Inside M&M this week

BERMAN STRIKES BACK
IFPI chairman Jay Berman responds personally to comments made in last week's M&M by Internet music "mavericks" Page 7

SABOT PLAYS LOCAL HERO
Former NRJ programme director Christophe Sabot is back in business as managing director of France's LV&Co, and says he wants to return to his first love of local radio. Pages 8-9

DRIVERZ TIME
With Europe's clubbers returning from holiday with those Ibiza tunes planted firmly in their heads, Ruff Driverz (pictured) are hoping to repeat the achievement of their 1998 UK Top 10 hit 'Dreaming' with their new single 'Chosen Ones' (Recognition). Page 10

Longest day for EMI Group, Time Warner

by Emmanuel Legrand

BRUSSELS — For about seven hours, executives from EMI Group and Time Warner tried to convince European regulators on September 6 that the proposed merger of their music divisions would not "significantly impede" competition in the European Union. Then they had to listen to opponents to the deal for four more hours.

The September 6-7 hearings behind closed doors in Brussels were seen as a crucial step in EMI and Time Warner's merger plans. According an industry source, the two companies "robustly presented the Commission with a set of arguments. They talked about the merits of the case and made sure every continued on page 21

Former BMG international president Rudi Gassner and his wife Brook Gassner are pictured with US president Bill Clinton. They met recently at a private dinner at the Washington D.C. home of Democratic Party fundraiser Dr. James D'Orta.

Shearer to shape sounds of the Big City

by Jon Heasman

LONDON — The UK's Emaphology has adopted a more centralised approach to playlisting at its Big City network of local stations, following the appointment of a group head of music. Dave Shearer's new position—he moves on September 16 from the programme director's job at Piccadilly Key 103/Manchester—comes as the Emaphology Performance Network (which incorporates music magazines and TV in addition to radio) prepares to unveil more brand synergies, including a Smash Hits-branded radio show and a Q music TV channel.

Dividing his time between London and Los Angeles, Shearer says: "This is a great opportunity to shape the future of music programming in the UK and Europe. I am looking forward to the challenge of working with the team at Emaphology to develop a fresh, exciting approach to programming that will attract a wider audience."

Continued on page 21

MP3.com receives 'death sentence'

NEW YORK — A federal judge in the US has found the music-sharing website MP3.com guilty of copyright violations, ordering the firm to pay $25,000 to the Universal Music Group for each of the company's CDs that it copied—more than $118 to $250 million.

Delivering the September 7 verdict, District Judge Jed Rakoff said it was necessary to send a message to the Internet community to deter copyright infringement, stating MP3.com "knew at all times that its copying of plaintiff's CDs was presumptively unlawful [and] that its fair-use justification was factually and legally very doubtful."

Before the judgement, a lawyer for MP3.com had called any fine above $5m a "virtual death sentence" for the company. MP3.com chairman/CEO Michael Robertson said that it was too early to speculate on the outcome of the case but that it would "definitely appeal." The number of CDs eligible for damages is still in contention and the exact size of the fine will be determined when Universal and MP3 will argue over which copyrighted records were actually on the website's database at a later hearing.

The world's largest record company had accused MP3.com of copying 5,000 to 10,000 of its records and storing them in the digital and compressed MP3 format on its website, from where users could freely download the music.

In April, US District Judge Jed Rakoff had ruled that the My.MP3.com database of 80,000 albums had broken copyright law. MP3.com then settled out of court with major Warner Bros., Sony Music Entertainment, Bertelsmann Media and EMI Group, Time Warner Entertainment, EMI Group and Bertelsmann Media Group, Time Warner Entertainment, EMI Group and Bertelsmann Media Group.

Continued on page 21

Craig David's debut album, Born To Do It (Wildstar/Edel), is this week's European Top 100 Albums Sales Breaker.

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This has been a crucial week for the proposed merger between EMI and Warner Music.

While the jury is still out concerning whether the European Commission is going to let the deal go through, a glimpse of how European regulators view it can be found in the confidential preliminary reports (excerpts of which can be found on page 6) issued on September 1.

At best, regulators don’t appear to see the proposed merger as necessarily the best option for the music market. The majority view holds that a “single dominant position” in publishing.

What is even more interesting in the Commission’s report is an in-depth analysis into how market rules could be distorted, especially in music publishing, if the union is consummated. There’s one aspect that the Commission has not looked into however—probably because it’s not within its mandate—and that is the repercussions on employment and artists.

As the Universal/PolyGram merger has shown, the coming together of two major players results in massive job losses in the industry, in dozens of artists losing their contracts, in the collapse of several stand-alone record companies that were once household names (remember A&M or Geffen Records, anyone?) and finally, in a lack of windows of opportunities for artists, as well as industry people, to carry out their work.

Two companies merging when you have six players is not the same when you have five—it reinforces the oligopolistic status of the industry. It also might prove to be easily, as there is no telling how the market will continue to grow with such a limited number of key players.

In the end, no matter how you look at it, it is quite difficult to see what good this merger will do to the industry, although shareholders at EMI and Time Warner might beg to differ.

by Gordon Masson

LONDON — John Reid, former president of Island/Def Jam in the US, is heading back across the Atlantic to take up his new job as managing director of WEA Records UK.

Reid replaces Moira Bellis with immediate effect “as part of a restructuring of WEA Records,” according to a statement issued by Warner. Reid will report to Nick Philips, chairman of Warner Music UK, which says that Reid’s “wider ranging experience at both local and international levels makes him the perfect candidate for this vital role.”

Reid himself reveals when he received a call offering him the job, “it was a familiar voice on the other end of the line. “We have never worked together before,” he says of Philips, “but we have been good friends for a number of years and obviously I know Roger [Ammes] very well— I’ve worked for Roger since 1988.” Ammes is chairman of Warner Music Group.

Irishman Reid, who headed the European operation of management company Rush Productions from 1986-88, first joined Ammes’ Record Store Records, where he was international marketing director from 1988-92. The first Atlantic crossing in his career took place in June 1995, when he was appointed president of A&M/Island/Motown Records of Canada. He subsequently became chairman of PolyGram Group Canada in 1998, and took up his Island/Def Jam post in December that year.

Bellas joined Warner UK in 1971 and held various public and A&R posts before taking the WEA top slot in 1992.

Commenting on her departure, Phillips says, “I would like to thank Moira for her dedication and tremendous contribution to WEA Records over the years and wish her the very best of luck for the future.”

by Charles Ferro

COPENHAGEN — Erik Frederiksen is leaving his post as head of programming at Denmark’s leading commercial radio station, The Voice, to head up its parent company’s CD production operations.

Frederiksen, who has been compiling The Voice-branded CD collections for several years has been appointed A&R/product manager at Luxembourg-based SBS, which plans to form a wholly-owned subsidiary around the venture.

The Voice (CHR) and Hot AC sister station Voice Pop have scored major successes with their own compilation CDs. Compilations are so popular in Denmark that the ships have been built so they would not always dominate the album chart.

Frederiksen has been at The Voice for 10 of the 18 years he has been in radio and is considered by many label executives as the country’s top hit-maker. “I’ve basically been doing it on the side and now we hope to transfer the Danish successes to other territories where SBS operates,” he says. The pan-European music group has radio/TV interests in Sweden, Holland, Finland, Greece and Italy.

The Voice has distributed its compilations through labels in the past but, in the longer term, plans to handle its own distribution through radio promotion and the internet. Frederiksen says that the new venture will also focus on music production, since the station has itself produced names that have gone on to become household names, most notably Funkstar DeLuxe.

“Our production department has produced talent that have gone on to become music producers,” says Frederiksen. “Why shouldn’t we deliver talent that we have in-house?” For the past five months I’ve been doing preparatory work, and I’ll still be helping on the radio side for some time.”

The move has prompted a shake-up at The Voice. Hans van Rijn, who was programme director with specific responsibilities, will replace Frederiksen as head programmer for The Voice and Voice Pop FM. Tobias Nielsen has been named assistant programme director for the stations.

Lars Sandstram, who features on the station’s hit morning show Kaos Krew, has been named head of programming for The Voice and Voice Pop FM. Tobias Nielsen, who has been with the station for 15 years, will be The Voice’s music director. Voice Pop has recruited Flemming Beck from SBS’s RCS in Malmö, Sweden to be head of programming.

Music & Media values its readers’ opinions—you can e-mail the editor-in-chief at: elegrand@musicandmedia.co.uk

Music & Media
RTL targets younger listeners

by Emmanuel Legrand

PARIS — French radio leader RTL has launched one of the most radical shake ups of its on-air line-up in a bid to attract younger listeners, without alienating its older audience.

Marc Duhamel, who was appointed managing director to the full-service station earlier this year, says that, although the station has a daily listenership of eight million, the 15-34 demographics only represented 14.5% of the total audience. Duhamel says his goal is to increase this share, but that RTL would nevertheless "continue to be a full-service station, targeting all listeners."

The RTL-FIPA owned station, which has taken pride in gradually evolving its schedule year on year, has already axed several of its presenters, including veterans such as Philippe Bouvard, to make room for a new generation of presenters.

Bouvard, who is 70, had been hosting the afternoon show Les Grosses Têtes—which, with 2.8 million listeners was the most listened to programme on French radio in that slot—listened to programme on Têtes—which, with 2.8 million, the 15-34 generation of presenters.

"The philosophy behind the station is to use our gut feeling, rather than sticking to a distinct format," says Ackermans, who brings in his Studio Brussel skills to the music programming director job at 4FM.

The station is likely to cater for a broad listenership, featuring key artists such as Whitney Houston as well as new artists. It is likely to be more focused on the audience, as well as weekend shows featuring both Flemish and Dutch folk music. Apart from a commitment to news, speech will come second to music.

In addition to the launch on Flemish cable and the Internet (www.4fm.be), the station has also launched its service on the Internet radio channels using the RTL brand such as RTL Talk or RTL Sport. It is anticipated that RTL Net will employ over 50 people by the end of this year, according to Benoit Cassaigne, managing director of RTL Net. Cassaigne says his first target in the coming months is the revamping of RTL's site, which currently attracts close to 500,000 exclusive visitors each month.

New Belgian station launches

by Marc Maes

BRUSSELS — A new Flemish AC station has been launched on cable and the Internet.

4FM—which has been set up by ex-staff from Flemish public broadcaster VRT/2, Jean Ackermans, Wim Weetjens, Jan Caerts and Dirk Guldemont—also has plans to roll out a terrestrial licence.

"The philosophy behind the station is to use our gut
Amazon.com flows into France

by Emmanuel Legrand

PARIS — Leading US online e-tailer Amazon.com has launched its third localised site in Europe after starting up in the UK and Germany.

French-language site, Amazon.fr, will offer books, music CDs, DVDs and videos to customers in France and French-speaking countries—a population estimated at 160 million.

Speaking at a press conference in Paris, Amazon’s founder and CEO Jeff Bezos said that the company is making “a significant investment” in France. Observers say that Amazon’s start-up costs in France may have been heavier than expected, as the e-tailer had to create a massive books database from scratch.

Amazon claims to have 1.8 million clients in the UK and 1.2 million in Germany. Bezos said that “23% of our sales are outside the US,” but he forecasts that by 2003 only 35% of the company’s customers will be in the US. Bezos says Amazon already had “a few hundred thousand customers in France” but declined to disclose his target figure. The site will be launched with the support of a massive advertising campaign, but Bezos revealed he is counting most of all on the site’s brand name to attract customers.

In a statement, Diego Piacentini, Amazon.com senior vice president and general manager, international, said the site would “allow French literature, music, film and culture to be accessed easily and quickly by people around the globe for the first time.”

Managing director of Amazon.fr is Denis Terrien, a former consultant for McKinsey, and the site will rely on two facilities: an administrative centre at Guyancourt in the Paris suburbs and a distribution centre in Orleans. Customer services will be handled through Amazon’s customer service centre in the Netherlands.

In France, Amazon will compete with other established sites among them fnac.com, which offers 400,000 CD titles; alapage.com, specialised in books and offering 140,000 music titles; and bol.fr, the French portal jointly owned by Bertelsmann and Havas, which claims to have 800,000 CDs on offer.

Amazon.fr will source CDs of local repertoire through French distributors but also claims to be able to offer 240,000 imported titles of international repertoire. The site is understood to be offering to 100 top sellers in France as well as the top 25 best selling UK and US albums at an attractive rate. In addition, a few top line albums will be sold at a zero margin.

Record company executives have welcomed the arrival of Amazon which should boost music e-commerce, but privately admit that Amazon may put pressure on pricing.

Paradoxically, the French market, known for its store-based music retailing, is not seen as a particularly attractive market for Amazon as France already has the largest book market in Europe facing competition from its established competitors.

By the end of this year Amazon plans to launch sites in Italy, Spain and Germany.


db

db

ON THE BEAT

GERMAN STATIONS IN JOINT COMPETITION

BERLIN — Two of the fiercest rivals in German radio have entered into joint competition in which they say is “a world first”. Every day between 6.00 and 10.00 Berlin-Brandenburg commercial CHR station BB Radio and Energy 103.4 Berlin will select a listener each to compete against each other for the prize of a free trip to a foreign destination such as Rome, Sydney or Los Angeles. The competition, “Mission Olympia,” is being run in co-operation with international soft-drink manufacturers Coca Cola. The stations say the competition is a one-off and that there are no plans for any further collaborations.

IPPF VETERAN FRYLAND RETIRES

COPENHAGEN — Stefan Fryland, chairman of IPPF in Denmark and executive chairman of Universal Music Denmark, is retiring after 28 years in the industry. Fryland—previously managing director at Danish promotion firm Music Rack, Werner licensee Metronome and PolyGram—will exit Universal at the end of the year. Fryland will be replaced at IPPF by Michael Ritto, president of EMI in Scandinavia and managing director of its Danish affiliate EMI Medley. Ritto will also serve on IPPF’s European regional board.

ACQUISITIONS BOOST EDL SALES

BERLIN — Edel music has more than doubled its sales to DM543.6 million (€329.5 million) for the first six months up to June 30 this year. The Hamburg-based indie’s acquisitions in 1999 included Belgium’s PIAS group for DM122.7 million, London’s Eagle Rock for DM225.5 million and a majority stake in RED Distribution in the US for DM126.1 million.

GULDHAMMER GOES INTO MANAGEMENT

COPENHAGEN — Former A&R manager at Universal Denmark Michael Guldhammer has set up a management company, Goldmind, with DJ Fritz Jensen. Guldhammer, who worked at Universal with acts such as Aqua, Hampenberg, Freya and Christina, says Goldmind will cut deals wherever the music fits: and will focus on a few acts plus some producer and remix teams. Jensen—who has worked with indies X3M Records and Bim Bam Redcording—will handle the producer and remix teams.

DANISH CHR station Uptown Radio 103.9 FM/Copenhagen recently presented a disc to Universal artist Enrique Iglesias for sales in Denmark of 43,000 units for his debut album in English Enrique (Interscope/Universal). Iglesias junior was visiting Denmark as a part of his current world tour. Pictured: Enrique Iglesias (left) and Uptown Radio presenter Christian Skov.

Euro DJs keep listeners dancing

by Gareth Thomas

GENEVA — DJs from across Europe will be broadcasting to tens of millions of listeners via the radio and Internet as part of Eurodance 2000—a club event beamed live by satellite from six European cities on Saturday September 9.

Organised by the European Broadcasting Union, the evening will include eight hours of sets from Denmark, France, Ireland, Germany, the UK and Italy between 22.00 CET on the Saturday and 04.30 on the Sunday morning.

Eurodance was launched in 1997, with 72 million people tuning in. Over the years it has featured major DJs and acts such as Carl Cox, Dimitri from Paris, David Holmes, Laurent Garnier and the Artful Dodger.

This year, Etienne de Crecy, showcasing his new album, will top the bill from the Bikini club in Toulouse, and the DJ line-up will include Mr Spring, Cole Hamilton (Ireland), DJ Food (UK), Ulli BRENNER (Germany), Filur (Denmark), Sideral (Spain) and Glubr’ (France).

The music will be carried in CD quality over the Euroradio satellite network to 38 of the EBU’s member broadcasters—from Iceland to Israel and Vladi-vostok to Valencia. Live audio and video coverage will be accessible through a website operated by Irish public broadcaster RTÉ (www.eurodance2000.com). “The success of Eurodance shows the demand for electronic music across the continent, and the success that public service broadcasters can have in meeting that demand,” says Damien Chaladou, head of the Euroradio unit at the EBU.

Founded in 1950, the Geneva-based EBU serves 50 national broadcasters from 50 countries in the European broadcasting area, plus 48 associated broadcasters in further afield. Its other activities include operating the Eurovision and Euroradio networks and running the Eurovision Song Contest.

Nearly 2,000 rock, techno, rap, classical, jazz, folk, and world music concerts are exchanged over the Euroradio network every year.
On September 1 the European Commission issued two confidential preliminary reports on the mergers of Time Warner’s Music division with EMI and AOL with Time Warner. Music & Media unveils the main findings.

The reports on the mergers of Time Warner’s Music division with EMI and AOL with Time Warner published by the European Commission’s Competition department were sent on September 1 to interested parties. They were designed to serve as a basis for hearings made by the Commission on the two mergers, in Bruxelles on September 6.

The version of the reports obtained by Music & Media contains an in-depth analysis of the music market and online market, and analyses the impact the two mergers could have in the European Union as a whole and in individual member states. However, the reports did not include what the Commission calls “business secrets”—mostly market share figures and strategies.

Although the two reports deal with separate mergers, the Commission has linked them together, especially in terms of online music. The reports are often written in EU jargon, but they nevertheless offer a unique in-depth view of the music industry by European regulators.

**Time Warner/EMI merger**

According to the preliminary report, the states that on 5 May 2000, the Commission received “a notification of a proposed concentration [...] according to which Time Warner Inc. and EMI Group plc will combine their recorded music and music publishing businesses.” The decision was made on 14 June 2000, and the Commission found that “the notified operation raised serious doubts as to its compatibility with the common market and, as a result, the Commission has decided to open an in-depth investigation.” The Commission noted that “in the music industry, the market conditions are characterized by the flooding of the market by new talent, the consumer’s need for variety, the diffusion of technological innovations, and the impact of the Internet.”

The Commission concluded that “the Commission recognises that the merger will be consistent with the common market.” The Commission also noted that “the Commission will make an adverse assessment of the proposed merger if it concludes that the merger is likely to create a dominant position in the market.”

**Impact on recorded music**

The merger will result in a “significant increase in concentration.” According to the report, the two merged entities will be the biggest in the market. The Commission noted that “the merged entity will be the largest in the market.”

**Market conditions**

The report outlines the differences between major and independent companies, and describes the market conditions. The report notes that “the majors have a dominant position in the market, while independent companies have a marginal position.”

**Impact on music publishing**

The merged entity will have a “dominant position” in the music publishing market. The report notes that “the merged entity will be the largest in the music publishing market.”

**Overall conclusion**

For all the above reasons, the Commission has come to the preliminary conclusion that the merger is not in the common market’s interest. The Commission has therefore decided to issue a negative decision on the proposed merger.
What's grown-up about stealing?

Last week's Music & Media interviews with Internet music mavericks Ian Clarke of Freenet and Michael Robertson of MP3.com stirred up a hornet's nest of controversy by suggesting that the Internet is forcing the music industry to grow up and take stock.

This week we take a look at the other side of the coin by allowing Jay Berman, chairman of the IFPI (International Federation of the Phonographic Industry), to respond on behalf of the music industry.

Your recent feature commentary on Freenet concluded that the music industry "is being forced to confront a variety of grown-up ideas simply to protect the status quo." I am baffled by the concept that stealing music, and making it possible for millions of others to share in that theft, is a grown-up idea.

How grown-up would it be if Music & Media could not sell any subscriptions because a single copy had been downloaded somewhere and made available to everyone else?

Such a view trivialises the very basic concept of copyright that is at the heart of the music industry. It also neglects the very real challenges of creating a wide variety of legitimate business models for the Internet.

Despite those challenges and in the face of a massive piracy problem on the Internet generally, the music industry is actively promoting a range of electronic services online.

Headlines

Take a look at the regular news headlines in your own and other newspapers. You will see evidence of an industry on the move, advancing with new technologies and responding to the demands of its consumers. The major internationals and a number of independents have recently announced plans to offer music online both by digital downloads and subscription services.

These are in stark contrast to the simple-minded models of Freenet and Gnutella, where users can copy freely but the creative people who developed the music never get paid.

This is where so-called "grown-up" ideas are needed. Ensuring that creators have the ability to protect their works—be it entertainment or information—in today's Internet world is more important—and more complicated—than ever before. And that is why it takes longer to create a legitimate business.

Copyright laws protect the creator in choosing how to make his work available. That principle in the physical world of compact discs should apply equally in the online world of the Internet. Copyright does not prevent copyright owners from making their works available freely—provided they choose to do so. It preserves their right to choose.

"Copyright is as relevant to the Internet as it is the current business of buying a compact disc in a record store. File-swapping without authorisation is the moral equivalent of shoplifting."

Jay Berman
Chairman, IFPI

A model which denies choice to the copyright owner is not, and never can be, a sustainable one. There is something deceptively simple about the idea that, because technology makes it possible, the swapping of music files is defensible. It is not defensible for millions of users to download a recording without the authorisation of the copyright owner.

Principles

The status quo we are trying to protect is the principle that copyright is as relevant to the Internet as it is to the current business of buying a compact disc in a record store. File-swapping without authorisation is the moral equivalent of shoplifting. Is shoplifting a grown-up idea?

Artists and composers are joined with us in this fight to preserve the basic principles of copyright in the online world. A community of more than 1,400 artists and musicians across Europe recently signed a Petition to the European Parliament, underlining the vital importance of copyright in the age of the Internet. Scores of these are the big international acts; hundreds more are the upcoming, aspiring musicians who, more than the stars, need to have their copyrighted recordings protected.

The record industry is aggressively and rightly using copyright laws to protect its own legitimate Internet investments. Services like MyMP3.Com created businesses on the back of copyright infringement. Napster is charged with doing the same. These are commercial, not altruistic services, that facilitated unauthorised copying of music. Legal action was inevitable: it is impossible to build a legitimate business in competition with a service that gives other people's music away for free.

Anarchy

Some new services, like Freenet and Gnutella, although they have so far barely materialised, appear to offer nothing short of anarchy for creators of music. Freenet's Ian Clarke, whom you interviewed, openly claims "we're just ignoring the law." Yet, paradoxically and incomprehensibly, he also believes artists should be paid).

That, and Freenet's aspiration to make the Internet a haven for anonymous distribution of all kinds of material, has to be worrying—not only for the music industry but for governments and societies more generally. Even unintentionally, such systems cannot help but shelter the disseminators of bigotry, racism and pornography under a cloak of Internet anonymity.

The message is clear: Internet services, from Napster to Freenet, must respect intellectual property laws. The legitimate industry will continue to take action against them if they do not.

- The headline and crossheads in this piece were added by Music & Media, not the author.
Sabot goes back to his roots

Six months after leaving NRJ where he was group programme director for 10 years, Christophe Sabot is back facing a new challenge—turning LV&Co into France’s fourth largest radio group through the development of local stations. A relaxed and upbeat Sabot discussed his new venture with Emmanuel Legrand.

A man with strong Latin roots, the former group programme director of France’s giant NRJ group cultivates paradoxes. By his own admission, he had the “greatest job” in European radio, and yet he resigned. He worked for a group that grew by absorbing local stations to relay national networks, and yet now advocates a return to radio’s basics by supporting local radio.

But he doesn’t see a fundamental contradiction in these different attitudes. “I agree it is a paradox for someone like me who has been so much associated with national networks to play the local radio card, but I truly believe in the growing importance of local radio,” explains Sabot. “The more the world gets global, the more people need to identify themselves with a local community, find their roots and share a common history. I am convinced that radio can cater for these needs.”

At NRJ, he oversaw the programmes of four domestic national networks—NRJ (CHR), Cherie FM (Soft AC), Nostalgie (Gold) and Rires & Chanson (AC/Comedy), and also kept a watchful eye on the programming of NRJ’s stations in nine other European countries. He agrees that he had "probably one of the greatest jobs of this type in Europe," yet still he was not satisfied. On at least two occasions, he threatened to leave and had to be brought back into the fold by NRJ’s founder Jean-Paul Baudecroux.

Earlier this year, Sabot finally called it quits, for good—and nothing Baudecroux could have done or offered him this time would have made him change his mind. He wanted to change and redefine his priorities.

Pinnacle of achievement

“What I’ve done at NRJ was wonderful, and I don’t think I’ll ever experience something similar. I’ve left on a high with all four stations reaching record audiences, but it was not challenging any more to me. I was stuck in a big structure and was quite remote from the reality of the listeners.”

Sabot admits that it’ll be hard for him to repeat what he has done at NRJ, but adds that this is not his goal. Now, after six months of unemployment forced by a non-competition clause in his contract with NRJ (except for a mission in Eastern European countries on behalf of Europe Development International) Sabot is back in business. He is taking on a new challenge—that of creating France’s fourth radio group.

The music industry is watching Sabot’s return with interest. Rémi Bouton, communication and new media director at independent label Naive, and a former French correspondent for M&M, welcomes the programmer’s comeback. “It’s good to have him back,” says Bouton. “He is undoubtedly one of the best radio professionals in France and in Europe, and compared to many radio people, he also has a very good understanding of what the music industry is. That doesn’t mean that he will abide by all the label’s requests, but at least he understands their problems. And he is also very frank, which helps.”

Underdog

Although he received a number of attractive offers following his departure from NRJ, including one from Europe 1 Communications, Sabot chose the underdog of French radio, the modest entertainment group LV&Co, founded by TV and concert producer Gérard Louvin. There, he will work with deputy managing director Jean-Marc Morandini, whom he knew from the days when Morandini was programme manager of Chérie FM.

Sabot has joined LV&Co as managing director and will shortly be made a partner in the business when the company undergoes a structural change following the arrival of a new (and as yet unidentified) investor. This time, Sabot will not be a mere employee—he will own a piece of the company, and that changes his perspective on the job. “It’s an empowerment and I’m involved all the way—if it fails, I have no one else to blame but me.”
More Voltage power as MFM goes adult

Sabot's first priorities are the reformatting of Voltage FM and MFM, the two main current radio assets of LV&Co. Voltage started as a Paris-based Dance station in the 1980s, and has always had the ambition of becoming a national network. Sabot says this project of going national has now been scraped.

Paris match

Instead, he plans to transform Voltage into a Paris "city" station, with an upbeat Urban format for 15-34 year-olds. The new programming plans unveiled in Paris on September 4 will turn Voltage into what Sabot describes as a "fully Parisian local station."

He explains: "Paris lacks truly dedicated local stations, and my goal is to turn Voltage into the capital's station. The lack of development of local stations in Paris is linked to the fact that all the national networks operate from Paris, but they are not Parisian stations as such."

Sabot says that Voltage's Dance format will be changed to "a more Urban format, but not Urban the way or even Rhythmic CHR. It's going to be French Urban, with a sound for 15-34 year-olds. But there will be no pop and no rock." Sabot adds the station will also be more Hits oriented, with a playlist including artists such as Madonna, Whitney Houston, Mariah Carey, Will Smith and Jennifer Lopez. The station's new strap line is "Power Hit Music."

The new MFM

The other important project for Sabot is transforming Gold/MOR network MFM into more of an AC format, dropping all the oldies and traditional French accordion music, in order to target an over-40, predominantly female audience. The station plans to play 70% local repertoire and there will be a new emphasis on local output at the network's affiliates.

Explains Sabot: "At the moment, MFM is the smallest of the adult networks. It's a rather crowded market, but I believe there is room for a format based on French popular music from the '70s and '80s, with quite an upbeat tempo. This format currently doesn't exist."

Once these two projects have been completed, for which approval by broadcasting authority the CSA is also required, Sabot says he will then look at developing local stations in France's main urban centres, by partnership or acquisition. "Our goal is not to create a pseudo network of local stations for Voltage, but rather a community of round the clock locally programmed stations, to which we would bring know-how."

Sabot says the choice of LV&Co was made with both heart and head. "When Louvin and Jean-Michel Canitrot offered me the chance to continue what they had started, it was an exciting proposal. Besides, I wanted to work with Louvin with whom I can learn a lot about the wider entertainment business. It's intellectually very stimulating."

Louvin is confident that "the arrival of Sabot is a big boost for our group and confirms our ambition." Sabot says that one of the conditions of him joining the company was that he needed to be involved from the beginning, and would be there to match his own ambitions for the company. "We need to be able to finance our expansion," he says.

Sabot's first brief is to concentrate on Paris-based Dance station Voltage FM and the small Gold network MFM, both of which are being re formatted (see box above). He will also look at growing the group, mainly through acquiring other local stations—LV&Co has expressed an interest in Bordeaux market-leader Wit FM, currently owned by Sud Radio, and is also sure to lesser known artists. However, too many local stations simply copy the programming of the national networks."

Independent promoter Jean-Michel Canitrot agrees: "Sabot

Jean-Michel Canitrot, independent promoter

"When he says 'when you're small, you do things differently' Sabot shows a great deal of realism."

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"When he says 'when you're small, you do things differently' Sabot shows a great deal of realism."
Festival goers see double at UK's Reading and Leeds

by Adam Howorth

The odd oasis in the rain characterised the first Reading Festival of the new century. No change to that. Now in its 29th year, you wonder how long it will be before the organisers consider moving the Festival forward to avoid the notoriously August Bank Holiday weather in England.

Instead they treated it with a "mirror" site in Leeds where the bills alternated each day as part of the "only three-day dual site festival in the world," according to production manager the Mean Fiddler. The idea was to service both ends of the country at the same time with some of the biggest names in the musical universe while, of course, effectively doubling revenues for the same festival. And with acts like Beck, Stereophonics and Pulp playing to 30,000 a night, they did just that.

For main attraction this year was undeniable Oasis and their increasingly unstable travelling soap opera. The band were the subject of endless "will they won't they" split debates prior to their headline performances on the opening night of Reading and, but surprisingly everyone with 90 minutes of highly polished non-stop crowd-pleasers. Forked lightning across a foreboding night sky provided the backdrop to a performance that bristled with electricity and threatened to over-run, prompting Noel to offer to pay any curb fine with his platinum number credit card—a rather mercenary, rock 'n' roll v-sign to the powers that be.

The other big talking point of the weekend was the cancellation of Eminem's performances due to bail restrictions in the US. All well and good of course, but it leaves the cynic asking why this wasn't announced prior to the tickets selling out.

The radio sponsor for the Carling Weekend was national public CHR station BBC Radio 1, which ran its own stage in the Evening Session tent and recorded sets for broadcast on its night time show of the same name. The programmer's presenter, Steve Lamacq, believes the festivals demonstrated the increasing diversification of talent. "Alternative pop music has become less manageable over the last three years since Britpop began to fade," he says, "which hopefully presents better collages for the rest of you—you only have to look at the Reading and Leeds bill for further evidence."

High points

Gorky's Zygotic Mynski defying the rain with a magical set of lysergic indie folk.

Sub Pop signings Beachwood Sparks reviving the ghost of Gram Parsons in one of the smaller tents, confirming that brilliance is often inversely proportional to record sales.

Low points

The biblical dopwa on Saturday with traffic jams gridlocking the approach to the site.

Eminem's no-show.

Ruff Drivitz chooses a new direction

At a time when Europe's clubbers are returning from Ibiza, there is always a window in the charts for club anthems.

A good example of this was Groovejet (If This Ain't Love) (Postiva) by Spiller, which debuted at number one in the UK singles chart on August 21 after being played to death on the "white Island" all summer. Hot chart on August 21 after being played to death on the "white Island" all summer. Hot.

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<tr>
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<td>Around The World</td>
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<td>Interscope (Various)</td>
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<td>5</td>
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<td>Anastacia - 'Head Above Water' (Arista)</td>
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<td>Robin Williams - 'Don't Stop Believin'' (BERMUDA)</td>
<td>Virgin (Universal)</td>
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<td>Spill The Potion</td>
<td>Right Said捍卫 - 'Back From The Future' (EMI)</td>
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<td>A.D.</td>
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<td>Groovejet (If This Ain't Love)</td>
<td>Chris Brown - 'Finesse' (Arista)</td>
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<td>13</td>
<td>Moi...Lola</td>
<td>a - 'Polyester' (Not Listed)</td>
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<td>Angela</td>
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<td>Life Is A Rollercoaster</td>
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<td>17</td>
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<td>Big Brother UK TV Theme</td>
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<td>21</td>
<td>We Will Rock You</td>
<td>Queen &amp; - 'Radio (Queen /EMI)</td>
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<td>Out Of Your Mind</td>
<td>a - 'Let It Be' (EMI)</td>
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<td>23</td>
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<td>a - ' triggers '</td>
<td>Island (UK)</td>
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<td>Ces Soirées La</td>
<td>a - 'Greek Code' (BMG)</td>
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<td>25</td>
<td>Komodo/Save Your Soul</td>
<td>Mauro Picotto - 'Magic In The Air' (BMG)</td>
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<td>Summer Jam</td>
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<td>27</td>
<td>Lady (Hear Me Tonight)</td>
<td>a - 'Luv Me' (EMI)</td>
<td>Virgin (UK)</td>
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**SALES BREAKER**

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<thead>
<tr>
<th>Week 38/00</th>
<th>Title</th>
<th>Artist</th>
<th>Original label</th>
<th>countries charted</th>
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<tr>
<td>1</td>
<td>Say It Ain't So</td>
<td>Bo Bice - 'It's Time To Love Again' (Warner Bros)</td>
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<td>Try Again</td>
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<td>Bon Jovi - 'Living On A Prayer' (Arista)</td>
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<td>L'Envie D'Amour</td>
<td>Daniel Levy - 'Do You Love Me' (Virgin)</td>
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<td>You See The Trouble With Me</td>
<td>Black Label - 'Rose' (Sony ATV)</td>
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<tr>
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<td>Let's Get Loud</td>
<td>a - 'Shuffle' (Sony ATV)</td>
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<td>The Spirit Of The Hawk</td>
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<td>Spinning Around</td>
<td>a - 'Earth'</td>
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<td>Time To Burn</td>
<td>a - 'Aladdin'</td>
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<td>La Bomba</td>
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<td>7</td>
<td>Freak Like Me</td>
<td>a - 'Freak Like Me'</td>
<td>PolyGram (Various)</td>
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<td>Girls Just Want To Have Fun</td>
<td>a - 'I'm Not A Girl, Not A Woman'</td>
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<td>I'd Rather (Wanna Be) Your Lover</td>
<td>a - 'Ain't Nobody'</td>
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<td>10</td>
<td>I Feel For You</td>
<td>a - 'Vertigo'</td>
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<td>11</td>
<td>Wie Es Geht</td>
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<td>Thong Song</td>
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<td>Destiny's Child - The Writing's On The Wall - Columbia</td>
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<td></td>
<td>Kid Rock - The History Of Rock - Live/Atlantic</td>
<td>A.D.CH.</td>
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<td></td>
<td>Tom Jones - Reload - Capitol/2</td>
<td>I.L.CH.</td>
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<td>Saia &amp; Panamá - KLR - Somos/French Media</td>
<td>A.D.CH.</td>
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<td>Thin Toddler - Our Big Moza - Sony SK</td>
<td>D.CH.</td>
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<td></td>
<td>Patricia Kaas - Live - Columbia</td>
<td>F.WA.</td>
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**SALES BREAKER** denotes the album registering the biggest increase in chart points.

The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 18 European territories.
## Top National Singles

### Germany

<table>
<thead>
<tr>
<th>Week 38/00</th>
<th>(1 \text{NE} ) Bon Jovi - Say It Isn't So</th>
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<tbody>
<tr>
<td>(1 \text{NE} ) Robbie Williams - Sing When You're Winning</td>
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<td>(1 \text{NE} ) Pop Evil - Trench</td>
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<td>(1 \text{NE} ) Daughtry - It's Not Over</td>
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<tr>
<td>(1 \text{NE} ) Robbie Williams - Sing When You're Winning (EMI)</td>
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### Spain

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<tr>
<th>Week 38/00</th>
<th>(1 \text{NE} ) Madonna - Music</th>
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<tr>
<td>(1 \text{NE} ) Jose El Franca - Yo No Quiero Tu Querer</td>
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<tr>
<td>(1 \text{NE} ) Sonique - It Feels So Good</td>
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<td>(1 \text{NE} ) Chopp - X Superstar</td>
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<td>(1 \text{NE} ) Robbie Williams Rock - Da (Chrysalis)</td>
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<tr>
<td>(1 \text{NE} ) Limp Bizkit - Take A Look Around (Polydor)</td>
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<tr>
<td>(1 \text{NE} ) Craig David - Born To Do It</td>
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### Scandinavia

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<th>Week 38/00</th>
<th>(1 \text{NE} ) Era - Era 2</th>
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<tr>
<td>(1 \text{NE} ) Patricia Kees - Patricia Kaas - Live (Columbia)</td>
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<td>(1 \text{NE} ) Ismo Alanko Saftltio - Sisainen Solarium</td>
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<td>(1 \text{NE} ) Britney Spears - Lucky (Jive)</td>
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<td>(1 \text{NE} ) N. Sfakianakis - Proagelos</td>
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<tr>
<td>(1 \text{NE} ) Antia - Elle Est A Toi (Virgin)</td>
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<tr>
<td>(1 \text{NE} ) Carmen Consoli - Parole Di Burro (Polydor)</td>
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### World

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### SALES

The music industry sales chart for the week ending on September 16, 2000. Information supplied by GIN (UK) Full chartservice by Media Control GmbH 0049 72 21 3662 01 (Germany); SNEP (France); CHrysalis (Dance Pool); (Universal)
SALES

A Lie. According to Thorsten Tschabitz, daily weeks ago. MH

temporary guitar music they fit well into Eins established the band and should see them number one in the German album charts has WDR Eins Live/Cologne: "The Guano Apes are music planner at statewide CHR network such it went platinum in Germany and gold in England-language debut ever in Germany. As currently playing at: Eins-Live, N -Joy, Delta Radio, Fritz 1416.17 17

LA CD 19-20

AALIYAH

LIVING IN A LIE

grams, perfect for radio. All the new music station Radio City 96.7, "an excellent sin-

Virgin

vinyl

1999 and going

second time in 1999 and going solo, the band's main songwriter Richard Ashcroft seems to have made a sound decision if airplay and sales are anything to go by. The weekend of August 19-20 saw Ashcroft give his first UK performance in two years and his first as a solo artist at the V2000 festival while his debut album, Alone With Everybody, went straight in at number one in the UK charts (and is currently number 32 after eight weeks on M&M's European Top 100 albums chart). His third single off the album, C'Mon People (We're Making It Now), looks set to give him another hit and is, according to Richard Maddock, programme director at Liverpool's CHR station Radio City 96.7, "an excellent single, perfect for radio. All the new music at about the moment is dance oriented, with it being Ibiza season, and this is like a breath of fresh air," he says. "It's good to have some new guitar based music to listen to."

"Listen to the music like it was yesterday!" Eins Live's format was created by Beverley Evans and Miriam Hubner.

Guano Apes' first album Proud Release date: October

known Austria and Switzerland. The quartet, led by charismatic front woman Sandra Nasic, have now surpassed those sales with their sophomore album, Don't Give Me Names, which features the new single and the ballad Living In A Lie. According to Thorsten Tschabitz, daily music planner at statewide CHR network WDR Eins Live/Cologne: "The Guano Apes are one of the most important German guitar bands. Don't Give Me Names going straight to number one in the German album charts has established the band and should see them stick around for some time. With their new contemporary guitar music they fit well into Eins Live's format because we [also] like to play music with a bit of an edge to it." Eins Live added the Apes single to their playlist a few weeks ago.

The pick of the week's new singles by Beverley Evans and Miriam Hubner

GUANO APES

LIVING IN A LIE

Super Sonic/B/VG

Release date: October 2

Launching their career zigzagging in the school canteen, rock act Guano Apes first album Proud Like God was the most successful English-language debut ever in Germany. As such it went platinum in Germany and gold in Austria and Switzerland. The quartet, led by charismatic front woman Sandra Nasic, have now surpassed those sales with their sophomore album, Don't Give Me Names, which features the new single and the ballad Living In A Lie.

For the second time in 1999 and going solo, the band's main songwriter Richard Ashcroft seems to have made a sound decision if airplay and sales are anything to go by. The weekend of August 19-20 saw Ashcroft give his first UK performance in two years and his first as a solo artist at the V2000 festival while his debut album, Alone With Everybody, went straight in at number one in the UK charts (and is currently number 32 after eight weeks on M&M's European Top 100 albums chart). His third single off the album, C'Mon People (We're Making It Now), looks set to give him another hit and is, according to Richard Maddock, programme director at Liverpool's CHR station Radio City 96.7, "an excellent single, perfect for radio. All the new music at about the moment is dance oriented, with it being Ibiza season, and this is like a breath of fresh air," he says. "It's good to have some new guitar based music to listen to."

Currenty playing at: Eins-Live, N -Joy, Delta Radio, Fritz (ORB), Rockstar, Star FM.

Richard Ashcroft

C'Mon People (We're Making It Now)

(Hut/Virgin)

Release date: September 11 (UK), TBC (Rest of Europe)

Currently playing at: Radio City 96.7, Cool FM, Hypersim FM, Essence FM, Toy FM, Orchard FM, Radio 21, BR Bayern 3, YLE Radiomafia, Key 103, Downtown Radio, Radio 105 (One-O-Five), Rock FM

Eurochart A/Z Indexes

Hot 100 singles

1

IT'S GONNA BE ME

Lafave/Arista

Long Time Ago

2

You Know You Love Me

FATBACK BAND/WINAMAR

3

I'm Gonna Be Alright

SONNY BONO/REPUBLIC

4

We Will Rock You

QUEEN/SONY

5

Maria Maria

VENGABOYS/MERCURY

6

Maria Maria

SANTANA/COLUMBIA

7

No One's Gonna Love Me

ERIKA/Sony

8

We Will Rock You

QUEEN/SONY

9

Maria Maria

SANTANA/COLUMBIA

10

No One's Gonna Love Me

ERIKA/Sony

11

We Will Rock You

QUEEN/SONY

12

Maria Maria

SANTANA/COLUMBIA

13

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ERIKA/Sony

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90

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91

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92

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93

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94

We Will Rock You

QUEEN/SONY

95

Maria Maria

SANTANA/COLUMBIA

96

No One's Gonna Love Me

ERIKA/Sony

97

We Will Rock You

QUEEN/SONY

98

Maria Maria

SANTANA/COLUMBIA

99

No One's Gonna Love Me

ERIKA/Sony

100

We Will Rock You

QUEEN/SONY

...
Madonna’s assault on the chart with Music (Maverick), previously predicted in this column to culminate in a Dance Traxx No. 1, gains momentum. This week the track debuts on club charts in the UK, Norway and Italy, as well as on dance charts in Germany and Italy. The final push seems set to be applied by the French, as their dance chart now kicks back into action after a three week break.

This week’s only other mover into the top ten is Baby D’s Let Me Be Your Fantasy (Production House/Systematic), which climbs from 14 to eight. The jump is almost entirely based on sales—the track debuts on dance sales charts in the UK and Belgium.

New mixes by Solar Stone, Rabbit In The Moon and Rob Searle are responsible for the resurgence of Planet Perfecto’s Bullet In The Gun 2000 (Perfecto), which soars from 90 to 25. Apart from a debut on the club chart in Hungary, the track’s upward surge is entirely based on increased deejay support its native UK.

UK act Aurora feat. Irish vocalist Naimie Coleman in the chart’s highest new entry at 33 with Ordinary World (Positiva), a cover of the hit song by Ollie & Jerry.

Current bubbling under the Top 40, but looking promising for next week’s chart are Dutch act Alibi’s Eternity (United Recordings), Major League’s Madonna’s Feel For You (Yellow Productions), is gaining club play even while its sales drop.

EUROPEAN DANCE TRAXX

Amsterdam Dance Event - Europe’s Main Dance Music Conference
19 / 20 / 21 October 2000 Amsterdam - The Netherlands
WWW.AMSTERDAM-DANCE.NL
REGISTER BEFORE OCTOBER 1 FOR DFL 350 (EURO 160)

MUSIC & MEDIA 15 SEPTEMBER 16, 2000

AMSTERDAM DANCE EVENT
Pick of the Week

The Vygors

Truth About Love (X-Cell)

“This is a really catchy song by these Spanish girls. It’s getting massive airplay, not just from us, but across Germany. Our listeners love its strong melody.”

Ralf Blasberg
head of music
Radio FFH/Frankfurt
**Italy: RTL 102.5 Hit Radio**

- Format: CHR
- Service Area: National
- Playlist Meeting: Friday AM
- Group/Owner: Mediaset

  Playlist Additions
  - Eagle-Eye Cherry/Long Way Around (n/a)
  - Pooh/Stal Can Me (n/a)
  - U2/Beautiful Day (n/a)

**UK: Virgin Radio**

- Format: Rock
- Service Area: National
- Playlist Meeting: Thursday 11:30
- Group/Owner: Bauer Broadcasting

  Playlist Additions
  - Supernaturals/Smile (n/a)
  - Everclear/Wonderful (n/a)
  - U2/Beautiful Day (n/a)

**UK: BBC Radio 1**

- Format: CHR
- Service Area: National
- Playlist Meeting: Wednesday 10:00
- Group/Owner: Bauer Broadcasting

  Playlist Additions
  - Janet Jackson/Doesn’t Really Matter (n/a)
  - Sonique/It Feels So Good (n/a)
  - Vygos/Truth About Love (n/a)

**Denmark: DR P3**

- Format: CHR
- Service Area: National
- Playlist Meeting: Tuesday AM
- Group/Owner: Public Broadcaster

  Playlist Additions
  - Ernn Drori/Still believin’ (30)
  - U2/Beautiful Day (14)
  - Kylie Minogue/On A Night Like This (7)
  - Muki/Tell Me (7)
  - Elevator Suite/Back Around (5)
  - Muki/Don’t Want To Know (5)

**Spain: Los 40 Principales**

- Format: CHR
- Service Area: National
- Playlist Meeting: Friday AM
- Group/Owner: SIR

  Playlist Additions
  - Christina Aguilera/Come On Over (All I Want Is You) (n/a)
  - The Wallflowers/Sheepwalkers (n/a)
  - Kylie Minogue/On A Night Like This (n/a)
  - Complices/La Luna No Pinta Nadie (n/a)
  - Mikel Erentxun/Rara Vez (n/a)

**Germany: Radio FFH**

- Format: CHR
- Service Area: Hessen
- Playlist Meeting: Wednesday PM
- Group/Owner: Independent

  Playlist Additions
  - Whitney Houston & Enrique Iglesias/Could I Have This Kiss Forever (n/a)

**Belgium: Radio Contact F**

- Format: CHR
- Service Area: FrenchSpeaking Belgium
- Playlist Meeting: Various
- Group/Owner: CLT-UFA

  Playlist Additions
  - Daniel Shefford/East & West (6-7)
  - Heather Small/ Holding On (6-7)
  - Yannick/Fasc Ce Qu’Il Peut Plat (21)
  - Billie Myers/Am I Here Yet (21)
  - ATC/Around The World (21)
Most Added Music:

U2 - Beautiful Day (Island) 21
All Saints - Black Coffee (London) 17
Texas - In Demand (Mercury) 17
Toni Braxton - Spanish Guitar (Atlantic) 10
Billow - Something Deep Inside (Innocent/Virgin) 9
Madonna - Dear Dumb Lover (Warner Bros.) 8
Kylie Minogue - On A Night Like This (Parlophone) 8
Christina Aguilera - Can't Hold Myself Down (Arista) 8
Madison Avenue - Who The Hell Are You (Virgin) 8

Most Added are those songs which received the highest number of playlist additions during the week compiled by Radio Airplay and other services. Station Reports include all new additions to the playlist. Some reports will also include "Power Play" songs, which receive special emphasis during the week. All Power Play songs are printed, whether they are reported for the first time or not. Some lists include featured new albums, indicated in the description as "AL." Within each group, songs are listed alphabetically by title and artist. Rankings include: platinum (P), gold (G), silver (S) and bronze (B).

All playlists must be received by Monday at 13.00 h. CET.

GERMANY

ANTENNE BAYERN/Munich
Frank Nordmann - Programme Director
Playlist Additions:
- Alternative Rock

JOY/RADIO Hamburg
查看所有JOY/RADIO Hamburg的节目

PlayStation Networks:

PLAYSTATION NETWORK:

DOWNTOWN RADIO/Belfast G
John Rosborough - Prog Dir
Playlist Additions:
- Classic Rock

PLAYSTATION NETWORK:

CLYDE 1 FM/Glasgow G
Ivor Etienne - Programme Controller
Playlist Additions:
- Alternative

PLAYSTATION NETWORK:

KEY 103/Manchester G
Richard Maddock - Programme Director
Playlist Additions:
- Alternative Rock

DE PAYS-BAS

ROCK FM/UK/Preston/Blackpool G
Richard Blackwood - 1,2.3,4, Get With The Wicked
Playlist Additions:
- Pop

ITALY

JOVIC TV/ITALIA SOLO/TV/ITALIA

ITALIA NETWORK: LOS CUARENTA/Bologna

ARENA ROCK: LOS CUARENTA/Bologna

PlayStation Networks:

FRANCE INTER/Paris

IT'S THE BIZNIT/Paris

PLAYSTATION NETWORK:

EUROPE 2 NETWORK/Paris

PLAYSTATION NETWORK:

NU Phonic

PLAYSTATION NETWORK:

CLUB FM/Paris

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VATICAN

BELGIUM

RUSSIA

AUSTRIA

SWITZERLAND

DENMARK

SWEDEN

LITHUANIA

POLAND

CRETE REPUBLIC

HUNGARY

FINLAND

National Vocal
Foco Herrera - Prog De Musica Programm Power Rotation

ATHENS

MUSIC & MEDIA 19 SEPTEMBER 9, 2000

AmericanRadioHistory.com
September’s here and some big guns are on the trail for the annual autumn chart assault. A magnificent seven new tracks by big name artists enter the Radio Top 50 this week.

Texas are so In Demand (Mercury) they are highest newcomers at §1. Among those already along for the ride are AC station Radio NRW in Germany, France’s AC formatted Europe 2 Network and Liechtenstein CHR station Radio L.

However, head of music at alternative station Couleur 3 in Switzerland, Thierry Catharinos, refuses to be saddled with the track. “I think it’s bad single, the worst they have released in ten years. I was disappointed when I listened to it—we will only play it because it’s Texas. He compares Texas to U2, and he believes both bands always face high expectations of their new singles, but don’t always deliver.

Catherine has a few personal favourites, “I love Spooks’ Things I’ve Seen, even if it’s very commercial—it’s good. Also, I love Morcheeba’s Rome Wasn’t Built In A Day.”

Coulour 3 is changing its format in October. “We are going to play more rock and pop and less techno and rap,” says Catherine. “We’ll have new DJs, new jingles—everything will be new in October. Around 80% of the music output between 6am and 9pm will be rock, pop and mainstream music. The other 20% or so will be latino, reggae, and the big rap and hip hop tracks.

Meanwhile, back at the Radio Top 50, All Saints are experiencing no hangover from their enormous hit Pure Shores, as the William Orbit-produced, radio friendly, Black Coffee (London) stems in at §£.

The long awaited U2 single Beautiful Day (Island)—claimed by some to have more than a passing resemblance to A-ha’s 1980s hit Sun Always Shines On TV—dawns at §2. The track has been picked up by 28 stations this week including KTLR and RTL2 in France, DR P3 in Denmark and Virgin Radio in the UK. It also tops the Most Added chart this week.

Toni Braxton’s Spanish Guitar (Arista) goes in at §3; Richard Ashcroft’s C’Mon People (We’re Making It Now) (Hut/ Virgin) (see Airbornes) makes it in at §4; and Kylie Minogue’s On A Night Like This (Parlophone) squeezes in at §5. To complete the lineup of returning talent, Christina Aguilera invites us to Come On Over (All I Want Is You) (RCA) at §6.

Right now, the most popular song is Billie’s Something Deep Inside, which is starting to stir.

**European Radio Top 50**

<table>
<thead>
<tr>
<th>Week 38/00</th>
<th>#1</th>
<th>#2</th>
<th>#3</th>
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<td>Total Stations</td>
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<td>Maverick/Warner Bros</td>
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<td>(Island)</td>
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<td>4</td>
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<td>7</td>
<td>Britney Spears/Lucky</td>
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<td>(Virgin)</td>
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<td>Roman Keating/Life Is A Rollercoaster</td>
<td>Polydor</td>
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<td>Sonique/Feels So Good</td>
<td>(Serious/Universal)</td>
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<td>Modjo/Lady (Hear Me Tonight)</td>
<td>(Barclay)</td>
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<td>Morcheeba/Rome Wasn’t Built In A Day</td>
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<td>20</td>
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<td>Whitney Houston &amp; Enrique Iglesias/Could I Have This Kiss Forever</td>
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<td>Craig David/K7 Days</td>
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<td>Anastacia/Outta Love</td>
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<td>Kylie Minogue/Spinning Around</td>
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<td>Mary Mary/Shackles (Pray You)</td>
<td>(Arista)</td>
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<td>Bon Jovi/Say It Isn’t So</td>
<td>(Mercury)</td>
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<td>17</td>
<td>28</td>
<td>3</td>
<td>Spiller/Groovejet (If This Ain’t Love)</td>
<td>(Positiva)</td>
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<td>(Hansa)</td>
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<td>16</td>
<td>Jennifer Lopez/Let’s Get Loud</td>
<td>(Worlwide/RCA)</td>
<td>31</td>
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<td>20</td>
<td>23</td>
<td>6</td>
<td>’N Sync/I’ll Be There For You</td>
<td>(Jive)</td>
<td>34</td>
<td>5</td>
</tr>
</tbody>
</table>

**N° Synch/I’ll Be There For You**

**Number One**

**Highest new entry**

**M Greatest chart points gainer**

**Europe Radio Top 50 chart is based on a weighted -scoring system. Songs may be put in and out of all of WMC’s reporting stations with corresponding points follow or during specific dates. Stations are ranked by market size and by the number of songs per week.**

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MP3.com receives ‘death sentence’ continued from page 1

Mann’s BMG and EMI, according to sources for around $20 million each.

Universal insisted it was a trial, however, urging a stiff penalty based on the fact that, if music copyright infringements would be allowed, then video and books might be next on the list.

Judge Rakoff said he could have awarded as much as $150,000 per CD, but chose a considerably smaller amount because MP3.com had not acted responsibly than other web startups.

He added: “Some of the evidence in this case strongly suggests that some companies are operating in the area of the Internet may have a misconception that, because their technology is somewhat novel, they are somehow immune from the ordinary applications of law in the US, including copyright law. They need to understand that the law’s domain knows no such limits.”

Lawyer Michael Rhodes, representing Music & Media, MP3 boss Robertson said: “There’s a history of new technology being considered a threat and that it develops, it turns out to be a boon.”

In a statement, chairman and CEO of the IFPI, Jay Berman said: “We have presented universal evidence that MP3.com wants to use its technology to sell music, and we now await a response from officials. Consequently, we are not in a position to comment any further.”

One of the undertakings, M&M has promised, concerns the key point regarding the future of the merged company’s relationship with collecting societies. According to the IFPI, M&M has told EMI and Time Warner announced that they were committed to not leaving collecting societies in Europe for a period of five years, if the merger was approved.

Interested parties objecting to the deal, who had half an hour each to present their case, included European independent labels association Impala, the key body UPFI, Edel Music, the European Broadcasting Union, Universal, and EMI Recorded Music president/CEO Ken Berry.

A decision is expected before October 25.

Longest day for EMI Group, Time Warner continued from page 1

thing was fully understood.”

Presenting a point-by-point rebuttal of the Commission’s objections to the deal at the hearings were, among others, Time Warner president Richard Parsons, Warner Music chairman Roger Ames, French indies group UPFI and EMI Recorded Music president/CEO Ken Berry.

However, it had become clear that EMI and Time Warner were not going to make concessions to groups objecting to the merger nor appeared to be ready to dispose of some of their assets in a situation linked to the merger.

An EMI spokesman tells M&M: “We believe we have addressed comprehensively each and everyone of the points raised by the Commission and the concerns raised by our competitors and third parties. This will now be considered by the merger task force.”

Shearer says that the cross-industry and cross-border nature of the deal, which are published on page 6 of the opinion that the notified concerns

Shearer to shape sounds of the Big City continued from page 1

saying to the record companies we’ll support this new artist, and we can do it with the power of radio which is able to spot those opportunities.”

He adds: “I think it’s also about taking a few more risks and about being a bit more innovative. We’re looking to record companies to become more pro-active with us, we’d like access to their release schedules, and we’d like them to come and find us when they’re genuinely excited about new acts.”

Shearer’s replacement as Piccadilly programme director is Andrew Robson, who moves from a similar position at station Emap’s Plymouth-based station Viking FM. Stuart Baldwin, currently Viking’s deputy programme director, steps up to programme director.

The station’s music extensions being developed by the Emap Performance Network include the launch of a Sunday afternoon programme, followed by the declaration of two confidential documents on the proposed EMI/Time Warner case and the Time Warner/AOL merger by the EU’s competition watchdog.

A Brussels lobbyist tells M&M, adding: “My feeling is that the [EC] taskforce on mergers has decided to block the deal at this stage.”

Speaking to M&M before the hearings, Zelnik, referring to the statement of objections, says that he “never anticipated the Commission to go that far.” He added: “What the Commission says is that the record industry operates in a situation of oligopoly, and that the merger will reinforce that situation.”

Zelnik says that his objections are linked to competition rules. “I’m not anti majors, but anti-competition.”

The EMI Group chairman, Eric Nicoli, was one of the party’s present in Brussels which underpinned the Commission’s concerns that the combined group would create a collective dominant position in the record market.

A decision is expected before October 25.

Sources believe the Commission has two options: either the merger is allowed, or the merger is blocked.” The report on the EMI/Time Warner case says that the merger would create a dominant position in the markets for online music delivery, music software, Internet dial-up access, broadband Internet access and music content as a result of which effective competition would be significantly impeded in the common market.

Shearer points out that there will still be opportunities for local stations to depart from the co-ordinated list. “If an artist is geographically positioned or if a programme director or head of music is particularly passionate and the rest of us don’t see it, we’ve built in room for that person to go and support that record company or artist (either in person or via the station) and to feed back to the rest of the programme directors a week later on how it sounds, how it fits and how it’s working.”

Shearer says that the cross-media nature of the Emap Performance Network means that Emap now has more power to promote the acts it believes in. “We’ll be

Shearer to shape sounds of the Big City continued from page 1

don and Manchester, Shearer will report to the Emap Performance Network’s London-based director of radio, Richard Birks, and will have particular responsibility for compiling a weekly “co-ordinated” playlist for Emap’s Big City CHR stations based in the north of England.

Previously, playlists for these stations were drawn up by the individual programme directors and heads of music.

Shearer will compile the new playlist on the back of a weekly meeting in Manchester featuring representatives drawn from across the Big City network. “But there’s a big difference,” says Shearer, who will be a “co-ordinated and co-ordinated,” claims Currie, refuting suggestions that Emap is eschewing local diversity in favour of a rigidly-enforced central list. “It was a result of the programme directors at our summer conference that we’d introduce a co-ordinated list where people would have internal local meetings to review their playlist, and then would put forward recommendations and suggestions for the central playlist which we’ll pull together.”

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Week 38/00

Border Breakers
Mainland European records breaking out of their country of signing

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<th>TW</th>
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<td>PAOLA &amp; CHIARA/VAMOS A BAILAR</td>
<td>(COLUMBIA)</td>
<td>ITALY</td>
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<td>ATC/Around The World</td>
<td>(Hansa)</td>
<td>GERMANY</td>
<td>22</td>
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<td>3</td>
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<td>Modjo/Lady (Hear Me Tonight)</td>
<td>(Barclay)</td>
<td>FRANCE</td>
<td>21</td>
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<td>4</td>
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<td>21</td>
<td>Gigi D’Agostino/The Riddle</td>
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<td>Darude/Sandstorm</td>
<td>(16 Inch/Various)</td>
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<td>Black Legend/You See The Trouble With Me</td>
<td>(Rise/Various)</td>
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<td>12</td>
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<td>Reamonn/Supergirl</td>
<td>(Virgin)</td>
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<td>Superfunk/The Young MC</td>
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<td>26</td>
<td>Eagle-Eye Cherry/Are You Still Having Fun?</td>
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<td>(Violent/Various)</td>
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<td>Alice Deejay/Will I Ever</td>
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<td>RE French Affair/My Heart Goes Boom</td>
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<td>Bob Sinclair/I Feel For You</td>
<td>(Yellow/East West)</td>
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<td>Sasha/Chemical Reaction</td>
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<td>Lady/Easy Love (Stay The Night)</td>
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<td>25</td>
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<td>RE Rednex/The Spirit Of The Hawk</td>
<td>(Jive)</td>
<td>HOLLAND</td>
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Thw = This Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Sales, NE = New Entry, RE = Re-Entry. Titles registering a significant point gain are awarded a bullet. *Indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

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**Forthcoming special supplement in Music & Media**

**New Talent**

Cover date: September 30
Street date: September 25
Artwork deadline: September 18

For details call Claudia Engel, tel: (+44) 207 822 8300 or call your local representative.

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**Edited by Jon Heasman**

Speaking at the company's annual convention and sales conference in London on September 7, just as M&M were going to press, BMG UK & Ireland chairman Richard Griffiths announced the acquisition of the UK's Cheeky label, whose acts include Faithless and Dido. Griffiths was also able to unveil the signing of Madonna producer William Orbit.

Meanwhile, there was a palpable sense of frustration at EMI Records UK's sales conference in London on September 5 when president and CEO Tony Wadsworth told the audience that a major Beatles project was in the wings but that he couldn't give any further details. He said an announcement would be made in October and that the project would be backed by "the biggest marketing campaign you've ever seen."

Robbie Williams and Moby will headline at the MTV Europe Music Awards in Stockholm on September 16. MTV viewers will start to vote on the award categories from October. However, Hotline understands that MTV's pan- European awards—depicting three naked Swedes at a bus stop "jamming" in Stockholm—are not going down too well in the Swedish press, which is annoyed by the ad's implication that the country is obsessed by sex.

Zomba Music Group has promoted Joe Evans Chialo to international A&R manager, based at offices in London, the Netherlands, where he was previously A&R manager, based in Cologne—will report to Martin Dodd, senior VP of A&R, Europe.

Kiss TV is already on the air, a Q-branded TV channel will be up and running shortly (see story, front page), and now Hotline hears that the UK's Mtv Europe Music Awards is planning a heavy rock TV outlet based around its metal-loving Kerrang! magazine title in the early part of next year.

Jeney Kaagman, PR manager at Dutch AC/National Music station Noordzee FM, is to become the director of Comanus, the organisation which promotes Dutch music both at home and abroad. Formerly the lead singer of Dutch band Earth & Fire, Kaagman will replace current incumbent Saskia Bruning on November 1.

South east London's Millennium FM has finally been sold after many months (not to say years) of speculation. The full-service station, formerly owned by Thamesmead Town Ltd, has been sold to Milestone Pictures, operators of Internet and satellite channel Youin.

Dutch Internet provider World Online has been acquired by Italy's ISP Tiscali, giving birth to the second largest Internet service provider (ISP) in Europe. The two companies will reach a combined 4.5 million subscribers.

Breaking with the French tradition of secrecy on salaries, Vivendi chairman Jean-Marie Messier has disclosed that he has a fixed annual salary of FFr 7 million (euro 1.06m), with the rest of his remuneration varying according to the company's performance and stock value. The future owner of Universal revealed that he earned FFr 20 million in 1999 and FFr 15m the year before.

Finally, could satellite audio delivery provider SMS soon be pulling out of the delivery of new singles to UK radio? Hotline hears that increased competition in the sector means the company is considering its future options in that sphere...
Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

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Data supplied by AIMRAD on the basis of electronically monitored panel of national (N) and regional (R) stations. Songs are ranked by number of plays and weighted by audience.

Compiled by the Hungarian Commercial Radio Association on the basis of playlist reports, using a weighted-scoring system, based on audience size.

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