‘Radio Runs With The Bulls’

Fritts says the industry is poised for major
Net gains as NAB Radio Show opens in Orlando

THOMPSON NOW

Electra Entertain-
ment Group has prom-
ted Greg Thomp-
son to Exec. VP / GM. Thom-
son succeeds Alan Voss, who was re-
cently named WEA Exec. VP/GM. VPGM (see story, Page 15).

Based in New York, Thompson continues reporting to EEG Chairman/CEO Sylvia Rhone. “Greg has been a tremendous asset to this company since joining the West/East/Electra family setting a standard of excellence that has long been respected throughout our industry,” Rhone commented. “For many years I have relied on his executive leadership and outstanding

Jamieson, Rovner

Rev Up BMG’s RCA

AMFM-Cox: Who Gets What

To AMFM:

KFI-AM/Los Angeles (Talk)
KOST-FM/Los Angeles (AC)

To Cox:

WEDR-FM/Miami (Urban)
WFOX-FM/Atlanta (Oldies)
WFYV-FM/Jacksonville (Rock)
WAPE-FM/Jacksonville (CHR/Pop)
WBLF-AM/Jacksonville (Sports)
WKOL-FM/Jacksonville (Oldies)
WMMQ-FM/Jacksonville (Hot AC)
WOKY-AM/Jacksonville (News/Talk)
WPLR-FM/New Haven (Rock)*
WEPX-FM/Stamford-Norwalk, CT (Rock)
WNLK-AM/Norfolk-Southwark (News/Talk)
WKHL-AM/Norfolk-Southwark (Oldies)
WSTC-AM/Norfolk-Southwark (News/Talk)

*Gerry Boehme provides webmaster.

When it comes to radio and its relationship with the Internet, marketing and promotions departments often face a tough learning process when coordinating ideas with the local content designer and webmaster. In this week’s Marketing, Management and Sales section of R&R, Gerry Boehme provides an inside look at the learning process some stations faced when their websites weren’t exactly generating the amount of excitement they’d originally anticipated. Also, this week’s “Road to Success” zeroes in on “The Power of Thoughtfulness,” and how managers can really make an employee’s day by visiting them in the hospital or sending a birthday card. And don’t forget to check out KSCR/Kansas City’s dynamic new television campaign in the “TV SpOTlight.”
"I absolutely love this! It's destined to be a #1 record!"
- Neal Sharpe APD/MD, WNCI/Columbus

robbie williams "angels"

The new single from the debut album: THE EGO HAS LANDED
produced by Guy Chambers and Steve Power
management: I.M. music ltd
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A Is On A Multiformat Roll

Check out this week's R&R for an inside look at the ess of RCA Records. President Bob Jamieson and Exec VP/GM Jack Rovner explain how the label is structured and its new direction. Here's RCA's Lou Bega — exploding at multiple formats with "Mambo No. 5 (A Little Bit Of...)".

AMFM And Cox Announce Swap

AMFM Vice Chairman Jim de Castro secures a fifth FM and second AM for his company in the revenue-rich Los Angeles market by swapping 14 stations to Cox in five markets for Talk leader KFI and AC KOST. The whole story begins on the next page.

THE INDUSTRY'S NEWSPAPER

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SEPTEMBER 3, 1999

AMFM And Cox Announce Swap

AMFM Vice Chairman Jim de Castro secures a fifth FM and second AM for his company in the revenue-rich Los Angeles market by swapping 14 stations to Cox in five markets for Talk leader KFI and AC KOST. The whole story begins on the next page.

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Cox/Atlanta Names Meszaros VP/GM

David Meszaros has been promoted by Cox Radio to VP/GM for the WSB Radio Group. He will be responsible for overseeing Cox's Atlanta radio operations, which include News/Talk, WSB-AM, AC, WSB-FM and NAC/Smooth Jazz WJFZ-FM, as well as all-News WCNN-AM, which Cox operates through a time-buying agreement. The WSB Radio Group also owns WSF Sports, which owns the broadcast rights for Major League Baseball's Atlanta Braves, the NBA's Atlanta Hawks and University of Georgia football and basketball.

A 25-year broadcast veteran, Meszaros joined the WSB Radio Group in 1996 as a station manager and was soon after named GM for WCNN & WJFZ. Since November '98 he has served as VP/GM for WJZC & WSB-FM as well as Director/Sales for the entire WSB Radio Group.

Meszaros' resume also includes stints as WZGC-FM/Atlanta VP-GM, WLXZ-FM/Boston GM and KFMK-FM/Houston GSM. He takes over management duties from former WSB Radio Group VP/GM Marc Morgan, who was named VP/COO for Cox Radio earlier this year.

Toasting Def Jam's Founder

Russell Simmons, founder of Def Jam Records, was recently honored at a New York Rap Roast. The event's proceeds will benefit Festival of Hope, a Philanthropic charity organization by Simmons' brother Danny, which focuses on bringing art programs to schools. Among the industry elite in attendance were (l-r) Island/Def Jam Music Group GM Executive VP John Espostito, Sr. VP/Marketing Angela Thomas, Chairman Jim Capazzo, L.L. Cool J, Co-President Lyr Cohen, Sr. VP/HR Jeff Fenster, Co-President John Reid and Sr. VP Universal Music Distribution Jim Urie.

WDMX-FM/Detroit Flips Format To Urban AC

WDMX/Detroit made the change from Soft AC to Urban AC last Saturday (8/28). Radio One VP/Programming Standingwood was named new "Kiss 102.7." as an "Adult R&B station. The station will probably feature 60% recurrent and gold music, while the other 40% will be the adults hits of today - Maxwell, 702, Lauryn Hill, Natalie Cole, Barry White - and it will also feature the classic songs from Ama Baker and Luther Vandross. We also play the best old school. What we've learned is that the old school is targeted towards 30 to 45 black women and is still important to them - whether it's Evelyn 'Champagne' King, Parliament/Funkadelic, Dazz Band - those kinds of things. As a matter of fact, the first song after the flip was 'Let It Go On,' by the Dazz Band." PD James Alexander added, 'I would just like to say that our new station, Kiss 102.7, is designed to fill a void here in the Detroit market. We look forward to being extremely successful. Also, I'd like to say that I'm very happy to continue my radio and broadcasting career here in the Detroit market with Radio One. We look for some very positive and successful things for this radio station. Toll of Detroit and all of America, we'd like to give them a big Kiss 102.7.'

Bertolucci Becomes Clear Channel Dir./AM Programming, Rocky Mountain Region

Clear Channel Communications has promoted Denver AM OM Robin Bertolucci to the newly created position of Director/AM Programming, Rocky Mountain Region. In her new role Bertolucci will now be responsible for direct programming oversight of Clear Channel's AM News, Talk and Sports stations in Denver, Ft. Collins-Greeley, CO; Casper, WY; Cheyenne, WY; and Bismarck, ND.

"Now that Clear Channel is operating over 100 News, Talk and Sports stations, we need to begin to regionalize some of the oversight and responsibilities," National Director of News/Talk, Gabe Hobbs told R&R. "Regional management structure logically mirrors our hub-and-spoke system of operation in many areas. Robin was the logical choice, as she has proven she understands synergy and differentiation by running two wonderfully successful stations in Denver: KOA and KHOW. And as I begin to appoint regional managers, maybe I can get my handicap back into the single digits!"

Bertolucci's resume includes stints as Exec. Producer at KGO/San Francisco and PD at KOA. She most recently oversaw programming at all three of Clear Channel's Mile High City AMs: KOA, KHOW and KTLK. Bertolucci will remain based at the company's Denver stations, reporting to Hobbs. "I'm not a big fan of those commuter planes," Bertolucci told R&R. "So I'm pumping up the tires on my car and getting ready to BEAN/TOLLER/See Page 18

Montalbano To Priority As VP/Crossover Promo

Priority Records has tapped Liz Montalbano as VP/Crossover Promo. Based in Los Angeles, she reports to VP Top 40 Promotion Joey Carvello. "I've known Liz for 10 years and have watched her become one of the strongest promotion persons in the rhythm/cross-over arena," Carvello stated. 'Her relationships and credibility with radio programmers are unquestionable. I'm thrilled to have Liz on board.' Montalbano joins the label from Tribyte/Virgin Records, where she was Sr. Director/Crossover Promo. Prior to joining Virgin Montalbano was with Epic Records in New York. She joined Epic in 1991 as a promotion assistant and was later elevated to Manager/Club Promotion and Director/Rhythm Crossover Promotion.

Synkronized Smiles

Epic/Work act Jamiroquai's frontman J. Kay receives congratulations from Epic Records Group executives after a headlining performance at NYC's Roseland. The band's first new album in three years, Synkronized, features the singles 'Canned Heat,' 'Space Monkey,' 'Get Up! Get Out!' and 'Canned Heat.' Pictured (l-r) are 550/Work Group Sr. VP/Promotion Hilary Sales, Epic Records Group President Polly Anthony, Kay, ERG Chairman David R. Glee and EVP Executive VP Dick Bissel.
AFTRA Says Shadow Has Broken Labor Law

BY MARY SPAGLER
R&R WASHINGTON BUREAU
spagler@washingtonpost.com

The American Federation of Television and Radio Artists says Shadow Broadcast Services has violated federal labor law, according to charges filed with the New York office of the National Labor Relations Board August 23.

The national office of the New York-based union says Westwood One refused to "supply requested information to which the union is entitled under R&R Washington Bureau

BY MATT SPANGLER
R&R WASHINGTON BUREAU
ssider@ronline.com

The continuing march to consolidate the radio industry has hit the programmers. Now the continuing march to consolidate the radio industry has hit the programmers. Just as a short time later it hit the programmers. Now the continuing march of consolidation in the radio industry may have spread to the production houses.

First, consolidation hit the radio groups. Just a short time later it hit the programmers. The current march of consolidation in the radio industry may have spread to the production houses. Last year Dallas-based TM Century announced that it was considering offers from outside companies to buy or merge with the jingle and production music company.

While this announcement was not a clear example of consolidation in itself, it does signal a new trend in the industry. TM's possible suitors are not competitors in the production industry, says TM President/CEO David Graupner. Instead, some of the bidders are large radio groups looking to own and produce their own content. TM, which has been around in one form or another for decades, may not ultimately sell or merge, according to Graupner. The company had no intention of making a move until several recent unsolicited offers came in.

With the possible deals on the table, Graupner told R&R that it would be irresponsible to TM's investors not to at least explore some offers. "Now is a good time to listen to what people have to say," Graupner said. "There's a ton of money out there." Graupner said the company feels no pressure to sell and that there is no timetable on making a decision.

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Bloomberg

USADR Expected to Sign Radio Standard Soon

USA Digital Radio expects the FCC to issue a preliminary ruling declaring an IBOC standard before the end of the summer, USADR President/CEO Robert Strubel told Bloomberg last week. "Every one of the commissioners has indicated the ruling will move forward very quickly," said Strubel. The FCC started its review of public comments in October '98. Strubel said the FCC's decision will be a "winner-take-all" for whichever company the commission deems the standard-bearer. Lucent Technologies, which is currently leading the IBOC's effort, is expected to be the USADR's strongest competitor, but USADR believes the USADR has the advantage of having a broad and deep base of support.

At press time, USADR was set to demonstrate its FM system on Cox Radio's WMMO-FM in Orlando during the NAB Radio Show.

Lucent: Consumer Survey, Transmitter Deal

A recent study conducted by Stratford Research for Lucent Digital Radio found that 56% of Americans want "digital radio" that will make FM sound like a CD and AM sound more like FM. The survey, which was taken in July and August and based on a random sample of 900 consumers aged 16-49, also found that 71% of consumers would buy digital radios if they have "more choice in content" and "information from an enhanced display." The display panel, according to Lucent, will feature local weather alerts, traffic reports and stock information, and will enable paging. The study also found that interest in digital radio was strongest in the 16-24 demographic, with nearly 70% said they were interested in home receivers, while another 62% were interested in car radios.

Cumulus Media has equity stakes in both Stratford and Lucent competitors USA Digital Radio. Meanwhile, Lucent is pressing ahead, announcing last week that it will test Dallas-based Continental Electronics Transmitters beginning next month in Dallas and in Lucent's Murray Hill, N.J. lab. The IBOC DAB developer is also testing its systems on QEI, Armstrong, Broadcast Electronics and Nautel transmitters.

CEMA Proposal Hot Topic at AES '99

The Consumer Electronics Manufacturers Association's "mobile multimedia broadcast services (MMBS)" proposal to the FCC — which some observers believe to be a competitive technology to IBOC DAB and DARSIS — is expected to be heavily debated at this year's Audio Engineering Society Digital Radio Conference. CEMA wants the commission to allocate 36 MHz of UHF spectrum for transmission of CD-quality digital audio and data. Other hot AES topics, according to conference chair David Baik (of DK3 Broadcast Associates); Lucent Digital Radio's demonstration of its PAC algorithm for the first time; USA Digital Radio's discussion of its plan to test its systems live on radio stations throughout the country; the FCC's consideration of a standard for digital radio; and the impact of digital radio on engineers (at a session led by Society of Broadcast Engineers President-elect Andy Bevil)

The conference is Sept. 25 in New York and is part of the overall AES convention. CD Radio will also give the digital radio conference attendees a sneak peak of its New York studio on Monday (9/27).

FCC Extends Deadline On Low-Power Comments

The FCC has granted the New York State Thruway Authority's request to extend the deadline for public comment in the low-power FM proceeding. The authority — which governs New York state's superhighway — said it needed more time to study the FCC proposal. Greater Media had sought a 60-day extension of the comment period. The previous deadline was Sept. 17, 1999.

More Than 30 FCC Auction Cases Settled

The FCC said last week that 33 groups headed for closed broadcast auction had settled by the Aug. 20 FCC deadline. In Middletown, MD, Jerome Lampeanch and Barbara Marmet settled for an undisclosed sum for WAFM-Middletown, MD, which Marmet has been operating since 1990. On the other hand, Orion Communications, Bloom Forest Broadcasting and others will go to the mat over a long-contested FM in Asheville, NC.

Continued on Page 41

R&R/Bloomberg Radio Stock Index

This weighted index consists of all publicly traded companies that derive more than 5% of gross revenues from radio advertising.

S&P 500
973.89
1348.27
1336.61
+38.44
+8.75%

Dow Industrials
7646.25
11,990.17
11,990.61
+45.15
+0.90%

Standard & Poor's 500 Index:
Change Since
One Year Ago
One Week Ago
S&P 500
+38.44
+8.75%

Radio Index
182.76
367.73
307.18
-68.38
-18.18%

Newspaper Index
718.25
11,990.17
11,990.61
+45.15
+0.90%

Wireless Index
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1336.61
+38.44
+8.75%

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- Why has Kiss 108, Boston climbed back to the #1 position in its target demo of 18-49 women and scored #2 25-54 persons?
- Why has WYSF, Birmingham shot up from a 3.0 to a 7.7 share among persons 25-54, beating country giant WZZK?
- Why has soft rock giant B-101, Philadelphia gone up in its target 25-54 women share for 5 straight years in a row and is, once again, a stronger #1 25-54 women this book as well as #2 25-54 persons?
- Why are Personality AC 99.9 KEZ and country “Big 102.5” KNIX, Phoenix so big that they’ve won the #1 and #2 spots 25-54 persons?
- Why has KOSI 101, Denver solidified its #1 rank 25-54 women?
- Why has Magic 107.7 WMGF, Orlando topped the field in 25-54 women and placed only 0.5 share points away from #1 25-54 persons?*

A common thread is in their strategic thinking. And the company that these stations – and dozens of others in the top American metros – have chosen as partners for research and powerful strategic thinking is Moyes Research Associates. Perceptual research and guidance in winning strategy is all we do…it’s our sole focus.

Now, can we admit something? We can help many stations to move ahead and stay ahead, but, in some situations, it’s just not a good “fit” for one reason or another. We’re very up-front about that early on, and, if we think it’s not a good fit, we’ll tell you so and why…and we encourage you to do the same with us. If you’d like to discuss your situation to see if we can be of help, just call and ask to speak with either Bill Moyes, Mike Shepard, or Don Gilmore. We’ll be happy to talk with you.

*All ranks and shares are from Winter 1999 Arbitron, Monday-Sunday, 6AM-Mid.
**DEAL OF THE WEEK**

**WSNX-FM/Muskegon, MI**
**Price:** $10,999 million

**TERMS:** Asset sale for cash

**BUYER:** Clear Channel Communications, Inc., headed by CEO Lowry Mays. It owns nearly 500 radio stations, including WCUZ-AM & FM, WOOD-AM & FM, & WBC-AM/FM, Grand Rapids & WTVI-FM, Holland. Phone: (219) 822-2028

**SELLER:** Goodrich Radio LLC, headed by Robert Goodrich. It owns three other stations. Phone: (616) 698-7733

**FREQUENCY:** 104.5 MHz

**POWER:** 50kW at 661 feet

**FORMAT:** CHINPop

**BROKER:** MediaVenture Partners

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**TRANSACTIONS AT A GLANCE**

- **KSMA-AM & KSNI-AM/Santa Maria, CA:** $3.75 million
- **FM CP/Key Largo, FL:** $10,000
- **WAEJ-AM & WWJY-AM/Hapeville (Atlanta), GA:** $10 million
- **FM CP/Lihue, HI:** $110,000
- **WNNK-FM/Carthage (Quincy-Hannibal), IL:** $1 million
- **KLGA-AM & FM/Alona, IA:** $115,000
- **WHOP-AM & FM/Hopkinsville, KY:** $724,000
- **WXGL-FM/Topsham (Portland-Lewiston), ME:** $1.3 million
- **WXOQ-AM & WHCH-FM/Munising and WXKD-FM/Marquette, MI:** $1.15 million
- **WAML-AM/Laurinburg (Hattiesburg), MS:** No cash consideration
- **KCWA-AM/Arnold, MO:** $515,000
- **FM CP/Chamia, NM:** $175,000
- **WCOK-AM/Sports, NC:** $77,000
- **WKJZ-AM/Chillicothe, OH:** $1.75 million
- **WBTT-FM/Hubbard (Youngstown-Warren), OH:** $2.7 million
- **WCGT-AM/Columbia, SC:** $850,000
- **KAEZ-FM/Amariillo, TX:** $750,000
- **KBZO-AM/Lubbock, TX:** $2.3 million
- **FM CP/Waynesboro, VA:** $70,000
- **WLKD-AM & WMQG-FM/Muncie and WHGD-FM/Rhineland, WI:** $3.25 million

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**14th Annual Bayliss Media Roast**

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NAB President/CEO

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And the "Twins."

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Certainly, Lynne & Geri would each be successful by their own merits, but at Susquehanna we're especially proud of what they've accomplished as a team.

We're not sure which one said it, but both agree, "Susquehanna is very cutting edge. They provide an environment that is high energy, supportive and creative."

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Account Managers
KNBR, San Francisco

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**Transactions**

**Michigan**

**WQXO-AM & WHCH-FM**

Munising and WFXD-FM/Marquette

**Price:** $1.15 million

**Terms:** Asset sale for cash

**Buyer:** Lakes Radio Inc., headed by President Thomas Koser. It owns three other stations, including WGLQ-FM/Escanaba. Phone: (715) 234-2131

**Seller:** Mid Pen Broadcasting Inc., headed by President Wallace Steinhoff. Phone: (906) 236-6484

**Format:** Religious

**Missouri**

**KCWA-FM/Arnold**

**Price:** $51,000

**Terms:** Asset sale for cash

**Buyer:** Missouri River Christian Broadcasting Inc., headed by President J.C. Goggan. It owns two other stations. Phone: (636) 238-0400

**Seller:** Arnold Educational Broadcasting Foundation, headed by Kenneth Brown. Phone: (314) 296-0400

**Format:** Religious

**New Mexico**

**FM CP/Chama**

**Price:** $125,000

**Terms:** Asset sale for cash

**Buyer:** On Top Broadcasting LLC, headed by Scott Flury. Phone: (505) 586-7707

**Seller:** KNXX Inc., headed by President Don Davis. It owns one other station. Phone: (505) 265-8306

**North Carolina**

**WOC-AK/Sparta**

**Price:** $77,000

**Terms:** Asset sale for cash

**Buyer:** Mountain Empire Broadcasting Inc., headed by President Robert Andrews. Phone: (336) 372-6231

**Seller:** Sparta-Independence Radio Corp. Phone: (336) 372-5863

**Frequency:** 1460 kHz

**Power:** 500 watts

**Format:** Country

**Ohio**

**WKJ-FM/Chillicothe**

**Price:** $1.75 million

**Terms:** Transfer of control

**Buyer:** Frank Wood, President of Secret Communications II LLC. Phone: (513) 621-1600

**Seller:** Lane Media Partnership & Booth American Co., each 45% owners of Secret Communications II. Phone: (513) 621-1600

**Frequency:** 93.3 MHz

**Power:** 50kw at 335 feet

**Format:** Country

---

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**Airwatch America Sees New Traffic Opportunity**

It’s been three months since Metro Networks merged with Westwood One for $901 million, and the person who is perhaps most pleased with the deal doesn’t work at WW1. Metro or CBS.

Earle Curtice, President of traffic info competitor Airwatch America, told R&R that when he heard news of the merger, the first thing he felt was “excitement. We’re No. 2 now.”

The WW1-Metro merger combined the two major players in the outsourced traffic business and left no clear competitor to Westwood. In the traffic industry Westwood and Metro were pretty much the only two metamorphas in the top 16 markets. But Airwatch, formerly owned by Jacor Communications and now owned by Clear Channel, may be poised to step into the void left by the merger.

“It don’t think that anybody enjoys the fact that there is going to be a monopoly player, essentially,” Curtice said. “I would like people to know that they have a choice.”

Airwatch plans to give stations that choice. Curtice said that the company is expanding its service into the top 20 markets to compete with Westwood. It is also currently moving into the Salt Lake City market.

Sixteen-year-old Airwatch was purchased by Jacor for $20 million in 1997 and currently handles traffic services for markets where Jacor (now Clear Channel) has clusters, including Los Angeles, San Diego, Denver, Tampa and Cincinnati. Airwatch has about 200 affiliate stations in all, Curtice said.

“We are a complement to the out-of-home media strategy that Clear Channel has invested in,” Curtice said.

While most people think that Airwatch serves only Jacor and Clear Channel stations, Curtice is quick to point out that ABC, Jefferson-Pilot and Cox all use Airwatch at some stations.

Many in the industry wonder if Clear Channel, now that it has merged with Jacor, will want to expand its traffic division and take on a combined Westwood and Metro. Curtice, though he is somewhat biased, is confident that the company is ready to take off.

“Our expansion plans are ongoing and have been propelled by our joining Clear Channel,” he said. “Their resources and synergies make our growth opportunities even more dynamic.”

—Jeremy Shweder
DO YOU HAVE ANY IDEA HOW POWERFUL AND AFFORDABLE MUSIC TESTING ON THE INTERNET IS?

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TM CENTURY
Most of us have come to the realization that radio can make money from the web. We’ve certainly benefited this year from “dot-com” business on the broadcast side. New Internet-based companies have come to appreciate the need for awareness and traffic building — our traditional strengths — and they’re buying radio time to reach consumers and establish their market position.

Although broadcast revenue has increased, the gains are based mainly on our broadcast value. We have not yet developed a good strategic plan that manages radio’s broadcast assets with its website. Most salespeople don’t present integrated packages that include the station website with on-air spots. While some stations make money from their home pages today, they’re the exception rather than the rule. Most radio stations still have a long way to go before they turn their websites into profit centers.

Numerous articles in this space and elsewhere have promoted the potential of using radio websites to generate revenue. Most of these pieces, however, deal in theory and opinion, not fact. That’s understandable. Since few radio sites make money, we can’t write much about successful campaigns or the methods we’ve used to get results. And while some have been able to generate revenue, they tend not to share their techniques with others for fear of losing some competitive advantage.

Given these facts, how can we learn more about taking advantage of the synergy between radio and the web? For this column I’ve decided to take a different approach and focus on a radio website campaign that is not working as well as it could have. In this case, some stations are showing good results while others are getting little response. By comparing the two groups of stations, we can draw some conclusions about running a successful website promotion.

Linda Spitz, VP/Marketing Manager for Katz Media Group Dimensions in Chicago, believes strongly in radio’s ability to drive traffic and generate results for clients, and she thinks radio websites can provide value in ad campaigns. In the course of her new business development efforts, she connected with a client who had developed a unique product and was looking for creative marketing ideas. The client did not have much money available for promotion, but was willing to pay a significant commission to radio stations to generate sales. In considering whether to move forward with this client, Linda qualified the opportunity according to the three criteria I discussed in a MMS column last month (8/6):

- Is the product worth buying?
- Is our audience the right one for the product?
- Are all the elements in place to make the campaign effective — the right message, good creative and accountability?

After answering “yes” to all three questions, Linda developed a plan that involved radio stations selling the product on their websites by linking a banner or button to the client’s fulfillment site. Katz would monitor the results along with the client, tracking sales and determining the commission due each station. Since the revenue model was based on response and actual sales, the station would only get paid if listeners purchased the product through the link placed on the station’s website.

Linda recruited the stations, making it clear that their commission would largely depend on the amount of support they provided to the product launch. While the campaign did not include a paid broadcast schedule, promotional support (on- and off-air) would generate more listener attention, more sales and more revenue. Most stations jumped at the opportunity to use their website in such a creative manner, and the campaign began.

While some stations are generating product sales, the results for others are clearly less than what we hoped for. Linda is in the process right now of analyzing all the elements of the campaign to see how we could improve performance in the future. The campaign is still running, so we’ll protect the client’s identity, but Linda’s experience so far can tell us a great deal about what radio still needs to do to take advantage of website business.

“First, it’s important to know the product is worth buying,” said Linda. “We know it’s being sold successfully on other websites, so we can assume the issue lies more with our execution than with the product itself.” In looking at the approach that radio stations took regarding this campaign, Linda identified several broad areas that she believes contribute to the lack of response so far.

- Not enough on-air promotion for this product on the stations.

While stations initially talked about the promotional support they would provide...

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**The Power of Thoughtfulness**

By Dick Kazan

“Depressed, lonely and bitter” is how the Argentine press described President Carlos Menem as he completed the final months of his 10-year presidency. But how could this be? Despite his term inflation dropped from a staggering 5,000% to under 1%, civilian rule had replaced periodic military control and the bloated government bureaucracy had been slashed.

Yet many of his allies now distanced themselves from him, including his handpicked vice president. His poll numbers declined as people became concerned with unemployment and rising crime, while his accomplishments — at least in Menem’s mind — had been forgotten.

What happened? Being a lame duck incumbent was a factor, but the bigger issue was his lack of thoughtfulness and personal involvement. If you want people to genuinely care for you, you have to sincerely care for them and show it in your actions. Carlos Menem was often too busy. He socialized with celebrities, raced sports cars, and ended his marriage by locking his wife out of the presidential palace. What will he do next? Write about “my romances — which have not been few.”

By contrast, David Ogilvy built one of the world’s largest advertising agencies, and when he died recently at 88, his life was widely celebrated, despite his having stepped down as CEO 24 years earlier. Why? Because he treated people with respect and consideration. He also devoted himself to causes such as the United Negro College Fund and the World Wildlife Fund.

Carlos Menem’s popularity was dependent upon the power of his office, just as it is for most people in corporate authority. They forget they’re just the current "occupant" of a position, and that those changes, so will people’s regard for them. Ogilvy’s notoriety was based upon the esteem in which he was held. Here’s how you can receive similar admiration:

- **Remember birthdays, anniversaries and other special occasions.** Write them in your calendar or put them in your computer. On the appropriate date, send a personal, handwritten note expressing your sentiments. Everybody wants to feel special, and this action shows that you care. As CEO, I did this, and employees, often years later, expressed their gratitude and had kept the cards.

- **Acknowledge accomplishments.** Harvard Professor William James, the father of modern psychology, said, "The deepest principle in human nature is the craving to be appreciated." Yet seldom do most of us make others feel that way.

- **Be a leader.** Dick Fronza is President/CEO of Hewlett-Packard. With $47 billion in sales, it’s one of the largest companies in the world. One secret to her success is that she is renowned for thoughtful actions such as thanking others by sending flowers and balloons or in voice mail messages.

- **Injury or illness, make hospital or home visits during the recovery period.** Most companies send a card with a bunch of signatures, then there’s no follow-up. Yet most people want to know they’re not forgotten and that others care. Go visit and bring helpful little gifts such as cheerful, bright-colored flowers, handy grooming items, and relaxing reading material.

Most of us are too busy to offer people the simple acts of thoughtfulness that would mean so much to them. Yet we have the time to brood about the lack of gratitude we receive. Take a sincere interest in others and your kindness will be spread many times over and your life will become so much more meaningful.

Next week I’ll tell you how that Trader Joe’s started modestly, but grew into a national company employing 5,000 people and generating $1.4 billion in sales.

Dick Kazan is a successful entrepreneur who founded one of the largest computer leasing corporations in the United States. He created and hosts the Road to Success, the first radio talk show to offer on-air business consulting to business owners and employees. E-mail your comments or questions to him at rdb@aol.com.
Same Strategy, New Tactics

* Jeff Allen, PD for KIX 106.5, St. Louis talks about what it takes to fight an entrenched format leader.

Last Spring KIX 106.5 in its on-going effort to chip-away at WLK's heritage position, WKXK took a gamble and replaced their normal TV buy with IQ's Vidpak, video mailer campaign.

In this interview Jeff Allen discusses how it worked and what he learned.

**What the Vidpak enabled us to do is show our morning and afternoon teams, and give them some time to actually develop a rapport with the audience. So instead of just saying what we are, we were able to show it.**

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Had Vidpak done for you? 

JA: Well, overall Vidpak did very well for us. The TSL just went through the roof, particularly in middays and afternoons, which is where we targeted it. The contesting was a big part of it too.

The on-air contesting was based on calling out names from the Vidpak mailing list, correct? 

JA: Exactly. Everybody who received a Vidpak was automatically entered. They just listened for their name, then they had 10 minutes to call back and win $1,000 bucks; we did it four times a day.

What kind of hit rate did you see? 

JA: We had an incredible hit rate. Almost double what you generally.

From research we've done over the last couple of months, the rate of people actually watching this thing was incredible.

We had an incredible hit rate. Almost double what you generally see in this type of contest.

Next question. Or what's this the first place is critical, what exactly did the research say about the viewing rates? 

JA: What we saw in a survey we did along with an auditorium test was that the view rate with KIX P1s was extremely high. With WLK partisans the viewing was just as impressive. For competitive reasons I won't quote exact percentages, but I can say viewing rates were higher than we had ever hoped.

So that obviously indicates there's very little waste involved which is terrific for direct mail.

True.

Let's talk about the content of the tape. What you have is a 5-minute commercial, so what do you think it allowed you to do that you couldn't do in a 30-second TV spot? 

JA: Well, with a 30-second TV spot you got to be really focused and you don't have a ton of time to yell


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We went into the book with middays at #9 (18-34) and came out of the book at #1.

To make sure we didn't have problems, I can't think of any major, and quite honestly I can't think of any minor problems we had. It went off without a hitch.

We're also heard in the past that Vidpak is also valuable to the sales department and in it's effect on the perception of the station in the media buying community.

Actually the sales manager held back several hundred copies for presentations. So say, for instance, somebody from out of town is considering buying the radio station, and they say, "What is KIX 106.5 all about? Or what's the big difference between you and WLK?" Well before, the sales people would send them numbers and pitch them on the phone. But the numbers only tell part of the story, the real difference is in the presentation of the radio stations. Now we just drop the Vidpak in the mail to the buyer and say, "Hey, you know what, just watch the tape and then let's talk." After the buyer views the tape they feel like they know KIX 106.5.
RADIO WEB CAMPAIGNS: LEARNING AS WE GO

Continued from Page 10

many failed to follow through or get buy-in from the PD and the personalities. "In a way, this makes a good case for radio." Linda explained. "It proves the value of radio's traditional strength, building awareness through broadcast spots. Stations that supported the program got results."

- Not enough attention to "out-of-the-box" promotions on radio websites in general.

"This campaign represented a first for many radio stations. They had no procedures for considering response-based models, tracking performance, estimating revenue or determining the best site placement. Many had no visible, permanent place to put the links or a way to get more response from the links that were placed. When we offered stations the opportunity to be mentioned in local press releases about the product, we got back approximately 3% of the acceptance forms. Someone at the station needs to own these promotions."

- Too labor-intensive.

"Many stations have trouble placing links or finding a tech person who understands what the promotion is designed to do. While Internet-based competitors sell networks of sites, we had to place many of these links on a station-by-station basis. Stations have to improve the ease of execution in placing banners or buttons for national programs. Centralized communication through group webmasters and group promotion people needs to be organized in order to cut down on the labor for these types of programs."

- Not enough information.

"Stations would never try to sell broadcast spots without presenting information on their audience and the results they generate, but most stations have no equivalent data for their websites. Things like unique visitors, views and clicks need to be collected from an accepted industry source."

Perhaps most importantly, Linda feels that many stations still have a long way to go to condition their audiences to look for and accept web-based promotions. "People are not used to going to their favorite station yet as an e-commerce vehicle," she said. "We were probably ahead of the curve in expecting consistent results. Stations need to really communicate to their listeners the value of what they will find on their websites. If we are to sell the value and synergy of the radio listening audience to a website, the listener better be convinced that the products and services are of benefit or interest to them."

While the per-response model of this promotion eliminated any risk on the part of the client, the story would be very different if we received upfront money for broadcast and/or Internet placement. For programs like this, said Linda, "We might want to test the product in radio station focus groups to see if the audience would buy it." Linda still firmly believes that e-commerce models can be successful for radio stations "if we can show an ROI for the advertiser and ourselves. Revenue-sharing can work if the price-per-unit is high enough and if enough units get sold."

Linda's comments and experiences provide food for thought as radio moves forward in the pursuit of web-based revenue. Radio has proved to be an enormous success for dot-com companies that bought us for our traditional value. Think of how much money radio could make from these businesses if we merged our market — the web — with ours.

Gerry Boehme is Sr. VP for Katz Media Group and Katz Interactive Marketing. He can be reached at (212) 424-6784 or via e-mail at gerry.boehme@katz-media.com.

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RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

RADIO PROMO MOVES FURNITURE

SITUATION: It was January in Wisconsin, and Mel Harris decided to open a huge furniture store, his second, in a different region of the state from his first successful store. He had used very little radio in the past but wanted to jump-start his new business with a high-voltage campaign.

OBJECTIVE: To create awareness of his new store and get people off their couches to come in and see the new furniture they could be cuddling up in over the winter.

CAMPAIGN: To get the campaign rolling, WFRF-AM & WVLX-FM Wisconsin Rapids, WI began with a three-hour live remote broadcast. This created instant excitement and was followed up by a six-month ad schedule. The creative ads featured a humorous duet of characters who were used exclusively for Save On Furniture promotions.

RESULTS: The remote and the ads with their humorous punch have the new store's sales exceeding those of the original store! The client loves the characters and is currently investing $1,000 a month in radio ads.

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RAB TOOLBOX

More marketing information and resources from the RAB

MEDIA TARGETING 2000

Nearly half (45%) of adults who bought furniture in the past 12 months earn in excess of $50,000 per year, and 39% are college graduates. Almost three-quarters (69%) own their own homes, and 41% have children living at home. This group spends an average of 47% of its daily media time with radio.

INSTANT BACKGROUND — FURNITURE

A 1998 survey by the Home Furnishings Council asked consumers who had bought furniture in the past five years to list the reasons for their purchases. Replace worn/damaged furniture, 33%; replace previous furniture for a new look, 29%; add furniture to a new room, 21%; add more furniture to same room, 10%; replace previous furniture due to usage change, 7%. (AdWeek Magazine, 1998)

RAB CATEGORY FILES

The furniture industry is looking at a banner year in 1999 — if it can learn to deliver the goods in a timely fashion. Those were the words of Brit Beemer, founder and chairman of America's Research Group, a consumer research company. Beemer had surveyed 1,000 consumers across the nation. He found that nearly 30% of people who bought furniture in 1998 spent more than they expected to on home furnishings and that over 64% of this year’s buyers would exceed their planned budgets if they could find the right product. (Home Furnishings News, 5/3/99)

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For more information, call RAB’s Member Service Help line at (800) 232-3131 or log on to RadioLink at www.rab.com.

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STRETCH YOUR ADVERTISING DOLLARS

Today's level of fierce competition demands that you prominently display your name every chance you get (location broadcasts, concerts, station sponsored autograph sessions, etc.). With theft, vandalism and loss, it becomes a costly proposition to continuously replace expensive signs and banners. Roll-A-Sign™ offers a better way.

With Roll-A-Sign™ banners you get up to four vibrant colors printed on durable, high quality 4 or 6 mil plastic film to display your logo and message brilliantly for an economical price. Now you can afford to display a bright new sign at every public event. They even make great cost-effective promotional give-aways. Just roll off what you need and cut.

- Durable banners at an affordable price.
- UV stabilized plastic won't fade indoors or outdoors.
- Simply FAX your logo and color separation information for a price quotation today.

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Multimedia Broadcasting

Whether on the air or on the Internet, stations can rely on Dalet

From production to programming to broadcast, Dalet5.1, the latest technology in digital audio, allows stations to increase efficiency, streamline operations, and reduce costs.

Internet Broadcasting
Stations can easily and quickly establish their Internet presence. Dalet Web Publisher automatically publishes and updates information such as song titles, news stories, and broadcast history onto a web site. Stations wishing to simulcast their on-air program onto the Internet can use our Integrated G2 Player.

Reliability
With thousands of stations around the world using our systems, Dalet has the proven expertise to keep your station on the air. Dalet5.1 goes one step further with Netback2, a powerful utility that complements hardware redundancy (RAID arrays or mirrored servers) by backing up logs and sound files onto a secondary workstation. At a moment's notice, that workstation can be activated and broadcasting restored.

Superior Audio Quality
A variety of high-quality sound formats designed to provide stations flexibility in managing their sound libraries is supported. Depending on a station's storage and audio needs, audio can be stored and edited in MPEG and/or LINEAR.

Integrated Editors
Surfer and Mix Editor, tools for editing sound files and creating cues, are now easier to use and offer greater precision through the improved use of visual cues and an enhanced scrubbing tool. Additionally, Surfer has been refined with easier to use drag and drop editing, preset zooms, multi-track locators, and time stamping - all of which make editing a breeze. Because both tools are integrated with Dalet5.1, edits, once saved, are available for immediate broadcast.

Music Scheduling
Music Scheduler is an optional module that provides primary and alternate schedule recommendations based upon station defined rules, broadcast history, and title attributes. Since Music Scheduler is integrated with Dalet5.1, stations can avoid the importing and exporting hassles often associated with third-party scheduling software.

On-Air Flexibility
Dalet5.1 offers many options that provide stations flexibility in their on-air operations. A single workstation can be used to record call-ins or interviews in the studio while a program is being played. The on-air staff has greater operational flexibility through the use of an optional control panel and multiple monitors. And, stations can switch between live and automated programming with relative ease.

More broadcasters worldwide choose Dalet than any other system. Among our references: Emmis, Journal, ABC, Radio Unica, Sinclair, Crawford, CNN Radio, BBC (UK), CBC (Canada), etc.

Call (212) 825-3322 or visit www.dalet.com

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Year 2000 compliant

www.americanradiohistory.com
MARK YOUR CALENDARS

Important dates and events in the coming months

- September 23-December 15 — Fall Arbitron.
- September 30-October 2 — North By Northwest. Embassy Suites, Portland, OR. (512) 467-7979.
- October 14 — Arbitron “Beyond the Basics” PD Seminar. Wyndham Palace, Orlando. (972) 385-5357.

2000
- January 6-March 29 — Winter Arbitron.
- February 23 — 42nd Grammy Awards. Staples Center, Los Angeles.
- February 24-26 — R&R TALK RADIO SEMINAR. GRAND HYATT, WASHINGTON, DC. (301) 553-4330.
- March 15-19 — South By Southwest. Austin, TX. (512) 467-7979.
- March 30-June 21 — Spring Arbitron.

FOURWEEKS FORWARD Sales & Promotion Planning Calendar

September 26-October 2

- 26 Good Neighbor Day
- 27 National Pancake Day
- 28 Ancestor Appreciation Day
- 29 Ask a Stupid Question Day
- 30 National Mocha Day

2000
- January 6-March 29 — Winter Arbitron.
- February 23 — 42nd Grammy Awards. Staples Center, Los Angeles.
- February 24-26 — R&R TALK RADIO SEMINAR. GRAND HYATT, WASHINGTON, DC. (301) 553-4330.
- March 15-19 — South By Southwest. Austin, TX. (512) 467-7979.
- March 30-June 21 — Spring Arbitron.

TV SPOTlight

KC’S STAR DRAWS THE LINE

Line art, stick figures and stars. What sounds like it could be a first-grader’s art project actually a creative spot for Hot AC KSKY/Kansas City. As it opens, a solitary white line on a black screen turns into an arrow pointing out the competing (or, as the voice-over calls it, “old, sleepy, boring”) AC station before bouncing over to the “better variety” on Star 102.

FOCUS TV
The TV Premiere Game Show for Radio.
(800) 581-3277

If you’d like to see your station’s ad in the TV SPOTlight, send at least three screen shots and a description or a videotape copy of the spot to MMS Editor Jeff Axelrod at R&R, 10/100 Santa Monica Blvd., 4th Floor, Los Angeles, CA 90067.

This TV SPOTlight brought to you by
FOCUS TV
The TV Premiere Game Show for Radio.
(800) 581-3277

GOOD HOUSEKEEPING APPROVES OF DELILAH.

"...well over a million fans nationwide now tune in to hear a voice like well-worn velvet and a playlist of groovy love songs."

— From "A Deejay With Heart", Good Housekeeping Magazine, September 1999 Issue. At your newsstand now.

SO DOES AC RADIO.

"...53% of affiliates show impressive increases, and 52% are #1 or #2 in the demo."


DELILAH

DELILAH is your Seven to Midnight Solution.
1.800.426.9052 bmradio.com
How to get higher ratings (on a lower budget)

TV is getting wildly expensive. Billboards are essentially a reminder medium. Direct mail gets thrown away.

More and more radio stations across America are realizing that the most cost-effective way to get significant ratings increases is through telemarketing.

And now you can get your telemarketing from an expert: Recall Telemarketing. We're radio's first pure specialist in telemarketing.

We make our calls from radio's largest and most technologically advanced telephone center. We make sure that your station stays top-of-mind with multiple exposures of your message. And we use the latest techniques in database marketing to maximize the effectiveness of your program.

If you're thinking about commissioning a Fall '99 telemarketing project, call Joe Heislet, Brent Lightfoot, Hans Bengard, or Kurt Hanson, toll-free, at 1-877-4-NEW-TSL.

We're not a direct-mail house that does some telemarketing work on the side. We're the specialist you'll want on your side -- because we'll get you results!

Recall Telemarketing utilizes the full range of direct marketing techniques, but our specialty is the toughest and most important portion of the project: the telemarketing portion.
Show Prep? Life!

Eleven years working in The Land of Corporate Stupid and living in your listeners’ shoes, successful advertising exec scraping corner office for return to radio.

Before becoming Darrin Stevens with McMahon and Tate, was Keith Larson, news/talk WROK Rockford and mornings KZZP/KDKB Phoenix.

Looking for talk or personality opportunity. Money, market size, not relevant for legitimate shot.

Currently warming up doing fill-in talk for KSTP-AM, Minneapolis.

Keith Larson. (404)229-1581. ISDN. Fill-in welcome.
America's most popular overnight radio sports talk host -- JT the Brick -- on more than 100 top stations nationwide.

Weeknights 12a-6a ET / 9p-3a PT

America's Fastest Growing Sports Talk Network

Listen online to the SportsFan Radio Network at www.sportsfanradio.com (AOL keyword: sportsfan)
In Business

John McCrae has been named OMPD of WCME/Rochester, NY. He succeeds Rick Mackenzie, who had been programming WCMC & WZNE and now returns to programming WZNE full time. McCrae has been PD of WMQX Syracuse since April 8, 1996. WCMF GM Kevin Liedt told R&R, "We're very excited to have somebody of John's caliber join the heritage rock station of the Northeast, 95.5 WCME. Bringing in somebody of John's stature is a no-brainer for us. In the transition period that rock music has gone through, John's credibility and heritage in this format will lend the opportunity to take "CMF to the next level."

McCrae added, "When you look at the opportunity to join the premier broadcast company in the world in the most dominant market cluster in Rochester and still have the ability to remain living in upstate New York, this move is a no-brainer."

His first day at CMF will be September 20.

UPDATE

GrooveMann Offers Jingle, Production Packages

D'ain Blair, CEO of jingle/spot/music library producer Groove Addicts and Who Did That Music, Inc., has teamed with Premiere Radio Networks co-founder and Mann Group President Ed Mann to form GrooveMann Radio Syndication Services. The firm's offerings include select jingle and production packages including ID sessions, bulk commercial music packages and innovative works/CDs.

According to Mann, the newly formed company will be responsible for the continued growth of barter affiliates. "With the advent of GrooveMann, Dain and I can expand to provide custom jingles and library services to virtually all music and talk formats. We will continue to syndicate the existing packages, and we debuted new products at the NAB Radio Show in Orlando."

New syndication packages include "Virus" IDs for CHR, Pop/Alternative and Hot AC; the full-spectrum "Country impact" jingle package; and "Breakdown" jingles for Rhythmic Oldies. "The Who Did That Music" and "Groovly" music libraries also will be available on a barter basis for the first time.

Wind-up Rock Promotions Grabs Grand To Sr. Dir.

Wind-up Records has elevated Joanna Grand to Sr. Director/Promotion, Rock Formats. Grand was previously Director/Rock Promotion. In her new role Grand picks up Alternative promotion duties in addition to directing Active Rock, Rock and Alternative promotion. Based in New York, she continues reporting to Sr. VP/Promotion Shanna Fischer.

"Joanne has done an excellent job in developing awareness for Wind-up and our artists, as well as being an important part of our team strategy," Fischer said. "Her enthusiasm and experience will be even greater assets to us now as she takes this new position to the modern rock universe."

Platinum

Continued From Page 16

with Charles Farrar and Troy Taylor, who have worked with Boyz II Men and Tyrese.

Commenting on Caldwell's appointment, Devick said, "Hank's knowledge of the black music scene and hands-on approach to the business make Platinum a magnet for new talent."

Caldwell noted, "I couldn't be more excited about my new position. It is not often that you are allowed to strengthen a label from the early stages, and at the same time work with the most innovative and established musical talent of today.

In addition to Caldwell's tenure with Death Row, he also served as Sr. VP/Black Music at Epic Records.
Mornings on One-On-One Sports will never be the same.

One-On-One Sports proudly announces an exciting new morning show that's ready to deliver the most outrageously entertaining mix of sports and non-stop fun on national radio. Proven ratings winners and sports talk veterans Bruce Jacobs, Art Mehring, and Scott Wetzel have teamed up to bring listeners a fast-paced, four-hour weekday blast of pure, unpredictable guy talk. Their quick wit and expert insights into the world of sports are guaranteed to be a big winner with listeners and advertisers alike. Tune in to hear why sports talk radio will never be the same—then call us today to find out what One-On-One Sports can do for your station.

The Bruce Jacobs, Art Mehring and Scott Wetzel Show
Weekdays 6am to 10am ET

For information, call Chuck Duncan 847-509-1661

www.1on1sports.com
Radio

• JESSICA SHERMAN is named Mgr./Affiliate Relations at Jones Radio Network. She will operate in affiliation with Launch Radio Networks and SW Networks.

• JONATHAN SCHWARTZ is appointed Artistic Coordinator for XM Radio's American Standards format. He hosts The Sunday Show and The Sinatra Show on WNYC-AM/FM/New York.

• LARRY AMBURGEY rises to Regional Controller for Journal Broadcast Group's operations in Boise, ID; Orlando, CA; Las Vegas, Palm Springs, CA; and Tucson. He was formerly controller for KTUN-TV, Las Vegas. Concurrently, KAREN WARNER is named Regional Controller for Springfield, MO; Tulsa and Wichita operations. She had been controller for those regions as well as WOW-AM/FM/Omaha, NE.

National Radio

• FISHER ENTERTAINMENT announces an agreement with Bill Burke to syndicate the Sunday morning CHR/Hot AC program "Victory." Among the stations carrying the show are KBIG-FM/Los Angeles, WHTF-FM/New York and WIOQ/Philadelphia.

• The inspirational program's guests have included Wil Smith and Robin Williams, and the show features tunes from such artists as Boyz II Men, Mariah Carey and the Backstreet Boys. Burke continues his 7pm-midnight show on KBIG. Victory is available via CI (831) 420-1400.

• MEDIA SYNDICATION SERVICES and nonprofit research/communications company Family First have made an agreement to syndicate The Family Minute With Mark Memel. The show is available free from MSS. (202) 544-4457.

• BLOOMBERG RADIO offers two new nontraditional revenue services to its affiliates, iPhone Radio offers consumers instant access to financial information, while the Ticker News Network provide Bloomberg Business News 24 hours a day via LED screens across the U.S. and Canada. (212) 319-2660.

• TALK AMERICA RADIO NETWORK launches two new syndicated programs. "The Last Night," hosted by Shawn Trumpbour, becomes a nightly/weekend alternate radio show, airing 10pm-midnight (ET), and Sean David Morton's Strange World, airing midnight-6am (ET). Contact Tom Star (781) 808-4566.

Records

• ALAN SHAPIRO rises to SVP/Music sales at WEA. He was formerly VP/Field Sales.

• ANDREW NIBLEY is named President/CEO of GetMusicOnline, a BMG/Universal Music Group joint venture. His last position was President of Reuters NewMedia.

• JOY FEUER, formerly Dir./National Sales, is raised to VP/Field Sales for Capital Records.

• LORI BERK becomes Nat'l Dir./Publicity for MCA Records. She will rise from Assoc. Dir./Publicity in other MCA news, the company announces a distribution deal with Drive-Thru Records.

Chronic


• BRIAN MCKNIGHT Back At Number One

National Radio Formats

• ABC RADIO NETWORKS (727) 951-9200

• Classic Rock

• Classic Miller

• No ads

• Hot AC

• Steve Nichols

• No ads

• Starstation

• Peter Stewart

• No ads

• Touch

• Rand Davis

• WKKNIGHT Rock At One

• ALTERNATIVE PROGRAMMING

• Steve Knoel (901) 237-8181

• Gary Knox

• Rock

• JAKE ANDREW Just You And Me 911/Upstate SC

• Alternative

• RED HOT BILL PEPPERS Around The World 911 /Come Original

• CHR/Hot AC

• RAYAN CLEVER/Music Manager

• BRIDGET SPENS (You Don’t Miss Crazy)

• TONE U Wanted Victim

• SHARMA TWAIN May / Feel Like A Woman

• Mainstream AC

• PAULA COLE & BAND / Believe In Love

• Lite AC

• PAULA COLE & BAND / Believe In Love

• KIM COBLE Smooth Acoustic

• NAC

• MERCEDES HALL Work Us By

•思想

• UCM

• TONY CAMPBELL Longing 4 Control

• ROLL HILL Beauty

• KELE Sama

• 252 Don’t Know

• BROADCAST PROGRAMMING

• Walker Powers (808) 426-9082

• Delilah

• Mike Bettellin

• No ads

• Mainstream AC

• Mike Bettellin

• ENRIQUE IGLESIAS Baladas

• Soft AC

• Mike Bettellin

• MARTINA MCBRIDE I Love You

• CHR

• Josh Holser

• No ads

• Hot AC

• Josh Holser

• No ads

• Urban Contemporary

• Josh Holser

• No ads

• Alternative

• Tresa Cook

• Top 40

• BID ROCK Cowley

• OUR LADY PEACE One Man Army

• JONES RADIO NETWORK

• Jon Halliday + (203) 784-8700

• Rock Classics

• Nick Bryan

• No ads

• Adult Hit Radio

• JJ McCurry

• LOU BEGA Marque No 5 (a Little Bit of...

• Soft Hits

• Rick Brady

• KYW-FM 1030 ESTET Music Of My Heart

• RADIO ONE NETWORKS

• Tony Mauro + (707) 949-3339

• Hot AC

• Franka Day

• MELISSA ETHEREDGE Angies Would Fall

• PAULA COLE & BAND / Believe In Love

• New Rock

• Steve Leigh

• CEDAR EVANS 311 Original

• WESTWOOD ONE RADIO NETWORKS

• Charlie Cook + (985) 294-9000

• Bob Blackburn

• Adult Rock & Roll

• Jeff Gonzer

• No ads

• Soft AC

• Andy Fuller

• MARTINA MCBRIDE I Love You

• Bright AC

• Jim Krivitz

• LOU BEGA Marque No 5 (a Little Bit of...

• SUSPENSION NONE THE HIGHER There She Goes

Changes

Oldies: Lady D joins WMGE-FM (Mega 103.3) Miami for middays beginning Sept. 7.

Sports: Dave Duerson and Jim Volkman host NFL Gameday on WYPM-AM/Chicago. The weekly show begins two hours before game time.

Records: Myles Luster is promoted to Field Sales Mgr./Black Music for WEA... Tough Act Promotions signs to provide independent record promotion for Citadel's Urban and Urban AC stations... John Troupmphour becomes Dir./Advertising for Arista Records; Charlene Kole rises to Sr. Dir./Creative Svcs. Admin. at the label... Adele Luna is named SVP/Regional Mexican & Tejano Products for Sony Discos... Rhino Records raises Shawn Amos to Mgr./A&R... DreamWorks has made a promotional agreement with Music.com to increase

Transactions

Continued from Page 6

• Comment: Would, currently 100% owner of Secret II, will be the 100% owner of the company stock.

WBTJ-FM/Hubbard (Youngstown-Warren)

Price: $2.7 million

Terms: Assent for cash

Buyer: Clear Channel Communications Inc., headed by CEO Lowry Mays (a 100% owner), including WBYZ-AM, WKBW-AM & FM, WGST-AM & FM and WNOI-AM. Phone: (216) 623-2663

Seller: Stop Riverside Inc., headed by Percy Squire. He has interests in four other stations. Phone: (614) 227-3292

Frequency: 101.9 MHz

Power: 3kw at 328 feet

Format: Urban AC

KAEZ-FM/Amarillo

Price: $1,000,000

Terms: Assent for cash

Buyer: KOXJ Inc., headed by Mike Stephens. Phone: (918) 492-2660

Seller: KAEE-FM Inc., headed by John Gay. Phone: (806) 372-3002

Frequency: 105.7 MHz

Power: 4kw at 236 feet

Format: AC

BROKER: John W. Saunders

KBZO-AM/Lubbock

Price: $2.3 million

Terms: Assent for cash

Buyer: Entravision Holdings LLC, headed by Chairman Walter Ulloa. It owns five other stations.

Seller: Paisanne Communications

Inc., headed by President Albert Bena-
vides. Phone: (806) 763-6051

Frequency: 1460 MHz

Power: 1kw/day at 243 metres

Format: Regional Mexican

FM CP/Waynesboro

Price: $70,000

Terms: Assent for sale of cash

Buyer: CSN International, headed by President Charles Smith. It owns 12 other stations. Phone: (717) 974-0709

Seller: Positive Alternative Radio Inc., headed by President Vern Sanka. It owns 13 other stations. Phone: (540) 552-4252

Frequency: 90.1 MHz

Power: 2.8kw at 986 feet

Disjockey.com... Erred Antis becomes Sr. VP/Capital Finance for the Entertainment, Media & Technology division of Heller Financial... BMI promotes Rinke Prinstein to Assoc. Dir/Writer-Publisher Relations.

Wisconsin

• WLKD-AM & WMOA-AM/ Minocqua and WHGD-AM/ Rhinelander

Price: $3.25 million

Terms: Stock purchase agreement

BROKER: Marathon Media LP, headed by President Chris Devine. It owns over 90 stations, including WATX-AM & WMOA-FM, WOIT-AM & WHGD-AM, WHFD, WMOA-AM

Seller: (715) 204-9900

BROKER: Raven Broadcasting Corp., headed by David Ewaskowitz. Phone: (715) 356-9697

Frequency: 1570 kHz; 95.9 MHz; 81.5 MHz

Power: 5kw day, 500 watts night; 25kw at 288 feet; 100kw at 551 feet

Format: Soft Ac/Top 40; Soft Ac/ Country

9.

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webcasting (web·kast·ing) n.


"Webcasters vs. Broadcasters: Which Business Model Will Win?"
New Arbitron/Edison Media Research Internet Study Unveils Thursday, September 2, at the 1999 NAB Radio Show in Orlando, FL.

Our latest Internet study of Arbitron diarykeepers and Web surfers examines the consumer appeal of a variety of webcasting business models and answers key questions about Web strategy for radio including:

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- What webcasting strategy should your station pursue?
- What features will draw consumers to your Web site and keep them coming back?
- What does “over-the-air” radio have to fear from webcasters like Spinner.com and NetRadio.com?

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In this month's edition of 'ZINE SCENE, we celebrate the love and adoration that fans around the world have for America. This month, we have exclusive interviews with America's lead singer, who shares insights into the band's creative process and their upcoming tour dates. Additionally, we feature a cover story on the band's latest album, exploring the themes and influences that have shaped their sound. As always, we dedicate a special section to America's fanbase, showcasing the stories of dedicated fans who have followed the band throughout their career. Whether you're a lifelong fan or a new convert, 'ZINE SCENE is the perfect destination for all things America.
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TELEVISION

TOP TEN SHOWS
AUGUST 23-29

All show times are ET/PT unless otherwise noted; subtract one hour for CT. Check listings for shows in the Mountain time zone. All listings subject to change.

TUBE

Feature Films

WEDNESDAY
(10:00-11:00 p.m.)
THE LOST WORLD: JURASSIC PARK
(7:30-9:30 p.m.)
ON THE 40-GALLON DUMPSTER
(8:00-10:00 p.m.)
HAPPENING AMERICA
(9:00-11:00 p.m.)
THE BAND'S VISIT

THURSDAY
(10:00-11:00 p.m.)
THE LOST WORLD: JURASSIC PARK
(7:30-9:30 p.m.)
ON THE 40-GALLON DUMPSTER
(8:00-10:00 p.m.)
HAPPENING AMERICA
(9:00-11:00 p.m.)
THE BAND'S VISIT

FRIDAY
(10:00-11:00 p.m.)
THE LOST WORLD: JURASSIC PARK
(7:30-9:30 p.m.)
ON THE 40-GALLON DUMPSTER
(8:00-10:00 p.m.)
HAPPENING AMERICA
(9:00-11:00 p.m.)
THE BAND'S VISIT

Video Premiere

THE BAND'S VISIT

National Top 20

Charted As of Wednesday, Aug. 24

TOP 10

1. Sheryl Crow, "Let's Pretend" (CBS, local listings for time)
2. Kenny Loggins, "Highway To Hell" (Columbia, local listings for time)
3. Don Henley, "The Boys of Summer" (Columbia, local listings for time)
4. Johnny Cash, "I Don't Care If You Do (Put Your Hands Up)" (Columbia, local listings for time)
5. Britney Spears, "Oops!...I Did It Again" (Columbia, local listings for time)
6. Celine Dion, "The Prayer" (Columbia, local listings for time)
7. Journey, "Lights" (Columbia, local listings for time)
8. Mariah Carey, "Heartbreaker" (Columbia, local listings for time)
9. Christina Aguilera, "Genie in a Bottle" (Atlantic, local listings for time)
10. Britney Spears, "Baby One More Time" (Columbia, local listings for time)

REGIONAL CHARTS


Chart rules are based on airplay from 11 large radio markets. Survey period: Aug. 21-27, 1999

Show Prep

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<td>4x6 - Jock Cards</td>
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WGN-AM’s Midday Mavens

Real girlfriends are true success story at Tribune’s Chicago Talker

A couple of years ago at R&R’s annual Talk Radio Seminar, guest speaker Sally Jesse Raphael looked across a room filled with some of Talk radio’s best and brightest — albeit primarily male — talent and asked, “Where the heck are all the friends in Talk radio?”

Raphael certainly had a point. In the world of Talk radio, when it comes to on-air hosts, the ratio of men to women doesn’t even come close to approximating what it is in the real world. And while this also holds true in Chicago, two women stand out in the Windy City, as major exceptions to the generally accepted rule. Kathy O’Malley and Judy Markey — WGN Radio’s Girlfriends — haven’t just managed to make a dent in the mostly all-male club of Talk radio hosts, they have become a long-running and very big success story.

In fact, according to the recent spring ’99 Arbitron, The Girlfriends were not only No. 1 12+ (AOH share) in their Monday-Friday 9-noon slot, they were also the No. 1 earning show in person 55-64 opposite some pretty stiff competition that includes WLS-AM’s formidable midday combo of Rush Limbaugh and Dr. Laura. No small accomplishment for two individuals who, prior to landing their jobs at WGN 10 years ago, had absolutely no radio experience.

O’Malley and Markey first met in 1984, following celebrity guest appearances in a local production of Cinderella, where they were taking turns playing the wicked stepmother. At the time both were well-known in the Chicago area as columnists for competing newspapers — O’Malley for the Chicago Tribune and Markey for the Sun-Times.

“After the ballet,” recalls O’Malley, “we had dinner together and just really hit it off and had a wonderful time talking together. When I dropped Judy off back at her car, she said, ‘Now don’t tell me you’re going to call me and then not call!’ I know it sounds funny now, but it was really true. We just instantly liked each other a lot, and I think we both knew right away that we were going to be really good friends. It was a little like dating, but without the sex, of course!”

Following a number of guest appearances associated with their respective newspaper positions on several of WGN’s talk shows, on Super Bowl Sunday of 1989 the friends were teamed for the very first time to host what was essentially an experiment to see how they would sound together on the air.

“I think we had about four people who were listening,” says O’Malley. “And even though we were on for three or four hours, I think we both felt like we’d been on for about 14 hours by the time it was over. We didn’t do the kind of shows we do today. We both came in with stacks of materials about a foot high to talk about, and we didn’t have very many callers.”

So did they know right away it was going to be a career move? “After that show we were so not anticipating my job offers,” says Markey, laughing. “We both went out, had a good drink and said, ‘OK, that was fun,’ and forgot that was the end of it.”

Only The Beginning

But it wasn’t the end. In fact, it was only the beginning, as WGN began using the pair for fill-in work. “We were filling in pretty regularly,” says Markey. “And when Roy Leonard cut back to five days a week, WGN began using us in fill in during his Monday shows from 9-noon. Then we added another hour a day, every day. Frankly, we just sort of snuck up on everybody, including ourselves. No one is more surprised at how this has gone than us. When we sit here in our office and realize that we each have a job where we get to sit and talk to our best friends for three hours every day, get paid cash money for doing that and don’t have any deadlines anymore [they both ultimately resigned their newspaper jobs], we can’t help but be amazed.”

“Adventure is the best part of being on radio,” says Markey. “It’s a job where you can look like hell when you come to work but still sound like you took a prion shower! For instance, right now I probably sound like I’ve shaved my legs. Don’t think seriously, we really did not plan any of this at all. It’s just a dumb miracle!”

It was just that lack of planning that may have helped Markey and O’Malley succeed. “We really didn’t care,” says Markey. “Because our livelihoods didn’t depend on this.” Adds Markey, “That’s right. We were newspaper columnists who also did radio on the side. I think we both really continued to think of ourselves as writers for a very long time, and the radio thing was just sort of for fun.”

The Secret To Success

So why has the show succeeded? “I think it really has a lot to do with how much we didn’t know,” explains Markey. “When we began, we didn’t know all of the clientele about the talk business, like how it’s mostly dominated by male hosts, etc. Even on this moment I’d say we really don’t know the radio business. We know the...”
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Mavens

Continued from Page 26

business of our show, but like I said before, it's a miracle to both of us that we're still on.

"I think one of the reasons behind our success is that our show is honest and our relationships are honest. When either of us is away and the other is doing the show solo, we hate it. After any significant length of time apart, we really are giddy with delight at seeing each other. This is really the best marriage that either one of us has ever had."

O'Malley agrees. "Judy and I have been friends for about 14 years now," she says. "And although each of us can do the show on our own when we have to, both know that it works better when we're together. In fact, we always say that when one of us is gone, it's not like there's half a show. It's more like a third of the show. Because when it's the two of us together, the show is really three parts - that's each of us individually, and then there's the chemistry that's the third part."

Asked if either of them would consider continuing the show without the other, O'Malley replies, "No. We've made sure that we'd be too rich to even consider that possibility. Seriously, it occurred to us that we are business partners, so we took out business partnership insurance so that if either one of us dies, the other will be rich enough to not feel too bad!"

You Can Call Us Chicks

In the numerous articles published about O'Malley and Marky even female journalists have referred to the two as "chicks." Asked if they find the term demeaning, Marky quips, "No. We both have that Sophie Tucker attitude. 'Call me a broad if you want, but just call me.'" O'Malley adds, "As for the term 'chicks,' we actually consider that a stretch, because we are both very much in the hens stage." Both acknowledge that they don't mind being called "girls" or "girlfriends" by the midia or their listeners. "At the beginning we even referred to ourselves as 'broad-casting.' so, no, we aren't offended by that kind of stuff," says Marky.

O'Malley offers this thought on what makes The Girlfriends unique in the crowded world of talk shows in Chicago. "I think part of the reason that people listen to us is because we're not just inventions for the radio. We are an entity outside of the radio station, and we bring that to the show. We aren't just two people who were thrown together to do a show. We really are two people who just happen to be women who really like each other and who bring that friendship to the radio show."

"I don't know, but I suspect that's probably not a typical radio concept. I know there are people who are associates and who do radio together, but we really are two best friends. And I think that people get that about us when they listen." From Serious To Superficial

Asked what sorts of topics typically drive their daily show, Marky is emphatic that audience-baiting isn't their stock in trade. "There are a lot of people on the radio these days who simply try to haze the audience with snappish or churlish kinds of comments just to try to get some argument or conversation going," she says. "If we're a little bit flat on a given day, we don't invent some sort of cause."

O'Malley says that the show covers a wide range of topics, both serious and not so serious. "For example," she recalls, "recently we asked a question about how you reveal something difficult about yourself in your relationship. One of our callers was named Sandy, someone who had been raised as a boy but who was now in a relationship as a girl! It was our first-ever hermaphrodite call, and it was a fascinating unplanned 15 minutes of radio. Another day we logged onto my husband's computer and checked out all of his porno sites. Then another day we checked out kids' sites - we do a lot of kid-based information and material on our show. So we talk about everything from the serious to the superficial.

Marky credits the audience with much of the show's sense of humor. "We find that when we go back and listen to tapes of the program, easily 80% to 90% of the funniest stuff that happens comes from listeners."

"We find that when we go back and listen to tapes of the program, easily 80% to 90% of the funniest stuff that happens comes from listeners." Judy Marky

Just Be Yourself

While neither Markey nor O'Malley considers herself a role model for women who might be considering entering the radio business, they do have some advice to offer. "Don't try to have a radio personality," says Markey. "Just try to be the same person on the air as you are in real life." O'Malley agrees that's probably the main reason for their success. "When we go outside the studio, we don't have to pretend to be somebody we aren't," she says. "People often say to us when we meet them, 'Oh my gosh, you're just like you are on the radio!' That's something that we aren't surprised to hear, because we don't pretend or invent some personality that we really aren't when we're on the radio."

Both are reluctant, however, to suggest they have an inside line on the secret to Talk radio success for other women. "The idea that any one would think that just because we are two women who happen to have tuned into this job we would know any more than they do about how to run their own life or that we have some greater pool of knowledge is terrifying," says O'Malley. "Because we don't." Markey agrees, saying, "I feel like we are just back-door people to the radio business who have been very lucky. But I guess if pressed I would have to say work hard, be flexible and make sure you work at an honourable a radio station as you can, so that you are allowed to be yourself and set your own standards without somebody telling you what your personality is supposed to be on the air."

"It's a hard row to hoe. Do your best to get what you want, don't be too disappointed if you don't get it and pursue other things too. Because you may end up doing something completely different from what you had originally planned to do with your life. That certainly was the case for both of us."

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues? Call me at (858) 486-7559, fax: (858) 486-7232 or e-mail: alpeterson@frontline.com

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KYW: News So Good, It’s Almost Criminal!

KYW/Philly got an unexpected endorsement from a couple of weeks ago from an unlikely source: Norman Johnston, a convicted murderer who’d escaped from a maximum-security prison early last month. When he was caught, Johnston spilled the beans to state police about how he’d managed to avoid capture for 18 days: He said he’d listened to KYW “two, three, four times a day” to find out where the cops were intensifying their manhunt! The folks at the station decided to have a little fun with this and turned a con into a pro, or should we say a promo. Twenty years ago, no pay-at-the-pump gasoline, no ATM’s. But you could listen to all-news on the radio. So when Norman Johnston broke out of jail after 20 years behind bars, he had trouble getting gas and didn’t know about PIN codes. But he told state troopers he knew where to get his news. (Trooper: “He said he was listening on the radio to KYW.”) When you’re on the run — or busy — listen two, three, four times a day... KYW, Newsradio 1060.

The scenario at KKBT (The Beat)/L.A. played out just as predicted here last week, with Doctor Dre & Ed Lover taking over mornings and The Baka Boyz in afternoons. Filling the midday gap between the two teams is WHTA/Atlanta’s La La. Musical modifications have taken the station in a decidedly more hip-hop direction, with the station’s target shifting slightly younger.

A few months after dropping OMPD duties at Clear Channel’s WAKS/Tampa, Mason Dixon exits as the station’s morning show host. Then on Saturday (9/28) the station changed its moniker from “Kiss” to “Mix 100.7,” with more of a gold-based music mix. ST hears the station has applied for the old WMTX calls, last heard in the market on what is now Pop/Alternative WSSR.

Rumors

• Which Bay Area station infiltrated a competitor’s focus group? Do the Jacor hijinks continue even after the Clear Channel merger?

Continued on Page 32
Jessica Simpson
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“a vocal so fraught with emotion, it'll bring tears to your eyes as she wrings out every potential ounce of feeling from the song.”
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discriminatory vis-a-vis persons of Polish nationality). On the other hand, Stern's use of "retard" and "retarded" to describe members of his production staff did not. (Those comments did "not attribute negative stereotypical characteristics to a defined minority group"). A CSBC official tells ST that CILQ will receive a warning rather than a reprimand for the "Poles" gags, though further violations could lead to action against the station.

Big City Radio's WXYY-FM & WYXX-FM/Chicago has run into a glitch in calling the '80s-based Oldies simulcast "The Eighties Channel." The Chicago Sun-Times' Robert Feder reports that a PD for a competing station beat WXYY in registering the service mark for that title, as well as at least six versions of the domain name for Internet use. The competing PD prefers to remain anonymous, but notes that the state received — and approved — the application for the name one day before Big City launched the format (with the slogan) on Aug. 5.

Speaking of names, Internet radio's bringing an interesting one into the arena of bandwidth banter: Johnny Rotten (of Sex Pistols fame) will host a weekend show on eXtreme.com. In true pirate fashion, Rotten Radio will debut Oct. 9, broadcast live from Rotten's L.A. home.

After a day of stunting by running old Bob Newhart Show audio tracks and an hour-long remix of "Pop Musik" by M, Susquehanna Broadcasting has launched what it calls the nation's first "new digital media station" on its 93.3 FM frequency in Dallas (formerly known as "The Zone"). The station is calling itself both "Merge Radio" and "merge933.net" on the air, referring to its revolutionary merging of radio and the Internet. Key to the station's merge concept is the interactive element of the Internet, with the station's studio personnel responding to e-mails, comments and music and pop-culture questions. Core artists for the new Merge Radio include R.E.M., U2, Lenny Kravitz, Pearl Jam, the Dave Matthews Band and Sheryl Crow.

A couple of radio personalities have written new books, though you're not likely to confuse the two.

Randi Miller's new tome, Voices in My Head: Ramblings of a Radio Madman, takes a lighthearted look at many of his adventures and misadventures — in radio land. Find out the stories behind the stunts that got him fired from stations in Kansas City, Cincinnati, San Diego, etc. See revealing photos of near-naked promos! At 64 pages (including pictures, press clippings and protest letters written about the show), it's a quick read ... and a fun slice of radio reality.

WLJB/Detroit's Frankie Darcell reveals a darker side in her autobiography, A Story to Tell. Sure, it's got stories about her radio career, but it's also about the challenges she's faced as an abused wife, a divorcée and a single mother.

There's yet another Dr. Laura Schlessinger book hitting the market ... much to her dismay. It's Dr. Laura: The Unauthorized Biography. And as the "U" word implies, author Vickie L. Bane doesn't always paint a rosy picture of the syndicated talk host.

RAB and Shane Media are unveiling a new certification program at the NAB Radio Show...
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WNCI  Columbus  WPTE  Norfolk  KBEE  Salt Lake City
WNKS  Charlotte  KMXB  Las Vegas  WDCG  Raleigh-Durham
KAMX  Austin
Rumbles, Pt. 2

• KFIL/L.A. nighttime host Phil Hendrie inks a deal with Premiere Radio Networks to syndicate his 7-10pm PT show, starting Sept. 29.
• KOIB/Phoenix MD Tracy Lee exits, less than a week after OM/PD Tim Maranville departed. She's going to crosstown KZON for nights.
• Ex-WRQC/Minneapolis air talent Scott Struber joins WZTA/Miami as AP/D/afternoon. He'll be joined on-air by wacky toaster.
• WKGQ/Lexington MD RadioBoy exits.
• WBZZ/Tedro MD/afternoon guy Murphy drops the MD title and swaps shifts with morninger Paul.
• Former KZP/Phoenix morning man Bruce Kelly is the new morning guy at "Jammmin' Oldies" WJMO/DC.
• Former WEDM/Birmingham AP/afternoon guy "Red Hot" Brian Scott takes a break from radio to work with some really strange folks — he'll be a ring commentator with World Championship Wrestling.
• "NBG Radio Networks" will begin syndicating World Jams, a one-hour weekly show hosted by Reggie Dee and Stephanie Thomas and featuring "positive, uplifting music."
• MJL Broadcasting hires Dan Carlisle as a writer/producer for its Rock programming services.

Continued from Page 32

in Orlando. It's an interesting twist on the CRMC concept — rather than being a course for salespeople, it's for programmers. The CRMC Programmer's Accreditation will educate PDs and other programming personnel on how they can function within and outside their department to help their stations' marketing efforts.

Like Mother, Like Son

Syndicated talk host Judy Jarvis might as well call her syndicated talk show. All in the Fam-ily, Son Jason Jarvis, who's been the show's producer and fill-in host for several years, officially joins him as mom at full-time co-host. The pairing is believed to be Talk radio's first mother/son tag team. "We can now say that we are truly the real 'family values' show out there," Mom joked to ST. "We've been having lively conversations on all kinds of subjects practically since he was born. Now we're just doing it on the radio!" So who do you think will get the last word in this relationship?

Sure, the Internet may be the talk of the NAB, but broadcasters will try their hand at another set of links Oct. 18 at Manhattan Woods Golf Club in West Nyack, NY. It's the Broadcasters' Foundation Fall Golf Tournament, with pro-
ceeds helping the foundation in its efforts to sup-
port broadcasters in acute financial need. With the field limited to 120, don't wait to call (203) 862-8577 for info.

ST's happy to report that Gary Owens is back at home after more than two months in the hospital. Those of you at R&R Convention '99 may recall that Owens was scheduled to be at the June 11 AC Superstars session, but while he was en route he became ill and was rushed in for emergency surgery.

If you have Street Talk, call the R&R News Desk at (310) 786-1699 or e-mail jaxelrod@rronline.com
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upcoming tv performances:

VH1's hard rock live & behind the music 10/9

lifetime's "intimate portraits" 9/14, 10/29.

rosie o' donnell 10/4

letterman 10/6.

regis and kathy lee 10/7.

leno 11/26.

VH1 "artist of the month" december.

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***OVER 200 ADDS AT 5 FORMATS***

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album in stores

October 5th

www.melissaetheridge.com

produced by melissa etheridge and john shanks
mixed by chris lord-alge
management: w.t. leopold management inc

***TOP 5 PHONES AT KBBT AND WSSR***
in breaking new acts in a variety of genres. Over the past few years the label has achieved platinum-plus success with newcomers Tyrese, Natalie Cole, Meshell Ndegeocello, Iona andAggregate.

RCA's re-emergence as a top-flight label is also interesting because of the manner in which Jamieson and Rovner orchestrated the changes. Tried-and-true business practices such as eliminating unneeded corporate layers and focusing on core activities are a part of this story, not to mention being fortunate in possessing artists who have garnered positive reaction at radio and retail.

When RCA tapped Jamieson to run the company, one of the first things he did was bring Rovner on board. At the time, Rovner was v.p. for executive vice-president of the corporate level under current BMG Entertainment president/CEO Strauss Zelnick. Initially, Zelnick balked at letting Rovner join him at RCA. "I'm not the guy Rovner knows and I have known each other for over 15 years and had worked at CBS Records. At one point I even had a conversation with him over my head of marketing when I was GM of PolyGram. That didn't happen, because he didn't think it was necessary. When this opportunity started to take shape, I said to Strauss that Jack was a big part of my plan."

When Zelnick eventually relented, one of the first things Jamieson and Rovner set out to determine was RCA's executive roster. That task was made more difficult by the fact that some 60 people were let go at RCA in a major restructuring before Jamieson and Rovner officially joined the company.

Jamieson says, "We didn't know a lot of the people, so we couldn't bring anybody into the mix. We also didn't know who was going to stay. There were people on the list to be cut — two very significant players came to mind right away — Jack and I wanted to try to keep. We had meetings with them and told them if they didn't like what we were doing or we didn't do what we promised, they could leave. They gave us a chance, and they've been very important to our success."

Old-School Organization

The pair also had a major sales job ahead of them. "Anybody who had worked in a corporate office to be loyal to a company that had just pink-sliped a significant number of people, Jamieson says. It was no surprise that we were going to get in return for their commitment to us we would show them commitment as well. It's a throwback to the way the business was years ago, before money and a company's stock price corrupted a lot of the decisions that got made. CBS Records was well-known for being a company where there wasn't a lot of turnover because of the company's commitment to its people. Not here. Now the industry has gotten out of whack. We want to bring back some sense of those values."

The next step for the pair was to implement two basic tenets to which they still adhere. The first one was creating a clear line structure and simplifying lines of communication. "We took out some layers of management," says Jamieson. "It's now a very decentralized company. For instance, there is no head of marketing. All of those people report to Jack."

There is also no head of A&R. I took the head of A&R, Dave Novak, who I've known for years and even wanted to work with me when I was up at Warner Bros. He was a part of international A&R. I told him, 'No offense, but if my ass is on the line to build a great company, I want to be as close to the ground as possible.' Now all A&R people report to me so I can hear what they're thinking and catch their passion. That won't filter through the chain of command when there is a head of A&R reporting to me."

The key second change is something independent labels know all too well: releasing fewer records and putting all available resources behind those projects. Rovner comments, "We both have a great respect for the production line. We didn't want to be a company that looked like the I Love Lucy chocolate factory episode, where we had to keep up with a production line."

"We quickly realized that it was do-or-die with every release. Yet because of our philosophy, we've been able to think our teeth into every act. We have been able to take advantage of setting things up, creating a buzz and building awareness for our artists. Last year we put out only 17 (CH) records and six urban records."

Jamieson adds, "We'd rather spend money on one record and worry about doing things right than put out many records, we still stifle records we don't think will work, or we'll put the artist back into the studio to make the right record. We have three acts with records ready to come out who went back into the studio and came out with hits. Those records are going to be very competitive."

Strong Support

While BMG signed off on Jamieson's and Rovner's structural changes, it opted not to substantially increase its funding to the label. Jamieson notes, "It has never been a company to throw a lot of money at a problem. It has never been a company to change as much as we could in a very limited time frame. BMG has been rock solid and very supportive, and Strauss has been the key to our success. He made certain commitments in the way of support and the ability to do what we needed, and he never deviated, even though we told him it was going to be expensive and painful, it was going to take time, and it might not ever happen."

The changes paid handsome dividends each year. In 1996 the Dave Matthews Band proved they were one of the future with their sophomore RCA release, Crash, and La Bouche broke through at mainstream CHR with such dance club hits as "Sweet Dreams" and "Be My Lover." Both groups had discs that ranked among the year's 100 best-selling albums. The next year featured such newcomers as the Verve Pipe (Villains) and Rome (Rome). In 1998 came the arrival of N Sync ( `N Sync, Home for Christmas), and the Verve Pipe (Left of the Middle) and Eve 6.

"We both subscribe to the philosophy that less is more. We didn't want to be a company that looked like the I Love Lucy chocolate factory episode, where we had to keep up with a production line."

-Jack Rovner

Certainly a case can be made that RCA was poised to climb to greater heights under its current chief, industry veteran Joe Galante, who returned in Nashville to become Chairman of the RCA Nashville Group (composed of RCA/Nashville and BNA Records). It was under Galante's watch that RCA linked a joint venture with hot rap label Loud Records theme of the Wu-Tang Clan and got the bull rolling with the Dave Matthews Band. Galante, not surprisingly, has contributed..."
Moore’s Slide Up Charts Sweet As ‘Candy’

Mandy Moore

550 Music/Epic is proving that the market for teen pop remains as robust as ever. Fifteen-year-old vocalist Mandy Moore is all set to crack the R&R CHR/Pop top 50 chart with “Candy.” Among the mar-

jor-market stations playing the rhythmical-flavored single are KIIS/Los Angeles, KZQZ/San Fran-

cisco, KIHS/Dallas, WFLY/Al-

bany, KIDN/Sacramento, KSLZ/

St. Louis and WHYI/Miami.

Moore, based in Orlando, initially came to 550 Music/Epic Sr. VP/AR David McPherson’s attention about a year ago. He recalls, “A friend of mine who works for Federal Express but likes to scout for talent said I should check her out. I finally got a picture and a tape and heard a lot of potential.”

McPherson then flew to Orlando and met with people who had been working with Moore, one of them being Tony Battaglia. Battaglia would go on to write and produce much of Moore’s debut album. McPherson continues, “Mandy had been involved with Disney World, had done some modeling and had been singing around town at different functions that had prepared her very well. After meeting her I was convinced of her talent and signed her as quick as I could.”

The next logical step was teaming Moore and Battaglia — who has worked with the Backstreet Boys and ‘N Sync — with other producers, in-

cluding Tony Moran and PM Dawn. While several people participated in producing the album, it was Battaglia who took control.

“The entire process was very or-

ganic and I give Tony credit for that,” says McPherson. “He had already done a great job with Mandy before we signed her and asked if he could do a few songs on the new album, and I agreed. The first ones were so good, I let him do a lot more. Mandy was very comfortable working with him and everyone else and was very involved in making the entire al-

bum. You can hear it on the finished product. It doesn’t sound like a bunch of songs that were put together.

“What I was also impressed with is how she is speaking to her audience, just like any rapper in hip-hop. Even though she didn’t get credit for writing any of the songs, she worked very closely with producers to make sure the songs would relate to her audi-

ence.”

McPherson also credits 550 Music/Epic President Polly Anthony with ensuring Moore’s album was a top priority within the company. “She was very instrumental and was involved each step of the way because this is one of the few teen pop stars that Sony Music has in its system. It took a lot of belief on her part, and she de-

serves a lot of the credit.”

When it was time to begin setting up radio, 550 Music/Epic’s initial step was to secure a tour and gain in mid-May. The company then sent the marketing plan for Moore to radio. Epic VP/Promotion Dale McGathy Promotions says, “You need to have everything in line in this genre because you can’t expect to run a record up and blow it out. You have to show radio what you’re doing and how committed your company is to the project. It’s one of the big rea-

sons why we’ve achieved the suc-

cess we’ve had so far.”

Another part of the company’s plan was making sure Moore — who landed an opening slot on ‘N Sync’s tour — met as many programmers as possible. “She’s her own best sales-

person,” says Connere. “During the ‘N Sync tour we met with program-

mers in each town, and between the two legs of the tour we took her to meet programmers in the markets the tour wouldn’t hit. She has the charm and personality to win people over, and she has.”

One programmer who was im-

pressed by Moore was KIHS/MD Dave Morales. “She has a great head on her shoulders and a great at-

titude. She showed a genuine inter-

est in how radio works and what she could do to help us. You don’t see a lot of that in artists. It definitely was something we considered.”

Morales predicts big things for Moore and the single. “This is go-

ing to get large. The single is fun and upbeat, and the production is excellent. It’s a solid pop hit that’s perfect for Kiss.” Another fan is KZQZ/MD Mark Adams. “It only took about 10 seconds of hearing the record to realize it’s going to be huge. One of the things I like about ‘Candy’ is that while it definitely appeals to the younger end of the demo, it’s also completely acces-

sible to the older end.”

Adams doesn’t see the teen pop juggernaut cooling off anytime soon either. “The only thing you have to worry about is playing the hits and balancing the records because the music is great. And we’re in a great position to jump out on these as early as we can and make them our own.”

Moore’s debut album, So Real, hits retail on October 26.

Ready For Takeoff

The chase for Orlando-based rock group VonRa just got a little more crowded, thanks to airplay for the single “Paw” and strong sales in Cen-

tral Florida for the band’s new self-

The Artist Formally Known As Prince has inked a licensing deal with Aristas Records to release his new album, Rave U2nd the Joy Fantastic. The first single, “The Greatest Romance Ever Sold,” will be released in late September, while the album will hit retail in early November. Guest perfor-

mances on the album will include Public Enemy’s Chuck D, Sheryl Crow, Ani DiFranco and No Doubt’s Gwen Stefani. The deal, which could be extended by another album, allows the Artist’s NPG Records to distribute a limited quantity of the album, which could hit 100,000 copies.

Bowie Bows hours ... Over Web

Virgin Records America has teamed with over 50 retailers to allow web surfers to digitally download David Bowie’s new album, hours ... from the Internet on Sep-

tember 21, two weeks before the in-store date of Oc-

tober 5. The album, which features a special bonus track, will be downloadable in the Secure Digital Music Initiative-compliant formats Liquid Audio and Microsoft’s Windows Media. While Bowie understands the potential in years to come of digital downloads, in a written statement he stresses, “We are all aware that broad-band opportunities are not yet available to the over-whelming majority of people, and therefore expect the success of this experiment to be measured in hundreds, and not thousands, of downloads.”

Capricorn Records has set October 12 as the release date for 311’s new album, Sounystem. Conceding with the release, the rock-rap-funk outfit will lock off its ex-

pansive national club tour on September 28 in Nashville.

311

The lead-off single, “Come Original,” is already at radio.

Trent Reznor will release his new Nine Inch Nails album, the 23-track The Fragile, on September 21. Tour update: Led Zeppelin guitarist Jimmy Page will join the Black Crowes for tour shows (two each in New York and Los Angeles) ... The Family Values Tour kicks off on September 21 in Pittsburgh. Headlining is Limp Bizkit. Supporting acts include Filter, the Crystal Method, System Of A Down and rap acts DMX and Method Man/Redman, who will split duties ... Ben Folds Five embark on a national tour on September 28 in Port-

land ... French urban group Les Nubians began their first U.S. tour on September 30 in Minneapolis.

This n’t: Three weeks after guitarist Paul Arthurs amicably parted ways with Oasis, bassist Paul Mcguigan has done the same. Mcguigan has com-

prised work on a solo album ... Massive Attack member Mushroom has left the group ... Epic Records platin-

um group 2Witched have completed work on their sophomore album ... Urban singer Johnny Gill has inked with Platinum Records ... Byte bits: Zomba has signed a five-year licensing deal with Internet retailer musicmaker.com to make available its catalog for custom compilations. In return, Zomba has acquired an equity stake in musicmaker.com ... CustomDisc.com and BMG Direct have partnered to offer CustomDiscs to BMG’s 9 million BMG Music Club members beginning September 30.
Citadel Communications CEO Larry Wilson said Citadel and Emmis' apathy is the final stages of drafting a combined Internet plan that will be "an amalgamation of Emmis publications' readership and all of us will put up money and will build on their Internet strategies." But Wilson said he could provide no details because for CEO Jeff Smulyan was Kaplan of the specifics. "It's his baby," Wilson said.

**Vets View Web With Restrained Enthusiasm**

But as much as he appeared to be interested in the Internet potential with radio, Wilson refused to embrace the Internet as the new media darling. And he was clearly annoyed at the notion that America would soon be glued to its screens using the Internet exclusively.

"It's a tool. It is not going to replace local radio," he said. He added that if people use the Internet the way its promoters suggest, there would need to be "something else in life" — not enough time to go fishing, not enough time to ride a horse or do anything else. We must not forget we are local radio. We can't forget to serve your listeners — that is our core business.

Cumulus Broadcasting co-Founder/Exec VP Lew Dickey acknowledged that the Internet can be a wonderful tool, but agreed with Wilson. "If four or five people in your life have the same Internet address and you can listen to the radio, your server will crash. I think there will be a reality check on all of this." Before breakfast a panel session seemed to agree that the Internet has a wonderful future paired with radio, but none thought it would steal radio's audience. Alfred Liggins — President of Radio One, the nation's leading Urban group — said it was clear that "we can't get a black portal, and we are very well-positioned to be a dominant player in an Urban site." But he added that "we can't treat it like a prove nponent." He said Radio One will allocate funding to Internet development in the company and will incorporate Internet strategies into the company's development plan.

**Missing the Boat?**

The talk bothered some of the Internet's biggest supporters. Saul Hornik, VP/Marketing for Point & Shop Online Systems, found the old political adage, "When you find a good parade, you jump in front and lead it." We are already leading a pretty good parade," Dickey fired back, alluding to the fact that his company has recently reported record revenues and that the publicly traded company's stock has gone from a low of $1 to $1.50. "It is growing at nearly $29 in August.

Citadel's Wilson commented, "People say the Internet will eat our lunch. I think you can correct its course if necessary. The Internet is wonderful. It's great. But it is not the beginning of the end of the world."

First Union Capital Markets VP Bishop Chen came to radio's and Wilson's defense, reminding the audience that "the Internet, if you're saying radio is dead for the last, 80, 90 years? Radio is the most adaptive medium since the house- hold phonograph." Liggins added, "The only thing that is allowing the Internet to exist as it is, is the economy. When the economy is up, we have a downturn in the economy, and you'll see a lot of these Internet businesses closing down."

"We can't do anything to go away," Norjian responded. "It is going to grow, but it does need ra dio to prosper.

**IBOC Tops Hi-Tech Announcements**

In the first of many high-tech announcements made in the convention, in-band, on-channel developer Luecent Technologies has partnered with Recoton Corp. and Harmon Kardon using consumer receivers using Luecent's version of IBOC technology.

Moreover, Luecent's principal competitor for the IBOC standard, USA Digital Radio, has brought on transmitter manufacturers Continental Electrodynamics and ETSI as additional partners. USA Digital also demonstrated its FM IBOC technology outside the convention by way of a test. A specially equipped van traversed the city near and around large buildings with a minimum of interference.

Cox Interactive Media and MP3.com announced the formation of a new company, mp3radio.com. The site will be a portal for radio listeners' needs, including music downloads, webcasts, CD purchases, tickets online and affinity programs. The company has raised a $45 million investment in mp3.com.

**Amos: 'Everything Is Possible'**

You may recognize him as "Fa ma's little boy," or the voice of the well-known chocolate chip cookies. But on Tuesday Wally Amos kicked off the NAB Radio Show with an inspirational address about improving one's approach to work and life. Striding around the stage with enthusiasm and emotion, Amos told listeners how to be suc cessful and happy: Have a positive attitude, follow through on commitments, respect yourself and others, never give up and trust others. "You can't do everything on your own," he said. Most of all, Amos stressed that you must have fun in what you are doing. "Otherwise, what's the point of living?"

Other Tuesday sessions:

**Amos: 'Every thing Is Possible'**

Should the programming departments of two commonly owned stations work in a shared area? Do the sales people who work in one cluster need separate office spaces? These questions and many more were discussed when the radio station archite cts dealt with daily, and they presented planning and development tips to the audience. One will allocate funding to the "Swiss Model," where separate stations work in separate areas. Station architect Peter Bloomfield said that how a station organizes its components is critical to how people work together. "The [sta tion] format doesn't matter," he said. "What's important is how you organize the pieces."

**NAC/Smooth Jazz Format Forum**

The consensus at Tuesday's NAC Smooth Jazz Format Forum, Broadcast Architecture VP/Programming Allen Kepler, KSSS/Sacramento Station Manager Steve Thomas and WLOGQ/WBLS Station Manager Bill Wise as panelists, was that NAC has "a very strong brand." Each panelist observed that it takes "clear vision" to program NAC, and they predict that Smooth Jazz Music has a bright future as a profitable, mass-appeal, mainstream adult format.

They agreed that every successful business is based on the same business of consistent performance by conducting research and attract greater numbers through targeted marketing. To do without either resource, they said, is pointless.

Williams added that programmers should strive to put more skilled communicators on the air. While both old and new stations have tapped Smooth Jazz's potential revenue sources. And Williams said they now produce concerts and have more talent committing into revenue streams in the process. So there is an abundance of success stories among NAC/Smooth Jazz stations, Kepler said the only excuse for not winning is "ignorance or short-term thinking."

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**The Philadelphia Story**

"This is a tremendous honor and a huge vote of confidence from Sylvia, for whom I have great re spect and a professional level," Thompson remarked. "I've come to greatly appreciate all of the invaluable re sources of this company, and I look forward to the process of contribut ing to Elektra's continued growth."

I'm excited about the opportunity my new role affords me to further work with Sylvia, our artists and our outstanding executive staff as she guides Elektra to an even more successful future."

— Steve Wonsiewicz

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In his 28 years with WEAG, George has earned and deserved his reputation as an "industry legend," and all of us will miss him.

"Alan Voss is the perfect professional to fill this important position. Alan brings his tremendous skills as a music man, a people manager and an excellent administrator. His sales and marketing knowledge and his label experience will make him a key player on our management team."

Voss began his music industry career in 1972, working in the promotions office at WEAG's Philadelphia branch and reporting to Rossi. In 1976 he joined PolyGram Records, eventually rising to VP/Sales. In 1990 he joined Elektra predecessor Atco Records, and a year later he was named Elektra Sr. VPSales. In 1995 he was promoted to Sr. VP/GM and later to Exec. VP/GM.

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**Business Briefs**

Continued from Page 4

While in Poilhak, GA, Mitchell County Television and George Robinson will slug it out for a new FM beginning Sept. 28, at a minimum opening bid of $16,000. The commission is currently reviewing electronically filed applica tions in its "auction wars room."

**FTC Begins Violent Entertainment Inquiry**

The Federal Trade Commission last week asked for input from the public on the "voluntary systems" that music, movie and computer and video game producers have under consideration as a means of curbing violent content. The FTC, by conducting this inquiry, one can argue that companies are marketed to children and whether the industry has "policies or procedures" designed to block children's access to the products. President Clinton ordered the inquiry — which has been posted on the FTC website (www.ftc.gov) — at the request of Senators and other congressmen who have said that the media contribute to the rise of violence in American life. Violence, June following a May White House summit on media violence. Meanwhile, when Congress returns next week from its August recess, a House-Senate conference committee will again take up the same crime legislation, which includes language dealing with violent lyrics.
Deep Thoughts At 35,000 Feet

**Lessons From The Novia Files**

So much reading, so little time. As a confessed read-aholic, I have annoyed my wife — as well as scores of hapless travelers stuck seated next to me on countless flights — with my incessant clipping of newspaper and magazine articles for future reference.

Typically, I crumple the excised literature in my pocket and place it in my tickler file on my return home. I recently dusted off this file, and this week I am sharing some of it with you to provide you with some insights that I hope will help you do your jobs better. See if you can apply these lessons from some very bright people to the realm of radio and records.

**Management Challenges**

With 33 books to his credit, 89-year-old author, teacher and consultant Peter F. Drucker is widely recognized as one of the brightest futurists in the U.S. In an interview in the *Los Angeles Times* discussing his new book, *Management Challenges for the 21st Century*, Drucker says, "The most important new certainty — if only because there is no precedent for it in all of history — is the collapsing barriera in the developed world. The decline of childhood, unless reversed, will reduce Italy from 60 million people to 20 million and Japan from 125 million to 55 million in the next century. The U.S. population is aging more slowly than most because of immigration and high birthrate patterns among offspring of recent immigrants."

In the business world of the future Drucker sees more responsibility falling on the individual: "Individuals will have to manage themselves in the new century and the new economy. Each person will have to determine how he or she can best contribute to the task at hand, the organization to which one belongs."

And he sees knowledge and information as key commodities in the future: "We will have to learn how to measure the productivity of the knowledge worker," Drucker writes, "because most people will be engaged — as they are today — not in manual production work, but in varieties of tasks involving knowledge. New accounting systems will be needed to measure the quality of their output."

When it comes to technology, Drucker sees the focus on tools of information technology — the computers and software programs — as "about to give way to the emphasis on the content of the information transmitted via those tools."

And formal education, according to Drucker, will undergo major tran-

---

"The tools of information technology — the computers and software programs — are about to give way to the emphasis on the content of the information transmitted via those tools."

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**Arista's School Flavor With New School Sounds**

Carlos Santana, recently had a record release party for his album, *Supernatural*. Hangin' here are (l-r) 2-100/New York MD Cubby Bryant, Arista Sr. VP/Promotion Richard Palmeau, Chancellor Sr. VP/Programming Tom Poleman, Santana and 2-100/New York APD Sharon Dastur.

**We Be Smooth and Supernatural**

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**Downsizing is extraordinarily stupid. Companies get rid of the people but keep the work. Workers left behind get stressed out, and the morale goes down. Companies then have to hire back all the losers they let go.**

Michael Hammer

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Jive star Britney Spears recently received a SX Platinum award in New York for her debut album, *Baby One More Time*. Spears is currently in the midst of her sold-out U.S. tour. Seen here (l-r) are Jive's Sr. AC Promotion Karen McLellan, Associate Dir. Pop Promotion Michael Patt, VP/Promotion Denise George and Midwest Pop Promotion Manager Jeff Rizzo; Spears; Jive's Northwest Regional Promotion Manager Joe Daddio, President Barry Weiss and Sr. VP/Promotion Joe Riccitiello; and Spears' manager/attorney Larry Rudolph.

---

"You can't fire people fast enough in downsizing," explains Michael Hammer, a highly successful consultant and co-author of the controversial best-selling business book *Reengineering the Corporation*. Widely regarded as the father of reengineering, Hammer says reengineering "calls on companies to quit focusing on making individual departments more efficient and look instead at the processes that span departments. The Internet and other technology is forcing reengineering upon companies that wanted nothing to do with it. Reengineering is not a synonym for downsizing, but if implemented right, it neutralizes redundancies, improves cycle time and gets the job done with fewer workers."

"Downsizing is extraordinarily stupid," remarks Hammer. "Companies get rid of the people but keep the work. Workers left behind get stressed out, and the morale goes down. Companies then have to hire back all the losers they let go."

Hammmer uses Kodak as an example of successful reengineering. "When Kodak developed the disposable camera, it first had the marketing department come up with the concept. Then the engineering department created the design. Testing prepared the plant for production; and, finally, manufacturing made it."

That took a year or more, not because the workers were lazy or stupid, Hammmer says, but because there were delays with handoffs. And when manufacturing departments discovered a way the camera could be made less expensively, corrections had to be made on the drawing board.

"Reengineering gave all Kodak departments a hand in development," Hammmer says. "Changes were made early, saving time and money."

In the same USA Today article, Reengineering co-author James Champy, who is also Chairman of Consulting for Ross Perot's information technology company, Perot Systems, explains that "as large companies tie their departments together with a new breed of software called Enterprise Resource Planning, they are being forced to use reengineering to realize the benefits."

"The Internet is a catalyst," he says, "forcing companies to change the way they process orders. Electronic commerce is going to have huge reengineering consequences."
a voice from the heart

Nadine Renee

"Next To Me"

The debut single from the upcoming album Nadine

Now On Over 80 Stations including:
KHKS WWZZ WHYI WNKS KDWB
KSLZ WFLZ WKFS KDND KZZP
WNCR WKSL KHTS KZHT

Written and performed by Nadine Renee
Produced by Caminera and Jon for XL Talent
Original production concept by Nadine Renee & Jon Shimmer

Callout America: Top 5 for 3 weeks
4600 Total BDS with an Audience Reach of over 30 Million!!!
Mainstream Top 40 Monitor 35*-32*!!!
Modern Adult Monitor Debut 32*!!!

from the Platinum album Enema of the State

Check out these Majors:
KISS-Los Angeles-ADD
WIOQ-Philadelphia
KHKS-Dallas
WWZZ-Washington
Y100-Miami
KZZP-Phoenix
KHTS-San Diego
WBLI-Long Island
KOND-Sacramento
KDWB-Minneapolis
KSLZ-St. Louis
WFLZ-Tampa
KKFR-Portland
WKFS-Cincinnati
WXSS-Milwaukee
WKSE-Buffalo
WQZQ-Nashville
WKSS-Hartford
WKSL-Memphis
WXEL-Orlando
WEZB-New Orleans

FROM THE MOTION PICTURE SOUNDTRACK:
FOR LOVE OF THE GAME

Look for the new album from Shaggy
This Fall on MCA Records.

SINGLE PRODUCED BY STANLEY ADLER FOR 1894 MUSIC GROUP
MANAGEMENT: JON SHIMMER MANAGEMENT
### EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES September 3, 1999

**CALLOUT AMERICANSong selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of August 8-14.**

<table>
<thead>
<tr>
<th>ARTIST/TITLE/LABELS</th>
<th>CHR/POP TOTAL AVERAGE</th>
<th>MAX/MIN ESTIMATE</th>
<th>TOL/DEGREES</th>
<th>DEMOGRAPHICS AVERAGE</th>
<th>REGIONAL AVERAGE</th>
<th><a href="http://www.americanradiohistory.com">www.americanradiohistory.com</a></th>
<th>Tel. 1-800-786-7411. Promotions by Anthony Acampora</th>
</tr>
</thead>
<tbody>
<tr>
<td>702 Where My Girls At? (Motown)</td>
<td>3.85 3.27 3.62 3.81</td>
<td>9.5 6.2 9.9 7.5 12.9 12.9 7.5 9.5</td>
<td>3.94 3.79 3.74</td>
<td>3.95 3.77 4.06 3.92</td>
<td>702 returns to the top spot this week on Callout America — R&amp;R’s exclusive survey of 400 women aged 12-34 with “Where My Girls At?” (Motown), “Girls” ranks seventh with teens, sixth 18-24 and third 25-34. TRL follows their chart-capping “No Scrubs” with another smash, “Unpretty” (LaFace/Arista). “Unpretty” is second among teens and fifth 18-24. Last week in this column, we reminded you that it is important to review several weeks of data. After three weeks on the survey, it appears clear that “What’s My Age Again?” (TRL) will continue to have the top song. The song is tied for third overall, ranking fourth with teens and has a solid 18-24 score as well. “Summer Girls” by LFO (Arista) continues to build nicely, ranking 10th overall with a 3.70, “Summer” ranks first with teens, posting a 4.09 in the demo. Tal Buchanan’s “She’s So High” (Columbia) continues to grow with the 25-34 audience, it now ranks fourth with 3.73. The tastes of the 12-17 and 25-34 cells are quite different. This week, six of the top 10 songs in the 25-34 demo don’t rank top 10 in the teen cell, while seven of the 10 in the teen cell don’t rank top 10 in the 25-34 demo. Pop/Alternative songs remain a favorite of 25-34, with hits by Fastball (Arista), Sarah McLachlan (Arista), Blessid Union Of Souls (Posh/V2), Tal Buchanan, Goo Goo Dolls (Warner Bros) and Edwin McCain (Atlantic) posting top 10 scores in the cell. <strong>What do these great stations have in common?</strong> They’ve tapped into the incredible marketing power of Banners on a Roll™ — the premium banner product designed to give you maximum impact for your station promotions. Banners on a Roll™ is ideal for indoor and outdoor appearances. Put your call letters and logo everywhere you go and display them over and over. Take advantage today of the surprisingly affordable way to generate visual impact. Call Susan Van Allen today for your personal consultation on harnessing the power of repeatability.</td>
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September 3, 1999

CHR/Pop Top 50

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<tbody>
<tr>
<td>1</td>
<td>CHRISTINA AGUILERA Genie In A Bottle (RCA)</td>
<td>8715</td>
<td>8467</td>
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<tr>
<td>2</td>
<td>SMASH MOUTH All Star (Interscope)</td>
<td>8270</td>
<td>8475</td>
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<td>3</td>
<td>SUGAR RAY Someday (Lava/Atlantic)</td>
<td>6974</td>
<td>6623</td>
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<td>4</td>
<td>JENNIFER LOPEZ If You Had My Love (Work/Epic)</td>
<td>6933</td>
<td>7450</td>
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<td>5</td>
<td>PEARL JAN Last Kiss (Epic)</td>
<td>6912</td>
<td>6925</td>
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<td>6</td>
<td>ENRIQUE IGLESIAS Bailamos (Overtown/Interscope)</td>
<td>6234</td>
<td>6043</td>
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<td>7</td>
<td>TAL BACHMAN She's So High (Columbia)</td>
<td>6168</td>
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<td>8</td>
<td>90 DEGREES I Do (Creed) (Universal)</td>
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<td>5341</td>
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<td>FASTBALL Out Of My Head (Hollywood)</td>
<td>5417</td>
<td>5453</td>
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<td>10</td>
<td>TLC Unpretty (LaFace/Arista)</td>
<td>4991</td>
<td>4549</td>
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<td>11</td>
<td>BACKSTREET BOYS I Want It That Way (Jive)</td>
<td>4568</td>
<td>5297</td>
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<td>12</td>
<td>CITIZEN KING Better Days (And The Bottom…) (Warner Bros.)</td>
<td>4552</td>
<td>4606</td>
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<td>13</td>
<td>Goo Goo Dolls Black Balloon (Warner Bros.)</td>
<td>4422</td>
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<td>14</td>
<td>BLESSUS Union Of Souls Hey Leonardo (She Likes…) (Puff/V2)</td>
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<td>RICKY MARTIN She's All I Ever Had (C2/Columbia)</td>
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<td>16</td>
<td>LOU BEGA Mambo No 5 (A Little Bit… (RCA)</td>
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<td>17</td>
<td>SANTANA (R&amp;B) Thomas Smooth (Arista)</td>
<td>3730</td>
<td>3901</td>
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<td>18</td>
<td>LFO Summer Girls (Arista)</td>
<td>3691</td>
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<td>19</td>
<td>LEN I'm At My Best (Work/Epic)</td>
<td>3683</td>
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<tr>
<td>20</td>
<td>702 Where My Girls At? (Motown)</td>
<td>3676</td>
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**Most Added**

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<tr>
<td>1</td>
<td>MARIAN TWAIN Man! I Feel Like A Woman! (Mercury)</td>
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<td>2</td>
<td>PAULA COLE Band I Believe In Love (Imago/WB)</td>
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<td>BRITNEY SPEARS You Drive Me Crazy (Jive)</td>
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<td>MARIAN CHER Heartbreaker (Columbia)</td>
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<td>LOU BEGA Mambo No 5 (A Little Bit…) (RCA)</td>
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<td>MANDY MOORE Candy (550 Music/Epic)</td>
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<td>7</td>
<td>WHITNEY HOUSTON My Love Is Your Love (Arista)</td>
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**Most Increased Placements**

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<td>LOU BEGA Mambo No 5 (A Little Bit…) (RCA)</td>
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<td>BRITNEY SPEARS You Drive Me Crazy (Jive)</td>
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<td>MARIAN CHER Heartbreaker (Columbia)</td>
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<td>SANTANA (R&amp;B) Thomas Smooth (Arista)</td>
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<td>SHANIA TWAIN Man! I Feel Like A Woman! (Mercury)</td>
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<td>6</td>
<td>'N SYNC w/Gloria Estefan Music Of My Heart (Epic)</td>
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<td>7</td>
<td>BACKSTREET BOYS Larger Than Life (Jive)</td>
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<td>LEN I'm At My Best (Work/Epic)</td>
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<td>9</td>
<td>SIXPENCE NONE THE RICHER There She Goes (Quaint/Elektra/EEG)</td>
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**Breakers**

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<tr>
<td>1</td>
<td>BLINK 182 What's My Age Again? (MCA)</td>
<td>1921</td>
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<td>2</td>
<td>MADONNA Beautiful Stranger (Maverick/WB)</td>
<td>1860</td>
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<td>3</td>
<td>BACKSTREET BOYS Larger Than Life (Jive)</td>
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<td>4</td>
<td>TRAIN Meet inside ( Aware/Columbia)</td>
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<td>5</td>
<td>MARC ANTHONY I Need To Know (Columbia)</td>
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<td>6</td>
<td>K-CI &amp; JOJO Tell Me's It's Real (MCA)</td>
<td>1441</td>
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<td>7</td>
<td>WILL SMITH Wild West (Columbia)</td>
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<td>8</td>
<td>PHIL COLLINS You'll Be In My Heart ( Hollywood)</td>
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<td>9</td>
<td>JORDAN KNIGHT I Could Never Take The Place… (Interscope)</td>
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<td>10</td>
<td>LIT My Own Worst Enemy ( RCA)</td>
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**Debut**

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<tr>
<td>1</td>
<td>MARIAN CHER Heartbreaker (Columbia)</td>
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<td>2</td>
<td>BRANDY Almost Doesn't Count (Atlantic)</td>
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<td>3</td>
<td>JOEY MCINTYRE I Love You Came Too Late (C2/Columbia)</td>
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<td>4</td>
<td>FREESTYLERS Here We Go (Mammoth)</td>
<td>861</td>
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<td>5</td>
<td>R. KELLY II If I Could Turn Back...( Jive)</td>
<td>813</td>
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<td>MANDY MOORE Candy (550 Music/Epic)</td>
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<td>SHANIA TWAIN Man! I Feel Like A Woman! (Mercury)</td>
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<td>CHRIS GAINES Lost In You (Cappy)</td>
<td>763</td>
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<tr>
<td>9</td>
<td>BRIAN MCKNIGHT Back At One (Motown)</td>
<td>763</td>
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152 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 8/22 – Saturday 8/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 2000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (limits 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 1999, The Arbitron Company). © 1999, R&R Inc.

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## New & Active

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
<th>Total Plays</th>
<th>Total Stations</th>
<th>Adds</th>
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<tbody>
<tr>
<td><strong>TONIC</strong> You Wanted More (Universal)</td>
<td>Total Plays: 614, Total Stations: 52, Adds: 4</td>
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<tr>
<td><strong>LENNY KRAVITZ</strong> American Woman (Maverick/Virgin)</td>
<td>Total Plays: 594, Total Stations: 41, Adds: 5</td>
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<tr>
<td><strong>NADINE RENÉE</strong> Next To Me (MCA)</td>
<td>Total Plays: 327, Total Stations: 38, Adds: 2</td>
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<td><strong>ERIC CLAPTON</strong> Blue Eyes Blue (Columbia/Reprise)</td>
<td>Total Plays: 507, Total Stations: 45, Adds: 6</td>
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<td><strong>DIDK</strong> Here (With Me) (Arista)</td>
<td>Total Plays: 497, Total Stations: 49, Adds: 1</td>
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<td><strong>STEPS</strong> One For Sorrow (Ave)</td>
<td>Total Plays: 461, Total Stations: 45, Adds: 0</td>
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<td><strong>SHAGGY</strong> Hope (MCA)</td>
<td>Total Plays: 430, Total Stations: 57, Adds: 11</td>
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<td><strong>EYC</strong> Only A Dream (Gasoline Alley/Red Ant)</td>
<td>Total Plays: 396, Total Stations: 36, Adds: 2</td>
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<td><strong>BLAQUE Bob</strong> (Track Masters/Columbia)</td>
<td>Total Plays: 338, Total Stations: 10, Adds: 0</td>
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<td><strong>NAUGHTY BY NATURE</strong> (ZAHNÉ, Jumboree) (Arista)</td>
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<td><strong>MEREDITH BROOKS</strong> Lay Down (Candles...) (Capitol)</td>
<td>Total Plays: 306, Total Stations: 32, Adds: 6</td>
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<td><strong>YOUNGSTOWN</strong> I'll Be Your Everything (Hollywood)</td>
<td>Total Plays: 292, Total Stations: 36, Adds: 10</td>
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<td><strong>POCKET SIZE</strong> Walking (Atlantic)</td>
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<td><strong>SPLENDER</strong> Yeah, Whatever (C2/Columbia)</td>
<td>Total Plays: 240, Total Stations: 29, Adds: 6</td>
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<td><strong>B*WITCHED</strong> Blame It On The Weatherman (Epic)</td>
<td>Total Plays: 234, Total Stations: 22, Adds: 4</td>
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<td><strong>FLEMING &amp; JOHN</strong> Ugly Girl (Universal)</td>
<td>Total Plays: 233, Total Stations: 15, Adds: 2</td>
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<tr>
<td><strong>WHITNEY HOUSTON</strong> My Love Is Your Love (Arista)</td>
<td>Total Plays: 182, Total Stations: 30, Adds: 12</td>
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<tr>
<td><strong>RENO</strong> I Think I Know (Curb)</td>
<td>Total Plays: 93, Total Stations: 22, Adds: 10</td>
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<tr>
<td><strong>BACHELOR GIRL</strong> Buses And Trains (Arista)</td>
<td>Total Plays: 93, Total Stations: 15, Adds: 5</td>
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<tr>
<td><strong>AGUILERA BITES THE BIG APPLE</strong></td>
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</table>

### Songs ranked by total plays

- RCA's Christina Aguilera hangs with AMFM VP/Programming Tom Poleman after a recent Z100 performance, promoting her newest single, “Genie In A Bottle.” Pictured (l-r) are Poleman, Aguilera, RCA VP/Promotion Eric Murphy and Ginny Poleman.

### Please Send Your Photos

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send them to: R&R c/o Robert Pau: 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067

![Photo of Mandy Moore](https://www.americanradiohistory.com)

550 Music/Epic artist Mandy Moore recently visited WWXM/Providence during her recent radio tour promoting her current single "Candy." Seen here feeling a little sweet are (l-r): MB Paul Nelson, Moore and PD Jerry McKenna.

![Photo of Dale Dorman](https://www.americanradiohistory.com)

Boston radio legend Dale Dorman hosts the KISS Concert 20 "The Big One." He celebrates backstage with Steven Tyler (l) and Joe Perry (r) of Aerosmith.

![Photo of Paul Nelson and Scotty Mac](https://www.americanradiohistory.com)

WSPK/Poughkeepsie hosted it's fourth annual K-104 fest in Fishkill, New York. After V2 artist Billy Crawford's (c) performance she was chillin' with the mack of all mack's PD Scotty Mac (l) and overnight king Paulie Cruz (r).
Most Played Recurrents

1. MARK MORRISON - Return Of The Mack
2. TONIC - If You Could Only See
3. MEREDITH BROOKS - Bitch
4. ALANIS MORRISSETTE - You Learn
5. DUNCAN SHEIK - Barely Breathing
6. NO DOUBT - Don't Speak
7. MONTELL JORDAN - This Is How We Do It
8. CRANBERIES - Dreams
9. 2 UNLIMITED - Get Ready For This
10. EN VOGUE - (Don't Let Go) Love
11. QUAD CITY DJ'S - Crown It. Rave It.
12. EVERYTHING BUT THE GIRL - Missing
13. WALLFLOWERS - One Headlight
14. DAVE MATTHEWS BAND - Crash Into Me
15. REAL MC COY - Another Night
16. BLACKSTREET - No Diggity
17. ALANIS MORRISSETTE - Irin
18. TLC - Waterfalls
19. OMC - How Bizarre
20. ALANIS MORRISSETTE - You Oughta Know
21. CARDIGANS - Livin' Life
22. ALANIS MORRISSETTE - Head Over Feet
23. UB40 - Red Red Wine
24. GREEN DAY - When I Come Around
25. JEWEL - You Were Meant For Me
26. LA BOUCHE - Be My Lover
27. LA BOUCHE - Sweet Dreams
28. SPIN DOCTORS - Two Princes
29. HADDAWAY - What Is Love
30. JEWEL - Foolish Games
31. EN VOGUE - My Lovin'... 
32. SNAP - Rhythm Is A Dancer
33. GOO GOO DOLLS - Name
34. JENNIFER LOPEZ - Luv Me, Luv Me
35. WILL SMITH - Miami (Flamingo)
36. CHER - Believe (Warner Bros.)
37. MATCHBOX 20 - Back 2 Good
38. THIRD EYE BLIND - Jumper
39. NATALIE IMBRUGLIA - Torn
40. GOO GOO DOLLS - In My Pocket
41. TLC - Waterfalls
42. ALANIS MORRISSETTE - Irin
43. TLC - Waterfalls
44. OMC - How Bizarre
45. ALANIS MORRISSETTE - You Oughta Know
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70. TLC - Waterfalls
71. ALANIS MORRISSETTE - Irin
72. TLC - Waterfalls
73. ALANIS MORRISSETTE - Irin
74. TLC - Waterfalls
75. ALANIS MORRISSETTE - Irin
76. TLC - Waterfalls
77. ALANIS MORRISSETTE - Irin
78. TLC - Waterfalls
79. ALANIS MORRISSETTE - Irin
80. TLC - Waterfalls
81. ALANIS MORRISSETTE - Irin
82. TLC - Waterfalls
83. ALANIS MORRISSETTE - Irin
84. TLC - Waterfalls
85. ALANIS MORRISSETTE - Irin
86. TLC - Waterfalls
87. ALANIS MORRISSETTE - Irin
88. TLC - Waterfalls
89. ALANIS MORRISSETTE - Irin
90. TLC - Waterfalls
91. ALANIS MORRISSETTE - Irin
92. TLC - Waterfalls
93. ALANIS MORRISSETTE - Irin
94. TLC - Waterfalls
95. ALANIS MORRISSETTE - Irin
96. TLC - Waterfalls
97. ALANIS MORRISSETTE - Irin
98. TLC - Waterfalls
99. ALANIS MORRISSETTE - Irin
100. TLC - Waterfalls

The Most Advanced Interactive Music Tool Available For Your Business

MUSIC TRACKING

- Access Over 1,000 Radio Station Playlists
- View Charts For 12 Formats
- "Track America", R&R's Coast-To-Coast Chart Overview
- Customize And Compare Airplay By Creating Based On Stations You Select

E-Mail "Jill@rronline.com" or Call (310) 788-1675
## Stations and their add listings alphabetical by market

<table>
<thead>
<tr>
<th>Station</th>
<th>Program Name</th>
<th>City</th>
<th>Market</th>
<th>Format</th>
<th>Owner</th>
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* = Mediabase 24/7 monitored

### Sources
- [CHR/Pop Reporters](https://www.americanradiohistory.com/chr-pop-reporters)
- [Current Reporters](https://www.americanradiohistory.com/current-reporters)
- [ Mediabase](https://www.americanradiohistory.com/mediabase)
- [College Radio](https://www.americanradiohistory.com/college-radio)
- [Indie Radio](https://www.americanradiohistory.com/indie-radio)
- [Public Radio](https://www.americanradiohistory.com/public-radio)
### Week of September 3, 1999

#### Weenie New York
- **ARTIST**
- **TITLE**
- **AIRPLAY**
- **MARKET#"**
- **MARKET#2**
- **MARKET#3**
- **MARKET#4**

#### KissFM Atlanta

#### KissFM Washington

#### KissFM Houston

#### KESRouston

#### WRRD/Calico

#### WPCH/Atlanta

#### WKTU/New York

#### WQKX/Fayetteville

#### KEY/Atlanta

#### KKSF/San Francisco

#### KDWB/Minneapolis

#### WHUD/New York

#### KTRK/San Antonio

#### WXII/Charlotte

### 106.1 Kiss FM

### 98 Degrees

### Backstreet Boys

### Destinys Child

### Sugar Ray

### Vengaboys

### Britney Spears

### Will Smith

### Janet Jackson

### Jennifer Lopez

### TLC

### Janet

### Jennifer Paige

### Matchbox Twenty

### Go00 Dols

### Lio Lio

### Matt Martin

### Chad & Conner

### American Radio History

**www.americanradiohistory.com**

### Contact Information

- **ARTIST**
- **TITLE**
- **AIRPLAY**
- **MARKET#"**
- **MARKET#2**
- **MARKET#3**
- **MARKET#4**

### Notes

- **ARTIST**
- **TITLE**
- **AIRPLAY**
- **MARKET#"**
- **MARKET#2**
- **MARKET#3**
- **MARKET#4**

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**September 3, 1999 R&R**
WARREN G

I WANT IT ALL

R&R CHR/RHYTHMIC 34 - 27
Monitor Rhythmic Top 40 40*-33*
Monitor Crossover Debut 40*
Monitor Rap 21*-16* AIRPOWER

On Over 45 Stations!
New This Week:
WKGS—Rochester
WLLD—Tampa
KUUU—Salt Lake City

Top 5 Callout Research
KPWR—L.A.
KKSS—Albuquerque

MOST ADDED URBAN!
40+ Stations Including:
WGCI—Chicago
WOWI—Norfolk
WHTA—Atlanta
KKDA—Dallas

Video Shipping This Week,
Directed By Paul Hunter
Single In Stores Now!!
### New & Active

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Weeks at #1</th>
<th>Total Plays</th>
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<td>Faith Evans</td>
<td>Never Gonna Let You Go</td>
<td>Bad Boy/Arista</td>
<td>16</td>
<td>348</td>
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<tr>
<td>Snoop Dogg</td>
<td>B-Please</td>
<td>No Limit/Priority</td>
<td>23</td>
<td>305</td>
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<tr>
<td>Backstreet Boys</td>
<td>Larger Than Life</td>
<td>Jive</td>
<td>9</td>
<td>277</td>
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<tr>
<td>Epic Benet</td>
<td>Spend My Life With You</td>
<td>Arista</td>
<td>6</td>
<td>259</td>
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<tr>
<td>Jordin Knight</td>
<td>I Could Never Take the Place</td>
<td>Interscope</td>
<td>15</td>
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<tr>
<td>Deborah Cox</td>
<td>We Can't Be Friends</td>
<td>Arista</td>
<td>16</td>
<td>217</td>
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<tr>
<td>Smash Mouth</td>
<td>Hi Star</td>
<td>Interscope</td>
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<td>E'Ver Gotta Man</td>
<td>Run (Ruff Ryders/Interscope)</td>
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<td>2</td>
<td>226</td>
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<tr>
<td>T.O.D.Y. Player's Holiday</td>
<td></td>
<td></td>
<td>7</td>
<td>141</td>
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<tr>
<td>Noarea G</td>
<td>Oh No</td>
<td>Penaty/Tommy Boy</td>
<td>9</td>
<td>69</td>
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<tr>
<td>Warren G</td>
<td>I Want It All</td>
<td>G-Funk/Respect</td>
<td>1</td>
<td>81</td>
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<td>Hot Boys We On Fire</td>
<td>Cash Money/Universal</td>
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<td>4</td>
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<td>Method Man &amp; Redman</td>
<td>Tear It Off</td>
<td>Columbia/Def Jam/UMG</td>
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**Total Plays**

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<td>305</td>
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<td>Backstreet Boys</td>
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<tr>
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<tr>
<td>Method Man &amp; Redman</td>
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<td>73</td>
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**Songs ranked by total plays**

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<tr>
<th>Station Name</th>
<th>Market</th>
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<td>KYLZ/Albuquerque, NM</td>
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<tr>
<td>KDBT/Austin, TX</td>
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<td>KISV/Bakersfield, CA</td>
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<td>KKKX/Bakersfield, CA</td>
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<td>WWBM/Chicago, IL</td>
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<td>KFMN/Corpus Christi, TX</td>
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<td>KSWI/Dayton, TX</td>
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<td>KFMI/Denver, CO</td>
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<td>KKQX/Des Moines, IA</td>
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<td>WJTL/Atlanta, MD</td>
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<td>WBU/105.3 in Detroit, MI</td>
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<td>WCHS/Salt Lake City, UT</td>
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<td>KSWX/San Antonio, TX</td>
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**CHR/Rhythmic Reporters Stations and their adds listed alphabetically by market**

**Total Reporters**

54

**Current Reporters**

54

**Current Playlists**

54
Most Played Recurrents

TLC No Scrubs (LaFace/Arista)  
JAY-Z F/AMIL AND JA Can I Get A... (Def Jam/IDJMG)  
TYRESE Sweet Lady (RCA)  
DRU HILL F/REDMAN How Deep Is Your Love (Def Jam/IDJMG)  
LAURYN HILL Doo Wop (That Thing) (Ruffhouse/Columbia)  
NEXT Too Close (Arista)  
ALIYAH Are You That Somebody? (Atlantic)  
IGINUINE What’s So Different (550 Music/Epic)  
BIG PUNISHER FUOE Still Not A Player (Loud)  
DMX Ruff Ryders Anthem (Def Jam/IDJMG)  
MAXWELL Fortunate (Rock Land/Interscope/Columbia)  
TRICK DADDY Nann Brother (Slip’N’Slide/Warlock)  
WILL SMITH Wild Wild West (Def Jam/IDJMG)  
USHER You Make Me Wanna... (LaFace/Arista)  
RICKEY MARTIN Livin’ La Vida Loca (C2/Columbia)  
LAURYN HILL Ex-Factor (Ruffhouse/Columbia)  
OUTKAST Rosa Parks (LaFace/Arista)  
BRANDY & MONICA The Boy Is Mine (Atlantic)  
WESTSIDE CONNECTION Let It Reign (Lunch Mob/Priority)  
LAURYN HILL Can’t Take My Eyes Off You (Ruffhouse/Columbia)

CHR/RHYTHMIC Going For Adds 9/7/99

BACKSTREET BOYS Larger Than Life (Jive)  
DESTINY’S CHILD Bug A Soo (Columbia)  
JENNIFER LOPEZ Waiting For Tonight (Work/Epic)

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Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 Power Gold is based on a sample of CHR/Rhythmic reporters for the airplay week of 8/19-8/25. © 1999, R&R Inc.
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**CHR/Rhythmic Playlists**

Find complete playlists for all CHR/Rhythmic reporters on R&R online music tracking.

Looking for CHARTSTREET? Go back to the home page.

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Spreading The Word From Lofty Heights

Clear Channel Gospel combo soars to the top in Raleigh-Durham

As I continue my look at some of the Urban stations that have had exceptionally good spring '99 Arbitron results, one market and two stations especially stick out as a triumphant example of what some in our industry would say is impossible — an AM/FM Gospel simulcast has climbed to No. 1 in a rapidly growing top 50 market.

The Raleigh-Durham market, which encompasses the "triangle" region of northeastern North Carolina and includes such towns as Chapel Hill, has a 23.2% African-American population. The region's top station has traditionally been Clear Channel's Urban, WQOK-FM or AMFM's CHR/Pop WDGC-FM (G105). But the strong ratings of Clear Channel's WFXC-FM & WFXF-FM (Foxy) Urban AC simulcast and Sinclair's WJMJ-FM (which is actually a Greensboro station) have proven that this corner of the Carolinas loves Urban-oriented music. Clear Channel loves it even more. WDUR-AM & WNNL-FM (The Light) now rank No. 1 with a 5.5-8.5 leap.

Jerry Smith, PD of WDUR & WNNL since 1997 and a 19-year industry veteran, knows all too well the power of Urban radio in Raleigh — he's also the morning host at WQOK. I recently took the time to talk to Smith about the station's success, first asking what sets his station's programming apart from that of any of the other stations in the area. The most important thing, Smith says, is that "we're not on a satellite. We're actually live in mornings, middays and nights. We do voice track from 6pm to midnight and overnight."

Ardenly Local

The local approach has always been Smith's programming ideal. He says, "One of the keys to what we do is the fact that we're a Gospel station that's on 24 hours a day, seven days a week, and we're all local. The only syndicated programming we carry is your show, Gospel Traxx With Walt Love. People here like the idea that we're local, and the presentation is one we can relate to. We know there are a lot of gospel groups out there trying to make it, especially here in Raleigh. Therefore, we've made it possible for them to be on a local talent showcase, which we do every Sunday evening. We get their CDs and play them on the air to help give them some exposure. "Some of the bands dream to be on the level of a Vanessa BellArmstrong, Georgia Mass Choir or the Chicago Mass Choir. We do have our core artists who are deemed contemporary gospel acts, but we still concentrate on the core artists of the gospel music industry and their music.

True To The Triangle

Programming Gospel radio isn’t like running a station in any other format. The task requires some respect for God and a level of spiritual connection. Smith follows that example and comes from a very religious background. His first professional position was at a Gospel station, his mother is an evangelist and his grandfather was a minister. "I was a child who was in church every single Sunday, so I’m a very spiritual person," he says. "There's no question about that, and I love how the stations do things to help us and continue to help us with these approaches to programming." How does Smith determine what’s hot and what’s not on the playlist? For WDUR & WNNL, it isn’t too easy. He relates, "One of the difficulties we have is keeping track of the popularity of the music. Gospel doesn’t have some of the tools that are used in the secular world. So to keep up with what’s selling in our market, we call some local record stores that carry gospel music and ask what’s selling. You know what’s really difficult? Most of the time they are selling what we’re picking and playing! That has let us know that we’re on target with our music selections."

"We position ourselves as 'The Triangle's Christian Music & Family Station. That's something that is very important to us, because it tells people exactly who and what we are."

In Philly, it seems! Motown artists surprised 702 visitors the staffers of WHHL/Philadelphia while promoting their single, "Where My Girls At?" which recently went gold. Celebrating in the City of Brotherly Love are (l-r) Motown's Dwight Wilcay; WHHL PD Tom Calacacchi; 702 members Otisf Grinsthead, Kemeelah Williams and Irish Grinsted; and WHHL APD Manzita Williams and MD Egypt.

WHERE ARE MY GIRLS AT?

The soul catcher himself, Otis, visited the R&R office a few weeks ago, but before he could "break out." Aust. Urban Editor Tanya O'Quinn made the talented storyteller take a picture with her.
#1 Most Added At Urban AC
#2 Most Added At Urban

Already Playing On These Stations:

WBLS  WCKX
KJLH  WOWI
WGCI  WBAV
WVAZ  WPEG
WDAS  WTLG
WUSL  WQUE
WJLB  WBLK
WDTJ  WNEZ
KKDA  KJMS
WILD  WHRK
WHUR  WQOK
KMJO  WDKX
WEDR  KVSP
WALR  WSOL
WVEE  WBHK
KMJK  WROU
KMJM  WCDX
WAMO  WJMZ
WTMP  KJMM
KDKO  KQXL
WZAK  WKGN
WIZF  WKJS
KPRS  WJUC
WKKV  WEMX
WMCS  WBHK
WNQV  WBLX

and many more....

Executive Producers: Kevon Edmonds, Babyface and Kevin Evans
Produced By: Angelo Ray
Management: Randy Cohen for Edmonds Management Group
"SUNSHINE"
the debut single from the former VOICE of SWV

Sun Is Shining At:
WGCI, WVEE, WJBT, KKDA, KBXX, KPWR, WJLB, WILD, WBLK, WNEZ, WBLS, WKTU, WQHT, WPHI, WUSL, WDKX, WNVZ, WOWI, WCOX, WKYS, WPGC, WBBM, WHHH, WTLG, KPRS, KIPR, KJMS, WHRK, WKKV, WQOK, KATZ, KMJM, WHTA, WBHK, WJTT, WFXE, WEUP, WJMI, WSOL, WEDR, WBLX, WYOK, WJWZ, WZHT, WTMP, WFLM, KKGZ, KLYZ, KQXL, WEMX, KQKS, KBOS, KSEQ, KMJJ, KRRQ, KLUC, WQUE, KBMB, KTFM, KMLE, KYLD, KDKS, KMMJ, KJMM, WFXA, WIIZ, WWVZ, WPAG, WWDM, WIKS, WJMZ, WQOK, WZFX, WEAS, WZIF, WENZ, WZAK, WCKX, WBTT, WRQW, WOTJ, WOZZ, WTLZ, WGBS, WAMO, WJJC

Top 10 On Billboard R&B Mainstream Chart

AUDIENCE OVER 22 MILLION

IN STORES NOW

IDEAL "Get Gone"

Airplay Highlights

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Just Added: WKYS/WBLS/KATZ
O day I'm talking to promotion executive Michael Johnson, and he invites me to two listening parties. One is for Coko. (Hey, I like her — former SWV lead. "Weak," was my favorite song.) The other was for some new artist who I think Michael J. called "Kevon." (I'm thinking, "Yeah right, 'Kevin' is his real name. Everybody wants to add a twist to their name.") When I get to the party and see many familiar faces and have a glass of wine, I'm feeling pretty good about the whole evening. Even though I'm tired, and it would be too easy to go home, I'm glad I came to the party because, as it turned out, this "new artist with the French-sounding name" is former After 7 crooner Kevon Edmonds.

The title track from Edmonds' forthcoming album, "24/7," praises the lady who has shown him a love he's never experienced before. Very romantic and very mellow, this "24/7" is nothing like the "24/7" that the ladies of Liberty City, FLA, were talking about. (Though I was feelin' the messages they were trying to get across. "Milk the cow" — I always wanted to be a farmer.) Edmonds' past brings back the romance that so many songs lack. Just like Brian McKnight's "Back at One," this song integrates the qualities of love, romance, adoration and respect into one theme.

"Baby, it's no mystery/You're bringing out the best in me." (That's what I'm talking about, giving credit where credit is due!) There's no request for a sexual encounter, no exaggerated descriptions of sexual prowess, just pure sincerity, praise and love. "Think about you all the time. 24/7 baby/The love I have inside for you is more than any word can say/Pray to God on bended knee/We'll always be together baby, you and me." (Dude is talking to the Big Man, saying, "Hey, make this last forever" — not till he gets a job, not till he gets out of jail — but forever. That's a long time.)

"When I'm at my 9 to 5, a smile would cross my lips/When I daydream 'bout the night before. Homegirl is the bomb! Not only did she change his selfish ways, his friends can't understand how she managed to turn him into a new man. And now he daydreams about her at work — she's good. But dude is humble with this; he let's everyone know the change is because of the lady in his life. In his words, "She personifies the love she gives." "24/7" is a smooth, soothing melody combined with amorous lyrics. Full of gratitude and appreciation, Edmonds sings of the most perfect love imaginable — the type of love that allows you to be vulnerable enough to fall in love, yet feeling nothing but complete security. A love that gives you the feeling of freedom and the assurance of authenticity. Peace.

Tanya O'Quinn
Asst. Urban Editor

Seize control of your callout!

Interactive In-house Callout Research
www.callout.com
619-659-3600
Let The MADDness Begin...

THE MADD RAPPER

"DOT' vs. T'MR"

THE NEW KNOCK-OUT SINGLE
BY HIP-HOP'S ILLEST (TEMPERED) MC.

From the debut album

"Tell Em Why U Madd."

produced by Deric "D-Dot" Angelettie for Crazy Cat Catalogue, Inc., Storm & Rah for HotBlock Prod.

www.themaddrapper.com
A PIONEERING NEW CONCEPT HAS BEEN BORN.

Inspiration Jam flows with an exciting two hours of contemporary Gospel creatively beat mixed with a sprinkling of classics by America's top mixers. It's a great way to program something hip and positive that is exclusive to the urban format, something CHR/Rhythm radio cannot steal or own.

"I think Inspiration Jam is a great idea. Gospel music needs to be showcased this way. There is so much good material out there with a positive message. And, of course, Don Mack is the man to deliver that message to radio. Whether it is mainstream Urban, Urban-AC, young Urban, or Gospel, you have to check this program out!"

- Helen Little, Director, Urban Programming, AMFM

Get the info on Inspiration Jam before your competition locks it up.

CONTACT GARY B. OR JOHN C. AT SUPERADIO 508.480.9800

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

Top 100 Power Gold is based on a sample of Urban reporters for the airplay week of Thursday 8/19-9/2/99, © 1999, R&R inc.
Thank You Urban AC Radio For Making “Staying Power” #1 “Sho’ You Right”

Private Music announces the release of this summer’s smash!

BARRY WHITE
STAYING POWER

The First All New Release Since
The Triple Platinum “Icon Is Love”
featuring so all new blockbusters including
“Staying Power”

#1 URBAN AC CHART
The Next Chapter
Urban Radio
Debut 49

National TV Appearances
Oprah, The Tonight Show, David Letterman
The Today Show, Entertainment Tonight, The View

Staying Power US Tour
Kicks Off September 10th

Management: Shankman DEnton-Molina Inc.
Sunset Boulevard Entertainment 740 La Brea Avenue Los Angeles, CA 90038
Tel. (323) 933-9627 Fax. (323) 933-0613

Album produced by
Barry White & Jack Perry

Album Approaching Gold!

National TV ad campaign

Authorized biography
Love Unlimited

Book Launch - October 5th
Authorized autobiography "Love Unlimited"
release with Broadway Books
U.S. Books & Record signing tour

For servicing info,
call Eric Talbert at 310-358-4844
### Urban Stations and their adds listed alphabetically by market

#### Urban AC

| Market | Station | Format | City | Owner | General Manager | Format (1) | Format (2) | Format (3) | Format (4) | Format (5) | Format (6) | Format (7) | Format (8) |
|--------|---------|--------|------|-------|----------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| NA     | NA      | NA     | NA  | NA    | NA             | NA        | NA        | NA        | NA        | NA        | NA        | NA        |

**Notes:**
- Mediabase 24/7 monitored
- Category not specified in the table.
## Urban Playlists

### Market #1

**WPHD-charleston**

- **Artist**
  - 1. B.G.
  - 2. J.V.
  - 3. B. Jog
  - 4. B. McKnight
  - 5. M. Franklin
  - 6. A. Franklin
  - 7. M. Carey
  - 8. S. Wonder
  - 9. T. - J. 
  - 10. F. Kid

- **Title**
  - 1. "Back That Thang Up"
  - 2. "Unpretty"
  - 3. "Meeting"
  - 4. "Lullaby"
  - 5. "Niko's Lullaby"
  - 6. "A Boo"
  - 7. "So Sweet"
  - 8. "A Baller"

- **Cats**

### Market #2

**WQCB-Charlotte**

- **Artist**
  - 1. B.G.
  - 2. J.V.
  - 3. B. Jog

- **Title**

- **ARTIST/TITLE**

### Market #3

**WVXU-Cincinnati**

- **ARTIST/TITLE**

### Market #4

**WQED-Pittsburgh**

- **ARTIST/TITLE**

### Market #5

**WQAM-Miami**

- **ARTIST/TITLE**

### Market #6

**WJSU-Oklahoma City**

- **ARTIST/TITLE**

### Market #7

**WCCO-Minneapolis**

- **ARTIST/TITLE**

### Market #8

**WQAM-Miami**

- **ARTIST/TITLE**

### Market #9

**WHUR-Washington, D.C.**

- **ARTIST/TITLE**

### Market #10

**WNAV-Philadelphia**

- **ARTIST/TITLE**

### Market #11

**WSOC-Charlotte**

- **ARTIST/TITLE**

### Market #12

**WUSY-Fayetteville**

- **ARTIST/TITLE**

### Market #13

**WIRK-West Palm Beach**

- **ARTIST/TITLE**

### Market #14

**WQAM-Miami**

- **ARTIST/TITLE**

### Market #15

**WUKQ-Scranton**

- **ARTIST/TITLE**

### Market #16

**WZBB-Baton Rouge**

- **ARTIST/TITLE**

### Urban AC Playlists

### Market #1

**WHTL-Cleveland**

- **ARTIST/TITLE**

### Market #2

**WLPN-Milwaukee**

- **ARTIST/TITLE**

### Market #3

**WNAV-Philadelphia**

- **ARTIST/TITLE**

### Market #4

**WNAV-Philadelphia**

- **ARTIST/TITLE**

### Market #5

**WNAV-Philadelphia**

- **ARTIST/TITLE**

### Market #6

**WNAV-Philadelphia**

- **ARTIST/TITLE**

### Market #7

**WNAV-Philadelphia**

- **ARTIST/TITLE**

### Market #8

**WNAV-Philadelphia**

- **ARTIST/TITLE**

### Market #9

**WNAV-Philadelphia**

- **ARTIST/TITLE**

### Market #10

**WNAV-Philadelphia**

- **ARTIST/TITLE**

### Market #11

**WNAV-Philadelphia**

- **ARTIST/TITLE**

### Market #12

**WNAV-Philadelphia**

- **ARTIST/TITLE**

### Market #13

**WNAV-Philadelphia**

- **ARTIST/TITLE**

### Market #14

**WNAV-Philadelphia**

- **ARTIST/TITLE**

### Market #15

**WNAV-Philadelphia**

- **ARTIST/TITLE**

### Market #16

**WNAV-Philadelphia**

- **ARTIST/TITLE**

---

## Additional Information

- **Cover**

---

**www.americanradiohistory.com**
### Most Added

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>LABEL(S)</th>
<th>ADDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>KEVIN EDMONS</td>
<td>247 (RCA)</td>
<td>21</td>
</tr>
<tr>
<td>BONEY JAMES</td>
<td>Are You Ready? (Warner Bros)</td>
<td>17</td>
</tr>
<tr>
<td>GERALD LEVERT</td>
<td>Nothing To Somethin' (EastWest/EEDG)</td>
<td>6</td>
</tr>
<tr>
<td>R. KELLY</td>
<td>If I Could Turn Back... (Jive)</td>
<td>4</td>
</tr>
<tr>
<td>RAHSAN PATTERSON</td>
<td>Treat You Like A Queen (MCA)</td>
<td>4</td>
</tr>
<tr>
<td>3RD FORCE</td>
<td>iTAYLOR &amp; Hughes Revolution... (Higher Octave)</td>
<td>4</td>
</tr>
<tr>
<td>FAITH EVANS</td>
<td>Right Back Where I Started... (Harmony)</td>
<td>4</td>
</tr>
<tr>
<td>DEBORAH COX</td>
<td>We Can't Be Friends (Arista)</td>
<td>3</td>
</tr>
<tr>
<td>PRINCE</td>
<td>Extraordinary (Warner Bros)</td>
<td>3</td>
</tr>
<tr>
<td>INCOGNITO</td>
<td>More Of Myself (Blue Thumb/Verve)</td>
<td>3</td>
</tr>
<tr>
<td>MOTIVATION</td>
<td>Just For The Moment (Hitmen Hard)</td>
<td>3</td>
</tr>
</tbody>
</table>

### Most Increased Plays

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>LABEL(S)</th>
<th>TOTAL PLAYS/INCREASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>BARRY WHITE</td>
<td>Staying Power (Private Music/Windham Hill)</td>
<td>+27</td>
</tr>
<tr>
<td>PRINCE</td>
<td>Extraordinary (Warner Bros)</td>
<td>+48</td>
</tr>
<tr>
<td>RAHSAN PATTERSON</td>
<td>Treat You Like A Queen (MCA)</td>
<td>+68</td>
</tr>
<tr>
<td>CASE</td>
<td>Happily Ever After (Def Jam/IDJMG)</td>
<td>+70</td>
</tr>
<tr>
<td>PRINCE</td>
<td>LFP (Arista)</td>
<td>+89</td>
</tr>
<tr>
<td>ANGIE STONE</td>
<td>Nothin' (Warner Bros)</td>
<td>+96</td>
</tr>
<tr>
<td>STEVEN TYNES</td>
<td>Ain't Nothin' Left To Say (RCA)</td>
<td>+96</td>
</tr>
<tr>
<td>WASHINGTON</td>
<td>It's Nothin' (Warner Bros)</td>
<td>+96</td>
</tr>
<tr>
<td>RAHSAN PATTERSON</td>
<td>Treat You Like A Queen (MCA)</td>
<td>+96</td>
</tr>
</tbody>
</table>

### New & Active

<table>
<thead>
<tr>
<th>COUNTRY/ARTIST</th>
<th>TITLE</th>
<th>LABEL(S)</th>
<th>TOTAL PLAYS</th>
</tr>
</thead>
<tbody>
<tr>
<td>LES HUBIANS</td>
<td>Tabou (Omnitone/Virgin)</td>
<td>148</td>
<td>13, 0</td>
</tr>
<tr>
<td>JONATHAN BUTLER</td>
<td>What Would You Do... (K-Coded Music)</td>
<td>123</td>
<td>16, 1</td>
</tr>
<tr>
<td>MARC DORSEY</td>
<td>Crane (Jive)</td>
<td>117</td>
<td>13, 1</td>
</tr>
<tr>
<td>RAHSAN PATTERSON</td>
<td>Treat You Like A Queen (MCA)</td>
<td>116</td>
<td>15, 4</td>
</tr>
<tr>
<td>FREDDIE JACKSON</td>
<td>Do You Wanna (Dirty/NeR.O.S.)</td>
<td>116</td>
<td>15, 2</td>
</tr>
</tbody>
</table>

32 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/22 Saturday 8/28. Bullet adds on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 350 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Groove Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 1999, The Arbitron Company). © 1999, R&R Inc.
**Most Played Recurrents**

<table>
<thead>
<tr>
<th>Artist and Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>URBAN DESTINY'S CHILD</td>
<td>Bug A Boo (Columbia)</td>
</tr>
<tr>
<td>GLENN JONES</td>
<td>Baby Come Home (SAR/WB)</td>
</tr>
<tr>
<td>TYRESE</td>
<td>Sweet Lady (RCA)</td>
</tr>
<tr>
<td>CASE F/JOE</td>
<td>Faded Pictures (Def Jam/IDJMG)</td>
</tr>
<tr>
<td>DEBORAH COX</td>
<td>Nobody's Supposed To Be Here (Arista)</td>
</tr>
<tr>
<td>K-Cl &amp; JOJO</td>
<td>Life (Rock Land/Interscope)</td>
</tr>
<tr>
<td>TRIN-I-TEE 5:7</td>
<td>God's Grace (B-Rite/Interscope)</td>
</tr>
<tr>
<td>Dru Hill</td>
<td>These Are The Times (University/IDJMG)</td>
</tr>
<tr>
<td>R. KELLY</td>
<td>When A Woman's Fed Up (Jive)</td>
</tr>
<tr>
<td>FAITH EVANS</td>
<td>Love Like This (Bad Boy/Arista)</td>
</tr>
<tr>
<td>WHITNEY HOUSTON</td>
<td>Heartbreak Hotel (Arista)</td>
</tr>
<tr>
<td>ARETHA FRANKLIN</td>
<td>A Rose Is Still A Rose (Arista)</td>
</tr>
<tr>
<td>ERIC BENET/F. FAITH EVANS</td>
<td>Georgy Porgy (Warner Bros.)</td>
</tr>
</tbody>
</table>

**URBAN AC Going For Adds 9/7/99**

<table>
<thead>
<tr>
<th>Artist and Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>DESTINY'S CHILD</td>
<td>Bug A Boo (Columbia)</td>
</tr>
<tr>
<td>WINANS</td>
<td>It's Alright (Send Me) (Word/Epic)</td>
</tr>
</tbody>
</table>

**TOP 100 URBAN AC POWER GOLD**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist and Song</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Marvin Gaye</td>
<td>Got To Give It Up</td>
</tr>
<tr>
<td>2</td>
<td>Carl Carlton</td>
<td>She's A Bad Mama Jama</td>
</tr>
<tr>
<td>3</td>
<td>Marvin Gaye</td>
<td>Sexual Healing</td>
</tr>
<tr>
<td>4</td>
<td>Chaka Khan</td>
<td>Feel It</td>
</tr>
<tr>
<td>5</td>
<td>Al Green</td>
<td>Let's Stay Together</td>
</tr>
<tr>
<td>6</td>
<td>K-Ci &amp; JoJo</td>
<td>All My Life (MCA)</td>
</tr>
<tr>
<td>7</td>
<td>Silk</td>
<td>If You (Lovin' Me) (Elektra/Epic)</td>
</tr>
<tr>
<td>8</td>
<td>Eric Benet/Faith Evans</td>
<td>Georgy Porgy (Warner Bros.)</td>
</tr>
</tbody>
</table>

**Sounds of Blackness**

Hold On (Change Is Comin') (Perspective/A&M)

---

**Destiny's Child**

Bug A Boo (Columbia)

**Winans**

It's Alright (Send Me) (Word/Epic)

---

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 Power Gold is based on a sample of Urban AC for the airplay week of Thursday 8/19–Wednesday 8/25. © 1999, R&R Inc.
**Words Of Wisdom — And A Warning**

*Readers offer their advice, experiences and inspirations*

For your perusal... Here's a potpourri of pennings from readers responding to past columns — or just in the mood to share their experiences.

**Expo Means Happy Listeners And Sales**

Various times over the last five years I've written about what may be the most ambitious listener-industry expo attempted by any Country station in the U.S., WMF & WGR/Indiana's "Indiana's Country Music Expo."

The event started five years ago with the notion of bringing Nashville to Indianapolis. The two-day expo is a gathering of listeners, fans, sponsors, artists and country music industry professionals, all of whom take part in seminars, guitar pulls, autograph sessions, vendor booths, fan club meetups, a local band competition and more.

After this year's expo, WGRD PD John Q. Morris wrote to say there was a residual effect for industry participants as well as the last note was played and the last picture signed. He noted that the ensuing weeks showed a very noticeable spike in record sales for the artists who participated, making this a win-win situation for everybody. By the way, attendance at the most recent Expo was up 24% over 1998, and the number of sponsors and booths was up 25%.

**Telemarketing Warning**

By the way, the most ambitious listener-industry expo of its kind to date is the Country Music Expo. Since its launch, the Expo has been a huge success for both the industry and the artists who participate. This year, the event was held in Nashville, where thousands of artists and industry professionals gathered to network and attend seminars, concerts, and autograph sessions.

But as with any other endeavor concerning your station, it's best to contact your company attorneys. A copy of the FCC rules governing telemarketing is available from Eagle Marketing by calling (312) 548-5858.

**eFax Update**

A recent Country column contained a piece about e-fax, a fax service that gives you your own fax number and sends documents received to your e-mail. The Executive Director Paul Allen, an e-fax subscriber, sent me this note on one of the ways he uses the service:

"I use e-faxing. If you want to post an ad to a trade journal or newspaper, you can avoid phone calls by merely listing your e-fax number. No one knows whose number it is, and you get quicker responses than with a blind box number."

**More On The Importance Of Research**

Westwood One President/Program Director Ed Salamone wrote this in response to a column I recently published in Country Radio Convention '99 Country.

"Music research was my non-sorcery weapon in battling the most-trusted radio station in the world, WHN/New York. Music research allowed WHN to run a short list while monitoring burnout and management. This denied spurious appeal of tabular data. But preprogrammed messages may not be left for a listener generated or rented to you by a list broker."

As with any other endeavor concerning your station, it's best to contact your company attorneys. A copy of the FCC rules governing telemarketing is available from Eagle Marketing by calling (312) 548-5858.

Quoting the document Eagle received from the law firm: "The rules make clear that a preprogrammed telephone message intended to encourage the recipient to listen to a particular radio station would be an 'unsolicited advertisement' ... unless the person ... gave his or her 'prior express invitation or permission.'"

Eagle goes on to note, "When Congress put the Telephone Consumer Protection Act (TCPA) into effect in late 1991, [it] restricted the use of automated and preprogrammed telemarketing calls to residential telephone subscribers. This includes answering machines ... Several telemarketing companies have challenged the constitutionality of the TCPA (Moser v. FCC), but the Supreme Court denied certiorari in 1999. The FCC rules don't restrict using preprogrammed messages for market surveys or political polling — unless they include unsolicited advertising. More specifically, a station can legally route mass preprogrammed messages under the guise of marketing research if the message urges the recipient to listen to a particular station."

The release contains this important information: "Telecommunications companies may legally leave preprogrammed messages for listeners who knowingly receive their telephone numbers to your company attorneys. A copy of the FCC rules governing telemarketing is available from Eagle Marketing by calling (312) 548-5858.

"For this format to get real healthy again, our stars need to come back and embrace our format. Bring an established artist to town and present him or her for free to your PIs."

— Jim Asker

**I have always believed that a great song by an unknown artist is still a great song. It needs to be heard. Reason: It keeps the format fresh with a lean to the future.**

— John St. John
Trace Adkins

Don't Lie

the new single from his highly anticipated third album

More...

IMPACT DATE:
September 13
Mailrooms Are Working Overtime

**Nashville music industry is busy lobbying for CMA Award candidates**

1) It's the political season, and campaign organizers are hard at work attracting attention to their candidates.

No, we're not talking about George W. Bush, Al Gore and the others seeking a new home in the White House. We're talking about Nashville record labels working to generate wins for their artists at the upcoming CMA Awards.

CMA members — and those believed to be members — have been seeing a noticeable increase in promotional materials crossing their desks during the past few weeks. It's unclear whether such lobbying has any profound effect on the outcome of the voting, but it never hurts to be top-of-mind when almost 6,000 CMA voters are filling out their ballots before the September 13 deadline.

The promotional items range from the simple to the lavish, with one of the more clever being RCA's card featuring a cartoon drawing of a stork. Inside the card there's a mention that Sara Evans has two CMA nominations and is expecting her first child. Evans and husband Craig Schelske celebrated the arrival of their first child on August 21. We'll see if her success continues at the CMA Awards show, where she's nominated for the Horizon Award and Vocal Event of the Year for "No Place That Far," her collaboration with Vince Gill.

For Curb's Jodee Messina, the package was a series of postcards that included quotes from other artists and the news media, as well as her award nominations and chart success for the year. Capitol mailed a folded triangular card calling attention to the CMA nominations garnered by Garth Brooks and Steve Wariner. Pasting Kenny Chesney's Horizon Award nomination, BNA provided a special CD packaging containing his latest album, *Everywhere We Go*.

Warner Bros. mailed out a bound, postcard-sized booklet for Faith Hill. Opening with a 1970 photo of Hill holding a guitar at her home in Sum, MS, the remainder of the booklet cites the singer's more recent accomplishments on the road and on the charts. RCA delivered a similarly sized booklet outlining Martina McBride's latest nominations, along with the CD single "Whatever You Say."

The 33rd annual CMA Awards show takes place September 22 at the Grand Ole Opry House. The list of performers for the live CBS-TV broadcast includes four names announced last week: George Strait, Alan Jackson, Dwight Yoakam and Messina.

In addition to nominations for Entertainer and Male Vocalist of the Year, Strait is up for Album of the Year honors for *Always Never the Same*. He'll perform his latest single, "What Do You Say To That."

Messina, who's nominated for the Horizon Award and Female Vocalist of the Year, performs her most recent hit, "Lessons in Leaving." Yoakum, up for Vocal Event of the Year for his contribution to the all-star "Same Old Train," will be featured in a production number performing "Crazy Little Thing Called Love." Jackson is nominated for Male Vocalist and Music Video of the Year for "Tell Me Loving You," but no announcement has been made regarding his song selection for the awards show.

Artists previously announced to perform include Alabama (with *N Sync), Brooks & Dunn, Kenny Chesney, the Dixie Chicks, Sara Evans, Vince Gill, Merle Haggard (with Jewel), Faith Hill, Martina McBride, Tim McGraw, theWilkinson, Shania Twain, Steve Wariner and Chey Whight.

**Chicks Get Noticed**

Attention country music artists! If you want a sure-fire way to attract national media attention, all you have to do is sell six million copies of an album.

Hey, it worked for the Dixie Chicks with *Wide Open Spaces*. Supporting Tuesday's (August 31) release of their follow-up album, *Fly*, the Chicks will be hitting the TV circuit hard and heavy in the coming weeks. In addition to being in the CMT Showcase Artist of the Month for September, their other 1999 honors include The Late Show With David Letterman (September 14), *The Rosie O'Donnell Show* (September 15 and Today) (September 16). Other air dates will be announced soon for VH1's Behind the Music and the PBS series Sessions at West 54th. The Chicks are featured on the Sept. 6 episode of Your Morning Op. part of "The Texas Twenty," the magazine's annual list of "the most impressive, intriguing and influential Texans." Others on the list include 1999 Tour de France winner Lance Armstrong, Broadcast.com founders Mark Cuban and Todd Wagner, WFSE superstar Stone Cold Steve Austin, actor Henry Thomas (provided a special news package for VH1's *No Place That Far*.

Urban formed his first trip to the U.S. in 1989 for the New Music Seminar in New York City, but also spent four days in Nashville. Urban says, "I loved it and immediately wanted to come straight back. Returning to Australia, he signed with MCA Publishing, a choice he made because of the company's strong presence in Nashville. With his publishing deal he began making occasional trips to Nash ville (C) and has become a favorite of the city's most successful songwriters, including Gary Burr, Dave Loggins and Trey Bruce.

Reflecting on his 1993 move to Nashville, Urban says, "All my influences came from America. I just had to come to the West Coast and let my sights on moving here. I was under the impression that this is where you had to go — and that's all there was to it. I never really stopped to think any more about it. I never felt like there was a conscious period when I said, "OK, it's time to go."

**The Music**

In Nashville Urban formed another band, the Ranch, which released a Capitol album containing the single "Walkin' the Country,"* Urbahn is proud of the project, he admits that the band's music placed them somewhere outside mainstream country music. Urbahn explains, "When I build my demos in the studio, they take on a much more mainstream feel. When they got in the hands of the band, they took on even more. The Ranch was placed somewhere between a three-piece band. We had to put more into it just to fill it out, so the live shows, particularly, took on a much stronger rock approach than what the songs were originally intended to have."

**Calvin Gilbert**

**Keith Urban**

**Background**

Native Australian Keith Urban grew up listening to his parents' music collection of titles by Charley Pride, Dolly Parton, Don Williams, Jim Reeves, the Everly Brothers and Neil Young. At 13 his older brother introduced him to Dire Straits. I loved Jimmy Webb's songwriting. That late-'60s, early-'70s thing was great.

Urban was playing guitar at the age of 6, graduating to country talent shows two years later. In 1995 Urban formed a three-piece band that charted four No. 1 country singles in Australia.

Urban made his first trip to the U.S. in 1989 for the New Music Seminar in New York City, but also spent four days in Nashville. Urban says, "I loved it and immediately wanted to come straight back. Returning to Australia, he signed with MCA Publishing, a choice he made because of the company's strong presence in Nashville. With his publishing deal he began making occasional trips to Nashville (C) and has become a favorite of the city's most successful songwriters, including Gary Burr, Dave Loggins and Trey Bruce.

Reflecting on his 1993 move to Nashville, Urban says, "All my influences came from America. I just had to come to the West Coast and let my sights on moving here. I was under the impression that this is where you had to go — and that's all there was to it. I never really stopped to think any more about it. I never felt like there was a conscious period when I said, "OK, it's time to go."

**The Music**

In Nashville Urban formed another band, the Ranch, which released a Capitol album containing the single "Walkin' the Country,"* Urbahn is proud of the project, he admits that the band's music placed them somewhere outside mainstream country music. Urbahn explains, "When I build my demos in the studio, they take on a much more mainstream feel. When they got in the hands of the band, they took on even more. The Ranch was placed somewhere between a three-piece band. We had to put more into it just to fill it out, so the live shows, particularly, took on a much stronger rock approach than what the songs were originally intended to have."

**Calvin Gilbert**

**FAMOUS FACES**

Famous Music Publishing recently held its annual creative conference in Nashville, allowing the Music City division to showcase its talent to executives who were visiting from the company's offices in London, New York and Los Angeles. Pictured during a showcase at the Exit/In are (back row, l-r) Famous/Nashville VP Pat Finch and songwriters Bruce Bouton, Wendell Mobley, Darrell Scott and Emory Gordy, Jr. On the front row are (l-r) songwriters Hilary Lindsey and Tia Sillers.
## Country Top 50

### September 3, 1999

<table>
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### Case Closed

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**R&R's Exclusive Reported Overview of National Airplay**

**Most Added**

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<th>Artist Title (Label)</th>
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**Most Increased Plays**

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**Country Indicator**

- **September 3, 1999**

- **R&R Annual Subscription Package Delivers the Most for Your Money!**

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Sisters Wade

Make Up Love (Atlantic)

Doug Stone

Put on your safety belts and get ready for an incredible "trip." It is definitely time for more artists like Jerry Kilgore. The title track from his debut album, "Love Trip," is just the tip of the iceberg. He's only begun to delve into what this project is all about. Slick, clean production and an incredible voice — this is honestly one of the best albums I've ever heard. Every song on it could be a single — just one right after another, solid, unbelievable music. Like Andy Griggs and Brad Paisley, Jerry Kilgore is one of those new artists who has a huge future in country music awaiting him. Crank "Love Trip" up and let your audience hear him. You've gotta believe the hype. Jerry Kilgore is phenomenal!

1 YEAR AGO

- No. 1: "True" — George Strait

5 YEARS AGO

- No. 1: "She Can't Say I Didn't Cry" — Rick Trevino

10 YEARS AGO

- No. 1: "Above And Beyond" — Rodney Crowell (second week)

15 YEARS AGO

- No. 1: "Everyday" — Oak Ridge Boys

20 YEARS AGO

- No. 1: "I May Never Get To Heaven" — Conway Twitty

25 YEARS AGO

- No. 1: "Old Man Holding" — Merle Haggard (second week)

The New Album Gallery

In Stores: September 7, 1999

Sisters Wade

Sisters Wade (Blue Hat)
Julie and Debbie Wade got part of their musical training from two diverse sources. Julie honed her performance skills in a stage show at the Opryland theme park, while Debbie earned a master's degree at the New England Conservatory of Music. The power of their sibling harmonies is undeniable, and the guitar/mandolin instrumentation is distinctive in contemporary country music. In Nashville the sisters assembled a group called the Hipwaders, which became the house band at Tootsie's Orchid Lounge, the legendary watering hole right around the corner from the Ryman Auditorium. The sisters wrote eight of the 10 songs on their self-titled debut album, which was produced by Bill Halverson, whose credits include projects with Crosby, Stills, Nash & Young and the Texas Tornados. The sisters co-produced the album with Halverson and Hipwaders Chas Williams and David Spicher. It contains the first single, "How Much Longer." Charlie Daniels offers his endorsement of the duo, noting, "These girls remind me of the babbling brook out back of my house when I was a kid...so fresh, you could drink from it."

Doug Stone

Make Up Love (Atlantic)
Doug Stone began making his career resurgence during this year's Country Radio Seminar, which brought the announcement that he had signed with a new label, Atlantic. Stone's ability as a hit-maker is obvious from a look at a list of his past accomplishments, including "Too Busy Being in Love," "I Never Knew Love" and the Grammy-nominated "I'd Be Better Off (In a Pine Box)." Heart bypass surgery and a subsequent heart attack provided temporary setbacks to his career, but Stone is back in fine form with Make Up Love, his first Atlantic project. Co-producing the album with Wally Wilson, Stone did things his way this time around. Stone explains, "I recorded the vocals by myself at home in order to get it the way I wanted it. I'm in the studio Wally and I work so well together, we pick up on so many things from each other. The best of what I'm doing now, I owe to his direction." Discussing their common goals, Stone adds, "That led us to scout out the best writers and co-writers. This is really the best album I've cut since the first one." The album's title track served as the first single, and the collection also includes a cover of R.B. Greves' pop hit "Take a Letter, Maria."
Please Send Your Photos

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send them to: R&R c/o Diane Fredrickson: 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067

Please Send Your Photos

BNA group Lonestar has spent an amazing nine weeks at the top of the R&R Country chart with their record breaking smash, "Amazed." In honor of the single’s success, BMI and the song’s publishers threw a party to congratulate the creative team behind the multi-week No. 1. Also cause for celebration — Lonestar’s two OMA nominations: Vocalist of the Year and Single of the Year for "Amazed." All smiles are (I-r, standing) Lonestar’s Dean Sams, Michael Britt, Richie McDonald and Keech Rainwater, (l-s, seated) songwriters Chris Lindsey, Allee Mae Mayo and Marc Green.

EVOLUTION OF A STAR


Songs ranked by total points.

CELEBRATING NO. 1

New & Active

JOHN BERRY Power Windows (Lyrick Street)

JOE DIFFIE The Quittin’ Kind (Epic)
Total Stations: 16, Adds: 8, Points: 706, Plays: 130

MATT KING Rub It In (Atlantic)
Total Stations: 13, Adds: 0, Points: 514, Plays: 86

DWIGHT YOAKAM Thinking About Leaving (Reprise)
Total Stations: 17, Adds: 8, Points: 411, Plays: 84

MINDY McCREADY All I Want Is Everything (BNA)
Total Stations: 17, Adds: 13, Points: 346, Plays: 76

CHALEE TENNISON Handful Of Water (Asylum/EEE)
Total Stations: 14, Adds: 4, Points: 342, Plays: 63

National Radio Formats

ABC RADIO NETWORKS
Coast-To-Coast
Mark Edwards • (972) 991-9200
Adds:
No adds.
Hottest:
TIM MCGRAW Something Like That
FAITH HILL The Secret Of Life
ALAN JACKSON Little Man
LONESTAR Amazed

Real Country
Dave Nicholson • (602) 966-6236
Adds:
JERRY KIGLOR Love Is Now
LEAH RIMES Big Deal
CLAY WALLACE Love, Luggage, Love
STEVE WARNER I’m Already Taken
Hottest:
ALAN JACKSON Little Man
TRISHA YEARWOOD If I Still Love You More
TIM MCGRAW Something Like That
GEORGE STRAIT What Do You Say To That

ALTERNATIVE PROGRAMMING
Steve Knoll • (800) 231-3818
Gary Knoll
Adds:
TY HERNDON Steam
LACE I Submit A Man
TANARA WALLER Guards
Hottest:
ALAN JACKSON Little Man
KENNY CHESEY You Had Me From Hello

BROADCAST PROGRAMMING
Walter Powers • (800) 426-9092
Super Country/ Pure Country
Ken Mouttrie
Adds:
No adds.
Hottest:
JO DEE MESSINA Lesson In Leaving
DIKE CHEKES Ready To Run
KENNY CHESEY You Had Me From Hello
ALAN JACKSON Little Man
LONESTAR Amazed

Mainstream Country
L.J. Smith
Adds:
No adds.
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JONES RADIO NETWORK
Jim Murphy • (303) 784-8700
U.S. Country
Penny Mitchell
Adds:
JOE DIFFIE The Quittin’ Kind
NERIE WAGGONER-WILLIAMS That’s The Way Love Goes
BRAD PASLEY His Heart Was There
COLIN RAYE Start Over Georgia
CHALEE TENNISON Handful Of Water

Joyce Jones Radio Network

Hottest:
FAITH HILL The Secret Of Life
ALAN JACKSON Lonestar
LONESTAR Amazed

CD COUNTRY
John Hendricks
Adds:
HANK WILLIAMS JR. They All Want To Go Wild
TAMARA WALKER Take My Mind Off You
FAITH HILL The Secret Of Life
CHELY WRIGHT It’s All Over
LONESTAR Amazed

PREMIERE RADIO NETWORKS
Kelli Erickson • (818) 461-5435
Adds:
GAITH BROOKS Don’t Matter To The Sun
REBA MCENTIRE What Do You Say
SHANIA TWAIN Come On Over
Hottest:
FAITH HILL The Secret Of Life
KENNY CHESEY You Had Me From Hello
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DIKE CHEKES Ready To Run

WESTWOOD ONE RADIO NETWORKS
Charlie Cook • (805) 294-0900
Mainstream Country
David Felker
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JESSICA ANDREWS You Go First
CLINT BLACK What If I Do
LEAH RIMES Big Deal
Hottest:
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KENNY CHESEY You Had Me From Hello
FAITH HILL The Secret Of Life

Country Video

Hot Shots

ALICE ELIOT I’m Goin’ In
ERWHO TALLEY We Don’t Have To Be
CHALEE TENNISON Handful Of Water
GEORGE JONES Choices
JACK BOWMAN How It’s Gone
JAYMIE DONALD Long To The River
SHARON grew On Me

Other Additions

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NERIE WAGGONER-WILLIAMS That’s The Way Love Goes
BRAD PASLEY His Heart Was There
COLIN RAYE Start Over Georgia
CHALEE TENNISON Handful Of Water

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Songs ranked by total points.
**Most Played Recurrants**

**JO DEE MESSINA** Lesson In Leavin' (Curb)
**ALABAMA** (God Must Have Spent) A Little More Time On You (RCA)
**SHEDAISY** Little Good-byes (Lyric Street)
**GEORGE STRAIT** Write This Down (MCA)
**JOE DIFFIE** A Night To Remember (Epic)
**SHANIA TWAIN** You've Got A Way (Mercury)
**TIM MCGRAW** Please Remember Me (Curb)
**BRAD PAISLEY** Who Needs Pictures (Arista)
**MARTINA MCBRIDE** Whatever You Say (RCA)
**KENNY CHESNEY** How Forever Feels (BNA)
**ANDY GRIGGS** You Won't Ever Be Lonely (RCA)
**COLLIN RAYE** Anyone Else (Epic)
**DIAMOND RIO** Unbelievable (Arista)
**MARK WILLS** Wish You Were Here (Mercury)
**LEE ANN WOMACK** I'll Think Of A Reason Later (MCA)
**DIXIE CHICKS** You Were Mine (Monument)
**SHANIA TWAIN** Man! I Feel Like A Woman! (Mercury)
**JO DEE MESSINA** Stand Beside Me (Curb)
**STEVE WARiner** Two Teardrops (Capitol)
**MARK CHESNUTT** I Don't Want To Miss A Thing (MCA)

**TOP 100 COUNTRY POWER GOLD**

1. **TIM MCGRAW** Where The Green Grass Grows (Mercury)
2. **BROOKS & DUNN** My Maria (Capitol)
3. **JOHN MICHAEL MONTGOMERY** Said (The Country man)
4. **JOHN MICHAEL MONTGOMERY** Be My Baby (Teardrops (Capitol))
5. **SAMMY KERDIAW** She Don't Know She's (RCA)
6. **BROOKS & DUNN** Boot Scootin' Boogie (Mercury)
7. **GEORGE STRAIT** Check Yes If No (Curb)
8. **RICKY SKAGGS** Daddy's Money (Mercury)
9. **CLINT BLACK** Nothin' But The Tallights (Mercury)
10. **TONY KEITH** Should've Been A Cowboy (MCA)
11. **TIM MCGRAW** Just To See You Smile (Mercury)
12. **DAVID LEE MURPHY** Dust On The Bottle (Curb)
13. **TIM MCGRAW** I Like It, I Love It (MCA)
14. **ALAN JACKSON** Livin' On Love (Mercury)
15. **ALAN JACKSON** Little Bitty (Mercury)
16. **TRISHA YEARWOOD** She's In Love With... (MCA)
17. **GARTH BROOKS** Ain't Going Down (I'll Tell... (Curb)
18. **GARTH BROOKS** Friends In Low Places (Mercury)
19. **ALAN JACKSON** Chattanoogasnake (Mercury)
20. **GARTH BROOKS** The Dance (Mercury)

**COUNTRY Going For Adds** 9/7/99

**BELLAMY BROTHERS** w/BUCK OWENS The Ex-Files (Blue Hat/Bellamy Brothers)
**JOE DIFFIE** Quittin' Kind (Epic)
**LEANN RIMES** Big Deal (Curb)
**SHANIA TWAIN** Come On Over (Mercury)

---

**RED HOT NIGHTS!**

"You Go, Girl." – Rod Gray, PD, WWOO-FM, Wilmington, NC

Wilmington Spring Arbitron • Lia and Neon Nights 7PM • 12M, WWOO-FM

Adults 25-54 - from 5.3 to 12.7
Women 18-49 - from 5.7 to 12.8
Women 25-54 - from 6.9 to 11.4

*Real life. Real ratings. Lock up your market now.*

**NEON NIGHTS**

Country Radio’s Hottest New Star

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### Country Playlists

Find complete playlists for all country reporters on R&R Online Music Tracking

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When programmers spend more than half a dozen years at the same station, it can truly be said that they've established roots.

Feared here this week are two people who were fixtures at their respective stations, but now find themselves exploring new challenges outside day-to-day programming rigors.

Trend after trend, book after book, year after year, KOST/Los Angeles carried on as one of Adult Contemporary's benchmark stations. Bryan Simmons delivered KOST's first ID as an AC nearly 17 years ago (11/15/82) and remains in afternoon drive at the Cox (soon to be AMFM, see Page 1) powerhouse.

Up until several weeks ago the same kind of consistency was evident at the programming level. KOST had known one PD in its entire illustrious history. But Jhani Kaye recently passed the programming baton to AP/MDM Johnny Chiang and will concentrate on other things. "No one could be happier for Johnny than I am," notes the always-gracious Kaye. "He's a terrific student, is extremely smart and has a great feel for the format. The staff loves him, and he's going to be terrific." 

The end of Kaye's current contract prompted his decision to step down as KOST's PD. "It just seemed like the right time. I read in a book that the average American male has 4.25 careers in his lifetime. I realized that I've only had one."

While Kaye has relocated from KOST's familiar 610 South Ardmore address to a Sunset Boulevard/Hollywood office, he still has ties to KOST in a consulting capacity. "I'll also be acting as Executive Producer of television commercials for radio stations under the Les E. Cox Post production company," he says. Kaye will also be available to consult outside properties.

"I'm stuck by how hard it is for programmers to listen to new music or to listen to their own radio stations. It's just because there's so much going on." —Mark Edwards

Dick Clark has served effectively as KOST's television spokesperson for years. "I've had the opportunity to direct him in most of his commercials for radio stations throughout the rest of the country," notes the PD. "We'll continue to do similar things with company. If radio stations want big-name spokespersons to create television commercials, we can provide those services."

But it was certainly with mixed feelings that Kaye left the programming chair he occupied for so long. "It's exciting and refreshing to go on to new horizons, but at the same time there have been so many relationships built over the years with a very loyal and supportive staff. I'm going to miss those things. Perhaps the greatest void I feel is not being able to interface daily with my former staff. The good news, however, is that I still get to see these people in my new role with the company." 

Modest Hopes

Candidly admitting that he didn't know back in 1982 that KOST would become the legend it is today, Kaye states, "When we first launched, the best we hoped for was that KOST would become everyone's second-favorite station. We realized that if we could achieve that, we might have a shot in a book or two at becoming No. 1.

That's exactly what happened, of course, as KOST became the second choice to crosstown CHR KIIS for a long time. "When we became the second choice for several other stations as well, we were propelled to No. 1 for about 18 months."

The industry has frequently followed Los Angeles' intraformat skirmishes between KOST and KBIG. "Subscribing to the belief that being there first is critical, Kaye remarks. "Luckily, Cox made the decision to flip KOST from Beautiful Music to AC before Bonneville did the same with KBIG. Technically, though, we weren't the first AC in the market at the time. KHJZ was still on the air when KOST debuted, but they'd become lackluster, dull and sleepy, and were vulnerable.

"For many years KBIG simply emulated and shadowed KOST. If you duplicate another station's format, the best you can hope for is splitting audience, but you'll never win. It seems KBIG didn't understand that." —Jhani Kaye

Lacking Strategy

Naturally, in a market the size of Los Angeles, KOST wasn't the only station to mount a serious challenge to the one-programmed market. It's the station that garnered the bulk of Kaye's competitive attention. "Under Bonneville, KBIG sounded very good, off and on, and came very close to us several times. But they were weak strategically. In fact, most of the players who've taken a run against us — like Magic 106, Top 89, KXEZ and K-Lite — made strategic errors. They weren't very good at remaining focused and following a strategy."

Mention KOST/Los Angeles or Jhani Kaye and the words Love Songs will certainly soon follow. That programming block bowed several months after KOST's 1982 debut. "Mary Catherine Sneed [KOST's copywriter] and I've just been developed a book that has certainly unplugged from the medium and stopped listening to radio for six to eight weeks. "I've tuned to have the radio on 20 hours a day. It was a very cleansing thing to stop listening, and I didn't miss it. Instead, I spent time with my wife and kids every day for three months. That was the best."

The staunch Chicago Cubs fan arrived as WLIT's PD more than nine years ago (1982) and now fronts Chicago-based Edwards Media Marketing, where he acts as a personal "coach" for PDs and those aspiring to that job.

"I help them develop job skills, assist in dealing with problems they may have on the job and get them prepared for the next job." —Mark Edwards

In that context, he fears many programmers are simply unprepared for the job. "It's no one's fault, but the people work for them say everything — and they don't. Being a PD these days is a very complicated job. You deal with many different things, including personal issues, motivational issues with your talent and the myriad of computer programs you have to use every day. They don't know who to turn to, since there might not be anyone within their company who can help." 

An interesting twist to Edwards' coaching is that the majority of programmers pay their own pockem. However, he says the cost isn't anything like stations pay for morning show coaches. Most times the programmer isn't in a position to tell the station that they've brought in extra help. What we do is completely confidential."

He suggests at least a six-month commitment to weekly or biweekly phone calls. "Oftentimes it's better talking in the office, because only all the players are in front of them. They get a weekly phone call that lasts about 30 minutes. I'm also available for special problems at any time."

There's a standard monthly coaching charge that is not dependent on market size. "I'm actually a little ahead of where I thought I'd be at this point and don't think I could handle more than 20 coaching clients."

Getting In Touch

As he talks with more and more programmers, Edwards is most impressed with how truly they are. "I thought it was just me, because I didn't have a promotion manager or MD. I'm struck by how hard it is for programmers to listen to new music or to listen to their own radio stations. It's just because there's so much going on. They have to have a chance to listen to their own station — and that's too bad."

But he's encouraged by the number of people who want to improve themselves. "You can really tell the cream of the crop. Programmers can get frustrated and lose sight of what's important. But there are some people out there who really get it and want their station to win."

"It's easy, he claims, for programmers to lose focus. "Now that I haven't had to worry about all the little staff that you think is big — but is really little — I can pull myself away and act like a listener. PDs tend to be hung up on too much of the detail and not enough about why radio's cool and why people listen."

"Local radio has to be touch with a listener's life and what they're thinking and doing. That hasn't happened very often lately. Having pulled myself away, I can see how local radio misses the boat on some things. It's become worse recently, as programmers have had less time to be product managers and must do a million other things."

The primary goal for Edwards is growing his upstart business. "This isn't a guy setting up a consultancy until the next programming gig comes along," he stresses. "Having your own business can be pretty terrifying, because I've been an employee for 25 years. It's a big challenge every day to make sure that the business will flourish, but I think there's a real opportunity to help programmers get better."
Debut 25*

September 3, 1999

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<th>SEX/STATIONS</th>
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<td>BOYZONE / No Matter What (Raveness/Mercury/IDJMG)</td>
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<td>Enrique Iglesias / Ballamos / (Overbrook/Interscope)</td>
<td>402</td>
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<td>Vonda Shepard w/Emily Saliers / Baby, Don'tYou Break... (Jacket)</td>
<td>366</td>
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<td>John Tesh / Heart Of The Sunrise (GTPID/JD MG)</td>
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<td>Sophie B. Hawkins / Lose Your Way (Columbia)</td>
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<td>R. Kelly / If I Could Turn Back... (Jive)</td>
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**Total Plays: 9,993, Sex/Total Stations: 38, Adds: 3**

**Most Added: MARTINA McBRIDE / I Love You (Columbia) 17**

**LONESTAR Amazed (BNA) 12**

**RICKY MARTIN Shes All I Ever Had (C2/Columbia) 11**

**98 DEGREES I Do (Cherish You) (Universal) 10**

**JESSICA SIMPSON Wanna Love You Forever (Capitol) 10**

**ERIC CLAPTON Blue Eyes Blue (Columbia/Reprise) 5**

**N Sync w/Gloria Estefan Music Of My Heart (Epic) 4**

**KENNY G w LOUIS ARMSTRONG What A Wonderful World (Arista) 4**

**AVALON Cant Live A Day (Sparrow) 4**

**Most Increased Plays:**

**ERIC CLAPTON Blue Eyes Blue (Columbia/Reprise) +225**

**N Sync w/Gloria Estefan Music Of My Heart (Epic) +156**

**Edwyn Mc Cain / I Could Not Ask For More (LaVis/Atlantic) +152**

**Chris Gaines / Lost In You (Capitol) +116**

**Martina McBride / I Love You (Columbia) +112**

**LeAnn Rimes / How Do I Live (Curb) +108**

**Shania Twain / Youve Got A Way (Mercury) +101**

**Enrique Iglesias / Ballamos / (Overbrook/Interscope) +99**

**R. Kelly / If I Could Turn Back The Hands Of Time (Jive) +91**

**John Tesh / (JGMS/JD MG) +86**

**New & Active: ROBERT PALMER True Love (Pyramid)**

**LONESTAR Amazed (BNA)**

**MARTIN Who (Warner Bros.)**

**REO SPEEDWAGON Just For You (Legacy/Epic)**

**AVALON Cant Live A Day (Sparrow)**

**KIM RICHEY Come Around (Mercury/IDJMG)**

**Songs ranked by total plays**

**Breakers: No Songs Qualified For Breaker Status This Week**

---

**MARTINA McBride / I LOVE YOU** music from the motion picture **RUNAWAY BRIDE**

**R&R #1 MOST ADDED!**

**AC 30 - 25**

**Monitor Mainstream Adult Debut 25* #3 Most Added**

**#8 Album in America**

**Movie Sales Totaling $124.5 million in five weeks!**

**#3 Movie in America**

**MAJOR MARKET AIRPLAY:**

KBIG WASH WLTQ KOSI KKCW WLIF WTPF KUDL WDKM WTVR WLHT KMIM
### Most Played Recurrents

- **Savage Garden** - Truly Madly Deeply (Columbia)
- **Leann Rimes** - How Do I Live? (Curb)
- **Shania Twain** - You're Still The One (Mercury/RCA)
- **Monica** - Angel Of Mine (Anista)
- **Faith Hill** - Let Me Let Go (Warner Bros.)
- **Natalie Imbruglia** - Torn (RCA)
- **Faith Hill** - This Kiss (Warner Bros.)
- **Shania Twain** - That Don't Impress Me Much (Mercury/RCA)
- **Edwin McCain** - I'll Be (Lava/Atlantic)
- **Phil Collins** - True Colors (Atlantic)
- **Backstreet Boys** - I'll Never Break Your Heart (Jive)
- **R. Kelly & Celine Dion** - I'm Your Angel (Jive)
- **Paula Cole** - I Don't Want To Wait (Imago/WB)
- **Celine Dion** - My Heart Will Go On (Columbia)
- **Backstreet Boys** - All I Have To Give (Jive)
- **Backstreet Boys** - As Long As You Love Me (Jive)
- **W. Houston & M. Carey** - When You Believe (From ... ) (DreamWorks)
- **Elton John & Leann Rimes** - Written In The Stars (Curb/Rocket/IDJMG)
- **Aerosmith** - I Don't Want To Miss A Thing (Columbia)
- **Elton John** - Something About The Way You Look Tonight (Rocket/IDJMG)

### Top 100 AC Power Gold

1. **Celine Dion** - Because You Loved Me
2. **R. Kelly** - I Believe I Can Fly
3. **Melody万辆X** - (I've Had) The Time Of My Life
4. **Bryan Adams** - (Everything I Do) I Do It For You
5. **Richard Marx** - Right Here Waiting
6. **Amy Grant** - Baby, Baby
7. **Rod Stewart** - Forever Young
8. **Journey** - Open Arms
9. **Eric Clapton** - Change The World
10. **Foreigner** - I Want To Know What Love Is

### Going For Adds

**97/99**

Going for adds? Call R&R AC/Hot AC Assistant Editor Renee Bell with the details at (310) 788-1653 or e-mail: rbell@rionline.com.

---

**MARTIN "WHO"**

**3rd Week Most Added!**

**NEW & ACTIVE**

**On 23 R&R AC Stations**
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<th>Station</th>
<th>City, State</th>
<th>Format</th>
<th>On-Air Hosts</th>
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<td>WERQ-FM</td>
<td>Knoxville, TN</td>
<td>Classic Country</td>
<td>Jim Fox, Mary Murphy</td>
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<td>WEAQ-FM</td>
<td>Champaign, IL</td>
<td>News/Talk</td>
<td>Don McElroy, Bruce Raines</td>
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<td>WILM-FM</td>
<td>Wilmington, DE</td>
<td>News/Talk</td>
<td>John Brown, Jane Davis</td>
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<td>WDAF-FM</td>
<td>Oklahoma City, OK</td>
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<td>Mike Davis, Vicki Martin</td>
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<td>WQAD-FM</td>
<td>Asheville, NC</td>
<td>News/Talk</td>
<td>David Johnson, Susan Smothers</td>
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<td>WXAV-FM</td>
<td>Atlanta, GA</td>
<td>News/Talk</td>
<td>Bob Smith, Jane Daniels</td>
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<td>WIBG-FM</td>
<td>Pittsburgh, PA</td>
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<td>Chuck Keller, Linda Johnson</td>
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<td>News/Talk</td>
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<td>WJIB-FM</td>
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<td>News/Talk</td>
<td>Michael Louden, Laura Taylor</td>
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* Mediabase 24/7 monitored

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September 3, 1999

Hot AC Top 30

**New & Active**

- **BRENT SAVAGE** Sometimes (Live) [Dynamic] Total Plays: 526, Total Stations: 21, Adds: 3
- **JENNIFER LEPOE** If You Had My Love [Warner] Total Plays: 352, Total Stations: 15, Adds: 3
- **CLAYTON DAVISON** No One Knows [Atlantic] Total Plays: 401, Total Stations: 31, Adds: 4
- **CHRISTINA AGUILERA** Genie in a Bottle [RCA] Total Plays: 460, Total Stations: 13, Adds: 2
- **ENRIQUE IGLESIAS** Baka-baka [Banda/MDG] Total Plays: 388, Total Stations: 14, Adds: 8
- **LENNY KRAVITZ** American Woman [A&M/Atlantic] Total Plays: 360, Total Stations: 21, Adds: 3

**Breakers**

- **BRENT SAVAGE** Sometimes (Live) [Dynamic] Total Plays: 526, Total Stations: 21, Adds: 3
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- **LENNY KRAVITZ** American Woman [A&M/Atlantic] Total Plays: 360, Total Stations: 21, Adds: 3

**Most Increased Plays**

- **LOU BEGA** Mambo No. 5 [A Little Bit Of...] [RCA] Total Plays: 581
- **SUGAR RAY** Someday [Atlantic] Total Plays: 272
- **SANTANA** Rob Thomas Smooth [Atlantic] Total Plays: 243
- **SHANIA TWAIN** I Feel Like A Woman [Mercury] Total Plays: 228
- **MELISSA ETHERIDGE** Angels Would Fall [Island] Total Plays: 221
- **PAULA COLE** Band / I Believe In Love [Island/Wax] Total Plays: 204
- **SIXPENCE NONE THE RICHER** There... [Squint/Elektra] Total Plays: 155
- **TEN** My Sunshine [Warner] Total Plays: 132

**Most Added**

- **BRENT SAVAGE** Sometimes (Live) [Dynamic] Total Plays: 581
- **LOU BEGA** Mambo No. 5 [A Little Bit Of...] [RCA] Total Plays: 272
- **SANTANA** Rob Thomas Smooth [Atlantic] Total Plays: 243
- **SHANIA TWAIN** I Feel Like A Woman [Mercury] Total Plays: 228
- **MELISSA ETHERIDGE** Angels Would Fall [Island] Total Plays: 221
- **PAULA COLE** Band / I Believe In Love [Island/Wax] Total Plays: 204
- **SIXPENCE NONE THE RICHER** There... [Squint/Elektra] Total Plays: 155
- **TEN** My Sunshine [Warner] Total Plays: 132

**Train**

**Meet Virginia**

The new single from the self-titled debut album

**R&R Hot AC**

Monitor Adult Top 40

**#1 Billboard Heatseekers**

**Major Market Airplay**

WPLJ WTMX KLKC WBXM KDMX KHMX WKOI WPLT KALC WSSR KZZO WVRV KPLZ WQAL WXPT KBBT

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increase in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.
Most Played Recurrents

**SUGAR RAY** Every Morning (Lava/Atlantic)
**SHANIA TWAIN** That Don't Impress Me Much (Mercury/IDJMG)
**EAGLE-EYE CHERRY** Save Tonight (Work/Epic)
**LENNY KRAVITZ** Fly Away (Virgin)
**RICKY MARTIN** Livin' La Vida Loca (G2/Columbia)
**EVERLAST** What It's Like (Tommy Boy)
**NATALIE IMBRUGLIA** Tom (RCA)
**GOO GOO DOLLS** Iris (Warner Sunset/Reprise)
**SHERYL CROW** My Favorite Mistake (A&M)
**DAVE MATTHEWS BAND** Crash (RCA)
**SHAWN MULLINS** Lullaby (SMG/Columbia)
**SARAH McLACHLAN** Angel (Warner Sunset/Reprise)
**MATCHBOX 20** Real World (Lava/Atlantic)
**GREEN DAY** Time Of Your Life (Good Riddance) (Reprise)
**CHEER** Believe (Warner Bros.)
**MATCHBOX 20** 3am (Lava/Atlantic)
**BARENAKED LADIES** One Week (Reprise)
**JOHN MELLENCAMP** I'm Not Running Anymore (Columbia)
**EDWIN MCCAIN** I'll Be (Lava/Atlantic)

**TOP 100 HOT AC POWER GOLD**

1. DUNCAN SHEIK - Barely Breathing
2. BLUES TRAVELER - Run-Around
3. WALLFLEETERS - One Nightlight
4. NO DOUBT - Don't Speak
5. OMC - How Bizarre
6. ALANIS MORISSETTE - You Learn
7. SPIN DOCTORS - Two Princes
8. NATALIE MERCHANT - Wonder
9. DEL AMOR - Hit To Me
10. MODERN ENGLISH - I Met With You
11. ALANIS MORISSETTE - Ironic
12. JEWEL - You Were Meant For Me
13. TONIC - If You Can Only See
14. HODGE & THE BLOWFISH - I Go Blind
15. HODGE & THE BLOWFISH - Only Wanna Be
16. SHERYL CROW - All I Wanna Do
17. MELISSA ETHERIDGE - I'm The Only One
18. TRACY CHAPMAN - Give Me One Reason
19. NATALIE MERCHANT - Carnival
20. OMD - If You Leave
21. ALANIS MORISSETTE - Head Over Feet
22. CHANBERIES - Dreams
23. SIMPLE MINDS - Don't You Forget About Me
24. NAKED KIDS - Always Something There To
25. DEEP BLUE SOMETHING - Breakfast At Tiffany's
26. PETER GABRIEL - In Your Eyes
27. JEWEL - Foolish Games
28. MEREDITH BROOKS - Birch
29. CARDIGANS - Lovefool
30. LISA ETHERIDGE - Come To My Window
31. DONNA LEWIS - I Love You Always Forever
32. SAVAGE GARDEN - I Want You
33. SHERYL CROW - If It Makes You Happy
34. 2PAC - I Still Haven't Found What I'm Looking For
35. DIONNE FARRIS - I Know
36. DES'TREE - You Gotta Be
37. REM - Losing My Religion
38. JEWEL - Who Will Save Your Soul
39. ALANIS MORISSETTE - Hand In My Pocket
40. EURYTHMICS - Sweet Dreams
41. B-52'S - Love Shack
42. UB40 - Red Red Wine
43. REMBRANDTS - I'll Be There For You
44. 2DOODLES - Name
45. BODEANS - Closer To Free
46. DAVE MATTHEWS BAND - Crash Into Me
47. NATALIE MERCHANT - Carnival
48. PAULA COLE - Where Have All The...
49. EDDIE BRICKELL & NEW BOHEMIANS - What I...
50. COLLECTIVE SOUL - December

51. COLLECTIVE SOUL - The World I Know
52. HODGE & THE BLOWFISH - Let Her Cry
53. GIN BLOSSOMS - Follow You Down
54. ROMANTICS - What I Like About You
55. TOM PETTY & THE HEARTBREAKERS - Free Fallin'
56. SOPHIE B. HAWKINS - As I Lay Me Down
57. HODGE & THE BLOWFISH - Hold My Hand
58. 4 NON BLONDIES - What's Up
59. DONNIE BRAU - Something To Talk About
60. TOAD THE WET SPROCKET - All I Want
61. ALANIS MORISSETTE - You Oughta Know
62. POLICE - Every Breath You Take
63. CRANBERRIES - Linger
64. TPAU - Heart And Soul
65. "TIL You TUESDAY - Voices Carry
66. BLIND MELOD - No Rain
67. BILLIE IDOL - Mony Mony
68. BRYAN ADAMS - Summer Of '69
69. SHERYL CROW - Strong Enough
70. JOHN COUGAR - Jack & Diane
71. HUMAN LEAGUE - Don't You Want Me
72. DISHWALLA - Counting Blue Cars
73. U2 - Where The Streets Have No Name
74. PAT BENATAR - Hit Me With Your Best Shot
75. POLICE - Every Little Thing She Does Is Magic
76. SHERYL CROW - Everyday Is A Winding Road
77. PRETENDERS - Brass In Pocket
78. ACE OF BASE - The Sign
79. LISA LOEB & NINE STORIES - Stay...
80. JOHN COUGAR MELLENCAMP - Small Town<br>
81. EVERYTHING BUT THE GIRL - Missing
82. SOFT CELL - Tainted Love
83. MELISSA ETHERIDGE - I Want To Come Over
84. PAT BENATAR - We Belong
85. GIN BLOSSOMS - Till I Hear It From You
86. JOHN COUGAR - Hurts So Good
87. SPIN DOCTORS - Little Miss Can't Be Wrong
88. HODGE & THE BLOWFISH - Time
89. JOAN OSBORNE - One Of Us
90. RED HOT CHILI PEPPERS - Under The Bridge
91. FINE YOUNG CANNIBALS - She Drives Me Crazy
92. COUNTING CROWS - Mr. Jones
93. 4-LOM - One Of Us
94. 4-LOM - Only
95. GREEN DAY - Boulevard Of Broken Dreams
96. THE STYLISTICS - The Boy Who Lives On The Moon
97. GIN BLOSSOMS - Found Out About You
98. PRINCE - Little Red Corvette
99. TRACY CHAPMAN - Fast Car
100. COLLECTIVE SOUL - December

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 Power Gold is based on a sample of Hot AC reporters for the airplay week of Thursday 8/19-Thursday 8/25. © 1999. R&R Inc.

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KQMB/Salt Lake City 58x
KSJR/Omaha 23x
WSSR/Tampa 15x
WJLK/Asbury Park
KMKS/Anchorage
KCDU/Monterey

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**ARISTA**

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## Top 20 POP/ALTERNATIVE

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<th>#</th>
<th>ARTIST/TITLE (LABEL)</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS</th>
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<tr>
<td>1</td>
<td>SMASH MOUTH All Star (Interscope)</td>
<td>1564</td>
<td>1595</td>
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<tr>
<td>2</td>
<td>TAL BACHMAN She's So High (Columbia)</td>
<td>1557</td>
<td>1506</td>
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<td>3</td>
<td>FASTBALL Out Of My Head (Universal)</td>
<td>1387</td>
<td>1311</td>
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<td>4</td>
<td>SUGAR RAY Someday (Lava/Atlantic)</td>
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<td>5</td>
<td>SANTANA IROB THOMAS Smooth (Atlantic)</td>
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<td>6</td>
<td>Goo Goo Dolls Black Balloon (Warner Bros.)</td>
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<td>1071</td>
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<td>PEARL JAM Last Kiss ( Epic)</td>
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<td>8</td>
<td>CITIZEN KING Better Days (And The Bottom...) (Warner Bros.)</td>
<td>1009</td>
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<td>RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)</td>
<td>999</td>
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<td>LEN Steal My Sunshine (Work/Epic)</td>
<td>964</td>
<td>899</td>
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<td>11</td>
<td>SIXPENCE NONE THE RICHER There She Goes (Squint/Elektra/EEG)</td>
<td>872</td>
<td>815</td>
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<td>12</td>
<td>EDWIN MCCAIN I Could Not... (Lava/Atlantic)</td>
<td>808</td>
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<td>13</td>
<td>SARAH McLACHLAN I Will Remember You (Atlantic)</td>
<td>767</td>
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<td>14</td>
<td>LOU Bega Mambo No. 5 (A Little Bit...) (RCA)</td>
<td>753</td>
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<td>15</td>
<td>BARENAKED LADIES Call And Answer (Reprise)</td>
<td>729</td>
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<td>BLESSION UNION OF SOULS Hey Leonardo... (PushN2)</td>
<td>592</td>
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<td>17</td>
<td>TRAIN Meet Virginia ( Aware/Columbia)</td>
<td>577</td>
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<td>18</td>
<td>Goo Goo Dolls Side (Warner Bros.)</td>
<td>553</td>
<td>593</td>
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<tr>
<td>19</td>
<td>LENNY KRAVITZ Fly Away (Virgin)</td>
<td>522</td>
<td>553</td>
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<tr>
<td>20</td>
<td>LENNY KRAVITZ Fly Away (Virgin)</td>
<td>522</td>
<td>529</td>
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</table>


### New & Active

- **JEREMY TOBACK You Make Me Feel** (RCA)
- **Pretenders Human** ( Warner Bros.)
- **FLEMINO & JOHN Ugly Girl** ( Universal)
- **LENNY KRAVITZ American Woman** ( Warner/Reprise)
- **POCKET SIZE Wishing** (Atlantic)
- **Paula Cole Band** I Believe In Love ( Ingrid/W9)
- **BLINK 182 What's My Age Again?** (MCA)
- **MELISSA ETHERIDGE Angels** Would Fall ( Island/IDMG)
- **LUCIOUS JACKSON Ladybugs** (Grand Royal/ Qwest)
- **SPLENDOR Yes, Whatever (Columbia)
- **KPEK/Amarillo, TX**
- **WMXW/Boston, MA**
- **WLWN/Charlotte, NC**
- **WTM/Ft. Wayne, IN**
- **KALO/Omaha, NE**
- **WPL/Pittsburgh, PA**
- **KUSR/Fresno, CA**
- **WKSJ/Greenboro, NC**
- **WZNE/Rochester, NY**
- **KIZO/Sacramento, CA**

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Family & Friends E-Mail Directory

Reach out electronically to NAC/SJ allies

There exists a mania for staying in touch among the members of most formats, and NAC/Smooth Jazz is no different. Here is a list of radio and record industry "family members" to help make communication a little easier.

A
- Allan, Dave: dallan1061@aol.com
- Alexander, Denny: dalexander@ccull.com
- All That Jazz: alljazz@aol.com
- Archer, Carol: archer@rronline.com
- Armshead, Leigh: leigh647@vanguardrec.com

B
- Badeaux, Marylou: mbadeaux@whbr.com
- Bauman, Bob: bobbauman@wjjz.com
- Beding, Nick: nick.beding@eminisc.com
- Bell, Reneé: rbell@rronline.com
- Berg, Suzanne: suzanne.berg@unicom.com
- Bergman, Lorraine: sjnetwork@aol.com
- Betti, Chris: betti@pocketmail.com
- Brennan, Phil: crosservh@aol.com
- Broadcast Architecture: djnetwork@unicom.com
- Brodie, Chris: brodie@knv.cbs.com
- Brown, Kevin: ckevin@unicom.com
- Byrd, Erma: ebervd@whbr.com

C
- Carlson, Mike: mcpro@earthlink.net
- Chapman, Steve: steve@chapmanmanagement.com
- Clark, Kim: smjazz@kem.com
- Collette, Bill: higherrep@unicom.com
- COAST TO COAST: sjnetwork@aol.com
- Colbert, John: colbert@unicom.com
- Cohek, Stewart: skstewart@unicom.com
- Crane, Susan: cheez72@aol.com
- Cruise, Nanci: nanci@unicom.com
- Cole, Kelly: kellys@unicom.com
- Curtiss, Brant: brant@wwlr.com

D
- Darlington, Bill: bdarlington311.com
- Davis, Russ: davispro@mindspring.com
- DePuy, Renee: sjnetwork@unicom.com
- Del, Hank: hank@wjg.com

E
- Edwards, Mark: mark.edwards@wjg.com
- Eurch, Bob: silkm661@aol.com

F
- Fox, Erik: efoxx@slowbroadcasting.com
- Frost, John: john@goodratings.com

G
- Goldstein, Paul: paulg@kkfj.com
- Good, Art: info@jazztrax.com

H
- Horov, Cliff: alljazz@aol.com
- Horov, Jason: alljazz@aol.com
- Grayson, Michael: michaelERRY@prodigy.com
- Gress, Anne: anngress@aol.com

I
- Hass, Angie: ahass@amfm.com
- Harman, Bill: bill.harman@unicom.com
- Harner, Bud: bud.harner@unicom.com
- Hollowell, Larry: smoothjazz@wjcd.com
- Howard, Andi: awkm@unicom.com

J
- JazzTrax: info@jazztrax.com
- Jess, Lee: leej@unicom.com
- Josa, Denny: denny@unicom.com
- Johnson, Marcus: muniverse@unicom.com
- Jones, Ken: kjones@unicom.com
- Jonz, Chris: cjonz@unicom.com

K
- Kauke, Bob: bobbnnn@unicom.com
- Kennedy, Randall: rkennedy@unicom.com
- Kepler, Allen: allek@unicom.com
- Kinney, Bern: thewave@unicom.com
- King, Kenny: kenneth.king@unicom.com
- Knob, Steve: steve_knob@unicom.com
- Kovach, Sandy: kovach@unicom.com
- KW1/Seattle: smoothjazz@wjcd.com
- Kunert, David: jazzpromo2@unicom.com

L
- Lawrence, Blake: blake@kkfj.com
- Lee, Walter: walterlee@unicom.com
- Levin, Susan: sjches@unicom.com
- Lewis, Beth: blwuniverse@unicom.com
- Lewis, Rachel: rlewis@unicom.com
- Lewow, Deborah: dleewow@unicom.com
- Linderholm, Erica: erica_linderholm@unicom.com
- Leonhard, Kristin: kristin_unicom@unicom.com
- Lorber, Jeff: jlorber@unicom.com

M
- Martin, Wayne: wmartin@sharoniche.com
- Marquart, Cheri: cmarquart@jcs.com
- Meyers, Leanne: visiona@unicom.com
- Michael, Bop: bmichael@unicom.com
- Miller, Bob: pmiller@unicom.com
- Moryc, Michael: mmoryc@unicom.com
- Murray, Hal: hmary@unicom.com
- Myzal, Roxy: personalnotes@unicom.com

N
- Navarro, Claudia: claudian@unicom.com
- Navarro, Ken: positvenum@unicom.com
- Neben, Jeff: visiona@unicom.com
- New World 'N Jazz: newworld@unicom.com
- O'Brien, Scott: jfmr@unicom.com
- O'Connor, Bob: tblfem@unicom.com
- O'Dell, Rick: fmmcnl@unicom.com

P
- Paddock, Bill: fmsgb@unicom.com
- Peerson, Matt: mperson@unicom.com

R
- Reid, Steve: bauh@unicom.com
- Rismian, Rebecca: boffore@unicom.com
- Rosenman, Marla: ultraprom@unicom.com
- Roskein, Glen: gooskein@unicom.com

S
- Sanudo, Laura: losano@unicom.com
- Saper, Neal: newworld@unicom.com
- Sarnow, Andy: qfampa@earthlink.net
- Seece, Greg: greg.scree@unicom.com
- Shore, Sandy: sandy@unicom.com
- Schultz, Ricky: rschultz@unicom.com
- Singleton, Rob: jwltrojan@unicom.com
- Snowden, Jim: jwltrojan@unicom.com
- Steinberg, Don: tangents@unicom.com
- Stiles, Steve: stiles@unicom.com
- Stillwagon, Sue: wsstid@unicom.com
- Stillwell, Denny: denny@unicom.com

T
- Talbert, Eric: erictalbert@unicom.com
- Taylor, Becky: becky@unicom.com
- Taylor, Marc: mtybor@unicom.com
- Teesun, Jim: jwltrojan@unicom.com
- Tod, Maxine: tozzz@unicom.com

V
- Vassquez, Mike: mkver@unicom.com

W
- Watson, Dana: dawatson@unicom.com
- Weisler, Mark: markis@unicom.com
- Widows, Joel: jpwel@unicom.com
- Widran, Jonathan: jwonden@unicom.com
- Williams, Steve: stwlliams@unicom.com
- Wise, Bill: bwise@unicom.com

Wright, Deana: dwright@unicom.com
**September 3, 1999**

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<th>ARTIST TITLE</th>
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<th>WEEKS ON CHART</th>
<th>TOTAL STATIONS</th>
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<td><strong>Most Added</strong></td>
<td></td>
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<td>EPIC CLAPTON Blue Eyes Blue (Columbia/Reprise)</td>
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<td>CUBERTSON Back In The Day (Atlantic)</td>
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<td>KOZ Together Again (Capitol)</td>
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<td>GOTA Let’s Get Started (Indie)</td>
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<td>KIRK SIMMONS Baby Face (Sony Wonder/Columbia)</td>
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<td>BOB JAMES What’s Up (Warner Bros.)</td>
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<td>SMITH Tony Tonka (Jive)</td>
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<td>KIRK WHALUM That’s The Way Love Goes (Warner Bros.)</td>
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<td>DAVE KOZ Together Again (Capitol)</td>
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<td>CHUCK BOTTI Drive Time (GRP)</td>
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<td>SPECIAL FX Speak To Me (Stannahce)</td>
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<td>JANGYO How Long (Samson)</td>
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| **Internal Bass sets the pace with another hit...**

**“Long Way From Brooklyn”**
From The Urban Grooves Album II by Down To The Bone

“From Manhattan to Staten” - On Billboard chart for 83 weeks (over 160,000 sold)

Coming Soon: “The Adventures of F-F Man” by the AKA Project

Contact: Neal Sapper/New World Jazz (415)453-1558
David Kunert/Future Groove Promotion (630)335-1026
I t's been a busy week for accomplished saxophonist Dave Koz, whose "Together Again" (Capitol) debuts this week at #1. In addition to gaining 259 spins, "Together Again" earned five adds, including WJCD/ Norfork and WQCD/New York (QCD's only add this week). Also new on the chart this week is N'Dea's "Let's Get Started" (Instinct) at No. 23*, which earned five additional adds including KYOT/Phoenix. That's followed by "Summertime" (Arista), the incredible duet featuring jazz greats Kenny G and George Benson, which comes in at #30 and was just added to KOAZ/Tucson's playlist this week.

Eric Clapton's "Blue Eyes Blue" (Columbia/Reprise) and Brian Culbertson's "Back in the Day" (Atlantic) tie in pursuit of the Most Added slot this week, earning 10 adds each.

Me'Shell Ndegéocello
Bitter
Maverick/Reprise

Contrary to the album's title, Me'Shell Ndegéocello's Bitter (Maverick/Reprise) is a deeply felt, joyous, emotionally resonant testament. What an extraordinary artist she is! Her first two projects were electrifying — I want the tracks "Levisitas Faggot" and "God Shiva" played at my memorial — and on Bitter she stretches in beautiful new ways. There was a time when I regularly lusted Most Adventurous Adds in my "NAC Notes" column, although the occasion presents itself less frequently these days. But this list's off to KCYI/Oklahoma City PD Steve English for adding the track "Grace" last week. It's breathtaking.

One reason pianist Bob James is so highly regarded is because his vision continues to deepen over time. He pushes every boundary in the world music "Bisso Baba" with Richard Bona.

NAC/Smooth Jazz Action
September 3, 1999 R&R • 93

Under the Radar

R&R's Exclusive Barometer for New Music

Get ready to rock, baby, rock! It's the ever-expanding artist quest. Of his new Warner Bros. release, James says, "On Joyride, one almost has an overview of the state of contemporary jazz because there are so many different people involved — playing, writing and producing. I am always trying to be adventurous in the sense of taking people on this ride that has challenging surprises musically. The left turns are part of the fun. That's why it's a 'Joyride' for me." Warner Bros. Sr. Dir. NAC Promotion Deborah Lewow offers her perspective on the project.

Bob said he wanted to surround himself with different players and producers this time. Instead of making a Bob James record, he wanted to come in more as a hired piano player and focus on the creative energy of his playing rather than being "the guy" and having to tunnel-vision into the details. "The way to do this," he believes, "is to work with people who have a wealth of experience and will take you on a journey that is fun. That's why it's a 'Joyride' for me." The idea is to create a raised profile for James, which will help him expand his audience.

Bob James joy ride

Heads

Bob James

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Most Played Recurrents

NELSON RANGELL The Way To You (Shanachie)
ROGER SMITH Off The Hook (Miramar)
PETER WHITE Autumn Day (Columbia)
JANGO With Your Love (Samson)

3RD FORCE (TAYLOR & HUGHES) Revelation Of The Heart (Higher Octave)
KIRK WHALUM Ascension (Warner Bros.)
KIM WATERS Easy Going (Shanachie)

ERIC MARIENTHAL Mercy, Mercy, Mercy (I.E./Verve)

GOTA In The City Life (Instinct)

BONEY JAMES Into The Blue (Warner Bros.)

GEORGE BENSON Cruise Control (GRP)

NAJEE Room To Breathe (Verve Forecast/Verve)

TONY MAIDEN Straight Ahead (Bluenoon/Atlantic)

GRANT GEISSMAN Did I Save? (Higher Octave)

MARIAH CAREY I Still Believe (Columbia)

RICK BRAUN A Very Good Thing (Atlantic)

PAUL HARDCASTLE Shells (JVC/JMI)

MARC ANTOINE Concave (GRP)

RICHARD ELLIOTT Ain't Nothin' Like The Real... (Blue Note)

NAC/SMOOTH JAZZ Going For Adds

9/7/99

GATO BARBIERI Want You (Columbia)
KENNY G/GEORGE BENSON Summertime (Arista)
SANTANA El Farol (Arista)

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Arbitron highlights for Active Rock stations

Great news for the Active Rock format overall. It is hit

its 18-34 male target demo despite the eyes

with a whopping 96% of stations ranking top 5. The majority of stations — 55% — ranked No. 1, followed by another 32%

in the top 3.

Even in the upper 25-54 male demo, the bulk of stations — 70% — ranked in the top 5. While only 25% were able to knock out a No. 1 ranking, another 33% kicked in the top 3. The 12+ beauty pageant was won of a 50/50 proposition. No station was able to score No. 1, but 2% came in the top 3, while another 24% pulled top 5 — that's nearly half of the stations in the Active Rock format. Eighteen stations managed to rank No. 1 in both the male 18-34 and male 25-54 demos — 21% of the format.

As you peruse the format's performance, note that after the rank, AQH persons is listed for 12+, whereas cume is listed for the other demographics. All data is Monday-Sunday, 6am-midnight. In next week's column we'll present results from the Rock side of the format.

<table>
<thead>
<tr>
<th>Rank</th>
<th>Station</th>
<th>City</th>
<th>1/3-3 Share Rank</th>
<th>1/2-5 Share Rank</th>
<th>3/5-8 Share Rank</th>
<th>3+ AQH Share Rank</th>
<th>AQH Personals (12+)</th>
<th>AQH Share Rank (12+)</th>
<th>Cume Personals (12+)</th>
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<tr>
<td>1</td>
<td>WYSX/Philadelphia</td>
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<td>2</td>
<td>WRR/Fort Collins</td>
<td>Fort Collins</td>
<td>1.6</td>
<td>1.6</td>
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<tr>
<td>3</td>
<td>KQMD/Denver</td>
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<td>Salt Lake City</td>
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<td>1.3</td>
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</table>

**STAND JUST GOES**

Staind is running all over the country making friends in support of the Odyssey CD. At KLBJ/Austin a couple of the guys engaged the local troops. Seen here (l-r) are MD Lori Lowe, Staind's Jon Wysocki, OH/JD Jeff Carol and the band's Mike Hushok.

**THIRD DAY**

"Believe"

GOING FOR ADDS THIS WEEK
### Most Added

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABELS</th>
<th>ADDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREED</td>
<td>Higher (Wind-up)</td>
<td></td>
<td>+144</td>
</tr>
<tr>
<td>LEE</td>
<td>Live The DOLPHIN'S Cry (Radioactive)</td>
<td></td>
<td>+84</td>
</tr>
<tr>
<td>QUEENSRYCHE</td>
<td>Breakdown (Atlantic)</td>
<td></td>
<td>+117</td>
</tr>
<tr>
<td>MELISSA</td>
<td>CREED Can't Change Me (A&amp;M)</td>
<td></td>
<td>+12</td>
</tr>
<tr>
<td>DEF LEPPARD</td>
<td>Paper Sun (Mercury/IDJMG)</td>
<td></td>
<td>+106</td>
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<tr>
<td>Days of the NEW Enemy (Outpost/Intercourse)</td>
<td>+50</td>
<td></td>
<td></td>
</tr>
<tr>
<td>METAL</td>
<td>The Kids Ain't Alright (Columbia)</td>
<td></td>
<td>+59</td>
</tr>
<tr>
<td>OLEANDER</td>
<td>I Walk Alone (Republic/Universal)</td>
<td></td>
<td>+52</td>
</tr>
<tr>
<td>DOLPHIN'S Cry (Radioactive)</td>
<td>+84</td>
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<tr>
<td>QUEENSRYCHE</td>
<td>Breakdown (Atlantic)</td>
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<tr>
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### Most Increased Plays

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<tr>
<td>LEE</td>
<td>Live The DOLPHIN'S Cry (Radioactive)</td>
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<tr>
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<td>Paper Sun (Mercury/IDJMG)</td>
<td></td>
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<td></td>
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<tr>
<td>METAL</td>
<td>The Kids Ain't Alright (Columbia)</td>
<td></td>
<td>+59</td>
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<tr>
<td>OLEANDER</td>
<td>I Walk Alone (Republic/Universal)</td>
<td></td>
<td>+52</td>
</tr>
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New & Active

| JIMMY'S CHICKEN SHACK | Do Right (Rocket/UMD) | Total Plays: 136, Total Stations: 19, Adds: 1 |
| SHADES APART | Stranger By The Day (Universal) | Total Plays: 136, Total Stations: 16, Adds: 1 |
| DOUBLEDRIVE | Tattooed Bruises (Here...) (MCA) | Total Plays: 133, Total Stations: 16, Adds: 0 |
| LIET Zip-loc (RCA) | Total Plays: 134, Total Stations: 14, Adds: 3 |
| KID ROCK | Cowboy (Top Dog/Lava/Atlantic) | Total Plays: 101, Total Stations: 15, Adds: 3 |
| CHEVELLE | Miam (Sound) | Total Plays: 36, Total Stations: 9, Adds: 1 |
| MELISSA ETHERIDGE | Angel Would... (Island/UMD) | Total Plays: 30, Total Stations: 15, Adds: 1 |
| SECOND COMING | Unknown Rider (Capital) | Total Plays: 40, Total Stations: 6, Adds: 0 |

Songs ranked by total plays

Most Played Recurrents

| COLLECTIVE SOUL | Heavy (Atlantic) |
| CREED | One (Wind-up) |
| METALLICA | Whiskey In The Jar (Elektra/EG) |
| LENNY KRAVITZ | Fly Away (Virgin) |
| GODSMACK | Whatever (Republic/Universal) |
| LIT | My Own Worst Enemy (RCA) |
| EVERLAST | What It's Like (Tommy Boy) |
| KENNY WAYNE SHEPHERD | Blue On Black (Revolution/Reprise) |
| METALLICA | Turn The Page (Elektra/EG) |
| TRAIN | Meet Virginia (Aivare/Columbia) |
| SAMMY HAGAR | Mas Tequila (MCA) |
| Goo Goo Dolls | Slide (Warner Bros.) |
| ROB ZOMBIE | Living Dead Girl (Geffen) |
| EVA 6 | Inside Out (RCA) |
| KORN | Freak On A Leash (Immortal/Epic) |
| CREED | What's This Life For (Wind-up) |
| ROB ZOMBIE | Dragula (Geffen) |
| TRAIN | Free (Aivare/Columbia) |
| JONNY LANG | Still Rainin' (A&M) |
| MONSTER MAGNET | Space Lord (A&M) |

TOP 100 ROCK POWER GOLD

1. ZZ TOP La Grange
2. AC/DC You Shook Me All Night Long
3. Rush Tom Sawyer
4. Aerosmith Sweet Emotion
5. AC/DC Back In Black
6. Jimi Hendrix All Along The Watchtower
7. Rush Limelight
8. Ozzy Osbourne Crazy Train
9. Pink Floyd Young Lust
10. AC/DC Highway To Hell
11. Aerosmith Dream On
12. Kansas Carry On Wayward Son
13. Black Sabbath Paranoid
14. Scorpions No One Like You
15. ZZ Top Tush
16. Jimi Hendrix Purple Haze
17. Aerosmith Walk This Way
18. ZZ Top Sharp Dressed Man
19. Black Crows Hard To Handle
20. Guns N' Roses Sweet Child O' Mine
21. Lynyrd Skynyrd Sweet Home Alabama
22. Van Halen Runnin' With The Devil
23. Scorpions Rock You Like A Hurricane
24. Guns N' Roses Paradise City
25. Red Rider Lucatic Fringe
26. George Thorogood Bad To The Bone
27. Van Halen Panama
28. AC/DC Dirty Deeds Done Dirt Cheap
29. Pink Floyd Comfortably Numb
30. Van Halen You Really Got Me
31. Boston Rock & Roll Band
32. Led Zeppelin Black Dog
33. Rolling Stones Start Me Up
34. Billy Squier Lonely Is The Night
35. Van HalenJamie's Cryin'
36. Stevie Ray Vaughan Pride And Joy
37. Tom Petty Runner Down A Dream
38. Pink Floyd Have A Cigar
39. Pink Floyd Run Like Hell
40. Blue Oyster Cult (Don't Fear) The Reaper
41. Billy Idol Rebel Yell
42. Led Zeppelin Immigrant Song
43. Pink Floyd Brain Damage/Eclipse
44. Boston Peace Of Mind
45. Def Leppard Photograph
46. Van Halen The Cradle Will Rock
47. Steve Ray Vaughn Crossfire
48. Judas Priest You've Got Another
49. Pink Floyd Money

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### Active Rock Top 50

**September 3, 1999**

<table>
<thead>
<tr>
<th>Artist Title</th>
<th>Total Plays</th>
<th>Likes/Interactions</th>
<th>Total Stations/Add</th>
<th>Add Sources</th>
</tr>
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<tbody>
<tr>
<td><strong>RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)</strong></td>
<td>1205</td>
<td>8004</td>
<td>164354</td>
<td>15</td>
</tr>
<tr>
<td><strong>GODSMACK Keep Away (Republic/Universal)</strong></td>
<td>1675</td>
<td>1561</td>
<td>124789</td>
<td>7</td>
</tr>
<tr>
<td><strong>LIMP BIZKIT Nooke (Flip/Interscope)</strong></td>
<td>1752</td>
<td>1575</td>
<td>116674</td>
<td>13</td>
</tr>
<tr>
<td><strong>ALICE IN CHAINS Get Born Again (Columbia)</strong></td>
<td>1366</td>
<td>1358</td>
<td>88950</td>
<td>12</td>
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<tr>
<td><strong>OASIS She Will Be Leaving You (London)</strong></td>
<td>1297</td>
<td>1327</td>
<td>85805</td>
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**Breaker**

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<th>Artist Title</th>
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<tr>
<td><strong>CREED Higher (Wind-up)</strong></td>
<td>1233</td>
<td>44</td>
<td>1229278</td>
<td>1</td>
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<tr>
<td><strong>CHRIS CORNELL Can't Change Me (A&amp;M)</strong></td>
<td>1247</td>
<td>953</td>
<td>94381</td>
<td>3</td>
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<tr>
<td><strong>FILTER Welcome To The Fold (Reprise)</strong></td>
<td>1242</td>
<td>1185</td>
<td>102787</td>
<td>8</td>
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<tr>
<td><strong>LIVE The Dinosaur's Cry (Radioactive)</strong></td>
<td>1160</td>
<td>512</td>
<td>90386</td>
<td>2</td>
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<tr>
<td><strong>OFFSPRING The Kids Ain't Alright (Columbia)</strong></td>
<td>1151</td>
<td>1239</td>
<td>100818</td>
<td>16</td>
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<tr>
<td><strong>MIDNIGHT SHINE Crash 'Em (Trauma/Capitol)</strong></td>
<td>1049</td>
<td>1265</td>
<td>72819</td>
<td>10</td>
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<tr>
<td><strong>KID ROCK Cowboy (Top Dog/Live/Atlantic)</strong></td>
<td>993</td>
<td>956</td>
<td>86606</td>
<td>11</td>
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<tr>
<td><strong>SEVENDUST Denied (TVT)</strong></td>
<td>936</td>
<td>830</td>
<td>82147</td>
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<td><strong>OLEANDER Why I'm Here (Republic/Universal)</strong></td>
<td>896</td>
<td>869</td>
<td>65272</td>
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<tr>
<td><strong>STAIND Mudshovel (Flip/Elektra/EEG)</strong></td>
<td>878</td>
<td>905</td>
<td>73821</td>
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<td><strong>KID ROCK Baditudes (Top Dog/Live/Atlantic)</strong></td>
<td>869</td>
<td>1038</td>
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<tr>
<td><strong>ROB ZOMBIE Superbeast (Geffen)</strong></td>
<td>855</td>
<td>853</td>
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<tr>
<td><strong>BUCKCHERRY Lit Up (DreamWorks)</strong></td>
<td>816</td>
<td>872</td>
<td>73672</td>
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<tr>
<td><strong>BLINK 182 What's My Age Again? (MCA)</strong></td>
<td>797</td>
<td>838</td>
<td>54321</td>
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<tr>
<td><strong>DOUBLEDRIVE Tattooed Bruise (Here And Now) (MCA)</strong></td>
<td>666</td>
<td>591</td>
<td>49220</td>
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<tr>
<td><strong>CAROLINE'S INFLUENCE Attention Please (Hollywood)</strong></td>
<td>661</td>
<td>606</td>
<td>37178</td>
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<tr>
<td><strong>LENNY KRAVITZ American Woman (Maverick/Virgin)</strong></td>
<td>656</td>
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<td>47573</td>
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<td><strong>BUCKCHERRY For The Movies (DreamWorks)</strong></td>
<td>641</td>
<td>608</td>
<td>51785</td>
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<tr>
<td><strong>OLEANDER I Walk Alone (Republic/Universal)</strong></td>
<td>586</td>
<td>536</td>
<td>33089</td>
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<tr>
<td><strong>SILVERCHAIR Ana's Song (Open Fire) (Epic)</strong></td>
<td>529</td>
<td>597</td>
<td>31620</td>
<td>12</td>
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<tr>
<td><strong>GREAT WHITE Rollin' Stone (Portait/Columbia)</strong></td>
<td>506</td>
<td>505</td>
<td>30077</td>
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<tr>
<td><strong>OUR LADY PEACE One Man Army (Columbia)</strong></td>
<td>505</td>
<td>325</td>
<td>29811</td>
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<tr>
<td><strong>DEF LEPPARD Promises (Mercury/IDJMG)</strong></td>
<td>427</td>
<td>673</td>
<td>23467</td>
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<tr>
<td><strong>PANTERA Cat Scratch Fever (Mercury/IDJMG)</strong></td>
<td>373</td>
<td>344</td>
<td>39255</td>
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<tr>
<td><strong>CHEVELLE Mia (Squint)</strong></td>
<td>363</td>
<td>299</td>
<td>23842</td>
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<tr>
<td><strong>DRAIN STH Enter My Mind (Enclaveso/Mercury/IDJMG)</strong></td>
<td>357</td>
<td>516</td>
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<tr>
<td><strong>VERVE PIPE Hero (RCA)</strong></td>
<td>350</td>
<td>453</td>
<td>16240</td>
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<tr>
<td><strong>MACHINE HEAD From This Day (Roadrunner)</strong></td>
<td>343</td>
<td>327</td>
<td>25339</td>
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<td><strong>SYSTEM OF A DOWN Sugar (American/Columbia)</strong></td>
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<td>319</td>
<td>28928</td>
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<td><strong>SANTANA AROB THOMAS Smooth (Arista)</strong></td>
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<td>291</td>
<td>16688</td>
<td>6</td>
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<tr>
<td><strong>PUSHMONKEY Lefty (Arista)</strong></td>
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<td>330</td>
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**Most Added**

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<td>660</td>
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<td><strong>LIVE The Dinosaur's Cry (Radioactive)</strong></td>
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<td><strong>CHRIS CORNELL Can't Change Me (A&amp;M)</strong></td>
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<td><strong>KID ROCK Cowboy (Top Dog/Live/Atlantic)</strong></td>
<td>225</td>
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<td><strong>SEVENDUST Denied (TVT)</strong></td>
<td>106</td>
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<td><strong>BOSTON My Would Be Savior (Reprise)</strong></td>
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**Most Increased Plays**

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<tr>
<td><strong>RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)</strong></td>
<td>8004</td>
<td>1154</td>
<td>164354</td>
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<td><strong>GODSMACK Keep Away (Republic/Universal)</strong></td>
<td>1247</td>
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<td><strong>LIMP BIZKIT Nooke (Flip/Interscope)</strong></td>
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<td><strong>ALICE IN CHAINS Get Born Again (Columbia)</strong></td>
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<td><strong>OASIS She Will Be Leaving You (London)</strong></td>
<td>1327</td>
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<td>85805</td>
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**Breakers**

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<tr>
<td><strong>PEARL JAM Last Kiss (Epic)</strong></td>
<td>438</td>
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<td><strong>SECOND COMING Unknown Rider (Capitol)</strong></td>
<td>273</td>
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<td><strong>LOUDMOUTH NoHo (Hollywood)</strong></td>
<td>233</td>
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<td><strong>EVERCLEAR The Boys Are Back In Town (Mercury/IDJMG)</strong></td>
<td>315</td>
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<tr>
<td><strong>REVELLE Permanent (Take A Look Around) (Elektra/EEG)</strong></td>
<td>281</td>
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<td><strong>COLLECTIVE SOUL No More No Less (Atlantic)</strong></td>
<td>248</td>
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<tr>
<td><strong>COAL CHAMBER Nothing (Roadrunner)</strong></td>
<td>257</td>
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<tr>
<td><strong>JIMMIE'S CHICKEN SHACK Do Right (Roadrunner)</strong></td>
<td>232</td>
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<tr>
<td><strong>GOO GOO DOLLS Back Balloon (Warner Bros.)</strong></td>
<td>386</td>
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<td>19411</td>
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<tr>
<td><strong>SHADES APART Stranger By The Day (Universal)</strong></td>
<td>282</td>
<td></td>
<td>12555</td>
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70 Active Rock stations. Monitored by Arbitron. A survey conducted by Mediabase Research, a division of Premire Radio Networks. Songs ranked by total plays for the airplay week of Sunday 9/20 to Saturday 9/26. Airplay on songs gained plays or remained flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 400 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Breaks Impresses equals Average Quarter Hour Persons times number of plays times 100. Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 1999, The Arbitron Company). © 1999, R&R Inc.
**Most Played Recurrents**

- **KORN** - Freak On A Leash (Immortal/Epic)
- **GODSMACK** - Whatever (Republic/Universal)
- **LIT** - My Own Worst Enemy (RCA)
- **ROB ZOMBIE** - Living Dead Girl (Geffen)
- **CREED** - One (Wind-up)
- **COLLECTIVE SOUL** - Heavy (Atlantic)
- **ROB ZOMBIE** - Dragula (Geffen)
- **METALLICA** - Whiskey In The Jar (Elektra/EGG)
- **LENNY KRAVITZ** - Fly Away (Virgin)
- **KORN** - Got The Life (Immortal/Epic)
- **EVERLAST** - What It's Like (Tommy Boy)
- **ORGY** - Blue Monday (Elementree/Reprise)
- **CREED** - What's This Life For (Wind-up)
- **CHLORINE** - Don't Even Care (Time Bomb)
- **METALLICA** - Turn The Page (Elektra/EGG)
- **MONSTER MAGNET** - Space Lord (A&M)
- **PORTABLE** - Help Yourself (TVT)
- **CREED** - Torn (Wind-up)
- **STABBING WESTWARD** - Save Yourself (Columbia)
- **METALLICA** - Die, Die My Darling (Elektra/EGG)

**ACTIVE ROCK Going For Adds 9/7/99**

- **BLACK SHEEP** - Someone Like U (Rock'sCool)
- **COLLECTIVE SOUL** - Tremble For My Beloved (Atlantic)
- **IGGY POP** - Corruption (Virgin)
- **NINE INCH NAILS** - We're In This Together (Nothing/Interscope)
- **TREE** - Deathwish (Wonderdrug)

**TOP 100 ACTIVE ROCK POWER GOLD**

1. **STONE TEMPLE PILOTS** - Push
2. **CREED** - My Own Prison
3. **NIRVANA** - Smells Like Teen Spirit
4. **STONE TEMPLE PILOTS** - Vasoline
5. **ALICE IN CHAINS** - Man In The Box
6. **PEARL JAM** - Alive
7. **GUNS N' ROSES** - Welcome To The Jungle
8. **OFFSPRING** - Self Esteem
9. **DAYS OF THE NEW** - Touch, Peel & Stand
10. **PEARL JAM** - Even Flow

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 Power Gold is based on a sample of Active Rock reporters for the airplay week of Thursday 8/19-Wednesday 8/25. © 1999, R&R Inc.
<table>
<thead>
<tr>
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<th>CHART POSITION</th>
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<tr>
<td>1</td>
<td>CREED/Higher</td>
<td>10000000000</td>
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<tr>
<td>2</td>
<td>METALLICA/Die, My Days</td>
<td>1234567890</td>
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<tr>
<td>3</td>
<td>KID ROCK/Bawdaba</td>
<td>987654321</td>
</tr>
<tr>
<td>4</td>
<td>Lenny Kravitz/You</td>
<td>1234567890</td>
</tr>
<tr>
<td>5</td>
<td>SYSTEM OF A DOWN/Wrath</td>
<td>1234567890</td>
</tr>
<tr>
<td>6</td>
<td>GREEN DAY/Basket Case</td>
<td>1234567890</td>
</tr>
<tr>
<td>7</td>
<td>RAGE AGAINST THE MACHINE/Bulls On Parade</td>
<td>1234567890</td>
</tr>
<tr>
<td>8</td>
<td>SYSTEM OF A DOWN/Super Sonic</td>
<td>1234567890</td>
</tr>
<tr>
<td>9</td>
<td>DEFTONES/My Own Worst Enemy</td>
<td>1234567890</td>
</tr>
<tr>
<td>10</td>
<td>STONE TEMPLE PINK/Twisted</td>
<td>1234567890</td>
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**Specialty Show Reporters**

**Shows and their Top 5 songs listed alphabetically by market**

<table>
<thead>
<tr>
<th>Market</th>
<th>Show</th>
<th>Artist</th>
<th>Song</th>
<th>Air Date</th>
<th>Time</th>
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<tbody>
<tr>
<td>KLIF/Rebergink, TX</td>
<td>The Berrnie</td>
<td>The Atelier</td>
<td>&quot;Kiss My Disease&quot;</td>
<td>Monday 9pm-10pm</td>
<td>Sunday 8pm-9pm</td>
</tr>
<tr>
<td>KLWT/Cleveland, TN</td>
<td>The Berrnie</td>
<td>The Atelier</td>
<td>&quot;How I Met Your Mother&quot;</td>
<td>Monday 9pm-10pm</td>
<td>Sunday 8pm-9pm</td>
</tr>
<tr>
<td>KZYL/Columbia, SC</td>
<td>The Berrnie</td>
<td>The Atelier</td>
<td>&quot;Kiss My Disease&quot;</td>
<td>Monday 9pm-10pm</td>
<td>Sunday 8pm-9pm</td>
</tr>
<tr>
<td>KGMR/Pittsburgh, PA</td>
<td>The Berrnie</td>
<td>The Atelier</td>
<td>&quot;How I Met Your Mother&quot;</td>
<td>Monday 9pm-10pm</td>
<td>Sunday 8pm-9pm</td>
</tr>
<tr>
<td>WCPQ/Cape Cod, MA</td>
<td>The Berrnie</td>
<td>The Atelier</td>
<td>&quot;Kiss My Disease&quot;</td>
<td>Monday 9pm-10pm</td>
<td>Sunday 8pm-9pm</td>
</tr>
<tr>
<td>W2PS/Grand Rapids, MI</td>
<td>The Berrnie</td>
<td>The Atelier</td>
<td>&quot;How I Met Your Mother&quot;</td>
<td>Monday 9pm-10pm</td>
<td>Sunday 8pm-9pm</td>
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<tr>
<td>KLIF/Rebergink, TX</td>
<td>The Berrnie</td>
<td>The Atelier</td>
<td>&quot;Kiss My Disease&quot;</td>
<td>Monday 9pm-10pm</td>
<td>Sunday 8pm-9pm</td>
</tr>
<tr>
<td>W2PS/Grand Rapids, MI</td>
<td>The Berrnie</td>
<td>The Atelier</td>
<td>&quot;How I Met Your Mother&quot;</td>
<td>Monday 9pm-10pm</td>
<td>Sunday 8pm-9pm</td>
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<tr>
<td>WABJ/Lansing, MI</td>
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<td>The Atelier</td>
<td>&quot;Kiss My Disease&quot;</td>
<td>Monday 9pm-10pm</td>
<td>Sunday 8pm-9pm</td>
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<tr>
<td>WPEC/Charleston, SC</td>
<td>The Berrnie</td>
<td>The Atelier</td>
<td>&quot;How I Met Your Mother&quot;</td>
<td>Monday 9pm-10pm</td>
<td>Sunday 8pm-9pm</td>
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<tr>
<td>W2PS/Grand Rapids, MI</td>
<td>The Berrnie</td>
<td>The Atelier</td>
<td>&quot;Kiss My Disease&quot;</td>
<td>Monday 9pm-10pm</td>
<td>Sunday 8pm-9pm</td>
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<tr>
<td>W2PS/Grand Rapids, MI</td>
<td>The Berrnie</td>
<td>The Atelier</td>
<td>&quot;How I Met Your Mother&quot;</td>
<td>Monday 9pm-10pm</td>
<td>Sunday 8pm-9pm</td>
</tr>
</tbody>
</table>

**Top 20 Specialty Artists**

**September 3, 1999**

1. **SEVENDUST** (TVT) Airplay includes: KBER, KSIX, WREW
2. **MEGADETH** (Capitol) Airplay includes: KBER, WKLD, WBBW
3. **TYPE O NEGATIVE** (Roadrunner) Airplay includes: KSIX, WZRO, WFXQ
4. **SLIPKNOT** (Roadrunner) Airplay includes: KUDP, KQKX, WRXL
5. **FILTER** (Reprise) Airplay includes: WFXQ, W900, W9QA
6. **MACHINE HEAD** (Roadrunner) Airplay includes: KSIX, KSIX, WFXQ
7. **COAL CHAMBER** (Roadrunner) Airplay includes: KBER, WKLD, WBBW
8. **POWERMAN 5000** (DreamWorks) Airplay includes: KSIX, KSIX, WFXQ
9. **QUERSYRE** (Atlantic) Airplay includes: WRXL, W900, W9QA
10. **EDL** (Big Deal) Airplay includes: KUDP, KQKX, WTXM
11. **LIMP BIZKIT** (Flip/Interscope) Airplay includes: KSIX, WKLD, WRXL
12. **STATIC-X** (Warner Bros.) Airplay includes: KSIX, KUDP, W9QA
13. **DOPE** (Epic) Airplay includes: KUDP, WKLD, W9QA
14. **VISION OF DISORDER** (Go Kart) Airplay includes: KSIX, KSIX, WFXQ
15. **BIOHAZARD** (King/Mercury/NNMG) Airplay includes: KSIX, WSIX, W9QA
16. **DUKE NUKEM** (RED Interactive) Airplay includes: KSIX, KSIX, WFXQ
17. **SUICIDAL TENDENCIES** (Suicidal) Airplay includes: KUDP, WSIX, W9QA
18. **SKUNK ANANSIE** (Virgin) Airplay includes: KSIX, KUDP, W9QA
19. **P.O.D.** (Atlantic) Airplay includes: KSIX, WSIX, WTXM
20. **TESTAMENT** (Spindle) Airplay includes: KUDP, KQKX, WTXM

**Ranking by total number of shows reported artist.**

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Alternative With No Currents

KCNL/San Jose PD Gary Schoenwetter discusses 'Classic Alternative'

Much has been written about the dilemma that established Alternative stations face with their core demos aging. Do we let them go and focus on new listeners coming in, or do we age with the audience? One wrinkle in this scenario has emerged: That of an Alternative station that purely targets 25-34 (or even 44) listeners by playing nothing but ‘80s gold. One can be sure that numerous examples of this new format will eventually spring up across the country, but for now it is still a rare phenomenon.

Perhaps the best example of this approach to programming can be heard on KCNL in San Jose. Recently, I talked with PD Gary Schoenwetter about the mechanics of Classic Alternative radio.

R&R: What is the station's approach as a Classic Alternative? How would you describe what you're doing musically?

GS: From a musical position and clock structure standpoint we are probably closest to a Classic Rock in that nothing that we are playing carries a significant level of unfamiliarity. We're not trying to develop artists or break songs or compete for ownership of new artists so much as we are bringing back and playing music that was once familiar and very popular.

R&R: What are some of the internal concerns and ideas in terms of the music? For example, do you play Prince, Madonna or Blondie Adams, or do you specifically stick to more of the MTV/alternative side?

GS: One thing I think we've all learned is that it's tough to categorize music. In the alternative world, is Creed an alternative band or an active rock or rock band? In the world of retro '80s rock, is Prince an R&B artist or a pop artist or an MTV artist? My solution is to try to judge things on texture and appeal more than on what box I feel like putting them in today. So we tend toward an alternative slant as much as a new wave/modern rock/pop slant. Depending on what we're talking about, I'll probably label it something different throughout this interview.

Anyway, Prince is a good example of an artist who fits my perception of the station. The Purple Rain album was so much a part of everyone's life in 1984, including MTV and Alternative radio at the time. The few stations that were around embraced Prince. However, we also embrace artists like Madonna or Wham.

R&R: What about Michael Jackson?

GS: He has yet to see airplay, although that will change. My wife hasn't let me in the Threshold recording studio, though they'll get us in the system. That will happen as soon as I can wrestle it from her hands.

R&R: What about Springsteen's 'Jampin'' and more on the combination of the library of music and the personality of the station. Sure, there is a little burn, but we are researching our library regularly. We've been playing Soft Cell's "Tainted Love" in a core gold category since the station signed on October 1, and burn has actually decreased.

R&R: Where do you position the station on the air?

GS: The imaging of the radio station is very familiar to people who were into alternative music and like to think that they still are. They believe that the music we play is alternative and that today's alternative is too angry for them or too negative for them. One of our positions is "Alternative music for those of us with our parts securely around our waist."

R&R: Are you trying to position it as a hip station, but let people know that it's for adults?

GS: Right. It's hip, but not too hip for the room. We would be mistaken to be playing a lot of this music and taking ourselves too seriously. We can't be too serious, we can't be playing regular rock and being played regularly and heavily. However, keep in mind that one of the things that really contributes to burn is when there are multiple stations in a market pushing a large portion of the same music over and over again. That's something that I ran into at The Peak (KTOP/Denver). For a song like the music and the personalities of the station. Sure, there is a little burn, but we are researching our library regularly. We've been playing Soft Cell's "Tainted Love" in a core gold category since the station signed on October 1, and burn has actually decreased.

R&R: What is the station's approach as a Classic Alternative radio? How much has been written about Alternative radio.

GS: Without question, the majority of our audience is 25-34. Roughly 55% falls in that narrow area. So a lot of what we're talking to, the young thirtysomethings, are an advertiser's and a radio group's psychographic wet dream: a lot of disposable income, education, web savvy — all that sort of stuff. A lot of these people were the Alternative radio listeners back in the heyday of this type of music, when Live 105 was playing this music in the late '80s and was really a very strong Bay Area radio station. The people who listen to us in love with that station. However, with the KOME airstaff and attitude being "fatigued" we have the station has abandoned anything that vaguely appeals to females, gays or the upper end of the demo. That audience has drifted toward us.

R&R: What about PopAlt/Altice? Is it your primary competition?

GS: We do share the most audience in our target demographic with Alice when we are talking about the full San Francisco book, but in Santa Clara County, which is the San Jose book and where our signal is strongest and where most of our advertising revenue comes from — we share a similar amount with KEZIR, which is the CBS Modern AC down here. That stands to reason — all three of us have similar demographic targets.

R&R: With all of these changes at Live 105, do you still share much with it?

GS: Well, the percentage of cure is still pretty high, but it's less and less quarter-hours as we go on, because they skew younger and more male, and we are skewing older and more female.

R&R: The station is still running with pretty much a skeleton staff. Is management happy with the progress so far, and is the next step to start thinking about putting the rest of the pieces together?

GS: Absolutely. Our VP of Bay Area Operations, John Sutherland, is ecstatic, because a lot of this arose from his experimentation in the market and it was partially his idea to create this thing. We have the potential to double our expected first-year revenue for the station, and our cost structure is low, so it's a lot of Clear Channel cash flow. The good thing is that reinvigorating the product is something that everyone agrees needs to happen so that we can once again beat our cash flow expectations for the station in the year 2000.

"We're not trying to develop artists or break songs or compete for ownership of new artists so much as we are bringing back and playing music that was once familiar and very popular." — Gary Schoenwetter

"We've been playing Soft Cell's 'Tainted Love' in a core gold category since the station signed on October 1, and burn has actually decreased." — Gary Schoenwetter
The debut single from the new album Soundsystem

Most Added!
R&R Alternative Debut
Debut 25* Modern Rock Monitor
Debut 15* Modern Rock Audience

Produced by Hugh Padgham & Scotch Ralston
Mixed by Scotch Ralston

Amazing first week spins:
WBCN-25x WFNX-19x WHFS-35x WROX-21x WZAZ-29x KPNT-24x KTEG-22x
KDGE-27x KDGE-27x 99X-32x Q101-17x KXTE-29x KROQ-27x KXRK-27x
LIVE105-30x KTCL-34x KXPK-28x KNDD-35x KWOD-22x KFMA-40x

www.americanradiohistory.com
**Alternative Top 50**

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<th>ARTIST/TITLE (LABEL)</th>
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<td>2873</td>
<td>2916</td>
<td>292959</td>
<td>15</td>
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<tr>
<td>2</td>
<td>BLINK 182 What's My Age Again? (MCA)</td>
<td>2509</td>
<td>2651</td>
<td>267679</td>
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<td>3</td>
<td>LIMP BIZKIT Rockin' (Fliptop/Interscope)</td>
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<td>2355</td>
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<td>4</td>
<td>SMASH MOUTH All Star (Interscope)</td>
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<td>5</td>
<td>LEN Steal My Sunshine (Wax/Epics)</td>
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**Most Added (RCA)**

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<tr>
<td>108</td>
<td>DEBUT Live the Dolphin's Cry (Radioactive)</td>
<td>1762</td>
<td>1913</td>
<td>165956</td>
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**Breaker**

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<th>TOTAL PLAYS</th>
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<th>WEEKS ON CHART</th>
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<td>7</td>
<td>OFFSPRING The Kids Ain't Alright (Columbia)</td>
<td>1639</td>
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<td>KOOL ROCK Body Rock (Top Dog/Lava/Atlantic)</td>
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<td>L FIDELITY ALLSTARS Battle Flag (Shirt/Sub Pop/Columbia)</td>
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<td>LIT My Own Worst Enemy (RCA)</td>
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<td>TONIC You Wanted More (Universal)</td>
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<td>SUGAR RAY Someday (Lava/Atlantic)</td>
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<td>DAYS OF THE NEW ENEMY (Outpost/Interscope)</td>
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**New This Week:**

- New This Week: WXRX 91X CMX X96 KNRKR WWRX
- WXWFD KDJR KFRR and more

**Most Increased Plays**

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<th>TOTAL PLAYS</th>
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<tr>
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<td>DEBUT Live the Dolphin's Cry (Radioactive)</td>
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**Jimmie's Chicken Shack**

**“Do Right”**

New This Week:

- WXXK 91X CMX X96 KNRKR WWRX
- WXWFD KDJR KFRR and more

**Most Added**

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<th>ARTIST/TITLE (LABEL)</th>
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<th>GROSS IMPRESSIONS (LR)</th>
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<th>TOTAL SONGS ADDED</th>
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<td>108</td>
<td>DEBUT Live the Dolphin's Cry (Radioactive)</td>
<td>1762/1913</td>
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**Most Added in the total number of new acts officially reported to R&R by each reporting station. Songs unreported as acts do not count toward overall station playing a song. Most Increased Plays refer to the songs with the greatest week-to-week increase in total plays.**

**The Chemicals Between Us**

**RUSH 9.99**
essentials: It is entirely appropriate that a band enrobed of pop culture and the multimedia world we all live in would call themselves “Skycycle,” the notion of the ill-fated vehicle that Evel Knievel used in his attempt to jump the Snake River Canyon. (Actually, the vehicle was the Skyicycle X2, but let’s cut the hills some “artistic license” slack.) Few events were as full of multimedia hype as Knievel’s leap into our consciousness, and this theme runs throughout Skycycle’s work. In fact, band singer/songwriter Steve Isaacs’ penchant for viewing pop culture through a multitude of media can be seen in his various other projects, from graphic artist to website designer.

Music, however, is the heart and soul of Isaacs’ work, and that can be clearly heard on Breathing Water. From the song “Junior” (taken from a pop-culture opera he wrote previously) to the current single “Last Girl on Earth,” he clearly shows that being a keen observer of pop culture can be a definite asset in writing a ripping good rock tune. Certainly the rest of the band helps on this front, taking Isaacs’ observations and creating the sonic tapestry that is Breathing Water.

Mark Abuzzahab, MD
WOXY/Cincinnati

One of the best songs I have heard this year is “Overflow” from the New York band Madder Maker. Mary Lorson’s passionate vocals echo over a hypnotic beat, giving the song a unique sound that attracts attention— we get phone calls after every spin. Another one of my favorite records is “Train From Terminal Boredom” by Those Bastard Souls, a supergroup consisting of members of the Grifters, the Dambuilders and Jeff Buckley’s band. Although it is a matter of time before the censor police in Cincinnati turn us in for saying “Bastard” on the air. And as long as we are on the topic of making fun of cities, Robyn Hitchcock’s “Viva Sea-Tac!” — is a clever poke at Seattle. Robyn Hitchcock rhymes “Cobain” with “rain” — pure genius.

Well, when it rains, it pours, and this week the adds poured down heavily on both Creed and 311. Creed actually pulled in the most adds with 63, but when you account for early airplay, the two bands were at a veritable dead heat. Creed ended the day with 67 stations and 311 with 65. Creed also did the near impossible; it debuted in the top 20. While the chart move for Live wasn’t a debut like Creed, it was just as spectacular. “The Devil’s Cry” is at No. 6 after only two weeks. With all of the excitement surrounding the material release out, it’s heartening that the format hasn’t forgotten Melissa Etheridge’s “Ain’t No Other Man.”

Bands who barely missed a double-digit add week in the face of monstrous competition, Santana insiders one way to keep your musical edge up with cutting-edge artists. Their pairing with Everlast’s “Burn My Eye” in an impressive 15 adds. Seventeenth Street Debuts should put some fresh blood in the veins of the format. A debut at No. 20 with sales of over 60,000. … I didn’t much like the G. Love song “Rodeo Clowns” at first listen, but now I can’t get the damn song out of my head. The early response has been fantastic at radio, proving that my initial reaction was about as good as my golf swing. … Two great songs that I will really like are slowly breaking through the superhit onslaught: Soundgarden’s “Over” which hits the No. 44, and Pump, which is also in the No. 44.

On tour this Fall with Powerman 5000 & Kid Rock

SAUCE

New This Week:
KMYZ KBRS
Already On:
WBCN WXXK Q101
WFNX KTEG KBPI
KXTE KEDJ WNFZ

G. LOVE & SPECIAL SAUCE
“RODEO CLOWNS”

New this week:
KROQ (9x) WZAZ KLEC
91X 163 Total Plays (38x this week - #9 Research)
WPLY 194 Total Plays (26x this week - #10 Research)

Phones Exploding!
WBCN - Top 10 WPLY - #2
Y107 - #3 CD101 - #1
KJEE - Top 10 WARQ - #1

Produced by T-Ray
Management: Jason Brown/Philadelphia Management

Jimmy LUXURY
“CHA CHA CHA CHA”

and the
Tommy Rome Orchestra

Production: Tommy Rome
Management: David Lefkowitz Management
Most Played Recurrents

- SPLENDER (Yeah, Whatever) (C2/Columbia)
- KID ROCK (Bavitadka) (Top Dog/Lava/Atlantic)
- KORN (Freak On A Leash) (Immortal/Epic)
- GODSMACK (Whatever) (Republic/Universal)
- CITIZEN KING (Better Days) (And The Bottom...) (Warner Bros.)
- COLLECTIVE SOUL (Heavy) (Atlantic)
- FUEL (Shimmer) (505 Music/Epic)
- EVERLAST (What's It's Like) (Tommy)
- CREED (One) (Wind-up)
- ORGY (Fly Away) (Virgin)
- CAKE (Never There) (Capricorn)
- EVE 6 (Inside Out) (RCA)
- FATBOY SLIM (Praise You) (Skint/Astralwerks/Carolline)
- KORN (Got The Life) (Immortal/Epic)
- FLYS (Got You) (Delicious Vinyl/Trauma)
- DAVE MATTHEWS BAND (Crush) (RCA)
- BEASTIE BOYS (Intergalactic) (Grand Royal/Capitol)
- EVERCLEAR (Father Of Mine) (Capitol)
- GGOO GODO DOLLS (Slide) (Warner Bros.)

Top 100 Alternative Power Gold

1. BLUR - Song 2
2. CRED - My Own Prison
3. STONE TEMPLE PILOTS - Plush
4. FOG FIGHTERS - Everlong
5. NIRVANA - Come As You Are
6. SUBLIME - Santee
7. STONE TEMPLE PILOTS - Interstate Love Song
8. BECK - Loser
9. NIRVANA - Smells Like Teen Spirit
10. BLINK 182 - Dammit (Growing Up)
11. ALICE IN CHAINS - Man In The Box
12. JANE'S ADDICTION - Been Caught Stealing
13. GREEN DAY - Brain Stew
14. RAGE AGAINST THE MACHINE - Creep
15. BUSH - Comedown
16. LEBLON KRAVITZ - Are You Gonna Go My Way
17. NIRVANA - Lithium
18. SMASHING PUMPKINS - Disarm
19. TEMPLE PILOTS - Bullet With Butterfly Wings
20. KORN - Bubble
21. PEARL JAM - International Love Song
22. PEARL JAM - Backspacer
23. PEARL JAM - The Neutron Star
24. SUBLIME - Santeria
25. STONE TEMPLE PILOTS - Vasoline
26. STONE TEMPLE PILOTS - Plush
27. EAGLE - Here Comes The Sun
28. BLACK - The World Is Not Enough
29. LION - Going Somewhere
30. GREEN DAY - Basket Case
31. GREEN DAY - Minority
32. PEARL JAM - Black
33. FAITH NO MORE - Eons
34. SMASHING PUMPKINS - Spoon
35. TUNNEL OF LOVE - Tunnels Of Love
36. U2 - Where The Streets Have No Name
37. GREEN DAY - Basket Case
38. SMASHING PUMPKINS - Battery
39. BLACK - The World Is Not Enough
40. LION - Going Somewhere

Alternative Going For Adds 9/7/99

- IGGY POP - Corruption (Virgin)
- CHORLINE - Don't Even Care (TimeBomb)
- MUSE - (Maverick)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 Power Gold is based on a sample of Alternative reporters for the airplay week of Thursday 8/19-8/25, © 1999, R&R Inc.
REPORTERS

WZFX/Albany, NY
PD: John Allen
OM: Crissy Dykes
APD: Mark Gold

WQRB/Albany, NY
PD/MD: Charlie Martin
OM: Crissy Dykes
APD: Mark Gold

KTEG/Albuquerque, NM
PD: Skip Ivey
OM: Jerry Pugh

WGNE/Albany, GA
PD: Tim Phillips
OM: Leslie Frank
APD: Sean Denny

WESE/Atlantic City, NJ
PD: Peter LaMont
OM: Mike Piro
APD: Dee Cooper

KROX/Austin, TX
PD: Sara Yager
OM: Brad "Whipping Boy" Hart
APD: Jim Jackson

WRX/Birmingham, AL
PD: Steve Russel
OM: Hurricane Shane
APD: Stan Brey

KXPK/Denver, CO
PD: Dave Delaney
OM: Jeff Green
APD: Doug Mcgee

KZON/Phoenix, AZ
PD: Don Smith
OM: Joe Beardsley
APD: John Aller

WRNR/Boston, MA
VP/Programming: Opal Kline
OM/PD: Steven Shuck

WFNC/Boston, MA
PD: Crude
OM: Laurie Gall
APD: Brian Wise

WEDG/Buffalo, NY
PD: Scott Mccoy
OM: Bill Wardell
APD: Brian Wise

WRWF/Charleston, SC
PD: Rob Cusman
OM: Chris Ziebarth

WEND/Charlotte, NC
PD: Jack Daniel
APD: Kevin Phipps

WKXL/Chicago, IL
PD: Dave Richards
APD: Mary Skemrist

WDCE/Cincinnati, OH
PD: Ken Valvassori
CO-ED: Kevin Coach
CO-ED: Max Almada
CO-ED: John Schroeter

WOCX/Columbus, SC
PD: J.C. Bell

WOCX/Columbus, OH
PD: Andy Davis

WOCX/Columbus, GA
PD: Matthew Harris
APD: Ben Williams

KZET/Dallas, TX
PD: C. Shane Janacek
OM: John Schroeter
APD: Mike Diers

KXTC/Denver, CO
OM: Mike Diers
APD: Mike Diers

KKBX/Fayetteville, AR
PD: Kyle Gibson
OM: John Schroeter

WKBW/Flint, MI
PD: Scott Dierks
OM: Mike Diers
APD: Mike Diers

KXPK/Phoenix, AZ
OM: Pat Frankel
OM: John Schroeter
APD: Brian Davis

KZON/Portland, ME
PD: John Green
OM: Brian Davis
APD: Craig Fisk

KJIE/Santa Barbara, CA
GM: Tim Shannon
VP/Programming: sauna Schwaert

KNDD/Seattle, WA
PD: Phil Maxwell
OM: Ken Moore
APD: Mike Diers

WHMP/Springfield, MA
OM: Alan Wright

WTKL/Atlanta, GA
PD: Chris Aller
OM: Joe Beardsley
APD: John Aller

WABX/Atlanta, GA
OM: Joe Beardsley
APD: John Aller

Longo Beach Dub Allstars: Tailor Ras (DreamWorks)
Total Plays: 267, Total Stations: 21, Adds: 5

JACT: Excuse (Trauma)
Total Plays: 266, Total Stations: 22, Adds: 0

GOODSMACK: Keep Away (Republic/Universal)
Total Plays: 252, Total Stations: 14, Adds: 2

NINE INCH NAILS: We're In This Together (Nothing/TVT/Insomectro)
Total Plays: 241, Total Stations: 9, Adds: 9

BLINK 182: All The Small Things (Carga/KCA)
Total Plays: 231, Total Stations: 8, Adds: 0

SANTANA/FEVERLAST: Put Your Lights On (Arista)
Total Plays: 212, Total Stations: 26, Adds: 15

SHADES APART: Stranger By The Day (Universal)
Total Plays: 206, Total Stations: 13, Adds: 0

SHEILA Divine: Run (Roadrunner)
Total Plays: 195, Total Stations: 17, Adds: 1

BS Detour: (Grand Royal/Capitol)
Total Plays: 164, Total Stations: 15, Adds: 1

LIVING END: Trapped (Repose)
Total Plays: 180, Total Stations: 24, Adds: 4

FACE TO FACE: God Is A Man (Lady Luck/Beyond)
Total Plays: 179, Total Stations: 19, Adds: 0

CHEVELLE: M (Qwest)
Total Plays: 175, Total Stations: 18, Adds: 1

BOLT UPRIGHT: The Next Level (SSC/Magic/Epic)
Total Plays: 174, Total Stations: 24, Adds: 2

DIDD: Here With Me (Arista)
Total Plays: 170, Total Stations: 11, Adds: 0

UNICEF: HD Bubbleshead (Risk)
Total Plays: 144, Total Stations: 16, Adds: 1

FENIX: All My Fault (Drive-Thru/RCA)
Total Plays: 140, Total Stations: 15, Adds: 2

SYSTEM OF A DOWN: Sugar (American/Columbia)
Total Plays: 138, Total Stations: 7, Adds: 0

Santana

"Put Your Lights On" featuring EVERLAST

#3 Most Added!

WHFS
KKND
KPTN
WLIR
KZFN
KWOD
WMRQ
WGDR
& more

From his Top 10 Arista debut album SUPERNATURAL!

Already spinning and working on:

WBNF 14x
W201 26x
WKRK 19x
WFNX 18x

WWCD 14x
WFEN 18x
KROQ 12x
LIVE105 11x

Active Rock Impact: DC101 26x
WXTB 21x
WAFF 26x
New At WZTA and WJRR!

Already Platinum and growing each week!

Produced by Dante Ross & John Gamble, the Stimulated Dummies, for sSOO Inc. • Album Producers: Clive Davis & Carlos Santana


www.americanradiohistory.com
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Panel Gives Props To LBC

The Long Beach Dub Allstars come in hot and heavy despite debuting three weeks ago on the R&R Specialty chart and after a successful add week at Alternative radio. The band’s single, “Trailer Ras,” can be found echoing in the hallowed specialty halls of KITS/San Francisco, KNDD/Seattle and WVOX/Cincinnati in addition to a long laundry list of other heavy players. Meanwhile, shouts out to Jason over at Fat Wreck Chords for turning up the heat out there in specialty land on the Dance Hall Crashers’ “Beverly Kills.” The band has been firing up the chart for more than a month now and is seeing the light of day as they blow up the top 10. Most importantly, keep your jaded industry ears open for Nic Harcourt’s KCRW. Morning Becomes Eclectic compilation (featuring tracks from Cake, Buffalo Daughter, Freestylers, PJ Harvey and Pink Martinis). Almo Sounds/Interscope’s Soulwax (No. 16) and local unsigned L.A. boys Every Bit Of Nothing. Until next week... increase the peace. Yo!

Record To Watch: Wonderdrug

WED/Great Falls, MT
Download 9-11pm
Jazz: Mike
Halftime: Pusher
Record To Watch: Optimus

WED/Albany, NY
Download 9-11pm
Jazz: Mike
Halftime: Pusher
Record To Watch: Optimus

WORK/Albany, NY
Over The Edge 9-11pm

WORX/Boston, MA
National Obsessions Saturday 9-11pm
Doped Out/Bob "Baseball's Most Unlikely Catcher"

WORX/Boston, MA
First Cuts Sunday 9-11pm
Chains: "Sent To The Top"

WQFX/Charleston, SC
Cutting Edge Sunday 9-11pm
Karl: "I'm A Man"

WQEC/Columbus, OH
Insider's Guide Friday 7-9pm
Katy: "The Search"

WQED/Dayton, OH
The High End Cure Sunday 9-11pm

WQFX/Fayetteville, NC
Foreigner on "Fluorescent"Drama "Bitter Drama"

WTKL/Atlanta, GA
Top Ten Tuesday 9-11pm
Keke Collins: "Come Original"

WWMF/Philadelphia, PA
Fear 9-11pm

WKBK/Pittsburgh, PA
Edge For You 9-11pm

KJKW/Portland, OR
Saturday Night Satin 9-11pm

KKNX/Tucson, AZ
You're Expected Saturday 9-11pm

WNYC/Pittsburgh, PA
Edge For You 9-11pm

KITS/San Francisco, CA
Sound Check Friday, midnight

KJEZ/Santa Barbara, CA
Discord Grooves Sunday 9-11pm

KXRN/Tallahassee, FL
Underground Upfront Sunday, 9-11pm

KZLR/Topeka, KS
Robben Ford's "New Horizons" Monday 11-1am

KFMA/Tulsa, OK
From The Edge Tuesday 11-1am

WHFS/Brandon, SD
80s Dance Party Thursday 9-11pm

WPZB/Well Palm Beach, FL
Evenmore Funk Thursday 9-11pm

WORTH THE WAIT. "RHYTHM & STEALTH"

1st Single
AFRIKA SHOK featuring AFRIKA BAMBAATAA

Ranked by total number of shows reporting artist.
Totally intoxicating.

"DRUNK IS BETTER THAN DEAD"

THEPUSHSTARS

"This is a special band with a unique song, and we want to help break them."

"One of the strongest releases of the year. I've already picked the next 3 singles."

Produced, Recorded and Mixed by Jack Joseph Puig
Management: Ralph Jacopone Management
www.pushstars.com • hollywoodshik.com

www.americanradiohistory.com
### Adult Alternative Top 30

**September 3, 1999**

<table>
<thead>
<tr>
<th>R&amp;R</th>
<th>Artist Title</th>
<th>Label/Film</th>
<th>Total Plays</th>
<th>% Increase</th>
<th>Week # on Chart</th>
<th>Total Stations/Add/5</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SANTANA / ROB THOMAS - Smooth (Arista)</td>
<td>673 683</td>
<td>44947</td>
<td>13</td>
<td>29/0</td>
<td>15</td>
</tr>
<tr>
<td>2</td>
<td>PRETENDERS - Human (Warner Bros.)</td>
<td>600 592</td>
<td>44160</td>
<td>11</td>
<td>29/0</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>CHRIS ISAAK - Baby Did A Bad Bad Thing (Reprise)</td>
<td>522 537</td>
<td>33906</td>
<td>9</td>
<td>27/0</td>
<td>10</td>
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<tr>
<td>4</td>
<td>SUGAR RAY - Someday (Lava/Atlantic)</td>
<td>473 472</td>
<td>33697</td>
<td>10</td>
<td>20/0</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.)</td>
<td>444 413</td>
<td>31802</td>
<td>14</td>
<td>23/1</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>ZIGGY MARLEY &amp; THE MELODY... - Beautiful Day (Elektra/Epic)</td>
<td>386 394</td>
<td>28770</td>
<td>20</td>
<td>25/0</td>
<td>10</td>
</tr>
<tr>
<td>7</td>
<td>JOHN POPPER - Miserable Bastard (A&amp;M)</td>
<td>363 305</td>
<td>26493</td>
<td>6</td>
<td>26/0</td>
<td>10</td>
</tr>
<tr>
<td>8</td>
<td>GOD GOD DOLLS - Black Balloon (Warner Bros.)</td>
<td>358 346</td>
<td>24608</td>
<td>9</td>
<td>15/0</td>
<td>10</td>
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<tr>
<td>9</td>
<td>SINEAD O'CONNOR - Why? (Geffen)</td>
<td>334 333</td>
<td>22171</td>
<td>15</td>
<td>23/1</td>
<td>10</td>
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<tr>
<td>10</td>
<td>TOM PETTY &amp; THE HEARTBREAKERS - Swinging' (Warner Bros.)</td>
<td>319 306</td>
<td>20704</td>
<td>6</td>
<td>23/0</td>
<td>10</td>
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<tr>
<td>11</td>
<td>LOS LOBOS - This Time (Hollywood)</td>
<td>311 277</td>
<td>23659</td>
<td>8</td>
<td>22/0</td>
<td>10</td>
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<tr>
<td>12</td>
<td>LYNN LOVELLE - You Can't Resist It (Carib/MCA)</td>
<td>305 338</td>
<td>25902</td>
<td>11</td>
<td>23/1</td>
<td>10</td>
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<tr>
<td>13</td>
<td>COLLECTIVE SOUL - No More, No Less (Atlantic)</td>
<td>295 279</td>
<td>22393</td>
<td>13</td>
<td>16/0</td>
<td>10</td>
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<tr>
<td>14</td>
<td>JEREMY TOBACK - You Make Me Feel (RCA)</td>
<td>267 254</td>
<td>17915</td>
<td>10</td>
<td>24/1</td>
<td>10</td>
</tr>
<tr>
<td>15</td>
<td>VAN MORRISON - Back On Top (Point Blank/London)</td>
<td>210 259</td>
<td>17021</td>
<td>13</td>
<td>17/0</td>
<td>10</td>
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<tr>
<td>16</td>
<td>SIXPENCE NONE THE RICH - There She Goes (Elektra/Epic)</td>
<td>194 189</td>
<td>8869</td>
<td>5</td>
<td>12/0</td>
<td>10</td>
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<tr>
<td>17</td>
<td>WIDESPREAD PANIC - Dyin' Man (Capricorn)</td>
<td>188 200</td>
<td>9624</td>
<td>9</td>
<td>15/0</td>
<td>10</td>
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<tr>
<td>18</td>
<td>PUSH STARS - Any Little Town (Capitol)</td>
<td>181 249</td>
<td>9200</td>
<td>11</td>
<td>16/0</td>
<td>10</td>
</tr>
<tr>
<td>19</td>
<td>WIDESPREAD PANIC - Nothing (Interscope)</td>
<td>180 165</td>
<td>10898</td>
<td>3</td>
<td>20/2</td>
<td>10</td>
</tr>
<tr>
<td>20</td>
<td>SMOOSH MOUTH - All Star (Interscope)</td>
<td>179 197</td>
<td>14767</td>
<td>16</td>
<td>9/0</td>
<td>10</td>
</tr>
<tr>
<td>21</td>
<td>SHERYL CROW - The Difficult Kind (A&amp;M)</td>
<td>178 160</td>
<td>10571</td>
<td>3</td>
<td>15/0</td>
<td>10</td>
</tr>
<tr>
<td>22</td>
<td>OLD 97'S - Murder (Warner Bros.)</td>
<td>177 228</td>
<td>18208</td>
<td>19</td>
<td>14/0</td>
<td>10</td>
</tr>
<tr>
<td>23</td>
<td>MELISSA ETHERIDGE - Angels Would (Island/Elektra)</td>
<td>173 19861</td>
<td></td>
<td>26/26</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>COWBOY JUNKIES - Doorn (Almo Sounds)</td>
<td>173 206</td>
<td>8515</td>
<td>8</td>
<td>16/0</td>
<td>10</td>
</tr>
<tr>
<td>25</td>
<td>FASTBALL - Out Of My Head (Hollywood)</td>
<td>156 145</td>
<td>10394</td>
<td>12</td>
<td>10/0</td>
<td>10</td>
</tr>
<tr>
<td>26</td>
<td>PATTY GRIFIN - Blue Sky (A&amp;M)</td>
<td>151 214</td>
<td>12749</td>
<td>15</td>
<td>15/0</td>
<td>10</td>
</tr>
<tr>
<td>27</td>
<td>JONNY LANG - Second Guessing (A&amp;M)</td>
<td>149 148</td>
<td>7029</td>
<td>3</td>
<td>16/0</td>
<td>10</td>
</tr>
<tr>
<td>28</td>
<td>THOMAS RICHARDSON - Crawl Back (Under My Stone) (Capitol)</td>
<td>146 143</td>
<td>6242</td>
<td>1</td>
<td>4/0</td>
<td>10</td>
</tr>
</tbody>
</table>

**New & Active**

- BETH ORTON - Central Reservation (Arista)
- Total Plays: 133, Total Stations: 12, Adds: 0
- TONIC - You Wanted More (Universal)
- Total Plays: 129, Total Stations: 6, Adds: 1
- ROBERT CRAY - Pardon (Imago/WB)
- Total Plays: 120, Total Stations: 13, Adds: 0
- PAULA COLE - Band (Love) (A&M)
- Total Plays: 108, Total Stations: 14, Adds: 9
- CHRIS CORNELL - Can't Change Me (A&M)
- Total Plays: 106, Total Stations: 10, Adds: 0

**Most Added**

- ARTIST TITLE (LABEL/FILM) | ADDS
- MELISSA ETHERIDGE - Angels Would... (Island/Elektra) | 173
- PAULA COLE - Band (Love) (A&M) | 97
- BEN HARPER - Burn To Shine (Virgin) | 85
- JOHN POPPER - Miserable Bastard (A&M) | 58
- CHRIS CORNELL - Can't Change Me (A&M) | 52
- BRUCE COCKBURN - Last Night Of The...(RYKODISC) | 48
- LOS LOBOS - This Time (Hollywood) | 34
- TONIC - You Wanted More (Universal) | 32
- RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros) | 31
- GUSTER - Barrel Of A Gun (4,3,2,1)(Hybrid/Sire) | 27
-

### Most Increased Plays

<table>
<thead>
<tr>
<th>ARTIST TITLE (LABEL/FILM)</th>
<th>TOTAL PLAYS</th>
<th>PERCENT INCREASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MELISSA ETHERIDGE - Angels Would... (Island/Elektra)</td>
<td>173</td>
<td>13%</td>
</tr>
<tr>
<td>PAULA COLE - Band (Love) (A&amp;M)</td>
<td>97</td>
<td>10%</td>
</tr>
<tr>
<td>BEN HARPER - Burn To Shine (Virgin)</td>
<td>85</td>
<td>85%</td>
</tr>
<tr>
<td>JOHN POPPER - Miserable Bastard (A&amp;M)</td>
<td>58</td>
<td>58%</td>
</tr>
<tr>
<td>CHRIS CORNELL - Can't Change Me (A&amp;M)</td>
<td>52</td>
<td>52%</td>
</tr>
<tr>
<td>BRUCE COCKBURN - Last Night Of The...(RYKODISC)</td>
<td>48</td>
<td>48%</td>
</tr>
<tr>
<td>LOS LOBOS - This Time (Hollywood)</td>
<td>34</td>
<td>34%</td>
</tr>
<tr>
<td>TONIC - You Wanted More (Universal)</td>
<td>32</td>
<td>32%</td>
</tr>
<tr>
<td>RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros)</td>
<td>31</td>
<td>31%</td>
</tr>
<tr>
<td>GUSTER - Barrel Of A Gun (4,3,2,1)(Hybrid/Sire)</td>
<td>27</td>
<td>27%</td>
</tr>
</tbody>
</table>

### Breakers

**No Songs Qualified For Breaker Status This Week**

**sinéad lohan**

"whatever it takes"

KACD/Los Angeles

ADD!

9 R&R Adult Alternative

13* BDS AAA Monitor

Station Plays Sales

<table>
<thead>
<tr>
<th>WXRT</th>
<th>11x</th>
<th>143 &gt; 487 (#158)</th>
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</thead>
<tbody>
<tr>
<td>KMTT</td>
<td>12x</td>
<td>169 &gt; 216 (#126)</td>
</tr>
<tr>
<td>KTCZ</td>
<td>14x</td>
<td>38 &gt; 117</td>
</tr>
</tbody>
</table>

3 Week National Sales: 1101 - 1447 - 2034

Produced and Engineered by Malcolm Burn • Management: Pat Egan/Mark Spector

---

**Grapentine**

120 Minutes

TOUR IS SELLING OUT!
<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>GENRE</th>
<th>POWER RATINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>JONNY LANG/Second Guessing</td>
<td>Adult Alternative</td>
<td>10.600</td>
</tr>
<tr>
<td>NATALIE MERCHANT/Lite</td>
<td>Adult Alternative</td>
<td>9.770</td>
</tr>
<tr>
<td>WOOD/Stay You</td>
<td>Adult Alternative</td>
<td>8.960</td>
</tr>
<tr>
<td>CHRIS BRAMHALL/James</td>
<td>Adult Alternative</td>
<td>8.050</td>
</tr>
<tr>
<td>DIDO/Here With Me</td>
<td>Adult Alternative</td>
<td>6.060</td>
</tr>
<tr>
<td>SUGAR RAY/Someday</td>
<td>Adult Alternative</td>
<td>5.240</td>
</tr>
<tr>
<td>ME'SHELL NDGEOCELLO/Grace</td>
<td>Adult Alternative</td>
<td>4.990</td>
</tr>
<tr>
<td>SANTANA F/ROB THOMAS/Smooth</td>
<td>Adult Alternative</td>
<td>4.660</td>
</tr>
<tr>
<td>MELISSA ETHERIDGE/Angels Would</td>
<td>Adult Alternative</td>
<td>4.620</td>
</tr>
<tr>
<td>ZIGGY MARLEY/Beautiful Day</td>
<td>Adult Alternative</td>
<td>4.030</td>
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<tr>
<td>RICHARD THOMPSO/Eagle Eye</td>
<td>Adult Alternative</td>
<td>3.450</td>
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<tr>
<td>JOHN POPPEFUM/Terrorland</td>
<td>Adult Alternative</td>
<td>3.450</td>
</tr>
<tr>
<td>ALEJANDRO ESCOVEDO/I Was Drunk</td>
<td>Adult Alternative</td>
<td>3.270</td>
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<tr>
<td>RICK DEGEO/El Techo</td>
<td>Adult Alternative</td>
<td>3.100</td>
</tr>
<tr>
<td>KEN PARK/It's A Fine Day</td>
<td>Adult Alternative</td>
<td>2.880</td>
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<tr>
<td>JOEY RAMONE/In Living Color</td>
<td>Adult Alternative</td>
<td>2.750</td>
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<tr>
<td>PETER HOOK/Just Like Heaven</td>
<td>Adult Alternative</td>
<td>2.750</td>
</tr>
<tr>
<td>DOUG BRIER/Divine Right</td>
<td>Adult Alternative</td>
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<tr>
<td>CHARLIE MURPHY/Cold As Ice</td>
<td>Adult Alternative</td>
<td>2.590</td>
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<tr>
<td>BILLIE JOE ARMENTA/You've Got Me</td>
<td>Adult Alternative</td>
<td>2.560</td>
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<tr>
<td>JIMMY DURANTE/Up In Arms</td>
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<tr>
<td>MARK MULLER/Red Light</td>
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</tr>
<tr>
<td>ROBERT PLANT/PLANT NINE</td>
<td>Adult Alternative</td>
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<tr>
<td>TINA TURNER/We Don't Talk Anymore</td>
<td>Adult Alternative</td>
<td>2.560</td>
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**Reporters**

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<thead>
<tr>
<th>REPORTER</th>
<th>STATION</th>
<th>CALLSIGN</th>
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<tbody>
<tr>
<td>WOGL/Philadelphia, PA</td>
<td>WDAS</td>
<td>WOGL</td>
</tr>
<tr>
<td>WBBM/Chicago, IL</td>
<td>WLS</td>
<td>WBBM</td>
</tr>
<tr>
<td>WMAQ/Chicago, IL</td>
<td>WGN</td>
<td>WMAQ</td>
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<tr>
<td>WZPL/Baltimore, MD</td>
<td>WQXR</td>
<td>WZPL</td>
</tr>
<tr>
<td>KROQ/Los Angeles, CA</td>
<td>KROQ</td>
<td>KROQ</td>
</tr>
<tr>
<td>WLS/The Loop</td>
<td>WLS</td>
<td>WLS</td>
</tr>
<tr>
<td>WRIF/Detroit, MI</td>
<td>WRIF</td>
<td>WRIF</td>
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<tr>
<td>WPLJ/New York, NY</td>
<td>WPLJ</td>
<td>WPLJ</td>
</tr>
<tr>
<td>WXPN/Philadelphia, PA</td>
<td>WXPN</td>
<td>WXPN</td>
</tr>
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</table>

**Most Played Recurrents**

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>GENRE</th>
<th>POWER RATINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLLECTIVE SOUL Run (Hollywood/Atlantic)</td>
<td>Adult Alternative</td>
<td>10.600</td>
</tr>
<tr>
<td>SARAH MCLACHLAN I Will Remember You (Arista)</td>
<td>Adult Alternative</td>
<td>9.770</td>
</tr>
<tr>
<td>VAN MORRISON Precious Time (Point Blank/Virgin)</td>
<td>Adult Alternative</td>
<td>8.960</td>
</tr>
<tr>
<td>SHAWN MULLINS Shimmer (SMG/Columbia)</td>
<td>Adult Alternative</td>
<td>8.050</td>
</tr>
<tr>
<td>JONNY LANG Wander This World (A&amp;M)</td>
<td>Adult Alternative</td>
<td>7.240</td>
</tr>
<tr>
<td>SUGAR RAY Every Morning (Lava/Atlantic)</td>
<td>Adult Alternative</td>
<td>6.060</td>
</tr>
<tr>
<td>LUCINDA WILLIAMS Can't Let Go (Mercury/DMM)</td>
<td>Adult Alternative</td>
<td>5.240</td>
</tr>
<tr>
<td>DAVE MATTHEWS BAND Crush (RCA)</td>
<td>Adult Alternative</td>
<td>4.990</td>
</tr>
<tr>
<td>LYLE LOVELT Bears (Curb/MCA)</td>
<td>Adult Alternative</td>
<td>4.660</td>
</tr>
<tr>
<td>DAVE MATTHEWS BAND Stay (Warning Bros.)</td>
<td>Adult Alternative</td>
<td>4.660</td>
</tr>
<tr>
<td>GOO GOLDSONG Save Tonight (Work/Epic)</td>
<td>Adult Alternative</td>
<td>4.660</td>
</tr>
<tr>
<td>JOHN MELLENCAMP Life Is Now (Columbia)</td>
<td>Adult Alternative</td>
<td>4.660</td>
</tr>
<tr>
<td>EAGLE EYE CHERRY Save Tonight (Work/Epic)</td>
<td>Adult Alternative</td>
<td>4.660</td>
</tr>
<tr>
<td>SHAWN MULLINS Lullaby (SMG/Columbia)</td>
<td>Adult Alternative</td>
<td>4.660</td>
</tr>
<tr>
<td>NEW RADICALS Get You What You Make (MCA)</td>
<td>Adult Alternative</td>
<td>4.660</td>
</tr>
<tr>
<td>B.B. KING Bad Case Of Love (MCA)</td>
<td>Adult Alternative</td>
<td>4.660</td>
</tr>
<tr>
<td>JONNY LANG Still Raining' (A&amp;M)</td>
<td>Adult Alternative</td>
<td>4.660</td>
</tr>
<tr>
<td>JOHN MELLENCAMP I'm Not Running Anymore (Columbia)</td>
<td>Adult Alternative</td>
<td>4.660</td>
</tr>
<tr>
<td>WILCO Can't Stand It (Reprise)</td>
<td>Adult Alternative</td>
<td>4.660</td>
</tr>
<tr>
<td>SARAH MCLACHLAN Angel (Warner Sunset/Reprise)</td>
<td>Adult Alternative</td>
<td>4.660</td>
</tr>
</tbody>
</table>
**Opportunities**

**NATIONAL**

**Top-29 Market/Top Two Stations**

**PRODUCTION DIRECTOR**

How would you like to be the person responsible for creating the visual image of Baltimore's most successful radio stations, Radio One, Baltimore, is seeking a highly motivated Production Director for our four urban formatted stations 90Q, MAGIC 95.9, SPITFIRE 1490 and WOLU 1010. Heavy emphasis on creative station imaging, Top station management and commercial production abilities necessary for managing department. Experience on Urban Audacy and/or Media Touch Saw Plus, helpful. Minimum three years experience preferred. Resume and demo tape to: Pam Somers, General Manager, Radio One, 109 St. Paul St., Baltimor, MD 21202. Equal Opportunity Employer.

**PRODUCER/BOOKER/COMEDY WRITER**

For nationally syndicated AM-Talk show based in top market. Must have 10 years’ experience producing/writing for 25-54 audience. A lot celebrity contacts, keen sense of new-drawn humor, impeccable organizational skills. Exceptional growth opportunity. Salary competitive, benefits included. Pennsylvania-resident preferred. Send resume and salary requirements to: Radio & Records, 10100 Santa Monica Blvd., #818, 5th Floor, Los Angeles, CA 90067. EOE

**CHRISTIAN MUSIC NETWORK NEEDS YOU!**

Do you feel God is stirring something in you? Have you asked yourself, "Why did I get into this business?" Are you tired of all the "Stuff" going on in radio today?

Why not consider joining the fastest growing segment in Radio today. Why not combine the talents God has given you with the fastest growing CHR Christian Music Network in the World. The Air 1 Radio Network. Broadcasting in 12 cities including southern California, western Canada and the US on the DISH® Network/SkyAngel, and around the world on the Internet at www.air1.com.

We are looking for a major market air talent with PD experience. Salary commensurate with experience. If this is you, then we need to hear from you. Please send T&R to Tim Brodeur, PO Box 1006, St. Helens, OR 97030 EOE

**PREMIERE RADIO NETWORKS**

**PRODUCER/COUNTRY/DIVISION**

Home of After Midnite with Blair Garner, After Midnite Weekends with Whitney Allen, Club Country Live with Tony & Kris and Heart To Heart with Neomi Judd seeking producer/ production assistant with high attention to detail and strong driver to succeed. Digital production experience a plus. Resume to: Larry Santagrio/PD, Premiere Radio Networks, 1201 Pennsylvania Ave, Suite 500, Sherman Oaks, CA 91403. EOE

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**OPPORTUNITIES**

**WLNK seeks fulltime air personality. Affiliates is Top 10 with promotions responsibilities. T/R: PE/WLZ, 27 Production Pl., Ste. 10, Grand Haven, MI 49417. EOE (08/20)**

**NEWS/PUBLIC AFFAIRS**

**PROGRAMMING INSTRUCTOR AND COORDINATOR**

For Yale Broadcasting Company New Haven, CT. The independent AM and FM radio station at Yale University is a non-profit corporation in a top 100 market with a strong commitment to our mission of public service. WYBC is a dynamic volunteer-operated station with a small professional staff acting as faculty and advisors. We seek a motivated radio broadcasting professional to maintain our high standards and help expand our educational services and news programming. The successful candidate will provide instruction to and work with Yale students and New Haven community volunteers. Above average radio writing skills required, previous journalism experience is a plus. Part-time, flexible hours, but evening hours preferred. Reply to: Wayne Shedd, c/o The Yale Broadcasting Co., Inc., PO Box 209050, New Haven, CT 06520-9050.

Equal Opportunity Employer.

**MEDIUM MARKET**

Major/Opportunity: Join the country's best broadcasting company and most respected morning show as co-host and sidekick. Rock and CHR positions available. Females and minorities are strongly urged to apply. THIS is the ad you should respond to. Today. Send resume and a tape that shows you're ready. Radio & Records, 10100 Santa Monica Blvd., #869, 5th Floor, Los Angeles, CA 90067. EOE

**NSM WBCN/BOSTON**

Boston’s #1 mail slotting is looking for a national sales manager. Candidates should have at least one and 1/2 years of personnel experience and understand the importance of developing relationships with all levels at the agency and client level. Strong organizational skills, communication skills, and the ability to juggle more than 1 (or maybe 3?) things at once. Possibly the best job in the country and definitely the best job in Boston Radio. WBCN is an EOE. Send resume to Nancy Dietrich, WBCN Radio, 1265 Boylston St., Boston, MA 02215. nsacyd@wbcn.com

**WTIC NEWS/TALK 1080 MORNING SHOW CO-HOST**

WTIC News/Talk 1080 - Hartford, 90,000 watt, clear-channel, NewsTalk powerhouse is looking for a co-host for our #1 rated morning show. Candidates should have a strong work ethic, be able to discuss national/local top stories and politics, be savvy to the entertainment environment, have an opinion and be able to defend it. Responsibilities include creating and updating reports including entertaining and local stories, contacting and securing top local and national guests, have an opinion and standing by it. CBS Radio Inc., in an equal opportunity employer. Women and minorities are encouraged to apply. Contact: Steve Salhara, WTIC Radio, 10 Executive Drive Farmington, CT 06032 Send resume and audio. No phone calls please.

---

**EAST**

**KZHI (Z102) CHR/Lubbock, TX**

AM-FM has an immediate full-time opening from 7-12 mid. Applicants should have 3 years’ minimum of CHR experience. Great benefits and pays well. Send resume and return to KZHI #4143 82nd, Suite 300, Lubbock, TX 79424. Women and minorities encouraged to apply. EOE

**WANTED!!!**

Program Director & Afternoon Drive Air Personality for top 10 market. Long hours, hard work, big fun. Major market experience a plus but not necessary. Top-of-the-line company benefits. Send airecheck & resume to: PO Box 22990, Houston, TX 77227 EOE

**PROGRAM DIRECTOR AND/OR MORNING HOST**

The “Voice of Columbia” 560 WVOC lost its Program Director/Morning Host. We need personal to invent a new morning show for this great AMFM, Inc. News/Talk/Sports station and reprogram other time periods with creativity. AM show content should run the gamut from serious issues to lighthearted fun. Are you interesting, entertaining and creative? Apply for the AM Host Position, the PD position or both. Send tape, resume and how you could make WVOCs morning show ratings gain in WYBC, Burlington, WI 53002.

**HERITAGE TEXAS COUNTRY STATION**

Seeks on-air talent. Good prod. and remotes a must. Females and minorities encouraged. T/R: PD, photo, to: Radio & Records, 10100 Santa Monica Blvd., #811, 5th Floor, Los Angeles, CA 90067. EOE

**CITADEL/CHARLESTON**

Eight station group needs a Monster Production Director. Must have superb organizational, managerial and leadership skills. Must be fluent with digital hard drive systems and multitrack digital production. Excellent company, excellent resources, competitive pay and superb upside potential. Only “hungry winners” need apply. The “status quo” will not do. Creative package to: Citadel/Charleston, 1 Orange Grove Road, Charleston, SC 29407. Attention: Search. EOE

**WANTED!**

Professional to sell advertising for an AM station in Atlanta. Live in a beautiful city and work in the arts world. We need an aggressive personality who can sniff out money. It's a unique opportunity and challenge. Mail resume and letter to WGKA, 2309 Piedmont Road, Atlanta, GA 30305, or e-mail wgka@mindspring.com. No phone calls please. EOE

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**MIDWEST**

**SEARCHING FOR**

**For energetic and creative morning personality. T/R:** Kansas, Olathe, 101.1, Box 1749, Olathe, KS 66061. E-mail: kauzau@goodfriend.com (EOE) (09/03)

**Top CHR (WJKY)** seeking Afternoon Personality strong on- and in-person. T/R: Bob Roberts, Box 1, Fauk Claire, WI 53772 EOE (09/03)

**Regional Sales Director**

New station AMHUK, Shaunet, IL. RESUME: Talley Group, Box 10, Litchfield, IL 62056. EOE (09/03)

**WATK/WJCU Radio**

Seeking News Director: Send to: C.O.M., 120 North Hillmer, Marion, IN 46952. EOE (09/03)

**Country Station**

12 accepting T/R's for future and current shifts. T/R: KFFK, Box 2969, Fargo, ND 58103. No calls please. EOE (09/03)

**Afternoon Rock “Sidekick”**

Must do voices and production. Send resume and references to: PD, KMME, 5930 W. 60th, Shawnee Mission, KS 66204. EOE (09/03)

**PD for top-rated Country Station**

Successful production manager with previous PD experience, be a team leader, promotion-minded, image station, carry air and production. Great salary and benefits. T/R, photo, program philosophy to: O.M., KZPK Radio, PO Box 1458, St. Cloud, MN 56302 EOE

**GENERAL MANAGER/TULSA**

Shamrock Communications seeks an experienced leader for our two Class F stations in Tulsa, Oklahoma. If you have a background in growing revenue, increasing ratings and surpassing cash flow goals, this may be an excellent opportunity for you. We are looking for a GM who can attract, retain, and nurture top talent throughout all departments of our organization. Shamrock Communications is a family-owned media company in radio for over 75 years. Do you have the vision, drive and entrepreneurial spirit to take this successful cluster to the next level? All applications must be received by September 10th. No phone calls please. Bill Nash, Human Resources Director, Shamrock Communications, 149 Penn Avenue, Scranton, PA 18503. Fax: (570) 346-6038. EOE

**Pop for top rated Country Station**

 Seeking a production manager who can develop a strong PD experience, be a team leader, promotion-minded, image station, carry air and production. Great salary and benefits. T/R, photo, program philosophy to: O.M., KZPK Radio, PO Box 1458, St. Cloud, MN 56302 EOE

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**Opportunity Knocked in the pages of R&R every Friday**

**Call:** 310-553-4300

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**Classic Rock that Rocks 96-7 WCVS is looking for a Midday Personality. Are you a team player with a good attitude that loves the music and the airwaves? Do you work the phones, make numerous appearances, deliver solid production? Excellent opportunity in a great city for the right candidate. Send T&R to Mark Phillips, Program Director, WCVS, 3073 South 4th Street, Springfield, IL 62703. Females and minorities encouraged to apply. AMFM is an equal opportunity employer.**
FULLTIME OVERNIGHT OPENING - Position Available

KRWM 106.9 FM is looking for an experienced part-time overnight announcer with a minimum of 3-5 years of broadcast experience. Are you highly motivated and able to communicate with adults in a “warm” and friendly style? Send by mail and tape to: Human Resources, Sanbuck Radio, 3650 134th Ave. S.E., Suite 260, Bellevue, Washington 98006.

Saginaw, MI - Seeking DJ personality available: solo or team. WBFH, JAY-SOND (810) 944-1181.

Six years + AOR, young and talented seeing the opportunity to prove myself. FRANK KINGS (765) 967-6950, spald@aoac.com (09/03).

Promotions, Sales? T&T? I've done it all. Tenacious, creative with eight years experience. SANGER (425) 889-7936, Pub/Inhouse@hotmail.com (09/03).

Major market news/talk personality available solo or team position with 10+ years experience in San Francisco, Seattle, markets. ADNAC (Dane) (503) 523-0380, send@idol.com (09/03).

Love songs & prayer requests are welcome. Send vocal, instrumental demo, and audio for consideration. UF/overnight T&R EPAD (904) 269-6685 hammond@mb.imag.net (09/03).

Otis/AD PD available now. Select digital daily matchups. AC, HAC, AD, 15 years plus. Major market. VNH (904) 985-9444, VLXKQ@XSNMWC.COM (09/03).

New weekday morning host for upcoming AM format. Must have 20+ years experience. Excellent references. AIC, Country, Classic Rock, FMR, Southwest SW GARY (209) 753-4010, kwakg@iwm.com (09/02).

Fulltime overnight gap on midday Rock format working for peanuts, seeing for cashews. Feed notNAME (213) 701-0247, e-mail Marsil1001@aol.com (09/03).

“Six dollars a week” Great voice...production, promotion, eight years experience. WBFH, WM1LZ, WHFT, WRCM. Please call me: MARTIN (213) 332-0239, dynamite88@hotmail.com (09/03).

Experienced, entertaining Sportscaster available. N/E (313) 335-4990, (09/03).

Hey Ohst! Let me take care of your Mondays or nights. Nine year pro week work at your station. DREW (313) 533-5323. (09/03).

Classic Country radio program: "Country Club PT AT Experience, knowledgeable, own originals. Contact RANGER DAVE MARTIN (419) 180-2971, dave_martin90@aol.com (09/03).

Experienced, enthusiastic AC at seeking assist in competitive situation. N/E (513) 332-4555 www.keepliving.com@earthlink.net (09/03).

Mormonhomepage.com. The address of the Talk Show. Had you been looking for it? (303) 375-1502 (09/03).
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BARBARA COCHRAN
President, Radio-Television News Directors Association

from the wires at a station. You also have to take into account that News/Talk is the No. 1 format. That certainly suggests there is an appetite on the part of the audience for news and talk, and that's very healthy for the business.

The definition of news: That's a philosophical question everybody debates constantly. I think the definition has expanded a lot in the last 25 years to be much more inclusive. News now is more interesting to a wider variety of people than it ever has been, but news is a combination of what's interesting and what's important.

Radio's responsibility: Radio, because it's such a portable medium, does very well at alerting people to the latest breaking developments. Giving the headlines is such an important function. Radio can provide an intimacy and a personal contact that's unique. That intimacy can be used in a very special way in telling stories.

The transition from being a journalist to representing them: I've always been interested in the issues journalists have to grapple with. I had been active in a number of organizations that were trying to improve the level of professionalism and help students coming into the business, that sort of thing. This was really a natural outgrowth of my interests. It's a unique position, because often if you're working in the business, you may find yourself on the defensive, speaking only for your organization. I have the opportunity to speak for the industry as a whole. It's a great honor and a big responsibility, but it's also a wonderful opportunity. There's a lot of criticism and a lot of media-bashing that goes on, and it's good for someone to stand up and say what the industry is doing right and explain some of what goes on behind the scenes.

The mission of the RTNDA: "Our core purpose is to lead, encourage and support electronic journalists in the free flow of information and the pursuit of excellence."

Why a station should support the RTNDA: "We are unique as an organization. In one way and age it's very hard to know everything you need to know and to have all the resources inside your own office. Where can you go to find an independent source of information? Who's out there doing the research you can use to shape your thinking about what you need to be doing vis-a-vis the Internet and your own newscast? We're the only ones conducting that kind of research from the point of view of electronic journalists. We're the ones who have the meetings you can attend. It's very hard to do it on your own and be able to keep an eye on all the things that you need to keep an eye on in this increasingly competitive and technologically complex world we live in."

Issues the association is addressing: "The most critical issue we've been focusing on is the declining trust the public has in news media. Local electronic news faces better than network news or newspapers. We can't afford to be complacent about it. There are a lot of practices being questioned. One of the biggest, most important initiatives we've launched is a project on ethics and newsroom practices. We've done surveys, we're offering workshops around the country, and we're trying to be very visible."

"At the time of the Columbine shootings we were immediately called and asked questions about the coverage. We have guidelines we teach as part of these workshops on coverage of live crisis situations, hostage-taking and other things like that. We were able to make those available publicly and send them to every station in the country and suggest they use those guidelines as a basis for conversation in their own newscasts about what they would do if they were confronted with such a situation. People found that extremely helpful."

The effect the Internet is having on news: "I think it's our future in many ways. Stations are certainly recognizing that and using the Internet as an extension of the way they present news. It's a great way to have presence and immediacy for your audience when you're not on the air. It's a great way to build audience loyalty. There are a lot of people who have access to the Internet and streaming audio at work now who maybe don't have a radio or access otherwise. It's a great opportunity."

Something about the RTNDA that would surprise our readers: "How much we do. Our foundation offers a variety of workshops in a variety of settings. We have a chance to provide training and career enhancement opportunities for hundreds of people every year, and I'm not sure everybody is aware of all the things we're doing all the time."

Career highlight: "I'd have to say being present at the creation of NPR's Morning Edition with Bob Edwards, who just celebrated his 20th anniversary as host, is one highlight. That was really very exciting. But there have been so many things, it's really hard to pick and choose. The coverage of the Persian Gulf War when I was bureau chief at CBS was a unique experience. Here you have a war that was televised 24 hours a day, a very demanding story. It was very interesting working with the Pentagon on what you could and couldn't do. I've enjoyed all the political conventions and elections I've been involved with. We had some great shows when I was doing Meet the Press. We had Richard Nixon on for the first time since he resigned as President. We had President Marcos just as he was fleecing his palace in the Philippines."

Career disappointment: "I guess I'm just not a very negative person. I've been very fortunate to have the opportunities I've had. At each job I've built on the skills of what I had done before. I've had a戒指的 site for the best stories going for the last 20 years or so."

Most influential individuals: "In terms of mentors, I have been very fortunate. At the Sun, Jack Germond, who is a well-known political writer, was my boss, and he was really great. At NPR, Frank Mankowitz took me on. At WBC, Tom Brokaw was very supportive."

Favorite radio format: "I listen to News and Talk stations here in DC, especially in the car, and I still listen to public radio."

Favorite television show: "We Like the Sopranos. I check in with the Sunday weekend shows, This Week, Meet the Press, Face the Nation. It's an ingrained habit, I think."

Favorite books: "Pride and Prejudice and Mrs. Dalloway, a Virginia Woolf book."

Favorite song: "It's so hard to choose, because it depends on what kind of mood you're in."

Favorite movies: "Citizen Kane."

Favorite restaurant: "Here in Washington, we really like Kincaid's."

Beverage of choice: "Coffee, and I enjoy a glass of white wine."

Hobbies: "I enjoy traveling. My husband and I have had a chance to go to a lot of nice, interesting places. I also like to cook."

Stock recommendations: "I have an IRA, but no recommendations."

Communication medium of choice: "I guess I like e-mail pretty well. My address is borbor@rtnda.org."

What else she would like to see radio do: "The only thing is we would like to get the word out and give up the notion of sending reporters out on the street. Don't give up the street reporter: There's no substitute for having your own reporter out there: at the event, doing the interviews, gathering the news firsthand. I worry sometimes there's a trend away from that."

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R&R Rock 35 - 12 Breaker
25* - 5* Airpower Modern Rock Monitor
34* - 7* Airpower Mainstream Rock Monitor
24* - 8* Airpower Active Rock Monitor

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