Music & Media®

JULY 14, 2001

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HearSay's *The Way To Your Love* (Polydor) is this week's highest new entry in the Eurochart Hot 100, at number nine.

we talk to radio

M&M chart toppers this week

Eurochart Hot 100 Singles
C. AGUILERA, L' KIM, MYSA & PINK
Lady Marmalade
(Interscope)

European Top 100 Albums
MANU CHAO
Próxima Estación: Esperanza
(Virgin)

European Radio Top 50
DIDO
Thank You
(Cheeky/Arista)

European Dance Traxx
FAITHLESS
We Come 1
(Cheeky/Arista)

Inside M&M this week

PADILLA MAKES SOLO WAVES
José Padilla, creator of the *Café del Mar* Ibiza chill-out compilations, has released his first solo album, *Navigator* (DRO East West). It features his own compositions "written around the moods you feel before, during and after the sun disappears into the sea." **Page 6**

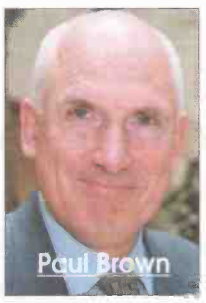
FORMAT FRENZY!
M&M asked four leading programmers from around Europe for their verdicts on six new format ideas. Perhaps unsurprisingly, there wasn't a great deal of consensus...
Pages 8-9

FM4 THE YOUTH
FM4, the public Austrian station which has replaced Vienna's Blue Danube Radio, is carving itself a reputation as one of Europe's most innovative music broadcasters.
Page 10

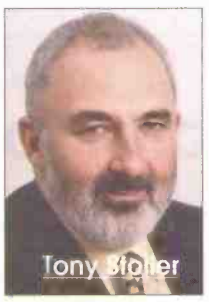
RA,CRCA take joint stand on ownership

by Jon Heasman

LONDON — UK commercial radio is presenting a united front on the industry's future after regulator the Radio Authority (RA) hammered out a common position on ownership with trade body the CRCA.


Paul Brown

"We were definitely given the steer [from government] that rather than go into meetings and bleat, it would be better if we went off and talked in a sober and sensible way to our regulator," says CRCA chief executive Paul Brown. "So we bleated to each other for a bit and come up with something sensible."


Tony Blair

Under the joint proposal, drawn up for the purpose of the government's delayed Communications Bill (M&M, June 30), it is proposed that the UK-wide ownership "points" system (which restricts the number of stations a single company can own) should be abolished, and that normal non-industry specific competition rules as administered by the UK's competition authorities should instead govern the ownership of local stations.

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Rough Trade's Strokes of genius

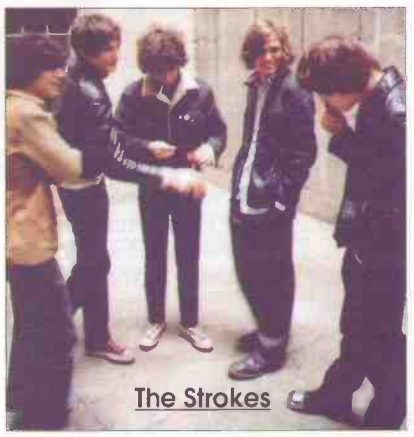
by Adam Howorth

LONDON — For the first time since Oasis back in 1994, there is a potentially great rock band in our midst.

Travis, Coldplay and the US nu-metal acts have all headlined stadiums across Europe, but none have added that style, glamour or a sense of the extraordinary to their unit-shifting capabilities to mark them out as anything other than the latest flavours of the month.

In contrast, The Strokes have created a media buzz unmatched since the early days of Britpop thanks to a brace of cracking singles, a striking image and already legendary live shows.

When the band played in London last month they sold out the 1,200 capacity Heaven nightclub before the gig had even been advertised, with touts offering tickets for up to


The Strokes

continued on page 21

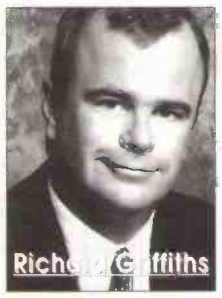
Stein for Griffiths at 'faster' BMG

by Adam White

LONDON — BMG Entertainment's new drive to have more hits and make more money goes internally by the name of "Fast & Flexible."

The drama which unfolded at its New York headquarters on June 28 was certainly fast: BMG UK and Europe president Richard Griffiths was, by one account, dismissed during a nine-minute afternoon meeting with company chairman/CEO Rolf Schmidt-Holtz. His replacement, Thomas Stein, was named almost immediately.

As for flexibility, that will be required as BMG Europe's senior managers adapt to life under Stein, and develop new strategies to combine smart investment in artists and music with the cost-cutting measures (including headcount reductions) essential to improve the group's financial health.


Richard Griffiths

Stein assembled BMG's European managing directors at London's Conrad Hotel on June 29 to explain that he would be implementing a new plan to realign the group's business. According to several attendees, he declined to answer questions about the detail and extent of layoffs, but did state that he had an entirely different blueprint for the future than his predecessor.

"In an open discussion, I tried to clearly point out that it is my plan to change BMG Europe with joint talks and consultations," Stein says of the session. "For this, trust and loyalty towards BMG are the first essentials,

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Upfront

by Jon Heasman, Music & Media deputy editor

The grim saga of the Dutch frequency auction which we have been reporting in these pages for the past few months is a timely reminder of what a messy (and politically difficult) process the business of radio licensing can be.

Although switching to an auction-based system for brand new licences should be relatively straightforward, the problem with the Dutch case is that the government also wants all existing licences to go under the hammer. As the radio stations point out, what can't be assessed properly in that situation is the "added value" a station has contributed to its frequency. For example, any station outbidding Sky Radio for its 100.7 FM slot is clearly going to benefit from a ready-made audience, particularly if the new owners offered a similar format to that of Sky.

Of course, it's not just the method of awarding licences which is controversial. Given that spectrum is a finite public resource, there's also the question of just how many stations single companies should be allowed to own. The UK's Radio Authority and commercial radio trade body CRCA have just come up with a joint proposal for government on that very matter (see story, front page), which would guarantee three different commercial radio operators in any one market, but will abolish national limits on station ownership.

Looked at purely from a local market level, that would seem pretty reasonable in terms of ensuring diversity of ownership. But there are some implications which flow from no longer formally restricting the number of stations which an operator can own nationally. Ultimately, it could mean just three companies owning virtually every financially viable station in the UK. That could have serious implications for the sector's creativity and diversity, the employment prospects for those who work in it, and the opportunities for exposing new music. As with any industry, competition authorities could of course intervene, but there is no absolute guarantee that this would happen—in France, for example, there are only three major players in the radio market.

As Radio Authority member Feargal Sharkey pointed out at Music Radio 2001 earlier this year, the proposed changes could leave record companies ultimately dealing with three group heads of music dictating the output of virtually all the UK's commercial stations. Something the government may perhaps care to think twice about before it goes along with the proposal.

Music & Media values its readers' opinions—you can e-mail the deputy editor at: **jheasman@musicandmedia.co.uk**

Gebhardt to oversee Platinum Europes

by Emmanuel Legrand

LONDON — There is a change of pilot at the helm of the IFPI Platinum Europe Awards, described as Europe's "most prestigious" awards by new incumbent Gerd Gebhardt.

Hamburg-based Warner Music central and northern Europe president Gebhardt is taking over as chairman of the organising committee of the IFPI Platinum Europe Awards from former Sony Music Entertainment Europe chairman Paul Russell, who founded the awards in 1995.

The seasoned German executive, who has been the chairman of the Germany Phono Academy's annual Echo Awards since 1991, was nominated by the executive committee of IFPI's European board of directors. The change was deemed necessary after Russell moved to Sony's headquarters in New York at the end of 2000.

"Paul Russell is a well respected figure in our industry and it is a honour to have been chosen to succeed him," Gebhardt says. "He has set the standards for the show and created a great event."

Jay Berman, chairman and CEO of IFPI, praises Gebhardt's "tremendous track record as the executive producer of the Echo Awards" and describes him as the ideal person to further develop the Platinum Europe Awards, which celebrate the artists who have sold over one million albums in Europe. Since 1996, the bi-annual ceremony has become a showcase for the European music scene, attracting a selected audience of artists and industry executives, plus EU politicians.

Gebhardt says he is going to focus initially on the next show, which will take place in Brussels during the summer of 2002, but is already toying with some ideas for the following bi-annual event.

But if Gebhardt is convinced the awards have the potential for further development, he is adamant that the initial idea behind their creation remains the same—uniting in one place artists and industry executives with European policymakers. "Lobbying European politicians and policymakers is still our goal," says Gebhardt. "We need support from politicians to help us overcome some of the problems we face."

Gebhardt says he has already met once with the IFPI team in Brussels to discuss "the past and the future of the show" and that he plans to have such meetings on a regular basis.

One of the ideas discussed in industry circles has been the opportunity to turn the event into a TV show. At this stage, Gebhardt considers it is too late to think about it for the 2002 edition. However, it is something he is looking into for the future, but not before evaluating all the implications. "If you bring in TV," he explains, "you start to compete will all the other awards shows."

M-80 consolidates fourth place in Spain

by Howell Llewellyn

MADRID — Cadena COPE's Hot AC network Cadena 100, the only non-SER station among Spain's five most popular music networks, has finally thrown in the towel and accepted its fourth position after a year of duelling with SER's AC/Gold M-80.

Cadena 100 had held third spot behind SER's CHR Los 40 Principales and Spanish-language music Cadena DIAL from May 1994 until April-May last year. However, the latest official EGM survey (covering April-May) confirms that M-80 has consolidated its third spot with 893,000 daily listeners, compared to 844,000 for Cadena 100.

Cadena 100 director Jordi Casoliva admits: "It looks as though we're stuck in fourth place for a while, although on the positive side we have gained listeners compared to a year ago."

Says M-80 director Jesus Portela: "I'm delighted that our format and hard work is paying off, with quality programmes such as La Grámola and Gomaespuma retaining a large and faithful audience."

Top Spanish Networks
(Average daily listenership, in millions)

Network (format)	Apr-May '01	Jan-Feb '01	Apr-May '00
Cadena SER (news/talk)	4.0	4.4	4.1
Los 40 Principales (CHR)	2.8	2.9	2.8
Onda Cero Radio (news/talk)	2.5	2.8	1.7
RNE Radio 1 (news/talk)	1.8	2.1	2.0
Cadena COPE (news/talk)	1.7	1.9	2.5
Cadena DIAL (Spanish-lang.)	1.6	1.5	1.6

Source: EGM

New divisions at Universal Spain

by Howell Llewellyn

MADRID — New Universal Music Spain (UMS) president Carlos Ituiño has announced a further series of changes at the company, designed to reflect the changing marketplace.

"The aim is to have a more flexible structure to achieve a profitable market share, to boost local product, and to be at the forefront of the latest technologies within 18 months," explains Ituiño.

The restructuring at UMS began on May 1 when the company disposed of one of its pop divisions, Universal (M&M, May 12), to work purely with Polydor and Mercury under directors Alicia Arauzo and José Luis de la Peña, respectively.

The latest moves see the creation of a new business department, under the direction of José Luis García Ramos, which will oversee label activity, distribution, joint ventures and synergies with parent company Vivendi. "We are going to be very active in working on multi-formats and multi-access, especially via mobile phones," promises Ituiño.

Meanwhile, a new media department, under Claire Imoucha, will work with all existing music websites, and with Universal and Sony's joint digital music venture Pressplay.

Ramos and Imoucha both report to Ituiño in their new positions. Ituiño himself reports to former UMS president Jesus López, who has moved to Miami to assume the new position of president of Universal Music Latin America and Iberian Peninsula.

However, López retains overall control for both and Spain and Portugal. "This is important," says Ituiño. "Because, for example, this week's official top 50 Spanish album chart shows that 66% [of product] is Spanish-language, so it will be important for Jesus and I to work each other's product."

Les Ross 'the boss' at CRCA awards

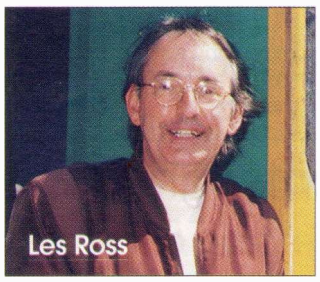
by Jon Heasman

LONDON — One of the UK radio industry's most respected and longest-serving air talents was the recipient of the first ever Commercial Radio Special Award at the annual NTL Commercial Radio Awards in London on June 28.

Les Ross, a doyen of breakfast broadcasting in the UK, has been presenting the top show on 96.4 FM BRMB/Birmingham continuously since 1976, save for a three year stint on BRMB's sister Gold station Xtra AM in the early '90s.

The award judges said that Ross had survived a raft of format changes and programme controllers at BRMB over the years "because he's a one off. He's always true to himself, always professional, always popular, impossible to imitate and never bettered."

Emap-owned Radio City 96.7/Liverpool capped a great afternoon at the awards by winning the Station of the Year category, in addition to the NTL/IRN News Award. The judges



said that City "encourages tremendous interaction with its listeners throughout the music programmes, it has bags of personality and it's an extremely confident station."

Radio City's programme director Richard Maddock was among the nominees for Programmer of the Year, but lost out to Beat 106/Glasgow's Andrew Jeffries, who judges praised for his "tight control over presentation style and content." It was revealed last month that Jeffries is leaving the Capital Radio group to become programme director at dance station Galaxy 105/Leeds (M&M, June 30).

Other key awards went to Carol Edwards and Neil Greenslade of Galaxy 102.2/Birmingham for Marketing Excellence, and to digital CHR station Core (part of GWR Digital) in the New Media category. Kiss 100/London's Bam Bam added yet another trophy to his cabinet by picking up Commercial Radio Presenter of the Year, while Xfm/London's Zane Lowe was voted Presentation Newcomer of the Year.

NRJ blow in Norwegian licensing round

by Kai R. Lofthus

OSLO — Norwegians don't need more of NRJ and Radio 1 than they already have.

That appears to be the viewpoint of Norway's media authority Statens Medieforvaltning (SMF) which snubbed most of the applications from the two networks in the radio licensing round which closed on July 3.

Only 275 licences were granted from the pile of 455 applications SMF has been reviewing since late last year. All existing stations had to re-apply for their licences, although no major stations currently on the air had their licences revoked. The new five-year licence period commences January 1, 2002.

CHR-formatted NRJ Norway applied for seven new licenses but gained only one, in Halden, a western town of 26,000 inhabitants near the Swedish border.

There were no new licences at all for the Radio 1 network, which had applied for three new frequencies to extend the reach of its Hot AC chain Radio 1, plus six new frequencies for its Soft AC outlet Melodi FM, and two new frequencies for dance-formatted The Voice.

SMF senior executive officer Maria Therese Lilleborge says: "We undertook various considerations in each licence area, but in terms of the major applicants [such as NRJ and Radio 1] we had to give priority to stations already established in the areas [where the two networks applied for licences]."

ON THE BEAT

JOWELL TO ADDRESS FESTIVAL

LONDON — The UK's new secretary of state for culture, media and sport, Tessa Jowell, has confirmed that she will address the Radio Academy's annual Radio Festival, giving one of her first official speeches in her new role. Taking place at Manchester's International Convention Centre July 9-11, the festival launches with a keynote speech by the South African freedom fighter turned broadcast regulator, Mandla Langa. Jowell will address delegates on July 10, followed by a speech by BBC director general, Greg Dyke. The festival programme also includes debates on creativity, technology, big business and the impact of the Internet.

UMG IDENTIFIES CAPITAL PLOT

BERLIN — A year ahead of its move from Hamburg to Berlin, Universal Music Germany has identified premises for its operations in the German capital. The company's headquarters will be located in the suburb of Friedrichshain, close to the Oberbaum Bridge in east Berlin. The new offices will accommodate around 500 employees. Presenting details of the project alongside Berlin's mayor Klaus Wowereit, Universal Music Germany president Tim Renner (pictured) said the building should be ready in time for the company's relocation on July 1 next year.

SWISS HIGHLIGHT COPYRIGHT CONCERNS

GENEVA — Concerns that the World Trade Organisation (WTO)'s Agreement on Trade Related Aspects of Intellectual Property Rights (TRIPs), does not effectively cover copyright laws regarding e-commerce—including music sites—have led to officials being asked to draw up a detailed report. The Swiss government appealed for action on the matter at a recent meeting of the TRIPs Council, where it stressed that the agreement had not been amended to take account of recent copyright conventions, written with the Internet in mind. TRIPs is the only international intellectual property rights agreement enforceable by trade sanctions, which could be wielded against any WTO country allowing digital copyright infringements to occur in its territory.

MOVING CHAIRS

PARIS — RTL's Director of communication **Jean-Marc Veran** will be leaving the French full-service station on July 11 after 12 years with the company. The move follows the recent departure of VP Philippe Labro.

BUDAPEST — **Judit Szekeres** has been appointed managing director of EMI Hungary, effective on July 16. She joins from local label Hungaroton, where she was marketing and promotion manager. Szekeres reports to EMI Music Eastern Europe president & CEO Joe Govaerts.

internet in-site

Tuner
www.vtuner.com

This add-on to the RealPlayer tuner is a valuable atlas for exploring online radio. It has all the usual tools for finding thousands of stations from over 100 different countries by genre or physical location, augmented with the capability to view schedules or even search for a particular programme. What raises vTuner above the rest is that is also rates the reliability and audio quality of each station. There's also a list of the most popular stations, which at a random moment included in the top five BBC Radio 4 and an Internet station webcasting blues from the sub-Antartic. A list of the most unpopular stations also makes for strangely fun random browsing.

Chris Marlowe

DANCE GROOVES

by Gary Smith

EIFFEL TRIFLE

Lilu's *Little Girl* (Nocolors/Italy) has one of those tunes that is destined to dominate beachfront bars and overground dancefloors in the months to come. The track, which is already top 10 in Italy, is scheduled for European release through Unsubmissive. Featuring a velcro-esque collection of hooks and subhooks, *Little Girl* also has oodles of vocoder and a solid, pure pop production by Graziano Pegoraro and Maurizio Braccagni, who are best known as Eiffel 65.

CAM'S NEW PROJECT

DJ Cam, from hereon in to be known simply as Cam, is currently busy recording the as-yet-untitled follow-up to the 50,000-plus seller *Loa Project*. First track to emerge from the new album is *Summer In Paris* (Sony/France) which, although set for release in September, is already creating a stir in Paris clubland. An uptempo jazzer with smooth, assertive vocals the track signals a change that goes deeper than the name. This is jazz with a capital J. After an appearance at the Montreux Jazz Café on July 18, Cam is to undertake an extensive 30-60 date world tour comprising DJ sets and gigs with a six-piece band, starting in October.

SLEEPY SOUNDS

Following through on the refreshingly eclectic A&R policy that unleashed neo-hippies Brothers In Sound, Regal Recordings dance imprint New Religion has struck gold with the wonderfully hard to define *You Are* by Sonic Insomniac. This mid-tempo track is heavy on percussion and texture but at the same time has tunes aplenty. A riffy bass line holds the show together while funk guitar samples and jazzy melodies drift in and out. The lack of vocals will mean the track is unlikely to get airplay but, given its richness and originality, it could certainly serve as a soundbed and is a ready made Ibiza terrace classic.

RAVE FROM THE GRAVE

While few things in this life are a dead cert, DG will willingly bet its shirt on the fact that *Precious Heart* by Tall Paul vs INXS (Duty Free-Decode/UK), will become one of the major tunes of this summer. Tall Paul's abilities as a DJ/producer were never in any doubt and, in adding a gutsy house shuffle to one of the Australian group's classic tracks, he has created a monster. The blend of a striking, grittily atmospheric bass synth with rolling, melodic sequences, snippets of the original music and snatches of Hutchence's plaintive vocal has resulted in a track that already looks set to rule the dancefloor and the airwaves. "It has been B-listed on Kiss 100 and Dave Pearce has made it record of the week on his Radio 1 show," reports Decode/Telstar A&R manager Russell Cook. "Judge Jules has also been playing it and it's getting plenty of plays across the week from Seb Fontaine, Pete Tong and Ali B on Capital Radio." The rights for the rest of the world were snapped up by Edel which is set to release the track, with a radio edit based on the Riva Mix, in late summer. Dancefloor-wise, the Marc O'Tool Mix is the likely favorite thanks to a hard-edged and melodramatic reworking.

All new releases, biographies and photographs for consideration for inclusion in the Dance Grooves column should be sent direct to: Gary Smith, 26, bd Guerin, 13008 Marseille, France. E-mail: garysmith@jazzfree.com.

Padilla navigates Ibizan waters

by Howell Llewellyn

Ibiza's biggest music export was originally an import.

José Padilla was a street kid in an impoverished Barcelona barrio when the Balearic island of Ibiza became a hippie haven in the 1960s. While Ibiza smiled to the music of peace and love, he played Black Sabbath and Deep Purple records at children's parties.

But in the last seven years, Padilla has been Ibiza's leading musical export as the creator and compiler of the first six *Café del Mar* chill out compilations which have sold nearly three million units worldwide.

José Padilla

Following an acrimonious split with the owners of the Café del Mar over trademark ownership, Padilla signed to Spanish label DRO East West which by early July had released his solo album, *Navigator*, in 45 territories.

"Café del Mar's mixes were my creations and co-productions, but not my compositions," admits 45-year-old Padilla. "On *Navigator* all the songs are mine and are written around the moods you feel before, during and after the sun disappears into the sea." It is boosted by vocal contributions from Seal and N'Dea Davenport.

Aged 20, Padilla went to Barcelona's harbour to catch "the first boat going anywhere". Fate decreed that it be the ferry to Ibiza. He plunged into the Ibiza night life, and was soon DJ-ing at one of the altars of dance, the Ku discotheque. "He would mould one style onto another like a glove—Paco de Lucia with Leftfield, John Martyn with the latest dance sounds," says DRO's managing director José Carlos "Charley" Sánchez. In 1992, he was offered the DJ's job at Café del Mar. The first three compilations were released from 1994 on the UK indie label React. From compilation number four, Padilla signed to Mercury Records UK, but this relationship ended amid legal wrangles over copyright in 1999, when Padilla signed to DRO East West.

Navigator was recorded and mixed in Padilla's home studio in Ibiza. Sánchez says the album is perfect for marketing, because it can operate on four different levels—club, dance, CHR or AC. *Adios Ayer* already enjoys maximum rotation on Spanish Hot AC network Cadena 100, whose director Jordi Casoliva says "it is a huge and impressive song, suitable for any time of the day or night, with fantastic vocals from Seal." Padilla says that "if I break into the Top 40, all the better, but I don't make my music for that audience. DRO has put a lot of enthusiasm into this album—to sign somebody aged 45 making sunset music is a brave thing to do."

Sahara Hotnights light the fuse on Europe

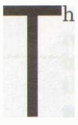
by Jason W. Christie

BMG Sweden hopes to turn accolades for local signing Sahara Hotnights into international sales with the European release of the band's second album *Jennie Bomb* later this summer.

The record is already fast moving towards gold status having sold 40,000 copies in Sweden after entering the local album chart at number two, two places ahead of Radiohead's *Amnesiac* (Parlophone). The band's debut *C'mon Let's Pretend* achieved domestic sales of 50,000 with two Swedish Grammy nominations and had critics trading superlatives.

On Top of Your World—the first single taken from *Jennie Bomb*—made a strong impact on public CHR station P3's listeners phone-in programme, On Tracks, and quickly entered the country's top 10 sales chart. Head of P3's playlist team Jonas Westman admits placing the single on the station's A-list was never in doubt. "I think it's a great single, a rather catchy punk-like song," says Westman. "If you're into rock then you'll like it too, [but] they have a unique sound of their own [which] makes the song a good crossover track suiting several formats." *On Top of Your World* currently receives 15-20 plays per week on the station.

Sahara Hotnight's 18 year-old singer Maria Andersson says that the band wanted to write an album that would translate into the live arena. "We've toured extensively over the past 18 months and we wanted to record a second album that we'd still enjoy playing live 18 months to come," she says.

Head of A&R at BMG Sweden, Per Lindholm, explains that the album has a delayed release in the UK "because we knew from previous international releases, the later the release in the autumn the better. Sahara Hotnights are a major priority throughout the BMG network, so we are treating each country individually and are not taking anything for granted just because we've managed a success in Sweden."

But things are definitely "hotting" up for the girls—they recently completed a 10-country, 27-date tour in just 36 days supporting US upstarts The Donnas. Coupled with the rest of their current touring commitments this means Sahara Hotnights will have played to more than 100,000 people across Europe before summer's out.