviews, located at the heart of the Popkomm trade fair.

This year's Radio Village saw visitors from 38 stations, based in Germany, Poland and Austria. They varied in size from small community radio stations such as Ruhr Rock Radio/Bochum to large commercial operators like Berlin and Saxony CHR station Radio Energy, and public broadcasting giants like Hessischer Rundfunk's Frankfurt-based "youth" station XXL.

About 80 Radio Village studio sessions took place over the three days of Popkomm., including 55 interviews with 25 different artists, including Fettes Brot (Intercord), Show of Hands (Twah!) and Loona (Motor).

Says Annette Rost, a radio promotions executive for EMI-Electrola in Germany: "The concept of integrating the artists to the fair is fantastic. Radio Village makes it a lot easier for us, because most radio promotion activities can be focused on one place. We can also reach a wider range of radio stations."

The rest of the Radio Village studio sessions comprised around seven hours of live broadcasts and reports. "It was wonderful to have all the facilities and interviews in one place," says Kristina Degn, music editor of commercial CHR station Radio Hamburg.

"Radio Village is an immense help in bringing together all the information live, and in good quality, to our listeners. It gives us more time to focus on the content of the coverage."

POP komm. THE FAIR FOR POP MUSIC AND ENTERTAINMENT
ON AIR SYNDICATION
Deutsche Telekom