

POLLSTAR

The Concert Hotwire™



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"It was one of those nights to be remembered for a long time."

Doctor Music was the promoter chosen by Eminem's management to organise the "Official After Show Shady Records Party" where Eminem himself, D12, 50 Cent, and Obie Trice performed.

Sala said, "The private VIP rooms at Razzmatazz were full of important people that didn't want to miss such a special night. Besides Marilyn Manson, I could see Wyclef Jean, Enrique Iglesias, Joe Hahn from Linkin Park and Brent Hansen (President of MTV Europe)."

Only 1,200 tickets went on sale to the general public – they were gone in no time – and the rest (to complete the 2,000 Razzmatazz capacity) went to artists and members of the international music industry who were in town because of the MTV Awards.

Eminem swept the board at this year's MTV Europe Music Awards, taking home three trophies from the star-studded ceremony in Barcelona.

• AS FOR THE AWARDS THEMSELVES, **Eminem** – currently riding high at the top of both the U.S. box office and album charts with his new "8 Mile" movie – fought off stiff competition to take home awards for best male artist, album and hip-hop artist.

Adopted Brit diva Kylie Minogue collected two awards, and told the gathering, "All of Europe has made me feel very much at home." She took home awards for best pop and dance.

Coldplay – the only true British act to win – was named best U.K. & Ireland act. But it was the U.S. acts that came out way ahead as Latin superstar Jennifer Lopez was named best female, 21-year-old Alicia Keys was awarded the trophy for R&B, techno guru Moby was presented with the Web Award for his official Web site, www.moby.com, whilst pop-rocker Pink was awarded best song for "Get The Party Started."

The show, watched by a 12,000-strong crowd at the city's Palau Sant Jordi venue, was hosted by rap mogul Sean "P. Diddy" Combs, who wore a T-shirt that paid tribute to murdered Run DMC star Jam Master Jay.

Other American winners were Linkin Park (best group and hard rock), The Calling (new act), and Red Hot Chili Peppers (live act and rock act).

In the face of such a landslide, Royksopp did well to take best video

(for "Remind Me") all the way back to Norway. The Free Your Mind Award went to Football Against Racism in Europe (FARE).

France: IT SEEMS AS IF THEY'LL BE coming all the way from Brazil and Australia at least, as both countries have announced details of their plans for **Midem** 2003.

The former will host an opening night party through the Brazilian Music & Arts (BMA) January 19. BMA is a nonprofit venture for Brazilian music, performing arts, independent producers, distributors and promoters.

It's being hailed as a crowning achievement of the long relationship between Midem and Brazil.

Brazilian artists were among the first to play on the Midem stage; Elis Regina and Chico Buarque were invited to the second Midem in 1968, Jorge Ben in 1969 and 1975, Gilberto Gil in 1973 and 1975, Skank and Fernanda Abreu in 1997 and more recently, Chico Cesar in 1999.

This year's opening night will highlight the vibrant musical diversity of this huge country and present a number of young artists from a new generation of creativity exploding in today's Brazil.

Brazilian labels have always had a strong presence at Midem. For the first time last year, BMA launched a Brazilian group stand that housed several labels looking for international partners to distribute their catalogues and music abroad.

The Australian Trade Commission (Austrade), the Australian Government's principal trade and international business facilitation agency, is committed to doubling the number of Australian exporters across all industry sectors.

In a move to assist new exporters from the Australian independent recording sector and to help those companies already exporting to the European market, Austrade is providing a dedicated hospitality area open to all Australian attendees.

This means more signage, more space, more visibility and more support. It's also a fantastic networking space for Association of Independent Record Labels (AIR) members and for other Australian labels, publishers and distributors present.

Julie Owens, AIR's executive officer, said, "(AIR) has had a presence at Midem for the past four years now, with more than 60 Australian labels, publishers and distributors attending with us. It's been so

successful that we were on the verge of outgrowing our stand space.

"Austrade's support is an acknowledgement of the amount of work that's gone into developing new markets by independent labels. This will significantly increase the profile of all Australians at Midem. We're really going to stand out in January next year!"

• THE ANNOUNCEMENT OF THE dates for the 15th **Eurockéennes de Belfort Festival** coincides with the television screening of three performances from last year's event.

The 30,000-capacity site, which is a half hour from the German border midway between Strasbourg and Freiberg, will stage next year's show July 4-6.

Meanwhile, French cable channel MCM will screen top national act Air's show from last year's Eurockéennes December 3, and British acts Muse and Travis on December 10 and 18 respectively.

Germany: THE NEWS THAT A German music council supported by Arbeitsgemeinschaft Deutscher Chorverbände, Arbeitsgemeinschaft der Volksmusikverbände, Bundesverband der Musikverbände, Deutsche Jazzföderation, Deutsche Orchestervereinigung, Deutscher Sängerbund, Landesmusikräte and Gesellschaft für neue Musik has gone bust may well have meant more if the industry in general had been more aware that it even existed in the first place.

When this was put to Thomas Rietschel, the newly appointed general secretary of **Deutscher**

Musikrat, which has just filed for insolvency for around euro 500,000, he was reported as saying, "You mention an important problem of our council."

Deutscher Musikrat, a non-government body founded in 1953, was supported by the above organisations, which are mainly associations for German choral, classical, jazz and some contemporary live music fringe groups.

It failed to impact on the pop and rock industry as a whole to the degree that most people involved in that business won't have known it had ever been alive until they saw the announcement of its funeral.

It was a subsidized organisation that received 10 million euros per year, and was mainly run by a team of the heads of the amateur music associations.

When questioned why Deutscher Musikrat hadn't played any role in the slice of the industry that can still at least show it has some money and does appeal – if family entertainment is included – to a wider spread of the population, Rietschel said, "It is an important target for me to ensure that the council sets up concrete projects for this kind of music and make the politicians as well as the public aware of it."

There was no mention of where the money for these "concrete projects" would now be coming from.

Russia: THE MOSCOW THEATRE **bloodbath** that cost one hundred plus lives when Chechen rebels burst in and held the performers and the audience for ransom has not only



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depressed ticket sales in the capital but in other cities as well.

Valery Feofanov of JSA reported that the company's November 5 show with Alice Cooper at the city's 8,000-capacity Palace Luzhniki did barely 50 percent business.

And now, Michael Shurygin of Nord Concerts is saying, "The hostage story did affect my shows seriously. We had dates with Darren Hayes in St. Petersburg October 25 – just three days after the theatre was taken by Chechens – and the walk-up, which is always a big part of the buy in Russia, came to a standstill.

"People were seriously afraid of going into public places and those who had bought tickets were very much concerned about security measures. I sold 7,000 tickets, while potentially we could sell over 9,000."

The Alice Cooper result was extremely disappointing for an act that sold more than 10,000 tickets in a bigger room on its last visit to Moscow two years ago. SAV Entertainment's Dmitry Zaretsky said ticket sales almost "stopped for a few days," but added that things were now getting back to the market norm.

SAV promoted George Benson in a 5,500-capacity Moscow Kremlin Palace (November 8) and Robert Plant finished his European run at Moscow's 14,000-capacity Olimpiiski Arena (14) but at the time of going to press it was too soon to say exactly what sort of numbers had been cut.

The signs are that Plant may have bucked the trend as Shurygin, who co-promoted his November 12 date at St. Petersburg New Arena with

Planet Plus, said that show had gone pretty well.

Shurygin was pleased with the turnaround as the second of his Darren Hayes dates at the Moscow Kremlin had to be canceled when the government declared October 28 to be a national day of mourning for those killed during the city's House Of Culture siege.

After the Alice Cooper show at Luzhniki, Feofanov said, "They seem to be mulling it over whether they should go [to shows] or stay at home. Obviously, some of them preferred their homes as a last-minute decision."

Ed Ratnikov of Talent Concert International compared the effects of the Chechen horror to the country's financial collapse of four years ago.

"It's affected the live business and it's affected it seriously," he said. "I'd say it's nearly like the economic collapse of '98. I'll take a break and concentrate on spring and summer booking."

• IN 2001, 65 PERCENT OF THE records sold here were pirate copies, according to **Bialka Wlodarczyk** writing in the latest issue of *Music News From France*.

The magazine's Polish-born correspondent for Russia reported that this is actually good news as the figure for '98 was 75 percent and cutting the number still further remains a priority for both the International Federation of the Phonographic Industry (IFPI), which has had a Moscow office since '94, and the Russian government.

Wlodarczyk said both are showing a determination to clean up the market.

"To look on the positive side of the situation, just remember that if two out of three sales are pirate, then one out of three is legal and this third already represents a huge volume and a considerable turnover," she wrote.

On the general progress being made in the market, the article said, "After the fall of the Berlin wall, Russia went through hard times. Since the last crisis ('98), the situation has become more stable on the political, economic and social levels and Russia has experienced three years of unbroken growth.

"[Russia] has a population of 144 million, the majority of them are under 30 years old and they belong to the emerging 'middle class.' The new purchasing power of this group allows them to devote 10 percent of their budget to leisure.

"In 2000, the capacity of the record market was estimated at US\$197 million and the volume of yearly sales amounted to 110 million units. Of these sales, 32 percent came from the international market."

Wlodarczyk is the co-author of a soon-to-be-published analysis of the music markets both here and in Ukraine.

• WHILE IT REMAINS TO BE SEEN if the market can sustain tours of up to 10 dates, it would appear the country has started to export talent as **Zemfira** headlined Shepherds Bush Empire November 12th and **Tatu** looks to be the first Russian pop band ever to crack the West.

The Shepherds Bush show pulled more than 90 percent of the venue's 2,200 capacity, mainly drawing Russian expatriots and their mates.

Young female pop duo Tatu has hit the No. 1 single slot in Italy, Spain and Mexico; No. 2 in Holland, Sweden and Norway; No. 3 in Greece; and No. 5 in Finland. That was with their second single, "All The Things She Said." More importantly, it has been in the Top 10 in the U.S. singles chart. It went platinum in Italy and Poland.

The album, *200 km/h In The Wrong Lane*, also went platinum in Poland and is now being released in other territories. It's slotted for release in the U.S. December 9.



POP DUO TATU tapes a performance for the Italian version of "Top of the Pops." They are the first Russian pop group to really make headway in the West.

The single and album will be released in Germany, France and the U.K. in staggered releases in December and January.

Tatu first got under everyone's skin in Poland, Czech Republic and Slovakia earlier this summer when the single went to No. 1 in each country.

David Junk of Universal Music Russia told POLLSTAR, "The fact that Tatu is being listened to around the world right now has created quite a stir here in Russia. It's generally speaking front page news. Just last week, the girls were the first-ever Russian act to perform at the MTV Awards.

"This is a major boost for the Russian recording industry, which is suffering from piracy levels as high as 90 percent. The band and their songs have touched a nerve with youth by singing about issues that teen-agers are going through but have few role models – including from the pop world – to help them through it."

Apparently, Tatu is actually two Russian words – Ta (meaning that one or that girl) and Tu (meaning this one or this girl). It has nothing to do with body art.

• NOT TO CONFUSE TATU WITH **Tito**, the latter is a U.S.-based blues act that finished a 12-date tour of the region at Kiev Oktyabrsky October 12.

The dates, which were put together by Nick Hobbs of Charmenko and kicked off at St. Petersburg's Gorky Theatre September 26, were unique in the sense that historically few people have ever complained about not being sent to Siberia.

This time was different. Hobbs had booked shows (through Ed Ratnikov of Talent Concert International) for Tito to co-headline with Tarantula shows in Novosibirsk (October 6), Tomsk (7) and Khabarovsk (9) but the local promoters in these regions can be unpredictable – in the sense they'll agree a show one day and dump it a week later – because



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