

NEWSSTAND PRICE \$6.50

### Pink Is Red Hot

LaFace/Arista recording artist Pink commands the



highest debut this week on R&R's Callout America, reaching No. 4 overall with "Most Girls." All the facts and figures appear on Page 134, immediately after the CHR Survival Guide.

*Handwritten initials: JG*

# R&R

## THE INDUSTRY'S NEWSPAPER

[www.rronline.com](http://www.rronline.com)

SEPTEMBER 15, 2000

### Music To Our Ears!

We hope you have the entire weekend to read this week's R&R — it's the biggest issue in our 27-year history! It's all because of our annual CHR special, which includes an exclusive conversation between CHR Editor Tony Novia and Madonna that begins on the next page. Find the entire CHR Survival Guide on Page 51.



*Handwritten signatures: JG, Tony Novia*

**MOST ADDED!**

# REDHOTCHILIPPEPERS "CALIFORNICATION"

THE TITLE TRACK TO THE QUADRUPLE PLATINUM ALBUM

Majors include:

- |      |      |      |      |      |
|------|------|------|------|------|
| WPLJ | KIIS | WFLZ | KYSR | KBKS |
| KALC | WPRO | KXXM | KSLZ | WDCG |
| WAKS | WKFS | WLNK | KLLC | WBMX |
| WKIE | WNOU | KZON | WMYX |      |

MTV VMA Winners

- Best Direction For A Video!
- Video Vanguard Award!

The 3rd single from this album to go #1 at Alternative Radio!



[www.redhotchilipeppers.com](http://www.redhotchilipeppers.com)

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**GOING FOR ADDS  
ON SEPTEMBER 18**

# Jessica Riddle

## Symphony

"We know, there's a ton of music out there. But 'Symphony' is the perfect balance to all the male-dominated records out there right now. Jessica Riddle is on the verge of being a star."

—Kozman and Jim Lawson, KALC

"I hear 'Symphony'... and it's the sound of a hit."

—Scott Sande, WZLX

"'Symphony' uses a classic hook with a 2000 feel. That means it will do well with both teens and their Moms!"

—Mike Morgan, WFLY

"We played 'Symphony' on our nightly new music face off; it won five nights in a row and drew immediate phones. This has the makings of a hit for Jessica."

—Jonny Quest, WCFL

"Jessica Riddle is an artist we have been watching for a long time — and with 'Symphony', we feel her time has come! Jessica has the charisma, talent, and voice of a star!"

—Tim Baldwin, WODX

"This is not only her best song yet, it is one of the best songs I have heard from any artist, in the last few months!"

—Tony Wolkus, WHIS-FM

"With her great voice and instant recognition of the song. This record is poised to do very well."

—David Burns, MD WDCX

"'Symphony' is the song that is gonna make everyone pay attention to Jessica!"

—Harry Legg, WGE

"Jessica is our secret weapon. She transcends all demos. This is the single that will break her wide open. 'Even Angels Fall', her first single, continues to be a top five tester across the board."

—Ange Canessa, WGTZ

"Jessica Riddle's 'Even Angels Fall' was a big hit for us here in Tampa. She is a great young talent and a hottie! Every time I think of her... I hear a 'Symphony'... fun song, with a voice that has already been a hit with our upper demo females."

—Scott Chase, WBSR, Star 95.7

**ON TOUR THIS OCTOBER  
AND NOVEMBER**

[jessicariddle.com](http://jessicariddle.com)

produced by Kim Bullard. additional production by Julian Raymond and Rob Cavallo.  
additional production and mix by Rob Chiarelli for Final Mix, Inc.  
Brenner Management Group



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*Jessica Riddle and GivenchyOblique  
team up as Fast-Forward Future Stars.  
Jessica Riddle and "Symphony" are featured  
in Givenchy Oblique's multi million dollar TV  
and print campaign*

- as seen on



To help commemorate this week's special **CHR Survival Guide**, Sales & Marketing Editor Pam Baker sat down with radio legend **Rick Dees** to pick his brain about the Internet, Napster and his relationship with the KIIS-FM sales department. This week's MMS section also has an interview with another pop legend: columnist **Dick Kazan** relates his recent conversation with **Dick Clark** (who had some sage advice about making yourself valuable at your radio station). The section also contains the last in our series of articles on cluster management and our weekly **GM Spotlight**, which this week features **KINK/Portland's Stan Mak**.

Pages 10-16

SEE YOU AT THE NAB!

About 25 members of the **R&R** staff will be in San Francisco next week for the annual Radio Show. We hope you'll stop by our booth (#638) on the exhibit floor, where you can pick up a complimentary copy of the **R&R TODAY** daily fax or log on to the **R&R ONLINE** website. We'll also be giving online demonstrations of our fabulous new program, **Music Meeting**. See you next week!

IN THE NEWS

- **Jim Trapp** becomes Dir./Programming for Clear Channel/Houston
- **Jim Kennedy** named WALR/Atlanta PD
- **WGST-FM/Atlanta** flips from Talk to Rock AC

Page 3

THIS #1 WEEK

- CHR/POP**
  - **DESTINY'S CHILD** Jumpin' Jumpin' (Columbia)
- CHR/RHYTHMIC**
  - **NELLY** Country Grammar (Fo' Reel/Universal)
- URBAN**
  - **MYSTIKAL** Shake Ya Ass (Jive)
- URBAN AC**
  - **TOMI BRAXTON** Just Be A Man About It (LaFace/Arista)
- COUNTRY**
  - **JO DEE MESSINA** That's The Way (Curb)
- AC**
  - **MARC ANTHONY** You Sang To Me (Columbia)
- HOT AC**
  - **MATCHBOX TWENTY** Bent (Lava/Atlantic)
- AC/SMOOTH JAZZ**
  - **JEFF GOLUB** / **PETER WHITE** No Two Ways ... (GRP/VMG)
- ROCK**
  - **3 DOORS DOWN** Loser (Republic/Universal)
- ACTIVE ROCK**
  - **PAPA ROACH** Last Resort (DreamWorks)
- ALTERNATIVE**
  - **PAPA ROACH** Last Resort (DreamWorks)
- ADULT ALTERNATIVE**
  - **BARENAKED LADIES** Pinch Me (Reprise)

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Senate Gets New LPFM Bill

Grams offers companion to bill passed in House

BY JEFFREY YORKE  
R&R WASHINGTON BUREAU CHIEF  
yorke@rronline.com

Capitol Hill politicians scrambling to tie up matters before the second session on the 106th Congress ends sometime in mid-October now have legislation before them that could effectively permit the FCC to launch low-power FM service while limiting the possibilities for it to create interference with established radio service.

On Sept. 7 Sen. Rod Grams introduced the "Radio Broadcasting Preservation Act of 2000," a companion piece to the 1999 LPFM act passed by the House in April that permits the FCC's low-power plan to proceed but requires third-adjacent channel protection. Grams' staff expected the bill to pick up steam this week and next and

LPFM/See Page 8

Madonna Makes Great 'Music'

On her eighth studio effort, the superstar lets loose with songs of joy and celebration

TONY NOVIA  
R&R CHR EDITOR  
tnovia@rronline.com

It seems appropriate that Madonna would release a CD called *Music*. For more than 20 years she has been at the forefront of different genres of music, taking each style and putting her inimitable stamp on it, music-wise and image-wise. Her last effort, 1998's *Ray of Light*, went quadruple-platinum in the U.S. alone, and it's likely that *Music* is destined for a similar journey.

Madonna is the first to point out that her greatest productions are her 3-year-old daughter, Lourdes, and recently born son, Rocco Ritchie, but she's excited about *Music* and the possibility of touring again. The songs on the newly released CD — which was co-produced by French dance sensation Mirwais, William Or-



Madonna

bit, Mark "Spike" Stend and Guy Sigsworth — are reflective of her current state of mind. There is an undeniable exuberance that begins on the first single, "Music," and continues throughout the album.

We talked with Madonna a couple of weeks before the birth of her son, and she was in good spirits about both upcoming productions.

See Page 56



What's Inside....

Here are some highlights from this year's jampacked, 83-page CHR special:

- **KHKS/Dallas' Kidd Kraddick:** Putting people first
- **Success and passion drive Cox President Bob Neil**
- **WSJ's Walter Mossberg:** The Internet gets personal
- **CCU SVP/Prog. Tom Poleman:** Be true to your brand
- **Determination, talent and patience keep WQHT/New York PD Tracy Cloherty on top**
- **KPWR/Los Angeles Mktg. Dir. Diana Obermeyer** challenges stations to embrace change
- **KFMB/San Diego VP/GM Tracy Johnson:** How to keep the fun in your work and go after listener loyalty

It all starts on Page 51!

AFTRA, Metro Talks Show Little Progress

BY WALT STARLING  
R&R WASHINGTON BUREAU  
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Los Angeles AFTRA and Westwood One contract negotiators are engaged in talks that are viewed as a bellwether for seven major-market units of Metro Networks' traffic and news on-air performers. But AFTRA negotiators have termed the company offer "very negative."

The L.A. local of AFTRA has been in negotiations since the 68 Metro employees voted to unionize on April 11. After the April election Westwood One consolidated the separate news and traffic operations of Metro Networks and Shadow Broadcast Services in Los Angeles. Shadow employees were already organized, and they continue to work under the jurisdiction of the AFTRA contract already in place.

AFTRA L.A. Local Director of Broadcast Organizing Leslie Simon told R&R she expected the Westwood One offer to be

AFTRA/See Page 8

State Of The Radio Industry: Owners Down 24% Post-Telecom

The just-released BIA Financial Network "State of the Radio Industry 2000" study shows that the number of station owners dropped from 5,222 in 1995 to 3,989 at the end of 1999. That translates into a 24% drop since the Telecom Act of 1996 was passed. Over the last five years the FCC recorded 9,111 station transactions out of 10,796 commercial signals in the U.S. Some stations even changed hands twice in one month — a far cry from the days when owners were prohibited from "trafficking" in broadcast licenses.

The study also concludes that consolidation is the driving growth force in today's radio industry: In the top 10 markets, an average of just 5.6 parent companies accounted for almost 92% of the total radio dollars per

market. At the beginning of 2000 20 of the 50 largest radio firms are publicly traded. Radio stations owned by publicly traded firms accounted for 90% or more of the local listening in 11 markets.

Before deregulation most markets with multiple stations under the same owner featured duopolies, where a company held an AM and an FM in a single market. Now, 56% of the stations in rated markets are part of a "super duopoly," where a company owns more than one station on the AM or FM band. But there is a gap even in the duopoly groupings. Clear Channel and Infinity have the biggest clusters. Infinity generally has the higher-billing stations in larger markets.

BIA/See Page 40

The Rambling Stops On WOR

Gambling-family program ends after 75 years

BY AL PETERSON  
R&R NEWS/TALK EDITOR  
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Longtime WOR-AM/New York morning host **John R. Gambling** learned last Friday (9/8) that the Buckley Broadcasting station would not be renewing his contract when it runs out in December. Although station management gave Gambling the option to stay on the air through the end of the year, the veteran talk host told listeners' of Monday's show that it would be his last.

"I just could not see myself, day after day, dying a

slow, pathetic death," said Gambling.

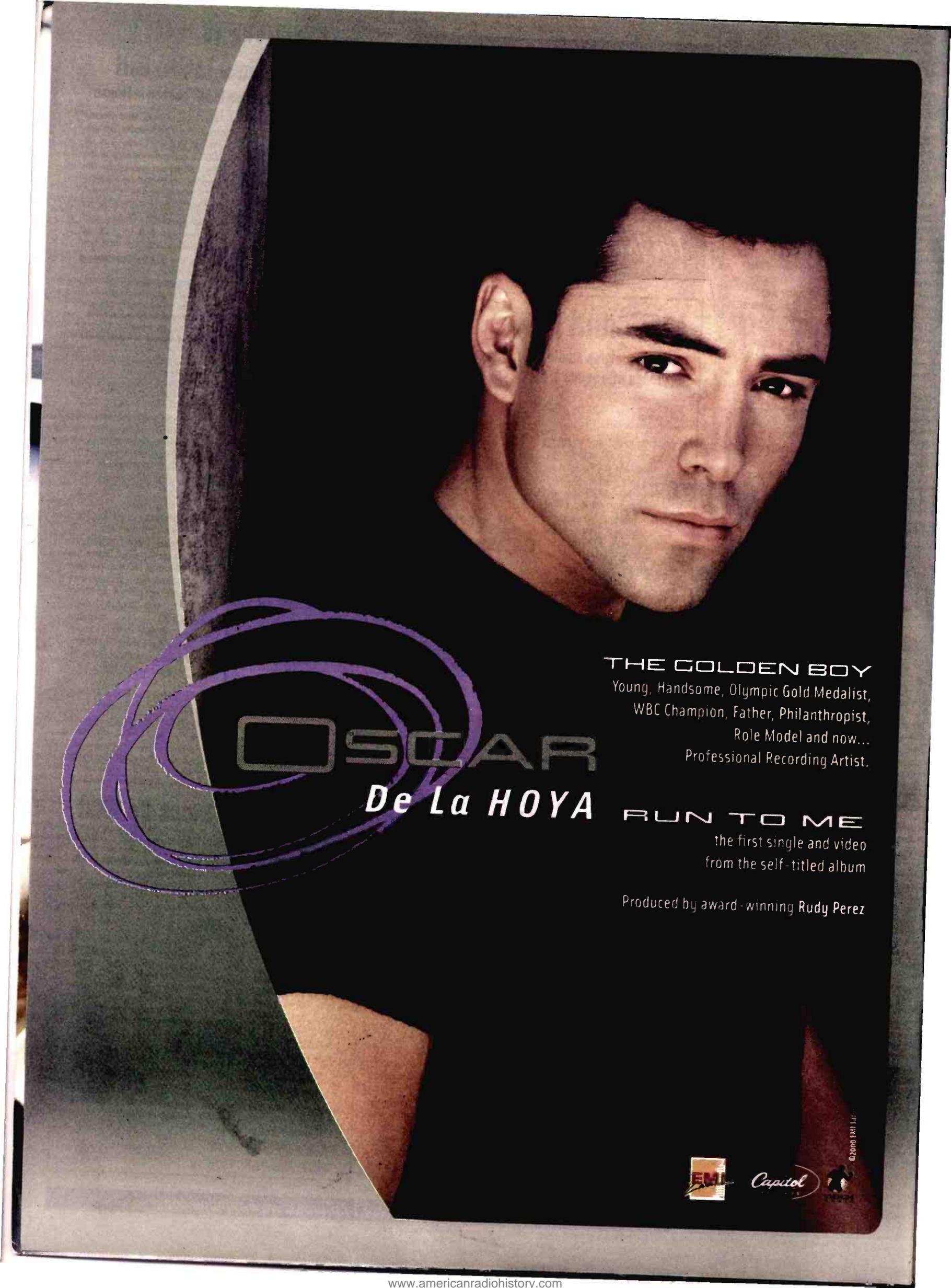
The surprising announcement, and Gambling's abrupt departure, brings to an end an amazing 75-year run for a show that began back in 1925 with Gambling's grandfather, John B. Gambling. He was eventually succeeded by his son, John A. Gambling, who continued as solo host of the show until the mid-1980s, when John R. joined

the family business as co-host of *Rambling With Gambling*. Following his dad's retirement, John R. went solo in

GAMBLING/See Page 40



Gambling

A black and white portrait of Oscar De La Hoya, looking directly at the camera with a slight smile. He is wearing a dark t-shirt. The background is dark and textured.

OSCAR

De La HOYA

THE GOLDEN BOY

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the first single and video  
from the self-titled album

Produced by award-winning Rudy Perez



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## Kennedy Now PD At WALR/Atlanta

Jim Kennedy, most recently OM of Dickey Brothers Broadcasting's WNPL, WQQK & WRQQ/Nashville and interim PD of WALR (Kiss 104.7)/Atlanta, has been given official PD duties for WALR. The intellectual property of WALR was recently purchased by Cox Radio and relocated to the 104.1 MHz signal, which was previously home to NAC/Smooth Jazz WJZF.

Kennedy told R&R, "One of the nice things about this is that it isn't really a new position for me. The interim part is gone, but I'm still the Program Director for WALR. The

KENNEDY/See Page 40

## CBS Radio News Lifts Lloyd To GM

Eighteen-year CBS News veteran Constance Lloyd has been named GM for CBS Radio News. She replaces Michael Freedman, who exited the post last month to become VP/Communications at George Washington University.



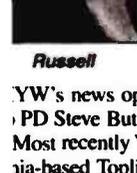
Lloyd

Lloyd, whose most recent position was Director/Programming at the network, began her career with CBS in 1982 as an editor and producer. During her nearly two decades with CBS Radio News she rose to become Manager/News Operations (1994-7) and Director/Operations & Affiliate Relations (1997-2000). Her

LLOYD/See Page 48

## Russell Rejoins KYW As News Dir.

KYW/Philadelphia has named Tracey Russell News Director for the Infinity-owned all-News station. Russell's takes over for Mark Helms, who left the station on disability in July. In her new role Russell — a native of the City of Brotherly Love — will oversee KYW's news operation and report to PD Steve Butler. Most recently VP of the Philadelphia-based Toplin Public Relations



Russell

RUSSELL/See Page 40

## Tina And Ozzy Help The Beat Go On



Tina Turner and Ozzy Osbourne are the latest in a growing number of artists who have become involved in LIFEbeat, the Music Industry Fights AIDS Tour Outreach Program. Both artists contributed tour income to LIFEbeat and allowed LIFEbeat representatives to accompany their tours to do outreach at each venue. Pictured (l-r) are LIFEbeat tour rep Rochelle Houge, Turner and LIFEbeat Exec. Dir. Tim Rosta and Development Dir. Barri Cillie.

## WGST-FM Flips To 'Mix 105.7'

Clear Channel/Atlanta dissolved its News/Talk simulcast Sept. 8 by flipping WGST-FM to "Mix 105.7 — The Greatest Hits of the '70s, '80s, '90s & Today." The station, which debuted without air personalities and is currently playing 10,000 songs commercial-free, is expected to soon pick up WMMX as its new call letters. WGST-AM remains News/Talk.

Mix 105.7 will reportedly target adults 25-54, concentrating on 35-44s. "Our blend will be rock AC/classic hits with a '90s profile," commented OM Tim Dukes, who helped oversee the launch. "Core artists include The Eagles, Fleetwood Mac, Journey, John Mellencamp, Tom Petty, Sant-

ana, Steely Dan, Sting and Supertramp. Our '90s presence will come from acts like Collective Soul, Goo Goo Dolls, matchbox twenty, Sarah McLachlan and Sister Hazel."

Clear Channel VP/Programming Gene Romano added, "Mix 105.7 will please disenfranchised listeners who've used [AC] WSB-FM, [CHR/Pop] WSTR and [Classic Hits] WZGC. People have settled for those stations because they had no other choice — until now."

Among persons 12+ in the spring Arbitron, WGST-FM (2.0) and WGST-AM (1.6) ranked 17th and 18th, respectively. News/Talk WSB-AM (9.5) was this spring's 12+ leader.

## Campbell To Manage Susquehanna/K.C.

■ Catlin now KCMO-AM PD; Daniels programs KCFX

Susquehanna Radio Corporation, which recently purchased three Kansas City radio stations along with the radio rights to the NFL's Kansas City Chiefs from Entercom, has announced the company's new management and programming team for the market cluster, which includes Talk KCMO-AM, Oldies KCMO-FM and Classic Rock KCFX-FM.

Kansas City radio veteran Mike Campbell has been named Market Manager for the group. Campbell, who was most recently VP/Client Services for local brand marketing firm C3, previously spent 15 years at crosstown KYYS, where he held positions as Sales Manager and Director/Sales and ultimately rose to



Campbell

VP/GM. Along with overseeing all of Susquehanna's new operations in Kansas City, Campbell will serve as GM for KCMO-AM & FM.

Joining Campbell at KCMO-AM is Jeff Catlin, who becomes PD. Catlin moves to the market from Susquehanna's highly successful Sports/Talk KTCT-AM (The Ticket)/Dallas, where he was Asst. PD. Christopher Hoffman remains KCMO-FM's PD.

Another new PD is Don Daniels, who will program KCFX. Daniels, who previously worked for Susquehanna as PD of KSNF-FM/San Francisco, is making a return

SUSQUEHANNA/See Page 40

SEPTEMBER 15, 2000

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## Ausfeld Rises To Regent Regional VP

Robert Ausfeld has been elevated to Regional VP for Regent Communications' 15 stations in Albany, Utica-Rome and Watertown, all in New York state. Ausfeld was most recently VP/GM for the company's Albany cluster, which consists of WGNA-AM & FM, WABT, WQBJ, WQBK & WTMM.

"Regent is very fortunate to be able to promote from within and give Bob additional responsibilities," said Regent President/COO Bill Stakelin. "Bob is an outstanding radio broadcaster with years of success in New York radio."

In related news, former WMRQ/Hartford PD Dave Hill was named PD at Active Rock WQBJ & WQBK/Albany, which Regent recently acquired from Clear Channel. He replaced Susan Groves, who stays with Clear Channel as PD of crosstown WHRL & WKKF.

## CCU/Houston Taps Trapp As Dir./Prog.

Jim Trapp has been tapped to Director/Programming for Clear Channel Communications' five-station FM cluster in Houston. In his new role Trapp will oversee Hot AC KHMV, Classic Rock KKRW, Rock KLOL, AC KODA and Alternative KTBZ.



Trapp

Trapp most recently served as PD of KHMV and KTBZ. He joined KTBZ in June 1997, when the station was

still owned by Nationwide Communications. Trapp remained with the station through its sales to Jacor and then to Clear Channel. He added programming duties for KHMV last year.

Before joining KTBZ, Trapp served as PD of then-Adult Alternative KZZO/Sacramento. He's known for having launched KZON/Phoenix as an adult-leaning Alternative and has also programmed KZEL/Eugene-Springfield, OR.

## HOW TO REACH US

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## CCU, Viacom Poised For New Media Success

□ 'Soft landing' predicted for Viacom ad growth

By JEFFREY YORKE  
R&R WASHINGTON BUREAU CHIEF  
yorke@rronline.com

Clear Channel and Viacom were among eight media companies selected by a board of 19 Credit Suisse First Boston analysts who examined 100 media companies from around the world to determine which are well-positioned to win in the new media landscape. While Clear Channel and Viacom made the final cut, only News Corp. and Time Warner met all seven of the broker's criteria: management quality, new revenue streams, scale and scope, global footprint, brands, bundling and vertical integration.

"The inexorable march of technology is creating unprecedented opportunities and risks within the media industry," CSFB said. The brokers noted, "We believe that News Corp. management, led by

Rupert Murdoch, has been instrumental in pioneering many of the media-industry initiatives that have become accepted wisdom and are emulated by other major media conglomerates."

Other companies on CSFB's list were Em.TV & Merchandising AG, Publishing and Broadcasting Ltd., Rogers Communications Inc. and Grupo Televisa SA.

### Clear Channel Sells \$1.5 Billion In Bonds

Clear Channel last week received more than \$2 billion in bids in what amounted to the largest U.S. corporate bond sale of the week. The company has watched its stock slide about 25%, from \$83.06 on Aug. 11 — about two weeks before it completed its merger with AMFM — to close at \$62.31 on Tuesday. The new three-year notes totaling \$750 million will yield 7.265% (1.2 points above similar U.S. Treasury notes), and 10-year notes totaling another \$750 million

CCU/See Page 6

### Clear Channel Buys Out Radioworks

Radioworks' Cy Chesterman agreed last week to sell his Sioux City, IA collection of radio stations to Clear Channel for an undisclosed amount. Clear Channel spokesman Randy Palmer confirmed that it was a cash deal and that no CCU shares were involved. Clear Channel will mark its first foray into the Sioux City market with the acquisition of Country KMNS, Adult Standards KWSL, CHR/Pop KGLI, Rock KSEZ & AC KSFT-FM. This Radioworks should not be confused with the Concord, NH-based RadioWorks that was bought by Vox Media last year.

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## Bloomberg BUSINESS BRIEFS

### Kennard Wants Consolidation Review Guidelines

Although FCC Chairman Bill Kennard gives Clear Channel's Lowry Mays credit for keeping his promise to include minority buyers in the spinoffs from the AMFM merger, Kennard is still concerned that continuing concentration in the radio marketplace will increase market-entry barriers for small, minority and female owners. Kennard has asked his fellow commissioners to consider the creation of a framework for reviewing competition, and he urged the commissioners to act quickly, "so that the commission can bring more certainty, predictability and timeliness to its review of radio transactions."

### Radio Not Immediate Target Of Campaign Reform

Senate Commerce Committee Chairman John McCain, along with the Alliance for Better Campaigns, will launch a new grass-roots reform effort to force TV stations to provide free political airtime. At a campaign kickoff planned for Thursday near the U.S. Capitol, the Alliance was expected to identify TV stations that it believes have "profited the most from political ads and are doing the least to inform the public in campaign 2000." While the Alliance has pledged to bring radio into the fray, a spokeswoman for the group told R&R that no efforts to target radio will be made during this presidential election.

### Sirius-3 Launch Delayed Until November

Sirius Satellite Radio spokeswoman Mindy Kramer told R&R that a logjam of scheduled flights at the Proton rocket launch pad at Kazakhstan's Baikonur Cosmodrome has forced the satellite broadcaster to delay the planned October liftoff of its third satellite, Sirius-3, until sometime in November. But she added that Sirius has good news: Its ground control established communications with Sirius-2 within hours of its Sept. 5 launch, and by noon that day the satellite's solar panels had been deployed and orbital testing began without incident. Kramer said actual broadcasting tests will begin immediately after the completion of orbiting tests, which will take about 45 days. Broadcast service is expected to begin in early 2001.

### Radio One Declares Dividend On Convertible Preferred Stock

Holders of Radio One's 6.5% convertible preferred securities, which were first offered to investors in July, will be paid dividends Oct. 16. Dividends will be paid to shareholders of record as of Friday, Sept. 15. Sept. 15 is also the date of the company's first public shareholders meeting, to be held in Washington, DC. The group held a special shareholder's meeting in April.

### Moody's Rates XM Senior Secured Notes, Confirms Jefferson-Pilot Ratings

Moody's Investors Service this week assigned a Caa1 rating to XM Satellite Radio's \$325 million of 14% senior secured discount notes due 2010 and a caa rating to its \$100 million of convertible preferred stock. The senior implied rating is Caa1, and the senior unsecured issuer rating is Caa2. The outlook is stable. Moody's ratings reflect that the satellite broadcaster is in the development stage and that it faces significant business, technical, liquidity and regulatory risks. But Moody's also noted that the company's ability to raise capital supports the expectation that it will be able to fund its working capital needs until it can generate cash flow.

Last week Moody's confirmed debt ratings for Jefferson-Pilot Corp., the parent company of group owner Jefferson-Pilot Communications. Jefferson-Pilot Corp.'s A1 senior unsecured debt and A2 junior subordinate debt were confirmed, along with the a1 preferred stock ratings on Jefferson-Pilot Capital Trusts A and B. The outlook for the ratings is stable.

### XM To Sell Stock, Cox Radio Parent Sells \$500 Million In 10-Year Notes

XM Satellite Radio announced that it will offer 2.99 million class A shares at \$47.94 per share. The 12-month low for XM class A is \$11.62; the high is \$47.37. Warrants may be exercised between Sept. 16, 2000 and March 15, 2010. This phase of XM's offering is projected to raise \$129 million for continued construction of facilities and costs associated with ramping up 100 channels of satellite audio.

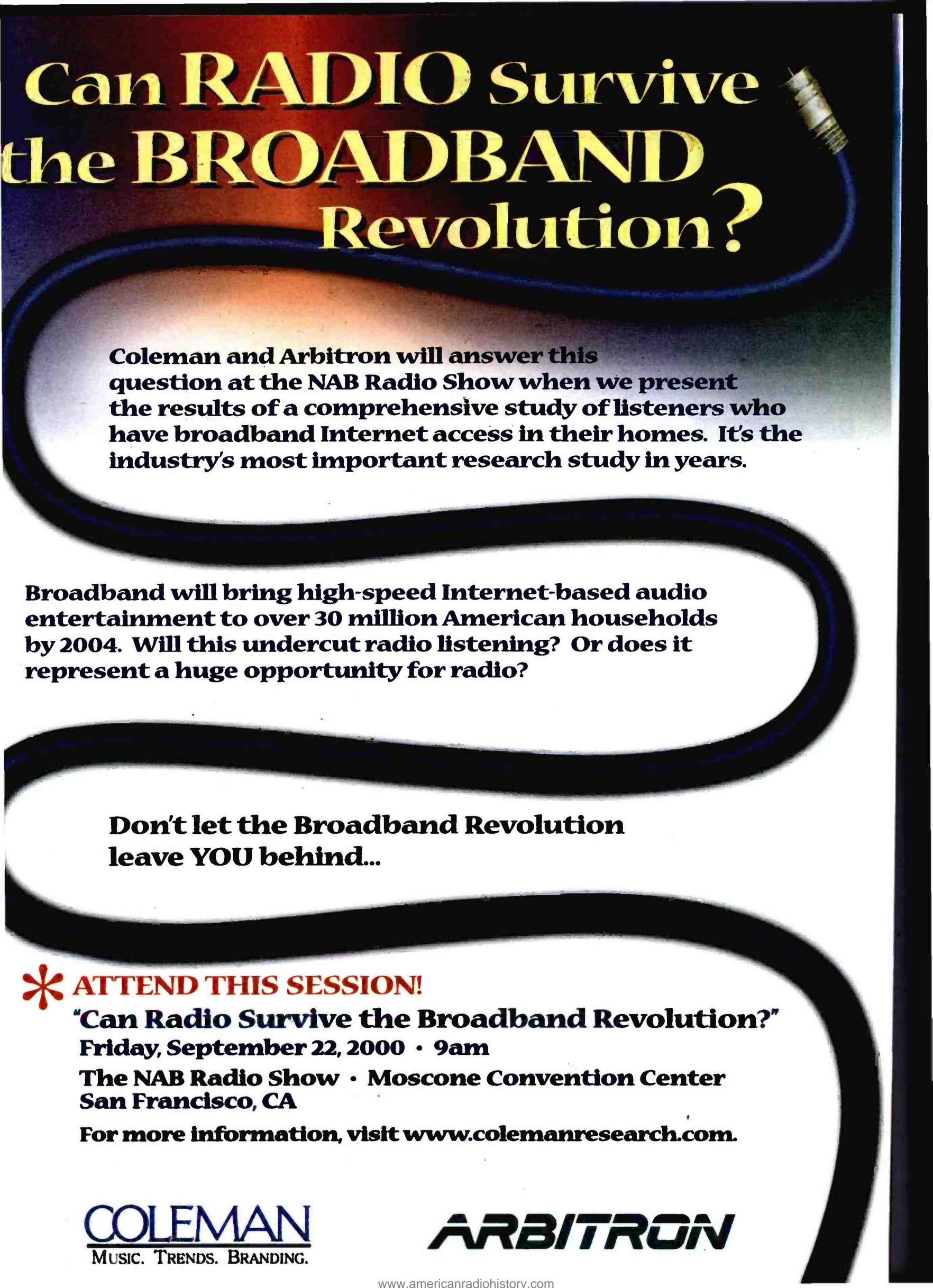
Continued on Page 6

### R&R Stock Index

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

	Change Since				
	9/2/99	9/1/00	9/2/00	9/2/99	9/1-9/2/00
Radio Index	332.36	312.05	295.54	-11%	-5.3%
Dow Industrials	11,036.34	11,238.78	11,220.65	+1.7%	-0.2%
S&P 500	1,344.15	1,523.77	1,494.50	+11.2%	-1.7%

# Can RADIO Survive the BROADBAND Revolution?



**Coleman and Arbitron will answer this question at the NAB Radio Show when we present the results of a comprehensive study of listeners who have broadband Internet access in their homes. It's the industry's most important research study in years.**

**Broadband will bring high-speed Internet-based audio entertainment to over 30 million American households by 2004. Will this undercut radio listening? Or does it represent a huge opportunity for radio?**

**Don't let the Broadband Revolution  
leave YOU behind...**

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**Friday, September 22, 2000 • 9am**

**The NAB Radio Show • Moscone Convention Center  
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## DEAL OF THE WEEK

- **WLWI-AM & WHHY-FM/  
Montgomery and WAFX-FM/  
Prattville, AL (Montgomery)**  
\$10 million

## 2000 DEALS TO DATE

**Dollars To Date:** \$7, 643, 157, 226  
(Last Year: \$3, 120, 039, 999.39)

**Dollars This Week:** \$13, 400, 000  
(Last Year: \$37, 921, 227)

**Stations Traded This Year:** 856  
(Last Year: 916)

**Stations Traded This Week:** 5  
(Last Year: 16)

## TRANSACTIONS AT A GLANCE

- **WWSG-FM/Sylvester (Albany), GA** \$550,000
- **KBLE-AM/Seattle** \$2.85 million

## Cumulus Dominates Quiet Week For Deals

- **Buiks up in Deep South with Montgomery, AL trio and Albany, GA FM**

## Deal Of The Week

**WLWI-AM & WHHY-FM/  
Montgomery and  
WAFX-FM/Prattville, AL  
(Montgomery)**

**PRICE:** \$10 million  
**TERMS:** Asset sale for cash  
**BUYER:** Cumulus Media, headed by Chairman Richard Weening. Phone: 312-867-0091  
**SELLER:** McDonald Media Group. Phone: 205-879-0456  
**FREQUENCY:** 1440 kHz, 101.9 MHz, 95.1 MHz  
**POWER:** 5kw day/1kw night;

100kw at 1,096 feet; 50kw at 476 feet

**FORMAT:** News; CHR/Pop; Rock

## Georgia

**WWSG-FM/Sylvester  
(Albany)**

**PRICE:** \$550,000  
**TERMS:** Asset sale for cash  
**BUYER:** Cumulus Media, headed by Chairman Richard Weening. Phone: 312-867-0091  
**SELLER:** Thomas Lawhorne. Phone: 912-776-3335  
**FREQUENCY:** 102.1 MHz

**POWER:** 6kw at 276 feet

**COMMENT:** This station still represents a construction permit and is not yet broadcasting.

## Washington

**KBLE-AM/Seattle**

**PRICE:** \$2.85 million  
**TERMS:** Asset sale for cash  
**BUYER:** HHH Broadcasting. Phone: 561-997-0074  
**SELLER:** KBLE-AM Inc., headed by President George Wilson. Phone: 206-324-2000  
**FREQUENCY:** 1050 kHz  
**POWER:** 5kw day/440 watts night  
**FORMAT:** Religious

## CCU

Continued from Page 4 will yield 7.699% (1.96 points above treasuries). Credit Suisse First Boston and Salomon Smith Barney co-managed the sale.

Despite some rough times, Clear Channel continues to be embraced by analysts. Last week Credit Lyonnais analyst Richard Read was one of five Wall Streeters who reiterated their previous "buy" or "strong buy" ratings on the issue. Of 19 analysts who cover Clear Channel, 18 have "buy"

recommendations, while only one, A.G. Edwards' Michael Kupinski, has recommended a "hold" or "maintain" position.

As analysts sort through the recent downturns in the market, a number of them have offered windows on how they evaluate a company's value. For example, last week Morgan Stanley Dean Witter's Rich Bilotti reviewed his position on Viacom and lifted his target price from \$80 to \$82 per share. Bilotti maintained his "strong buy" rating

on the issue while pointing out that CBS' ratings were solid. Bilotti said he sees a "soft landing" for Viacom in advertising growth. However, he expects a slowdown in the company's cable TV networks, such as MTV, VH1 and Nickelodeon. Bilotti also said he anticipates radio advertising to be down "sharply year-over-year." However, he believes, the "buy side has overreacted," pushing down share prices to the low 60s. Bilotti recommended buying the stock at current levels.

## Bloomberg BUSINESS BRIEFS

Continued from Page 4

Cox Enterprises, the majority owner of Cox Radio, last week sold \$500 million in 10-year notes in a private placement, according to Reuters. Banc of America Securities and Chase Securities arranged the sale.

## Beasley Clan Reinvests In Group; Saperstein Sells More WW1

George Beasley and his three children last month took advantage of Beasley Broadcast Group's price dip to pick up extra BBGI shares. Beasley's son, President/COO Bruce Beasley, grabbed the most — 1,880 shares at an average price of \$13.95. His sister, CFO Caroline Beasley, got 1,000 shares at \$15.50. Brother Brian Beasley, who serves as VP/Operations, got 500 shares at an average price of \$13.53. Chairman/CEO George Beasley purchased 1,000 shares at \$13.38. The transactions add up to a total Beasley reinvestment of about \$47,000. Caroline Beasley told R&R, "We think the stock is undervalued. As company insiders, we are only able to buy four times a year, and we took that opportunity."

Meanwhile, Westwood One majority shareholder David Saperstein, who in the spring sold about \$27 million in shares in several transactions, last week sold nearly 13,000 shares of WW1 that had been in his three children's trust funds for a total of nearly \$385,000.

## Hearst-Argyle Gets WMUR-TV With Emmis' Help

Hearst-Argyle Television last week agreed to buy New Hampshire's biggest TV station, ABC affiliate WMUR, for \$185 million in cash from closely held Imes Communications. What's of interest to radio is the fact that \$160 million of the purchase price will be funded through the sale of KMVP, KTAR & KKLT/Phoenix to Emmis. Emmis has been operating those stations via an LMA and had agreed to help Hearst-Argyle purchase a television property as part of the Phoenix deal.

## AudioBasket To Offer CNNRadio Programming

AudioBasket, a provider of customized on-demand audio news and information, will offer the CNNRadio Network's news service to AudioBasket affiliates in North America. CNNRadio will provide its feed to

Continued on Page 8



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## AFTRA

Continued from Page 1

similar to the existing Shadow contract. However, she says, Westwood One did not include two insurance items that AFTRA deemed important to the membership: AFTRA Health & Retirement contributions and death and injury coverage for airborne traffic reporters.

According to company information, Metro Traffic is the largest and only national traffic reporting company, providing news, weather, traffic and sports to more than 2,000 radio and television stations in 85 markets. Metro utilizes the largest fleet of aircraft in the broadcasting industry. Metro-subcontracted aircraft have been involved in serious accidents in recent years, including several fatalities.

Westwood One is represented in the negotiations by VP/General Counsel David Hillman. A Westwood One spokesperson declined to comment for this article.

### WW1 Music Contract Also In Negotiations

AFTRA's L.A. local is also negotiating a separate deal with Westwood One for 80 music network announcers. The discussions on behalf of the Valencia, CA-based performers have been held for more than a year, but no deal seems to be in sight, according to Gerry Daley, Director of the Broadcast Department for the AFTRA Los Angeles Local.

Last spring the Westwood One broadcast engineers at Valencia elected to join the AFTRA unit. In the talks underway, Westwood One has yet to offer a proposal for the engineers. As a result, AFTRA has filed an Unfair Labor Practices complaint with the National Labor Relations Board's regional office in Los Angeles.

A meeting between the two parties is scheduled for Sept. 25. In the meantime, AFTRA officials and members of the Los Angeles local are considering all options available under federal labor laws.

Metro employees already have an AFTRA contract in San Francisco. In addition to Los Angeles, Metro em-

ployees have elected AFTRA representation in collective bargaining in six markets: New York, Chicago, St. Louis, Seattle, San Diego and Washington, DC.

Possible strike dates are between Sept. 18-25 if talks fail to show progress. AFTRA is already involved in a nationwide radio and TV commercial strike, with informational picket lines at 14 General Motors facilities and dealers. GM has refused to sign an interim agreement in order to produce union approved commercials during the strike.

Industry observers are concerned that the continued national commercial strike will affect the lucrative new-car sales season this fall. All major political candidates have signed interim agreements to cover broadcast ads produced in the U.S. Some larger U.S. companies have begun producing advertisements out of the country.

## LPFM

Continued from Page 1

said it could benefit from co-sponsor support it's gotten already from Sen. Judd Gregg. Legislators believe Grams' offering is a passable compromise to Gregg's bill, which prohibits the FCC from issuing any LPFM licenses.

Grams, a Minnesota Republican who spent 23 years as a radio and TV sports and news anchor before entering politics, crafted the bill after it appeared that Gregg's offering might be deadlocked. Gregg's legislation quickly attracted 36 co-sponsors, but that's about 15 short of the simple majority needed to pass the bill into law before this congressional session ends.

### Fritts Welcomes The Legislation

Grams' efforts won him quick praise at the NAB. President/CEO Eddie Fritts said, "We appreciate the efforts of Sen. Grams and co-sponsors [Max] Bacus, [James] Inhofe, [Tim] Hutchinson, [Spencer] Abraham and Gregg in protecting listeners against radio interference." By late Friday (9/8), another co-sponsor —

## Bloomberg

## BUSINESS BRIEFS

Continued from Page 6

AudioBasket 24 hours a day. CNNRadio will also provide AudioBasket with daily programming produced by Atlanta-based talk-show host Paula Gordon. The broadcasts are available at [www.audiobasket.com](http://www.audiobasket.com).

### Traffic.com To Rep SBS

Traffic and logistics information provider traffic.com will sell 10-second ad inventory for Spanish Broadcasting System's 25 stations. SBS has stations in eight of the top nine U.S. Hispanic markets: Los Angeles, Puerto Rico, New York, Miami, San Francisco, Chicago, San Antonio and Dallas. The deal gives traffic.com a total of 643 affiliates.

### Wicks Acquires Media Systems

Wicks Broadcast Services already owns Custom Business Systems International and Datacount, and it has now added Media Systems' Control Tower and SalesMinder products to the fold. Terms of the deal were not disclosed.

### FCC Action

Linda Parris has been tapped as acting Director of the FCC's Media Relations Department. She had been Assoc. Director and was chiefly responsible for FCC Chairman Bill Kennard's media interactions and the FCC's Internet programs. She replaces Director Joy Howell, who joined the Gore presidential campaign earlier this month. Jay Helmbech, a legal adviser to the Cable Services Bureau Chief, becomes acting Director of the Office of Legislative & Intergovernmental Affairs, replacing Sheryl Wilkerson, who is also joining Gore's campaign.

### RAB Adds Copywriter Course

The RAB announced this week that the Certified Professional Commercial Copywriter course, developed by Dan O'Day, has been added to the RAB's Certified Radio Marketing Consultant 2000 training and accreditation series. Topics covered in the CPCC include how to avoid cookie-cutter copy, identifying the core message of your commercial and how much copy is too much.

### iBiquity Prepares NAB Exhibit

The company that resulted from the merger of USADR and Lucent Digital Radio, iBiquity, plans to offer NAB Radio Show attendees the opportunity to hear iDAB broadcasts from KDFC-FM and KLLC-FM/San Francisco. Demonstrations of AM and FM digital radio will also be available at various booths throughout the exhibit hall, including those for Broadcast Electronics and Harris.

Arkansas' Blanche Lincoln — had signed onto the bill. Fritts reiterated that the NAB "has never opposed LPFM; our opposition has always been based upon the additional interference that would be forced upon listeners by the FCC plan. The Grams bill represents a reasonable compromise that allows LPFM to go forward while preserving static-free radio for listeners."

Not surprisingly, there was a similar reaction from NPR President/CEO Kevin Klose and International Assn. of Audio Information Services President Ben Martin, who this week issued a joint statement: "This bipartisan legislation takes a balanced approach by providing

for immediate LPFM licensing while safeguarding existing stations and their vital radio reading services for the blind from interference until further testing can be conducted. We have supported The Radio Broadcasting Preservation Act of 2000 since its introduction in the House and continue to do so. We urge prompt Senate action on this legislation."

Like Fritts, Klose and Martin were quick to support the idea of giving community groups and schools low-power frequencies. "We have consistently affirmed our belief that LPFM can co-exist in a complementary, compatible way with America's public radio stations and radio reading services in the future. It is especially impor-

tant to protect the radio reading services that serve more than a million regular listeners and radio translators now bringing public radio to millions of Americans in rural areas."

Meanwhile, the FCC this week continued to sift through several hundred LPFM applications filed during the recent weeklong filing window that closed Sept. 1. An FCC spokeswoman told R&R on Tuesday that she had no hard count on the number of applications lodged with the FCC and added that no licenses would be granted until all of the questions regarding licensee eligibility and frequency interference have been addressed.



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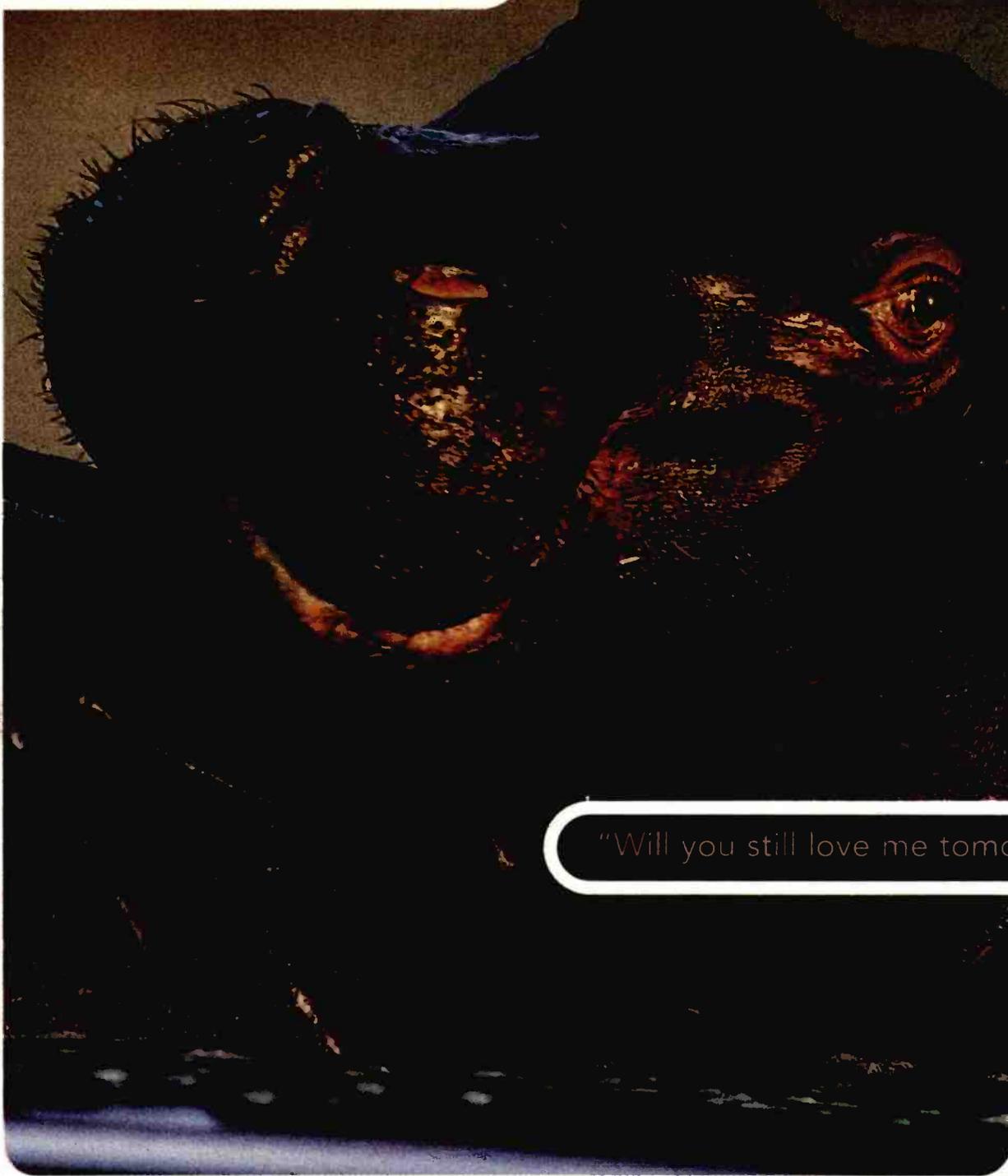
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- Infinity's Stan Mak in the GM Spotlight, Page 12
- Dick Kazan interviews the legendary Dick Clark, Page 14
- AMFM's Theresa Beyer shares her Sales Tip, Page 16

M

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"Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world."  
— Albert Einstein

SALES &amp; MANAGEMENT

# THE FASCINATING WORLD OF RICK DEES

■ An inside look at a CHR champion

By Pam Baker

Sales & Marketing Editor  
pambaker@ronline.com



PAM  
BAKER

Rick Dees was born in Jacksonville on March 14 (a birthday he shares with Albert Einstein) and grew up in Greensboro. He attended the University of North Carolina, where he began his radio career on a dare — a fellow student challenged him to audition for a local radio show. Rick got the job, and since then he's accomplished many great things, including dominating morning drive at WMPS/Memphis, then jumping to crosstown rival WHBQ before moving to Los Angeles

in 1979 to join the legendary KHJ. Rick then put down roots at KIIS-FM in 1981, and the rest, as they say, is history.

The highly successful and very profitable *Rick Dees in the Morning* show recently became available for syndication through Premiere Radio Networks, and 16 affiliate stations are currently signed on. The internationally syndicated *Rick Dees Weekly Top 40* reaches more than 20 million people each week on 328 radio stations in the U.S. and 40 other countries.

But in the record biz, Rick might be labeled a one-hit wonder. In 1976 he wrote and recorded the disco parody "Disco Duck," a surprise No. 1 hit that sold over 4 million copies and earned him a People's Choice Award. The albums *I'm Not Crazy*, *Rick Dees' Greatest Hit (The White Album)* and *Put It Where the Moon Don't Shine* were successful follow-ups to his 1984 Grammy-nominated *Hurt Me Baby, Make Me Write Bad Checks*.

Rick has appeared in several films, including *La Bamba*, in which he portrayed Ted Quillen, who helped launched the career of Richie Valens, and as Rocket Rick in the animated *Jetsons: The Movie*. His small-screen credits include appearances on *Roseanne*, *Married With Children* and *Burke's Law* and hosting duties on ABC-TV's *Into the Night* and the popular dance show *Solid Gold*.

Over the years Rick has been honored with numerous awards, including a prestigious star on the Hollywood Walk of Fame. Now living in Los Angeles' San Fernando Valley, Rick is married to Julie Dees, a highly respected voice artist and comedienne. Their son, Kevin, is 22 and enjoying college life. Kevin is also an Internet Jockey, or "Ij," for KIIS-FM's Internet-only station, KIISFMi.

**R&R:** What are the greatest changes — positive and negative — you've seen in the teen audience over the past 20 years?

**RD:** I think the mind of the teen audience is basically the same. It's the same mind, but the stimuli have increased to the point where there are 500 television

channels. There's every conceivable mode of delivery. It's a Napster world, where stealing isn't even stealing anymore. It's just gone Napster, and that's something we supposedly have a right to.

**R&R:** So you think Napster is ruining the industry? Can you understand when the kids say it's a positive way to share music and to sample music by bands who aren't going to be signed by big record labels?

**RD:** So have just those bands on Napster. Just have music on it that's never been on a label, and you can share it all you want. Radio stations pay to play that music, though I guess you could tape it off the station if you wanted to.

If Napster is going to pay BMI and ASCAP for every title you see on there, that's the only way it will work. Encoding the music so you can't pick it up from Napster wouldn't work — there will be some computer genius who figures out how to decode it.

So if you're asking an artist to just give art to the world for free, I don't do that. I enjoy doing the radio show, but if Napster picked up every one of my shows, and you could have them for free, and I just had to hope that you'd buy one out of a thousand or 2,000 shows, it wouldn't be worth getting up at 4:15 every day. So I basically agree with Metallica.

**R&R:** Are you afraid that someone might tape your show and make it available on the Internet?

**RD:** It already is. I'd love to be paid, because content is what I create. It's like asking a surgeon, after he's done a seven-hour surgery, to do it for free. There's a certain part of me that wants to work for hire, and a part that wants to just do it for free, as an artist who enjoys performing. We're in a business. What is the quality of art and music going to be if we all just do it for free?

**R&R:** So you think technology is what's changed the teen audience over the years? It's probably made them a lot smarter.

**RD:** We've pushed the envelope so much. I'm sure in the next two years we're going to have not only a television broadcast of a live execution, but radio stations playing the audio. It's just amazing to me. I can't wait.

**R&R:** What do you think of KIISFMi?

**RD:** It's the best. They have really done an excellent job putting the technology and the marketing together. I think it's really in the vanguard and the standard by which all other radio websites are being judged now, because this company has put a tremendous amount of labor and woman-hours and man-hours into it. And I'll



tell you what, I think it's the most cutting-edge of all.

**R&R:** Your son, Kevin, is a KIISFMi Ij. You must be very proud.

**RD:** He's terrific. He has talents that I will never have for mimicry and performing, and I think he picked up a lot of that from Julie. So he's really doing well.

**R&R:** In the last few years the radio business has become very focused on the bottom line. Does that affect your show?

**RD:** I love the fact that it's always about money. Everything's about money. You put that out front and say, "Look, this is music, but it's also a business. So how are we going to maximize the entertainment value and also have people make a few coins?" It hasn't come my way, but I certainly enjoy putting people together to make money.

**R&R:** Do you work closely with the sales department? What options do you give sales — appearances, endorsements, live commercial readings?

**RD:** What I've done is put out a rate card of what it takes to get me to do something. For example, you can get a two-year contract for a live commercial for whatever product you want — Coca-Cola, McDonald's, Fram oil filters, you name it — for \$75. (Laughs) Total buyout, \$75.

**R&R:** Rick, I've got that on tape! I know I've heard you do endorsement spots in the past.

**RD:** Seriously, I get a tremendous charge out of selling products for sponsors. If a person has sold 100 Ortho mattresses one week, and then they're advertised on our show, and the next week they sell 1,000, I don't think anything makes me more excited and happier. To see a client believe in radio and then get a big payoff — that's what our business is really all about.

**R&R:** What's been the most exciting payoff from promoting an advertiser?

**RD:** I remember when Direct Satellite Dishes came out, and they ran a special where you could get a dish for \$499 installed. Everywhere in the world you saw them for around \$1,000 — this was a couple of years ago. Amazingly, we only mentioned it twice, and they got 11,000 calls in a half-hour. That's really powerful. So that was a day that will go down in our advertising scrapbook.

**R&R:** Did you get a free satellite dish?

**RD:** I never did. As their way of thanking me, they sent me some rabbit ears and the \$75.

**R&R:** Are you excited about the Clear Channel venture? What opportunities does it open up for you?

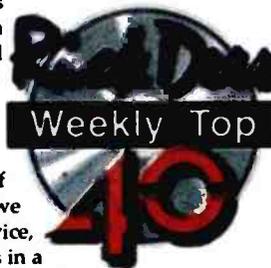
**RD:** Huge syndication possibilities for me and all our Clear Channel partners. I embrace it!

**R&R:** What do you think is the most effective way of introducing the Rick Dees in the Morning show in new markets?

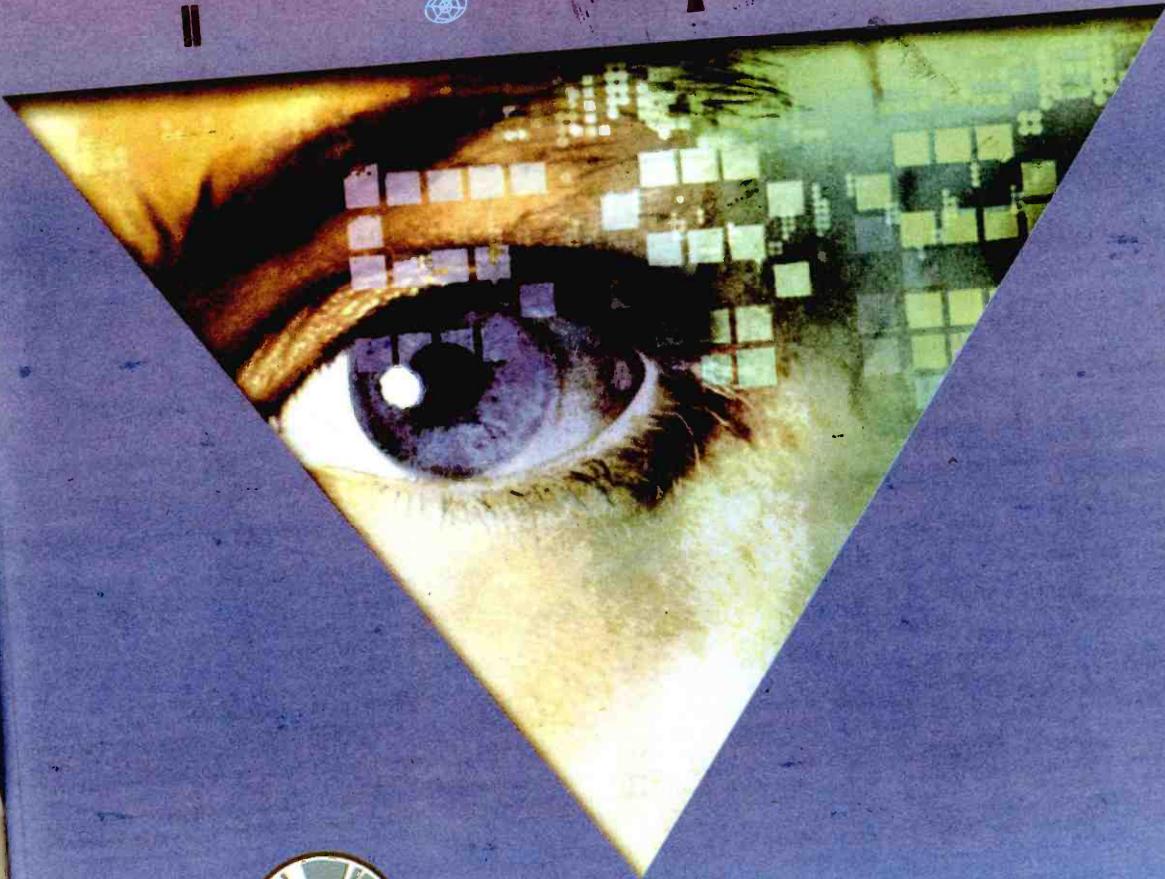
**RD:** Right now I think that television advertising is good, along with the show itself. Also to embrace the show, as we've seen happen in several markets — Las Vegas; Boise, ID; Pullman, WA; and Lexington, KY, just to name a few — where they promote the show throughout the day, and the ratings have gone up wonderfully.

Use outside media. I think that television and buses work so well. And then there have been some guerrilla marketing techniques in smaller markets that have impressed me.

**R&R:** Do you think you'll ever have a television camera in-studio like *Howard Stern* or *Don Imus*?



Continued on Page 14



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# R&R GM spotlight

**STAN MAK**  
GM of KINK/Portland  
(Infinity)



## ■ An exciting adventure, from Hong Kong to Oregon

This week's GM Spotlight highlights the 28-year career of Infinity's Stan Mak. "He's a great GM with an entrepreneurial spirit," comments one R&R reader. Congratulations!

### I decided to enter the world of broadcasting because:

"When I was growing up in Hong Kong, the transistor radio was my window on the world. I was a radio junkie, listening to radio day and night. Radio stations offered all sorts of interesting programs. I was as crazy about The Beatles, The Stones and The Who as any kid growing up in Britain or America. I played drums for The Supermen, a rock band, during my high school days. Going into radio was a natural extension of my love of music."

### First job in broadcasting:

"I came to the States to go to college. After I graduated with a B.A. in broadcast management, I went to Spokane to find a sales job in radio, but no sales manager was interested in hiring me because I had no sales experience (and I think my accent may have scared them off). So I got myself a life insurance sales job. I figured that would be a good way to get trained in sales and to prove that I could sell. Six months into selling life insurance I decided to call the sales managers again. My pitch was, 'If I can sell term life and whole life insurance, why don't you think I can sell 30- and 60-second spots?' That got me in the door."

### Career highlights:

"One of the highlights in my career has to do with changing rep firms in the early '80s. KINK

switched from Blair Radio to go with Major Market Radio in '83. I became acquainted with wonderful people like Warner Rush, Austin Walsh, Erica Farber, Les Goldberg and Ralph Guild. MMR was quite an innovative rep firm.

And how could we forget those wonderful Fly-Ins? Through the Fly-Ins I came to know Alan Box, Matt Mills, Jimmy de Castro, John Lynch, C.T. Robinson — shall we say they are some of the more colorful and successful radio people of our time? In 1987, when I was named Radio Group Head for King Broadcasting, it was like a dream come true for me. It wasn't a big group — six stations in three markets. We had a bunch of very talented people, and we tackled two turnarounds successfully and flipped the legendary Top 40 KGW to Talk.

### The most challenging aspect of being a GM:

"With eroding newspaper readership and the superfragmentation of the television audience, radio is being presented with an unprecedented opportunity to grow its share of advertising dollars and to grow its listenership. Radio has been waiting a long time to break free of its 'second-class citizen' mentality. Radio's day in the sun is here. It takes intensity and focus to make sure we are maximizing this window of opportunity. Understandably, at times radio stations can get mired down with traditional thinking and old ways of doing things. It is up to management to rally the troops and set the new agenda. It requires insistence and persistence to make change happen.

### My most unforgettable moment at a radio station:

*think*  
fm102

"The Country war in Portland has been going on for a long time. It is nose-to-nose, a highly contentious war. The brass ring has gone back and forth a couple of times between KUPL and its competitor. In 1995 I returned to Portland with the assignment of taking KUPL back to the leadership position. Two years later, when KUPL became the No. 1 Country station in Portland again, it was a very exciting moment."

### I'm most proud of:

"I would say it's the people who have joined me in my radio journey for the last 20-some years. Many of them have gone on to become very successful in the radio business."

### The best words of advice I've ever received were:

"Go into sales! Those were the words barked out at me by Dr. Howard Hopf, my college professor in the radio and television department. He was a short, wiry German. Very intense. Liked wearing a homburg. I think his goal was to flunk at least half the class. When I told him that my aspiration was broadcast management, he advised me not to waste time fantasizing about being a disc jockey and insisted that going into sales was the best way to get to the top. He was right."

### You'd be surprised to know that...

"After almost 30 years in the radio business, I still love it with a passion. Radio is a fun and dynamic business. Radio is in the midst of its golden age. The future looks bright for radio. Young people who are coming into the radio business have a great opportunity to build a rewarding career."

The GM Spotlight is selected by your nominations. Acknowledge the GM who made a difference in your career! E-mail nominations to [pambaker@rronline.com](mailto:pambaker@rronline.com).

What is to become  
of those who wait  
to go digital?



Going digital  
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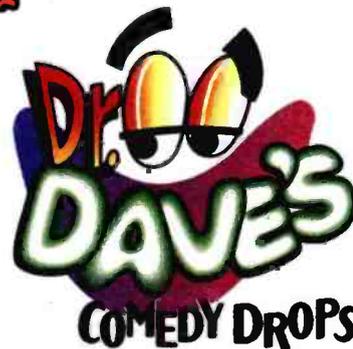
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## SALES

# DICK CLARK: SALES ADVICE FROM AN ENTERTAINMENT LEGEND

By Dick Kazan

Long one of the most successful people in the entertainment industry, Dick

Clark was 17 when he began his radio career at WRUN/Utica, NY. Following his graduation from Syracuse University, he became a news anchor at WKTU-TV/Utica. In 1952 he moved to Philadelphia to join WFIL radio and television, and four years later he took over as host of a daily local TV show called *Bandstand*. In 1957 Clark persuaded the ABC television network to take the show national as *American Bandstand*, and it soon became the top-rated daytime show. *American Bandstand* aired until 1989 (it went weekly in 1963), becoming TV's longest-running music and variety program. Clark now hosts two shows syndicated by United Stations Radio Networks: *Dick Clark's Rock, Roll & Remember* and *Dick Clark's U.S. Music Survey*.



DICK CLARK

Today Clark's publicly held company, dick clark productions, produces *The Golden Globe Awards*, *The American Music Awards*, *The Academy of Country Music Awards*, *Dick Clark's New Year's Rockin' Eve* and such specials as *Garth Brooks & the Magic of Christmas* and *25 Years of #1 Hits: Arista's Anniversary Celebration*.

As I walked into Clark's office to conduct our interview, I saw a key element of what makes him so successful, something all of us can do, and that is to make people feel special. He greeted me with a big smile, called me by my first name and gave me a big handshake. He then sat down and gave me his undivided attention. In other words, it was as if I were the celebrity, not him.

First, I asked Clark how he stays motivated after all these years. "I try to do things I haven't done before," he replied. "I take on new projects that are more challenging." What about self-doubt? "The inability to deliver what you promised is a very frightening thing. We've built a reputation all these years for being on time and on budget as promised. If we can't control it, we don't get involved. We blew off a project the other day that we didn't think we could deliver. We'd make money, but look bad — so we got the hell out."

What sales tips can Clark offer? "Know the buyer, and listen to the pitch from the other side of the desk. Answer any negatives, if you can, before the buyer brings them up. Your buyer isn't always as knowledgeable as you are, and you've got to take that into account.

"Listen. If you don't listen, you're out of business. Take note of the buyer's body language. Are the questions the buyer asks guiding you toward making a sale? If not, you ask the questions. It's like doing an interview. Most good guests on a talk show can carry it off by carrying the inter-

view along. And don't give up. That goes for life in general. Keep plugging along."

How does he get new business ideas, and how can you do the same? "Keep your ear to the ground and your eyes open, really watching and listening to the masses, not your inner circle. Pay attention. I usually keep a lot of notes. As you become more successful in life, you lose touch with the ordinary people — and most of us are ordinary. A classic example: A kid gets a hit record, lives in a mansion, is driven in a limo, eats the best food, then says, 'People don't relate to me.' It's the opposite: He doesn't relate to people.

"You also need trustworthy advisers, and there are not a lot of people around who will tell you what you need to hear. Because of their popularity, some singers assume they're knowledgeable in business, and really, all they do is sing well. Elvis Presley was a great talent of modest intelligence, and he was taken advantage of. It didn't diminish his talent, but you've got to have good people around you."

What is the best advice Clark ever received? "I was a teenager, and I was physically not very attractive. My mother sat me down one day and said, 'It doesn't matter what you look like. In the long run, people will judge you by how you treat them. Your personality and knowledge are what counts.'" What about his father's influence? "My father was a good businessman and treated the people he worked with well. He was

primarily a sales manager, and he eventually became the GM of a radio station. He was in the cosmetics business for 20 years and in radio for 20 years."

How does Clark view radio consolidation? "It's a tumultuous period in radio, but none of that stuff is going to work without human beings. If you're a little better than average, you've got nothing to worry about. Make sure whoever is in control knows you're of value. If you don't let them know, someone else will get the credit. If you become valuable, you're less subject to being cut. Is there a way to save the company money? Increase sales? Is there a way to make the operation look better? You'll be looked upon as a valuable asset.

"I've always said, 'If you want the best people, look to radio.' They have the brightest minds, great talent, persistence and bulldog determination. It's such a competitive field, and the best people are involved."

Dick Kazan is an entrepreneur who founded one of the largest computer leasing corporations in the United States and is a successful real estate investor. E-mail your comments or questions to him at [rkazan@ix.netcom.com](mailto:rkazan@ix.netcom.com).

THE ROAD TO SUCCESS

# RICK DEES

Continued from Page 10

RD: You know, I don't enjoy that. It's radio. I always find that the person on-camera is playing to the camera a lot. We've tried it. I didn't enjoy it, so I'd rather just do a radio show. Sue me, but I just enjoy being on the radio. Television is just for television. Radio is a very private, wonderful thing. I like not being seen. I enjoy that.

R&R: Have you ever thought about doing the Rick Dees Weekly Top 40 on television in addition to radio?

RD: I'd be glad to, but I need that \$75.

R&R: What's been your favorite KIIS promotion over the years, the biggest blowout?

RD: Giving away \$2 million! I was so totally shocked; I was stunned. I was speechless — the first thing I'm thinking is, "Did she say what she just said?" because the odds are amazing. And yet I've given away \$1 million — then \$2 million. That's the biggest thrill I've ever had. And to change someone's life like that — if you want the winner now, you can e-mail her on that Caribbean island.

R&R: Has a promotion ever gone wrong?

RD: Drive-by spankings didn't work out. And "The Balls of Summer" was something I didn't want to do. Seriously, we had a PD here who said, "It'll be funny to go on the air and say, 'KIIS-FM wants you to grab our balls this summer. The Balls of Summer — put one on your antenna.'" I was about the second person to speak up and say, "First of all, I don't know if people want to grab our balls this summer, and the second thing is, not everybody has a car antenna. Those are things of the past." The Balls of Summer flamed out in a big way. Sometimes you just chalk it up, and I don't take any credit for that.

R&R: You've never gone over the edge with getting too blue. You do get provocative, but you never cross the line.

RD: My assignment to everybody on the show is always, "Just imagine a 13-year-old girl being driven to school by her father. What can we say that makes him want to have the radio on the next day and not be peppered with questions from his daughter about whatever we're talking about?" We use that as a guide, and it's worked for a number of years.

R&R: Through the years people have really connected with you, and they consider you a friend. This morning a woman called in and asked you to say happy birthday to her 16-year-old son. She reminisced about when he was little and sang your jingle.

RD: I can't believe that. It's such a compliment and something that has me so speechless that all I can do is just embrace it and hope it continues for a while. It's the greatest feeling in the world. I think that my job is acknowledging people. Everybody has something they do well. So if I can find out what it is that people do well — for example, the lady this morning is a great mom, and she was calling for her son's birthday. You have to acknowledge that she's a great mom. And even something that small can make their day. It's my job to give my best shot at making their day.

There will be people 20 years from now who will come up and say, "I used to listen to you all the time when you were Rick Dees. Who are you now?"



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## PART SEVEN OF A SEVEN-PART SERIES

## SEVEN FATAL FAILURES IN CLUSTER MANAGEMENT

By **Lindsay Wood Davis** No. 7: Failure to have a plan.

Radio Advertising Bureau

It is a tough truth for many cluster managers to accept, but the success of individual stations in a cluster does not ensure the success of the cluster as a whole. But without individual station success it is difficult, if not impossible, to achieve cluster success. This isn't double-talk — in fact, it is a critical concept for cluster managers to comprehend.

The world of radio management should have changed the day the Telecom Act was signed in February of '96. Before that day, if your station or stations were doing well, you were doing well. Accepting that this is no longer completely true remains a real struggle for many, but without that realization, true cluster success will just not come. Cluster managers must focus as much on the success of the whole as on the success of individual stations.

Think of the amount of time you spend planning the success of each station in your cluster. Now measure the amount of time you spend planning the success of the cluster as a whole. Most managers spend vastly more time on the individual stations — yet cluster managers are overwhelmingly compensated based on the success of the cluster. That's a pretty strong disconnect!

Cluster managers must learn to develop and share detailed, *written* plans for their clusters' success. These plans can be a type of map to follow as you navigate the seemingly uncharted waters of cluster management.

One valuable tool that can be used in developing these plans comes from the amazing folks at the Star Performance unit of the old Capstar group (now part of Clear Channel). Their Job Expectation Setting Tool can be used top-to-bottom in any organization, be it a station, cluster, region or group.

Draw four columns. Head the first column "Tasks." List about 10 tasks you feel are critical to your cluster's success. Then prioritize those tasks. Don't hurry; this column can take many hours to complete.

The next column is "Measure of Success." This is no place for shades of gray. You're looking for a well-defined measure of success for each task.

Head the third column "Support Needed." Every task needs support from someone or something. Define it now for each task.

The final column is "Possible Roadblocks." Discussing what could get in the way of success often clarifies the task, the support needed or even how success will be measured. And it can cut down on the whining later too.

Your Job Expectation Setting Tool should become the framework for all formal (and many of the informal) discussions with your department heads. It will help them develop strategies for their own projects and align their needs with yours. That's powerful.

One of the oldest principles of management is "Plan your work and work your plan." Not having a formal plan — and, just as critically, not sharing your plan — is the final fatal failure of cluster managers. Don't let it be yours.

## THE TEEN BEAT GOES ON

By **Andy Rainey** They are the biggest generation ever. They're affluent. They're educated and socially conscious consumers. They influence spending on purchases ranging from family groceries to stock market investments, from movies to family vacations and from clothing to computers to automobiles. And they're not your parents. They're your teenage kids.

While the baby boom may have made the teen consumer a highly desirable marketing target, the latest generation is taking it to a new level. For starters, here are the sheer numbers: Some 31 million teens reside in the United States today, and their ranks have been growing rapidly since 1992. Teenage Research Unlimited forecasts the population in the 12-19 age group will reach 35 million by 2010, eclipsing the 33 million peak of the baby boom generation.

Population figures, however, are just the starting point. America's teens also boast substantially more purchasing power than their predecessors did at their age. In fact, this age group has more expendable income than any other in history. The average teen in the year 2000 has \$99 a week from part-time jobs and allowances to spend.

Spending by U.S. teens has exploded — from \$122 billion in 1997 to nearly \$141 billion in 1998 and topping \$153 billion last year, according to Teenage Research Unlimited stats. Slightly over two-thirds of this money comes from the teens' own pockets. The remainder is made up of family funds controlled by youthful consumers.

Today's teens are forming strong brand loyal-

ties at a young age. "They are being called on to help out with family purchases. They're going to the grocery store and making not only product decisions, but brand decisions as well," says a Teen Research Unlimited spokesperson.

MarketSource Corp.'s "Teen Marketing" reports that 77% of teens urge their parents to buy specific brands. And a source at Youth Intelligence, a youth marketing and trend forecasting company, adds, "Brands are coming back. Teens are trying to find stakes in brands that really understand them, and they are claiming these brands."

As they mature, this new wave of consumers is redefining our society in much the same way the baby boomers did 40 years ago. The smartest marketers are already reaching out to them.

Radio is a top bet to connect with this latest generation of big-spending consumers. RAB's 2000 *Radio Marketing Guide and Fact Book* confirms that, despite all their media choices, 99% of America's teens still tune in to radio every week. And radio's flexibility means advertisers can tailor their messages to all the different segments of the teen market, and they can keep changing to remain fresh and relevant to teens.

Radio stations' websites are an additional value where advertisers can supplement their radio ads by hooking up with teen consumers to provide more information about their products, direct them to shopping venues in their own markets, link them to websites where they can order or just give them a place where they can generate their own buzz about products or shopping experiences.

Andy Rainey is VP/Research at the Radio Advertising Bureau. She can be reached at 972-753-6782 or via e-mail at [andy@rab.com](mailto:andy@rab.com).

# \$SALES TIP

## of the WEEK



Theresa Boyer  
VP/Creative Marketing  
AMFM New York

Station events can run the gamut from morning show stunting to all-day concerts and fan fairs, and from having little or no impact on sales to being true revenue windfalls. Marketing and research firm IEG projects that North American marketers will spend \$7.6 billion on sponsorships this year and another \$15 billion to \$23 billion on promotions and ads to leverage those sponsorships. If you're looking to add to your NTR with events while staying true to your programming goals, there really is a way, through sponsorships, to have your cake and eat it too.

Here are some ways to create and redesign your station events to make the most of sponsorship opportunities.

- Look for natural extensions that support and build your brand. For example, when looking to grow WHITZ (Z100)/New York's Jingle Ball, we approached *Teen People* magazine to create a new preshow event featuring interactive booths, a model search and more. The end result was a half-million dollars in nonspot revenue and access to clients we had not previously been able to reach, along with 23 pages of editorial coverage of the Jingle Ball in the March issue of *Teen People*.

- Consider webcasting your event. There are endless layers of opportunity, beyond simple banners, for sponsors of a webcast. You can run television commercials in your coverage or include a contest entry form that will build your database and increase site visits. You can attach a camera to a helmet to be worn by air personalities backstage. Turn a concert with 20,000 attendees into a million web exposures by letting attendees send virtual postcards from the event to all their friends, perhaps with a special offer attached. You can even have artists available for online chats.

- Expand onsite opportunities. Lots of new sales platforms can be created within a custom video that you produce to show between acts. Include sponsor logos or even targeted commercials on your giant screens, or consider a sponsorable countdown of the station's top 10 songs of the week.

- Take a look at how your tickets are being sold. Are you making the most of it? Is there an opportunity to offer your special listener club a contest for sponsored front-row tickets? Can you print special souvenir tickets with a sponsor's name or logo?

- Tell the advertising community about your event with a CD-ROM that includes not only this year's pitch, but coverage of previous events and sponsor success stories. Have the CD-ROM itself sponsored.

- Create interactive lounge areas for attendees that include Sony PlayStations, water misters, listening booths, makeup artists and stylists and a "new toys" area with the latest technology that might appeal to your crowd. All of these are sponsorable.

- Breathe new life into "register to win tickets" retail promotions by offering things money can't buy, like a seat aboard a performer's bus or plane to the next stop on their tour or a chance to be a behind-the-scenes station reporter for the event. Z100 teamed with Tommy Hilfiger and Macy's to create a special preshow party for 100 with the Tommy models, fashion makeovers and a special appearance by 'N Sync, who were performing later that night. Take advantage of your access to artists at the event by getting autographed instruments that can be used for special retail promotions.

- Work with the programming department to get one or two artists to consent to be recorded live, and create a collectible CD that will be available on the air and at client locations after the show. It's a pricey prospect, but a sure-fire way to keep the ball rolling well after the show is over.

- Most importantly, deliver the best experience possible to your listeners, your customers and your clients. Delivering a great experience means translating the value of your brand to both the physical and the virtual worlds. Never, never compromise that brand. Everything you do onstage, on the air, at a client site or in the parking lot needs to support your programming and revenue goals. If you compromise, the payoff you seek in TSL, cume and revenue may be very short-lived — or never come at all.



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# FMcities.com Launches 950-station Group

■ Entrepreneur Tim Martz debuts sites targeted to 12 major markets

By Kurt Hanson

RAIN: Radio And  
Internet Newsletter



KURT  
HANSON

While America's two top broadcasters — Clear Channel and Viacom — are still messing around with the question of what their Internet strategies are going to be, Canadian-born Tim Martz, who owns a nine-station radio group in upstate New York, has leapfrogged past both of them with the launch of a 950-station Internet-only radio network. Last week Martz talked with *RAIN* and explained the origins of his business venture, its business model and his plans for his new "broadcast group."

## Some Background

Martz Communications Group announced last week that its FMcities.com stations are "live and on the air" in 12 U.S. markets — New York, Los Angeles, Chicago, San Francisco, Philadelphia, Boston, Atlanta, Dallas, Detroit, Houston, Seattle and Washington, DC. The company says it is providing "streaming CD-quality digital radio sound with local and national news and information from 50 Internet radio stations in each city." The 600 newly launched stations are on top of 350 that Martz launched in seven major Canadian markets earlier this summer. An additional 400 stations — 50 stations in Miami, Phoenix, Minneapolis, San Diego, Denver, St. Louis, Cleveland and Baltimore — were expected to have been launched soon after *R&R*'s press time.

FMcities.com's programming is provided by Everstream, the Cleveland-based firm that has, until



TIM  
MARTZ



now, primarily provided 'Net stations to newspaper websites. FMcities.com uses streaming technology through its affiliation with Everstream and the Windows Media Player, and each of its stations will be commercial-free until November.

The company is privately funded and has offices in San Francisco, New York and Ottawa. Martz holds joint United States and Canadian citizenship, attended Northwestern University in Chicago and has owned radio stations in the U.S. for the last 15 years.



## Origins Of An Idea

"About a year ago," Martz explains, "I went to the NAB in Orlando and the *Radio Ink* conference in Santa Clara, CA to work on the Martz radio stations' web presence, because we really didn't have one. Like a lot of people, I went with some trepidation, seeing the Internet as more of a threat than an opportunity. But I developed some contacts, including the First Internet people — who eventually developed the FMcities.com websites — and I saw it as an opportunity to be seized, both for my radio stations and for this new venture.

"Let me tell you where we're headed in the next six months. It's a phased rollout. Soon we'll be adding on-demand audio — news, weather, traffic and sports — in each market. We'll be adding local-band channels in various markets in late September." Sweepers and liners are currently the only localization FMcities.com adds to the basic Everstream audio product. However, Martz says, "By October or November we'll be adding brief weather and traffic snippets to give more of a radio feel."

Initially, all of the localization will be added from Martz's facilities in New York and Orlando and from



Everstream in Cleveland, but, says Martz, "Once we have achieved critical mass, I see offices, studios and staff in every city."

## The Business Model

So is Martz willing to give us a glimpse of his business model? "Since visuals, animations and click-through capabilities will accompany every spot," he replies, "the CPMs we can get should be significantly higher than traditional radio." So who will sell those spots? Says Martz, "We're working on that." Everstream already partners with Katz Interactive for national spots, and Martz says he's looking at possible partnerships in each market with local content providers that could, conceivably, handle local sales.

## Small AQH Numbers Add Up

As noted above, Martz's FMCanada.com launched in Canada's seven largest markets earlier this summer,



## The Source.com: Hip-Hop Site Delivers Music, Lifestyle

The online presence of *The Source* magazine, which has become an impressively successful and multifaceted entertainment company for hip-hop music and culture, TheSource.com ([www.thesource.com](http://www.thesource.com)) is an amazing collection of content and resources.

Bringing what has become the best-selling music magazine in America, *The Source*, to the Internet was, presumably, a daunting task. Make no mistake — there's nothing on the 'Net that will put printers out of business (yet). But The Source Enterprises (which, aside from its namesake magazine, includes The Source Entertainment production company, a radio network, The Source Youth Foundation charity and *The Source Sports* magazine) has, while not replicating the depth of the magazine, assembled an engaging and useful site for its target demo.

Exploring the entire site could take hours. There's so much information and so much that goes beyond just the music. Celebrities, clothes, watches, shoes, electronics, movies, video games, sports and news, all of it aimed at the (mostly) black and (mostly) male hip-hop audience.



Lots of destinations have "lifestyle" sections, and they're often little more than catalog pages for gadgets or clothes. TheSource.com has original articles on cutting-edge fashion and interviews with the stylemakers. The "Sports" section has a handful of original pieces and even streaming video of Tampa Bay Buccaneers wide receiver Keyshawn Johnson during a photo shoot for the magazine's cover.

And all this nice, in-depth content is beautifully presented, with a high-tech but easy-to-navigate interface — though navigating from the audio player or the bar at the top of pages is a little tough if you don't understand the icons. Yes, if you have a 28.8 modem, click on the links and go make a sandwich. But if you have the capability, the animations and transitions — not to mention the audio and video — are fabulous.

"True 92" is what The Source calls its online radio station. It uses RealAudio for its custom player, which, as mentioned, can be used to navigate the rest of the site. There's a nice streaming rate and good sound. And, not having a large personal collection of contemporary hip-hop myself, I got to hear the tracks as they were recorded (read: with obscenities intact).

TheSource.com sets a pretty high standard for music and lifestyle sites, in presentation and, more importantly, in content. This site is terrific even before the music goes in.

—Paul Maloney

Continued on Page 20

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# FMcities.com Launches 950-station Group

Continued from Page 18

and Martz is candid about those stations' current audience sizes. "So far it's been a three-week rollout, and we've been growing all the time. Right now we've got an AQH of around 200 in the aggregate. It's a small number, but it's going to grow.

"If I can be in 50 cities by the end of October with an AQH of 100 in each one — which I think is reasonable, based on what we're seeing in Canada — I'll have an AQH of 5,000 for the whole company. So if I can sell it at \$30 or \$40 CPM, hell, I'll take a couple of hundred bucks a spot! If I can run four or six of those an hour, then it starts to become attractive in terms of the revenue stream. And if the audience grows from 5,000 to 10,000 to 50,000, that's where it starts to become a very attractive, very profitable business."

## A Promising Venture?

I've taken a lot of heat over the past few months for pointing out the tiny AQH audience sizes for webcasts. But Martz understands: Even if he has an AQH of only a few dozen listeners at a time in a given city right now, that's nonetheless an audience that may soon be worth having.



FMcities.com sounds like it could be a promising venture. The only caveat I'd offer is regarding the terminology: Does FMcities.com have 50 stations in Chicago or one website with 50 channels? From a marketing point of view, the former sounds a lot better, which is, of course, why they're saying it. (Note that it also makes for a much more dramatic headline.)

## MSN Adds RadioWave Internet Radio To Chat Rooms

In a move that could add hundreds of thousands of new Internet radio listeners to the industry's audience, MSN — Microsoft's answer to AOL — is in the process of adding Internet radio stations to each of its hundreds of chat rooms, with Chicago-based RadioWave providing

the programming. In a test version that has been running since last week, MSN is featuring five "MSN Chat Radio rooms" — one each for pop, country, hip-hop, urban and electronica.

In each chat room the default MSN radio station launches immediately when users enter. There's a small integrated player at the bottom of the page showing the current song title and artist, the upcoming artist and a "Rate this song" option. The feature is designed so that all individuals in the room hear the same station and the same songs at the same time.

MSN and RadioWave intend to provide 40 different music channels for the various MSN chat rooms. The MSN "hosts" for each room determine the channels the rooms listen to. Eventually, MSN's user-created chat rooms will also be radio-enabled.

RadioWave's deal with MSN includes four minutes of spots per hour, with each party selling two of those minutes. (Over the weekend of Sept. 9, the only spots being run were promos for various MSN services.)

## Top Programmers

So why can't you choose your own station? MSN's FAQ says, "We thought it would be more fun if everybody

in the room heard the same music, so you could share your thoughts and feelings about what you're hearing with others in the room." Who chooses the music? Says the FAQ, "Some of the nation's top radio programmers ... They consider mood, tempo, artist and style of music before putting any songs into a station."

RadioWave's in-house programming staff includes ex-WaxTrax Records exec Matt Adell, former WJMK/Chicago MD Ron Smith, former KNRX/Kansas City PD Sean Smyth, former WKQX (Q101)/Chicago electronica show host Tom Pazen and former Tower Records buyer Brian Keigher.

This move is a continuation of RadioWave's evolution from a firm that enables radio stations to webcast their programming with coordinated visuals, including ads, to a producer of Internet radio programming for other companies.

RadioWave has launched radio websites for Blue Note Records and Alligator Records and is scheduled to launch multichannel stations for ArtistDirect and RollingStone.com in October. RadioWave's business model has evolved into providing Internet radio for other firms largely due to a lack of interest on the part of broadcasters in moving aggressively into that space.

Founded in 1998 as a division of Motorola, RadioWave raised \$22 million from Warburg, Pincus



## RAIN Interns Plan To Launch 'Net Radio Station

As part of a "class project" to build new skills — and develop a better understanding of the field they're working in — RAIN's crack team of summer interns are currently in the process of building their own Internet-only radio station. We'll share the fruits of what they're learning in the next couple of weeks in Internet News & Views.

### Selecting A Format

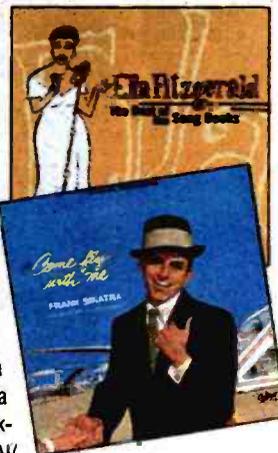
Although a preliminary vote among the interns was split pretty much evenly between an all-Phish format and an electronica-trance station, RAIN management vetoed both ideas. An all-Phish station would be in violation of the Digital Millennium Copyright Act, and the electronica station was rejected because there are dozens — if not hundreds — of electronica-trance stations already available on the Internet. Also, the format didn't seem to be particularly appropriate for RAIN's target audience of successful adult radio and Internet industry professionals. (We were also concerned that many RAIN readers visit the site in the morning, possibly before having had enough coffee to resist the allure of trance music.)

RAIN management offered several other alternatives, including a station that would focus on classic California-influenced album rock of the late '70s — The Eagles, Joni Mitchell, James Taylor, Jackson Browne, Steely Dan and Carly Simon on a station fashioned after a "California Rock Weekend" that aired on WDAI/Chicago in 1977 — and a very tightly programmed CHR format. It appears that a 10-song playlist, repeated every 40 minutes, would be legal per the song- and artist-separation rules of the DMCA.

Eventually, on a day on which one of the interns was making reservations to see the Tony Bennett-Diana Krall double bill at the Ravinia outdoor music festival, we settled on a format that would feature contemporary versions of pop standards; songs that were made famous by such artists as Frank Sinatra, Ella Fitzgerald and Tony Bennett and that have been more recently recorded by such artists as Harry Connick Jr. and Diana Krall.

This format choice seemed to make sense for several reasons. First, it's all but unavailable on the FM band in any major market. Second, it doesn't duplicate any standalone Internet-only station we're aware of. (The closest we can think of is the excellent WABY.com, and such titles make up only half of its playlist.) Third, it seemed like an appropriate format for at-work listening, which seems to be what Internet radio is currently most being used for.

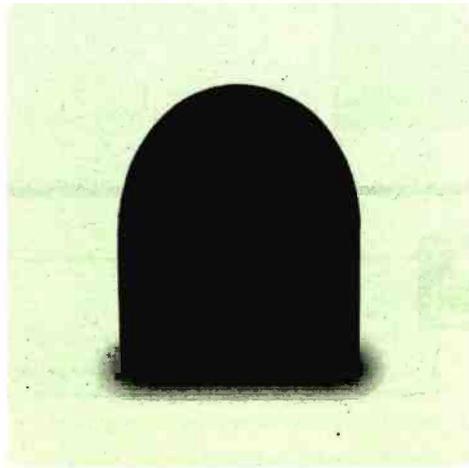
Finally, and perhaps most importantly, top RAIN management owns about 20 CDs appropriate to the format, which should be enough for the interns to start building a playlist.



Continued on Page 22

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## MSN Adds RadioWave Internet Radio To Chat Rooms

Continued from Page 20

Equity Partners, Susquehanna Radio, Intel and FBR Technology Venture Partners in its first round of outside financing last year.

### RAIN Analysis

This looks like an impressive leap forward for Internet radio and for RadioWave. Were AOL to start a similar service, one could envision hundreds of thousands of chat room participants listening to various



channels of AOL-owned multichannel 'Net radio operation Spinner. More importantly, once chatters become comfortable with the concept of listening to Internet radio, they could switch from the default offered by MSN or AOL to their choice of the many other Internet radio stations currently available.

You can try out MSN Chat Radio yourself by going to [www.msn.com](http://www.msn.com). Click on "People & Chat" at the top of the page, then "Chat."

## CYBERSPACE

Hot new music-related World Wide Web sites, cool cyberchats and other points of interest along the information superhighway.

### 'Net Chats

- **Cleopatra** are *Steppin' Out* to an R&B groove on the trio's sophomore release. You can chat them up Friday (9/15) at 8pm ET, 5pm PT ([chat.yahoo.com](http://chat.yahoo.com)).
- The hottest Swedish export since Ikea, singer-songwriter **Stephen Simmonds** is bowing them over with his soulful style. Talk to him Tuesday (9/19) at 8pm ET, 5pm PT ([chat.yahoo.com](http://chat.yahoo.com)).
- Ice Cube discovered him rappin' in Inglewood, CA. If you haven't discovered him yet, talk to **Mack 10** Monday (9/18) at 9pm ET, 6pm PT ([www.twec.com](http://www.twec.com)).
- Their sound comes at you like a monster truck with no brakes. Chat with rockers **Fuel** Monday (9/18) at 8pm ET, 5pm PT ([www.lycos.com](http://www.lycos.com)).

### On The Web

- They're power pop with a twist of alternative. Check out **Swerve** in performance on Sunday (9/17) at 9pm ET, 6pm PT ([www.liveconcerts.com](http://www.liveconcerts.com)).
  - Witness a day in **Third Eye Blind's** "Semi-Charmed Life" on Tuesday (9/19) at 10pm ET, 7pm PT ([www.twec.com](http://www.twec.com)).
- Michael Anderson

## DIGITAL BITS

### Zomba Sues MP3.com

Zomba Recording Corp., the parent of Jive Records — home to Britney Spears, 'N Sync and The Backstreet Boys — has sued MP3.com for willful copyright infringement. That's the same charge previously brought by the five major record conglomerates. MP3.com settled with four of the companies, but on Sept. 6 a judge ruled that MP3.com was liable for infringement against Universal Music Group.

In other MP3.com news, the company says that its MyMP3.com service will restart within the next couple of weeks, despite the UMG ruling. MP3.com could have to pay as much as \$250 million in damages in that case, depending on how many violations it is found to have made.

### Yahoo! Signs RIAA Licensing Deal

Yahoo! has signed an agreement allowing it to broadcast music from the Recording Industry Association of America's member labels over the Internet. *Daily Variety* reported that the deal is expected to use a pay-for-play format under which Yahoo will pay each time an RIAA member's song is played on either Yahoo Radio or Yahoo Broad

cast. Before this agreement Yahoo had been granted a statutory license to netcast music as part of the Digital Millennium Copyright Act.

### RealNetworks Settles Streambox Suit

A suit filed in December of 1999 by RealNetworks claiming Streambox had violated the Digital Millennium Copyright Act has been settled. A U.S. district court issued a preliminary injunction against Streambox in January, and Streambox has now agreed to honor Real's copyrights when developing new products and to pay Real an undisclosed sum. Real will provide Streambox with a license for the RealSystem Software Development Kit, which Streambox can use to create future versions of Streambox products that will incorporate Real's copy protection technology.

### KIIS-FM/Los Angeles Teams With NetZero

KIIS-FM has teamed with Internet service provider NetZero in a partnership that will include the creation of custom-branded free Internet access and homepages for KIIS and *Rick Dees Morning Show* listeners. NetZero was the title sponsor for KIIS' Wango Tango music festival earlier this year.

You can always contribute your observations to **RAIN: The Radio And Internet Newsletter**.

Whether it's about issues like the launch of **FMcities.com**, **MSN's Chat Radio** or anything else you've read about on the **RAIN** website or in **R&R**, just click on the feedback box on the **RAIN** homepage, [www.kurthanson.com](http://www.kurthanson.com).

**RAIN** features regular updates on these issues, plus other news of interest to radio programmers and managers who want to keep in touch with the world of Internet radio. A fresh issue of **RAIN** is available every day at [www.kurthanson.com](http://www.kurthanson.com).



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## Whose MP3.com is it?

What really frosts me about the MP3.com decision last week is the "lumping in." People lump in MP3.com with Napster. They lump in my.mp3.com with the main site, where unknown acts undoubtedly surface. But the worst lumping is that Judge Rakoff lumped in MP3.com's Beam-it application with its Instant Listening Service.



David Lawrence

Yes, MP3.com should not have created an 80,000-CD database without permission or a license. Other companies have managed to get blanket and compulsory licenses for any number of web, radio, production and mechanical ideas, so — unless the appeal in this case succeeds — it would have been less expensive and a faster path to profitability had MP3.com simply negotiated permission, as opposed to begging in court for forgiveness.

The real difference here, though, is the concept of willful infringement and any real danger that any of the labels' product was in at the hands of MP3.com. At least MP3.com tries to do the right thing.

In a ruling that could amount to some quarter of a billion dollars, the judge drew no distinction between putting a CD (any CD — yours, your friend's, whoever's) in your CD-ROM drive and having its contents dumped into your MP3 "locker," and the more definable act of purchasing a CD online and, in the process, having all the tracks of that CD appear in that same locker. I see a big difference, and it revolves around piracy.

The Beam-it service had too few safeguards to protect against piracy. On the other hand, the Instant Listening Service was, to me, a brilliant stroke: A customer pays for the CD, and you provide them the added value of having cuts from the CD available to them instantly for listening. Thus, the three-day wait for the CD to arrive in the mail is eased by having the music the customer just bought available in the MP3 format.

The next step, of course, is to provide a premium service that allows the customer to download the MP3s instantly, rather than just listening to them. In this case you have complete control over who's getting what — they are customers that just bought the CD. Any piracy that occurs after that is at the complete discretion of the consumer ... unlike Napster, where the piracy is at the pleasure of the enabling service provider. I would encourage Judge Rakoff or the appellate-level judges to take this small but important difference into consideration.

Questions? Comments? Send them to [david@netmusiccountdown.com](mailto:david@netmusiccountdown.com), or post to the Internet folder on the [ronline.com](http://ronline.com) message board.

David Lawrence is heard on WGN/Chicago; is the host of *Online Today* and *Online Tonight*, syndicated high-tech/pop culture radio talk shows from Dame-Gallagher; and is the host of the *Net Music Countdown* radio shows from United Stations. A 25-year radio veteran, Lawrence was a founder of the American Comedy Network, is the voice of America Online, and is a leading expert on Internet entertainment.

## e-charts

## COMING ATTRACTIONS

I look forward to meeting you next week at the NAB Radio Show in San Francisco. I'll be appearing on a panel called "Dateline 9/22/01: The Net One Year From Now," or something similar. We'll be taking a look at what radio can expect, on lots of different fronts, from the Internet. In particular, we'll be exploring whether you will still be able to count on the dot-com market for a significant proportion of your spot income, or whether you'll have to find another golden goose by this time next year.

By the way, my birthday is next Wednesday, and I think I've actually succeeded in making a novel arrangement to get out of doing my

show that night: Stephen Dunifer, the microbroadcaster and scourge of evil, greedy, world-dominating corporate broadcasters (a group of which I am proud to be a card-carrying member), has threatened to organize groups of protesters to disrupt remote broadcasts that will be taking place to decry the plight of microbroadcasters and the NAB's position on LPFM. If I play my cards right, he says that I can be one of the first broadcasts to be disrupted, which would leave me free for the evening to soothe my battered ego at Ruth's Chris. OK ... but only if I have to.

— David Lawrence

### CHR/Pop

LW	TW	ARTIST	CD/Title
1	1	BRITNEY SPEARS	<i>Oops! ... I Did It Again</i> /"Lucky"
3	2	'N SYNC	<i>No Strings Attached</i> /"Gonna"
5	3	MATCHBOX TWENTY	<i>Mad Season</i> /"Bent"
2	4	CREED	<i>Human Clay</i> /"Higher"
4	5	3 DOORS DOWN	<i>The Better Life</i> /"Kryptonite"
13	6	JANET	<i>Nutty Professor II Soundtrack</i> /"Matter"
8	7	STING	<i>Brand New Day</i> /"Desert"
12	8	MADONNA	<i>Music</i> /"Music"
10	9	MACY GRAY	<i>On How Life Is</i> /"Call"
9	10	DESTINY'S CHILD	<i>Writing's On The Wall</i> /"Jumpin'"
6	11	BON JOVI	<i>Crush</i> /"Life"
—	12	NINE DAYS	<i>The Madding Crowd</i> /"Absolutely"
15	13	JOE	<i>My Name Is Joe</i> /"Know"
7	14	EMINEM	<i>Marshall Mathers LP</i> /"Slim"
11	15	EVERCLEAR	<i>Songs From An American Movie Pt. 1</i> /"Wonderful"
17	16	JESSICA SIMPSON	<i>Sweet Kisses</i> /"Love"
19	17	TOM BRAXTON	<i>The Heat</i> /"Wasn't"
—	18	AALIYAH	<i>Romeo Must Die</i> /"Try"
—	19	BBMAK	<i>Sooner Or Later</i> /"Back"
14	20	VERTICAL HORIZON	<i>Everything You Want</i> /"Everything"

### Country

LW	TW	ARTIST	CD/Title
3	1	DIXIE CHICKS	<i>Fly</i> /"Without," "July"
2	2	FAITH HILL	<i>Breathe</i> /"Love"
1	3	JO DEE MESSINA	<i>Burn</i> /"Way"
4	4	LEE ANN WOMACK	<i>I Hope You Dance</i> /"Hope"
5	5	LONESTAR	<i>Lonely Grill</i> /"Now"
10	6	BROOKS & DUNN	<i>Tight Rope</i> /"Loved"
9	7	LEANN RIMES	<i>Jesus TV Soundtrack</i> /"Need"
6	8	SHEDAISSY	<i>The Whole Shebang</i> /"Will"
7	9	RASCAL FLATTS	<i>Rascal Flatts</i> /"Daylight"
8	10	KEITH URBAN	<i>Keith Urban</i> /"Everything"
11	11	ALAN JACKSON	<i>Under The Influence</i> /"Love"
17	12	COLLIN RAYE	<i>Tracks</i> /"Loving"
—	13	CLAY WALKER	<i>Live, Laugh, Love</i> /"Chain"
—	14	ERIC HEATHERLY	<i>Swimming In Champagne</i> /"Flowers"
12	15	JOE DIFFIE	<i>Night To Remember</i> /"Somethin'"
11	16	BILLY GILMAN	<i>One Voice</i> /"Voice"
—	17	REBA MCGENTIRE	<i>So Good Together</i> /"Be"
—	18	PHIL VASSAR	<i>Phil Vassar</i> /"Paradise"
—	19	DARRYL WORLEY	<i>Hard Rain Don't Last</i> /"When"
—	20	TRAVIS TRITT	<i>Best Of Intentions</i> /"Intentions"

### Hot AC

LW	TW	ARTIST	CD/Title
2	1	STING	<i>Brand New Day</i> /"Desert"
1	2	MATCHBOX TWENTY	<i>Mad Season</i> /"Bent"
4	3	CREED	<i>Human Clay</i> /"Higher"
7	4	VERTICAL HORIZON	<i>Everything You Want</i> /"Everything"
3	5	EVERCLEAR	<i>Songs From An American Movie Pt. 1</i> /"Wonderful"
5	6	MACY GRAY	<i>On How Life Is</i> /"Try"
8	7	3 DOORS DOWN	<i>Better Life</i> /"Kryptonite"
6	8	SANTANA	<i>Supernatural</i> /"Smooth"
11	9	NINE DAYS	<i>The Madding Crowd</i> /"Absolutely"
10	10	'N SYNC	<i>No Strings Attached</i> /"Gonna"
12	11	DON HENLEY	<i>Inside Job</i> /"Home"
17	12	SISTER HAZEL	<i>Fortress</i> /"Change"
15	13	DIDO	<i>No Angel</i> /"Here"
13	14	MOBY	<i>Play</i> /"Porcelain"
14	15	BON JOVI	<i>Crush</i> /"Life"
18	16	NO DOUBT	<i>Return Of Saturn</i> /"Simple"
20	17	THIRD EYE BLIND	<i>Blue</i> /"Never"
19	18	NINA GORDON	<i>Tonight And The Rest Of My Life</i> /"Tonight"
—	19	BARENAKED LADIES	<i>Maroon</i> /"Pinch"
9	20	GOD GOD DOLLS	<i>Dizzy Up The Girl</i> /"Broadway"

### Urban

LW	TW	ARTIST	CD/Title
1	1	NELLY	<i>Country Grammar</i> /"Grammar"
2	2	TONI BRAXTON	<i>The Heat</i> /"Man"
—	3	EMINEM	<i>Marshall Mathers LP</i> /"Way"
6	4	SISQO	<i>Unleash The Dragon</i> /"Incomplete"
9	5	JANET	<i>Nutty Professor II Soundtrack</i> /"Matter"
7	6	DONELL JONES	<i>Where I Wanna Be</i> /"Wanna"
11	7	AVANT	<i>My Thoughts</i> /"Separated"
8	8	JAGGED EDGE	<i>JE Heartbreak</i> /"Married"
4	9	JOE	<i>My Name Is Joe</i> /"Lady"
12	10	CARL THOMAS	<i>Emotional</i> /"Wish," "Summer"
5	11	KELLY PRICE	<i>Mirror Mirror</i> /"Lay"
—	12	DE LA SOUL	<i>Art Official Intelligence...</i> /"Oooh"
20	13	JILL SCOTT	<i>Who Is Jill Scott?</i> /"Gettin'"
15	14	BOYZ II MEN	<i>Nathan, Michael, Shawn, Wayne</i> /"Pass"
—	15	EVE	<i>Love Is Blind</i> /"Love"
10	16	LUCY PEARL	<i>Lucy Pearl</i> /"Dance"
19	17	JAY-Z	<i>Nutty Professor II Soundtrack</i> /"Papi"
14	18	YOLANDA ADAMS	<i>Mountain High Valley Low</i> /"Heart"
13	19	DESTINY'S CHILD	<i>Writing's On The Wall</i> /"Jumpin'"
16	20	LIL' KIM	<i>Notorious K.I.M.</i> /"Matter"

### NAC/Smooth Jazz

LW	TW	ARTIST	CD/Title
1	1	B.B. KING/ERIC CLAPTON	<i>Riding With The King</i> /"Rain"
5	2	NORMAN BROWN	<i>Celebration</i> /"Celebration," "Paradise"
3	3	BONEY JAMES & RICK BRAUN	<i>Shake It Up</i> /"Grazin'"
16	4	DAVID BENOIT	<i>Professional Dramer</i> /"Miles"
4	5	GEORGE BENSON	<i>Absolute Benson</i> /"Deeper"
14	6	BONEY JAMES	<i>Body Language</i> /"Night," "Boneyizm"
20	7	TOM SCOTT	<i>Smokin' Section</i> /"Smokin'"
—	8	PETER WHITE	<i>Perfect Moment</i> /"San Diego"
—	9	KIRK WHALUM	<i>For You</i> /"Goes"
13	10	TOMI BRAXTON	<i>The Heat</i> /"Spanish"
—	11	KIM WATERS	<i>One Special Moment</i> /"Secrets"
6	12	JEFF GOLUB	<i>Dangerous Curves</i> /"Two"
—	13	WARREN HILL	<i>Life Thru Rose Colored Glasses</i> /"Take"
8	14	CHELL MINUCCI	<i>Sweet On You</i> /"Sunday"
15	15	SAMANTHA SIVA	<i>Identity</i> /"Alone"
7	16	PAUL TAYLOR	<i>Undercover</i> /"Arel," "Avenue"
—	17	WALTER BEASLEY	<i>For Your Pleasure</i> /"Nice"
9	18	RONNY JORDAN	<i>Brighter Day</i> /"Voyage," "London"
11	19	WALTER BEASLEY	<i>Won't You Let Me Love You</i> /"Comin'"
—	20	GERALD VEASLEY	<i>Love Letters</i> /"Valdez"

### Alternative

LW	TW	ARTIST	CD/Title
1	1	RED HOT CHILI PEPPERS	<i>Californication</i> /"Californication"
3	2	3 DOORS DOWN	<i>Better Life</i> /"Loser," "Kryptonite"
2	3	CREED	<i>Human Clay</i> /"Arms"
4	4	PAPA ROACH	<i>Infest</i> /"Last"
5	5	DEFTONES	<i>White Pony</i> /"Change"
6	6	EVERCLEAR	<i>Songs From An American Movie Pt. 1</i> /"Wonderful"
9	7	EVE	<i>Horrorscope</i> /"Promise"
14	8	SR-71	<i>Now You See Inside</i> /"Right"
7	9	A PERFECT CIRCLE	<i>Mer De Homs</i> /"Judith"
10	10	MOBY	<i>Play</i> /"Porcelain"
8	11	STONE TEMPLE PILOTS	<i>No. 4</i> /"Sour"
12	12	VERTICAL HORIZON	<i>Everything You Want</i> /"God"
15	13	LIMP BIZKIT	<i>Mission: Impossible 2 Soundtrack</i> /"Look"
11	14	MATCHBOX TWENTY	<i>Mad Season</i> /"Bent"
17	15	INCUBUS	<i>Make Yourself</i> /"Stellar"
20	16	BT	<i>Movement In Still Life</i> /"Never"
—	17	WHEATUS	<i>Wheatus</i> /"Teenage"
13	18	DISTURBED	<i>Sickness</i> /"Stupify"
—	19	BARENAKED LADIES	<i>Maroon</i> /"Pinch"
16	20	METALLICA	<i>Mission: Impossible 2 Soundtrack</i> /"Disappear"

E-charts are based on weekly rankings of CD sales, downloads and streams of artists online compiled and tabulated directly from the logfiles of reporting websites. Reporters include Amazon.com, BarnesandNoble.com, CDNOW.com, CheckOut.com, ChoiceRadio.com, City Internet Radio, DiscJockey.com, The Everstream Network, GoGaGa.com, KISlim.com, Launch.com, Lycos Radio, NetRadio.com, NYLiveRadio.com, PhoenixRadio.com, Radio Free Virgin, and Spinner.com. Data is weighted based on traffic reports by web traffic monitor MediaMatrix. Charts are ranked with a 50/50 methodology of sales data and streaming/airplay data for the six reporting formats. © 2000 R&R Inc. © 2000 Online Today, Net Music Countdown.

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## Arbitron Welcomes Giannini As CIO

Arbitron has tapped Janice Giannini as Exec. VP/Chief Information Officer. In her new role Giannini will develop and manage the IT infrastructure that supports all of Arbitron's business units, including its audience measurement services for radio, webcasts and other electronic media.

Giannini joins Arbitron after six years at Lockheed Martin, where she was most recently was responsible for corporate IT programs as Director/Program Planning, Analysis & Oversight. Prior to that she was the company's CIO. Giannini also has 14 years' experience with General Electric in a variety of systems and information technology positions.

"Janice has extensive experience with the design, management and successful execution of highly complex database systems and applications," said Arbitron President

GIANNINI/See Page 40

## Kwei Appointed GM At 'CCJ/Charlotte

WPEG, WBVA & WGIV/Charlotte GSM Debbie Kwei has been named GM for Radio One's cross-town WCCJ. WCCJ, which flipped from NAC/Smooth Jazz to Rhythmic Oldies last year, was recently acquired by Radio One from Davis Broadcasting.

Kwei's directive from Radio One Regional VP Wayne Brown is to increase ratings, revenue and cash flow. "Everything I do will be aimed toward accomplishing those three goals," Kwei told R&R. "I also take particular pride in developing talent and growing talent. I think this is a fantastic place to be. WCCJ has made some tremendous strides in the last few books, especially the gains in the 25-54 demo."

KWEI/See Page 28

## No Doubt Tell Their Story



No Doubt recently filmed an installment of VH1 Storytellers, which will air Sept. 24. Hanging out during the taping are (back row, l-r) VH1 President John Sykes and Dir./Music and Talent Relations Doug Cohen; No Doubt's Adrian Young and Gwen Stefani; VH1 VP/Music and Talent Relations Bruce Gilmer, Exec. VP/Talent Relations & Music Programming Wayne Isaak, Sr. VP/Editorial Dir. Bill Flanagan and VP/Music Programming Paul Marszalek; and No Doubt's Tony Kanal. In front is No Doubt's Tom Dumont.

## Hamma Becomes GM At Cox/Louisville

Six-year WDFN & WWWW/Detroit GSM Elizabeth Hamma has been named GM for Cox Radio's Louisville cluster, including Hot AC WMHX, Oldies WRKA, Classic Rock WSFR and AC WVEZ. Prior to her stint in Detroit Hamma spent 10 years in Syracuse with NewCity, where her career progressed from Promotions Director to AE to GSM. She began

her career as an assistant with Major Market Radio in New York.

"It's great to welcome Elizabeth back into our family," Cox Group VP Bob Green said. "Many of us had worked with her in the old NewCity days, and the Louisville opportunity presented the ideal scenario to tap into her talents and bring her home. She's a passionate

HAMMA/See Page 40

## Rogers Named GM At Shamrock/Tulsa

John Rogers has been appointed GM for Shamrock Communications' Classical-Alternative combo KCFM & KMYZ/Tulsa. Rogers joins Shamrock from International Media Partners, a Seattle-based media buying service, where he served as VP/GM.

Shamrock COO Jim Loftus commented, "While our nationwide search brought us many excellent candidates to manage our Tulsa operation, from both inside the company and industrywide, John Rogers' impressive winning record and his desire to move his family back home to Oklahoma made him a perfect match with Shamrock Communications."

Rogers began his career in Oklahoma at KOMA/Oklahoma City, where he held the position of GSM for eight years. He also spent 10 years with Heritage Media as a GM, including eight years in Seattle prior to joining International Media Partners.

## EXECUTIVE ACTION

### Entercom/Wichita Gets Wise As VP/Market Mgr.

Jackie Wise has been named VP/Market Manager for Entercom's Wichita cluster, which consists of KFH, KNSS, KOAM, KDGS, KEYN, KWCV & KWSJ. She replaces Jim Worthington.

"We are very excited to have Jackie join our team," said Entercom President/COO David Field. "She is a talented leader with a highly successful track record. Jackie will make a huge impact on our future performance in Wichita."

Wise, who most recently spent six years as Director/Sales for cross-town KKRD, KRBB, KRZZ & KZSN, added, "I have enjoyed my years working at my current stations, but I am ready for a new opportunity. Entercom has a solid cluster of stations in Wichita with good future prospects. I look forward to working with everyone at Entercom/Wichita."

### RCA/Nashville Lifts Michaels To Dir./SW Promo

RCA/Nashville Manager/Southwest Promotion Adrian Michaels has been promoted to Director/Southwest Promotion.

RCA/Nashville VP/Promotion Mike Wilson told R&R, "Adrian has done an outstanding job of taking our artists and music to Country radio, and this promotion is well-deserved."

Michaels joined the label for Southwest promotion in Dallas in February 1997 following independent promotion stints at Skip Stevens Promotion and Third Coast Entertainment, a company he co-owned.

### Clear Channel Ups Cooper In Albany

WPYX/Albany PD/MD John Cooper has been promoted to OM of WPYX and Oldies sister WTRY-FM. Cooper has been PD of Rock 'PYX for 12 years and will continue to be responsible for all programming facets, including music.

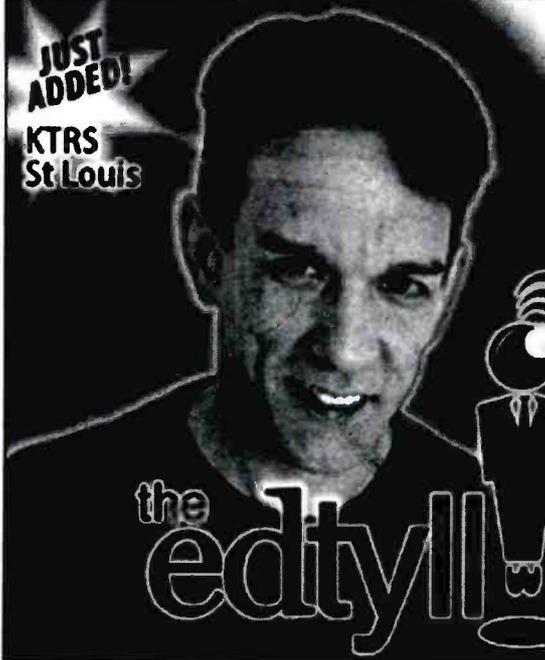
GM Dennis Lamme told R&R, "Due to the AMFM merger, John's experience and knowledge of the market is what I was looking for. He has been at 'PYX for a long time, and we felt it was a natural for him to take over at WTRY-FM."



Cooper

"I'm glad to be recognized by Clear Channel just after the merger," Cooper added. "I'm thrilled to get these added duties with the Oldies station, WTRY-FM. I've already been doing some part-time fill-ins over there, so it's exciting to get to work more closely with that station."

In other Clear Channel/Albany news, Pat Redd is named Marketing Manager for WPYX, WTRY-FM and Sports WTRY-AM. Patty LeBarge remains Promo Director for 'PYX.



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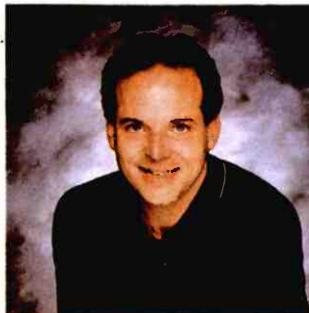
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# "I'm glad Paragon is on our team."

David Benjamin, President/CEO Triad Broadcasting

One of the most positive outgrowths from consolidation is a healthier breed of medium and small market station owners. Medium and small market radio is now highly competitive, pitting mega-groups in one corner against smaller operators in the other corner. However, the new breed of surviving local operators are applying the same type of intelligence and fire power that has proved so successful in major markets. By providing research, consulting, marketing and top-flight personnel to their multi-station market clusters, these operators are staking claim to more than their fair share of the local market revenue.

One such group is Triad Broadcasting Company. Triad is operated by radio veteran David Benjamin, who previously headed Community Pacific Broadcasting. David reinvested his gains from consolidation into Triad, and he has acquired or assimilated market clusters in Biloxi, Lincoln, Fargo, Rapid City, and subject to FCC approval, Tallahassee, Savannah and Bluefield, West Virginia. In the past year, Triad has attained ownership of 42 stations, and now ranks as the 14th largest radio group in America in terms of number of stations.



As we have seen in radio very recently, it is not hard to buy stations, but it is a greater challenge to operate them successfully. Triad uses research as a strategic tool in two ways:

◆ Paragon conducts market research on the prospective cluster of stations before the purchase is made. This allows Triad to understand the true potential for each station and the steps required to maximize each station's position in the marketplace. In some cases, after the research is in, Triad has walked from purchases in better judgement. In most cases, Triad enters a new market with a game plan and with confidence in their ability to provide a substantial return on investment.

◆ Market studies, life group studies and music research are applied to Triad stations to identify the most lucrative combination of formats, and to maximize ratings and revenue market-wide. With this intelligence in hand, and typically consulting and marketing to back it up, Triad stations are quickly entrenching into the radio marketplace for the long haul.

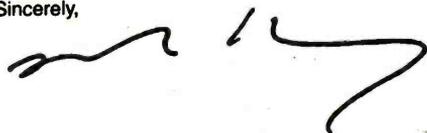
In Biloxi, Triad improved on a five-station cluster that already dominated males in the market. Classic Rocker WXRG gained over one full share point 12+. After reviewing Paragon's research, Regional Manager Steve Fehder, Operations Director Kenny Vest, Program Director Wayne Watkins and DeMers Programming flipped an under-performing AC to a jammin' Oldies format. The format switch nearly tripled the station's ratings. AOR WCPR and CHR The Monkey maintained their forward momentum as well.

David Benjamin adds, "Paragon has proven to be a vital component of our strategic blueprint for Triad. The research they provide, along with the strategic direction they develop for each station and market cluster, has paid early dividends for Triad. I'm glad Paragon is on our team."

If you would like to consider Paragon for your team, please contact me or Paragon's Vice President/Radio, Michael Henderson. Both of us can be reached at the number below or via email. We look forward to hearing from you!

Mike Henderson, Larry Johnson, and I will be in San Francisco for the NAB Radio Show and the Gavin Convention. If you'd like to discuss how Paragon can help you refine your strategic and tactical plans, please give us a call to schedule a confidential meeting.

Sincerely,



Mike Henry  
Managing Partner



Michael Henderson  
Vice President/Radio  
mhenders@paragon-research.com

(303) 922-5600  
www.paragon-research.com

## STRATEGIC PLANNING

- Perceptual Studies
- Auditorium Music Tests
- Online Studies
- Focus Groups
- Tracking Studies
- Sales Assessment Studies

## National Radio

• **ONE-ON-ONE SPORTS** forms an affiliate relations service with AirTime Media to offer station clearance affiliate relations for syndicated programs. For more information, contact Tim Disa at 847-202-0400.

• **MANNGROUP RADIO SERVICES** debuts "Turning Point," a daily 90-second feature highlighting seminal moments in the lives of urban artists and celebrities. A portion of the proceeds from the feature will be donated to charities selected by the artists. For more information, contact Ed Mann at 888-462-6698.

## Radio

• **FRANK BARNAKO** is named VP of MarketWatch.com Radio Network. He was most recently News Dir. for Bloomberg.

• **STEVE WINTERS** is upped to VP/Marketing Services for Metro Networks/Houston from Nat'l Dir./Marketing.

• **BILL MAYOVSKY** is upped to Mgr./Marketing for Metro Networks/Shadow Broadcasting Services. He rises from Nat'l Dir./Marketing.

Also, Metro Networks adds **BRIAN ELERT** as Nat'l Dir./Marketing for the Northwest Region. He was previously an AE at Precision Direct.

## Records

• **YIGAL DAKAR** is named Dir./Marketing & Development for Priority Records. He was previously GM of Risk Records.



Dakar



McLean

• **VICTOR McLEAN** is appointed Mgr./Nat'l Urban Promotion for the Verve Music Group. He was most recently Urban Marketing Specialist for Universal Music & Video Distribution/Florida.

## CHRONICLE

### BIRTHS

WNDD/Gainesville PD **Trevor Scott**, wife Jill, son Connor Ethan, Aug. 29.

• **SHANNON McSWEENEY** segues to Dir./Marketing Services for Artemis Records from Mgr./A&R.

• **SCOTT FRANCIS** becomes President of BMG Songs. He was previously VP/Business Affairs & Administration for Sony/ATV Music Publishing.



Francis

• **JOEL MARK** is named VP/A&R for MCA Records. He was most recently an A&R executive for Wind-up Records.

## Products & Services

• **SURFERNETWORK.COM** offers a streaming audio service and an ad-insertion service for radio stations. For more information, contact Elisa Keys at 212-564-4700.

## NATIONAL RADIO FORMATS

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WALLFLOWERS Sleepwalker

**Alternative**  
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LIMP BIZKIT My Generation  
LIMP BIZKIT Rollin'  
A PERFECT CIRCLE 3 Libras

**CHR/Hot AC**  
MARC ANTHONY My Baby You  
BAHA MEN Who Let The Dogs Out  
Savage Garden Affirmation

**Mainstream AC**  
BONO GRAY Babylon

**Lite AC**  
ROSETTE Wash I Could Fly

**Hot AC**  
LARRY CARLTON Silky Smooth  
ROGER SMITH Uptown  
PAUL TAYLOR Aerial

**UC**  
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EMINEM The Way I Am  
JILL SCOTT Gettin' In The Way  
SHYNE /BARRINGTON LEVY Bad Boyz

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**Teresa Cook**  
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LIMP BIZKIT My Generation  
LIMON PARK One Step Closer  
PAPA ROACH Broken Home  
U2 Beautiful Day

**Hot AC**  
**Josh Hesler**  
DIDD Here With Me  
FAITH HILL The Way You Love Me  
U2 Beautiful Day

**CHR**  
**Josh Hesler**  
Savage Garden Affirmation  
SR-71 Right Now

**Rhythmic CHR**  
**Josh Hesler**  
CHANGING FACES That Other Woman  
DIXIE /31300 What They Want  
NELLY E.I.

**Soft AC**  
**Mike Battelli**  
HUEY LEWIS & GWYNETH PALTROW Cruisin'

**Mainstream AC**  
**Mike Battelli**  
EVAN AND JARON Crazy For This Girl

**Bellish**  
**Mike Battelli**  
LARA FABIAN I Will Love Again

**JONES RADIO NETWORK**  
**Jon Holiday • (303) 784-8780**

**Adult Hit Radio**  
**JJ McKay**  
EVAN AND JARON Crazy For This Girl

**Rock Classics**  
**Rich Bryan**  
U2 Beautiful Day

**Soft Hits**  
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**RADIO ONE NETWORKS**  
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CREED With Arms Wide Open  
CORVIS Breathless

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**Bob Blackburn**

**Adult Rock & Roll**  
**Jeff Geuzer**  
SCORPIONS Hurricane 2000  
U2 Beautiful Day

**Soft AC**  
**Andy Feller**  
ELTON JOHN Friends Never Say Goodbye

**Bright AC**  
**Jim Hays**  
DIDD Here With Me  
VERTICAL HORIZON You're A God

## Changes

**CHR:** Dave Sharp is now APD at KRBV/Dallas ... WEBZ/New Orleans morning driver Brad Cummings segues to afternoons as morning show producer/interim afternoon host John Marty moves to mornings ... WXXL/Orlando mid-day host Hildi exits ... KXME/Honolulu APD/morning co-host Kid Leo Baldwin and morning co-host Blunt exit as afternoon host KC

and night host **Island Boy** move to mornings ... WKRQ/Cincinnati Dir./Imaging A.J. exits ... WWWM/Toledo adds Jeff Wicker for afternoons ... WOST/Ft. Myers morning hosts Julie Fox and Scott Phish exit.

**NAC/Smooth Jazz:** WLVE/Miami afternoon host Kenny Noble segues to mornings as AM hosts Rick & Joanne exit.

**Urban:** Jesse Torrero joins KCMG/Los Angeles for weekends.

**National Radio:** Prince Mayne joins Radio One Network's "Go Country" format for overnights ... Ross Crystal is named Exec. Producer/Entertainment News for Westwood One.

**Records:** Patricia Coleman is named Sr. Dir./Business & Legal Affairs for MCA Records.

**Industry:** Kathy Walker joins Newcastle Entertainment Group as Professional Manager.

Her resume also includes stints in the sales department at WCKZ/Charlotte and as an air personality at WMBA/Pittsburgh. Concurrently, WPEG Sales Manager Rob Grossman has followed Kwei to WCCJ as GSM.

## PROS ON THE LOOSE

Steve Lewis, air personality, Jones Radio Network's "U.S. Country," 303-504-4379.

## Kwei

Continued from Page 26

Kwei began her new duties this week, following a 10-year stint at Infinity's Urban WPEG, Urban AC WBAV & Gospel WGIV/Charlotte.

# Maximize Visibility



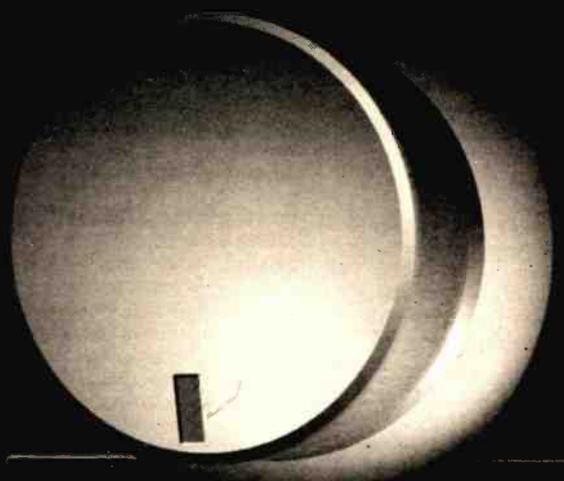
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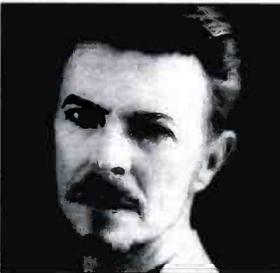
## DATEBOOK

## MONDAY, SEPTEMBER 25

National One-Hit Wonder Day  
 1965/**Willie Mays**, 34, becomes the oldest player to hit 50 home runs in a season. In 1955, at 24, he was the youngest player to accomplish the feat.  
 1986/A 1984 S Barber Head dime, one of only 12 in existence, is auctioned for \$83,000.  
 1993/A Florida judge rules that it is legal for 12-year-old **Gregory Kingsley** to "divorce" his parents.  
 Born: **Heather Locklear** 1961, **Scottie Pippen** 1965

## In Music History

1965/*The Beatles* animated series debuts. Despite primitive animation and no involvement by the band, it runs for three years.  
 1980/**Led Zeppelin** drummer **John Bonham** dies at 32, choking on vomit after a drinking binge.  
 1991/**David Bowie**, up for the Rock and Roll Hall Of Fame, remarks, "The whole thing is bullshit."



Bowie: I reject you first.

Born: **Ian Tyson** 1933

## TUESDAY, SEPTEMBER 26

Good Neighbor Day  
 1962/*The Beverly Hillbillies*, a sitcom about country folk who strike oil, become rich and move to "Californy," debuts on CBS-TV.  
 1983/The longest winning streak in sports, 132 years, is broken when *Challenger Australia II* takes the America's Cup yacht race trophy away from the U.S. team.  
 1985/**Shamu**, the first killer whale to be bred in captivity, is born at Orlando's Sea World.  
 Born: **Linda Hamilton** 1956, **Serena Williams** 1981

## In Music History

1947/**Blues** singer **Bessie Smith** dies after an auto accident in Mississippi.  
 1968/**Rolling Stone** **Brian Jones** is found guilty of marijuana possession in London and fined 150 pounds.  
 Released: **The Kinks'** "You Really Got Me" 1964, **The Beatles'** *Abbey Road* 1971  
 Born: **Bryan Ferry** 1945, **Olivia Newton-John** 1948, **Craig Chaquico** 1954, **Carlene Carter** 1955

## WEDNESDAY, SEPTEMBER 27

Crush A Can Day  
 1954/*The Tonight Show* bows on NBC-TV, with **Steve Allen** as host.  
 1970/*The Original Amateur Hour*, hosted by **Ted Mack**, exits TV after 22 years. The show was originally on the Dumont Television Network, then went on to

ABC, NBC and CBS.  
 1989/**Jeffrey Petkovich** and **Peter DeBernardi** go over the Canadian side of Niagara Falls in a barrel — and survive.  
 Born: **Arthur Penn** 1922, **Shaun Cassidy** 1958

## In Music History

1964/**The Beach Boys** make their first appearance on *The Ed Sullivan Show*.  
 1972/**Mersey Beat** musician **Rory Storm** and his mother fulfill a suicide pact in Liverpool.  
 1998/**An** Los Angeles, **Randy Travis** climbs into the front seat to stop a moving limousine after the driver suffers a fatal heart attack.  
 Born: **Randy Bachman** (ex-Bachman Turner Overdrive) 1943, **Meat Loaf** 1947

## THURSDAY, SEPTEMBER 28

National Strawberry Cream Pie Day  
 1959/**Rodgers and Hammerstein's** *The Sound of Music* premieres in New Haven, CT.  
 1961/**Richard Chamberlain** begins a five-year stint as *Dr. Kildare* on NBC-TV.  
 1987/**Rep. Patricia Schroeder** announces that she will not seek the Democratic presidential nomination.  
 Born: **Moon Unit Zappa** 1967, **Gwyneth Paltrow** 1972

## In Music History

1956/**RCA Records** receives advance orders for 850,000 copies of **Elvis Presley's** "Love Me Tender."  
 1968/**Janis Joplin** leaves **Big Brother & The Holding Company** to go solo.



Joplin: A woman can be tough.

1991/**Legendary jazz trumpeter Miles Davis**, 65, dies of pneumonia in Santa Monica, CA.  
 Born: **Ben E. King** 1938, **Nick St. Nicholas** (ex-Steppenwolf) 1947

## FRIDAY, SEPTEMBER 29

National Mocha Day  
 1940/*Double or Nothing*, a radio quiz show, debuts on the Mutual Radio Network. Each correct answer doubles a contestant's winnings, up to a grand total of \$80.  
 1953/*Make Room for Daddy* premieres on ABC-TV, with **Danny Thomas** in the starring role.  
 1983/With the completion of performance number 3,389, *A Chorus Line* becomes the longest-running Broadway show ever.  
 Born: **Anita Ekberg** 1931, **Bryant Gumbel** 1948

## In Music History

1975/**Jackie Wilson** falls into a coma

following an onstage stroke. He never regains consciousness but lives until 1984.

1976/**Jerry Lee Lewis** accidentally shoots bassist **Butch Owens** — twice — while aiming at a soda bottle. Lewis is charged with unlawfully discharging a firearm.  
 1989/**Ex-Eagles** **Don Henley** and **Glenn Frey** perform together for the first time since 1980 when Frey joins Henley for "Hotel California" at an L.A. show.  
 Born: **Jerry Lee Lewis** 1935

## SATURDAY, SEPTEMBER 30

National Mud Pack Day  
 1951/*The Red Skelton Show* debuts on NBC-TV. The comedy revue runs for 20 years.  
 1955/**Actor James Dean** dies in a car crash in Cholame, a town in central California.



Dean: Too fast to live.

1982/*Cheers*, a sitcom set in a Boston bar, debuts on NBC.  
 Born: **Jenna Elfman** 1971, **Martina Hingis** 1980

## In Music History

1950/*The Grand Ole Opry* premieres on TV.  
 1988/**John Lennon** is posthumously awarded a star on the Hollywood Walk of Fame.  
 1992/**Ice-T** reads a letter from local police asking him not to perform "Cop Killer" to a San Diego concert crowd. He then performs the song.  
 1993/**B-52** **Kate Pierson** is arrested in New York for participating in a *People for the Ethical Treatment of Animals* sit-in at the *Vogue* magazine offices.  
 Born: **Marilyn McCoo** 1943, **Marc Bolan** 1947-1977

## SUNDAY, OCTOBER 1

National Rice Pudding Day  
 1955/*This Is Your Life*, hosted by **Ralph Edwards**, debuts on NBC-TV. The show surprises celebrities by airing their life stories.  
 1971/**Walt Disney World** opens in Orlando.  
 1980/**Robert Redford** becomes the first man to appear alone on the cover of *Ladies' Home Journal* in 97 years.  
 Born: **Randy Quaid** 1950, **Mark McGwire** 1963

## In Music History

1967/**Pink Floyd** arrive in the country for their first U.S. tour.  
 1988/**The first Heavy Metal Convention** is held in L.A. Musicians and fans take the opportunity to tell the *Los Angeles Times* that metal is not really death-obsessed and to complain about the lack of critical respect.  
 1990/**Jazz** singer **Nancy Wilson** gets a star on the Hollywood Walk of Fame.

— **Michael Anderson**  
& **Brida Connolly**

## 'zinescene

## Madonna On 'Music' &amp; More!

**M**adonna discusses her latest single, her man and motherhood in *Rolling Stone*. The 'zine's cover girl (who is also featured in the *CHR Survival Guide* in this issue; see Page 1) says she got the idea for the hook in her single "Music" — the line about music bringing people together — from attending a **Sting** concert and observing how the audience reacted to his music.

In high school, Madonna tells the 'zine, she was "a football player's nightmare," because everyone thought she was a freak. "[Football players] didn't go out with me. I only got the weirdos. Because I didn't shave under my arms, and I didn't wear makeup, and I was really confrontational." What was Madonna's worst job while in high school? "I had to clean houses. It was gross. I had to clean the toilet bowls of boys I went to school with."

The 'zine says one of Madonna's favorite movies right now is an Italian film called *Rocco and His Brothers*. Could it be she named her son, by latest flame **Guy Ritchie**, after the movie?

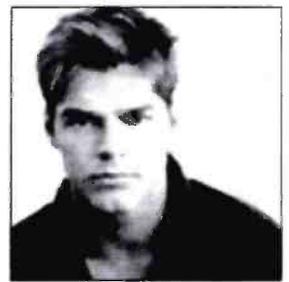
## The Hills Are Alive...

Sing-along versions of the stage shows *The Sound of Music* and *Mary Poppins* are the hot craze in Britain, especially for kids, says *Entertainment Weekly*. During these productions, which the 'zine describes as combinations of a church service and a British soccer match, the audience bursts into song along with the people on stage.

Speaking of kids, **Kid Rock** tells *Rolling Stone* that his encounter with journalist **Sam Donaldson** — whom he met when they were both guests on *The Late Show With David Letterman* — "was a melding of two great minds. He's the early-evening stoned pimp, and I'm the early-morning stoned pimp."

**Hanson** are growing up, and so are their fans. **Zac Hanson** tells *Rolling Stone* he and his brothers' audience is getting "a little more, uh, frisky? They're throwing their underwear, and I just don't get it." **Isaac Hanson** says, "Luckily, the underwear is not that common, because there were a couple times when they threw things up, and I was like, 'Oh, my God. That thing is huge!'"

**Britney Spears** may be growing up, too, but according to *Star*, she still acts like a child. The little diva was in the restroom at a Hollywood nightclub when an overwrought fan asked for autograph. Britney obliged, but as soon as the fan left the restroom, Miss Spears started to mimic and make fun of the star-struck girl. Little did Spears know, one



**SHE MADE HIM CRY** — What is it like to work with Madonna? **Ricky Martin** tells the *Globe*, "I really like focused women, and when I worked with Madonna, she was very strong-willed. She shouted and made me cry, but we got the work done."

of the fan's friends was still in the restroom and witnessed the whole thing. The friend later tracked Britney down in the club and handed her back the autograph — ripped in half!

## Best, Worst Dressed

**Britney Spears** may be acting like a diva, but according to *People* she looks good doing it. She's on *People's* list of best-dressed celebrities. On the other hand, **Lil' Kim** and **Christina Aguilera** are among the worst-dressed celebrities, and **Mariah Carey** is one of the worst-dressed celebrities of all time! *People* also says both **Madonna** and **Cher** are each "in a League of Her Own" regarding their chameleon-like fashion sense, and **Faith Hill** and **Tim McGraw** are a fun fashion couple.

**Mariah Carey's** fashion distinction couldn't possibly have anything to do with her nails. *Cosmopolitan* reports that Carey is so into her nails that she often has a celebrity manicurist on hand at her concerts for some quick nail-color changes — sometimes even between songs.

**Backstreet Boy A.J. McLean** totes mascara everywhere he goes, says *Globe* — to fill in his too-sparse beard.

## Love And Marriage

Two down, three to go. Better get your hooks in soon, girls, because **Brian Littrell** is the latest **Backstreet Boy** to marry. He wed actress **Leighann Wallace** Sept. 2 in Atlanta. (*People*, *US Weekly*)

**Dave Matthews** also got married. He wed longtime love **Ashley Harper** Aug. 10 in Virginia. (*People*)

**Eminem** and his now-ex-wife, **Kim Mathers**, have reached a settlements on their divorce and the defamation suit Kim filed against him. (*US Weekly*, *Entertainment Weekly*)

— **Deborah Overman**

Each week R&R sneaks a peek through the nation's consumer magazines in search of everything from the sublime to the ridiculous in music news. R&R has not verified any of these reports.

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Paul Marszalek  
VP/Music Programming

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LI'L' BOW WOW Bounce With Me	4
PINK Most Girls	4
COMMON The Light	3
MACY GRAY Why Didn't You Call Me?	3
EVE 6 Promise	3
BRITNEY SPEARS Oops!... I Did It Again	3
DESTINY'S CHILD Jumpin' Jumpin'	2
BBMAK Back Here	2
HANSON If Only	2
'N SYNC It's Gonna Be Me	2
BACKSTREET BOYS The One	2
CREED Higher	2
EVE Love Is Blind	2
MATCHBOX TWENTY If You're Gone	2
SISQO Incomplete	2
SAMANTHA MUMBA Gotta Tell You	1
WHEATUS Teenage Dirtbag	1
OPM Heaven Is A Halftipe	1
WAST Free	1

Video playlist for the week ending September 10.



55 million households

Peter Cohen,  
VP/Programming

## National Top 20

SLW No More (Baby, I'ma Do Right)	
CHRISTINA AGUILERA Come On Over Baby (All I...)	
SISQO Incomplete	
R. KELLY I Wish	
EMINEM The Way I Am	
WHEATUS Teenage Dirtbag	
BAHA MEN Who Let The Dogs Out	
JA RULE UC, INLIAN Between Me And You	
BIG TYMERS #1 Stunna	
MYSTIKAL Shake Ya Ass	
MYA Case Of The Ex (Whatcha...)	
TRINA Pull Over	
INNOSENSE Say No More	
JAGGED EDGE Let's Get Married	
INADONNA Music	
OPM Heaven Is A Halftipe	
GOOD CHARLOTTE Little Things	
CASH MONEY... Baffer Blockin'	
NELLY Country Grammar	
BRITNEY SPEARS Lucky	

Video playlist for the week ending September 10.

## 'ADDS

GREEN DAY Minority  
SNEAD O'CONNOR Jealous

## INSIDE TRACKS

DOGG Here With Me  
VERTICAL HORIZON You're A God

## XL

FATH HILL The Way You Love Me  
JANET Doesn't Really Matter  
INADONNA Music  
SISQO Thong Song  
'N SYNC Bye Bye Bye  
INCUBUS Staller

## NEW

DOGG Here With Me  
LENNY KRAWITZ Again  
BRITNEY SPEARS TWENTY If You're Gone  
L2 Beautiful Day  
WILLFLOWERS Sleepwalker

## LARGE

3 DOGZ BORN Kryptonite  
BURNED LADIES Pinch Me  
BON JOVI It's My Life  
TOM BRAXTON He Wasn't Man Enough  
BRIAN BETZER ORCHESTRA Gettin' In The Mood  
CREED With Arms Wide Open  
DESTINY'S CHILD Jumpin' Jumpin'  
EVERCLEAR Wonderful  
ELTON JOHN Friends Never Say Goodbye  
RED HOT CHILI PEPPERS Californication  
VERTICAL HORIZON You're A God

## MEDIUM

CHRISTINA AGUILERA Come On Over Baby (All I...)  
BOYZ II MEN Pass You By  
CORRS Breathless  
FASTBALL You're An Ocean  
FOO FIGHTERS Next Year  
NINA GORDON Tonight And The Rest Of My Life  
THIRD EYE BLIND Deep Inside Of You

## CUSTOM

AC/DC Satellite Blues  
BAHA MEN Who Let The Dogs Out  
TOM BRAXTON Just Be A Man About It  
ALICE COOPER Gimme  
FUEL Hemorrhage (In My Hands)  
DAVID GRAY Babylon  
GREEN DAY Minority  
IRON MAIDEN The Wicker Man  
JAGGED EDGE Let's Get Married  
KENNY WAYNE SHEPHERD Last Goodbye  
B. B. KING/ERIC CLAPTON Riding With The King  
DAVE KOZ UNONTELL JORDAN Careless Whisper  
LUCY PEARL Don't Mess With My Man  
SHELBY LYNNE Gotta Get Back  
MOBY Porcelain  
MORCHEEBA Rome Wasn't Built In A Day  
NINE DAYS Absolutely (Story Of A Girl)  
SNEAD O'CONNOR Jealous  
BRITNEY SPEARS Lucky  
CARL THOMAS Summer Rain  
WYCLEF JEAN VTHE ROCK It Doesn't Matter

Video airplay from September 18-24.



36 million households

Cindy Mahmoud  
VP/Music Programming  
& Entertainment

## VIDEO PLAYLIST

JAY-Z (EMINEM) BLEEK... Hey Papi  
MYA Case Of The Ex (Whatcha...)  
JOE Treat Her Like A Lady  
RUFF ENDT No More  
DMX (SISQO) What You Want  
SISQO Incomplete  
MYSTIKAL Shake Ya Ass  
NEXT Why  
BIG TYMERS #1 Stunna  
NELLY Country Grammar

## RAP CITY

LI'L' BOW WOW Bounce With Me  
LI'L' ZAME V112 Callin' Me  
BIG TYMERS Get Your Roll On  
NELLY Country Grammar  
C-MURDER (SISQO) DOGG Down For My N's  
604 BOYZ Whodi  
MYSTIKAL Shake Ya Ass  
COMMON The Light  
NELLY Country Grammar  
DMX (SISQO) What You Want  
JAY-Z (EMINEM) BLEEK... Hey Papi

Video playlist for the week ending September 17.

# TELEVISION

## TOP TEN SHOWS SEPT. 4-10

Total Audience  
(85.9 million households)

- 1 Who Wants To Be A Millionaire (Tuesday)
- 2 NFL Monday Night Football (Denver At St. Louis)
- 3 Emmy Awards
- 4 Who Wants To Be A Millionaire (Thursday)
- 5 NFL Monday Showcase
- 6 Vanished
- 7 Dharma & Greg
- 8 Law And Order
- 9 Law And Order (Monday)
- 10 Big Brother (Wednesday)

Persons 25-54

- 1 NFL Monday Night Football (Denver At St. Louis)
- 2 Emmy Awards
- 3 NFL Monday Showcase
- 4 Who Wants To Be A Millionaire (Tuesday)
- 5 Who Wants To Be A Millionaire (Thursday)
- 6 Dharma & Greg
- 7 Vanished
- 8 Big Brother (Wednesday)
- 9 Will & Grace
- 10 Law And Order

Source: Nielsen Media Research

## COMING NEXT WEEK

### Tube Tops



Showtime presents *Hendrix*, a new biopic on the rise and fall of recording artist Jimi Hendrix that coincides with the 30th anniversary of his death and stars Wood Harris in the title role. The movie is followed by *Jimi & Sly: The Skin I'm In*, a documentary about Hendrix and Sly & The Family Stone frontman Sylvester Stewart (Sunday, 9/17, 8pm).

### Friday, 9/15

- Olivia Newton-John, John Farnham and Tina Arena are slated to perform live from Sydney when NBC presents the opening ceremonies of the 2000 Summer Olympics (check local listings for time).
- Supergrass, *The Late Show With David Letterman* (CBS, check local listings for time).

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

### Saturday, 9/16

• Bobby Bare, Kris Kristofferson, Lorie Morgan, Willie Nelson, Mel Tillie and Porter Wagoner perform on TNN's *Country Legends Homecoming* (9pm).

### Sunday, 9/17



- Barenaked Ladies, Arlo Guthrie, John Mellencamp, Willie Nelson, Neil Young and Crosby, Stills & Nash are slated to perform live when CMT presents *Farm Aid 2000* (check local listings for time).
- Barenaked Ladies are profiled on the latest installment of VH1's *Behind the Music* (9pm).

### Thursday, 9/21

- Alice Cooper, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).

— Julie Gidlow

# FILMS

## BOX OFFICE TOTALS Sept. 8-10

Title Distributor	8 Weekend (\$ To Date)
1 <i>The Watcher</i>	\$9.06
Universal*	(\$9.06)
2 <i>Nurse Betty</i>	\$7.14
USA*	(\$7.14)
3 <i>Bring It On</i>	\$6.81
Universal	(\$44.80)
4 <i>The Cell</i>	\$3.65
New Line	(\$51.34)
5 <i>Space Cowboys</i>	\$3.34
WB	(\$74.53)
6 <i>What Lies Beneath</i>	\$2.76
DreamWorks	(\$142.38)
7 <i>The Art Of War</i>	\$2.47
WB	(\$25.02)
8 <i>The Original Kings Of Comedy</i>	\$2.35
Paramount	(\$31.87)
9 <i>The Way Of The Gun</i>	\$2.15
Artisan*	(\$2.15)
10 <i>Highlander: Endgame</i>	\$1.91
Miramax	(\$9.05)

All figures in millions  
\* First week in release  
Source: ACNielsen EDI

## COMING ATTRACTIONS:

This week's openers include *Duets*, starring Gwyneth Paltrow and recording artist Huey Lewis. They team up for a cover of Smokey Robinson's "Cruisin'," a performance that is featured on-screen as well as on the film's Hollywood soundtrack. Paltrow also teams with co-star *Babyface* on *The Temptations'* "Just My Imagination (Running Away With Me)" and goes solo on Kim Carnes' "Bette Davis Eyes." Lewis also contributes "Feeling Alright" and "Lonely Teardrops," while other cast members — including Paul Giamatti and Maria Bello — perform their versions of such classics as Otis Redding's "Try A Little Tenderness," Todd Rundgren's "Hello, It's Me," Bonnie Raitt's "I Can't Make You Love Me," Eurythmics' "Sweet Dreams (Are Made of This)," Barry Manilow's "Copacabana" and Lynyrd Skynyrd's "Free Bird."

Also opening this week in exclusive engagements is *Almost Famous*, which was written and directed by Cameron Crowe. The film's DreamWorks soundtrack contains Simon & Garfunkel's "America," The Who's "Sparks," Todd Rundgren's "It Wouldn't Have Made Any Difference," Yes' "I've Seen All Good People: Your Move," The Beach Boys' "Feel Flows," Stillwater's "Feverdog," Rod Stewart's "Every Picture Tells a Story," The Seeds' "Mr. Farmer," The Allman Brothers Band's "One Way Out," Lynyrd Skynyrd's "Simple Man," Led Zepplin's "That's the Way," Elton John's "Tiny Dancer," David Bowie's "Tm Waiting for the Man," Cat Stevens' "The Wind," Clarence Carter's "Slip Away," Thunderclap Newman's "Something in the Air" and Nancy Wilson's "Lucky Trumble."

— Julie Gidlow



EMINEM The Real Slim Shady
RED HOT CHILI PEPPERS Californication
METALLICA I Disappear
EMINEM The Way I Am
O'ANGELD Unhittable (How Does...)
SUPERGRASS Pumping On Your Stereo
KID ROCK Cowboy
LAURYN HILL Everything Is Everything
MOBY Porcelain
RAGE AGAINST THE MACHINE Sleep Now In The Fire
DR. DRE (EMINEM) Forgot About Dre
JAY-Z (ALICE) Big Pimpin'
CHEMICAL BROTHERS Let Forever Be
NANCY SINU I Try
KORN Falling Away From Me
PAPA ROACH Last Resort
QUEENS OF THE STONE AGE The Lost Art Of...
R.E.M. The Great Beyond
BT Never Gonna Come Back Down
ONE NICH NAILS Into The Void
JUVENILE Back That Thang Up
ALPHIN Try Again
CREED Higher

Video playlist for the week September 4-10.

# MAKE WEEKEND NIGHTS YOUR HIGHEST RATED DAYPART!

We compared Open House Party Spring 2000, Arbitron shares on these great radio stations to their 7P-Midnite, Monday-Friday:



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## 'You've Got Targeted Mail'

**E-mail offers News/Talk stations a true one-on-one marketing opportunity with listeners**

**R**adio has always used the latest marketing tools to reach listeners where they live. From hot ZIP codes and telemarketing to direct mail and frequent-listener clubs, radio has always sought out ways to reach listeners in the same way that they use our medium: one-to-one.

At this past June's R&R Convention 2000, many panelists at the Internet sessions spoke strongly in favor of targeted or "filtered" e-mail marketing. This marketing methodology has been used successfully in other industries, but radio is still somewhat in the early acceptance stages of this marriage of listeners with electronic technology.

In order to understand some of the pros and cons of using e-mail to market your radio station, I recently called on Direct Marketing Results COO Tripp Eldredge. In the following interview Eldredge offers his expertise and insights on some of the do's and don'ts you may wish to consider when implementing a marketing strategy that includes e-mail contact with your audience.

**R&R:** First up, can you give us a quick bio on your background and experience in the marketing business?

**TE:** I have a master's in marketing from the University of Wisconsin. I joined DMR in 1998 to help marry the technology of the Internet

with direct marketing. Before that I was VP/Sales and Marketing for Strategic Media Research. I have also been the head of field marketing for a consumer packaged goods company.

**R&R:** Define targeted or filtered e-mail marketing for us.

**TE:** It's a marketing technique that gives us the opportunity to get back to a concept that has been around for awhile — but in a much more accessible way — and that's database marketing. E-mail is really another vehicle we can use as a marketing tool that can get you into someone's life.

If you combine the technology with a database marketing strategy, it can become an extremely rich marketing tool for your station. It can allow you to begin a relationship with your listeners that is much more personal. Targeted or filtered e-mail is a description, but in truth it's a personal, one-to-one approach. That is the concept behind database and permission-based marketing.

**R&R:** What do you see as some of the most obvious advantages to e-mail marketing?

**TE:** What it does is unlock the door that allows you to go one-on-one with listeners — something that as an industry we have always wanted to do — but in a much more cost-effective way. It allows you to interact with people — both fans and potential listeners to your station — in a more instantaneous way and at a much more meaningful level than perhaps ever before.

**R&R:** What are some first steps a station should take when considering an e-mail marketing project?

**TE:** First, you need to have a strategy in place that addresses your objective. In other words, what are you attempting to accomplish? Are you trying to build some sort of loyalty, and, if so, how will you measure that? Or are you perhaps looking to build some new revenue opportunities? These are the kinds of questions you need to ask upfront so that you can establish a goal — a set of objectives that can be measured — as the foundation for beginning your e-mail marketing project.

**R&R:** What are some of the things you've seen stations achieve from their initial efforts at e-mail marketing?

**TE:** You might start out with the very simple objective of having an



GOING FOR THE GOLD

As Olympic fever heats up this week, here's KFBK-AM/Sacramento's own gold medal talk host, Tom Sullivan (r), with Olympic great Jackie Joyner-Kersey following the pair's on-air chat during the recent U.S. Olympic Track and Field Trials held at Sacramento State University.

e-mail list for a station e-mail club or newsletter. That's really where a lot of stations are right now with this process. It's a first step toward having some level of direct and personal communication via e-mail with your listeners.

The next component to an effective strategy is to develop a database-driven e-mail marketing tool. The goal is to be able to send one-to-one messages between the station and the listener in a timely manner and on a level that people are used to with regard to receiving e-mail.

**R&R:** What do you mean by that?

**TE:** E-mail is an intimate vehicle, much more so than almost any other kind of communication. E-mail and the telephone are probably the most intimate forms of communication you can use, certainly much more so than mass media such as television. So there is an expectation from the recipient that it will be something relevant, personalized and anticipated.

That is a concept that I will credit to Seth Grodin [author of the book *Permission Marketing*], who is sort of the father of today's version of permission-based marketing. It goes beyond just sending someone e-

mail. It's really all about sending e-mail to people who, in fact, want to receive it.

Think of it as a sort of "ask and you shall receive" concept, as opposed to more typical and intrusive methods such as television and the other marketing choices that are available to you. You want to get people to raise their hand and say, "Yes, I want that kind of information," and then you want to educate them over a period of time by sending them things that are relevant, increasingly more personal and, because they've asked for it, anticipated.

**R&R:** The whole process sounds sort of like what one goes through when dating, am I right?

**TE:** Exactly. You meet someone and find out a little about him or her. Next you deliver to them some information about yourself. Then, over time, you begin to find out more, and maybe you go to the movies together and begin to educate each other as you learn more and more about one other. Eventually you might decide that you've learned enough that you want to make the relationship more serious or maybe even get married.

Continued on Page 36

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# Webcasting: Radio's Friend or Foe?

*Two New Studies Examine How Radio Can Profit  
from Webcasting's Next Revolution*

Radio's competitive landscape is changing quickly. And Arbitron has been at the forefront of those changes, providing information and insights to help radio leverage the shifting trends and grow. To stay ahead of the next cycle of changes, come see the premiere of the two latest studies from Arbitron at the NAB show:

**"Internet Study V: 20 Startling New Insights  
About the Internet & Streaming"**

Presented by Arbitron and Edison Media Research  
September 21, 2000, 10:30AM-11:45AM  
Moscone Convention Center, Room 103

**"Can Radio Survive the Broadband Revolution?"**

Presented by Arbitron and Coleman Research  
September 22, 2000, 9:00AM-10:00AM  
Moscone Convention Center, Esplanade Ballroom

For more information, stop by the Arbitron booth at the NAB or visit the Arbitron Web site. Following the presentations, the studies will be available as free downloadable PDF files at <http://internet.arbitron.com>.

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## Target Mail

Continued from Page 34

That's the sort of analogy Grodin uses to describe someone who has expressed some interest in your station or product and who goes through an education process about who you are and what benefits you provide. But the message gets sent only to those who have raised their hand and expressed interest.

**R&R:** Is it fair to say that radio, as opposed to other businesses, is relatively new to the idea of using this sort of marketing tool?

**TE:** Yes, I think that's fair to say, although in the past six months or so the number of stations that have started to become involved in at least some level of e-mail campaigning has probably doubled. I expect that to continue and grow very rapidly in the next year or two.

**R&R:** Do you think that News/Talk radio presents any special advantages over other formats for this sort of marketing strategy?

**TE:** It's been our experience that many News/Talk stations in a cluster don't have a lot of marketing resources pointed at them for whatever reason. Because of that, e-mail marketing can be an extremely cost-effective way for News/Talk stations to spend their marketing resources.

Building that e-mail list is critical to the success of this effort, and the list must contain not only those who are loyal listeners, but also those who may not yet be as knowledgeable about the product as you'd like them to be. This kind of marketing offers a real opportunity for News/Talk stations to become a much more important part of their lives than they could ever become before, because you can now tailor content to the specific needs of listeners. It's a great way to connect with, and put your brand in front of, those users who may not be able to listen to your station during the day.

**R&R:** So are you saying that in some ways this marketing methodol-

ogy could be even more effective for News/Talk than for music-formatted stations?

**TE:** Yes, News/Talk stations can potentially have a big advantage using e-mail marketing. It's one thing for a Rock station to build a 200,000-listener e-mail database, but it's another thing to actually send them messages. Most News/Talk stations, on the other hand, are already generating tons of content every single day. As a format, News/Talk is used to providing a high level of content to listeners, and offering it to them via e-mail is a logical next step.

Loyalty is also a big factor. People who have a preference for the News/Talk format also tend to be extremely involved with it, and that can get you a much better response rate right off the bat. News/Talk listeners tend to be very responsive, which means they are even more likely to take advantage of the opportunities you present to them from

**"It's a great way to connect with, and put your brand in front of, those users who may not be able to listen to your station during the day."**

advertisers. They'll attend station promotions and even participate in future research.

**R&R:** So can e-mail marketing replace some of the traditional marketing methods that, quite frankly, are often underused by News/Talk stations?

**TE:** Well, you still need to get listeners to raise their hand in the first place, so it is still very important to also use some traditional direct-mar-

keting practices. Your listeners aren't necessarily listening long enough to be alerted to what you want them to know on your airwaves alone, so in most cases it's still important for an e-mail marketing program to go hand-in-hand with traditional approaches to marketing. You still need a marketing strategy to help create that e-mail community and build your electronic database.

**R&R:** You mentioned earlier that this sort of marketing could even provide a station with revenue-generating opportunities. Can you elaborate on that?

**TE:** Sure. Let's say you'd like to have your URL included as part of a Yahoo! newsletter. It would probably cost you about 45 cents per e-mail address, which means you supply the link, and they'll put you in their e-mail letter. You don't get their e-mail names; you are simply paying for the privilege of being included in the newsletter. Now multiply that by two or three relevant advertisers per newsletter, and you're up to about \$1.50 per letter. Do that once a week or so, and you're looking at perhaps four times that amount.

Now, I would suggest that the value to advertisers of e-mail addresses from a successful News/Talk station is much higher and stronger than the value and loyalty factor for something like Yahoo! So I think this can be a key benefit for a News/Talk station with regard to this kind of marketing.

**R&R:** At R&R Convention 2000 several panelists suggested that permission-based e-mail marketing, when used responsibly, will offer a rich vein for stations to mine in the future. Am I correct in assuming that you would agree with that assessment?

**TE:** No question about it. There's a gold mine that radio stations are sitting on here. When you think about it, what radio does in so many ways is connect listeners with infor-

**"Many News/Talk stations in a cluster often don't have a lot of marketing resources pointed at them for whatever reason. Because of that, e-mail marketing can be an extremely cost-effective way for News/Talk stations to spend their marketing resources."**

mation. Whether it's relevant advertiser information, talk topics or news and community information, it's what radio does for listeners. And, in many ways, e-mail is just another delivery mechanism to put information out to your listeners.

The difference is that, with e-mail, you know so much more about the people who are receiving that information, so you can tailor it and target it in such a way that it can provide a tremendously higher value than simply a cost-per-point.

**R&R:** I suspect that privacy will be an issue with this kind of marketing, so how critical is it for stations to protect and guard an e-mail database from being abused or corrupted in the name of additional profits for a station?

**TE:** If there is anything that we have learned, it is that you can lose loyal users and listeners faster through compromising your e-mail database than you can by doing something totally bizarre or terrible on the air. Sending irrelevant, impersonal and unanticipated information from your station via e-mail is a quick way to lose listeners.

**R&R:** I think it's fair to say that telemarketing, once the darling of many stations' marketing efforts, has become much maligned by many who have received those unwanted telephone calls during dinner. Doesn't e-mail marketing have the potential to suffer the same fate?

**TE:** It absolutely does, and I think

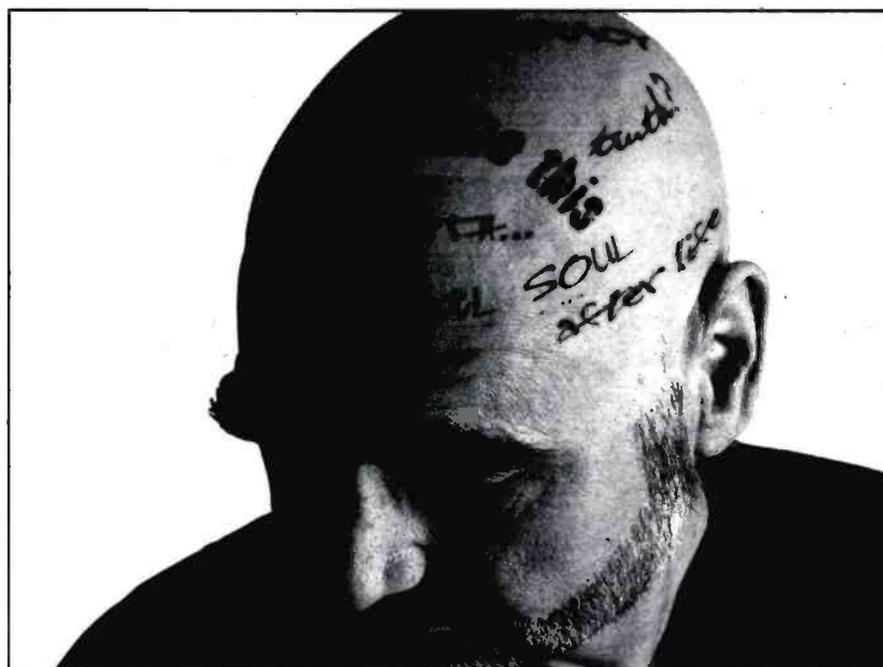
that is a very valid and important point. Even though your station may have just begun its e-mail campaign, the listener who is receiving it has probably been spammed and beaten up by all sorts of junk e-mail and wonders how the heck they ever got on those lists. So it is really important that you meet the expectation that e-mail users have already developed. It better be good, and it better be relevant.

Also, unlike the telephone, they might not simply "hang up" on you — that is, delete the e-mail. They might instantly "flame" you back and copy it to 100 of their friends. So it's extremely important that anything you send to a listener be a relevant, solid, one-to-one communication with them. It can't be a "Hey, all you WXXX listeners" type of message. It must literally be a message containing information that a listener has told you to send to them, or it can really backfire on you in the long run.

For more information about DMR's e-mail and permission-based marketing programs, log onto [www.dmronline.com/email](http://www.dmronline.com/email).

## TELL US WHAT YOU THINK!

Share your opinion about this column — go to [www.dmronline.com](http://www.dmronline.com) and click the Message Boards button.



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■ Jim Zippo's HERO Radio breaks the Oldies programming mold

**S**omebody joked to Jim Zippo after his 12-year stint hosting ABC's successful *Zippo in the Morning* show, "So you had to create a whole network to get a gig?"

Zippo replied, "Yes, to get the gig of my dreams." That dream gig is as Chairman of and morning talent for HERO Radio. The acronym stands for "high-energy rockin' oldies." Not to be narrowly defined as Rhythmic Oldies or Classic Rock, the concept of the 24/7 satellite network is to mix high-energy music from all genres, pinpointing the '70s and '80s.

Acknowledging that he had major-market job opportunities when he exited ABC in February 1999, Zippo tells R&R, "It's not the size of the market or somebody's new campaign that excites me. What excites me is the dawn of a new genre."

### Tempo Over Genre

When Zippo got the idea for a format that emphasizes tempo over genre, consultant Jay Mitchell was one of the first persons he contacted. Zippo recalls, "He said, 'At first, it seems kind of strange. I don't know if it will work because it's not being done anyplace else.'"

Zippo's industry friends dropped their skepticism when he played a demo of the music. "They loved the mix," he explains. "There are a lot of songs here that don't get played on many stations. They're not adult contemporary, they're not oldies or jammin' oldies. They just fall between the tracks, like a good, energetic Billy



Jim Zippo

Joel song. Where are you going to hear that? Certainly not next to 'Super Freak' by Rick James. It's a shock to people because they're so unaccustomed to hearing those songs back to back. However, that's the way they played when they were running rampant at CHR in the '80s. Why wouldn't it be compatible today?"

There's a smattering of '60s titles in HERO's music mix, but Zippo points out, "From '67-'69 is all we have from the '60s. Even then, it's 'Born to be Wild' and just a few necessary songs that project the image of energy."

To research the music mix, Zippo conducted a series of focus groups that sought input from approximately 500 potential listeners over a three-month period. "We'd play maybe 30 seconds of the best hooks, in stereo, in vibrant sound," he says. "We didn't comment on them whatsoever. We just let them tell us in writing what they thought."

"We were amazed at the compatibility of songs by Boston, Donna Summer, Foreigner and The Gap Band. People who enjoy high-energy music don't distinguish between genres much, but the stations decided that they needed to. We put the songs together, raw-energy songs, but everything had charted in the top 15 or higher."

"We have approximately 1,200

titles in our library because we're not genre-impaired. We have the ability to use the entire '80s, all the way up to 1990, and everything from the '70s that's energetic. No ballads, no slow music. There's so much music out there. We had no idea there were so many smash records to choose from."

When asked whether Oldies stations tend to underestimate their audience's desire for musical variety, Zippo says, "I would think that any station that has 750 or less tunes is assuming that the listener has a very narrow range of musical tastes. I'm 47, and I love traditional oldies. But I was alive in the '70s and '80s, and I loved that music too. It energizes me as much as the other. People are saying they haven't heard some of these songs — except in their CD collections — in 15 years. To me, it's shocking that it hasn't been serviced. It really left a market wide open."

In terms of the tempo, Zippo says, "It makes it more of an attitude format, a lifestyle format. In today's fast-food, quick-impulse world, we want models that go at DSL speeds. When food can't be served in one minute or less when we're in a fast-food line, we've got a problem." He laughs, adding, "This is short-attention-span radio, if you will. There's something fun every few seconds in this format."

### New Challenges

With any radio station, the elements that surround the playlist are top prior-

"We have approximately 1,200 titles in our library because we're not genre-impaired. We have the ability to use the entire '80s, all the way up to 1990, and everything from the '70s that's energetic. No ballads, no slow music."

ity. Explaining an exclusive TM Century jingle package for HERO, Zippo says, "It's designed to penetrate all the barriers of music. It combines funk with rock guitar riffs. It does transitions that the musicians have never been challenged with before. They made it sound very new, like something you've never heard before."

Maria Danza, Zippo's sidekick for eight years at ABC, recently reunited with him for HERO's morning show. Additionally, he says, "We're looking forward to getting air talent of major-market and network caliber in every daypart. You'd be surprised at how many really talented jocks are either out of work or whose talents are being wasted. We're going to be able to put them to use and let them have fun."

Zippo intends to keep HERO a small operation with low overhead, anticipating a maximum of 25 employees. He says, "We're not a huge corporation. We're just a handful of ragtag warriors who sit down and brainstorm everything over a pizza. When we say, 'Wouldn't it be neat if we did this?' we don't have to talk to 200 people and call a board member. We just do it."

### Minor Setback

HERO Radio launched last month when KATH/El Paso flipped from Country and changed its calls to KHRO. Actually, more than 60 stations were signed up for the format on its original launch date of July 4. Everything was ready to roll, except for a transmission line.

"I was told that it takes up to five or six weeks to get a T1 line hooked up,"

Zippo says. "We asked for it 2 1/2 months early. The date came and went, and they didn't even show up. When we finally got our T1 line hooked up, it was deep into July. We did everything we could. We called everybody short of the President of Southwestern Bell to get this thing expedited, but they wouldn't do it."

"We lost a great deal of momentum when we weren't able to sign on on the Fourth of July. That hurt us. We're now going back to each of the stations to re-establish our relationships with them. We have several markets that are ready right now, who have their dishes and their contracts lined up. We have every reason to expect that by Christmas we'll have every one of our original 68 stations on the air."

HERO is being aggressively pitched to station owners in all markets. "If they've got 15 or 20 stations in a market, and they have a format that's having difficulty penetrating, that's what we're designed to do," Zippo says.

On the other hand, he believes that the format can work for the independent owner too. "They've got the big muscles coming into town with five or six stations, selling a consolidated package of large ratings," he says. "How's the little guy gonna fight back? You have to have compelling programming. Content is king, and we've designed this to be an M-16 bullet that pierces right through the radio dial."

You can audition HERO Radio's streaming audio at its website, [www.herradio.com](http://www.herradio.com). For more information, phone 972-447-9115.

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# The 60's & 70's Never Sounded Better!

## BIA

Continued from Page 1

and Clear Channel generally has more stations overall in midsized and smaller markets. These supergroup clusters tend to number five to nine signals per market. After these two supergroups, the number of stations other group owners have in each market cluster drops off to three or four, with a few exceptions for each large owner.

## BIA 'Bullish' On Radio's Future

BIAfn says it is "very bullish" on the future of revenue growth in the radio industry. Deregulation and consolidation of the industry have now put radio on a solid footing to compete with other large advertising platforms. Radio can now sell competitively against television, newspapers, magazines and yellow pages.

The study estimates that almost 31% of radio's total ad revenues were generated from stations in the top 10

largest markets, while more than 59% — or \$9.5 billion — of the industry's revenues came from stations in the top 50 largest markets. BIAfn projects future overall radio revenues in rated markets will grow at a compound annual rate of 9.7% through 2003. Still, BIA President/CEO Tom Buono says he's concerned about some potential threats to radio on the horizon, including Internet-only radio services, digital satellite radio and low-power FM. But Buono believes consolidation has positioned radio to handle these and other competitive threats.

Listening by frequency band has stabilized. This year began with 83% of the audience listening to FM and 17% to AM. This is only a 2% decrease for AM since 1994, indicating stability of the AM audience.

BIAfn also notes that the fastest-growing radio markets are not necessarily the top 10. Projected fast-growth markets include No. 3 Chicago; No. 4 San Francisco; No. 8

Boston; No. 11 Atlanta; No. 40 Las Vegas; No. 50 West Palm Beach; No. 95 Melbourne-Titusville-Cocoa; No. 113 Santa Rosa, CA; and No. 138 Trenton, NJ. Most of the accelerated growth in these markets is attributed to "super group" consolidation and the attendant sales sophistication.

To purchase a copy of the report, visit [www.bia.com](http://www.bia.com).

— Walt Starling

## Susquehanna

Continued from Page 3

to Kansas City: He held the PD post at both KUDL and WHB-AM between 1986-90. Daniels' programming career has also included stops at stations in Minneapolis and Detroit. He reports to KCFX GM Pam Malcy, who has been with the Classic Rocker for 14 years.

Also remaining on board as part of Susquehanna's new management team is Gary Coleman, who has served as GM of the Kansas City Chiefs Radio Network since 1990 and is credited with being the person who introduced the Chiefs to the idea of airing their games on FM radio. He'll continue to oversee the Chiefs' radio operations on flagship station KCFX, as well as the entire Chiefs Radio Network.

## Giannini

Continued from Page 26

Steve Morris. "Given the ever-increasing importance of information technology in all parts of Arbitron's business — both in our core offerings and in our webcast ratings and Portable People Meter services — I am particularly pleased that Janice brings such a strong blend of leadership, project management and technical skills."

## Hamma

Continued from Page 26

and creative manager who will build upon a very solid foundation."

Hamma noted, "Louisville is a wonderful community, one I hope to contribute to for many years to come. Working with Cox is very much like coming home, and working side-by-side with the talented staff at Cox Radio/Louisville is not just an opportunity, it's a privilege."

## Russell

Continued from Page 3

firm, Russell is making her second tour of duty in the KYW building: She spent seven years as Managing Editor for co-owned KYW-TV's news operation. Prior to that she was an assignment editor and producer at crosstown WCAU-TV.

Asked how she felt about her new position at KYW, Russell told R&R, "It's certainly a wonderful and exciting opportunity to become involved with what is arguably the most successful all-News radio station in the country. KYW Newsradio is an indispensable part of this market; people

## Gambling

Continued from Page 1

1990 and made broadcasting history by becoming the third generation of his family to host WOR's legendary morning drive show.

WOR VP/GM Bob Bruno said, "We felt this decision, no matter how painful for all concerned, was necessary to give WOR a new opportunity to achieve the business goals that the parent company rightfully expects from its most valuable property. Morning drive is our most valuable daypart, as it is for most radio stations. It is also our most visible."

"Over the past decade we have committed all of our available resources to the success of the show. Much credit belongs to John and his talented support team for remaining among the top morning shows in New

## Kennedy

Continued from Page 3

York City. However, the show failed to produce the key demographic ratings success needed to competitively vie for New York agency business. We felt that a new direction and refocusing of the show would afford us the opportunity we need to more effectively compete in that arena."

Calling the move "purely a business decision," Bruno went on to praise Gambling as a "wonderful talent, a true broadcast professional and a good friend. He leaves WOR with our deepest gratitude and sincere appreciation for a job well-done." Gambling will be replaced on an interim basis by WOR News Director Joe Bartlett while the station searches for a permanent replacement.

Kennedy, who reports to GM David Meszaros, had been with the Dickey family for four years. Commenting on his time with the privately held broadcast company, Kennedy said, "If it weren't for them giving me the opportunity to do this, I'd never be in the position I'm in now. I'll always be grateful that they had the confidence in me to have me do this. And now that I get to continue along with the work I've started, I'm really excited. Cox is a company that's committed to nothing but winning."

## Lloyd

Continued from Page 3

broadcast news resume also lists stops as a news editor and producer for all-news WBZ-AM/Boston and six years with ABC Radio News.

"This appointment was truly a no-brainer," CBS Radio News VP Harvey Nagler told R&R. "Constance is an extraordinarily dedicated professional and a great all-around newswoman. She is always on the cutting edge of what stations need from CBS Radio News in this day and age and clearly understands how important it is for our stations to receive reliable and interesting news product from us. For that reason and more, there was absolutely no hesitation in naming Constance to fill this important position."

Lloyd will remain based at CBS Radio News' New York City headquarters.

here rely on it. During my years working over on the TV side, I had a lot of exposure to this newsroom and the extremely talented people who work in it. So returning here for this position felt very natural to me. Although I still have a few things to learn about the operation, fortunately I'm surrounded by lots of great people from whom I can learn."



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## PRECIOUS METAL

The RIAA has issued the following awards for the month of August:

## MULTIPLATINUM ALBUMS

*Greatest Hits Volume 1 & Volume 2*, Billy Joel, Columbia (21 million); *No Strings Attached*, 'N Sync, Jive (9 million); *Christina Aguilera*, Christina Aguilera, RCA (7 million); *The Marshall Mathers LP*, Eminem, Aftermath/Interscope; *Oops! ... I Did It Again*, Britney Spears, Jive (6 million); *The Writing's On The Wall*, Destiny's Child, Columbia (5 million); *Californication*, Red Hot Chili Peppers, Warner Bros.; ... *And Then There Was X*, DMX, Rufi Ryders/IDJMG (4 million); *Godsmack*, Godsmack, Republic/Universal; *Love Songs*, Elton John, MCA; *Greatest Hits. ZZ Top*, Warner Bros. (3 million); *The Better Life*, 3 Doors Down, Republic/Universal; *Country Grammar*, Nelly, Fo' Reel/Universal; *Inferno*, Papa Roach, DreamWorks; *My Name Is Joe*, Joe, Jive; *100% Ginuwine*, Ginuwine, Epic (2 million).

## PLATINUM ALBUMS

*Country Grammar*, Nelly; *The Notorious K.I.M.*, Lil' Kim, Queen Bee/Undeas/Atlantic; *Catching Up With Depeche Mode*, Depeche Mode, Reprise; *Collector's Item*, Harold Melvin & The Blue Notes, Epic; No. 4. *Stone Temple Pilots*, Atlantic; *MTV Unplugged*, Tony Bennett, Columbia; *The Best Man*, Soundtrack, Columbia; *Much Afraid*, Jars Of Clay, Silvertone; *Ryde Or Die*, Volume 2, Various Artists, Interscope; *Nutty Professor 2*, The Klumps, Soundtrack, Def Sou/IDJMG; *Blow My Fuse*, Kix, Atlantic.

## GOLD ALBUMS

*Wow Gold*, Various Artists, Brentwood Music; *Sooner Or Later*, BBMak, Hollywood; *Country Grammar*, Nelly; *Stan & Judy's Kid*, Adam Sandler, Warner Bros.; *The Notorious K.I.M.*, Lil' Kim; *Neal McCoy*, Neal McCoy, Atlantic; *I Left The Zoo*, Jars Of Clay; *Collector's Item*, Harold Melvin & The Blue Notes; *16 Most Requested Songs*, Johnny Mathis, Columbia; *For The Record: The First Ten Years*, David Allan Coe, Columbia; *Hip Hop Hits, Volume 3*, Various Artists, PolyGram TV/Def Jam/IDJMG; *Greatest Hits*, The Monkees, Rhino; *Da Crime Family*, Tru, Priority; *Like Water For Chocolate*, Common, MCA; *MTV Unplugged*, 16 Most Requested Songs and Steppin' Out, Tony Bennett; *Songs From An American Movie Volume 1*, Everclear, Capitol; *Ryde Or Die*, Volume 2, Various Artists; *Phonics*, Various Artists, Twin Sisters Productions; *Ideal*, Ideal, Virgin; *No Angel*, Dido, Arista; *Thankful*, Mary Mary, C2/Columbia; *Burn*, Jo Dee Messina, Curb; *Nutty Professor 2*; *The Klumps*, Soundtrack; *Lucy Pearl*, Lucy Pearl, Overbrook/Pookie/Beyond; *Hey!*, Julio Iglesias, Columbia; *Coyote Ugly*, Soundtrack, Curb; *The Sickness*, Disturbed, Giant/Reprise.

## PLATINUM SINGLE

"Natural High," Bloodstone, Crystal Jukebox.

## GOLD SINGLES

"Bent," Matchbox Twenty, Lava/Atlantic; "It's Gonna Be Me," 'N Sync; "Breathe," Faith Hill, Warner Bros.

# Avoid That Ratings Slump

If the only ratings data you pay attention to is the ranker, you're not doing enough to get your station on top. Designed specifically for PDs, PD Advantage<sup>SM</sup> digs deep into your numbers to produce detailed reports on key performance issues like preference listening shifts, audience age range and Ultra Core listening to help you get an edge on your competition.

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For more information, log onto [www.arbitron.com/pdadvantage](http://www.arbitron.com/pdadvantage) or contact your Arbitron representative.

Radio News

## WPPP Wins Spring Ratings Series with Pinpoint Programming

Manager credits PD Advantage for rise in standings

From Associated United Press Syndicate

Staff at local station WPPP celebrated their Cinderella-story finish in the Spring Arbitron survey with a champagne toast at an all-staff meeting following the release of the Spring book. The station surprised many local radio watchers with a come-from-behind victory in the Spring ratings race, finishing with a 7.2% share and a 43,500 AQH.

The Spring results were all the more impressive given the decline the station endured in

RADIO STATION STANDINGS					DAYPART SCORES	
FM BAND	SHARE	AQH	CUME	TSL	WPPP 185, WSSS 85	
WPPP-FM	7.2%	43,500	561,100	9:45	WPPP	AQH Share
WSSS-FM	5.4%	32,500	565,000	7:15	M-F 6A-10A	12.6%
WCCC-FM	2.8%	17,100	494,300	4:15	M-F 10A-3P	12.6%
WXXX-FM	2.2%	13,100	380,300	4:15	M-F 3P-7P	11.2%
WHHH-FM	0.2%	1,100	26,700	5:15	M-F 7P-MID	8.7%
					WKND 6A-MID	8.5%
AM BAND	SHARE	AQH	CUME	TSL	WSSS	AQH Share
WRRR-AM	5.5%	33,400	642,200	6:30	M-F 6A-10A	7.6%
WTTT-AM	3.5%	21,200	321,800	8:15	M-F 10A-3P	4.2%
WDDD-AM	2.5%	14,900	311,300	6:00	M-F 3P-7P	4.6%
WMMM-AM	1.6%	9,800	186,600	6:30	M-F 7P-MID	4.8%
					WKND 6A-MID	4.1%

SAME TIME LAST YEAR		
SHARE	STANDINGS	SHARE BEHIND/SHARES AHEAD
2.8%	3 <sup>rd</sup>	-4.4%

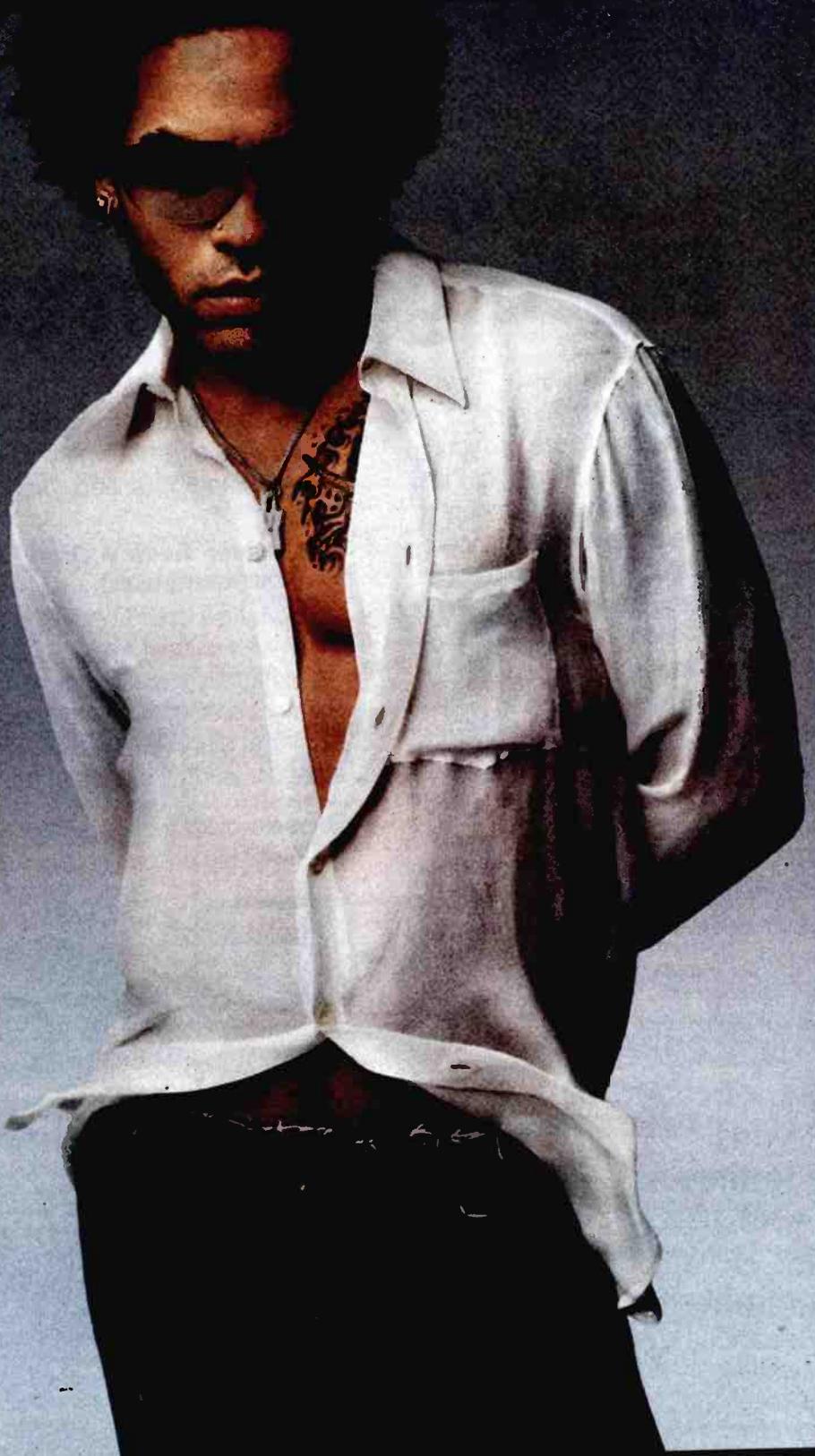
the Winter book and increased competition from crosstown rival WSSS. Program director Jamie Jackson attributed the win to the station's steady focus on giving listeners what they want: "Our whole on-air staff has been focused like a laser beam on be-

ing this market's at-work station—which is essential to reach the upscale demo we've been targeting."

Interestingly, Jackson says the new PD Advantage<sup>SM</sup> (version 2.5) software service from Arbitron also played a big role

in helping the station reach its target listeners. "Because of the Workplace Zip report in PD Advantage, I decided to move more of our remote broadcasts and billboard buys to the west side of town, where the report said more of our target listeners are working. This kind of surprised me, since conventional wisdom says you need the downtown zips to reach these guys...but why argue with success, you know?" added Jackson.

PD Advantage: When You Know More, You Program Better



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## Street Talk.

# Doctor's Tube Debut Absent Of Errors

**L**et The Dialogue Begin! That's the tag line appearing in advertisements for *Dr. Laura*, the new TV talk show from Premiere Radio Networks host **Dr. Laura Schlessinger** that debuted without a hitch on Monday in major markets coast to coast. In Washington viewers got a change of tone as *Dr. Laura* replaced *Dr. Joy Browne* — who happens to be a WOR Radio Networks talk host. The program airs in the nation's capital at 1pm on UPN affiliate WDCA. Viewers in Miami can see Schlessinger at 9am on ABC affiliate WPLG. Perhaps the toughest battle for viewers will be in Los Angeles, where the program airs at 3pm on KCBS-TV opposite *Oprah* and *The Rosie O'Donnell Show*. Schlessinger's show's first topic: a discussion of teen drug abuse.

Meanwhile, close to 200 activists protested *Dr. Laura* outside Paramount's Hollywood studios on Monday as advertiser withdrawals continued to plague both Paramount and Premiere. Premiere President/COO Kraig Kitchin told Reuters that his company has lost about 15% of its corporate sponsors in recent weeks, but he said that about a third of those businesses would return once the protests fade away. Among those sponsors that have left "for the time being": Sears, Natrol, EchoStar and Priceline.com. Kitchin commented, "More than one-third of the 26 companies that have left us have said, 'Please don't write us off forever, and know that at some point in time we're going to be able to do business again once the issue has resolved itself on the *Dr. Laura* radio program.'"

Another controversial radio host who has added a TV program to his duties has seen a considerable decline in listening. According to *The Wall Street Journal*, **Howard Stern's** numbers have slipped over the last two years because — according to "industry analysts" — Stern's audience is getting older and is not listening to as much radio. As a result, Arbitron ratings show that Stern's Infinity morning show had 12% fewer listeners in New York and 20% fewer in L.A. in spring 2000 than in spring 1998. The business daily also says that Stern listening is down in Chicago, San Francisco, Philadelphia and Miami and that Arbitron numbers show fans are listening for shorter periods of time. In a Reuters report, Arbitron VP/Communications Thom Mocarsky commented that even though Stern's ratings are down in the Big Apple, "He's still clearly No. 1 in all demographics."

Stern declined *WSJ's* request for an interview and failed to discuss the issue on his show last Thursday. Instead, he told listeners that he might very well call it quits at the end of the year. The *New York Post* reports that contract negotiations between Stern and Viacom are "down to the wire" and that Stern said on the air, "I see it happening. I'm leaving. I'm going to be gone in three months. The merger [between Viacom and CBS] was the worst thing ... because basically now the attitude is, 'If Howard goes, he goes. If he stays, he stays.'"

And while we're discussing the self-proclaimed King of All Media, Stern was silenced in mid-sentence Monday morning by the management of *KJFK/Austin*. Was there a technical difficulty? Sort of. Owner Shamrock decided that the "Hot Talk" format was no longer a viable option for 'JFK and flipped it to Rock AC as "Rock without the hard edge — The Hill." **Hank Dole** will serve as PD of the station, which has applied for new calls KHHH.

### Arbitron To Invalidate Tampa Surveys?

Has Arbitron reissued the winter 2000 and spring 2000 ratings survey for Tampa-St. Petersburg? According to sources, nine diaries greatly influenced the results for eight stations during both ratings periods. Rep firms were notified of a reissue late Tuesday afternoon and told that Arbitron would be shipping new data to them on Wednesday (9/13). Radio stations in the market, however, had yet to receive firsthand information on the reissue as *ST* went to press early Wednesday morning. The source added that "dramatic differences" in the results for the winter and spring surveys could be seen and that Arbitron is admitting that if the company knew then what they know now, the nine diaries would never have been included. Arbitron brass were unavailable for comment.

A couple of high-profile record moves occurred this week. At MCA, Exec. VP/GM **Abbey Konowitch** has parted ways with the label over "philosophical differences." Meanwhile, Elektra VP/Promo **Bill Pfordresher** has resigned in order to spend more time in the "creative world, producing records and managing artists." Pfordresher will still do some promo work on the side. **John Biondolillo** is expected to move to L.A. to

Continued on Page 44



Only 101 days 'till Christmas!

## Santa Baby

Lyric by Joan Javits

Music by Philip Springer

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**Street Talk.**

Continued from Page 43

handle national alternative promo duties for Elektra, while **Mike DiPippa** will most likely handle East Coast alternative promo duties.

There's lots to report from the Windy City this week, and we start our tour at 875 N. Michigan Avenue, home of WMVP (ESPN Radio 1000)/Chicago. According to the *Chicago Sun-Times*, the management has "removed authority over the station" from Zemira Jones, who had been President/GM of the all-Sports property since it was acquired by ABC in 1998. **Bob Snyder**, former GM of WTEM/Washington and part-owner of a minor league hockey team in Miami, rises from Station Manager to Jones' former post. Jones will continue to oversee News/Talk WLS, Radio Disney affiliate WRDZ and Classic Rock WXCD.

Over at 150 N. Michigan, 12-year WLIT/Chicago morning personality **Bob Brynteson** and co-host **Mary Anne Myers** have been replaced by ex-WKIE morning talent **Paul Peterson** and former WXXY morning sidekick **JoAnn Genette**. The *Sun-Times'* Robert Feder devoted Monday's and Tuesday's columns to the change and stated that Brynteson and Myers "were forced out" now that Clear Channel has assumed control of 'LIT from AMFM. He also expects more changes to occur with the WLIT airstaff. Stay-tuned....

Former independent record promoter **Joe Isgro** has received a four-year prison term after pleading guilty in June to conspiracy and extortion charges in connection with running a loan-sharking operation. Prosecutors say Isgro — who was at the center of a federal payola case in the late '80s — loaned money at an interest rate of 5% a week, then threatened violence when debts were not repaid on time.

**Dem's Eatery Changed  
Over Owner Probe**

On Monday, Democratic vice-presidential candidate **Joe Lieberman** was scheduled to attend a fund-raiser in Dallas at one of the nicest restaurants in town, *Voltaire*. However, the dinner was shifted to the regal Fairmont Hotel just 48 hours before Lieberman's arrival. Was he unable to get a kosher meal? No. It seems the problem had to do with *Voltaire's* owner, Chancellor Media co-founder and former Chairman/CEO **Scott Ginsburg**. According to the online 'zine *Salon*, the Gore campaign was concerned about any possible ties between a Lieberman fund-raiser and someone being investigated by

**Records**

- Elektra Denver-based rep **Stacy Dorf** moves to Clive Davis' J Records as Director/West Coast.
- Interscope/Geffen/A&M appoints Epic VP/Rock Promo **Ron Carrito** to handle national rock duties. He will succeed **Dave Ross**, who recently left the company.
- Island Def Jam Music Group VP/Rock Promo **Scott "LoJack" Douglas** resigns. He's set to become LSM at Citadel's CHR/Rhythmic KKWD/Oklahoma City.
- Ex-Capricorn Denver rep **Dee Ann Metzger** joins London/Sire as its new L.A. regional.
- Capitol taps **Rich Pangllinan** as Director/Mix Show & Dance Promo.
- Al Teller's Atomic Pop has called it quits. Close to 25 people were laid off, including Head/Promo **Rich Holtzman**.



COOL MILLION FOR 'KLR NASCAR BUFF

For about nine months Classic Rock **WKLR/Richmond** has been giving listeners the chance to win \$1 million by correctly predicting the top five NASCAR finishers for the week in its Million Dollar Race Ticket promotion. On Sept. 1 listener **Ted Lovelace** called afternoon host **Sheri Blanks** to give his picks. The following Monday Lovelace became a millionaire by nailing the five racers. Here's a happy Lovelace posing with a super-imposed check for his grand prize in front of his brand-new Chevy Camaro convertible, which he won from the local dealership that sponsored the contest. Odds of winning were one in 9,000.

the Securities & Exchange Commission for insider trading. **Ginsburg** faces a civil complaint filed in September 1999 by the SEC alleging that he, his brother **Mark** and his father, **Jordan**, violated federal insider trading laws. **Ginsburg** told *Salon* that the function was moved because the guest list had grown so large that his restaurant would be unable to accommodate everyone. **Ginsburg** added that his restaurant is so far from Love Field airport that "it would have presented a logistical nightmare."

Former Urban **WRDS (Power 102)/Syracuse** left the airwaves Sept. 4, returned to the air last Friday with a loop of **Garth Brooks'** "Friends in Low Places," and on Saturday became Country "Big Cow 102." The Galaxy Communications station licensed to Phoenix, NY then spent last weekend taking shots at crosstown Country **WBBS**. But the "Cow" turned out be counterfeit, as the station finally became Classic Hits "Sunny 102" at 8am Monday morning.

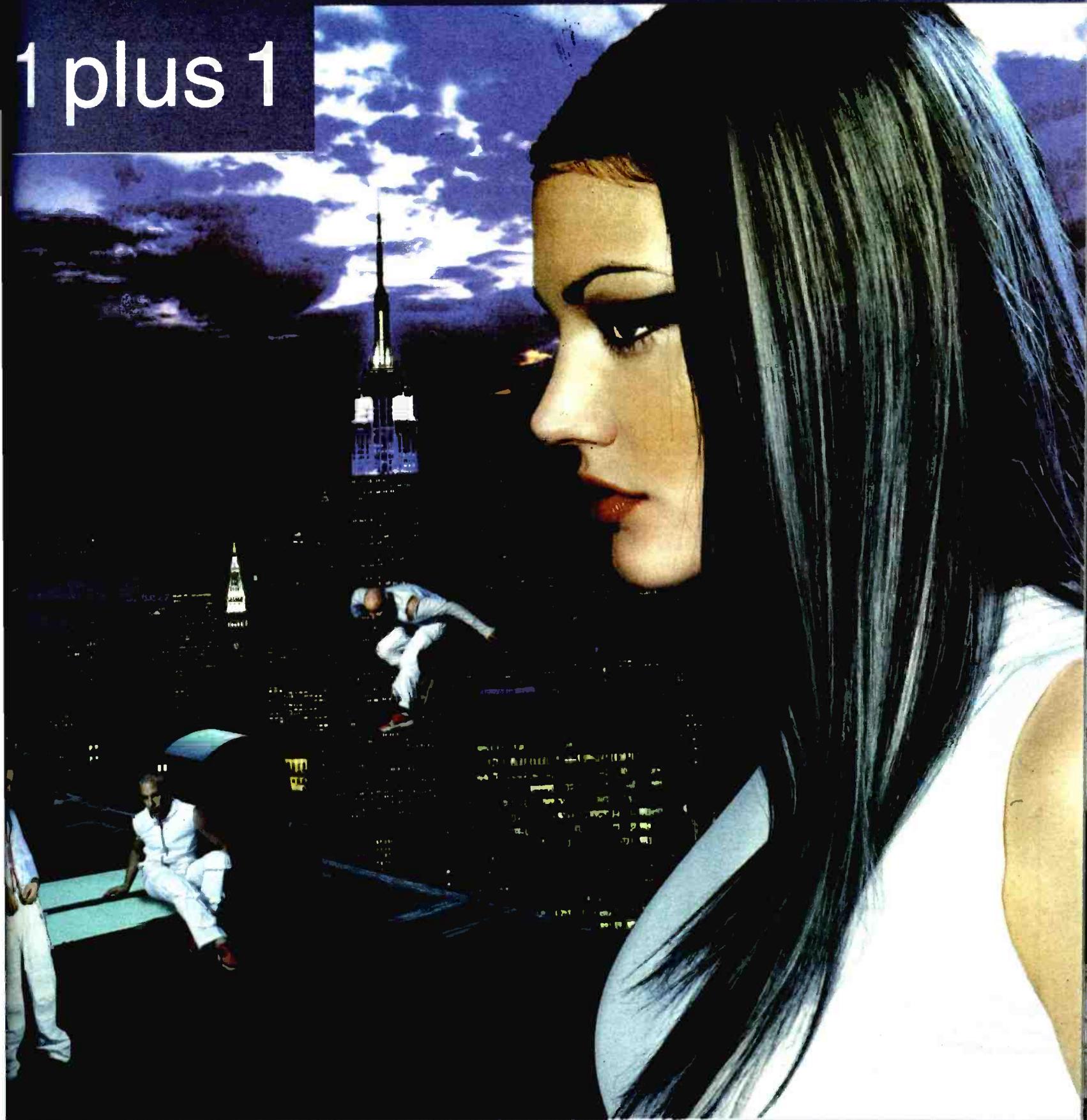
Big changes have occurred at Citadel's Baton Rouge and Lafayette, LA operations. **Ed Turner**, Market Manager for the two cities, tells **ST** that **OM Al Jai Wallace** is no longer with Citadel, as his position has been eliminated from the organizational structure in the region. **Myra Vernon** becomes the new PD for **WEMX, KQXL & WXOK/Baton Rouge**. She had been APD/MD for the trio. **Adrian Long** will now serve as APD/MD for **WEMX**, and **KQXL** afternoon host **Todd Day** adds MD duties at 'QXL. Meanwhile, **WXOK** flipped from Urban AC to a full-time Gospel outlet on Wednesday morning (9/13) and has named **Kerwin Fielding MD**. ABC Radio Networks' "Rejoice" format will air in middays, evenings and overnights. In Lafayette **KRRQ, KNEK & KFXZ MD Darleen Prejean** rises to PD.

**KOKY/Little Rock** will have a new PD as of Sept. 18. **OM "Broadway" Joe Booker** tells **ST** that **Mark Dylan**, formerly PD of **WDLT/Mobile**, will take the gig in Arkansas' state capital.

Good news for fans of *The Lex and Terry Show*. **Lex Staley** and **Terry Jaymes** have inked

Continued on Page 46

1 plus 1



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## Street Talk.

Continued from Page 44

a five-year contract with Cox's WFYV/Jacksonville that includes a five-year agreement with Cox Radio Syndication. Lex and Terry will also now be heard on four new affiliates: WSFR/Louisville, WRLR/Birmingham, WNPL/Nashville and WRWK/Toledo.

### New NAC Set For Top-Rated Market

NAC/Smooth Jazz fans in one major market presently without a radio station to turn to will soon have their wish fulfilled. Consultant **Jim Teeson** tells *ST* that a station in a top 20 market — with a good signal, no less — will flip to NAC soon. While Teeson wouldn't divulge any further details, *ST*'s betting on one of three markets: Baltimore, Houston or St. Louis. Teeson is in great need of service on current and catalog product for the station's launch and can be contacted at 262 Warwick Place, Castle Rock, CO 80104.

Indiana radio executive **Bill Shirk** has offered ousted Indiana University basketball coach Bobby Knight a job as Sports Director of WBKS, WHHH & WYJZ/Indianapolis and WAV-TV. Knight's \$170,000 salary would come out of Shirk's own pocket. Now that Radio One has purchased Shirk's stations (Shirk remained aboard to run the trio), he feels that hiring Knight is not a Radio One responsibility. "I will be glad to give Bob Knight the check tonight on ESPN in advance," Shirk said Tuesday evening. No response from Knight had been made at press time. Perhaps he's mulling over the offer from Broadcast.com founder and Dallas Mavericks owner Mark Cuban to coach the Mavs....

**Dr. Dave Ferguson** joins Clifton Radio, a consultancy owned by industry veteran Jerry Clifton, as VP/CHR & Urban Radio. Ferguson previously programmed WXYV/Baltimore and has also programmed WPGC-FM/Washington.

### Rumbles

• **Fred Nagle** is now OM for NextMedia's Panama City, FL cluster. He previously served as PD of WPCK & WPKR/Appleton-Oshkosh, WI.

• **Vance Dillard**, most recently Dir./Soft AC Programming for Clear Channel and OM of WPCH/Atlanta, joins South Central Communications' WJXB/Knoxville as PD.

• **Mike Peterson** becomes PD of Infinity's Country KSKS/Fresno. He most recently held the APD/MD title and hosted the midday shift at Classic Hits sister KYPT/Seattle.

• **Scott Laudani** joins WHMP/Springfield, MA as PD. Concurrent with Laudani's hiring, the station flips from Alternative to Active Rock as "Lazer 99.3." It has applied for new calls WLZX.

• **Jay Davis** is named PD at NextMedia's NAC/Smooth Jazz KJZS/Reno. KIFM/San Diego PD Mike Vasquez consults.

• Former WNOK/Columbia, SC OM **Scott Summers** is appointed OM at Root Communications' WJMX/Florence, SC. He replaces Jim Pemberton.

• **WQSX/Boston** morning driver **Brian Douglas** segues to middays and adds APD/MD stripes.

• **WMGB & WMKS/Macon, GA** PD **James Gregory** joins the sales department at WSM/Nashville. **Held Winters** takes programming duties for MGB.

• **WMRV/Birmingham** appoints **Michael McCoy** PD.

• Former WYOY/Jackson, MS APD/MD **Todd Chase** joins CHR WBCD/Dothan, AL as PD.

### RADIO RECORDS



1

- **John Brown** becomes Sr. VP/Promo at Giant/Nashville.
- **Jim Higgins** appointed Regional VP/Sales for AMFM.
- **Dan Bennett** upped to Market Manager for Susquehanna/Dallas.
- **Paul Kriegl** tapped as PD of KDDJ & KEDJ/Phoenix.
- After three decades of Rock, **WNEW-FM/New York** goes Talk.

5

- **Lou Mann** advances to Sr. VP/GM at Capitol Records.
- **Sam Cerami** recruited to serve Polydor/Nashville as VP/Promo.
- **John Gorman** upped to VP/Director of Operations at OmniAmerica/Cleveland trio.
- **Paco Lopez** lands at WJBT/Jacksonville as PD/MD.

10

- **Corinne Baldassano** becomes ABC Networks VP/Programming.
- **Kenny Puvogel** elevated to VP/Promotion at Warner Bros.
- **Gannett transfers PDs:** **Bill Richards** to KIIS-AM & FM/Los Angeles and **Dene Hallam** to KKBO/Houston.
- **Steve Hegwood** hired as PD of WJLB/Detroit.

15

- **Westwood One** buys Mutual Radio Networks.
- **Richard White** appointed GM of WTAE & WHTX/Pittsburgh.
- **Charlie Cook** accepts WMXJ/Miami PD gig.
- **John Roberts** recruited as PD of WLTT/Cincinnati.
- **Tom Joyner** begins "fly jock" stint as he flies back and forth from mornings at KKDA/Dallas to afternoons at WGCI-FM/Chicago.

20

- **Jheryl Busby** boosted to VP/R&B Promotion for Casablanca Records.
- **Rick Harris** tapped as PD of WYSP/Philadelphia.
- **KZLA-AM & FM/Los Angeles** switch to Country, with **Norm Schrut** appointed GM.
- **WKRR (Q102)/Cincinnati** offers \$1 million prize, topping the \$500,000 jackpot of rival WYYS (Yes-95).

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- **Berry Gordy** reassumes Motown Records Presidency.
- **Bruce Garraway** becomes PD of WNOR/Norfolk.

It's a big week for pop music and a big issue for R&R as we proudly present this year's CHR special. To coincide with this week's extra-bulky newspaper, Columbia has put together an exclusive 30-minute radio special with superstar **Ricky Martin** for the debut of his new single, "She Bangs." The Westwood One program is hosted by MTV VJ **Carson Daly** and airs on Tuesday (9/19) at 7pm ET. Interested stations can call WW1 at 310-840-4271.

If you have Street Talk, call the R&R News Desk at (310) 788-1699 or e-mail [streettalk@ronline.com](mailto:streettalk@ronline.com)

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**STEVE WONSIEWICZ**  
swonz@ronline.com

## Mediabase YTD Top 10s

Rock rules the airwaves during first eight months of 2000

As the music industry gears up for its prime sales season, I thought it timely to take a glance at a few of the most-played records so far this year.

The data represents year-to-date most-played titles according to Mediabase 24/7 and includes only the monitored stations that make up the R&R charts. Because the airplay cycle for this data is different from that of the data that will be used to compile the R&R year-end charts, it should be stressed that this is not necessarily representative of what the year-end R&R charts will look like when they are released in December.

However, this data does provide an excellent opportunity to see where the radio industry has lent its support over the last eight months. More importantly, the results show the opportunities and challenges facing the music business in promoting certain genres across multiple formats.

### Pop Embraces Rock

After sifting through the data, two things have become evident. The first is how prevalent rock has been this year, and the second is how rap and hip-hop have yet to climb into the upper airplay ranks at pop radio.

The top 10 lists reveal how thoroughly pop radio has embraced rock-based records. At CHR/Pop at least three of the top 10 tracks lean rock, while at Hot AC the number rises to seven.

But not one straight-up rap or hip-hop track

has cracked the top 10. Sure, the musical lines continue to blur, and styles are subject to debate — especially with regard to a song like Santana's "Maria Maria" — but despite all the headlines devoted to rap and hip-hop, both in this column and in the consumer press, acts like Eminem, Dr. Dre, Jay-Z and DMX haven't reached the level of pop radio exposure enjoyed by Vertical Horizon, 'N Sync, Savage Garden or The Goo Goo Dolls — yet.

### Some Other Observations

**Rock's balance.** Superstars, rising stars and newcomers have been receiving equal treatment at the four rock-based formats (Alternative, Rock, Active Rock and Adult Alternative). Around half the titles in those top-10 lists were released by superstars like The Red Hot Chili Peppers, Creed and Metallica, and the rest came compliments of newcomers like 3 Doors Down and Papa Roach and emerging stars like Blink-182, Lit and Incubus.

**Crossover kings and queens.** Eight acts had songs that crossed over to the top 10 in at least three formats: Vertical Horizon, Destiny's Child, Joe, The Red Hot Chili Peppers, 3 Doors Down, Creed, Faith Hill and Savage Garden. Special mention goes to Creed, who were the only act to have three different songs appear in four different formats.

## 2000's Top-10 Songs By Format

### CHR/Pop

- | Rank | ARTIST               | Title (Label)                                      |
|------|----------------------|--|
| 1    | VERTICAL HORIZON     | Everything You Want (RCA)                          |
| 2    | 'N SYNC              | Bye Bye Bye (Jive)                                 |
| 3    | CREED                | Higher (Wind-up)                                   |
| 4    | MACY GRAY            | I Try (Epic)                                       |
| 5    | CHRISTINA AGUILERA   | What A Girl Wants (RCA)                            |
| 6    | SANTANA I/ROB THOMAS | Smooth (Arista)                                    |
| 7    | SONIQUE              | It Feels So Good (Farmclub.com/Republic/Universal) |
| 8    | DESTINY'S CHILD      | Say My Name (Columbia)                             |
| 9    | SAVAGE GARDEN        | I Knew I Loved You (Columbia)                      |
| 10   | SANTANA I/ROB THOMAS | Smooth (Arista)                                    |

### CHR/Rhythmic

- |    |                  |  |
|----|------------------|--|
| 1  | SISQO            | Thong Song (Dragon/Def Soul/IDJMG)         |
| 2  | JOE              | I Wanna Know (Jive)                        |
| 3  | DESTINY'S CHILD  | Say My Name (Columbia)                     |
| 4  | AALIYAH          | Try Again (BlackGround/Virgin)             |
| 5  | DR. DRE I/EMINEM | Forgot About Dre (Aftermath/Interscope)    |
| 6  | JAY-Z            | Big Pimpin' (Roc-A-Fella/IDJMG)            |
| 7  | DESTINY'S CHILD  | Jumpin' Jumpin' (Columbia)                 |
| 8  | PINK             | There You Go (LaFace/Arista)               |
| 9  | DMX              | Party Up (Up In Here) (Ruff Ryders/IDJMG)  |
| 10 | EMINEM           | The Real Slim Shady (Aftermath/Interscope) |

### Urban

- |   |              |   |
|---|--------------|---|
| 1 | JOE          | I Wanna Know (Jive)                           |
| 2 | SISQO        | Thong Song (Dragon/Def Soul/IDJMG)            |
| 3 | CARL THOMAS  | I Wish (Bad Boy/Arista)                       |
| 4 | JAGGED EDGE  | Let's Get Married (So So Def/Columbia)        |
| 5 | AVANT        | Separated (Magic Johnson/MCA)                 |
| 6 | DONELL JONES | Where I Wanna Be (Untouchables/LaFace/Arista) |

- |    |                 |  |
|----|-----------------|--|
| 7  | AALIYAH         | Try Again (BlackGround/Virgin)                     |
| 8  | AALIYAH         | I Don't Wanna (BlackGround/Priority)               |
| 9  | D'ANGELO        | Untitled (How Does It Feel?) (Cheeba Sound/Virgin) |
| 10 | DESTINY'S CHILD | Say My Name (Columbia)                             |

### Urban AC

- |    |               |  |
|----|---------------|--|
| 1  | JOE           | I Wanna Know (Jive)                                |
| 2  | CARL THOMAS   | I Wish (Bad Boy/Arista)                            |
| 3  | ANGIE STONE   | No More Rain (In This Cloud) (Arista)              |
| 4  | D'ANGELO      | Untitled (How Does It Feel?) (Cheeba Sound/Virgin) |
| 5  | KEVON EDMONDS | No Love (I'm Not...) (RCA)                         |
| 6  | KEVON EDMONDS | 24/7 (RCA)   |
| 7  | GERALD LEVERT | Mr. Too Damn Good (EastWest/EEG)                   |
| 8  | YOLANDA ADAMS | Open My Heart (Elektra/EEG)                        |
| 9  | DONELL JONES  | U Know What's Up (Untouchables/LaFace/Arista)      |
| 10 | DONELL JONES  | Where I Wanna Be (Untouchables/LaFace/Arista)      |

### Country

- |    |                 |                                      |
|----|-----------------|--------------------------------------|
| 1  | TOBY KEITH      | How Do You Like Me Now? (DreamWorks) |
| 2  | GEORGE STRAIT   | The Best Day (MCA)                   |
| 3  | TIM MCGRAW      | My Best Friend (Curb)                |
| 4  | DIXIE CHICKS    | Cowboy Take Me Away (Monument)       |
| 5  | FAITH HILL      | The Way You Love Me (Warner Bros.)   |
| 6  | ANDY GRIGGS     | She's More (RCA/RLG)                 |
| 7  | CHAD BROCK      | Yes! (Warner Bros.)                  |
| 8  | MARTINA MCBRIDE | Love's The Only House (RCA/RLG)      |
| 9  | LEE ANN WOMACK  | I Hope You Dance (MCA)               |
| 10 | FAITH HILL      | Breathes (Warner Bros.)              |

### AC

- |    |                 |  |
|----|-----------------|--|
| 1  | SAVAGE GARDEN   | I Knew I Loved You (Columbia)              |
| 2  | LONESTAR        | Amazed (BNA/RLG)                           |
| 3  | CELINE DION     | That's The Way It Is (550 Music)           |
| 4  | FAITH HILL      | Breathes (Warner Bros.)                    |
| 5  | BACKSTREET BOYS | Show Me The Meaning Of Being Lonely (Jive) |
| 6  | BRIAN MCKNIGHT  | Back At One (Motown/Universal)             |
| 7  | PHIL COLLINS    | You'll Be In My Heart (Hollywood)          |
| 8  | MARC ANTHONY    | You Sang To Me (Columbia)                  |
| 9  | 98 DEGREES      | I Do (Cherish You) (Universal)             |
| 10 | BACKSTREET BOYS | I Want It That Way (Jive)                  |

### Hot AC

- |    |                      |                                     |
|----|----------------------|-------------------------------------|
| 1  | VERTICAL HORIZON     | Everything You Want (RCA)           |
| 2  | SANTANA I/ROB THOMAS | Smooth (Arista)                     |
| 3  | SMASH MOUTH          | Then The Morning Comes (Interscope) |
| 4  | MACY GRAY            | I Try (Epic)                        |
| 5  | THIRD EYE BLIND      | Never Let You Go (Elektra/EEG)      |
| 6  | FAITH HILL           | Breathes (Warner Bros.)             |
| 7  | TRAIN                | Meet Virginia (Aware/Columbia)      |
| 8  | MATCHBOX TWENTY      | Bent (Lava/Atlantic)                |
| 9  | GOO GOO DOLLS        | Black Balloon (Warner Bros.)        |
| 10 | SAVAGE GARDEN        | I Knew I Loved You (Columbia)       |

### Active Rock

- |    |                       |                                 |
|----|-----------------------|---------------------------------|
| 1  | 3 DOORS DOWN          | Kryptonite (Republic/Universal) |
| 2  | METALLICA             | No Leaf Clover (Elektra/EEG)    |
| 3  | GODSMACK              | Voodoo (Republic/Universal)     |
| 4  | CREED                 | What If (Wind-up)               |
| 5  | RED HOT CHILI PEPPERS | Otherside (Warner Bros.)        |
| 6  | METALLICA             | I Disappear (Hollywood)         |
| 7  | INCUBUS               | Pardon Me (Immortal/Epic)       |
| 8  | CREED                 | With Arms Wide Open (Wind-up)   |
| 9  | A PERFECT CIRCLE      | Judith (Virgin)                 |
| 10 | KORN                  | Make Me Bad (Immortal/Epic)     |

### Rock

- |    |                       |  |
|----|-----------------------|--|
| 1  | 3 DOORS DOWN          | Kryptonite (Republic/Universal)            |
| 2  | CREED                 | Higher (Wind-up)                           |
| 3  | RED HOT CHILI PEPPERS | Otherside (Warner Bros.)                   |
| 4  | METALLICA             | No Leaf Clover (Elektra/EEG)               |
| 5  | AC/DC                 | Stiff Upper Lip (EastWest/EEG)             |
| 6  | CREED                 | With Arms Wide Open (Wind-up)              |
| 7  | METALLICA             | I Disappear (Hollywood)                    |
| 8  | FOO FIGHTERS          | Learn To Fly (Roswell/RCA)                 |
| 9  | KID ROCK              | Only God Knows Why (Top Dog/Lava/Atlantic) |
| 10 | KENNY WAYNE SHEPHERD  | Was (Giant/Reprise)                        |

### Alternative

- |    |                       |                                 |
|----|-----------------------|---------------------------------|
| 1  | RED HOT CHILI PEPPERS | Otherside (Warner Bros.)        |
| 2  | 3 DOORS DOWN          | Kryptonite (Republic/Universal) |
| 3  | INCUBUS               | Pardon Me (Immortal/Epic)       |
| 4  | BLINK-182             | Adam's Song (MCA)               |
| 5  | CREED                 | With Arms Wide Open (Wind-up)   |
| 6  | LIT                   | Miserable (RCA)                 |
| 7  | BLINK-182             | All The Small Things (MCA)      |
| 8  | PAPA ROACH            | Last Resort (DreamWorks)        |
| 9  | STONE TEMPLE PILOTS   | Sour Girl (Atlantic)            |
| 10 | LIMP BIZKIT           | Re-Arranged (Flip/Interscope)   |

### Adult Alternative

- |    |                  |   |
|----|------------------|---|
| 1  | STING            | Desert Rose (A&M/Interscope)                  |
| 2  | VERTICAL HORIZON | Everything You Want (RCA)                     |
| 3  | MATCHBOX TWENTY  | Bent (Lava/Atlantic)                          |
| 4  | TRACY CHAPMAN    | Telling Stories (Elektra/EEG)                 |
| 5  | THIRD EYE BLIND  | Never Let You Go (Elektra/EEG)                |
| 6  | BEN HARPER       | Steal My Kisses (Virgin)                      |
| 7  | PHISH            | Heavy Things (Elektra/EEG)                    |
| 8  | COUNTING CROWS   | Mrs. Potter's Lullaby (DGC/Geffen/Interscope) |
| 9  | BOB DYLAN        | Things Have Changed (Columbia)                |
| 10 | FILTER           | Take A Picture (Reprise)                      |



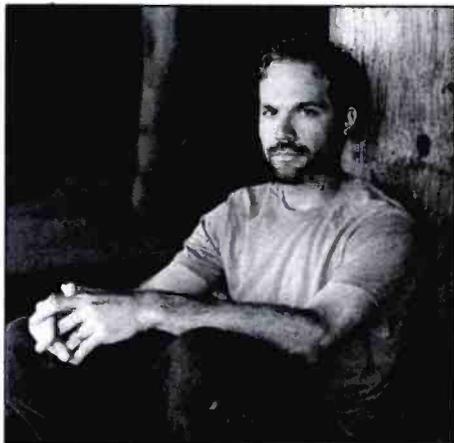
LAUNCHING PAD LAUNCHING PAD

## LAUNCHING PAD

## An Uncomplicated Plan: Five For Fighting's 'Easy Tonight'

Accomplished athletes and investors often talk about the important role momentum played in their success. The same can be said about recording artists.

Case in point: The rising fortunes of Columbia/Aware act **Five For Fighting** (the alias for singer-songwriter **John Ondrasik**), whose new single, "Easy Tonight," has found a warm reception at some of the nation's most influential Adult Alternative stations. Stations playing the track include KMTT/Seattle, KTCZ/Minneapolis, WXRV/Boston, WXPB/Philadelphia, WRNR/Baltimore, WTTS/Indianapolis, KXST/San Diego and WRLT/Nashville.



Five For Fighting

"Momentum" wasn't a word that could have been applied to Ondrasik's career in his early days. The Los Angeles-based artist has seen his fair share of peaks and valleys, having signed to EMI Records, which was shut down just before his album hit the streets. Ondrasik followed former EMI Chairman Davitt Sigerson (who had produced Ondrasik's album) to Island Records, only to see the disc left unreleased after Island parent PolyGram was purchased by Seagram.

Ondrasik recalls, "I really got caught up in everything, and I realized that there were a lot of decisions being made that had nothing to do with my music. It made me think twice about my recording career, and it reached a point where I packed up my gear and didn't do anything musically for about six months. But during that time I kept getting e-mails from kids wanting to know when my next record was coming out. That was really encouraging."

Ondrasik eventually got in touch with Deep South Records founder Andy Martin, which led to the recording of some demos. Those demos, in turn, reached Aware founder **Gregg Latterman**. By June 1, 1999, Five For Fighting was officially on the Aware roster, even though recording on the album had begun months before. The decision to sign with Aware, says Ondrasik, was pretty easy. "Gregg gave me complete artistic freedom to make the record I wanted. It was exactly what I needed."

While Ondrasik was making Five For Fighting's Columbia/Aware debut, *America Town*, Latterman purposely took a cautious approach — that is, until momentum in the studio took over. He remembers, "When we talked about the deal, we always talked about doing a smart deal. We talked about how, even if Columbia didn't pick it up, we would still put it out on Aware and

work it ourselves. But the more John worked on the album, the more Columbia got into it and invested money in remixes and the like. Then everyone at Columbia started getting into it as much as we had and said it had to come out on their label. That kept pushing the release date back to the fall, but it was all a very natural process."

The delay also gave Ondrasik time to work up more material, says Latterman. "He and producer **Gregg Wattenburg** had a lot of time to hang out and work up new songs and different arrangements. It really was a labor of love between the two of them."

Now Ondrasik finds himself opening for ATO Records singer-songwriter **David Gray**, who is enjoying some momentum himself with the song "Babylon," which recently hit No. 1 at Adult Alternative. Ondrasik observes, "David was on EMI at the same time I was. It's great to be working with him again, and the tour is perfect for me because I get to be associated with such a credible artist."

In launching the project at radio, Aware and Columbia set their sights on Adult Alternative. Latterman comments, "The music fits perfectly, and it gives us a place to establish the act and give him time to breathe and build a base before we cross over the record."

The choice of "Easy Tonight" as the leadoff single came courtesy of Columbia Director/National Promotion, Adult Formats **Trina Tombrink**. She recalls, "Gregg Latterman played the record for me back in February and March, and I absolutely fell in love with it. When I got the final version in, it took me about two months to pick out the first track. We could easily have gone with several others, but I got support from a lot of key individuals with the project to go with this single."

For the past five months, says Tombrink, Columbia and Aware have been setting up the album and single. She continues, "Our plan was to work this much as we did with Train. We didn't try to shove it down people's throats. We set up some key convention showcases, and we kept reminding everyone about the single. Now we have about one-third of the panel and some of the format's most important stations. Plus we're going up against some of the superstars in the format, and we're still getting commitments. It's very encouraging."

One fan of the single is KMTT GM/PA **Chris Mays**. She notes, "It's a very good song with a very good, solid hook. There's something familiar about the song, even though I'm not sure what it is. But it meshes very well with the type of music we play on the station."

Meanwhile, Columbia and Aware continue to capitalize on the opportunities presented by airplay and touring. Columbia Sr. Director/Marketing **Greg Linn** comments, "Between CD samplers, flyers, POP displays and involvement in our artist development program at retail, we're doing all we can to make sure people are aware of Five For Fighting and that he's on the David Gray tour, and to make sure people come out to see the show."

Linn says Columbia has also arranged for another Five For Fighting song, "Superman," to appear on the second soundtrack to the hit TV show *Dawson's Creek*. The soundtrack hits retail Oct. 3.

Five For Fighting's *America Town* will be released Sept. 26.

Editor's Note: *Ready For Takeoff* returns next week.

— Steve Wonsiewicz

## MUSIC NEWS &amp; VIEWS

## Warner Music Group Gets Digital

The Warner Music Group will roll out its digital download sales program in November. The company is teaming with **RealNetworks** and will initially offer around 1,000 singles and albums only through RealNetworks' **RealPlayer**. More repertoire will be added at a later date, and as many as 1,000 titles could be on sale by January 2001. The company will kick off the effort with exclusive downloadable music from **Barenaked Ladies**, **matchbox twenty**, **Collective Soul** and **Paul Simon**.

## Eminem, 'N Sync In MTV Hat Trick

**Eminem** and **'N Sync** were the big winners at the 2000 MTV Video Music Awards on Sept. 7, with each picking up three trophies. **Eminem** won Video of the Year and Best Male Video for "The Real Slim Shady" and Best Rap Video for "Forgot About Dre" with rapper **Dr. Dre**. 'N Sync picked up awards for Best Pop Video and Best Choreography and the Viewer's Choice Award for their work on "Bye Bye Bye." Other acts winning multiple awards were **The Red Hot Chili Peppers** (Best Direction and Best Art Direction for "Californication"), **Aaliyah** (Best Female Video and Best Video From a Film for "Try Again"), **Macy Gray** (Best New Artist for "I Try" and Best Video Cinematography for "Do Something") and **Bjork** (Breakthrough Video and Best Special Effects for "All Is Full of Love"). Other notable winners included **Blink-182** (Best Group Video), **Destiny's Child** (Best R&B Video), **Jennifer Lopez** (Best Dance Video), **Limp Bizkit** (Best Rock Video) and **Sisqo** (Best Hip-Hop Video). The Chili Peppers were also honored with the Video Vanguard Award.



'N Sync

In the studio: Hard rock outfit **System Of A Down** are holed up in a Los Angeles studio working on their new album, which should be released next year ... Rapper **Eve** is putting the finishing touches on her sophomore album. The disc is expected to be released in late 2000 ... **Filter** tell MTV News that they have begun preliminary work on their third album, which could be released in mid-2001.

New release update: **Capitol Records** will release alt-rock band **Everclear's** *Songs From an American Movie, Vol. Two: Good Times for a Bad Attitude* on Nov. 21. It's the companion disc to their top-10 *Songs From an American Movie, Vol. One: Learning to Smile*, which was released July 11 ... Urban crooner **Dave Hollister** will soon bow his new **Def Squad/DreamWorks** Records disc, *Chicago 85* ... **Johnny Cash** will release his **American Recordings** album *Solitary Man* on Oct. 17 ... Capitol will release a 16-CD package of **Frank Sinatra's** music titled *Frank Sinatra — Concepts* on Sept. 26.



Johnny Cash

On the road: **U2** plan a brief tour of arenas in the U.S. in early 2001 in support of the October release of their new album, *All That You Can't Leave Behind* ... All-rockers **Elastica** headline their first North American tour in five years, beginning Sept. 20 in San Francisco ... **The Deftones** begin the second leg of their national tour Oct. 13 in Seattle. **Incubus** and **Taproot** support ... **Hootie & The Blowfish** embark on a national club tour Oct. 16 in Las Vegas. **Edwin McCain** and **Virginwool** open ... U.K. pop trio **BBMak** begin their headline tour Oct. 24 in Philadelphia.

## POLSTAR

## CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours:
1	DAVE MATTHEWS BAND	\$3,214.1	
2	METALLICA	\$2,669.0	
3	'N SYNC	\$1,256.6	
4	RICKY MARTIN	\$950.8	AMAZING CROWNS
5	TINA TURNER	\$928.9	MEN AT WORK
6	PHISH	\$865.2	PAUL SIMON
7	TIM MCGRAW/FAITH HILL	\$743.4	PHIL VASSAR
8	OZZFEST 2000	\$731.7	SLIPKNOT
9	SANTANA	\$703.5	WIDESPREAD PANIC
10	BRITNEY SPEARS	\$697.8	
11	KISS	\$599.9	
12	STING	\$571.0	
13	UP IN SMOKE TOUR	\$559.2	
13	DIXIE CHICKS	\$555.9	
15	ROGER WATERS	\$496.3	

The CONCERT PULSE is courtesy of **Pollstar**, a publication of **Promoters' On-Line Listings**, (800) 344-7383; California (209) 271-7900.

# CHR Survival Guide

**W**hat a year — make that a few years — for CHR. According to *M Street*, there are now about 425 commercial CHRs in America. Just five years ago there were only 318. According to Arbitron, in spring 2000 CHR rose to a 12.7 from a 12.1 in the fall. The labels have a lot to smile about, too, with record sales up, according to the RIAA, and the charge being lead by CHR core artists.

What has also changed for CHR is ownership. With the Clear Channel-AMFM merger complete, Clear Channel controls approximately a 50 AQH share of all CHR/Pop listening and a mid-30 share of CHR/Rhythmic listening. Ownership is also an issue looming for labels like Universal, which was sold this year to Vivendi, and Time-Warner, which has a new parent in AOL. Where it's all going, no one knows, but in order to survive and thrive, we can't be afraid of change.

Surviving and thriving is also the theme of this year's CHR special. From an exclusive interview with



tony novio

Madonna just days before her new album comes out to inspiration from top-ranked KHKS/Dallas morning driver Kidd Kraddick to magical words from Tracy Johnson and keys to personal survival from former P.O.W. Gerald Coffee, this year's special will help you put your life, job and all this change in perspective.

So much teamwork goes on behind the scenes with a project of this magnitude. It would not get done without support from an incredible staff. They include Anthony Acampora, Michael Anderson, Mark Brower, Paul Colbert, Brida Connolly, Sky Daniels, Adriana Dettman, Dawn Garrett, Gloria Guzman, Adam Jacobson, Lanetta Kimmons, Mike Kinoshian, Kevin McCabe, Gary Nuell, Debbie Overman, Kristy Reeves, Sharon White and the entire R&R production department.

A special thanks to Assistant CHR Editor Renee Bell. Thanks also to "Mr. Special," Richard Lange, for pulling it all together again. My deepest gratitude also goes out to Margo Ravel, who held my hand every step of the way and truly helped shape this entire special. I'd also like to say thank you to all of the CHR stations, record labels, advertisers and my other friends who have given me more support than I could have ever dreamed of these past six years. Finally, to our Publisher, Erica Farber, thanks for always letting me do my job. Maty and Christopher, this one's for you.

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# Power To The People

A morning pro talks about the importance of putting people first

By Kidd Kraddick, KHKS/Dallas Morning Driver

This past April I celebrated my 20th anniversary in radio. But "celebrated" may be the wrong word — "embarrassed to admit" might be more appropriate. In a rare moment of introspection, a question has occurred to me: Is there any other industry that has undergone the sweeping changes that radio has endured in the last five years? (Maybe so, but who cares about them.) For radio people, the last five years have been a whirlwind of change that most of us have been ill-prepared to handle.

When the winds of change blow — and in radio, they're a hurricane — I think it's important to do two things. First, let go of preconceived notions, putting everything up for examination. Second, hold on to the absolutes for dear life. "We've always done it this way" and "It worked before, it will work again" are preconceived notions. Absolutes are those principles that remain true whether things are changing or not.

In football, "We've won a lot before, so we'll probably win on Sunday" is a preconceived notion. "Luck is where preparation and opportunity meet" is an absolute. Unfortunately, sweeping changes make preconceived notions and absolutes more difficult to tell apart.

For the past few years I've been falling back on my own most-prized absolute more and more. In the many years I've run the BitBoard Network for morning shows, I've talked to dozens, if not hundreds, of morning show people. Some of them have called to solicit my help in identifying what's not working with their shows. They'll

**Is there any other industry that has undergone the sweeping changes that radio has endured in the last five years?**

say, "We're funny, we're topical, we own the contest image, blah, blah, blah." I ask one simple question: "How about the people?" The ones who characterize the people around them as sharing their passion and possessing their level of talent are the ones I usually advise to just be patient. Good things come to those who wait (and who have really good people).

## COMMON DENOMINATOR

All of the rise-from-the-ashes radio success stories I've ever heard have one common denominator: The storyteller always credits the people with making it happen. Not contesting, not music selection, not strategy. People. This has never been more important than it is in the year 2000. In a radio landscape muddled by consolidation, Internet competition and the looming threat of satellite radio, syndica-

tion and "streamlining," the people factor seems to have dropped a notch or two on the priority scale. As stock-rich executives focus on the bottom line and their personal fortunes, the people staffing their cash cows have taken a back seat.

This is precarious. I've read many stories lately on the inevitable death of conventional radio (mostly written by Internet gurus who have never been inside a radio station). Most are sky-is-falling predictions that give radio no credit for being able to adapt to change. But make no mistake: If anything can kill our business, it will be the devaluing of our people.

Eight years ago I was fired after nearly 10 years at a heritage station that was suffering from mediocre ratings — caused by big changes in personnel, incidentally. Eight months later I emerged on a startup station, and we went from worst to first in about a year. Same act, same signal, less money and crappier facilities. The only difference was the people. I was lucky enough to be surrounded by a group of people who gelled and produced a winning product. They've continued to produce that product with winning results ever since.

Which is not to say that we haven't had our challenges. Like most stations, we've suffered through a great deal of uncertainty and change. Through four owners in four years, the systems have changed, the vendors have changed, and the strategy has changed. The only constant during this period has been the people who've staffed the station. Not coincidentally, the station continues to thrive despite all the changes. In fact, in those four years — amid enormous change and turmoil — our ratings went up and our billing quadrupled.

But that is changing now too. The most talented GM I ever worked for just left to run an Internet company. In her view, the big companies have decided that stations don't need GMs. I can't help but wonder how a market manager can stop by the station once a week and have the same team-building effect she's had for the last 10 years.

## A RADIO DYNASTY

Some have been so kind as to call KHKS (Kiss-FM)/Dallas a "dynasty." (Is it a sad comment that a station on top for six years is a dynasty?) The fact is, as people are devalued and loyalty evaporates, radio dynasties will become rare, if not nonexistent. When I was growing up as a big sports fan, I heard the word "dynasty" a lot — the Green Bay Packers, the Boston Celtics, the

New York Yankees. We knew all the players' names and numbers. We came to know them and consider them part of the fabric of the team. You think Johnny Unitas, you think Baltimore Colts. You think Mickey Mantle, you think Yankees. What do you think of when you think Bobby Bonilla or Deion Sanders? Between them, they've been on seven teams in 10 years.

Today there's no such thing as a sports dynasty. Free agency encourages players to change teams every two or three years, and, as a result, teams can't dominate for any extended period. No one team treats players demonstrably better than the rest, so the key consideration is money. That may be acceptable for a business that operates a monopoly and thrives on parity, but for radio it's likely the kiss of death.

Top performers will always gravitate to the atmosphere that inspires them most. My friend Mark Cuban bought the Dallas Mavericks last year. Thanks to the multimillion-dollar buyout of his company, Broadcast.com, by Yahoo!, he was able to

ignore the fact that the team he was buying had been voted the worst sports franchise of the decade.

I talked to Mark a few days after he bought the team, and he was incredulous. He said, "You wouldn't believe how the last owners treated the players. They fly coach.

Continued on Page 54



Kidd Kraddick

## Survival Island

### Kandy Klutch

MD, KSLZ/St. Louis

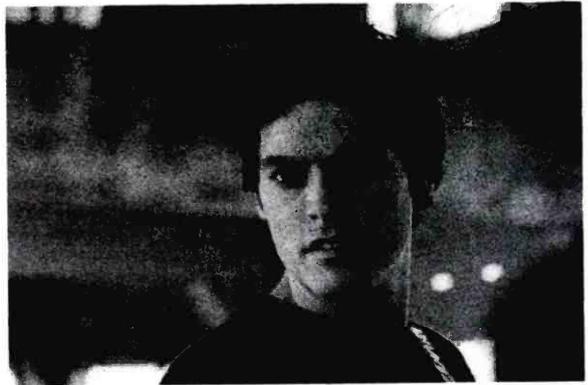
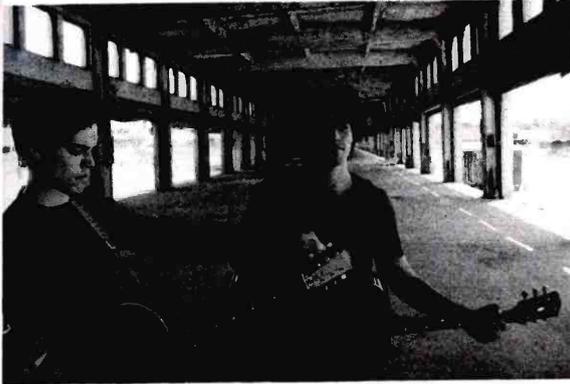
If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

My exec would be Scot Finck from Hollywood. He has pizzazz, gets along with everyone and would pack some killer toys, games and movies. My local would be Tom Martens with Interscope, because I'd finally learn how to golf.

If you could only take five CDs with you, what would they be? It's impossible to choose just five, so I'd have to give the new stuff a rest and go with the golden oldies: Madonna's *The Immaculate Collection*; Bruce Springsteen's *greatest hits*; REO Speedwagon's *A Decade of Rock, 1970-80*; Styx's *greatest hits*; and *A Very Special Xmas, Vol. 1*.

If you had to take one indie with you, who would it be? Hands down, Lenny Lyons, for conversation, and, most importantly, he'd be smart enough to have prearranged each necessary detail, including Montgomery Inn ribs and tons of batteries for the VCR/DVD we'd need for the entertainment hut.

# EVAN AND JARON



## MULTI FORMAT REACTION

"#1 PHONES AND GREAT EARLY REACTION"

-TONY MASCARO, WPLJ /NEW YORK

"ONE SPIN: INSTANT REACTION. A HUNDRED SPINS LATER, EVEN BIGGER REACTION."

-BOB WALKER, KQMB /SALT LAKE CITY

"THIS SONG IS ON FIRE FOR US!"

-JEFF McCARTNEY, KZHT /SALT LAKE CITY

"EVERY TIME WE PLAY EVAN AND JARON WE GET CALLS!!! EVERYTIME!!!!"

-JEN SEWELL, KFMB /SAN DIEGO



# CRAZY FOR THIS GIRL

R&R CHR/POP: **30**

TOP 40 MAINSTREAM MONITOR #36\*

R&R POP/ALT: **17**

MODERN ADULT MONITOR #16\*

R&R HAC: **18**

TOP 40 ADULT MONITOR #17\*

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THE ROSIE O' DONNELL SHOW ON 9/18

CRAZY FOR THIS SONG...

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KQMB AND KBEE (SALT LAKE CITY)  
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# Power To The People

Continued from Page 52

they stay in substandard hotels, and their per diem is the lowest allowed by the league." Those were the first things he changed. He started putting them up at Four Seasons hotels instead of Ramada Inns. He flew them to away games in a plush private jet. He even provided a limo for each player in the away cities.

He rationalized it this way: "These guys are all millionaires, and this is how they would treat themselves if they were on vacation. How can I expect them to have a

**All of the rise-from-the-ashes radio success stories I've ever heard have one common denominator: The storyteller always credits the people with making it happen.**

good attitude if they have to slum it when they're working?" Did it make a difference? For the last two months of the regular season the Mavericks were the best team in the NBA. Same players, different attitude. Watch for Dallas to attract free agents who would never have considered the lowly Mavericks before the changes. News of special treatment travels fast.

## SUPERSTAR AT WORK

Earlier this summer I took a tour of a friend's radio station in a medium market. He led me down a long, narrow hallway past six other studios before we arrived at his. Each studio had a small logo and the station's name on the door, presumably so the jocks wouldn't get lost. Each control room had windows on either side so you could glare at your competition during your shift.

I asked my friend if everybody at these seven stations under one roof got along. He laughed and said, "Yeah, right." He said he felt about as special as one of Baskin-Robbins' 31 flavors. He then explained some techniques he'd used in the past to unnerve his "teammates" (one was to bring in a live band that played earsplitting rock 'n' roll precisely when the Soft AC next door was trying to talk).

Perhaps the most egregious thing a company can do to show people that they don't matter is to depersonalize the work space. I remember back at WRBQ (Q105) in Tampa there was a sign on the door that said, "Caution: Superstar at Work." It's hard to feel like a superstar when you're in cramped quarters with six other jocks doing their shows. Those aren't superstars, those are factory workers.

Radio's two biggest challenges will be 1) keeping current performers from migrating to other media and 2) developing new talent. At the AMFM product meetings last year I was asked where the new superstars of radio would come from. I didn't have a good answer. The fact is, the first three stations I worked for now run syndicated programming around the clock. If I were starting my career now, I would be hard-pressed to find a station within a few hundred miles that actually uses local talent. As net-

work syndication takes hold (as it did in television 30 years ago), opportunities to get started will evaporate even more.

For talent development to continue, it's imperative that the big companies institute a "minor league" system. Granted, it's cheaper and easier to pipe in a syndicated show or a Prophet System liner-jock in smaller markets, but it's also shortsighted. When the current batch of talent leaves the business, who will fill the void? The onus is on station owners to invest in a training program to develop the radio stars of tomorrow.

Syndication is inevitable. It's natural and right to expand the scope of superior talent. Listeners deserve the best that radio has to offer. Frankly, it's our best weapon against competing media. But at the same time we must have the foresight to cultivate new stars. Chances are they won't win in their local markets against the likes of *Howard Stern* and *Bob & Tom*, but, with time and training, they could replace them. There are some morning shows waiting in the wings to be the next big thing. *JB & Sandy* in Austin and *Ace & TJ* in Charlotte come to mind as shows that could break out soon. But there aren't as many as there were five years ago, and that's troublesome.

## THE PEOPLE FACTOR

In no format is the people factor more key than in CHR. Our format has always been the epicenter of entertaining radio. Research has always shown that the CHR listener values fun and excitement over almost anything else. Those elements don't come just from music and contesting. They come from the people on the radio. From the Scott Shannon-created "Zoo" format of the early '80s to the *Jeff & Jer* reality- and topic-driven flair of today, listeners turn on for the people more than any other component of a CHR station.

I spend quite a bit of time in Tampa, visiting my folks, and I'm always amazed by the presentation at WFLZ. They never let up. They haven't given in to the urge to become a jukebox after *MJ & BJ* leaves the air. The station is exciting around the clock, thanks to great imaging and personality-driven jocks. Sure, they can suffer temporarily when a new competitor comes to town, but as long as they focus on fun and excitement, they'll always be a market leader.

Film producer Jerry Bruckheimer was asked the secret to producing hit movies like *Days of Thunder*, *The Rock* and *Crimson Tide*. His advice for directors and producers was, "Stay close to talent, latch on, and don't let go." Apparently, the plots and special effects of these movies took a back seat to the headliners who starred in them: Tom Cruise, Sean Connery and Denzel Washington. The same could apply to radio programmers and GMs. While music flow, imaging and contesting are important, I believe it's the quality of personalities that determines if a CHR station wins or loses.

A great PD today is not one who spends half his day poring over research and the other half with his head buried in a monitor, choosing songs on Selector. Today's best PDs are great facilitators and managers. Unfortunately, as consolidation requires programming managers to

push paper and fall in with the company line, the distance between talent and management grows. Those who resist the "corporate boogie" and keep talent close are those most likely to remain successful.

My OM is a pseudotherapist. His door is always open to offer dime-store therapy to eccentric jocks, production directors and promotions directors. He's become a talent management specialist. As a result, he's attracted great talent and, more importantly, managed to keep it. Consequently, that talent has enabled him to sustain ratings, increase revenue and build a cocoon of protection around himself.

As a morning personality, I can attest to the appeal of a good boss. Like most morning show hosts, I've had my share of contentious relationships with bosses. It's no fun. To be loved by listeners and hated by your boss is a hell most of us have been through and would do anything to

**For talent development to continue, it's imperative that the big companies institute a "minor league" system.**

avoid. So when we find a manager who truly looks out for us, we become as loyal as a German shepherd. I would go to the wall for my manager. I hope your personalities would do the same for you.

I've never been more positive about where radio is headed (even though I don't know exactly where that is). These are exciting times. We're smack-dab in the middle of a paradigm shift, and each of us has a chance to make a small piece of history. There's a battle ahead. Programming people have become "content providers," and they'll be coming after us from all angles. If consolidation has weakened our people focus, competition from other converging media will surely strengthen it. That's a good thing. This is show business, and in show business we thrive when we put the people first.

## Survival Island

### Danny Cooper

West Coast Regional Manager, Island/IDJMG

**If you were about to be stranded on a desert island and had to choose one CHR PD and one CHR MD to be stranded with, who would they be?**

*For PD KHYS/San Diego's Diana Laird and for MD KIIS/Los Angeles' Michael Steele. If nothing else, we would never be bored. Island party every night. Plus, have you ever seen Michael climb a palm tree in pursuit of a coconut? It's a sight to behold. Diana would want us to wait on her hand and foot though. She would learn to forage eventually. In fact, her namesake is the mythological Greek huntress, right?*

**If you could only take five CDs with you, what would they be?**

*Bob Marley's Exodus, The Neville Brothers' Yellow Moon, Prince's Hits (two-CD set), Miles Davis' The Columbia Years (four CDs — so sue me!) and a tie between Stevie Wonder's Songs in the Key of Life, U2's Achtung Baby and Run DMC's Raising Hell.*



Most Added

**NSYNC**

*This I Promise You*

The New Smash Single From  
Their 9X Platinum Album  
*No Strings Attached*

# Madonna Makes Great 'Music'

Continued from Page 1

When you take away all the hype, all the preconceived ideas and the "untouchable" image that surrounds her, Madonna is down-to-earth about her career, her business and her most important job: being a mother

**R&R:** *When I heard "Music" and "Impressive Instant," I noticed that they take off on a lot of different musical styles. Do you plan this, or does it just come to you?*

**Madonna:** The only thing that is planned is that I sign people whose musical sensibilities I want to ally myself with, producers and writers I want to collaborate with. Both William and Mirwais are very sophisticated in terms of their production and their whole musical sense. They have been influenced by a lot of the same things I've been influenced by. On the one hand, they appreciate underground music and stuff that is sort of moody, ambient and darker. On the other hand, they really appreciate the construction of a good pop song. I need to work with people like that. I can't just work with people who are enjoying pop records, and I can't just write with people who want to make cool music. I want to make cool music, but I want it to reach people.

William and Mirwais have both had so much experience in so many different genres, and they're brilliant minds. I hear their music, and I think, "OK, we can all bring something really different to the table." I can experiment with these people."

**R&R:** *How do you balance working with artistic people and creating what you want with your job, which is ultimately selling albums and getting records played on the radio and on MTV?*

**Madonna:** I know how to write a pop song, and I'm really good at it. My specialty is construction, melody and lyrics. Since I'm not a musician, I rely heavily on the musicians I work with in the collaboration department. I'm the one who keeps people on track, and we go off and experiment and get the sounds and the textures. I don't want to repeat myself either. I feel like I'm always walking that fine line of trying to do something new and experimental but also trying to do something that is commercial and popular that people can relate to.

**"I can't just work with people who are enjoying pop records, and I can't just write with people who want to make cool music. I want to make cool music, but I want it to reach people."**

The only way to change pop music is to do that. You can't alienate audiences by coming up with something that is too strange. First of all, radio is not going to play it. So it's a fine line that I tread. They come in with the ideas, sounds and textures, and I sort of mold them and shape them into something that I think is palatable and marketable.

**R&R:** *You're spending a lot of time in London. You've got some good radio stations there, and I'm sure you listen to everything across the board. Do you take*

*all that in and go from there, or do you shut yourself off from it all? What's the process?*

**Madonna:** Well, I'm very influenced by whatever is happening musically at the time, so I listen to everything and anything that I can, especially underground stuff. I allow myself to be influenced, but there does come a time where you just have to turn off everything. You have to shut the doors, turn off the radio and make something of everything you've been influenced by, because at a certain point there has to be a spark of originality that comes from me.

**R&R:** *When you were putting together all the tracks on this album, did you know that all these songs weren't necessarily going to get on the radio?*

**Madonna:** Oh, yeah, I knew that for sure. I also knew that there were all these songs that weren't even going to get on the album. But you have to have way more than you want and go back and handpick what's perfect.

**R&R:** *Why was "Music" the first single off the album?*

**Madonna:** It's an up, celebratory song, and I wanted to start off with that. I kicked off the album with that song, and I feel like it's a celebration of life and humanity. It may sound like a trite sentiment, but I do believe the hook in the song, that music brings people together.

**R&R:** *The video was very well-done. I wish that every program director and every person out there could see the video before they listen to the song, because it just really puts things in perspective. What's your favorite song on the album?*

**Madonna:** That's a tough one. Probably "I Deserve It."

**R&R:** *Once you get on a radio station, the main thing they do is callout research. Basically, your song gets condensed into a five- or 10-second hook that is played for people, and their opinions of that hook decide whether the song gets continued airplay. How do you feel about that?*

**Madonna:** That is so scary. It freaks me out. That's like watching five seconds of a movie to say whether you're going to like it or not. That's like saying, "Here, meet this person, talk to them for five seconds, and tell me if you are going to like them." I mean, it's freaky.

**R&R:** *Do you have any thoughts about Napster as an artist and businesswoman?*

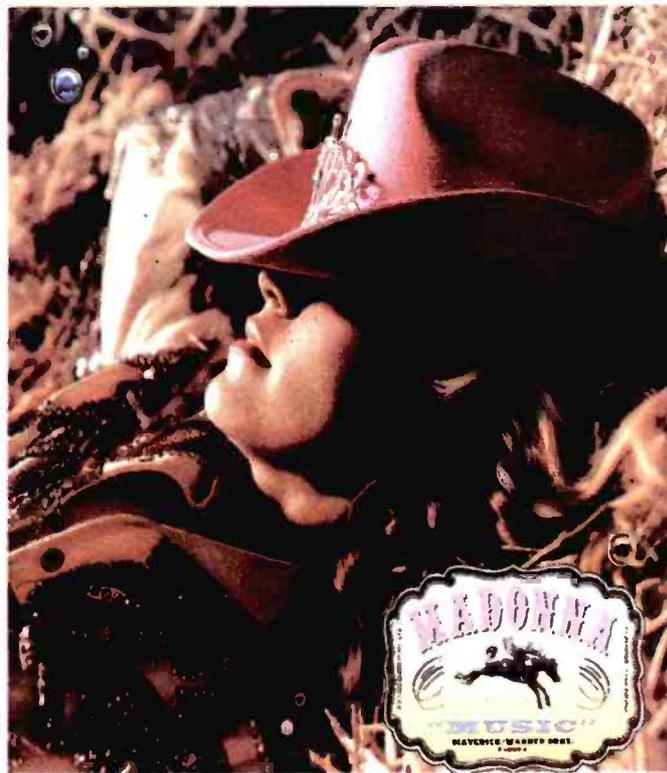
**Madonna:** That's a very political question. I don't know. I'm in the middle on that one. There's a part of me that says, "Listen, I want to get paid for my work just like everybody else does." But on the other hand, it's a great way to launch a lot of new artists and get a lot of people interested in things that would never get played on the radio. So that's a tough one.

**R&R:** *Is there a happy medium somewhere?*

**Madonna:** There could be. Actually, I thought they were going to work something out.

**R&R:** *How important to you is getting airplay after you've poured your life into a project like this?*

**Madonna:** Well, it still gives me a kick to turn on the radio and hear my songs. I know a lot of my songs on Ray



Madonna

**"Mostly I feel the pressure to create, because at the end of the day my pride is more wrapped up in being creative and innovative than in anything else."**

of *Light* didn't get a lot of airplay, but in the end it didn't matter — I still sold 17 million albums. It's great, and it's a privilege, and it's exciting when radio wants to play your stuff, but if they don't, then as long as people are buying my record, I'm all right.

**R&R:** *The people on this end of the business are looking at you from a selling standpoint. If you do great, our radio stations do great. Do you feel the pressure to out-sell your previous release and get more hits?*

Continued on Page 58

## Survival Island Ken Lucek

National Director Pop Promotion, 550 Music

**If you were about to be stranded on a desert island and had to choose one CHR PD and one CHR MD to be stranded with, who would they be?**

*I insist on taking three MDs instead, and if I can't take all three, I'm not going — push me overboard! Christine Fox of WFHN/New Bedford, MA; Marian Newsome of WIOQ/Philadelphia; and Jana Sutter of WNOU/Indianapolis.*

**If you could only take five CDs with you, what would they be?**

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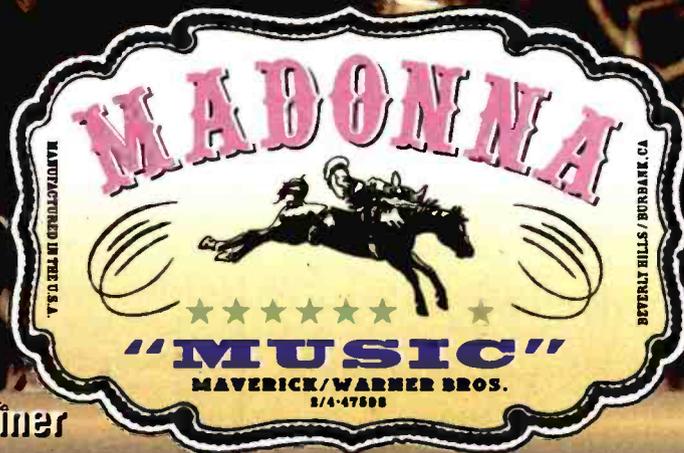
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# Madonna Makes Great 'Music'

Continued from Page 56

**Madonna:** Mostly I feel the pressure to create, because at the end of the day my pride is more wrapped up in being creative and innovative than in anything else. After that comes selling and being successful from a commercial point of view. That's very important to me as well, because the better you do, the longer your career is going to last. So it's all important to me, but No. 1 is the creativity.

**R&R:** Do you remember the first time you heard one of your songs on the air? Do you remember the station?

**Madonna:** I believe it was WKTU in New York, because it was "Everybody." I remember sitting in my room in my shithole apartment on the Upper West Side, and I heard it



**"I'm dying to go on tour; it's been so long. I really feel like an animal getting ready to get let out of the cage right now."**

on the radio and thought I was going to die and go to heaven.

**R&R:** Will you tour?

**Madonna:** Yes, I've been coaching my son by saying, "You're going on the road." I'm going to do a small promotional tour in November, after the record has been out for a bit. Then, if all goes well and the record is doing well and is well-received and I've sorted out a way to go out on the road with two children — which I'm sure I will do — I'm going to do it. I'm dying to go on tour; it's been so long. I really feel like an animal getting ready to get let out of the cage right now.

**R&R:** I have a 2-year-old, and words can't explain how it feels. How has having children influenced your music?

**Madonna:** It's made me grow up a lot. I'm a much calmer person. I don't react to things as quickly, and I have more compassion for humanity in general. I'm sure it's affected me as a songwriter. I'm a lot more patient, and I'm sure that's affected me in the studio, with my producers. You can't help but be influenced by it.

**R&R:** What will you tell your children about what it is that you do?

**Madonna:** My daughter isn't really old enough. She doesn't watch TV. She sees my videos and stuff when I'm working on them, but she's not really hyper-aware of that sort of thing. She knows that what I do is entertainment. When she's old enough to understand and sophisticated enough to understand, I'll explain to her what I do, that I'm an artist and that's my expression. Right now she just thinks it's all fun.

**R&R:** Has the success and the lack of privacy it brings been worth the financial rewards?

## Ask Madonna

We queried a few radio people as to what they would ask Madonna if they had the chance. Thank goodness Madonna was game, because the questions ranged from deep to silly.

**Tommy Austin, PD, KKRZ (Z100)/Portland, OR:** What would you be doing with your life if your entertainment career had never happened?

**Madonna:** Oh, God, like I know! I'd be doing something creative. I'd probably be working in the fashion business as a stylist, clothes designer or an editor at a magazine.

**Shellie Hart, OM, KUBE/Seattle:** Hey, Madonna, it's deep, but I'm curious: When did you find that you had it, or have you?

**Madonna:** I'm plagued with so many insecurities, if you ask me on the wrong day, I'll say that I still haven't found it. That's the way life is. One minute you feel like you are on top of the world, you feel confident about who you are and what you've done, and the next minute you go, "Aah!" You get frantic and neurotic and anxiety-ridden, and nothing's good enough. Everybody has that, I think. It doesn't matter what you've achieved.

**Eric Bradley, PD, WBBM-FM (B96)/Chicago:** When was the last time you had the chance to enjoy a nice dinner out on the town?

**Madonna:** Last night. I'm very big in the eating department. I think I'm 448 pounds myself!

**Jimmy Steal, PD, KPWR (Power 106)/Los Angeles:** Aside from being a very gifted artist, you are an astute business and marketing person. How did that come about?

**Madonna:** Everyone says I am, but I don't even know if that's true. I mean, I think I have good taste, but....

**R&R:** Do you feel you just hire really good people and let them do their jobs?

**Madonna:** Yes, I do that too.

**R&R:** Jimmy and his wife just had their second child, and he also wants to know what you enjoy most about being a parent.

**Madonna:** Oh, God, just seeing something I created. I'm speechless. I just can't ... it's inexplicable.

**Jimmy Steele, PD, WRVW/Nashville:** How do you not only know when to reinvent yourself, your image and your product, but also how to anticipate the next move?

**Madonna:** I don't think reinvention is a good word to describe what I do. Whenever I'm working on a new project, I just try to push myself into areas that I've never been in before to do something new and to constantly challenge myself and try to be innovative and creative. I don't think reinvention is a word that comes into my vocabulary, but somehow it's kind of in everyone else's. It's overused.

**Michael Martin, PD, KYLD/San Francisco:** Could I please have one kiss?

**Madonna:** Excuse me! They are out of control!

**John Reynolds, PD, WNKS/Charlotte:** When you first hit the radio scene with your pop dance sound, you were grouped in with several girl acts, but you broke out and reinvented yourself. Tell me more about the inspiration, timing and background of reinventing not only your image, but your sound.

**Madonna:** I'm just not interested in repeating myself. I'm aware of what's going on in fashion and music. It's a combination of paying attention and being hungry. I'm still hungry, and I'm still paying attention. As long as that happens, I'm going to be coming up with new things ... until I'm bored.

**Madonna:** I don't know. Ask me that in a couple of years.

**R&R:** Where did the name *Maverick* come from? Is that yours?

**Madonna:** Actually, that was Freddy DeMann's idea.

**R&R:** Any words of advice for the younger performers like the *Backstreet Boys*, *'N Sync*, *Britney Spears* and *Christina Aguilera*?

**Madonna:** Take your time. Don't overexpose yourself. Make sure that you don't burn out. And broaden your work with not just living on the road, but living in general — friendships, family and relationships.

**R&R:** What's one message you'd like to give to all the program directors and music directors when they listen to this album, when they watch this video, when they listen to the single?

**Madonna:** The project's really important to me. It represents a year of blood, sweat and tears and my heart and soul. I don't want to tell people what they should think; I just want them to enjoy it and take as they will. Buy lots of records.

*Margo Ravel contributed to this article.*

## Survival Island

### David Nathan

Sr. Director, Universal

If you were about to be stranded on a desert island and had to choose one CHR PD and one CHR MD to be stranded with, who would they be?

For PD I would take Diana Laird, because she can make a fun time out of anything, but I would have to take a case of Belvedere vodka with us. For MD I would take Jen Sewell from KFMB-FM/San Diego because I'd love to see her and Diana fight it out. That is entertainment better than any Survivor show.

If you could only take five CDs with you, what would they be?

*Grateful Dead*, *The Best of Barney*, *Tony Bennet's classics*, *'N Sync* and *Nelly*.



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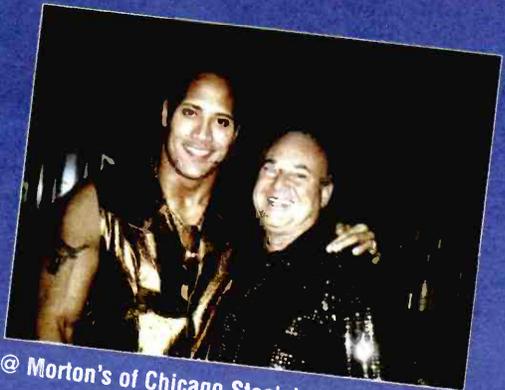
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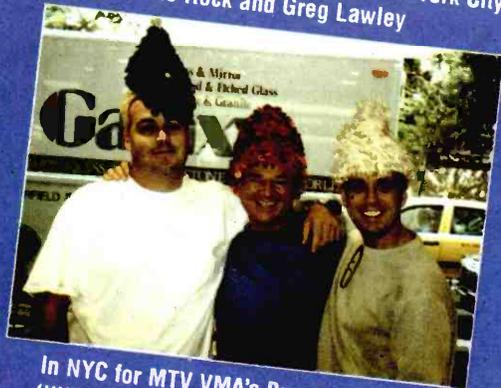
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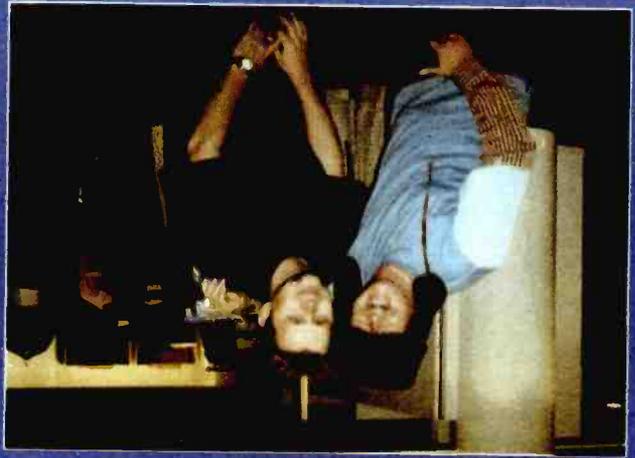
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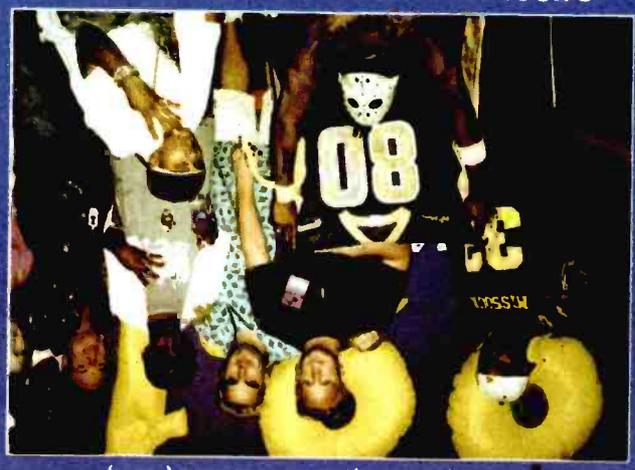
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Greg Lawley, Sisqo, Jesse Duran (KGGI)



@KGGI-Nelly, Martin Melius (Universal), Bruce St. James (KKFR), Greg Lawley



Greg Lawley & MTV anchor Kurt Loder



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CONCERT TOUR = LAWMAN

# A Radio Journey

**Cox President/CEO Bob Neil continues to succeed because his passion for the industry is still going strong**

Bob Neil is one of those guys who truly loves the industry. He grew up listening to radio and had his first job at a station before the ink had even dried on his driver's license. He has held just about every position imaginable in radio and is now President of Cox.

Neil hasn't come as far as he has without a lot of work, passion and sacrifice. He's amazed at the young people today who think they should begin their radio journey in a major market, doing a major daypart. Whatever happened to toiling long hours and starting at smaller stations to learn radio inside and out?

Neil's tenure in the industry has afforded him the right to have opinions on certain issues. For example, the phrase "cookie-cutter radio" doesn't sit well with him. As he says, "People have been talking about cookie-cutter radio since the mid-'70s, when there was a proliferation of consultants. Personally, I see still a fair amount of creativity in our business. Some things that we might think of as cookie-cutters in the business, I'm not sure the audience perceives them as such."

Neil took the time to talk to us about Cox's penchant for underperforming stations, hiring good people and why you'll never make it if you don't have a passion for the industry.

**R&R:** *Once you were inside a radio station and began to work on the air, when did the desire to be program director or general manager hit?*

**BN:** I started off being fascinated by the programming. How were we picking the records that we played? What was the format and the hour in terms of where you talked and where you did your break? And, of course, if you're going to be a programmer, you have to fall in love with those sticky colored dots so you can do clocks with them. I was just fascinated by the structure of putting it all together in a way that came out of the radio sounding good.

Great PDs hear the station playing in their head. They can articulate a passion about the station, a passion about what they're trying to get done. The sort of mediocre guys just go through the motions, but when you run across somebody who's really passionate in this business and who can really talk to you about their radio station and describe it in detail, that's always pretty impressive to me.

**"The reality is, we own our brands in our individual markets, and whatever the technology is, whether it's in-band, on-channel; digital; etc., we own those brands; That's a big head start on anybody who wants to start something up on SonicNet."**

**R&R:** *How did you get your first management job?*

**BN:** I went to work doing nights in Tampa. I was 18. I ended up being the Music Director, then the Asst. PD, and then the PD. It was passion and wanting to work hard and working a lot of Christmas Eves, that kind of stuff. I went from Tampa to Syracuse and was a PD, then an OM. Then I went to Atlanta as Operations Manager at Y106 [WYAY]. It was there that I decided that I really did want to be a general manager.

What was a real turn-on to me about that job was that Y106 was pretty much a startup and everyone was hired brand-new. I enjoyed orchestrating an environment with people. I was much more of a coach in that job than in any other job that I had.

**R&R:** *Was that your first GM job?*

**BN:** My first GM job was down in Tampa. I went to work for Cox's station manager at WSB. It was the same deal; it was a startup station.

**R&R:** *Were Dick Ferguson and Nick Trigony the people responsible for bringing you more into the corporate culture and the bigger picture? Did they train you to take their place?*

**BN:** Both of them took a lot of rough edges off of me as a manager. Left to my own devices, I would have ended up being Randy Michaels' little brother. I'm pretty mischievous. Randy had a corporate culture where he could do what he wanted. The Cox corporate culture is a little more conservative.

Dick is a terrific people person. When you're talking to him, you have the sense that he is focused just on you and has your best interest at heart. What Nick taught me was organization, getting things executed and delegating to people. Dick is sort of the "magic dust," and Nick is more pragmatic.

**R&R:** *They helped shape you in the corporate world of Cox, and you grew up within that company. The company started buying more stations, and in 1996 you became President and CEO. How did you adjust to that world, and how do you continue to earn the respect of Wall Street outside of the numbers?*

**BN:** Being in a public company is a totally different world; it's a totally different speed. When you talk to the people in the business at the GM and PD level, they'll tell you that when all of the companies went public, it was like somebody hit fast-forward. You have to be quicker on your feet; you have to be able to respond more quickly because you're going to get asked questions. My joke was that in a private company you might get second-guessed by 10 people. In a public company, with 28 million shares outstanding, that's how many are going to second-guess you.

The same basic things always stay in place though: You're ethical, you tell people the truth, and you try to treat people the right way. If you're able to do those three things, you get respect in whatever environment you're in. Once you learn Wall Street-speak and once you learn what the expectations are, it's not that much different.

**R&R:** *Does it ever bug you when you're in a meeting*

*with a bunch of analysts, bankers and major corporate shareholders, and they're questioning your moves, programming, etc., when in most situations they don't have a clue?*

**BN:** It doesn't upset me at all. If I had millions and millions of dollars invested in a company, I would want to be able to ask management those questions and have them provide lucid answers. In fact, I encourage our investors and analysts to get to our radio stations when they can and actually visit and talk to the people who do the work day in and day out. Then they can make smarter decisions as they participate in more than one radio company — hopefully.

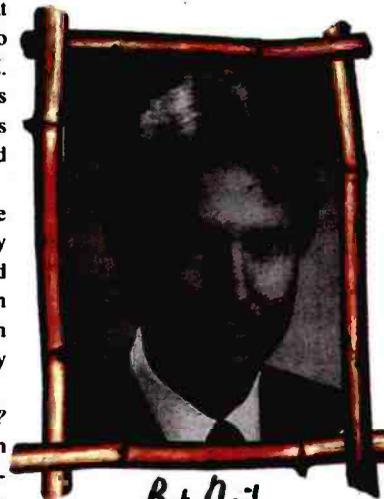
**R&R:** *You've worked in a variety of positions at radio stations and managed them on a local, regional and national level. Is there less training overall today, and is this hurting us as a business?*

**BN:** I really don't think so, and the reason for that is that consolidation has forced everybody in the radio business to become businesspeople. You've programmed stations, so you

know the gigantic fights that used to go on between programming and sales. It was World War III. I see less and less of that kind of thing, and I see a lot more partnering between sales and programming. That was necessary for our business; we needed to grow up a little bit and become better businesspeople.

The reality is that, by and large, GMs make more money today than they did before consolidation, so they might have some additional duties. The best-paid air personalities or

*Continued on Page 65*



Bob Neil

**COX**  
RADIO, INC.

## Survival Island

**Tommy Del Rio**

PD, KSEQ/Fresno

**If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?**

*If I were stranded, I would want to have fun, so I have to bring Val Delong from Universal and Enrique from Interscope. Those two would have more than enough records for me to listen to in a lifetime!*

**If you could only take five CDs with you, what would they be?**

*Celine Dion, Celine Dion, Celine Dion, Celine Dion and Celine Dion.*

**If you had to take one indie with you, who would it be?**

*Greg Lawley. Hang out with him for five minutes, and you'll know what I mean!*

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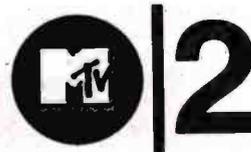
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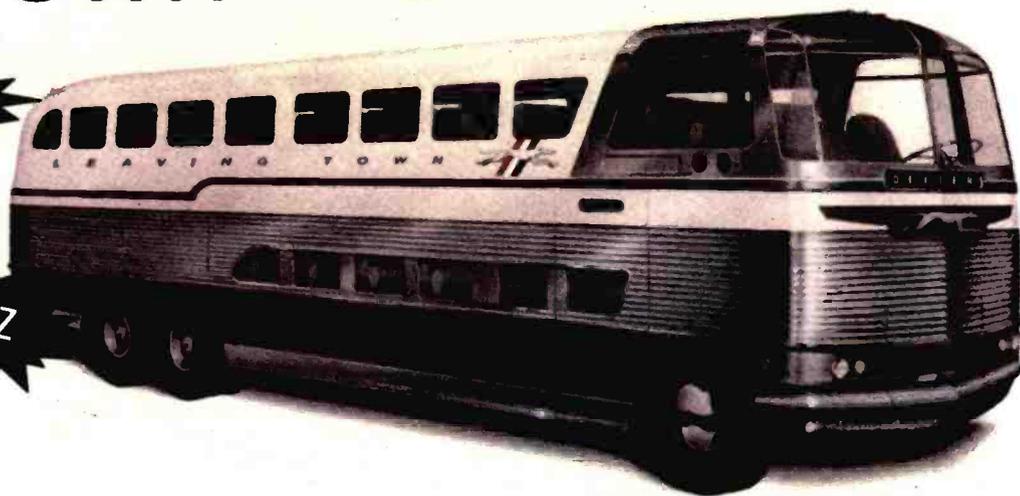
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# A Radio Journey

Continued from Page 62

the most talented people make more money than they did before consolidation. In fact, what consolidation has done is make very talented people even more valuable. I look at the proliferation of formats out there now that didn't exist before. There are so many formats that you could have never taken a chance on before, when you owned just one or two stations, that you can take a risk on now with the fourth or fifth FM in the cluster.

**R&R:** *Do you think they're more cookie-cutter though?*

**BN:** In some cases yes and in some cases no. We have not gone to the extent that some of the other operators have in terms of piping in a format or the networks or the Star System or any of that kind of stuff. We use the technology in some of our markets, but we don't pipe it in like the Clear Channel CHR format. It's interesting, because I do buy part of Randy's argument that in a market in some small town in Ohio they're getting a much higher-quality CHR product than they would locally.

**R&R:** *Your company is very diversified. Do you see your company remaining as it stands today?*

**BN:** We're going to focus on operating and acquiring radio stations. As a public company, Cox Radio, we don't have any intentions of moving into outdoor or some of these other businesses. Cox Enterprises, on the other hand, has a lot of different media interests.

**R&R:** *What are your long-term strategies for radio? Are you constantly taking out the map and putting pins in different cities? What do you look for when you buy groups and stations?*

**BN:** We like underperforming stations. We like the turnarounds. Our view is that you grow a lot of value that way and that you can fix the stations using your own expertise rather than paying a high multiple for cash flow. If you're going to buy four or five stations, it's great to have a couple of them in good shape and maybe two of them that need some work. We look for those kinds of situations. We have pretty stringent investment criteria that we use that haven't changed since 1992, when I started this job.

**R&R:** *How important is market size?*

**BN:** We've pretty much concentrated in 10 through 75 or 80. We're real comfortable in that range.

**R&R:** *There are lots of rumors about Citadel and Cumulus. Any truth to them?*

**BN:** The answer is that we're always looking at acquisitions; we're always seeing what's out there. There's always stuff on the burner. But as far as any imminent deal, I'm pretty safe to say no on that.

**R&R:** *Take me behind the AMFM and Cox deal. That was a shocker to a lot of people out there. How did that come about?*

**BN:** On Cox's road show in '96 we had been asked a lot of questions about Los Angeles, because if you looked at all the other markets we owned, it was the only top-five market we were in at the time. Did it really fit? Was it a disproportionate amount of cash flow? If anything went wrong there, what would happen?

We said, "The bottom line here is that we have to be smart businesspeople. If somebody made us an offer, we'd certainly listen to it, but we don't have any intentions of getting rid of Los Angeles." We had a number of people approach us about Los Angeles in one form or another over time. Some of them talked trade and some of them talked cash and trade.

We had acquired KASE and KRTO, small class-A radio stations. We were still looking for opportunities to grow

almost up to the last day. It just didn't make any sense for us to pay some of the prices that sticks were going for at that time in Los Angeles. When you heard people talking about \$300 million or \$400 million for a stick, you said to yourself, "Gee, I know it's a great market, and I know it's growing, but how long is it going to take you to get \$30 million in cash flow?" That's what would bring it down to a 10x multiple, where it starts to make some economic sense.

We look at being the long-term holder of these assets, not the guys who end up selling them to someone else in a few years. We were approached by Jimmy de Castro sometime in late summer, and his group had some terrific assets and things that really fit well with us. We gave it a lot of thought because we'd owned those radio stations for so long

**"Great PDs hear the station playing in their head. They can articulate a passion about the station, a passion about what they're trying to get done. The sort of mediocre guys just go through the motions."**

and enjoyed the success of them for so long, but when it came down to it, we felt it was the better deal for the company.

**R&R:** *In retrospect, and taking into account what stations are going for and the recent trade that Emmis did for KZLA, would you have done it all over again the same way?*

**BN:** I would have, because the bottom line was, no matter what was going to happen, you could see Clear Channel and AMFM, you could see that merger coming a year ago. You knew that your competitors were going to end up with four or five FM stations and you might end up with KOST, maybe one more full-signal FM, a couple of little FM's and KFI. You'd be outgunned over the long term. I loved the people and still love the people involved with those radio stations today. It's just that it was the right decision for us to make at that time, and I'm still comfortable with it.

**R&R:** *Talk to me about WBTS/Atlanta and how that came to fruition. Is that something you went shopping for, or did they come to you?*

**BN:** We had actually known the folks up at that radio station for a long time, because they'd been partners with us on the University of Georgia Networks. When it came right down to it, of course they had to make as much money as they could. We were aware that the station was going to move in. It was going to be halfway between Athens and Atlanta, and it would put a move-in-type signal over Atlanta.

There appeared to be gaping hole for a younger, more mainstream Top 40 station here. Star 94 [WSTR/Atlanta] is a very adult radio station. WBTS has worked out well because the station has done very well with 12-34-year-olds, its target. We're not trying to be an Adult CHR; we're trying to be a younger-skewing CHR.

**R&R:** *Let's discuss the WBTS launch. For a station that you paid \$80 million for, you didn't launch with any TV or bring in any high-priced personalities. What was the thought process behind that?*

**BN:** I learned some lessons doing other move-ins. Lesson No. 1: Find out what your signal is like everywhere before you decide to blow a lot of money on TV to promote to

somebody southwest of Atlanta who can't pick you up. We wanted to get the signal on, and we also wanted to get it tweaked. To be honest, we're still tweaking it. We still have some improvements that we think we can make to that signal. Rather than do a lot of external marketing, we've done a lot of stealth marketing for the station. When you look at how it's grown and developed, it's had marketing behind it. You guys haven't seen it in the business, but there's been a lot of stuff going on with it.

**R&R:** *And personalities?*

**BN:** The first step was to build the radio station backward, to get people on at night first, then in afternoons, then in middays, then in mornings. If there's anything I'm a little disappointed at it's that we haven't moved fast enough to get the airstaff in place. It's about three quarters in place right now, because we've got people from middays on, but we're looking for the morning show right now. Hopefully, we're pretty close on it.

**R&R:** *Your keeping WTMJ/Miami Classical blew people away. Cash flow has not been significant on the radio station, although the ratings have been decent. Are you looking at it from the standpoint of, "We have more radio stations, so we can package it better; we have a better sales crew, and we can make it happen with this station"?*

**BN:** The station has historically billed \$6 million with, in our opinion, not a great sales effort. When we looked at it, we thought, "Well, first of all, let's find out what people want from a Classical station." In the research we found out some interesting things that we think might make the station a little more-mass appeal and make it do a little better in the ratings. They really had not employed a lot of modern programming techniques.

I was also pretty encouraged by looking at what Bonneville's been able to do with their Classical stations. They brought some pretty standard programming, good programming techniques, to those stations. They've improved the ratings some, and they've improved the sales dramatically.

Our view was that the station was run a little bit on the heavy side on expenses. With a combination of a better sales effort, making use of a smaller staff and using voicetracking technology, we could see ourselves making \$5 million or \$6 million there real quick. And with a much better sales effort, we see ourselves starting to make \$7 million, \$8 million or \$9 million down the road. So now that purchase price seems to make a lot more sense. If nothing else, we're going to give it a shot and see if we can do it.

**R&R:** *Satellite radio is around the corner. Is it friend or foe?*

**BN:** I still tend to be a little skeptical about the technology, because nobody has proven it will work. It's kind of like building one of those move-in radio stations: You never know what the signal's going to be until you turn it

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## Survival Island

### Charlie Walk

Executive VP/Promotion, Columbia

**If you were about to be stranded on a desert island and had to choose one CHR PD and one CHR MD to be stranded with, who would they be?**

Mark Chase for his creative mind, and Paul "Cubby" Bryant, the No. 1 musicologist in the country.

**If you could only take five CDs with you, what would they be?**

Wyclef's Eclectic, Sam Cook's Greatest Hits, Van Halen's One, Maxwell's Urban Head Swing and Journey's Escape.

# The Internet Gets Personal: Can Radio And Records Keep Up?

Walter Mossberg tells us how to stay in the game

When Walter Mossberg talks, people listen. If you are into technology and gadgets, you know all about him. Mossberg is the author and creator of the columns "Personal Technology" and "Mossberg's Mailbox," which appear every Thursday in the *Wall Street Journal*. He's been with the *Journal* for over 30 years.

*Rolling Stone* magazine calls Mossberg "the most powerful columnist in technology," *Time* calls him "the most influential computer journalist," the *Washington Post* declares him "one of the most powerful men in the high-tech world" and "a one-man media empire whose prose can launch a new product," and *Brill's Content* ranks Mossberg as one of the 25 most influential people in the American news media.

Mossberg is in demand. He travels to speaking engagements all over the country to offer his wisdom, foresight and opinions on personal technology — what's hot, what's not and how to make it simpler to operate.

The businesses of radio and records are working hard to figure out where technology is going and how to get there first, so I turned to Mossberg for his unique perspective on technology and our industry.

Customer personalization, which the Internet offers with great success in a variety of areas, has begun to take hold in the territory once owned by radio. The recording industry has already received its own dose of what the Internet is capable of, thanks to Napster.

According to Mossberg, now is the time for those of us in the radio and record industries to become a part of this new world. It can be done, he insists, as long as both industries are willing to dive in with both feet and not hang on to old ideas.

In the following interview Mossberg makes it very clear that the Internet is a formidable opponent when it comes to personalization and overall access to information. He also shares his vision of what radio and records need to do to stay in the game.

**R&R:** Can you go into detail about the personalization of radio and how the Internet is involved?

**WM:** One good example of what the Internet can do with radio is personalization. It extends control from the radio programmers and moves it toward the listener. For instance, there's no reason why the Internet, which has an unlimited spectrum (if you can use that word), can't house 100,000-200,000 radio stations with every conceivable lineup.

You could have a radio station that played only two or three artists or the most obscure subgenre. There is no reason you couldn't put a radio station in a form that lets the listener construct his or her playlist, and that would be the

radio station they would listen to.

The Internet is able to take all of the media — radio, television, recorded music, newspapers and books — and turn it into a giant digital database. Once all the content is there, the listener would establish a set of preferences and create a station. For instance, you could have an all-Britney Spears radio station. Or, if you're an old guy like me, you might want to have an all-Beatles or an all-Bob Dylan station. This is a tremendous shock to the system of radio as we now understand it. You might ask, "What will the programmers do?" But the point is, I believe there are still going to be ways to make money on this.

**R&R:** When you discuss personalization, obviously it sounds great, particularly for the people who are very much into the Internet. But it is also a lot of work, and there are a lot of people who don't know a lot of the genres or song titles. Will that be a factor?

**WM:** Well, I think we are in the early days of this. It's going to be limited to early adopters, people who are ahead with the technology and people who are big music fans. But what will make this especially fabulous or horrible, depending on your point of view, is that it is going to move very quickly off the personal computer and the techie framework and into a wide proliferation of devices.

Some will be wired and will plug into the wall in your house or office, and others will be wireless, so you can carry them around. These things will not be hard to use, and it does not take a rocket scientist or a music expert to be able to click on an artist's

name. You don't necessarily have to know the song titles.

**R&R:** Can you discuss the changes in quality that you've seen coming in some of the discussions that you've had, and can you give a timetable for that?

**WM:** Without getting into a lot of detail, I think the quality of streaming audio on the PC has grown by leaps and bounds. It was a joke just three years ago, and now it's in a range where — at least for voice and news and some kinds of music — it's more than acceptable to the average listener, but maybe not to the audiophile. It might not meet the industry's traditional standards, but both streaming audio and traditional radio are going to blast forward at roughly the same pace.

Broadband has a tremendous role to play in this. It's not just that the PC will be replaced by much simpler devices, which will hit the mass market over the next three to four years, but all these new devices will be linked to a much faster connection. When you get a much faster connection that's on all the time, you will be able to ramp up the quality of the music even with the existing technologies.

**R&R:** Do you follow what's going on overseas?

I was amazed at all of different countries that were represented at this year's Midem conference in Cannes, France. Are you aware of any of these products that are already up and operating in other countries?

**WM:** I know that in Japan you can listen to Internet-based music that is digitally fed over telephones. I think that one of the hallmarks of this Internet appliance era — or the post-PC era, as I call it — is that American dominance is going to be lessened, since a lot of these other countries did not get to dominate the PC piece. They've been developing alternate digital devices in much greater variety and depth than we have.

The cell phone is a great example. Maybe today you're not going to want to put a cell phone up to your ear and listen to music, but there is no reason why devices that evolve from the cell phone wouldn't be capable of doing a good job with that. I am not talking about a 20-year evolution; I'm talking about three or four years. What I have seen coming in handheld devices and in other kinds of appliances is pretty startling — and it's not all, or even mostly, from the United States.

**R&R:** Things are moving so fast. It's hard to keep your arms around it all, which is why people read your columns. From your vantage point, which companies are at the forefront when it comes to wireless, broadband and Internet appliances?

**WM:** The race on wireless, broadband and Internet appliances is still in its very early stages. Some companies are focusing on delivering audio to the wider Internet, and that gives them an advantage in terms of whatever device gets billed through CNet. The one that comes to mind is RealNetworks. There are others.

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Walter Mossberg

## Survival Island

Bruce St. James

PD, KKFR/Phoenix

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

Jerry Blair of Arista. We wouldn't have to worry about running out of food, because one of us would kill the other. Spare ribs for weeks! For my local, Rich Garcia of Reprise. He has that survivalist vibe about him. As long as I could still add records, he would help keep me alive.

If you could only take five CDs with you, what would they be?

ABC's *Lexicon of Love*, George Jones' greatest hits, Notorious B.I.G.'s *Ready to Die*, the Willie Wonka and the Chocolate Factory soundtrack and any Depeche Mode album.

If you had to take one indie with you, who would it be? Easy: Greg Lawley. If nothing else, we could use his shirts to signal rescue aircraft, and there wouldn't be a lot of boring moments.

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# The Internet Gets Personal: Can Radio And Records Keep Up?

Continued from Page 66

Microsoft has made a major decision to invest in this area. But then you have a whole flock of companies that are involved in the actual creation of the devices that you will hold in your hand or will have on the table in your house that will pick up radio. The list of companies that are trying to do those things starts with the traditional cell phone guys, particularly Nokia and Ericksson. It includes Palm, and it includes a different arm of Microsoft, which is spending a fortune trying to get ready for this. So are Compaq, Sony, all the PC makers and all the traditional consumer electronics makers.

The company list is huge regarding who's getting into this opportunity, but who's going to be the leader? It's too early to tell, and that's why people lose money on Wall Street, making these bets.

**R&R:** You think that the time period is three to four years before we see even an entry model of these devices?

**WM:** You are seeing some of these devices already. When I say three to four years, I'm assuming that in that time we may have popular, relatively inexpensive devices — among other things — to enable Internet radio to become available to the masses. If I were in the radio business today, I would be thinking that I have a limited window.

There is a real lesson for radio in what's happening with Napster and recorded music, because you can see how fast that grew. You can also see how it is possible to almost instantly transition a large part of the listening population, particularly the part that skews younger, away from a time-honored model — in this case, recorded music.

Clearly, the Internet is a reality only for a little less than half of U.S. households, but people conveniently forget that a lot of this activity is done at work. In the case of students, of course, it's done on these fabulously wired campuses where the bandwidth is already there.

The record industry has a finite window to get involved in putting up a massive database like Napster that would be legal. They need to move fast and provide an alternative other than just suing in court. I think they are going to lose an enormous part of their listening base to the idea that it's OK to steal the music, and that's a disaster.

Napster also has implications for the radio industry. People who are running Napster and these other sites say, "This is the new way of sampling music. It used to be radio, but now it's going to be this."

The people at Napster are trying to argue that their service actually complements the traditional market for CDs. While their argument is a bit twisted, I think they are right, to some extent. People are discovering new music and are sampling new music in a variety of ways on the Internet today, and that will replace one of the traditional functions of radio.

**R&R:** Looking at the impact Napster has made, are the labels behind the eight ball when it comes to Internet technology?

**WM:** The labels are in trouble, and they are way behind on this thing. Each company in the recorded music business is still undergoing massive culture shock. There are people at the labels who get it, and many others who don't. There is a perfectly natural tendency, which is true in every industry and has been for hundreds of years, to view technology first and foremost as a threat rather than an opportunity.

I think the labels are coming around to understanding

that it's an opportunity. Some of them are about to put a limited number of their artists and albums on the web. They're going to try to charge something like \$2, \$3 or \$4 a song, which is, when you add it up, much higher than the cost of a traditional CD.

What they really need to understand is that this is going to be song-based, not album-based, and artist-based, not label-based. Plus, the price is going to have to be very low. I believe that even at very low prices they can make a for-

**"There is a real lesson for radio in what's happening with Napster and recorded music, because you can see how fast that grew. You can also see how it is possible to almost instantly transition a large part of the listening population, particularly the part that skews younger, away from a time-honored model — in this case, recorded music."**

tune in profit, particularly on their back catalog. It can be a tremendous revenue source for them, but it's going to take them a long time to come around to this. Radio is going to have a similar revolution, as will publishing, movies and newspapers.

**R&R:** The RIAA's position, from my view, has been "Sue 'em!" But if Napster is closed down, you know some 16-year-old kid will be there with something else. We already know what's out there in music-swapping software. So do the labels need to band together and agree on a standard, or can they survive doing it individually?

**WM:** Well, I agree that the RIAA's public stance has been just to sue them, and I also agree with you that that's not adequate. I'm not saying their lawsuits are entirely unjustified, but that cannot be their whole response to this. Like I said, unless they come up with a positive alternative, they're doomed. The truth is, the people at the RIAA privately know this. There are things they have to get together and do as an industry, and there are things they have to do separately as companies.

It isn't so much a technical standard; they've worked on a technical standard. What they don't have is a business model to fit the Internet, to fit the new era. I remind you again: I'm not talking about a world of geeks on PCs; this is today's world, and it's already threatening. But it's nothing compared to the world where the Internet will be accessible from all kinds of simple, cheap devices that we are about to see unfolding over the next four years or so.

What the RIAA is going to have to do is make it possible for you and I as consumers to log onto a huge database that somehow encompasses all of their music, pick and choose what we want, and buy it for a very low price. They can have a lower price than what they are selling it to us for today. We can

sample it, and they can upsell us into albums. They can entice us for multiple downloads, and they can have subscription fees.

We could pay so much a month, which would allow us to download a certain number — or an unlimited number — of songs. The labels need to manage the continuation of revenues from that declining source as well as the explosion of new revenues from digital downloading. I don't think they've collectively faced that at present.

**R&R:** Why does the RIAA choose this stance? Is suing everyone the answer?

**WM:** It's not that the labels have gone along with the RIAA's stance; they are the RIAA. The RIAA is the agent and tool of the labels. There are only four big labels, as you know; it isn't like it is different entities. Second, it would be unfair to say that they haven't spent any time talking to the technical companies or trying to experiment or dabble in this.

I believe that before the end of this year you'll see several labels putting their toes in the water on this. I just think they'll do it wrong. But the reason it's taking them so long and that it's so hard is that they're human.

If you read books like *The Innovator's Dilemma*, you'll find a whole branch of economics and management studies that shows how hard it is for old industries to understand and embrace new technologies. Some companies do it and make the transition, and other companies don't do it. The interesting thing is, I don't believe we are going to see all artists selling their works directly to consumers. I think we will continue to see middleman companies that hold copyrights and manage the accounting and the marketing.

But there is no law that says it has to be the companies that we now know as the record labels. Those that don't adapt will be replaced. Incidentally, I think the same is true with radio. There is no reason to assume that there won't still have to be companies and that there won't be an opportunity for companies to organize these personalized playlists, tools, sites and venues where you can go to listen to the music you want to listen to.

There's going to be a lot of business opportunity in that, but it doesn't necessarily mean that the same companies that now run broadcast radio are going to be the companies that do this. It's all going to depend on whether they get it and move fast enough.

**R&R:** Sort of like becoming the Yahoo! for broadcast radio stations.

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## Survival Island

**Michael Lowe**

OM, WAOA/Melbourne

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

Charlie Walk. He doesn't eat much and always has the best cigars. And if the island has a topless bar, he'll pay for it.

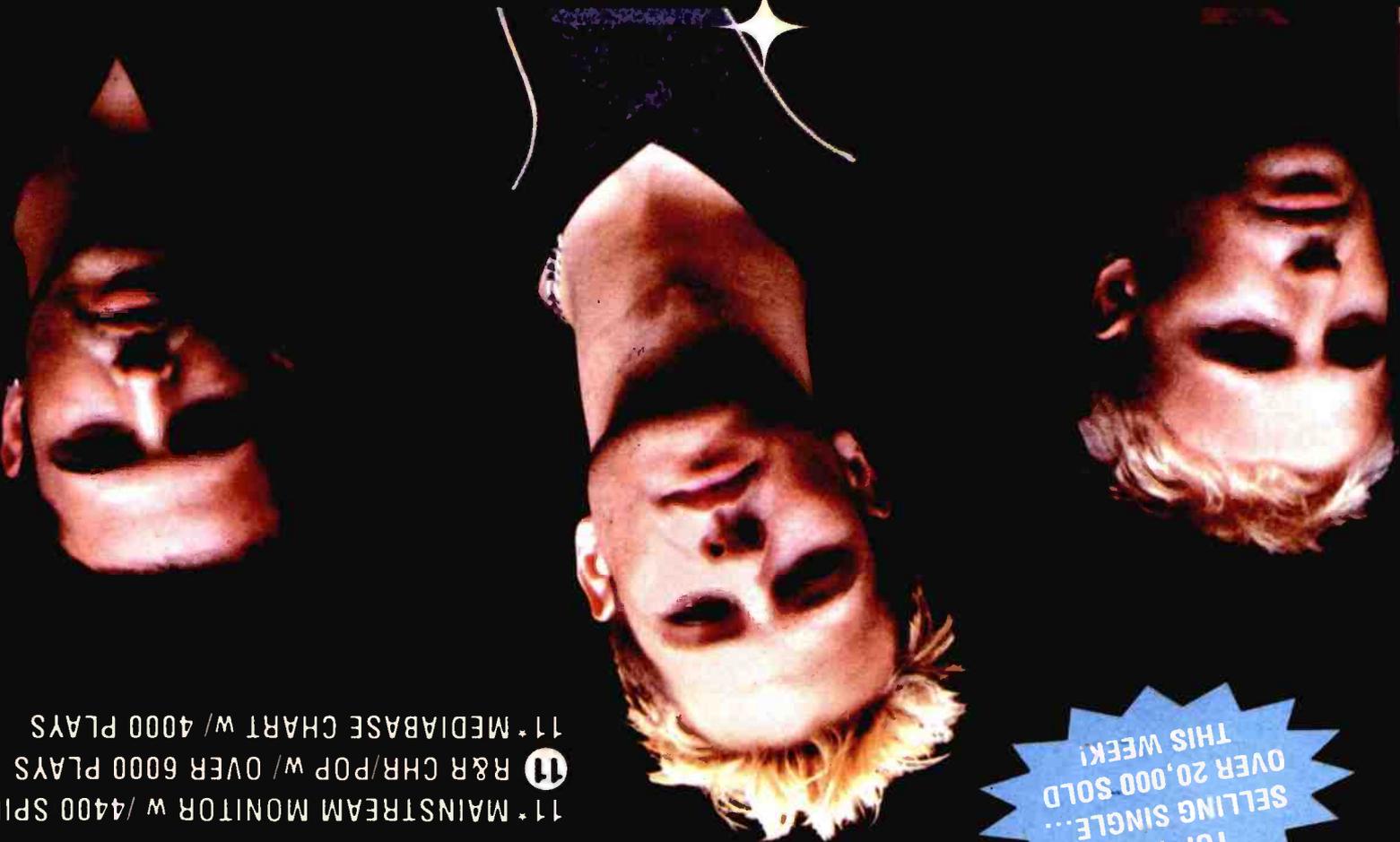
If you could only take five CDs with you, what would they be?

The Rippingtons; Vertical Horizon; Sting's Bring on the Night (a two-CD live set); and Earth, Wind & Fire's The Eternal Dance (a three-CD boxed set). I know that's really more than five, but I had to bring something from Columbia. You know Charlie: He'd insist!

If you had to take one indie with you, who would it be? My longtime dear friend and former, pre-Cumulus, indie, George Luthin.

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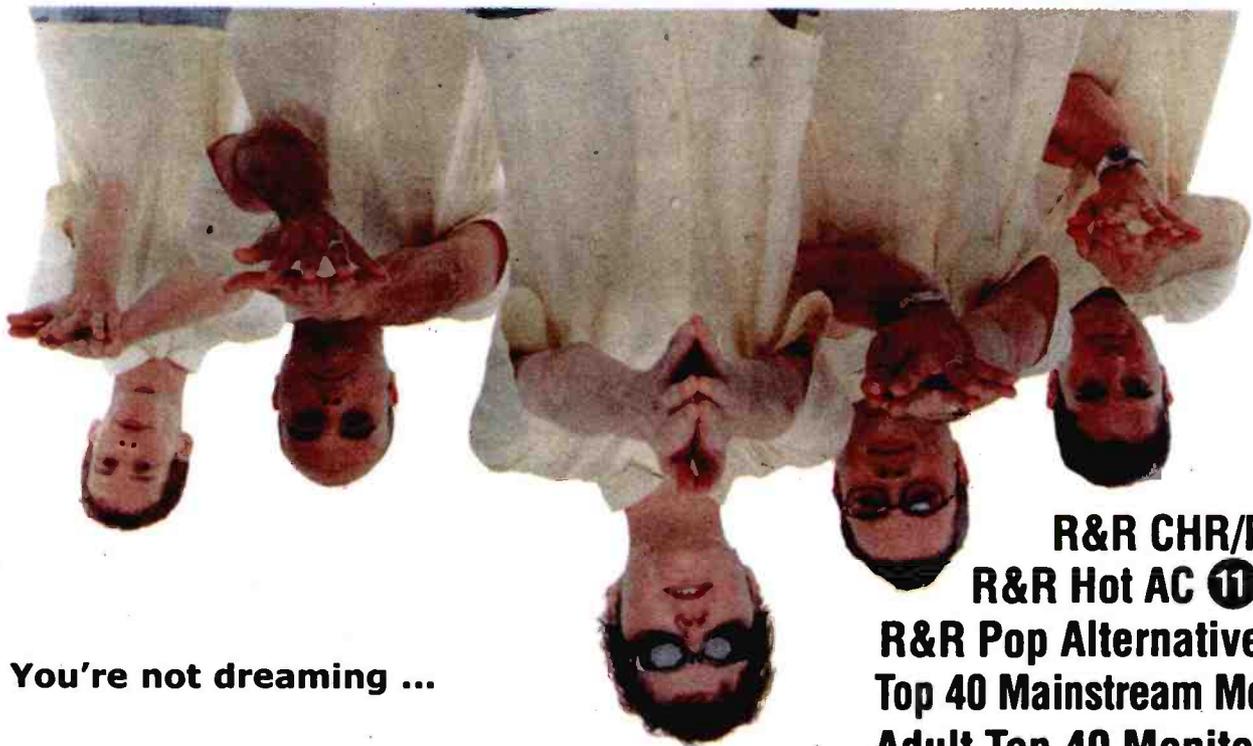
"This record is a smashi! I've got callout & phones to prove it."  
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# BarenakedLadies

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From the new album  
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The follow-up to their quadruple-platinum album Stunt

**Strong Early Rotations:**

<b>WKQI 22x</b>	<b>Star 98.7 33x</b>	<b>Star 94 31x</b>	<b>WPLJ 34x</b>
<b>B94 28x</b>	<b>Star 100.7 30x</b>	<b>KXXM 34x</b>	<b>WWZZ 22x</b>
<b>WPRO 31x</b>	<b>WKSE 40x</b>	<b>WPST 26x</b>	<b>WBFA 33x</b>
<b>WVSR 28x</b>	<b>WNCI 23x</b>	<b>WKTJ 25x</b>	<b>WBMX 39x</b>
<b>KALC 27x</b>	<b>G105 37x</b>	<b>KMXB 37x</b>	<b>WKRZ 32x</b>
<b>WRVW 21x</b>	<b>WPLY 30x</b>	<b>KLLC 16x</b>	<b>WAPE 16x</b>
<b>WZPL 22x</b>	<b>WSSR 41x</b>	<b>WXPT 42x</b>	<b>WWMX 27x</b>
<b>WFBC 28x</b>	<b>WTIC 24x</b>	<b>WZNE 48x</b>	

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# The Internet Gets Personal: Can Radio And Records Keep Up?

Continued from Page 68

**WM:** Yeah. The Yahoo or AOL or whatever. I think that, just as in the analog world of radio that we have today, there are going to be different kinds of companies doing different things. You probably know this, but I read a story that I guess was in the *Washington Post* about this little station in Los Angeles that is going completely 100% Internet, and it's owned by Clear Channel. The broadcast station was sold as part of the spinoff agreement with the FCC. So that's an interesting idea. The free market is a wonderful thing, and people who are dominant in one technology or in one way of doing business don't have a guarantee that they'll be dominant in the next one.

**R&R:** *Let's shift to radio for a moment. Do you believe that radio as we know it — that is, terrestrial radio, AM/FM radio — will be hurt by the web and Internet listening?*

**WM:** It depends. I don't like to use the word "hurt." Again, I think there is mutual benefit in this. There is no doubt that there will be a transition from listening to music and talk, but I think there's that on the Internet too. There's going to be a transition from listening to radio programming on devices that receive radio waves from transmission towers and satellites to listening on devices that receive programming digitally from the Internet.

That transition is going to happen; it's inevitable. In fact, there will be a point in time — I don't know if it's 10 years or 15 years — when the value of owning the transmission towers and the licenses for the spectrum will be reduced to almost nothing. It's going to happen partly because the Internet is cheaper, partly because it's huge and the Internet is going to infuse everything, and partly because it offers much more flexibility than the current model of radio.

One of the reasons Napster is so popular is not just because people think they can get music for free — which I don't agree with: I'm for copyright — it's that people feel ripped off by the price of CDs and by the inflexibility of the packaging of the music. In other words, you pay \$17 for a CD, and when you get home, you like only three or four of the songs. If I present you with an opportunity — even if you have to pay something — to get only the songs you want, that's a huge change, and that's the kind of thing that moves the public.

It's similar in radio. Radio has ossified into these incredibly rigid playlist formats that don't necessarily fit everyone in the population. People listen to it because that's all they have. But now I suddenly hand you a device that is familiar to you or that works in a familiar way and say, "You can program your own radio here. You can choose to listen to someone who's going to present you new music, or you can listen only to artists that you care about or only the genres that you care about. Here. Take this and do it."

Radio has become like a CD. It's a way of packaging music with ads and certain ratios, and you know better than I do the lengths to which it goes to try to salami-slice the population into age groups.

Suppose some service provider gives me a chance to hear Santana, and then the same provider tells me that there are other bands I've never heard before that sound like Santana. That includes not only new recording artists, but also all these garage bands all over the country who have begun to upload all their music to the Internet.

There are shockingly large numbers of these unknown bands who are just as good as the ones who have record contracts. The pool of available music and the way it can be filtered down to you is far bigger and far richer and more

customizable than radio is today.

**R&R:** *Has the Internet changed your listening habits?*

**WM:** I have never been a fan of Talk radio in the sense of call-in shows. I do listen to NPR, but I hardly listen to music on the radio anymore. That's a big change for me from about two years ago. I've written all the CDs I own to my hard disk — perfectly legally — and I have even bought some additional CDs to fill in my collection because now I can have them in one place.

I have only the songs on the CDs that I like, and I make up mixes and playlists that I like. Then I burn some of those mixes to CDs. They're not all the same genre, and they're not all from the same time period in my life. I have different ones for different moods. It's like my own radio station.

I am a 53-year-old man. I'm not the age group that's particularly likely to want to be introduced to all kinds of new things. Maybe I'm just weird, but it's not a techie kind of thing. I got them onto the CD with an extremely simple click-and-play program on the computer. It wasn't anything where I had to have any technical skill.

Those who read my column know that I'm extremely hostile to anything that's complicated. If I had a car audio system that directly played MP3 music or could directly get feeds from Internet radio, I would probably use it. That's coming too.

**R&R:** *How far are we from hearing personalized Internet radio stations — like waltermossberg.com — in our cars and on our wireless Internet appliances?*

**WM:** We are not very far from that. I mean, I already have that, essentially. My computer is not the most user-friendly device, of course, but I do spend a certain amount of my life sitting in front of it — and so do a lot of people, at work and at home. I have all of my music on there, and it is infinitely organizable by me into whatever playlists I would like.

So I'm not bound by the playlist that a record company put on a CD, and, by the same token, I'm not bound by a playlist that a radio station made up. That's revolutionary. The device where I can best do that is my computer, and when I burn the CDs for my car, that's a rigid representation of it.

Again, I think in a three-to-four-year time frame I'll be able to maybe put it all on a website, like you suggest, and my car radio will have a way to tune in. Then I can play my playlists that are stored on the web.

Incidentally, there will be a business storing these playlists on the web. Maybe the way that will be paid for is that I'll pay a certain amount a month, or I'll accept the insertion of an ad every so many songs. Even though they are my songs, in my order. I might be willing to listen to an ad, especially if it's an ad for something I'm actually interested in.

**R&R:** *Many of the radio networks today — Clear Channel, Infinity, etc. — are planning to get in on this personalization aspect. They propose, "We are the largest group of radio station owners in the world, so we can take 900-plus of our stations in all formats and set up websites that offer personalization and other things out there."*

*What are your thoughts on their banding together? A good chunk of the companies' dollars are going toward the marketing of their products so that they can say they have the brand and the terrestrial listenership.*

**WM:** There is some truth to that. I have no bias against the existing companies. If those companies

want to do all that, it's fine with me. It doesn't have to be some new dot-com; it can be them. However, I don't think they have the brand.

Clear Channel, AMFM or any of these names don't mean a thing to anybody outside your industry. The call letters of the station or the brand name of the station matter in a local market, but one of the things that the Internet is going to do is make these things less local and more national.

While they have a certain leverage ability, I don't think they will succeed by putting WXOX on the Internet with all of its programming and streaming it. They all tend to think they are doing great things by streaming on the Internet, but I don't think it's the equivalent of the early days of television, when they simply put cameras in front of guys reading a radio play.

I don't think they will be able to program it from central headquarters quite the way they do today, and the advertising may be different. Some other aspects may be different, so they're going to have to open their minds to all kinds of new things. These things look like threats, but they are really opportunities.

**R&R:** *Put yourself in the position of someone who inherited an FM station and has been running it successfully for the last 10 years. Now you have the Internet, wireless, Internet appliances, etc., in your face. As an operator today, what would you do? What would you think?*

**WM:** I'd be moving fast. I'd be trying to create a new business. That brings up an interesting question about whether to do it within your current company or to create a separate company. These are the same problems faced by retailers and other kinds of publishers already on the Internet.

Whichever model made sense to me as an owner, I would be moving on something — and it would not be merely packaging my station and putting it on the Internet. It would be: How can I take talk, music and news and find a way to serve it to people through which I can create new markets and make money? This new way wouldn't necessarily make money immediately, because when you go into a new world, sometimes you have to lose money for a while.

But it's important to start doing that right now, when you still have the cash cow of your existing traditional radio station. That way, you can lose money for a while on something new and go through the inevitable changes. I wouldn't be sitting around assuming that nothing is changing in the world or treating those changes as negatives.

## Survival Island

**John McMann**

VP/Rhythm-Crossover Promotion, Atlantic Records

**If you were about to be stranded on a desert island and had to choose one CHR PD and one CHR MD to be stranded with, who would they be?**

*There is one requirement: It can't be on that desert island with those morons from Survivor! For PD, I would bring along Geronimo from WKTU/New York. He's a shifty, wicked little man, but I love him. I would have to bring two MDs however: Jazzy Jim from KYLD (Wild 94.9)/San Francisco would have to be in the house — I mean island — and I'd be hanging with my buddy Cagle from KXHT/Memphis, 'cause he's a heartbeat away from being committed, and that's not a bad thing. Seriously, though, all three of them not only have truly great ears, they're a sheer pleasure to work — and hang — with. If you could only take five CDs with you, what would they be? The Rolling Stones' Beggars' Banquet. Gil Scott-Heron's Reflections. Nuyorican Soul's MAW. Eric B & Rakim's Paid in Full and Sade's greatest hits.*

# Be True To Your Brand ... And Listeners

Tom Poleman reignites the heart and brand of New York's powerhouse Z100

The lesson of industry survival is straightforward for WHTZ (Z100)/New York PD Tom Poleman: Roll with the punches, and stay proactive. That's one reason he was recently tapped as Clear Channel Sr. VP/Programming, Eastern Operations. His success as Z100 PD helped the station raise its billing from \$12 million to close to \$50 million this year, a feat made easier by his acute sense of what listeners want.

It's not rocket science that keeps a station at the top of the ratings in an intensely competitive market such as New York. For Poleman, success means having a great staff, playing mass-appeal music, and knowing how to utilize the elements that make a CHR station thrive. With his new title and added duties, Poleman is in programmers' heaven. He gets to travel to different stations, meet with programmers he admires and brainstorm with some of the brightest in the business. Not a bad deal.

**R&R:** Did the announcement of AMFM selling to Clear Channel catch you by surprise? How did you hear about it?

**TP:** I was at [New York Market Manager] John Fullam's house when we got a call that the merger was coming down. I was surprised and not surprised at the same time. Rapid change is one of the few constants in our industry these days, and the survivors have learned to roll with the punches and to be as proactive as possible. At the same time, I was caught off-guard a bit by the fact that we were being bought by another radio company. I had expected it to be a megacompany outside of radio.

**R&R:** What were some of the thoughts that went through your mind when the rumor mill started that Clear Channel could possibly move in to program the AMFM stations?

**TP:** I honestly never thought about it or heard it as a "moving in to program" angle. I learned a long time ago to pay zero attention to rumors in this industry. I've been in close contact with Randy Michaels, Kenny O'Keefe and Tom Owens throughout the merger. As a result, I've been kept in the loop on programming structure every step of the way.

Frankly, I'm looking forward to unleashing the power of increased programming collaboration. The bottom line is that this merger brings together the absolute best programmers in the world, and we need to come up with a way to have

the best minds working together to create the most compelling products possible. But that doesn't mean that PDs need to fear for their jobs. They just need to be open to teamwork.

**R&R:** When and how were you first approached by AMFM to add some corporate duties?

**TP:** It was about two years ago, when we put the Office of Product and Strategy together with Steve Rivers and David Lebow at AMFM. I had spoken with Steve, David and John Fullam about possibly taking on corporate duties for a while. We were just careful to keep my markets close by so as not to pull me too far from my duties at Z100.

**R&R:** Was there any hesitation on your part about giving up some of your power at Z100?

**TP:** Sure, but it was the natural evolution for my career and an opportunity that was too big to pass up. Nevertheless, it's tough to slowly let go of something that you love so much. To be PD of Z100 is something that I'd dreamed about my whole radio career. But now that I've had five incredibly successful years here, I realize that it's time to step up to the next challenge.

I still drive the strategy for Z100. I'm still at the key brainstorming sessions and music meetings and run the programming meetings. I'm still in the thick of all the marketing efforts with Sammy Simpson, but I try to limit my focus to a "big picture" perspective. I'm fortunate to have an unbelievable staff to handle things on a day-to-day basis. These guys have worked with me so long that they really know how I think and can react the way I would,

depending on the situation. I also trust them completely.

**R&R:** Can you describe your job duties as they are today?

**TP:** I'm focused on overall cluster-programming strategy, creating product action plans and aligning resources. I help the PDs understand the perceptual research and help them get the results of that strategy to come out of the speakers. I also encourage collaboration among our company's PDs and make sure they have the tools to win. If a PD needs extra support in a particular area, such as mornings or music focus, I'll also deploy programming brand managers into a market as needed.

I have so much respect for the programmers I get to work with in the Eastern region. It's so much fun to dissect a station with brilliant people such as Cadillac Jack McCartney, John Ivey, Tim Richards and Brian Bridgman. And that's in the CHR world alone. We have just as many great minds in other

formats as well — far too many to list by name in this article. But they're all awesome.

**R&R:** How much are you on the road?

**TP:** About two days a week.

**R&R:** Have you passed along any of your day-to-day duties to OM Kid Kelly, APD Sharon Dastur and MD Paul "Cubby" Bryant?

**TP:** Absolutely. In addition to Kid, Sharon and Cubby, I've passed a lot of duties along to Sammy, Elvis Duran, Shawn Dion and [Creative Services Director] Dave Fox. I'm a big believer in empowering individuals in their given areas of expertise. The resulting synergy creates an incredibly strong station. To stay connected, I make sure I meet with each of them on a regular basis.

**R&R:** What training and skills during your career helped prepare you for the job you hold now?

**TP:** Anything and everything. I've always been one to soak up whatever I can and learn from a situation, good or bad. Thank God I've been fortunate to work with so many great broadcasters, from Steve Wyrostok and Stef Rybak in the early years to Steve Rivers and Guy Zapoleon in more recent years. Now that I'm traveling, I pick up even more from the PDs I work with. You can never stop learning. The minute you think you know it all is when you get beat.

**R&R:** What's the toughest thing about dealing with clusters and programming to specific demos?

**TP:** I wouldn't call it tough, but I need to play the role of strategic traffic cop every once in a while. It's my job to make sure that stations are positioned to overlap competitively without cannibalization in programming and marketing. It's all about growing and maximizing the cluster. Sometimes I need to be the referee when two stations want to do the same promotion. But for the most part everyone clearly

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Tom Poleman



## Survival Island

Mike Kaplan

OM, WBB0/Monmouth-Ocean

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

Bobbi Silver (she'd get it done!) and Tommy Page (he could sing to us and keep us entertained).

If you could only take five CDs with you, what would they be?

Bruce Springsteen's Born to Run, Pearl Jam's Ten, Fleetwood Mac's Rumours, Fatboy Slim, Prince's Purple Rain.

If you had to take one indie with you, who would it be? Ricky Salvador. He'd keep us entertained and keep things in perspective.

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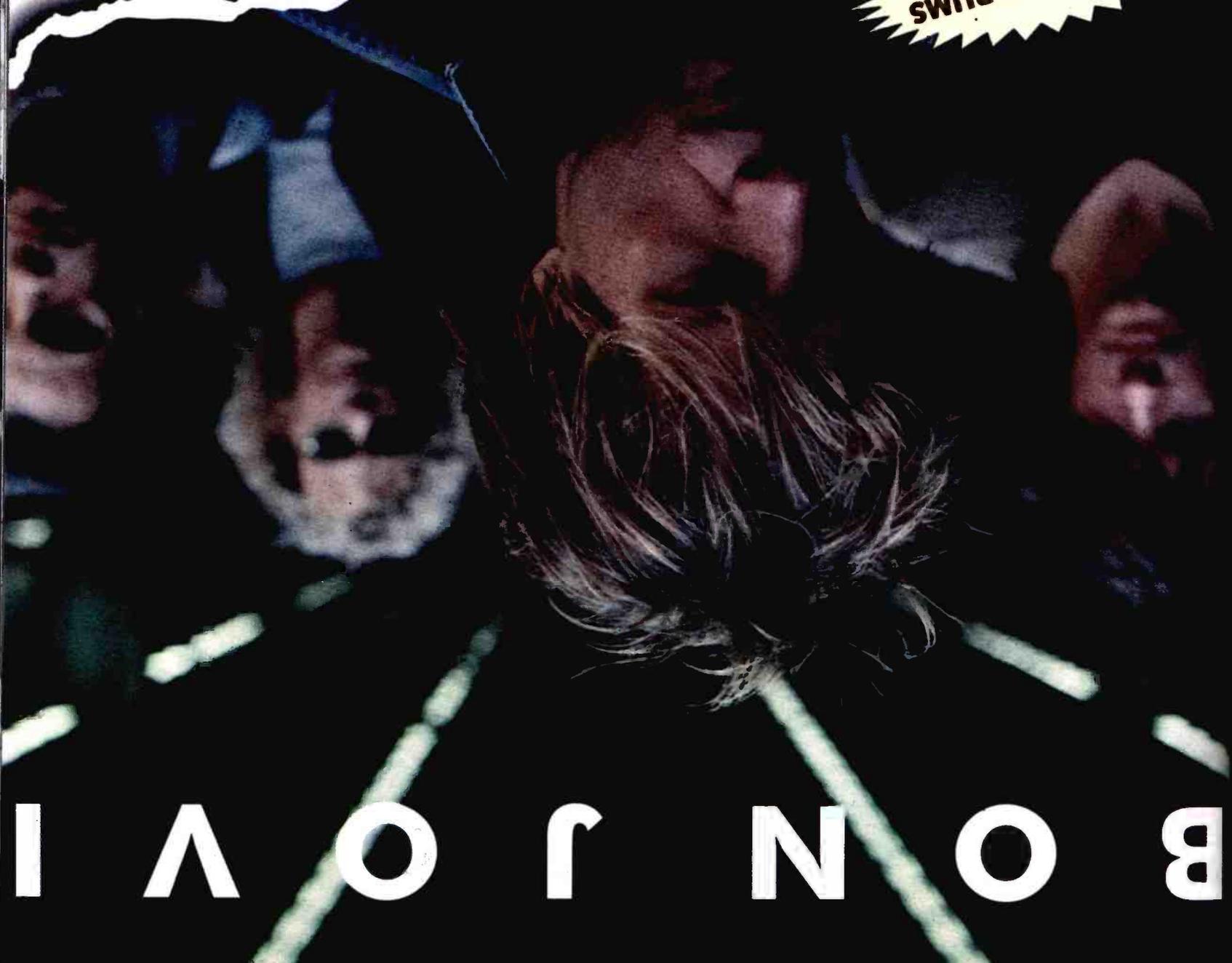
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# BACKSTREET BOYS

## Be True To Your Brand . . . And Listeners

Continued from Page 72

understands each station's brand essence and coexists peacefully in the cluster.

**R&R:** Since WKTU is your sister station, are there major concerns about artist sharing, given the popularity of rhythmic material right now? How far can Z100 go, and should 'KTU be giving high rotations to core Z100 artists on the rhythmic side?

**TP:** We're far less concerned about song-to-song sharing than we are about clearly branding each station's music essence to its core audience. The brand separation to New York listeners is very well-defined: Z100 is the mainstream hit radio station that plays everything from Creed to Destiny's Child; 'KTU is the feel-good rhythmic pop sta-



Tom Poleman and Britney Spears

tion specializing in dance and rhythm. Timing on music is a big issue for both brands. WKTU leads the way on core rhythmic artists — enhancing its dance leadership position — while Z100 tends to wait for songs to establish before crossing over.

That doesn't mean that Z100 can't be early on a rhythmic record or that 'KTU can't play a mainstream pop song. Hits are hits, and each station needs to capitalize on what's hot at any given moment. It's how the individual songs are mixed together and presented on air that matters. The air personalities and between-song production elements also separate the stations. When we test our "as is" pods in music tests, listeners always give correct attribution to each station. I'm a firm believer that having some product overlap between sister stations is a good thing. It eliminates competitive flanker opportunities while legitimizing each other's existence.

**R&R:** Do you share research?

**TP:** As part of our cluster programming strategy, Frankie Blue and I see each other's perceptual research, along with the data for WAXQ, WLTW, WTJM and

**"If a cookie-cutter sound means consistently powerful promotions sold on-air by highly entertaining jocks in a market that couldn't have heard them any other way, I'm not concerned."**

WALK/Long Island. Jim Ryan, Joel Salkowitz, Bob Buchmann and Gene Michaels see the headlines of Z100's and WKTU's perceptual research as well. It's critical for each PD to have a comprehensive understanding of the entire cluster, as well as a clear perspective on how their station fits in.

Weekly music testing, on the other hand, is kept private between Z100 and 'KTU. Sharing too much information creates the danger of sister stations becoming too similar. I also think a little sibling rivalry can be a good thing. It's sort of like the Lennon-McCartney rivalry: We collaborate and compete at the same time in such a way that we both help each other get better.

**R&R:** Z100 has a very interesting history. It was near death in the early '90s, before jumping on the Alternative bandwagon. With "teen pop" currently dominating the charts, how can Z100 continue to appeal to a wide range of listeners, and how do you make this music relevant to 25-34-year-old females?

**TP:** The key to Z100's success has always been maintaining the variety position. Any time we overdose on one sound, we get into trouble. In the late '80s it was all about teen pop and rhythm. In the early '90s we added back the rock, and the station thrived again for a moment. Then, in the early to mid-'90s, we went too far with rock and completely violated our listeners' brand expectations by essentially becoming an Alternative station. When I joined Z100 in '96, we brought back the variety with a balance of rock and rhythm, picked up a million new listeners along the way, and the station returned to the No. 1 spot in terms of cume.

Now we're once again at the point in the cycle where the pendulum has swung back to the extremes, with "teen pop," rap and edgier rock — such as Creed — leading research scores. Conventional wisdom might tell us just to pick one faction upon which to build the station's future, but we've all seen this movie before and would rather pick the happy ending. So we're focused on being true to Z100's "variety of hits" brand essence. It's important to recognize that CHR will always be a coalition format that maintains large cume by appealing to multiple factions and demos. If that means occasionally forcing a rock tune to balance the teen pop, so be it.

Using the same variety approach, we're also careful to balance teen-appeal cuts with more mass-appeal songs that can also attract 25+ listeners. Nevertheless, Z100 remains focused on 12-24. We can't be all things to all people, and it's better to focus our product narrower to broaden our results. Many 25+ listeners come to Z100 for the youthful attitude and energy. We also get the moms listening with kids.

**R&R:** Heritage is an important factor for many CHRs in the largest markets, such as WXKS (Kiss 108)/Boston and KHIS/Los Angeles. What role does it play for Z100?

**TP:** Heritage is an enormous component of Z100's brand strength. Z100 is like

a utility in this town. For years New Yorkers have gone to Con Ed for their electricity and to Z100 for their hits. When we returned to playing the hits in '96, we drew upon Z100's heritage tactics to reignite the brand. We brought back the Z Morning Zoo concept, [the late] Ernie Anderson's legal IDs, the "5 O'Clock Whistle" on Fridays and so on. What was old became new again. The key is to balance the past with today.

**R&R:** The Z Morning Zoo was known throughout the country as a morning show that had a lot of fun and still managed to play the top hits. What do you do to keep it

**"The Z Morning Zoo concept is actually pretty timeless — when done correctly. It's also the morning format best aligned with a CHR music brand. It's pure pop culture laid out in a fast-paced, compelling, upbeat and interactive entertainment package."**

updated, and what elements of the original Z100 still work today?

**TP:** The Zoo concept is actually pretty timeless — when done correctly. It's also the morning format best aligned with a CHR music brand. It's pure pop culture laid out in a fast-paced, compelling, upbeat and interactive entertainment package. Elvis Duran is, by far, the best morning talent in the format. He truly lives up to his "lovable, huggable Elvis Duran" nickname. His upbeat personality is infectious to pop listeners, and the ability to entertain is woven into his DNA.

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## Survival Island

### Chuck Field

Sr. Director/Rhythm Promotion Jive Records

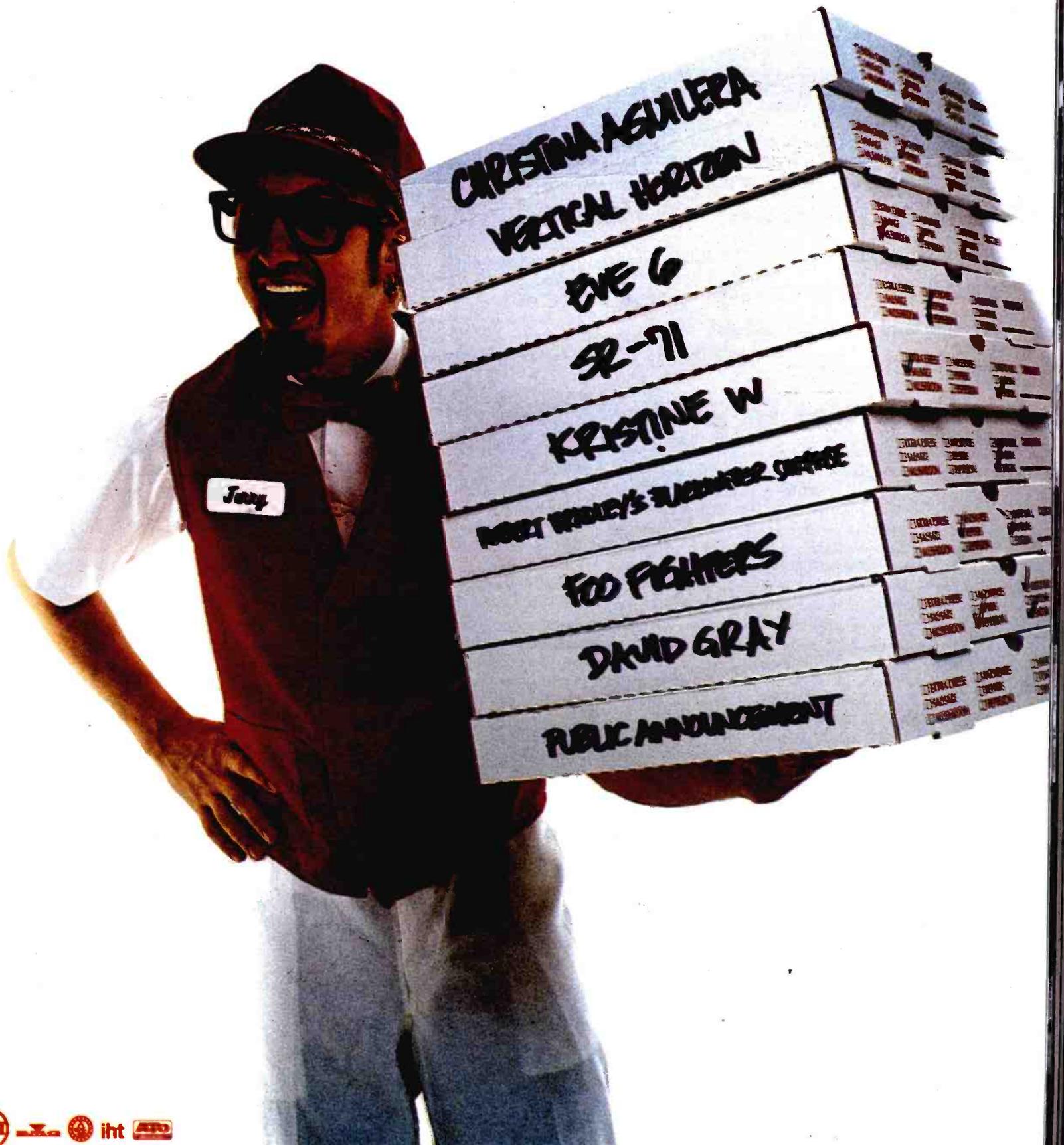
**If you were about to be stranded on a desert island and had to choose one CHR PD and one CHR MD to be stranded with, who would they be?**

*It is hard to say which two, since I can't even take talking to them on the phone all of the time. I would probably take two PDs instead of a PD and an MD — both Cat Thomases (Las Vegas and Jacksonville). They would both be qualified bartenders, and it would take them away from their respective stations, which might give us a shot at finally gettin' some frickin' airplay. Plus, the Ohio State and Penn State football rivalry would be fun to watch, since "the other" Cat Thomas from WAPE/Jacksonville used to play for Joe Paterno in the late '60s. I use the term "play" lightly, since he was fourth string, and you can catch glimpses of him carrying water and Gatorade on ESPN Classic from time to time. If you could only take five CDs with you, what would they be? John Cougar's Dance Naked, Neil Diamond's greatest hits, Barry White's greatest hits, Barry Manilow's greatest hits and a compilation of my personal favorites called Chuck's 40 Greatest Hits.*

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# ***Hold The Cheese***

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KRISTINE W

ROBT WIDLEY'S SUMMER SURPRISE

FOO FIGHTERS

DAVID GRAY

PUBLIC ANNOUNCEMENT

## Be True To Your Brand . . . And Listeners

Continued from Page 74

The contemporary vibe of Elvis, Christine Nagy, Danielle Monaro and Greg T — “The Frat Boy” — is a perfect balance to the more traditional *Zoo* personality styles of Jonathan Bell — who has been the station’s Community Service Director and *Zoo* member since Scott Shannon and Ross Brittain hosted the program — and Anthony Scire. Anthony, producer Shawn Dion and writer Dave Brody also do a great job of weaving *Zoo*-like production elements — including parodies, pop-culture sound bites, sound effects, music accents and jingles — into the mix. Traditional *Zoo* bits like “Nutcrackers” and street stunts are also part

**“Hits are hits, and each station needs to capitalize on what’s hot at any given moment. It’s how the individual songs are mixed together and presented on-air that matters.”**

of the package. But so are current-based, interactive bits with listeners.

At its heart, the show is also very real, which is a critical element in making the *Zoo* relevant to today’s listeners. Each personality has the ability to share real-life drama and connect with the audience. Topics are relatable, and bits are always focused on the target.

**R&R:** *How have you dealt with the loss of morning show co-host Elliot, now at WWDC (DC101)/Washington?*

**TP:** Since I also serve as Sr. VP of Programming in Washington, we were able to carefully engineer his transition to DC101. Elliot and I had been tossing around the idea of him creating his own show at a Rock station about six months prior to his departure from the *Zoo*. It was a longtime dream of his.

When I got involved with DC101 and saw the station’s need for a strong personality morning show, we seized the opportunity. We had plenty of lead time to make a smooth transition. We configured the timing so Elliot could finish out the New York spring book, move to Washington and prep for a fall book start at DC101.

Back at Z100 we were very upfront with our listeners. We told them that DC101 was Elliot’s dream job and threw a big on-air going-away party so that listeners could say goodbye in person. That really eased any pain with his fans and put closure on his great run at Z100. Next, we were careful *not* to try to replace Elliot with a similar character. We knew that would only be met with backlash. Instead, the remaining *Zoo* members rose to the occasion with expanded roles.

**R&R:** *The New York metro is so huge. What type of marketing and promotions cut through and help move the Arbitron needle? Are you currently using TV or outdoor?*

**TP:** Great people are certainly a huge part of the equation, and Z100’s staff has never been stronger. Simpson, Promotions Director Darren Pfeffer and their staff are second to none in their fields. Combined with the brainpower of John Fullam, Kid Kelly, Sharon Dastur, Dave Foxx,

Paul “Cubby” Bryant, our dynamic airstaff and the rest of the Z team, we have an incredible arsenal of creative minds.

In terms of tactics — without giving away too many secrets — let’s just say that we’re big fans of database marketing for Z100. It’s extremely effective in targeting and eliciting a response from diarykeepers. At the end of the day, that’s all that matters. We can narrow the focus and send specific messages to our tight P1 core, come or potential audiences, depending on the campaign’s strategy.

Event marketing (i.e., Jingle Ball and Zootopia), *Zoo*-focused promotions and anything that creates market noise are also vital components of any CHR’s marketing strategy. Also, depending on the market and competitive situation, I still think TV and outdoor are important and very effective tools for the format.

**R&R:** *What is Z100 doing to increase its revenue base?*

**TP:** When I got here in 1996, the station billed about \$12 million. This year Z100 is pacing to bill over \$50 million. That’s an unbelievable success story, and one that couldn’t have been achieved without the incredible leadership of John Fullam, Andy Rosen and Les Hollander. Our sales team is the best in the business and a pleasure to work with.

It’s another example of a great team effort. It’s not the typical sales vs. programming environment. Everyone at Z100 takes pride in the station’s sales turnaround and contributes to developing NTR business, product-based opportunities and cluster packages. Z100 does more than just sell radio time. Les and his team are focused on creating customized marketing solutions for advertisers.

**R&R:** *As a programmer, are you bothered by the substantial increase in spotloads, decrease in talent and amount of voice-tracking?*

**TP:** I’m always worried about spotloads. It’s an area that we’re always monitoring in our station perceptual studies. In some instances we’ve actually moved to decrease the number of spots. I feel the problem is somewhat in check, but it’s always a concern, particularly for younger-focused formats. In terms of talent, I’m extremely happy with the amount of talent at the stations in my region. Of course, I’m working with major markets, so I have a different perspective from many.

Voice-tracking is a double-edged sword. It can be an extremely economical way to quickly raise the entertainment value in many markets that have substandard talent. But there’s a point where you can take it too far, and most agree that there’s a threshold that we’re careful not to cross. As long as the product that you’re bringing in is better than the one you’re replacing, you’re fine.

As is the case with group contesting, the premerger Clear Channel and Capstar stations wrote the book on how to export top talent into smaller markets. I’ve been blown away with the numbers that imported Clear Channel “Kiss” stations have been able to post in markets against stations with full airstaffs. It’s clearly an opportunity to bring major-market talent and resources to those who couldn’t normally afford them.

**R&R:** *Are you concerned about the cookie-cutter sound moving from market to market?*

**TP:** There’s a fine line between being cookie-cutter and having quality control and taking advantage of major-market resources. If a cookie-cutter sound means consistently powerful promotions sold on-air by highly entertaining jocks in a market that couldn’t have heard them any other way, I’m not concerned.

Keep in mind, we’re not talking about old-fashioned generic automation systems. The technology is much more sophisticated now. These are jocks who prep extra hard for

**“As long as I’m focused on strategy, branding and creating new products, I’m a happy man. That’s why I love cluster programming so much.”**

fear of not sounding local enough. It’s definitely a paradigm shift that some won’t want to accept, but one that’s inevitable in this age of deregulation and technological advancement. Done correctly, it won’t be cookie-cutter at all. Done hastily and without regard to localism, it’ll be a disaster.

**R&R:** *Looking five to seven years down the line, what’s Tom Poleman doing in his dream scenario?*

**TP:** As long as I’m focused on strategy, branding and creating new products, I’m a happy man. That’s why I love cluster programming so much. Deregulation and technology have forced us to look at programming on an entirely different level. I’m looking forward to exploring the radio industry’s new world order and unleashing the capabilities of the AMFM, Clear Channel and SFX mergers for a while. The possibilities are endless, and the multimedia branding applications are mind-blowing.

It’s such an exciting time for radio, and I’m thrilled to be in the middle of it. That should keep me busy for a while. Beyond that, I’m not sure the technology that I’ll be working in in the future has been invented yet.

## Survival Island

### Jimmy Steele

PD, WRVW/Nashville

**If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?**  
National would be Bobby Hurt of MCA. He would keep it entertaining, though he whines a lot. On a local level, Hollywood’s Matt Duffy would be a good choice among many.

**If you could only take five CDs with you, what would they be?**

Enigma. Out of their four CDs, I would have to just pick one. ABBA’s Gold, Def Leppard’s Vault, Don Henley’s greatest hits and an Elton John compilation.

**If you had to take one indie with you, who would it be?**  
Though there are a few that I would like to have on board, Rick Cooper would be a good choice, because he would be able to cook anything well and make a good wine out of mangoes.

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KHTN

WRVZ

Cole's groundbreaking video stars the movie's Michelle Rodriguez and Santiago Dawson, including a cameo appearance by Leila Ali (Muhammad Ali's daughter).

Produced by Dallas Awesome for DARP, Inc.  
Managed by C. Demisses Graham for The Arsenal

hollywoodandvine.com  
www.sony.com/girlfight



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# 'Big' Marketing From Power 106

Marketing & Promotions Director Dianna Obermeyer challenges stations to embrace change

Sounding like an exciting, compelling, local radio station is so much easier said than done. Jet into just about any city, and it's a guarantee that you'll hear one cookie-cutter station after another. I dare you to listen to the radio for more than half an hour in most cities and honestly tell me that any station is reflective of its local market. Sounding local means having a good sense of what's happening on the streets and in the clubs and of what people are talking about at work and at the mall.

Compelling and exciting radio has all but disappeared. Doing a station concert once or twice a year does not make you local. It's a full-time commitment, and with more and more stations being voice-tracked, it becomes more and more difficult to accomplish. Ask yourself the last time that your marketing campaign stopped traffic.

KPWR (Power 106) Los Angeles is one station that continues to invest in great local talent and does an impressive job of creating exciting radio on the streets and on the air. The fact that the station is based in Southern California, home of the entertainment industry, doesn't make this task any easier. The behind-the-scenes person helping Power 106 pull it off is radio veteran Dianna Obermeyer. I asked Obermeyer to share some of the secrets to her success and, ultimately, survival in this industry.

## SURVIVAL SKILLS

"The staff of Power 106 knows what it means to survive and thrive today," she begins. "Until recently [with the purchase of KZLA-FM] Power 106 was a standalone FM in Los Angeles. In a market chock-full of clusters, this challenge to survive made our staff closer, smarter, stronger and true survivors. Without the comfort and security blanket of a cluster, we had to be better, we had to cut through the clutter, we had to survive."

One element in that survival mix was the station's successful *Big Boy in the Morning* marketing campaign. "Why invest thousands in marketing unless the message and the goals are clear and the message cuts through the thousands of outdoor advertisements on L.A.'s congested freeways?" asks Obermeyer.

"I attended an event at Mann's Chinese Theater on Hol-

lywood Boulevard, and a sexy, skin-revealing Calvin Klein Obsession billboard faced me. A friend said, 'Too bad you can never do a billboard like that for Big Boy.' I replied, 'You wanna bet?' The "Morning Obsession" billboard stopped traffic in Los Angeles. Since the success of that campaign, Val Maki, Jimmy Steal, Big Boy and I have brainstormed hundreds of parodies. We take a lot of pictures, but not all of the finished photos translate into a winning campaign.

"People who have seen our outdoor campaign automatically assume that we have a huge marketing budget. However, just because we're a major station in Los Angeles doesn't mean that we're not fiscally responsible. We try to partner for every element of our promotions to save the company money."

## FIRST ON, FIRST OFF

Obermeyer says that the other key to KPWR's success is timing. "We like to be the first station to jump on a trend or hot topic and the first to let it go," she explains. "We also believe that you don't have to spend millions to attract listeners and keep them. We would rather offer listeners a hot item or a ticket to an exclusive event. We want our promotions to create buzz and street vibe.

"When Sega Dreamcasts were first released, we partnered with an electronic retailing client. They sold us the units at a reduced wholesale price. We were able to give away a Dreamcast an hour from 6am-6pm for four weeks. Our listeners were more excited about winning the Dreamcast than they were when we've given away cash."

More recently the station gave away Razors; the new must-have scooter. The station paid \$85 apiece for them, but the appeal of the scooter reached a broad demographic, and that was priceless.

"We're fortunate to be in the heart of Hollywood," Obermeyer says. "Our station has huge star appeal. Last year, instead of throwing a massive station concert, we gave away tickets to a private event at Universal Studios Hollywood with over 500 celebrities in attendance. Listeners were able to see live performances and mingle with the stars. Smaller-market stations were invited to share in the excitement by flying their listeners to our event. We applied the ticket sales to production costs.

"I am a true believer in NTR programs. Last year we purchased a 45-foot station touring bus. A soft drink company purchased 100% of the bus for us to increase its exposure to teens and its presence at hot events. We use the bus for station events, con-

certs, trips, retail events and entertaining clients."

That brings up the importance of working with your station's sales department. "All of our on-air promotions and events are sponsored," Obermeyer says. "Our station vehicles are sponsored. When I need to purchase items for giveaways I purchase them from the companies that do business with

us. Some of our most exciting concerts are made possible by items provided us by our clients."

## UNIQUE EXPERIENCES

When it comes to concert experiences Obermeyer once again looks to what will make the station stand out. "We like to create unique concert experiences that are memorable and have tremendous value," she says. "During a marketing meeting last summer, our APD, Damion Young, asked me, 'you could do a concert with anyone who would it be?'"

"I told him, 'I'd like to see Snoop and Dre back together again.' We produced the first Snoop Dogg-Dr. Dre reunion concert in Hawaii last September.

One week later they performed on *Saturday Night Live* and now they are on tour. We partnered with 50 radio stations for that promotion, and 1,000 listeners from across the country attended the event.

"The ability of a radio station to directly interact with listeners is amazing. A few weeks ago we didn't have the promotional inventory to give away screening passes to *Scarface Movie*. We e-mailed listeners, and within one hour we had a 500-seat theater filled. It made the client happy, and the winners felt they received something special because they were loyal listeners to our station."

Obviously, Obermeyer cannot put these plans into action without a staff. As for how she decides who to hire, she says "I believe that instead of trying to motivate a staff, it's easier to hire happy people. My staff is full of people who are passionate about succeeding in radio. Marketing decisions and creative ideas are not a solo adventure; you have to widen your circle of involvement today. If everyone has a clear understanding of the goals, they see how their contributions affect the system.

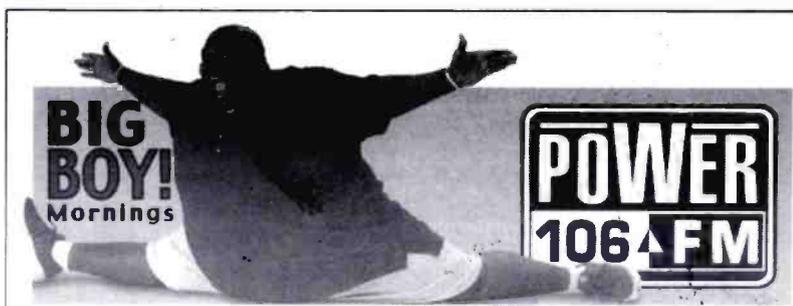
"I involve my staff in every aspect of promotions, budgeting, expenses, negotiating prices, planning and purchasing. Mentoring is so important. I want my staff to learn as much as they can. I love when they challenge me. I want them all to have long, successful careers in radio."

To survive in CHR today, Obermeyer emphasizes the need to embrace, not fear, change. "Kids growing up today want immediate gratification," she says. "They're smarter. They quickly embrace trends, and then they're off looking for the next trend. If you continue to do the same thing over and over, you'll bore them and lose your 'hip' factor."

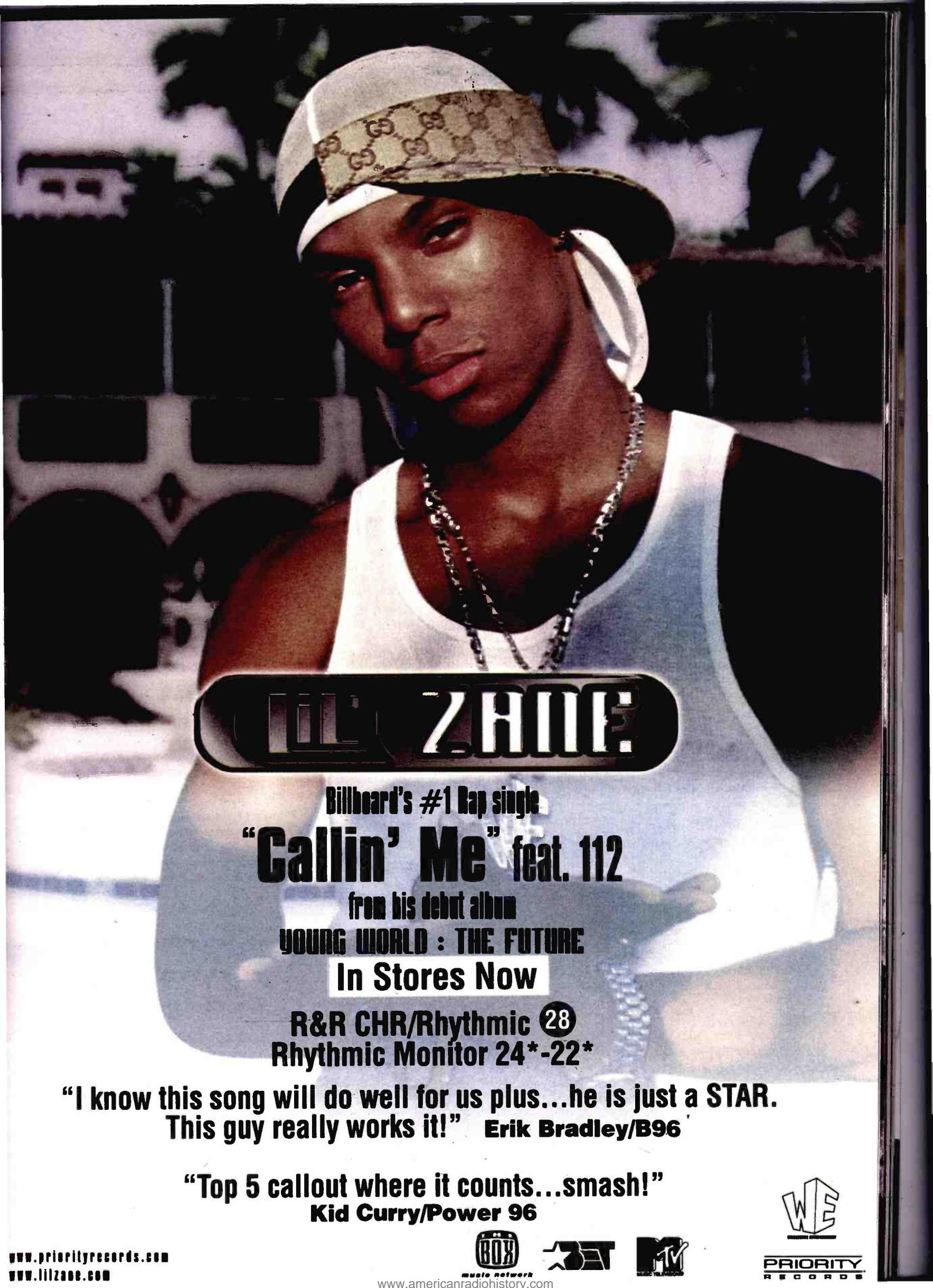
Obermeyer continues to act on this philosophy, with impressive results.



Dianna Obermeyer



A billboard from KRWR's Big Boy campaign.



**LIL' ZANE**

Billboard's #1 Rap single

**"Callin' Me" feat. 112**

from his debut album

**YOUNG WORLD : THE FUTURE**

**In Stores Now**

R&R CHR/Rhythmic **28**  
Rhythmic Monitor 24\*-22\*

**"I know this song will do well for us plus...he is just a STAR.  
This guy really works it!" Erik Bradley/B96**

**"Top 5 callout where it counts...smash!"  
Kid Curry/Power 96**

# Put The 'F' Word Back In Radio

To survive in the new millennium, keep the 'fun' in your work and go after listener loyalty

By Tracy Johnson

When did radio stop being fun? In our ever-changing radio world, congested with consolidation, format microtargeting and corporate strategies designed to garner overall market share through defensive programming approaches, the screams of programmers and air talent are echoing through our industry that the fun is gone.

Yes, radio has changed forever. In even the smallest of markets major companies wield more advanced tools and greater expertise to raise the competitive bar ever higher. Technological advances make it possible for even the smallest markets to employ major-market talent. Meanwhile, increased competition from peripheral media sources (satellite, the Internet, etc.) looms on the horizon, threatening to expand listener choices beyond our wildest imagination. In fact, personalized radio formats custom-designed for individuals are not far away.

What have we gained? While the listener is challenged to sort through the options, radio programming has become a collection of duplicated formats, packaged and copied from market to market. Are we surprised that recent research indicates that listeners are responding by finding other ways to be entertained? Radio's future hinges on our ability to make our stations more important to a public that is losing interest. Will we continue to lose market share to other entertainment forms the way network TV fell victim to cable television? How can we survive?

In a recent industry publication, WPLJ/New York's Scott Shannon said, "The answer is to be local, be local, be local. You have to get more involved with your community and

your listeners than ever before. As we move into the new media landscape, the local morning shows are going to be even more important than they are now."

Taking Scott's comment one step further, the answer is to reach your local audience on an emotional level. It's not about being funnier or more outrageous. Someone else will always be funnier or more outrageous. It's not about being focused. Someone will always be more narrowly targeted. Your format won't set you apart when listener attention spans are shorter than ever. To protect your station from becoming obsolete, you must cut through the brain clutter and find a way to reach your listeners on an emotional level. Emotions create passion. Passion creates loyalty to your station. Loyalty produces ratings.

There is a whole new level of communicating with your listeners, and the "rules of programming" simply don't apply. It's a communication concept that has been embraced by the producers of *Survivor*.

## WHAT IT TAKES TO CREATE EMOTION

1. Forget everything you learned in DJ school, PD school or GM school. Creating emotional moments on the air requires the unique ability to evaluate your station through the eyes and ears of your audience.

Formatics, liners, hot clocks and promos are surely important elements of your programming, but perfect music rotations don't communicate to your audience's emotions. Your 10-in-a-row clocks won't stimulate listeners to action. You must be willing to break the rules and take chances. It'll be uncomfortable, but it's essential if you are going to explore areas you've never been to before.

2. Adjust your objectives. Creating emotional moments will never have a cause-and-effect impact on your next quarter's ratings. Over time it will pay off by cementing the bond between station and listener, and that produces returns quarter after quarter.

3. Know your listeners and what is happening in their lives. Creating an emotional bond with your listener isn't that complicated, but it is difficult. It starts with having an intimate knowledge of the listener's point of view, and a strong sense of how passionately they can be expected to respond (with prodding).

Steve Dahl will always be remembered for a classic 1978 stunt that incited thousands of Chicago listeners to join him in blowing up disco records at a White Sox game. He correctly tapped into his listeners' disapproving attitude toward disco (during the zenith of the disco backlash) and, through intense focus and taking some chances, incited listeners on the air to rally with him. The result was a legendary radio event that is still talked about 22 years later.

4. Create drama. When you capture the listeners' imaginations and appeal to their emotions, you create "can't miss" moments on the air. The highest compliment a radio station or personality can receive is when a listener admits that they were late for an appointment because they had to sit in their car for 10 minutes to find

out what was going to happen next.

When your audience feels that it has a personal stake in your story, it won't tune out. These moments happen when you create expectation and anticipation. One of the many reasons *Survivor* was so successful is because the producers developed the castaways into characters. The audience felt as though it knew the contestants, and each episode built toward the Tribal Council meeting where someone was booted from the island. They hooked you with character development in the first part of the show, and you'd rearrange your life rather than miss that final 15 minutes and the moment when it was revealed who got the boot.

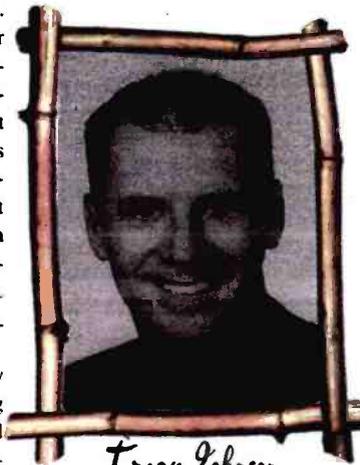
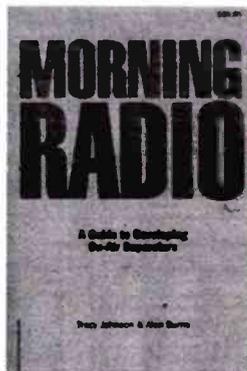
Create dramatic moments of anticipation in your programming, then point all your promotional messages toward building those moments. A few years ago we were faced with the challenge of finding a creative new way to give away a Ford Explorer for a car

dealer. Instead of resorting to the "winning key" idea, we put two of our personalities (Jeff Elliott and Greg Simms) in the car, filled it with gas and sent them off on "Jeff and Greg's Excellent Adventure." They drove up California's picturesque Pacific Coast Highway until the car ran out of gas, broadcasting live via cell phone all day long. The listener who guessed the city and exact mileage on the car when it ran out won the Explorer.

A simple contest, but it was loaded with drama. As Greg and Jeff told the story of their road trip, listeners participated vicariously (Greg even threw up from too much junk food, but that's another story) until the Explorer chugged to a stop just north of San Luis Obispo.

5. Make it tangible, personal and real. Getting a listener to invest their emotions is impossible unless you can make it accessible for them, and believable. Flip around the dial, and you'll hear countless promotions for walk-a-thons, fundraisers for various causes and blood drives for public-service

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Tracy Johnson

## Power Profile: Tracy Johnson

**Current Position:** VP/GM at KFMB-AM & FM/San Diego; PD at KFMB-FM (Star 100.7).

**Claim To Fame:** Programmed KKLQ (Q106)/San Diego from worst to first (18th to No. 1) 1993-94. Crossed the street in June of '94 and did the same at Star 100.7 (22nd to No. 1).

**Accolades:** Named *Radio Ink's* Best Programmer in America in 1998. Honored as Consultant of the Year in 1991. Named Program Director of the Year in 1998 by several publications.

**Proudest Accomplishments:** The success of the many outstanding personalities and programmers I've worked with over the years, including some of the industry's most-talented programmers (Tom Gjerdrum, Scott Sands, Michael Steele, Greg Simms and Jen Sewell) and air talent (Jeff & Jer, Anita Rush, Jagger & Kristi). Also, my family. I've been married to Cindy for 19 years, and we have two great kids (Andrew and Alex).

**Hobbies:** Managing my sons' baseball teams, following the stock market, spending time with family.

## Survival Island

### Tom Blery

Sr. VP/Promotion, Warner Brothers Records

**If you were about to be stranded on a desert island and had to choose one CHR PD and one CHR MD to be stranded with, who would they be?**

*John Peake. Does he still count? My MD selection would be KIIS/Los Angeles' MD Michael Steele, because he loooves to hang. I am sure we would find good sushi.*

**If you could only take five CDs with you, what would they be?**

*Now this is a tough one: Kasey Chambers' The Captain, R.E.M.'s Mummer, Hank Williams' 40 Biggest Hits, Miles Davis' Kind of Blue and Grover's Desert Island Mix.*



# *Mija*

**“CASE OF THE EX”**

**ADDED WITH 600 SPINS  
BEFORE IMPACT:**

Z100 14x	WIOQ 25x	KZQZ 50x
KDWB 35x	KHTS 24x	WBTS 55x
WKSS 22x	WFLZ 10x	KSLZ 12x
KCHZ 40x	WAKS 12x	WXSS 18x
WEZB 15x	WKSE 24x	KC101 21x
Y100 add	WBLI add	WKZL add

Debut #8 Callout America

3\* Rhythmic Top 40 Monitor

**IMPACTING CHR POP  
09 19 00**



QME



## Put The 'F.' Word Back In Radio

Continued from Page 80

agencies. All are well-meaning, important and deserving. Unfortunately, you rarely find one that is effective. They fall short of getting to the personal, emotional level. Most stations waste their time as sponsors of a charity event. If you want to make an impact, you have to get personal.

Which has more impact: a canned-food drive to donate to the hungry or your morning show living on the street as a homeless person for a week, taking your audience through the daily challenges and hardships of that life? Which would create a greater response in donations *and* in making you unforgettable?

Many stations help the Make-A-Wish Foundation raise money to grant the wishes of critically ill children. At Star we interview the children, the families, the friends and the volunteers about every aspect of the program. Hearing an 8-year-old kid on the air wondering why their friend is always too sick to play with them and if they'll ever be able to play again tugs at the heart and creates a powerful, emotional reaction. It's one thing to set a goal of raising \$50,000 for the

cause, but it's more tangible, personal and actionable when you ask listeners to help a specific child. Put a face on the cause, and you increase the responses.

6. Be relentless. Creating emotion will require that you put everything you have into it. Ignore your competition. Don't worry if they're giving away more money than you are. Maintain a single focus on impacting your audience's senses.

### BASIC EMOTIONS TO TARGET

You can be successful appealing to any emotion, but some are easier to target than others. In many cases, it's possible to stimulate more than one emotion with the same concept or "story."

**Greed:** One of the easiest emotions to appeal to, greed is a basic human emotion that stretches much further than the desire to acquire money or "stuff." Did you know that the driving desire of those who watch game shows on TV is to feel superior to the contestants or those with whom they are viewing? The vicarious participation through the contestants satisfies their egos and makes them feel fulfilled. The

success of *Who Wants to Be a Millionaire* shows how a simple concept can capture the public's imagination by appealing to their greed.

**Fear:** After the Columbine shootings, did your station make an impact in your community by letting high school students or parents talk about their thoughts, their feelings, their fears, their emotions? Most PDs and air personalities have been taught that we should not deal with anything negative on the air. Dealing with the real-world concerns of your listeners is uncomfortable. Break the rules!

**Anger:** "I'm mad as hell, and I'm not gonna take it any more" is an empowering line from a popular movie and the theme of many talk shows today. It can also be a powerful approach for some personalities. When the public is sick and tired of a situation, give them an outlet to express their feelings. Let them sound off, and lead the charge to "fight back."

**Sadness or grief:** Many stations miss opportunities to reach out to their listeners because they don't know how to express emotion when tragedy occurs. I've even heard shows that have said that they didn't deal with John Kennedy Jr.'s plane crash because it was "a downer, and we're a bright, happy morning show." That's the tragedy. The very thing that everyone was talking about was not being reflected on the air, and listeners had to go elsewhere to share an emotion.

Jeff & Jer follow this motto: "When things are bad, we have to be really good." Listeners want an outlet. Give them the opportunity to react and make it easy for them, and they will love you for it. There are dozens of examples of relief efforts for victims of natural tragedies like earthquakes, bombings or floods. Many stations have helped families that have lost their homes to fires or tornadoes, but most stations don't make it personal.

In January 1999 Jeff & Jer received a call from a sobbing woman named Becky. She told a story of being a victim of domestic abuse, which led to more stories from others in the same situation and a very uncomfortable — and out of character — morning show. Listeners responded, and in the process convinced Becky to leave her abusive boyfriend.

A few days later sadness, tears and grief turned to celebration when Becky had started a new life and Star 100.7 launched a campaign to build a transitional shelter for victims of domestic abuse. This fall Becky's House will be completed, and it's all because we were bold enough to create a personal, emotional moment with an uncomfortable topic.

**Sympathy or empathy:** Many stations have conducted successful "Christmas Wish" campaigns, where they grant the wish of someone in a difficult situation. If you can evoke feelings of sympathy in your listeners, it can be a powerful "feel good" for your station. If you're alert, you can find

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## How To Create Emotional Radio

Here are some guidelines that will help you in your quest to create memorable moments on the air.

1. Keep the concept simple. Whether it's a community service project, a station promotion, a morning show bit or a promo campaign, your "story" must be easy to tell and remember. Remember the KISS principle: Keep it simple, stupid.
2. Say the same thing in many ways. Appealing to emotions requires that you repeatedly stir the same emotion through various messages. Focus your attention and take advantage of the principles of Concentration of Force.
3. Approach the story from many angles. While the essentials of your story must be easy to tell and retell, you need depth in telling that story from many different angles. For Star 100.7, our story for Becky's House is simple: We're building a transitional shelter to provide relief for victims of domestic abuse. But there are dozens of angles we use to tell that story. The various angles keep the story fresh and sustainable while driving toward the same emotional connection.
4. Repetition produces perceived importance. There is a momentum curve that begins with tremendous effort and time to hook your audience. It's like pushing a large boulder up a steep hill. With persistence, you reach the top. Then, when it starts down the other side, your job is to direct it and keep it from going out of control. Make it everything you do.
5. Production value is essential. Use music, themes, personalities and listeners to give the element emphasis and make it exciting.
6. Your station must be willing to take some risks, be vulnerable and fly without a net. You must be alert to change plans and direction during the event. Your personalities must be willing to demonstrate their emotions. The most powerful moments on the air happen when your personalities experience emotions *with* your audience.
7. Emotional radio is an investment. Once you make a commitment, there is no turning back.
8. Be sincere (or at least very good at faking it). Listeners will see through you if you're fake.
9. Be relentless — don't give up. It takes multiple impressions to impact a listener. Your efforts at communication are wasted until you finally penetrate the listener's level of awareness. They have to fully understand it, then embrace it. Only then can you impact them emotionally and capitalize on their passion.
10. Support it with marketing. Use every opportunity to tell your story and connect with listeners.
11. Make it easy for the audience to participate. First, create a story. Then, create a forum to involve your listeners. Most listeners want to participate, but you have to make it easy for them to invest their emotions.
12. If you are dealing with controversial topics, get involved with the controversy, but don't be the controversy. It's OK to take a stance, a position, a point of view, but stop short of becoming the focus of the topic.
13. Exaggerate. Oversell your point, but be sure it's believable. Take a personal stake in the story. It will transfer to the audience. But be careful: There is a delicate balance between being self-indulgent and being personal and relevant.
14. Creating a response in listeners may make people feel uncomfortable. Play upon their sense of empathy, concern, anger, etc. It doesn't matter if you make them laugh, make them cry or make them angry, as long as you stir it up.
15. The attraction is the entertainment, not the prize. Do you even care that the ultimate winner of *Survivor* gets \$1 million? That's the incentive, but it's not why you watch.
16. Believe in what you are doing, and sell it to your staff. You must use salesmanship to get a full commitment.

## Survival Island

### Erik Bradley

MD, WBBM-FM/Chicago

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

My "VP" type would be Denise George of Jive, because I adore her. And I'd take my Arista rep, Denise Lutz, because she's one of my best friends.

If you could only take five CDs with you, what would they be?

Mariah Carey's Mariah Carey and #1's, 'N Sync's No Strings Attached, BB Mak's BB Mak and Limp Bizkit's Significant Other.

If you had to take one indie with you, who would it be?

I guess I would invite Rick Cooper, because he'd for sure be able to find the best restaurant.

WHAT'S the Dillio?

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EVERYWHERE!**

# Casey Kasem: Master Storyteller

After five decades of entertaining millions, he is an inimitable presence in radio

Casey Kasem wanted to be a radio actor, not a disc jockey. In the beginning he was successful as an announcer, and then as a cast member on the radio version of *The Lone Ranger*. Back in 1956 he decided he had to have a clever sign-off because all the other air hosts had one. His was, and is, "Keep your feet on the ground, and keep reaching for the stars," which also sums up his personal philosophy.

*American Top 40* kicked off in 1970 and became Kasem's brightest star. Throughout all of his successes he has managed to keep his integrity by never changing his show — because, as he says, it's a simple formula. He takes in stride the reverence that many young DJs have for him and does not let it go to his head. He did so once, he says, and was warned to be a nice guy if he wanted to go further in the industry — the best advice he's ever received.

We are honored that this radio legend took the time to talk to us about his career — the highs and lows — and why he doesn't take his good fortune for granted.

**R&R:** Is it true that you once said you would never want to be a disc jockey?

**CK:** In 1949 I was working at this little grocery store and going to high school. I was in the radio club in school, and at that time radio acting was very popular. We did dramas, and we also did P.A. announcements on Tuesday and Thursday mornings. I really loved it and wanted to be a radio actor — if I couldn't make it as a baseball player.

One day, while I was in this small store listening to the radio, Eddie Chase, who was on CKLW/Detroit, was counting down the national top 10. I knew every song, even though my interest was not in music. I figured that the reason I knew the songs, and the reason why everybody else listening knew the songs, was because they were being played over and over again until they became national hits. I said that if I was ever going to be a disc jockey, that's what I'd like to do, a once-a-week show counting down the top 10 records in the country. Twenty years later, we did it.

**R&R:** So what prompts you 20 years later to say, "I've got to call Ron Jacobs at KHJ/Los Angeles with this idea for a countdown show"?

**CK:** I had never forgotten that I would one day put that countdown into play. In the early '60s, when I came to Los Angeles, I had it in mind, and I took out ads in a tip sheet

to advertise myself. A guy asked me, "Why are you taking out ads? You're a local disc jockey." I said, "Because I want program directors to know who I am in the future." It was 1969 when I called Ron, Tom Rounds, Don Bustany and I got together to do the show in 1970.

**R&R:** It's just amazing that nobody else had picked up on the national countdown idea.

**CK:** There was *Hit Parade*, but they didn't play records; they hired singers to perform songs other singers had made hits. Ours was the first nationally syndicated show to play the actual records.

**R&R:** Did it click immediately?

**CK:** Oh, sure. We had 75 stations, just like that. And the reason we had them was because I recommended to Tom and Ron to give the show away and retain some commercial positions. Of course, that's not the way they do it today. We did just a couple of commercial positions an hour. Mike Curb, who is a good friend, became the first sponsor, because he was President of MGM Records at the time. He played "One Bad Apple" by the Osmonds on the show. When I say that he played it, I mean he made a commercial out of "One Bad Apple." I'm not taking away from the Osmonds; we didn't make it a hit, but we helped.

**R&R:** Is it a fair assumption to say that the first time you did the show, you knew you'd hit a home run?

**CK:** I knew it was a home run because of the popularity of my radio shows in the San Francisco Bay Area, where I was doing *American Top 40* and the teaser-bio format. I knew that if you combined *American Top 40* with the teasers and the bios, it was

automatic, it was going to happen.

**R&R:** Do you remember where you were and what you were doing the first time you heard your show on any radio station?

**CK:** It was KRLA/Los Angeles. I had just left KRLA. I went through arbitration with them, and I won. I made a deal with them that I would give up what I won in the arbitration if they would carry our show for one year. It was the highest-rated show on KRLA. I don't remember what I was doing, but I remember that I was impressed by it. It took us almost 24 hours to do the first show, between 18 and 24 hours.

**R&R:** Why?

**CK:** Tom Rounds is brilliant, and so is Ron Jacobs, but they had me doing the show in 20-minute blocks, and if I made a mistake in any of those 20-minute blocks, we went back to the beginning. They didn't want to cut the tape. They wanted it to be absolute perfection. When Dick Clark did

the show as a substitute for me, he said, "What are you guys doing? You want me to go for 20 minutes without making a mistake? Don't do it that way; edit it."

**R&R:** At what point did you realize that you had a unique personality and voice?

**CK:** I never knew that I had a great voice until I started telling stories. What people really responded to was my storytelling. The stories that I told made my voice interesting. I never believed that I had a great voice because the great voice announcers that I grew up with were Ernie Anderson and those big-voice announcers. That's what I always thought was a great voice.

**R&R:** How did you maximize that quality of your voice and the tone in your delivery?

**CK:** That all came about because I became a storyteller. When I tell stories, I use the dynamic qualities in the voice that are demanded when you are a storyteller. You do things with your voice when you are telling a story that bring out the best qualities.

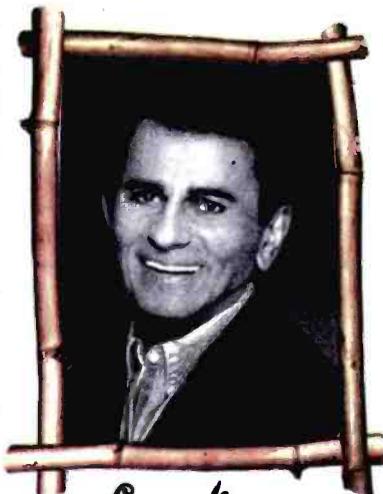
**R&R:** Were you taught that professionally?

**CK:** No, not at all, but I took radio classes and interpretative reading classes, which I'm sure played a role in what I do today.

**R&R:** Switching gears for a second and going back to your early days as an entrepreneur in syndication, how did you learn to manage the business perspective and balance that with your creative perspective?

**CK:** That's why I called Ron Jacobs. I knew that he knew how to handle that aspect of what we were about to do. I wouldn't have tackled it myself. All I ever wanted to be was the talent on the air. I have always shied away from the business aspect of radio.

Continued on Page 85



Casey Kasem



## Survival Island

### Rob Scorpio

PD, KBXX/Houston

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

Two women are better than one. Nationally, I would take Lisa Ellis. Locally, it would be Cheryl Broz from Arista. Not bad scenery.

If you could only take five CDs with you, what would they be?

I would have a CD for every situation. Creed, Babyface's "Tender Lover," Led Zeppelin, The Isley Brothers and something for the chicks.

If you had to take one indie with you, who would it be?

The one with the biggest boat or helicopter.

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# Casey Kasem: Master Storyteller

Continued from Page 84

**R&R:** That's obviously worked for you. Do you have people who are doing that for you today?

**CK:** With regard to *American Top 40*, of course it's owned by Clear Channel. That's why I never bought a radio station. I didn't want to involve myself in something that would take time away from what needed to be done to be on the air. I wanted to be able to give 100% of the time to doing what it is that I do best.

**R&R:** How large is your staff these days?

**CK:** We have producer Lorre Crimi, head writer Merrill Shindler and another writer, Bill Stroum. We also have our statistician, Matt Wilson, who created the long-distance dedication eight years into the show. Then we have about

**"All I ever wanted to be was the talent on the air. I have always shied away from the business aspect of radio."**

four engineers, some who do the editing, and some who check the quality control and so on.

**R&R:** Who does the best Casey Kasem impression?

**CK:** [Morning show co-hosts] M.J. and B.J. at WFLZ/Tampa do a great one. The legendary Dick Purtan's sidekick in Detroit also does a good one. There seems to be one in just about every market.

**R&R:** Has there ever been a temptation to have these guys fill in for you one time?

**CK:** M.J. keeps saying that he would love to do it, but I can't have somebody do that.

**R&R:** Do you use a voice coach today?

**CK:** No, I have never used a voice coach.

**R&R:** Are there any exercises you do to keep your voice in shape?

**CK:** The more you use your voice, the stronger it gets. If I'm out for a week, the first show of the three countdowns that I do, I have to do the opening three or four times before the voice gets warmed up. But if you're doing voice work on a daily basis, as most DJs do, you don't have anything to worry about with keeping the voice in good shape. I've never had a problem.

**R&R:** Do you know how morning radio got a hold of the infamous "dog" dedication, and what are your thoughts on that?

**CK:** I feel quite ashamed of the fact that I blew up the way I did. I'd like to think that I'm more mellow now and wouldn't allow that to happen again. I know it's being played on the air, and some people think it's very funny. I've heard it once, and it is funny, but if somebody could erase all the tapes so that it never played on the air again, that would make me happy.

**R&R:** Whether it's radio or any other kind of business, people in charge always want to fiddle with things. You, however, have managed to remain consistent.

**CK:** The most important word in radio is "consistency." Some of the DJs I heard in Detroit weren't very good, but they had ratings. I thought, "Why is it that these guys have ratings if they're not very good?" I've learned through my years in radio that if you have a disc jockey on the air and he's good three days a week and not too good the other three days a week, he's not going to have an audience. But if he's bad six days a week or good six days a week, he'll find an

audience. He's got to be consistent. I wasn't a good DJ when I started, but I was consistently bad, so I built an audience.

**R&R:** Have you, your staff or other executives been tempted to change the show?

**CK:** Not as long as I've been doing it. Nobody's said that we had to do that, because we knew we'd found a formula, and I knew that formula had to be simple: First, play the biggest hits on the radio; second, do your teaser; and third, pay it off with a strong bio that has a beginning, middle and end. When you think about it, one of the most popular television shows today is *Biography*, and now they are going to have a biography channel, where they'll play nothing but biographies.

We started doing it in 1970, but even before that, in '63, I started doing the bio teaser. So that's the other element. Then you add statistics, which had never really been dealt with before, even on local shows. Nobody bothered to say who had the most No. 1 hits, the most No. 2 hits and so on. We were doing two very strong things by doing the bios and the trivia.

Finally, we added the element that I knew we would add eventually, and that's when I started doing the "Sweetheart Tree" letters on KRLA in Los Angeles. A 12-year-old girl sent me a letter from the Bay Area that said she had hugged her favorite Beatle, George Harrison, following the Cow Palace performance in San Francisco. She wanted to share that with me. After I read the letter, 10 record companies wanted it. I went with Joe Smith at Warner Bros., and we released a reading that I did called "Letter From Elaina."

**R&R:** Why have you never used what some people would consider the power of the artist on the air by bringing them into the studio with you?

**CK:** There's a reason for it. In order to do it and do it well, you need the time. If you start chopping it up and getting one-liners, all of a sudden you're not running the show, somebody else is. We did a lot of talk compared to what was being done on Top 40 radio when we launched our show. We were doing minute-and-a-half biographies. We had to make sure that there were no wasted words or repetition, so that when we said what we had to say, listeners stayed tuned and didn't get tired of hearing somebody talk.

**R&R:** What's your most memorable show?

**CK:** We've done so many of them. The name of a show that Tom Rounds came up with that was brilliant was "The Forty Greatest Disappearing Acts of the Rock 'n' Roll Era." We did one, then several years later we did an update. The way we determined who would be in that category was that they had to have only one Top 40 hit and never return to the chart again.

**R&R:** Was there a miserable show?

**CK:** There were so many when we were doing those long-form shows, but, fortunately, none of us ever compromised what we were doing no matter how long it took or no matter how upset anybody would get. We were going to do it the best way we knew how no matter if it took 18 or 24 hours. We wanted that show to be the best possible one that we could ever do.

**R&R:** When the day comes that you decide to step down, will you choose the person who follows you? Is that something you've already given some thought to?

**CK:** I've never really given any thought to that. I just feel synonymous with *American Top 40*. However, my son is practicing to one day maybe do some fill-ins for me.

**R&R:** Similar voice?

**CK:** No, different kind of voice and different personality, and that's why it's not that easy for him to do it. His name is Mike Kasem.

**R&R:** Do you still listen to your show every week?

**CK:** I listen to my show every Sunday morning. I'm usually right on top of it so that I can be critical of it and know that I'm taking too long with the bios or so that I can have a smile on my face when it's right.

**R&R:** Do you remember what you were doing or where you were when John Lennon was shot?

**CK:** No, but I remember the worst interview I ever did was with John Lennon. He was in Central America with Yoko Ono, and they were preparing to go up to Canada for a sit-in. His publicist called and asked, "How would you like to interview John Lennon?" We were *the Beatles* station in Los Angeles, but we never did interviews. But I was on Sunday mornings, and I figured that nobody would complain if John wanted to be on the air with me. So I put him on the air.

Now, John was into activism. At that time in my life I was opposed to the Vietnam War, but I wasn't out there marching. I wasn't a real activist and couldn't really hold a conversation with somebody who was. John kept wanting to know how I felt about the war, and it was the poorest interview I ever did. To this day, when I play that interview, I think I was so inadequate. One of the reasons it didn't destroy me is that throughout my life the biggest leaps I've made have followed big mistakes I've made. I'd learn from them and never let them destroy me.

**R&R:** All-time favorite album?

**CK:** *Songs for Swinging Lovers* by Frank Sinatra.

**R&R:** Most recent CD you bought?

**CK:** For my 10-year-old daughter I had to buy 'N Sync.

**R&R:** How many shows have you done to date?

**CK:** About 1,500, with the exception of eight weeks taken off every year, so subtract 25.

**R&R:** About dedications...

**CK:** There are so many long-distance dedications that will hit you with an emotional impact. However, the one I thought was probably the most important one I ever did was from a 12-year-old girl who told us the story of her birthday party. She asked the guests to come not with presents for her, but with canned food that she could take to a homeless shelter in Washington, DC. It hit me the hardest because of our daughter's first birthday, that's what we did. We asked people to bring food, and we took the food down to a homeless shelter. Can you imagine how many people must have done that because they heard it and thought, "Now, that makes sense." We did it for several years, and for Christmas we did the same thing.

Continued on Page 85

## Survival Island

### Mary K

MD, WBHJ/Birmingham

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

On the national level I would take Marthe Reynolds, because that is my girl. On the local level I would take John McFadden, because we always have a great conversation.

If you could only take five CDs with you, what would they be?

Common, 'cause he is fine. Redman, 'cause he is fine. LL Cool J, 'cause he is fine. 'N Sync, 'cause they are all fine. Marc Anthony, 'cause he is fine.

If you had to take one indie with you, who would it be?

Mr. Krum from Rotations, 'cause he is just too cool.

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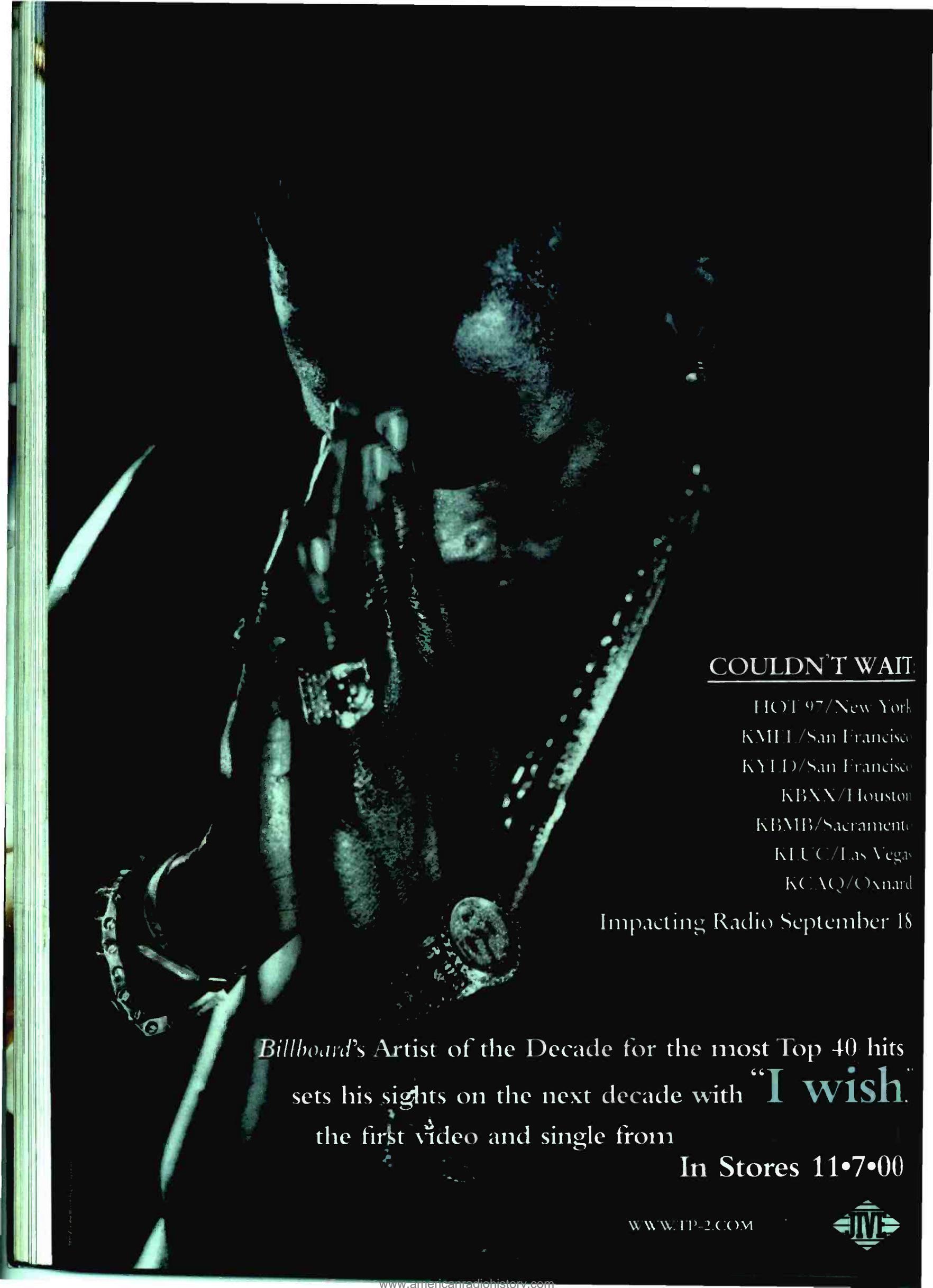
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# Tracy Cloherty: 'Business As Usual'

**The WQHT (Hot 97)/New York PD successfully balances the elements that keep the station at the top of the ratings**

Setting goals, determination, talent and patience have helped drive WQHT (Hot 97)/New York PD Tracy Cloherty to the top. She paid her dues at Emmis for 12 years prior to getting the PD nod two years ago, after Steve Smith exited, but as you will read, she never stopped striving toward her goal of being PD at this megastation.

Each week Cloherty's programming on Hot 97 reaches almost 2 million people, and Hot 97 is consistently at or near the top of the New York Arbitrons book after ratings book. Amazingly, though one of radio's top programmers, she manages to maintain a low profile, using her time to continue the Hot 97 legacy of being focused and winning

**"I have been PD for more than two years, and during that time Hot 97 has remained in the top three, and we have hit No. 1 twice. So I would say it's been business as usual."**

big-time. In a parallel to her well-programmed radio station, her answers to the questions for this interview are informative, honest, direct and to-the-point.

**R&R:** When Rick Cummings was interviewing Jimmy Steal for the KPWR (Power 106)/Los Angeles programming slot, Cummings asked him what he felt was the most attractive thing about the position. Steal replied, "The opportunity to work with such a dynamic staff and in such a challenging environment." Then Cummings asked Steal, "What's your greatest concern about taking the job?" Steal remarked, "Working with such a dynamic staff and in such a challenging environment." Do you feel the same way about Hot 97?

**TC:** The Hot 97 staff is certainly dynamic, and the environment is definitely challenging, but it was never a concern for me, since I've been part of this staff for such a long time.

**R&R:** While you were working with Steve Smith, were you always in training to become a PD at Hot 97 or elsewhere? What was running through your mind when you knew Smith was walking out the door?

**TC:** It has been my goal since my first day at Emmis 12 years ago to become PD. That goal may have been a little unrealistic, but I never stopped striving toward it. Believe

me, I am as surprised as anyone that I actually achieved it. I had been the PD for more than six months when Steve decided to leave Emmis. He had been out in L.A. the entire time, so I didn't really feel anything. Of course, I was happy for him and wished him luck and still do wish him the best.

**R&R:** To the best of your knowledge, was there ever anyone else considered for the job, or were you the only candidate?

**TC:** No one was considered for the job, since the job was never open. Both Steve and I were promoted at the same time because we both needed to grow within the company. I couldn't become PD unless Steve was elevated as well, and we were both ready for more responsibility.

**R&R:** Did anything change when you got the gig, or was it business as usual?

**TC:** I have been PD for more than two years, and during that time Hot 97 has remained in the top three, and we have hit No. 1 twice. So I would say it's been business as usual.

**R&R:** Do you ever feel intimidated by the responsibilities that come with overseeing a ship of this size and power?

**TC:** Of course. Sometimes people forget that with power comes responsibility, and I take that responsibility very seriously. This job has aged me much more than the passing of time.

**R&R:** Your feet were held to the fire with the departure of Smith and losing your morning show, but you've rebounded nicely. Discuss that process and how you kept it all together during what had to be a very stressful time.

**TC:** To be honest with you, I never realized that my feet were held to the fire. And we didn't lose our morning show; we deliberately changed it with the hope of making it better. When Ed Lover's contract was up and he decided to go out to the West Coast, we had to come up with a plan B, which is now in effect and working very well. I'm happy to say. Has it been stressful? Absolutely, but that comes with the territory. There isn't a day in my life that's not filled with stress, but I knew that going into this gig.

**R&R:** Can you discuss the rebuilding process of your new morning show?

**TC:** It's been much more difficult than I ever imagined it would be. Putting together a successful morning show is no joke, but I feel that *Star*

& *Bucwild Featuring Miss Jones* has a lot of potential. If we could find a good morning show producer, the process would be a lot easier. By the way, I'm accepting resumes for that position.

**R&R:** With *Dre and Lover* out of a gig, any chance you'd ever take them back?

**TC:** Who knows? I'll never say never, but of course we already have a morning show in place, and I'm not about to make another change. I'm sorry that they're out of a gig because I feel that they are very talented and certainly deserve success.

**R&R:** Artists are also a major part of any successful station and a big part of Hot 97. Please discuss your personal involvement with the artists that Hot plays.

**TC:** One of the reasons that Hot is successful is that we mirror the lifestyle of our audience. In order to do that, we actually have to live the lifestyle. We personally know almost all of the artists we play. They have been very supportive of Hot 97, and we of them. I have developed relationships with a lot of artists that go beyond business. Some have truly become my friends.

**R&R:** How do you balance doing your job and being out at gigs and in clubs as much as you are?

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Tracy Cloherty



## Survival Island

**Gary Miller**

APD/MD, WKEE-FM/Huntington, WV

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

Locals and nationals from Warner Brothers, if they could con Faith Hill into coming with them (sorry, Tim and kids).

If you could only take five CDs with you, what would they be?

Any four containing the greatest hits of the late '60s and early '70s, plus the Robbie Williams CD containing "Rock DJ," which is quite possibly the best song I've heard in the last 10 years.

If you had to take one indie with you, who would it be? Any indie would be great, as every one of them could last only a couple of days without contacting somebody (who'd rescue us) to add a record.

# Tracy Cloherty: 'Business As Usual'

Continued from Page 89

**TC:** I'm not out as much as I used to be — thank God. I have a really great Music Director, Sean Taylor, who goes out every night. He actually enjoys it, which allows me to be a little more selective about the events I attend.

**R&R:** You spend a lot of time working out. How much does that help the stress of what you do?

**TC:** I'm ashamed to admit that I haven't worked out in two years. I used to be fanatical about working out, but I haven't had the energy lately. I really do need to start going to the gym again, because it probably would relieve a lot of my stress.

**R&R:** Hot has always done an incredible job with the show biz aspect of the radio station. Can you give a few examples of what is on the air today and how you keep it fresh and exciting?

**"Keep a low profile, stay away from the industry hype, and focus on your radio station."**

**TC:** We are lucky to have an incredibly talented Production Director, Alan Wilson, who is constantly updating our elements and keeping them fresh. He is also great at coming up with new ideas that we often implement. In fact, our whole team is extremely creative, which helps keep the station from getting stale.

**R&R:** With hip-hop becoming more and more mainstream, is that a benefit or detriment to a station like Hot?

**TC:** It can be viewed both ways: As the music becomes more mainstream, we become more palatable to the masses. But as other stations in the market begin to play more and more of our music, we are no longer the only source for hip-hop. On the whole, I think it is more beneficial to us than detrimental.

**R&R:** Street research has to be vital for your station. How do you do it, who does it, how often, and how do you utilize the results?

**TC:** We use many forms of research, including

## Power Profile: Tracy Cloherty

**Current Position:** Program Director, WQHT/New York.

**Claim to Fame:** None as of yet.

**Business Accolades:** Same as above.

**Big Deals:** Staying with the same radio station for 12 years.

**Civic Honors:** I'm not that honorable.

**Proudest Accomplishment:** Tying for No. 1 12+ in the 1999 spring book.

**Hobbies:** Reading, biking, rollerblading.

weekly callout, record sales, requests, perceptual studies, auditorium tests and good, old-fashioned gut reaction.

**R&R:** Can you provide specific ways that you keep your finger on the pulse of what direction the music is moving so that you're always there?

**TC:** We really depend on our audience to tell us what they want to hear, and, of course, our mixers stay on top of the music trends, and we count on them to influence us.

**R&R:** Are you working with the talent? If so, how are you teaching them to be real and compelling communicators and guiding them to build a one-on-one relationship with the audience?

**TC:** I work with our talent every day, but I can only teach them the basics of radio. They need to develop their own personalities, and they either have what it takes or they don't. I think our airstaff definitely has what it takes.

**R&R:** How do you balance administrative tasks so you can focus on the product and concentrate on what the listeners want?

**TC:** It isn't easy, but we have a great team here, and I have an amazing staff that I rely on heavily.

**R&R:** Who would you consider some of your radio mentors, and why?

**TC:** Judy Ellis, Rick Cummings, Steve Smith, Joel Salkowitz and Kevin McCabe. I've learned a lot from these people.

**R&R:** Who would you consider mentors outside of the business, and why?

**TC:** I don't know anyone outside the business!

**R&R:** Looking at record sales and ratings, the current state of hip-hop seems stronger than ever. What is your assessment?

**TC:** I think hip-hop is here to stay, but music popularity tends to go in cycles, and hip-hop is no exception.

**R&R:** Have you been tempted to play any of this hot boy band or girl band music?

**TC:** No, although we did play a Christina Aguilera cut. But it didn't work for us. Our audience doesn't expect to hear that stuff.

**R&R:** Who is in your circle when it comes time to choose music for Hot?

**TC:** We have a weekly music meeting that is attended by myself, Sean Taylor, Preeti Vadudeva (our Music Coordinator), Rodrigo Schiffino (our Programming Coordinator) and anyone else who wants to join us. Sometimes our mix show DJs will sit in, or our jocks, or even interns. Every opinion is valuable to us, especially those of the people who are closer to the audience than we are.

**R&R:** Do you still find many songs before the labels?

**TC:** We go on album cuts from time to time, usually because of mix-show play.

**R&R:** Are you currently dayparting any records?

**TC:** Not really. The only daypart where we don't play as much new music is in morning drive, but that's only

because we play much less music in AM drive than in any other daypart.

**R&R:** Can you highlight a few of your more successful promotions this year?

**TC:** Summer Jam 2000 was the most incredible show we have ever done. The Sega Dreamcast giveaways every hour and the Motorola two-way giveaways every hour were also very strong.

**R&R:** How do you make Hot memorable to the listeners and build loyalty?

**TC:** We try to play the best music, develop the best personalities and have the best promotions.

**R&R:** What drives your passion for what you do?

**TC:** I love radio, and I love music. I never wanted to

**"One of the reasons Hot is successful is that we mirror the lifestyle of our audience. In order to do that, we actually have to live the lifestyle."**

do anything else. I am very grateful to have a job that love going to each day.

**R&R:** What has helped you the most in becoming a successful programmer?

**TC:** Learning from the best people and having a lot of drive and ambition.

**R&R:** You do a great job of keeping a low profile, staying away from industry hype and focusing on your radio station. Do you have some words of encouragement for other MDs and APDs who would like to some day work their way up through the ranks and become a successful PD like you?

**TC:** Keep a low profile, stay away from the industry hype, and focus on your radio station.

## Survival Island

### Ronnie Alexander

APD, WKZL/Greensboro

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

For my national it would have to be Jim Elliot from Arista. I don't think I would be able to survive without his daily, "Oh my God, you're killing me!" For my local, it would have to be Jay Lewis from Interscope, just to give his poor wife a break from having any more children (four so far, and the poor thing is always pregnant).

If you could only take five CDs with you, what would they be? Duran Duran's Rio (gotta have a little '80s), Cheap Trick's Live at Budokan (I'm from Chicago, what can I say?), SoulDecision's No One Does It Better (I am a sucker for cute Canadian boys), Sting's Ten Summoner's Tales (brilliant album) and Sheryl Crow's The Globe Sessions (I need to have something by a woman so that I can actually sing along in my range).

If you had to take one indie with you, who would it be?

By far the winner, hands down, is Skip Bishop. Who else in this world would allow me to call him "Spartacus" or "Butt Monkey"?

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# A Guy's View Of The Radio World

Notes on surviving 27 years in the industry

By Guy Zapoleon

*What does it take to be a survivor in the ever-changing and often fickle world of radio? Is it talent? Flexibility? Luck? Timing? While those, to some degree, are necessary, they don't always represent the magic mix. Guy Zapoleon knows what it takes. He has enjoyed the good experiences, survived the bad ones and taken to heart the lessons he was meant to learn.*

*We could all learn something from Zapoleon, a 27-year veteran who wears that distinction with dignity and pride. This radio guy-turned-top consultant could easily write a book on what it takes to succeed, and he's graciously taken the time to address the most important elements that have held him in good stead throughout his journey in radio. Feel free to take notes.*

## MUSICAL BASICS

I have thrived and survived by understanding what I do well, focusing on that and surrounding myself with incredibly talented people. I consider myself truly blessed to be in this business. Whether you believe it is by the grace of God, as I do, good luck or some other factor, I definitely think everything happens for a reason, and there's a reason I've been in this business for 27 years.

I think back to how lucky I was to have grown up outside New York City and then Los Angeles, listening to two of the greatest radio stations ever: WABC and KHJ. Those stations were my initial instructors in music and radio.

My passion for music and radio fueled me, and my career was chosen for me at a young age. A number of people helped and inspired me along the way to learn the basics of radio and reach my goals. My mom and dad both loved music, and it was their influence that made my sister, Anne, and me big music fans at an early age. Mom was listening to The Dominos' "60 Minute Man" in the '50s when all her friends were listening to Perry Como.

The father of my best friend, Jeff Prescott, was legendary Boston DJ Norm Prescott. He gave me his weekly *Billboard*, *Gavin* and *Record World* publications when I was a teenager. Later on my friend and early mentor Sherman Cohen helped me complete my L.A. radio chart collection. My father thought I was wasting time focusing on music and radio until I won a car from KHJ at age 17. That convinced him that my passion for radio could pay off.

My mother's friend Stan Kreshower got me an interview with legendary A&R man Russ Shaw at Warner Bros. Records when I was 20 and looking for a summer job. I

brought my top 1,000 songs of Los Angeles. Instead of giving me a job, they published my chart in WB's monthly *Circular* magazine.

That piece led to a *Rolling Stone* article the following spring, which led to an interview with RKO National Music Coordinator Betty Breneman and a part-time job doing music and continuity at KRTH/Los Angeles. Alan Chlowitz and John Squyres at KRTH were instrumental in bringing me back to radio after I left for six months to train as a manager at Bullock's department store.

## MANY MENTORS

Art Laboe hired me at KRLA/Los Angeles to replace Sherman Cohen for my first MD position, where I learned my musical basics. Then PD Bob Hamilton hired me back to KRTH, which was an Oldies/CHR hybrid at the time, and I learned his magical radio tricks, which were brilliant in their simplicity. Paul Drew mentored me along the way and told me early on that I would have to go to a smaller market to learn my all-around programming skills.

Mike Cutchall, Rick Phalen, Dave Van Stone and Dave Anthony took a chance on me by giving me my first PD job at KRQQ/Tucson. Cutchall and Phalen had the patience to let me make mistakes, one of which was a bout of "PD-itis," when I tried to turn Adult Top 40 KRQQ into something I knew — an Oldies/CHR hybrid like KRTH.

Charlie Minor helped me get Dan Vallie's ear at EZ Communications and convinced him to hire me at WBZZ/Pittsburgh, where I worked with Tex Meyer. It was Dave Van Stone and Bill Phalen again who hired me at KZZP/Phoenix. Incredible Nationwide VP Mickey Franko developed me as a programmer and a manager of people.

We put together a highly successful team of people for KZZP. The incredible collection of future programmers and talent I worked with included Bruce Kelly, Kevin Weatherly, Todd Fisher, Clarke Ingram, Michelle Santasouso, *Kevin and Bean* and Darcy Sanders. They taught me the joy of mentoring young radio minds.

Jon Coleman was a huge part of KZZP's success and a great teacher of marketing and research fundamentals. It was Mickey Franko (again) and Steve Berger who took me through the Nationwide graduate school of radio and management. They taught me the ethics of broadcasting when I was National PD.

I worked with Clancy Woods and the incredible team of people at Nationwide to build the first Hot AC "Mix" station. That station succeeded largely because Woods never settled for the first idea (as John Parikh always told us) and because of his ability to get

KHMX/Houston the kind of budget we needed to always think big.

## CRASH COURSE IN CONSULTING

It was Jerry Clifton, my consultant during my latter years at KZZP, who showed me that radio consulting could be a fun and rewarding career. John Parikh and Dave Charles at Joint Communications gave me a crash course in consulting fundamentals. Steve Rivers gave me my first radio project, working with Pyramid and Atlantic to create strategies for both Hot AC WBMX/Boston and crosstown CHR Pop WXKS to coexist and succeed.

Mark Schwartz hired me for my first consulting job, to help Jeff McCartney rebuild legendary CHR WAPE/Jacksonville. Scott Ginsburg believed in me and made me part of the Evergreen brain trust, enabling me to work with Jimmy de Castro and Steve Rivers to build a worst-to-first success story: WKTU/New York.

I've had some brilliant partners — Steve Perun, Bill Richards, Jeff Scott, Pat Paxton, Taylor and David Gordon — who helped me build our company. Today I believe we have the best minds anywhere working as consultants at Zapoleon Media Strategies, including Mark St. John, Steve Davis, Steve Wyrostok, John Clay and Lorrin Palagi. There's also our consulting team and our amazing business management team, which includes Chrystine Staiger, Vicky Mouch and Srini Iyengar.

What's the point of mentioning all these people? Each one in their own way provided a step or helping hand to move my career forward. Without each one of these people, and many more, my career would have taken a different path.

Continued on Page 9



Guy Zapoleon

## Survival Island

### Tony Bristol

PD, WPRO/Providence

**If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?**

*John Boulos. John is streetwise, wouldn't take anyone's crap and is a real stand-up guy. Plus, who better to be stranded with a Red Sox fan than a Yankee fan? My local rep would be Paul Barrette from Arista. We'd dig some holes, make some clubs and try not to let Boulos' big mouth disturb our backswings.*

**If you could only take five CDs with you, what would they be?**

*My five CDs would be Jimmy Buffett's greatest hits, Stevie Wonder's boxed set and anything Zeppelin. The other two would have to be WB and Arista product to keep Boulos and Barrette from stabbing me in my sleep.*

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KMXV-Kansas City

KXXM-San Antonio

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JRM ENTERTAINMENT

# A Guy's View Of The Radio World

Continued from Page 92

Every creative young person in broadcasting today needs lots of helping hands and patience in their learning process.

I wonder, with the changes going on in radio, how I would have fared if I were beginning my career today. I fear that we may lose a lot of talented individuals to other industries and thus threaten our future — all because we are becoming a bottom-line, black-and-white business intolerant of even the smallest mistakes necessary for personal growth and the creative process.

## WHAT MAKES WINNERS AND LOSERS

Here is some of what I've learned over the years:

- *Winners understand what it takes to make a great team.* Winners in our business understand the process, which is often so simple in concept, but so difficult in detail and execution. They must understand that it takes more than a great CEO, and it takes more than a few great players to build a successful radio station: It takes a great team of many people.

Winners understand that they have to surround themselves with incredible people who possess skills they may not. A study of Los Angeles Lakers (and former Chicago Bulls) head coach Phil Jackson is a simple case in point. Jackson is one of the great coaches in basketball history, but without Michael Jordan on the Bulls, there was a two-year gap between championships.

Last year's Lakers squad had the same great players as it did this year, but without Phil Jackson, Shaquille O'Neal and Kobe Bryant played many years without winning a championship. Great managers know what the best coaches know: They make sure their teams understand the fundamentals of the game and know the play, then empower them to run the play and improvise if they need to.

Jimmy de Castro said that success has a thousand fathers when he gave credit for WKTU's worst-to-first run upon its rebirth in the late '90s. Though it took a few generals to lead, literally hundreds of people were responsible for WKTU's success. Most importantly, once the plan was signed off, these people were allowed to do their jobs and be creative.

- *Winners understand the power of brainstorming to turn the raw coal of an idea into a diamond of a concept.* Successful ideas require time for brainstorming, which also requires as many ideas as possible upfront. WKTU serves as

an example of another important key to success: Get as many ideas as possible upfront and then boil them down to a workable plan. Steve Rivers and I both spent months listening, analyzing and talking to people in New York and formulating a game plan for WKTU.

I combed Internet chat rooms to come up with ideas for the radio station. We had brainstorming meetings with a ton of New York radio experts in the penthouse of the Four Seasons Hotel. We did several perceptual projects to verify the opportunity, and we roughed out the entire action plan on America Online.

The point is that there were a ton of ideas fed into the pipeline for us to make the final decisions about what the final product would sound and look like. There is no short-cut or cookie-cutter formula to this process. It must start out raw, with no preconceived idea dominating the strategy.

- *Hard work pays off.* I watched Dick Clark make his speech at R&R Convention 2000, and he is truly one of the most incredible — as well as successful — survivors in our business. His motto is simple: "Hard work pays off even more than talent." If you work really, really hard, let people know you're good at what you do and take responsibility for your work, you'll survive and be successful.

Dick never gave up, even when he was pigeonholed as an outside vendor. He maintained a company persistence to pitch, pitch, pitch his talent and his ideas. Dick knew that radio is the greatest personal companion next to a live hu-

man being, and he was inspired to be in radio when radio had the most exciting people as its stars.

Dick has humility: He always asks permission. He understands that he is a host, and his prime directive is to let the guest or audience be the star. It is always crucial to work hard, care about the clients you have and take success and failure personally.

- *Radio must continue to look for people who are truly passionate.* I still laugh with Dave Robbins who, when we worked together at Nationwide, once told me we should look for our managers at McDonald's. He said that we should find the managers who were passionate about their jobs and hire them as our next PDs.

Dave was right about the managerial and marketing aspects necessary for a great PD. McDonald's managers had to go to Hamburger University to learn these fundamentals. However, these managers still need to have a clear understanding of the entertainment side of radio: music, air talent and production values. We need people who are passionate about their specialties in all aspects of radio: music, on-air, production, sales, marketing and promotion and management.

- *Invest in your people.* Nationwide President Steve Berger's motto was "Only the best people." When it comes to winning and losing, things generally boil down to whether you have the best people on your team. It takes time to teach the basics in order to develop broadcasters with knowledge.

- *Winners need mentors.* Remember the long list of people that I mentioned to start this piece? Radio must continue to

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## Food For Thought

A book that I feel reflects the state of our industry at this time as well as giving food for thought on how to adapt and adjust is *Who Moved My Cheese* by Spencer Johnson. The primary rules that Johnson writes of have a strong relationship to radio today:

1. Change Happens — They keep moving the cheese.
2. Anticipate Change — Get ready for the cheese to move.
3. Monitor Change — Smell the cheese often so you know when it is getting old.
4. Adapt to Change Quickly — The quicker you let go of old cheese, the sooner you enjoy new cheese.
5. Change — Move with the new cheese.
6. Enjoy Change — Savor the adventure, and taste the new cheese.
7. Be Ready to Quickly Change Again and Again — They keep moving the cheese.

What do these rules mean to people in the radio and record industries? Consolidation has created additional responsibilities for most GMs, PDs, MDs and staffs. One team of people has become accustomed to operating one station, but the radio industry is now company- and cluster-focused. Getting ahead these days doesn't happen as much from networking with PDs outside your company as it does by impressing your cluster GM or PD and group GM or PD by volunteering for anything and everything — in most cases for the same amount of pay.

As rising managers and talent look for ways to adapt to the changing face of radio, the future is on the horizon in the form of the Internet or satellite radio giving the public music and entertainment with limited commercials for a small fee. Even better to most music consumers is a totally free service, such as Napster, where people can download their favorite music for free and play it on equally innovative programs, such as Music Match.

The question becomes this: How will radio, with its programmers spread way too thin and huge spotloads raising the eyebrows of critics far and wide, adapt to this new, more competitive environment? Can radio adapt with the huge debt service owners have these days?

For the record business, the problems are significantly multiplied. How can the record community develop hit songs when radio's decisionmakers are impossible to reach? An even grimmer scenario exists when one learns that the local PD/MD team isn't even the final decisionmaker and that an even bigger team of people (such as the group PD or a consultant) are making the final decisions. The biggest issues for the record industry are dealing with free services such as Napster and finding ways to make money with music downloads.

There are few answers to these questions. A lot hinges on the reaction of the radio and music consumer. The lesson learned is this: One should be always aware of the changing face of their business and how one's role changes as their business changes. Does this present new opportunities? Are you learning new skills by growing and adapting in this new environment? How do satellite and the Internet affect your business, and are you sniffing out new opportunities there? Don't hem and haw and find out that your cheese has moved without adapting and moving along with it.

— Guy Zapoleon

## Power Profile: Guy Zapoleon

**Current Position:** President of Zapoleon Media Strategies.

**Previous Post:** National PD for Nationwide Communications.

**Claim to Fame:** Launched "Mix 96.5" at KHMV/Houston; programmed CHR/Pop KZZP/Phoenix, taking the station to double-digit ratings; programmed CHRs WBZZ/Pittsburgh and KRQQ/Tucson; MD at KRTH/Los Angeles; MD at then-Top 40 KRLA/L.A.

**Civic Honors:** The thing I need to work on next in my life.

**Business Accolades:** Numerous R&R and Billboard awards, including CHR and AC Consultancy of the Year.

**Proudest Accomplishment:** The people I've mentored and helped in the business, an opportunity for which I thank God every day.

**Hobbies:** Music, radio and basketball.

# A Guy's View Of The Radio World

Continued from Page 95

employ people who can spot talent at an early age and foster that talent's growth. With so much on our plate, it's difficult to find the time to spot the future talent in our business. I know it's difficult for me to find the time, so I can imagine how hard it is for a PD who is in charge of every detail of the three radio stations he programs or oversees.

I think back about my own start in this business and realize how many talented people weren't lucky enough to have the opportunities that I had to succeed and the people along the way who helped me. Any success I've had has been achieved through collaboration with hundreds of incredible people and the kindness of so many people who mentored me and gave me the opportunity to be in this wonderful business.

## FIVE MISTAKES

Most of the memorable losses I've seen in the business are so obvious to outsiders. Amazingly, the people involved seem to be oblivious to the truth. It's the old "can't see the forest for the trees" problem. These mistakes generally happen in one of a few ways:

**Mistake No. 1:** The operator doesn't understand the opportunity or comes in with a preconceived plan. The operator, many times, also doesn't understand the history of the radio station and the frequency he's going to launch it on. He often follows conventional industry wisdom instead of knowing what the station and frequency stand for to the listener and fails to deliver on that expectation.

Elaborating on Mistake No. 1, with all due respect to Al Ries and Jack Trout, I hereby offer the 23rd Immutible Law: "Delivering to Expectation." This is the rule that's most often broken in our business.

The WRBQ (Q105) vs. WFLZ (Power Pig) war in Tampa in the late '80s was a pretty obvious example. WRBQ spent years cultivating a dominant image with adults through a carefully dayparted music mix, a killer morning show, excellent traffic and news, an oldies lunch program and other distinctive elements. It would have been simple for Q105 to segue to a Hot AC position, but instead it decided to defend the CHR/Pop position by protecting its youth base.

The Power Pig was new and hip and owned the 15-24 audience in Tampa. Q105's decision to fight for an audience that was not its core meant it no longer delivered to the expectations of its key audience, which drove the adults away. WRBQ eventually flipped to "Young Country."

In Phoenix, KZZP was a double-digit radio station for two years, holding off competitors KOY-FM (Y95) and KKFR for most of that time. KZZP was incredibly well-branded as the original "No. 1 Hit Music Station." When the station eventually dipped to a 9.0 share, management decided that it was more important to protect the 25-54 adults it had, even though the station had always been a cutting-edge CHR. So KZZP went Hot AC, fired longtime morning hosts Bruce Kelly and Maggie Brock and allowed Y95 to have the CHR position.

KZZP fell to a 3.0 within six months. Even then, KKFR and Y95 were only a share ahead of it. To this day I still see companies come into a market and believe that they can keep heritage calls, make format adjustments and expect grand improvements. Based on these scenarios, that's a difficult task.

**Mistake No. 2:** The operator goes in with a weak plan and doesn't have all three of the three M's on target. Music, mornings and marketing all have to be outstanding for a radio station to be a long-term success. Mistake No. 2 occurs when a radio station believes it can be successful when

only two-thirds of the three M's are being done right.

A lot of the Rhythmic Oldies stations are perfect examples of this, in that they start out with a great musical product, but after a six-month plateau they suddenly drop. A great many of them don't have a strong marketing campaign to kick off the radio station, and, as a result, they don't reach a wide enough awareness level early enough in the game to create the new product excitement that leads to a large P1 audience. Many stations don't have great morning shows, or they change them so many times that the audience becomes uncomfortable.

**Mistake No. 3:** The company is so big that no one knows there is a problem before a ratings drop happens. The truth gets filtered through a bunch of company middlemen, and

## Successful ideas require time for brainstorming, which also requires as many ideas as possible upfront.

the decisionmaker never hears the whole story or possibly never hears the story at all. I see a lot of this happening as companies get so big that middlemen "manage" the information and the owner or president never understands what is truly going on.

That's one of the main reasons the right consultants are valuable. It takes a lot of balls to tell the CEO that their baby is ugly, something that's not often said by the Group PD, since they are part of the process. I see remarkable consultants like Fred Jacobs tell the brutal truth no matter what the consequences might be because their job is to inform and coach and help a company foster success. If a station doesn't win, we get fired anyway.

The problem with any big company is that the minute it goes from workers and boss to a multilayered company, it becomes a political organization. To paraphrase Tom Peters, "The secret will be knowing how many people and layers you have before you get too far removed from the front." The man who creates a successful business must always have the time to go down to the front lines to talk to the customer. If there are too many distractions or too many layers, the business loses touch with the consumers and fails.

**Mistake No. 4:** The world isn't black and white, it's gray. I see misuse of research more and more, as well as limitations on interpretation and implementation of a radio station's product. Market perceptuals are being used to lay out every detail of a radio station's product, a strategy that will stifle creativity. I see many companies attempting to flesh out every aspect of a radio station's product with perceptual research. I'm a big fan of perceptual research and have been the point person in assembling hundreds of such projects for our clients. They have been a big part of a great many radio station success stories.

However, market perceptuals can only form a strategy skeleton, in that they are great for measuring attitudes and images. Perceptual research is a rearview mirror the day after its completion and has severe limitations as you project into the future. It is very hard to measure emotions with science. We must realize that tastes and attitudes regarding entertainment appear so simple but are in such complex combinations in our world.

It takes a combination of experienced veterans who have seen it all and understand the practical applications of this data and young lions with fresh outlooks who

aren't jaded by experience and aren't afraid to break away from the past. This balanced team must be relied on to discuss, interpret and put the details into practice with a workable action plan.

**Mistake No. 5:** The removal of entry-level jobs, airshifts and company "farm clubs" in smaller markets through consolidation. This is a move that severely limits the opportunities for creative ideas and creative people. Certainly, one of the biggest problems that will eventually contribute to radio losses is the advent of "hard drive" and syndicated daily programming, along with the reduction of local talent.

Companies are creating cookie-cutter solutions in an effort to turn bigger profits year after year to satisfy Wall Street. Right now syndication is an incredible way to make money with a reduced bottom line, as well as instantly improve the programming and talent level in a lot of large, medium and small markets. These stations hurt their direct competitors (and sometimes even win).

So, you ask, what's the bad news? These radio stations aren't very good at being local, and they drastically reduce the opportunities for young talent to learn their craft. We are losing the farm teams as we lose the overnight and weekend shifts where young air talent can learn, make mistakes, take risks and hone their craft. Our future on-air entertainers have to have an outlet to experiment with their style and content.

We are chasing potential creative minds for radio to the Internet, where they can be experimental and creative without answering to anyone and can simply do a better job than we can of entertaining their peers. On our current path, radio will come full circle and wind up where it was during the early years, with national radio networks and syndication supplying much of the programming and very limited quality local programming.

The next 10 years in our business will mark the time of greatest change since radio began. With more and more cost-cutting measures to satisfy Wall Street, you'll see a mass exodus of many creative minds from radio. The resulting homogenization of radio programming, reduced creativity and huge spotloads are sending more and more passionate listeners in search of new providers of entertaining content.

The Internet may be an even bigger attraction for our future audio and visual creative talent by presenting an amazing opportunity for these people to take ownership of and expose their talents to a wide audience. The good news is that the Internet and satellite radio will create a great many new jobs as they look for ways to service their current listeners and create a new audience.

## Survival Island

### Jeremy Rice

PD, WBLI/Nassau-Suffolk

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

Charlie Walk, because he would find a Nobu somewhere on the island, and Damon Cox from Universal.

If you could only take five CDs with you, what would they be?

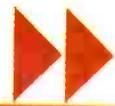
Dido's No Angel, Depeche Mode's Violator, Miles Davis (any), New Order's Substance and The Cure's Standing on a Beach.

If you had to take one indie with you, who would it be?

Barry Resnick. We would open the island's best kosher deli.



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# Survival Island

Who would you take?

## Sydney Taylor

MD, KLAL/Little Rock

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

Capitol's Joe Rainey and Elektra's Patti Martin.

If you could only take five CDs with you, what would they be?

Do burned CDs count? If not, then Better Than Ezra's Deluxe, Pearl Jam's Ten, Better Than Ezra's How Does Your Garden Grow, Singles soundtrack and Nine Inch Nails' Pretty Hate Machine ... and I'm at a CHR — ha ha ha!

## Gary Robinson

PD, KQAR/Little Rock

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

Scott Finck of Hollywood and Ray Vaughn of Columbia

If you could only take five CDs with you, what would they be?

Qeod's Human Clay, Faith Hill's Breathe, any Commodores, Vertical Horizon and some good '80s retro.

If you had to take one indie with you, who would it be?

Rick Cooper

## Dr. Dave Michaels

PD, WSTO/Evansville

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

Ed Nuhfer, former WB national. He needs a vacation before he starts his new job, plus he has great taste in ribs! For my local, Victor Lentini of Universal. The man knows how to use a credit card. If anyone can find good food, it's him.

If you could only take five CDs with you, what would they be?

Britney Spears to keep the bugs away, 'N Sync to keep the rats away, The Backstreet Boys to keep the bats away, 98 Degrees to keep the natives away and 2gether to keep everything else away!

If you had to take one indie with you, who would it be?

Jim Stacy and Pete Spazoff of Tri-State. At least the station would be taken care of while I'm gone — they'd be sure to have cell phones!

## Jon Zellner

PD, KMXV/Kansas City

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

My national would be Ken Lane. My local would be Mark Potter.

If you could only take five CDs with you, what would they be?

The Beatles' Abbey Road, The Cars' Cars, Michael Jackson's Thriller, Steely Dan's Aja and Journey's greatest hits.

## Dave Reynolds

National Director/Pop Promotion, Universal Records

If you were about to be stranded on a desert island and had to choose one CHR PD and one CHR MD to be stranded with, who would they be?

For PD, Jordan Walsh. For MD, L Love.

If you could only take five CDs with you, what would they be?

Rush's Chronicles; Run DMC's Raising Hell; WWF the Music, Volume 4; Korn's Follow the Leader; and Iron Maiden's Number of the Beast.

## Shanna Fischer

Sr. VP/Promotion, Wind-up Entertainment

If you were about to be stranded on a desert island and had to choose one CHR PD and one CHR MD to be stranded with, who would they be?

For PD, Tracy Austin. For MD, Cubby Bryant.

If you could only take five CDs with you, what would they be?

This week my choices would be Van Morrison's Moondance, Tears For Fears' Elemental, The Backstreet Boys' Millennium, Jairoqui's Traveling Without Moving and Dust For Life's Dust for Life.

## Jimmy Steal

VP/Programming, KPWR/Los Angeles

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

For national, Scot Finck of Hollywood. For local, Ray Vaughn of Columbia.

If you could only take five CDs with you, what would they be?

Currently Everclear's Learning How to Smile, Oasis' Live in Japan (bootleg), The Dixie Chicks' Fly, Eminem's Marshall Mathers LP and Nine Days' The Madding Crowd.

## Diana Laird

PD, KHST/San Diego

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

Jack Cyphers and Buddy Deal — both strictly for comic relief.

If you could only take five CDs with you, what would they be?

The Lenny Kravitz catalog.

If you had to take one indie with you, who would it be?

Ross Grierson — once again, it's all about comic relief.

## Todd Cavanah

PD, WBBM-FM/Chicago

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

I would bring Charlie Walk, because he could get me a great table under a palm tree.

If you could only take five CDs with you, what would they be?

The Eagles' Hotel California, Roxy Music's Avalon, Frank Sinatra's greatest hits, Elton John's greatest hits and Janet Jackson's greatest hits.

If you had to take one indie with you, who would it be?

None. We'd be leaving on a Tuesday.

## Valerie DeLong

Sr. VP/Promotion, Universal/Motown

If you were about to be stranded on a desert island and had to choose one CHR PD and one CHR MD to be stranded with, who would they be?

The PD would be Todd Cavanah; the MD would be John E. Kage.

If you could only take five CDs with you, what would they be?

Femi Kuti, Nelly, The Sundays, Marvin Gaye and 3DD.

## Ron Geslin

Sr. VP/Promotion, RCA Records

If you were about to be stranded on a desert island and had to choose one CHR PD and one CHR MD to be stranded with, who would they be?

I wouldn't touch that one with a ten-foot antenna.

If you could only take five CDs with you, what would they be?

Andrea Bocelli's Romanza, David Gray, Roy Orbison's greatest hits, Jimmie Dale Gilmore and Willie Nelson (anything). What can I tell you? You get old, and you mellow a bit.

## Jeff Scott

PD, WEZB/New Orleans

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

Normally, the thought would horrify me. But if I had to, the national would be Bonnie Goldner from MCA, and the local would be Mike Krauser of Atlantic.

If you could only take five CDs with you, what would they be?

Supertramp's Crime of the Century, k.d. lang's Shadowland, Everclear's Songs From an American Movie, The Police's Synchronicity, Elvis Costello & Burt Bacharach.

If you had to take one indie with you, who would it be?

Why so much torture? Seriously, it would definitely be Skip Bishop, because he'd figure out a way to get us off of the island for sure.

## Geronimo

MD, WKTU/New York

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

I've gotta go with Monte Lipman. He's the most resourceful guy in the business. The other rep would be Jive New York's Nathalie Marin. She's the hottest woman in the business.

If you could only take five CDs with you, what would they be?

Joe's My Name Is Joe, Enrique Iglesias, Frank Sinatra's greatest hits, Marc Anthony and Santana's Supernatural.

If you had to take one indie with you, who would it be?

Skip Bishop.

## Erik Olesen

VP/Top 40 Promotion, Island Def Jam Music Group

If you were about to be stranded on a desert island and had to choose one CHR PD and one CHR MD to be stranded with, who would they be?

Dave Universal, because he's one of the few people I can go toe-to-toe with on sports, and Marion Newsome — nuff said.

If you could only take five CDs with you, what would they be?

The Black Crowes' Shake Your Money Maker, Peter Gabriel's So, Chris Isaak's San Francisco Days, Bruce Springsteen's Ghost of Tom Joad and Sheryl Crow's Tuesday Night Music Club.

## Davey Morris

MD, WPRO/Providence

If you were about to be stranded on a desert island and had to choose one CHR PD and one CHR MD to be stranded with, who would they be?

I would take Tommy Nappi, because he could talk his way out of anything. Locally, I would take Mr. Mike Symonds from Warner Brothers, because he would find the golf course on the island.

If you could only take five CDs with you, what would they be?

Robbie Williams' The Ego Has Landed, Dido's No Angel, Madonna's The Immaculate Collection, The Police boxed set and Madonna's new album — I'm Sure Nappi or Mr. Mike could find one.

## Steve Leeds

Sr. VP/Promotion, Universal Records

If you were about to be stranded on a desert island and had to choose one CHR PD and one CHR MD to be stranded with, who would they be?

Barry James because he's a fantastic conversationalist, and Rob Acampora because we go way back.

If you could only take five CDs with you, what would they be?

Jimi Hendrix's Electric Ladyland, U2's best of, Bob Marley's best of, Stevie Wonder's Talking Book and Miles Davis' In a Silent Way.

## Chris Edge

PD, WDCG/Raleigh

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

Eric Murphy and Dave Derkowski.

If you could only take five CDs with you, what would they be?

Survivor soundtrack (of course), matchbox twenty's Mad Season, Barenaked Ladies' Rock Spectacle and Vertical Horizon (for Murphy — see above).

If you had to take one indie with you, who would it be?

Bill Rusch. We could use his hair to fish!

## Jay Towers

APD, WDRQ/Detroit

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

Well, I think Denise George and I could find a way to crack each other up. Locally, Michael Stevens from Atlantic, so he could teach me how to play golf.

If you could only take five CDs with you, what would they be?

Counting Crowes, Def Leppard, Superman: The Movie soundtrack, MTV Party to Go and Mariah Carey's Fantasy.

If you had to take one indie with you, who would it be?

A what?

Continued on Page 100

# Survival Island

Continued from Page 99

## Renee Roberts

PD, KHTN/Merced, CA

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

That would be Jack Cyphers from Tommy Boy. He's the only person I know who's overprepared for everything. He'd have his two cell phones, his pager, fax machine, voice-mail system, Palm Pilot, private line and laptop, plus UPS & FedEx envelopes, all in one bag. Cary Vance of Virgin would be a close second, only because his shirts would match the scenery.

If you could only take five CDs with you, what would they be?

Well, if there were a few others on the island, this is what I would bring: Janet Jackson's Janet (for the prep work), Santana's Supernatural (for the party), Dr. Dre's Chronic 2001 (for the afterparty), R Kelly's R Kelly (for chillin' out) and New Radicals' Maybe You've Been Brainwashed Too (for the hangover).

If you had to take one indie with you, who would it be?

Of course, that would be Greg Lawley. He would give new meaning to the grass skirt and fishing in the nude, plus he's better entertainment than anyone I know.

## Michael Martin

PD, KYLD &amp; KMEL/San Francisco

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

Andrea Foreman and Kelly Ashtari. They know why. Greg Lawley as my indie. At least I know I'd get laid if it didn't pan out with Andrea and Kelly — and hell freezes over.

If you could only take five CDs with you, what would they be?

Snoop Dogg's Doggy Style. U2's greatest hits, Sade and Redman & Method Man

## Sean Lynch

Jeff McClusky &amp; Assoc.

If you were about to be stranded on a desert island and had to choose one record company exec, one local record promoter, one CHR PD and one CHR MD to be stranded with, who would they be?

For exec, CC McClendon of Arista, one of the funniest people I know. For local, Pam Grund of Interscope. Two words: hot pants! For CHR PD, Eric Powers — nonstop entertainment from one of the hardest-working men in show business. And for CHR MD, Julie Pilat. I would bring her along to keep an eye on Eric.

If you could only take five CDs with you, what would they be? Wyclef Jean; Eminem; Moby; Al Green's greatest hits; and Earth, Wind & Fire's greatest hits.

## Orlando

PD, WLLD/Tampa

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

I would take Lisa Ellis, because she's always been there for my station. She's one of the few who isn't kissing my competition's ass, and if we're stranded long enough, I just might start looking sexy to her. For local record rep, Katie Pedretty.

If you could only take five CDs with you, what would they be?

The Miseducation of Lauryn Hill, Dave Matthews and Tim Reynolds, Boyz II Men's II, the City of Angels soundtrack and the Def Jam anniversary set.

If you had to take one indie with you, who would it be?

Sean Lynch.

## Bill Schulz

PD, KWNZ/Reno, NV

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

John McMann of Atlantic and Tanya Kalaysian of Columbia.

If you could only take five CDs with you, what would they be?

AC/DC's Dirty Deeds Done Dirt Cheap, Ozzy Osbourne's Bark at the Moon, any Jimmy Buffett, Elvis Presley's greatest hits and The Rolling Stones' greatest hits.

## John Wilson

PD, WSTW/Wilmington, DE

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

Lisa Velasquez (she's my best friend) and Pat Milanese (he understands).

If you could only take five CDs with you, what would they be?

The Beatles' white album, Tower Of Power's Urban Renewal, Sarah McLachlan's Surfacing, AWB's Soul Searchin' and Stevie Ray Vaughan's greatest hits.

If you had to take one indie with you, who would it be?

Rick Salvador, one of the funniest guys I know.

## Jay Shannon

PD, KZII/Lubbock, TX

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

Scotty Fink (national) and Phil Poulous.

If you could only take five CDs with you, what would they be?

Kid Rock, Phil Collins' greatest hits, Da Brat and Garth Brooks' greatest hits.

If you had to take one indie with you, who would it be?

Kevin Kollins of JMA.

## Pablo Sato

MD, KIKI/Honolulu

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

Bruce Reiner. He always goes beyond the call for us. And Lucy Barragan. Got to see what the big fuss is about.

If you could only take five CDs with you, what would they be?

Jon B.'s Cool Relax, Mya's Fear of Flying, Eminem's The Marshall Mathers LP, The Isley Brothers' greatest hits and my custom-made CD from the great guys at Napster.

## Scott Sands

PD, WZPL/Indianapolis

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

Well, I'm tempted to reply with a really sexist answer and mention some of the many hot label babes, like Karen McLellan, Shannah Miller, Heather Luke, Aimee Saeger or Donna Passuntino, but I won't. I think the most nonsexual fun would come from the Island team of Mike Easterlin and Brett Dumler, a 550 team of Ken Lucek, Joel Klaiman and Ron Metz or an MCA team of Greg Marella, Bruce Reiner and Paul Swanson. Tough call, because there are probably a few who wouldn't make it off the island alive.

If you could only take five CDs with you, what would they be?

Is Napster available to custom record some CDs in advance? That changes everything. King Konga's Halo, Jimmy Buffett live, Bryan Adams' Reckless, The Beatles' greatest hits and the Animal House soundtrack.

If you had to take one indie with you, who would it be?

Gary Triozzi of Music America.

## Alex Diaz

MD, WZYP/Huntsville, AL

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

The Big Dog Clive Davis simply to hear the stories of his successes. The local guy would be Jeff Davis of Sony/550 — that man cracks me up!

If you could only take five CDs with you, what would they be?

Milli Vanilli, to ask Clive if he was fooled too; Dave Matthews Band's Under the Table and Dreaming; any Beastie Boys album; the best of freestyle comp I made courtesy of Napster, featuring Debbie Deb, TKA, Noel and many other slammin' freestylers; and Juan Luis Guerra And 440's Bachata Rosa.

If you had to take one indie with you, who would it be?

Our indie, Billy Smith, because I don't know any other indies.

## Pete Spanzoff

Tri-State Promotion

If you were about to be stranded on a desert island and had to choose one record company exec, one local record promoter, one CHR PD and one CHR MD to be stranded with, who would they be?

Felicia Swerling of Warner Bros. (anywhere, anyplace, anytime — no Dales allowed) and Shelly Mori of Epic/Chicago (because she loves the blues). For PD and MD, Tommy Austin of KKRZ/Portland (anybody who can fill Ken Benson's chair is good by me) and Rob Ryan of KKMG/Colorado Springs (he's wacked).

If you could only take five CDs with you, what would they be?

Jimmi Hendrix's Electric Ladyland, Uncle's Psyence Fiction, The Who's Who's Next, Roxy Music's Country Life and Vast's Video Audio Sensory Theatre.

## Picazzo

APD, KISV/Bakersfield

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

Tom Maffei of Arista and Lucy B. of Elektra.

If you could only take five CDs with you, what would they be?

Prince's The Hits/B Sides, 2Pac's greatest hits, Keith Sweat's Keith Sweat, Duran Duran's greatest hits and Alanis Morissette's Jagged Little Pill.

If you had to take one indie with you, who would it be?

Greg Lawley.

## Tony Smith

National/CHR Promotion, Hollywood Records

If you were about to be stranded on a desert island and had to choose one CHR PD and one CHR MD to be stranded with, who would they be?

For PDs, a tie between WNKS/Charlotte's John Reynolds, because he treats every day like it's my birthday, and WSTW/Wilmington's John Wilson, so I have someone to golf with! For MD, Keith Curry of WDRQ/Detroit.

If you could only take five CDs with you, what would they be?

Jackson Browne's Late for the Sky, The Grateful Dead's Mars Hotel, The Allman Brothers' Eat a Peach, Led Zeppelin's II and The Eagles' Hotel California tied with John Mellencamp's American Fool.

## Jacque Gonzales James

PD, KQMQ/Honolulu

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

John Boulos of Warner Bros. and Enrique Ongpin of Interscope. If you could only take five CDs with you, what would they be? Public Enemy's greatest hits, Janet Jackson's Rhythm Nation, Best of Classical Masterpieces, The Time's greatest hits and Guy's The Future.

If you had to take one indie with you, who would it be?

I couldn't take one — it would be a tie between Skip Bishop and Issy Sanchez. I love them both.

## Ange Canessa

Dir./Programming, WGTZ/Dayton

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

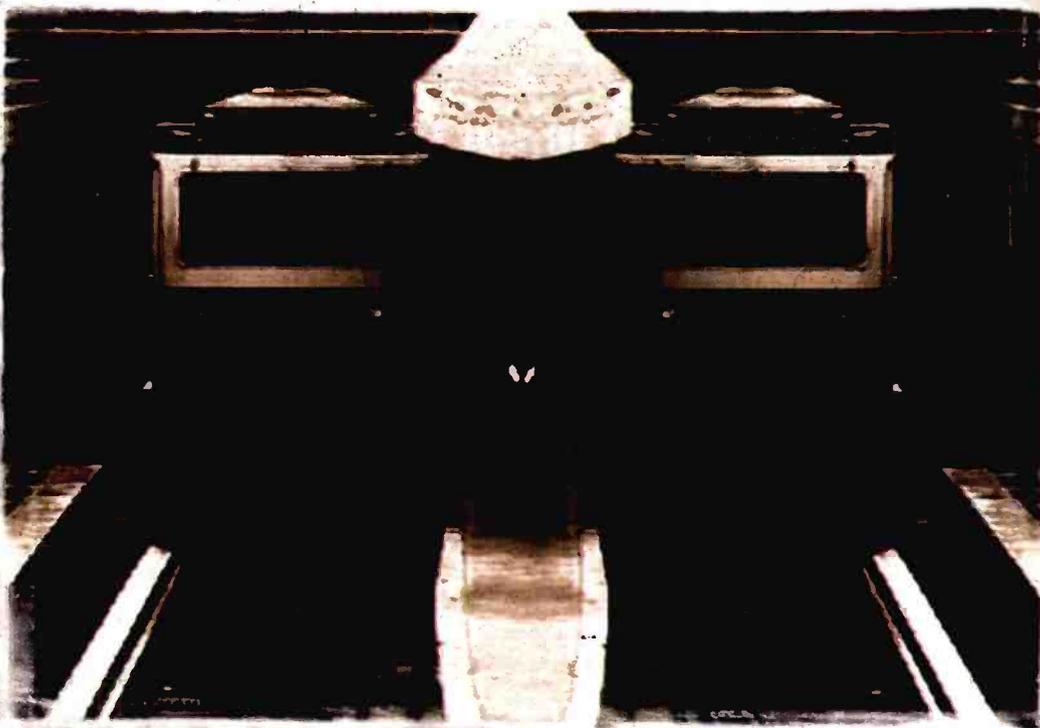
Jeff Bardin of Elektra (we're both New Yorkers) and Jaime Guzman of MCA (he's just kewl).

If you could only take five CDs with you, what would they be?

Grand Funk Railroad's Anthology, House of Blues: Essential Blues #1, Soul Decisions' No One Does It Better, Christina Aguilera's CD and Toni Braxton's debut CD.

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# Radio Marketers, Check Your Toolbox

The essential strategies and tools needed to make it in the new radio world

by Theresa Beyer

Prior to her current duties as VP/Creative Marketing for AMFM/New York, Theresa Beyer spent 7 1/2 years as Director/Marketing & Advertising at WHTZ (Z100)/New York. Thanks to her cutting-edge promotions, events and marketing, Z100 successfully made the move from pop to CHR-leaning Alternative and then back again, where it reclaimed its title as "America's Most-Listened-To Radio Station." Without question, Beyer has proven that she is one of the very best our business has to offer in any format.

While Beyer firmly established her reputation as a premier marketing and promotion guru at Z100, she also left her mark at WOR/New York, where she was Marketing & Promotion Director, and at WLIR & WRCN/Long Island. She served as Jim Kerr's first morning show producer at WPLJ/New York and has developed national and local marketing and promotional campaigns for a number of clients, including ABC Radio Networks, WCBS-FM/New York, Harley-Davidson and Fisher-Price. She began her broadcasting career at the RKO Radio Networks as Manager/Creative Services.

For this year's CHR Special, I bugged her early on to offer some of her wisdom to R&R readers.

## Improve IQ = Up Your Value

You are your most important product, and everything about you gets more valuable when you use technology to leverage it. Keep up to date on all marketing options: alphanumeric pagers, custom CD-ROMs and enhanced CDs, fax on demand, broadcast fax, database-to-fax and interactive phone technology.

Be in the know about the latest tools and gadgets that will help you manage all of these tasks in a more timely and efficient fashion: Palm Pilots, the BlackBerry, digital and 360-degree cameras, nearly weightless laptops and the wireless Internet.

The web has brought a universe of knowledge to your desk. Educational resources abound so take advantage of them. A great source for services is @mps-inc. at [www.amps-inc.com](http://www.amps-inc.com). Forrester.com is a tool for industry surveys and reports, on the Internet at [www.forrester.com](http://www.forrester.com). Jupiter Communications, a leading Internet research organization, can be found at [www.jup.com](http://www.jup.com), along with continually upgraded analyses of new media.

How you address and meet the new challenges and opportunities is up to you. Just do it fast, do it now, and do it to ensure your personal and professional growth.

— Theresa Beyer

Marketing and promotion have always played a critical role in the ratings and revenue success of a station. Today, station goals may not be all that different from 10 years ago, but the tactics and tools have been significantly impacted by technological advances, putting today's marketing directors in the captain's chair of the starship *Enterprise*. New technological tools are coming onto the scene with blistering speed, and the twin challenges are to keep up with the changes and learn how to use the new tools to sell and market effectively.

Here is my ultimate survival toolbox for today's radio marketer.

**Develop an Internet strategy now.** You are about to talk directly to thousands of your PIs. Are you going to wow them and get them to listen longer or piss them off? The bottom line is that your e-mail marketing strategy should drive listeners to the site and to the station. It should motivate them to listen and continually evolve to reflect their preferences and response rates.

The key to a successful Internet strategy is to hire a taskmaster who can interact with sales, programming, promotions, management, corporate and advertisers and keep you on track and focused on your goals and strategy.

**Design a great website.** AC Nielsen reports that 35% of prime television viewing time has been replaced by Internet surfing. The number of teens online will double to more than 16 million by 2002. The number of women online worldwide will pass 96 million, or 45% of the world's Internet users, by next year. How many of those people are your PIs?

- Your site should have its own budget and its own manager working on the site and interacting daily with programming, sales, marketing and corporate. It's critical that your site be integrated into every aspect of the station to ensure that you maximize on-air opportunities. Work toward creating a dedicated sales team that "gets" the opportunities new technologies present.

- Content, including celebrity interviews and gossip, lifestyle information, movie times and reviews, restaurant reviews and locations, concert listings, venue floor plans, local entertainment options and jock and programming information, is key. Anything that reflects your audience's lifestyle and enhances your brand should have information or a link. Your site must grow out of the brand.

- Include elements that create "stickiness" and result in increased passion and listenership.

- Find a good hosting company and partner with the best providers, regardless of whether it's part of a trade deal.

- Create online events that mirror the station. For example, when *Big Brother* launched and was generating huge interest, Z100 brought home the frenzy by installing "Big Idiot Cams" — 360-degree cameras — in the home

of Greg T. "The Frat Boy" from *The Z Morning Zoo*. The cameras, which rolled 24-7, were mounted in his bedroom, kitchen and living room. They brought this popular character to life for listeners, who controlled the experience by

adjusting the camera angles and zooming in and out. The site received over 600,000 views within the first seven days.

- Seek out partners who can add value to your site for content and contests.

- "Build it, and they will come" may work for ball fields, but don't count on it with your site. Your major concern shouldn't be installing the coolest technology, but delivering the most incredible experience for your listener.

- Like your station, your site must be promoted and marketed. Develop a marketing plan that includes constant station promos and incentives, on-line advertising and links. Develop online advertising with contests to drive site usage and listening.

- Make privacy a key issue.
- Use your visitors to help you fine-tune your site by monitoring their communications. Provide fun and meaningful online questionnaires to gather data, but limit the number of questions to only what you really need, and give them an incentive to participate. Another info-gathering strategy is to use cookies, tiny pieces of information that can be placed on your visitor's web browser for retrieval later. These are generally used to display banners, local passwords, etc. Use this information to further target your promotions.

- Limit your online sales tie-ins to prevent your listeners from feeling overwhelmed. Safeguard relationships by limiting the quantity and length of sponsor promotions, and require them to include opt-out messages. You are building a relationship with these listeners, so don't ask for too much information too soon. Protect the database, and never give or sell the information to anyone.

- The launch is critical. Build the benefits early and make sure that every payoff is special and unique to your listeners.

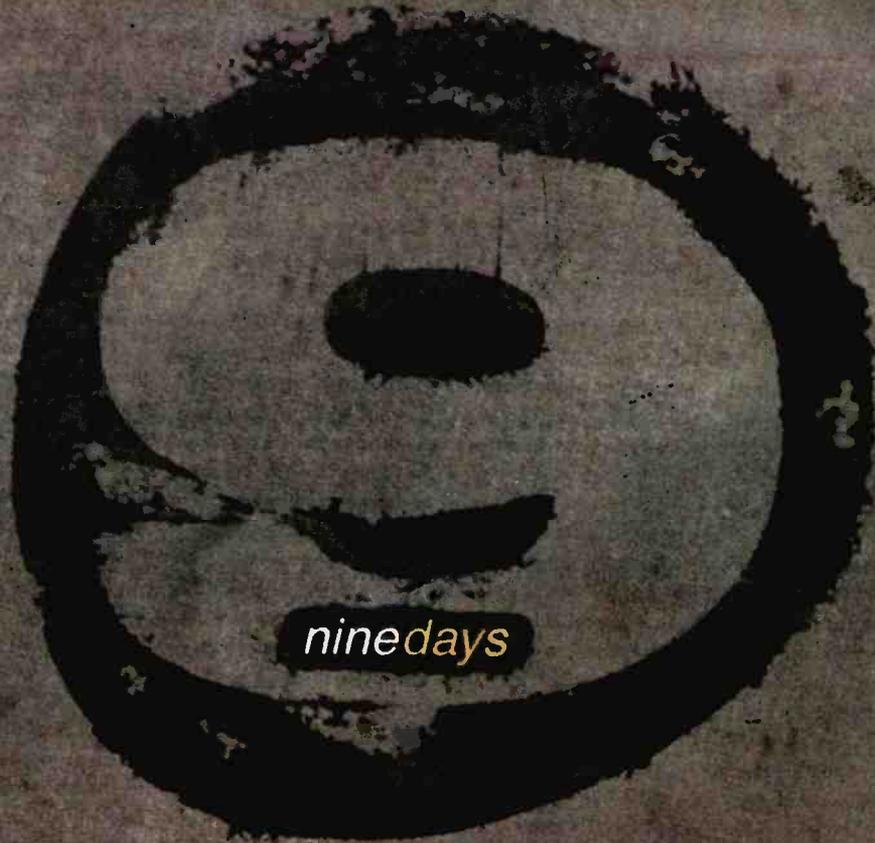
Clearly a huge component of any station's website, mail database or permission marketing program is non-traditional revenue opportunities. *Survivor* raised the bar and created new and heightened expectations for all of us. WKTU Director/Marketing Don McLoud notes that the station's sales staff knows not to offer these new tools simply added value.

**Station branding.** Branding is understanding your listeners' needs and evolving the station's web positioning, music, promotions and morning show around satisfying those needs. In the wired world, it is all about your success at having your listeners interact with your message.

Continued on Page 103



Theresa Beyer



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# Radio Marketers, Check Your Toolbox

Continued from Page 102

Branding will build listener loyalty and passion and reward you with higher rates of recall and TSL. Everything that you've done — outdoor advertising, public relations, station and sales promotions, direct mail, events, word-of-mouth, newsletters, your website, contesting — should be driven by the brand.

**Maximize relationships via e-mail database and viral marketing.** There is no more powerful or cost-effective way to talk to listeners than e-mail. It can be used to drive traffic to your site and to specific dayparts or to bolster your brand. A piece of targeted, HTML-enhanced e-mail costs less than a postage stamp, yet delivers far more impact than traditional direct mail.

Outside of the initial startup costs, there is a marginal cost to add a "customer" to your online relationship-management program. The Direct Marketing Association states that direct mail generally costs \$1-\$2 per message, while Z100 Director/Marketing Sammy Simpson reports that the station's program costs approximately 10 to 24 cents per record. He warns, however, that as the database builds, so will your costs.

The allure of e-mail marketing is its measurability as a direct-marketing medium. To get the most out of it, track results, not just how many e-mails were read or how many click-throughs were generated. For e-mails to be cost-effective, you need to measure conversion rates and costs per action.

Z100 uses e-mail to build its Z-VIP Club, which offers special perks for those who listen most. The station asks listeners for basic information along with permission to send them Z-VIP e-mail updates. Respondents receive regular e-mail from the morning show's Elvis Duran that includes a tease about new club benefits that are alluded to but not included in the e-mail. Simpson explains, "This keeps the e-mail short, with no scrolling, and is a great tool to keep track of who responds each time, enabling us to compare submits against views of the web page to gauge each benefit."

A link is provided to the full promotion details, but not before more information on listeners is gathered through questions on music preferences, favorite magazines and television shows, etc. This helps the station build on its relationship with each listener and customize programs based on their preferences. From there, the station can build communities of members with similar interests and preferences, then customize marketing and sales programs for those groups.

Recently, the Z-VIP database was e-mailed a Z100 web link for an 'N Sync song calendar. Members listened for a song in a specific hour each day to win 'N Sync tickets and backstage passes. How responsive are listeners to this type of tailor-made TSL incentive? The station reported that it received over 12,000 responses on the first day following the drop.

The 'N Sync promotion was followed up the next week by the Z-VIP "Double-Play for a Free Summer Stay," with a new Z-VIP Double-Play calendar to win a three-day, two-night stay at the Z100 Beach House. Z-VIPs were given a calendar with two songs to listen for being played back-to-back and the specific times each day they would be played.

Both programs allowed the station to drive listening while offering an exclusive benefit not available to nonmembers. Simpson says, "The technology will allow us to identify heavy and light users, and we can then build programs to reward the loyalty of a P1 or target a P2." The program is continually reinforced on the air with hourly "get connected" promos, and every on-air giveaway has a Z-VIP tie-in to reinforce the value of membership.

"Our goal is to build a one-of-a-kind database that uses the best application of existing systems and to create a new relationship tool to take it to the next level," Simpson says. "We continually expand with viral marketing options, new benefits, etc. It's an ongoing process as we build the program and learn new applications and what benefits work best. The game plan is to track heavy users, recognize specific things about each person and give them a truly interactive experience with Z100 each time they come back."

**Used viral marketing.** Viral marketing is built around creating a message or offer that is compelling enough for

listeners to spread to friends and colleagues while supporting your brand's values and objectives. Viral marketing is simply referral marketing, but now technology enables us to multiply messages at lightning speed.

**Use rich e-mail.** Consider enhancing your online efforts by using rich e-mail, which includes graphics, sound, animation and video. As loading speed becomes less important and as bandwidth grows, rich media will become more widely used. Compared to the average of 10%-15% click-through for plain text and HTML, rich e-mail is opened by nearly half of those who receive it, and up to half of those recipients respond to the opportunity. Although the upfront costs are higher for rich e-mail, customer acquisition costs are lower due to the much higher conversion rates, according to a report from Jupiter Communication. Just remember that the most important part of the e-mail is your message, not its aesthetic value.

**Opt in and win!** This is permission marketing through listener rewards programs. In spite of their recent arrival on the radio front, rewards programs have been used successfully for over 70 years (remember S&H Green Stamps?) and further refined and mastered by such companies as American Airlines. As online messages saturate our lives, people are more savvy when it comes to giving out information than they used to be. They'll give you the information you need, but at a price. A rewards program encourages users to opt in to redeem points and keeps users engaged beyond the initial contact. It gives us permission to reach out to them via direct and targeted e-mail.

**Hold special events.** Bringing it to the streets has long been a radio staple used to build brand. TSL and NTR Z100's Jingle Ball has, since its debut six years ago, become one of the most-anticipated holiday events in the country. Artists performing reflect "New York's No. 1 Hit Music Station," from Celine Dion, Britney Spears and Ricky Martin to Jennifer Lopez, The Backstreet Boys and more. The event bolsters the station's programming and sales goals while offering listeners the time of their life.

Looking for ways to grow the Jingle Ball brand, Z100 partnered with *Teen People* magazine to create the Fashion Jam. The station encouraged listeners to check out the lifestyle event for a shot at stardom. Participants were selected by *Teen People* fashion editors to receive a makeover, go backstage at that night's Jingle Ball and become models for an upcoming issue of *Teen People* as they posed with concert performers. The pairing led to 26 pages of editorial content in the March issue of *Teen People* and a whole new source of revenue via Fashion Jam sponsorships.

Opportunities are everywhere. IEG projects that North-American marketers will spend \$7.6 billion on sponsorship fees this year and another \$15 billion to \$23 billion on promotions and ads to leverage those sponsorships.

The former AMFM Twin Cities cluster is another example of how seven differently formatted stations can work together to dominate a market. Dan Seeman, Sr. VP/Marketing & Operations for our stations in the Twin Cities, explains that the stations, as a group, have secured nearly every large event in the market as exclusive radio partners. Together, the stations promote the Aquatennial, the St. Paul Winter Carnival, the Hennepin Avenue Block Party, the Minnesota Timberwolves and the Target Center, just to name a few. "Not only are these key branding events, but our partners are flexible and smart enough to allow us to sell in our own sponsorships," says Seeman.

**Deliver the best customer experience.** To win, we need to consistently deliver the best customer experience to listeners, clients and staff. A great return on that experience means translating the value of the brand from the emotional world to the physical world in increased share and revenue.

## What's Hot/What's Not For Radio Marketers

SO NOT	HOT!
Direct-mail VIP cards	Interactive reward programs
Stand-alone 10th-caller contests	Contests boosted by e-mail marketing to P1s
Relying on TV to build cume and TSL	Using a smart combination of all the new technologies are available to you
Thinking that you are in the radio business	You should be in the customer-service business!
Sending out massive amounts of mail for a 3% response rate	Exclusive opportunities for those who listen most
Making your database open and available to all	Cherishing and protecting your database as the relationship it is and for all it can be
Huge, inactive databases	It ain't the size, it's the information that you've got from them. Use it to guide future promotions and activities. The world may be your oyster, but the pearl is in the information.
A website that does not reflect the brand	A website that is viewed as a resource by your listeners
Pen and paper and a calendar	Use technology as a tool to organize, plan and communicate.
Relying solely on Hot ZIPs	Via the web and e-mail marketing, go deeper and recognize the uniqueness of each listener, then customize your message to suit their desires and needs.

Continued on Page 130

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# Breaking Sound Barriers

Wind-up Records and Creed prove it's the music that matters

The story of Creed and independent Wind-up Records is proof that tenacity, passion and, of course, great music can take you "Higher" — higher on the charts and higher in sales. We talked with Wind-up Sr. VP/Promotion Shanna Fischer and VP/Promotion Lori Holder-Anderson about Creed's beginnings and how the label's Internet efforts and outreach, word-of-mouth and grass-roots promotion propelled the band to the top of multiple charts.

How does a "rock" band get played on CHR? There was no doubt that Creed was making an impact at Rock formats. According to Fischer, "Creed's first single, 'My Own Prison,' was released to Rock and Alternative radio in late July of '97. The song was Most Added in its first week at Rock. Seventeen weeks later 'My Own Prison' took up residence at the top of the Active Rock chart. Alternative was a bit slower. The climb was slow, yet steady. It took well over 30 weeks for the song to get into the top 10."

"My Own Prison" has since achieved quadruple-platinum status. For the band's next release, *Human Clay*, Wind-up used the Internet. "We created a comprehensive Internet effort as part of our build up on the release of *Human Clay*," Fischer says. "On the radio side, stations were able to make 'Higher' available on their websites as a download (which timed out) throughout the month between single and album release. Over 250,000 downloads were counted during that time.

"There have been seven singles from the two albums released to Rock radio and six to Alternative. All have reached No. 1 at Active Rock; all have reached top 10 at Alternative."

## POP POTENTIAL

As the Rock and Alternative dominance of "Higher" continued, Wind-up had started to talk about the band's pop potential. "There was a strong sense that although 'With Arms Wide Open' had enormous pop appeal, the existing version of 'Higher' presented substantial obstacles to Pop airplay," Holder-Anderson recalls.

"While the song was structured in a traditional pop format with a great hook, the guitar-rock nature of the production was light years from what pop stations were playing. The band was adamant that their original version not be altered. Given that Creed is a rock band, they felt any attempt to remake or alter 'Higher' would not be true to their intent or vision."

The sales dominance and massive callout were getting harder for pop radio to ignore, however. On Oct. 26, four weeks into the release of *Human Clay*, WKRQ (Q102)/Cincinnati added "Higher." "Their unsolicited add reflected their awareness of sales in their market — four weeks at No. 1 — and forced a more focused conversation about pop potential," says Holder-Anderson. "The band held firm on their position, and we serviced CHR and Pop/Alternative radio with the original, 4:40, guitar-intense version that Rock and Alternative radio were playing."

Not surprisingly, the label was met with intense resistance. "Everything from, 'We don't play rock records,' and, 'We're a pop station, not a Rock station,' to, 'It's way too hard/loud/long for us to play,' and, 'Women don't listen to my radio station to hear songs like this,'" Holder-Anderson recalls.

Pop stations were already familiar with Creed, however. Many had played tracks from the band's first album. The tracks had done tremendously well in R&R's Callout America and were consistently top five with 25-34 women. On that foundation, Wind-up put "Higher" into Callout America and approached the stations that had had previous success with Creed.

"Over the next couple of weeks," says Holder-Anderson, "WABB/Mobile, WSSR/Tampa, KUCD/Honolulu and KLAL/Little Rock added 'Higher' into rotation. Our first week's results in Callout America were spectacular — already 45% familiar, No. 9 overall, No. 4 with teens and No. 7 with 25-34 women."

## CALLOUT SUCCESS

Creed's impressive results in Callout America began the domino effect of stations across the country slowly but surely giving "Higher" airplay. "These early believers provided one of the most important elements in breaking 'Higher' at pop radio: callout prior to airplay," says Holder-Anderson. "We knew that Creed had infiltrated pop culture more than pop programmers thought, and we believed that heavy market airplay from Rock and Alternative stations had bled over to pop listeners." Regardless, Wind-up continued to

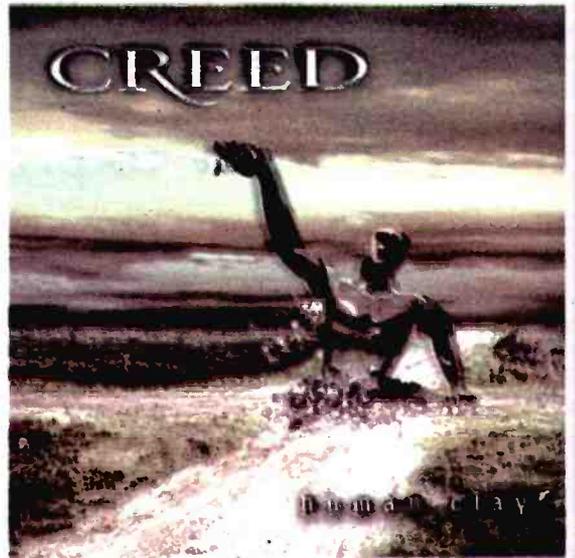
press, market by market, station by station, daypart by daypart.

By the Christmas break "Higher" was on more than 50 Hot AC and pop stations. "Our most significant stations included WTMX/Chicago, WXPT/Minneapolis, WVRV/St. Louis, KZZO/Sacramento, KXXM/San Antonio and WDCG/Raleigh-Durham," says Holder-Anderson. "Callout America continued to grow in familiarity with consistent top 10 results overall and very consistent top five results with the 25-34 demo."

Coming out of the Christmas break, *Human Clay* had scanned more than 2 million units, and "Higher" had debuted in the Modern AC Monitor. Callout America was No. 3 with 25-34s, and through January another 40 stations came on board, including KBKS/Seattle, WXSS/Milwaukee, WPTE/Norfolk, WKSI/Greensboro, KAMX/Austin and KHFI/Austin. Creed received even more exposure after they performed on the *American Music Awards*.

## A TURN FOR THE BETTER

The label felt a measurable crumbling of radio's resistance to "Higher" around the first of February. "While programmers still feared alienating their adult women with the guitar edge of 'Higher,' they acknowledged the growing callout and sales stories," Holder-Anderson says.



Lori Holder-Anderson



Shanna Fischer

"This coincided with significant jumps in sale — from 47,000 units to 59,000 to 69,000 and a top 20 national ranking in March. VHI added 'Higher' into medium, and MTV added it into the 'Hot Zone.' We debuted on the R&R Pop/Alt and Hot AC charts.

"Over the next couple of months we continued to close stations. Callout America was very consistent, and Internet research from RateTheMusic.com showed similar top-five results. VHI moved into heavy rotation with top-five callout. Programmers converted, one by one, into great believers due to the overwhelmingly consistent local and national callout and sales.

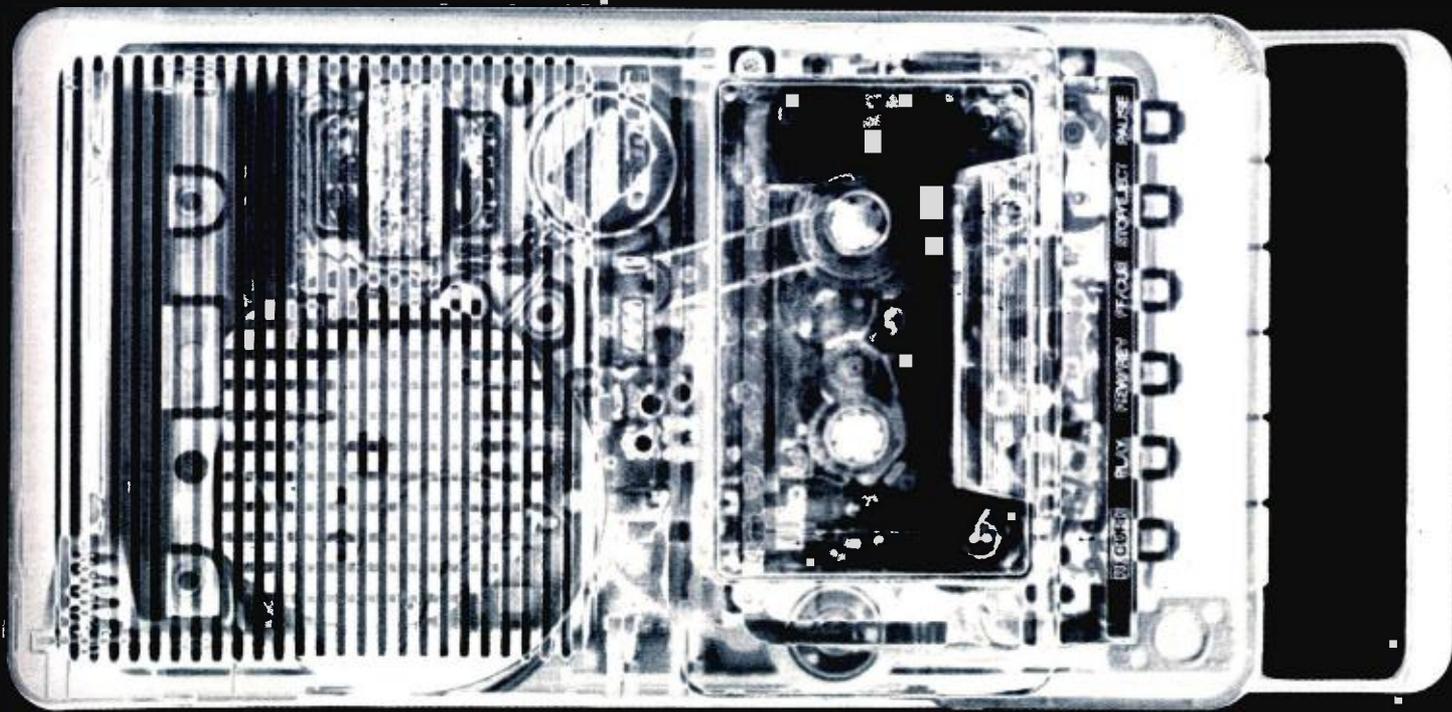
"Higher" continued to reach chart plateaus with significantly fewer stations than the songs that charted around it. The high percentage of stations with the song in power rotation carried 'Higher' into the top 10 in mid-April, even though we had just reached 80% of the panel."

The label redoubled its efforts to convert the stubborn holdouts. These programmers were not swayed by the song's successful callout and continued to resist the concept that adult women want to hear rock songs. "Slowly but surely," Holder-Anderson says, "we closed the last holes at CHR and Pop Alternative and focused on the Hot AC stations.

"As the CHR power rotation drove 'Higher' into the consciousness of the Hot AC listener, we saw the same callout success. By mid-May we were top five at CHR and Pop/Alternative, and by mid-July we were top five at Hot AC. We've now scanned over 5 million units and are currently ranked No. 5 in Soundscan."

Needless to say, bringing "With Arms Wide Open" to pop has not been as challenging as breaking "Higher." If it had been, though, Wind-up would have no problem knocking on pop radio's doors — they've done it before, and they'll do it again.

In other words, Creed and Wind-up will not be denied.



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# The Ultimate Survivor

Former POW Gerald Coffee uses his experience to help others.

*Those who attended the CHR session at R&R Convention 1999 featuring Capt. Gerald Coffee consider his talk to be an experience they'll never forget. Change and the pressure to survive can be tough on people, and the radio business has sure seen enough of those things since deregulation. But until you listen to the inspiring words of Coffee, a real hero, you'll never know what it's like to put everything on the line, as he did for the freedom and protection of our country.*

*Coffee survived appalling change, and today he brings his message of survival to thousands of people, many of whom have no idea what war is like. To call Coffee the "ultimate survivor" is no exaggeration. He served as a naval officer for 28 years — seven of those as a prisoner of war in North Vietnam. His courage, faith and will to survive were tested again and again as he sat in a small concrete cell thousands of miles from friends, family and country.*

*Coffee's military decorations include the Silver Star, the Distinguished Flying Cross, two Bronze Stars, two Purple Hearts and the Vietnam Service Medal with 13 stars. He's received numerous civilian awards and holds a master's degree in political science from the University of California, Berkeley.*

*Coffee believes that his emotional and spiritual triumph over such a horrific experience is something that every human being has the potential to accomplish. His decision to tell his story and share the strength he found within himself is truly an inspiration. The following is an excerpt from Coffee's keynote address at this year's Morning Show Boot Camp.*

We all frequently find ourselves trying to navigate through difficult, complex, frustrating and sometimes scary passages in our personal and professional lives. We look around us sometimes with those old black-and-white answers, those values and principles and anchors and touchstones upon which we thought we could rely. But today, as you know, there's so much ambiguity, so many gray areas. There's so much compromise, and there are so many experts on every side of every issue. It's tough, sometimes, to make the right decisions and judgment calls with any sense of certainty or confidence, so we have to extract some of those lessons from our past experiences, as well as from the people around us, to make the right decisions for the present and future.

I'd like to make it clear to each and every one of you here how this experience from which I will be drawing is really so much more than just my experience, or that of my friends in the other prisons and cellblocks in North Vietnam for all those years.

## GOING DOWN

It was the 3rd of February, 1966. My crewman and I were flying a combat reconnaissance mission from the

decks of the aircraft carrier U.S.S. *Kittyhawk*, operating in the Tonkin Gulf off the coast of North Vietnam. We were flying an airplane called the *Vigilante*, an RA-5C, which was a fairly sophisticated Mach-2 reconnaissance airplane.

As we came across our last target that day, the airplane was hit by anti-aircraft fire. Now the hit itself wasn't anything spectacular — there was no big explosion — so I turned the airplane back toward the Tonkin Gulf. I wanted to get as far out to sea as possible, and quickly, to enhance our chances of rescue by our own forces. We found ourselves climbing back out toward the ocean, accelerating. As we did, I began to watch my hydraulic pressure gauges start to flicker. The warning lights began flashing on and off in the cockpit. We were losing our hydraulic fluid over the side where we had taken the hit.

The controls got kind of stiff in my hand, and pretty soon I couldn't move them at all. The airplane made a roll, but I couldn't stop it. Finally, all I could see was the ocean spinning around in front of us. It became clear that we couldn't stay in the aircraft any longer. I called to my crewman, who sat behind me, on the intercom, "Eject! Eject! Eject! Eject!" I didn't hear him go, so I reached up and pulled the face guard on my ejection seat, which automatically ejected him first, then myself a split second later.

By that time we had continued to accelerate to a speed of about 680 miles per hour. Imagine bombing down the nearest interstate highway in your convertible — standing up in the front seat. That gives you a small idea of the impact of high-speed ejection. It was so severe, I was knocked unconscious immediately. I thought back, and if I'd never regained consciousness, I suppose, in effect, I'd know what it's like to die.

But I did regain consciousness, obviously. When I did, I was floating on the water about a half-mile from the coast of North Vietnam. All the automatic functions of my ejection seat and parachute-opening device had worked properly. Unconsciously, I had already released my oxygen mask, which kept me from suffocating. I had released my parachute harness, which kept me from being dragged down in the water as the chute was sinking below me. I had inflated the flotation gear that was keeping me up in the water. All of this with a broken forearm, shattered elbow, dislocated shoulder and lots of cuts and burns from the impact of that high-speed ejection.

I could see my crewman about 80 yards away, moving in the water, so I knew he had survived the ejection as well. But beyond him, closer to the beach, several Vietnamese Communist boats were coming out to us, with six or seven army and militia men in each boat shooting at us already. The bullets were literally zinging over my head

and splatting in the water all around me. There were no aircraft overhead for help, no place to swim or escape. It was very clear that my capture would be imminent, and indeed it was. The first boat reached me rapidly, and they pulled me very roughly over the side and began stripping me.

Before I even realized it, some airplanes did show up. A couple of attack planes from the *Kittyhawk* began rolling in, strafing the boats that had just picked us up and shooting at them with their 20-millimeter cannons — not realizing, of course, that we had been picked up already in those very boats. I can clearly recall pulling myself up along the shallow gunwale of the boat, watching those airplanes roll in and the bullets break off the bow of the boat that I was in.

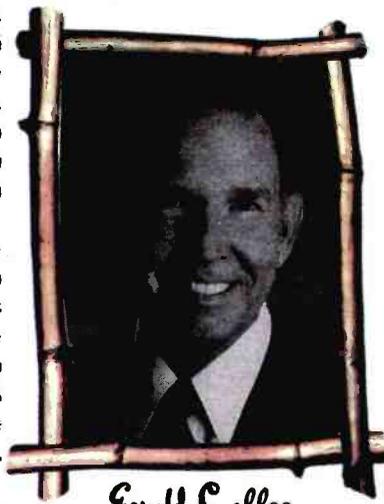
We jumped out of the boats in waist-deep surf, ran across a wide, sandy beach and dove in behind a rice paddy dike to take cover just as another aircraft rolled in and fired a pack of rockets that blew all those beached boats to splinters. And that was my introduction to North Vietnam. As it turned out, sometime in that battle for our capture my good friend, the crewman, was killed.

## TRAVELING TO HANOI

My captors began to take me northward. We traveled each night under cover of darkness on very rough, bombed-out roads. Each morning about dawn we'd stop off, usually in small villages and hamlets where the people could come out during the day and take out their anger and frustration on me, one of the "captured U.S. air pirates," as they called us.

In the dawn light we continued down through the suburbs of Hanoi to the very heart of the city. We finally pulled up in front of a huge, formidable-looking fortress of a prison called Walo, which in Vietnamese means "fiery

Continued on Page 114



Gerald Coffee

## Survival Island

### Kasper

MD, WAKS/Cleveland

**If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?**

*Well, if I were stuck on an island, I would get frustrated very quickly. I'd need to be surrounded by people who would keep my mind off the situation until the big rescue, so I would need to laugh. Universal national Dave Reynolds always cracks me up. As for the locals, it's a tie: My old Virginia Interscope local Pam Grund always put a smile on my face, and here in C-town I'm always swapping stories with my boy Steve Greborunis from Maverick. Geez, come on guys, couldn't this question have been "Which cast member of Coyote Ugly would you want to be stranded on an island with?" Oh, well.*

**If you could only take five CDs with you, what would they be? No full lengths for me; I'm a CD-single junkie: Limp Bizkit's "Re-Arranged," Q-Tip's "Vivrant Thang," Rockell "I Fell in Love," Blessid Union Of Souls' "Standing at the Edge of the Earth" and Stroke 9's "Little Black Back Pack."**

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(because you can always reach George)

# The Ultimate Survivor

Continued from Page 108

fortress." Several guards took me out of the vehicle to my first cell and shoved me roughly inside, and a huge, heavy wooden door slammed behind me. A note of finality.

I couldn't believe this was happening to me. For the first time in my life, I found myself thrust into a totally foreign, hostile environment with nobody else to turn to for advice or help or sympathy and no other source of strength except what I chose to bring in with me or somehow found on my own.

The cell was about three feet wide and 6 1/2 feet long. Along one wall was a concrete slab that jutted out about 20 inches from my bed, at the foot of which was an ankle stock, wooden on the bottom, with a heavy iron manacle that hinged on the top and locked in place with a big rusty padlock. There was a tiny window very high on the back wall with a double row of iron bars, and all I could see were the shards of filthy broken glass embedded in the concrete on top of the 16-foot wall that surrounded the entire city-block-size prison.

There was a small tin bucket in one corner of the cell — no lid — that was supposed to take care of all my physical requirements. A piece of yellow paper plastered to the wall right next to the door listed all the prison regulations, very clearly delineated in English. That old cell literally reeked of the human misery that had been there before me, decades of human misery. Those earliest weeks and

**"I finally quit saying, 'Why me, God?' and I started saying, 'Show me, God. Show me what I'm supposed to do with this. What are you preparing me for here? How am I supposed to use this experience?'"**

months were when the interrogations, the extortion and the pressure were most intense. They tried to exploit me — all of us, for that matter — for military information and propaganda.

You can bet that I prayed a lot. But I began to realize that the nature of my earliest prayers was really kind of futile. I seemed to be expecting God to do everything for me. One of the very first prayers I remember specifically was, "God, give me those last five minutes to fly over again." Another was, "Please, Lord, let there be a military victory in South Vietnam or a political settlement or maybe a prisoner exchange somehow, and get me out of here, back to my country, back to my family, because I just don't know how long I can endure these circumstances."

If I had known at the very beginning that I was going to be there for more than seven years, I don't know what I would have done. I began to realize and accept the fact that this might be my life for a while, whether I liked it or not, so I'd better try to get my feet on the deck and my stuff together and start getting on with it and trying to make the most of it.

## NEW MEANING

Gradually, the nature of my prayers began to change too. I finally quit saying, "Why me, God?" and I started

saying, "Show me, God. Show me what I'm supposed to do with this. What are you preparing me for here? How am I supposed to use this experience? Help me to use this to go home, whenever that might be, as a better, stronger, smarter person in every possible way that I can be. Let me go home as a better naval officer, a better American, a better citizen, a better Christian. Let me go home as a better husband and father and friend. Please, God, in every possible way, help me to use this time productively so that it won't turn out to be some kind of a void or a vacuum in my life."

After that realization and commitment, I tell you every single day began to take on a new meaning because now there was purpose. There really were ways to be better and smarter and stronger.

I thought that, whenever I returned home, maybe there would be some opportunities to share something about my experience. I was thinking then, of course, about my family and my friends. I never dreamed there would be the opportunities I've had since I returned. I was finally repatriated in February of 1973. Seven years and nine days after I was captured, I came home and looked around, and there were so many changes that had occurred in our country during those specific seven years. There was incredible turmoil, conflict, disillusionment and misunderstanding.

I realized that this would probably be a repeat of my survival. All those years in prison were going to serve me just as well as a key to survival right here at home for the rest of my life. And the key to that survival was really very simple. The key to that survival was faith. Faith in ourselves, faith in one another. Faith in the people with whom we work each day. Faith in our associates in the same profession. Faith in the people we love. Faith in those men in the other cells around me all those years, men upon whom I depended and who, in return, depended on me.

Another aspect of faith is faith in our country. In every free country we enjoy the same basic freedoms. Faith in our country and her basic institutions. Never forget who you are.

And the last aspect of faith is faith in God. You don't need to go through the kind of weird, bizarre experience I went through to derive the benefits of simply keeping faith. I had to have faith in myself to obey the American Fighting Men's Code of Conduct while in prison. Especially the one article that reminded me, "When interrogated, I am bound to give only my name, rank, serial number and date of birth. I will evade answering all further questions to the utmost of my ability."

Yet, after months and months and, as it turned out, years and years of pressure, extortion and torture, I found that I couldn't always stick to those four items. And dying wasn't an option. I had to have faith in myself, and I had to at least to learn how to minimize the net gain the enemy could achieve by having me there totally at his mercy for such a long time. I had to simply keep faith in myself to pursue my duty.

I had to have faith in myself physically and mentally as well. I had to recognize and dwell upon the important connection between physical health and the ability to pursue any objective or achieve any goal. I did push-ups and sit-ups on the little concrete slab in my cell each day.

I also had to stay awake and alive intellectually. Sometimes I thought my brain was going to

atrophy from lack of use, but just the opposite happened. Sometimes I'd go to sleep at night and say, "Jeez, I didn't finish everything I wanted to do today." Comparing notes later on, almost every man went through a period of very deep personal introspection. Never underestimate the value of solitude — in moderation, of course.

## COMMUNICATE AND LEARN

Ultimately, every man had committed to his own personal memory bank the names of almost 600 other Ameri-

**"You don't need to go through the kind of weird, bizarre experience I went through to derive the benefits of simply keeping faith."**

can POWs, all alphabetized, going over them frequently to make sure we didn't drop any, because we knew if we could escape or make contact with our government, we could then tell who the POWs were. We also used the time to learn as much as we possibly could from one another. I mean, we studied foreign languages, science and mathematics like a small university there in downtown Hanoi.

Any man who had any particular knowledge or expertise to pass on did so. We tapped information on the wall from cell to cell using little sets called a tap code. I learned so much. French, for example. I learned so much French that when I returned and went to UC Berkeley, pursuing my master's in political science, they gave me two years of credit just by examination for the French that I learned through the walls in Hanoi.

We also used that time to memorize and compose and really appreciate poetry. One of my Air Force friends was a godsend, because when he was a kid, his mother forced him to learn a brand-new poem every year to recite at their family's annual Thanksgiving reunion. He hated it, but he retained so much of that poetry that he ended up passing it on to us. And that inspired us to go back into our pasts and dredge up the poems that mean old English teachers had pounded into us. When I was released, I had committed to memory about 45 or 50 poems — long classics, with dozens of verses.

We started to compose our own poems. I'll never forget

## Survival Island

### Lee Cagle

PD, KXHT/Memphis

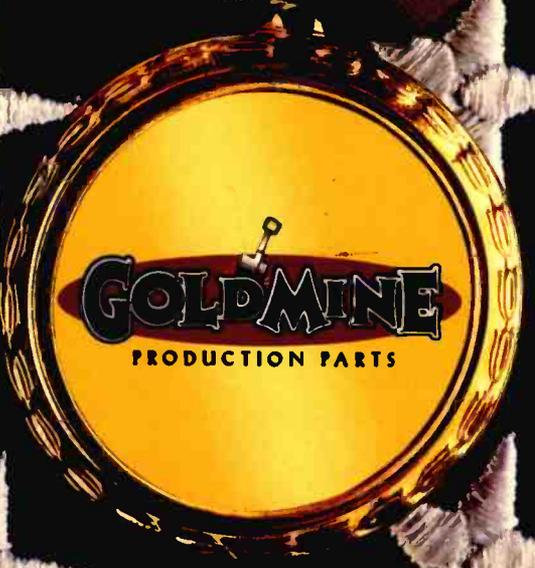
**If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?**  
The exec would be Andy Shane of Atlantic. The local would be Rob Rosin, Atlantic's New York local. I would need someone to play cards with, and these two are part of my crew.

**If you could only take five CDs with you, what would they be?**

Johnny Cash's Ring of Fire: Greatest Hits, Barenaked Ladies' Maybe You Should Drive, Sarah McLachlan's Mirrorball, Tchaikovsky's "1812 Overture" and Kris Kristofferson's The Austin Sessions.

**If you had to take one indie with you, who would it be?**  
Skip Bishop.

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my very first effort to compose poetry. I was sitting on that little concrete slab in my cell one day, and I was munching on a small piece of bread. It came in a little roll with crust all the way around it. And wherever they got the flour for the bread in those old, dungeonlike kitchens of Walo, you can bet there were bugs and weevils and roaches and flies, so we always had a protein supplement in our bread.

I took a bite out of my bread one day, and I looked at it and was inspired. I said, "Little weevil in my bread. I think I just bit off your head." I couldn't have survived without a sense of humor. That's why I wear a Mickey Mouse watch — it's a reminder to lighten up. It's faith in yourself to bounce back every time you find yourself down and hurting and frustrated and scared and uncertain about your future.

**REASONS FOR FAITH**

There are so many more reasons to keep faith in ourselves than we sometimes think there are. Faith in ourselves on a daily basis, for example, is simply looking around us and recognizing the things that are wrong or fouled up. We need faith in ourselves to step in and change the wrong things to get them going in the right direction, whether it's in our families, our communities, our work-

**"We need faith in ourselves to step in and change the wrong things to get them going in the right direction, whether it's in our families, our communities, our workplaces or our radio stations."**

places or our radio stations. Faith in ourselves to make differences around us for the better. Faith in ourselves to recognize the inevitability of the incredible pace of change around us every day.

The kind of faith in ourselves where we have the confidence to empower people around us when we are in leadership positions and not be threatened by the fact that we have been given power. And the kind of faith to know the difference and not allow ourselves to fall back into what may be stylish or fashionable or convenient or easy or politically correct, but to stick to things that we each know down deep are right and just and moral and ethical.

You have the power to form opinions, to make differences. Yes, we entertain, of course, but in the process we have the power to make differences in the way people think about themselves. At one time or another, I know, we are all POWs — Prisoners of Woe. Woe is me, right? And sometimes we might wish we were somewhere else or doing something else or that our circumstances were different. Sometimes, as you know, it's a state of mind. But sometimes we just have to gut it out and hack it and be tough and recognize adversity and our challenges and even the pain of our frustration. We have to find the purpose in those challenges and be better and tougher because of them.

**CREATIVITY TO OVERCOME DIFFICULTY**

Remember the tap code I mentioned? We became compulsive communicators, really. The tap code was based on 25 letters of the alphabet. We threw away the letter K because we used C interchangeably. We arranged the remaining letters into five rows of five letters each, one row on

top of another. Tap code illustrates how we can overcome difficulties and obstacles with originality, innovation, persistence and creativity of the very type you need on a daily basis.

We tapped so much in those early days that we would get big calluses on our knuckles. The guards would grab your hand, and if you had calluses on your knuckles, you were punished. So we had to wise up and tap on the walls with anything hard, little rocks or pieces of metal, to save ourselves those calluses and the unnecessary punishment.

I guess the ultimate refinement of tap code was something we developed that we called "vocal tap." That's where you translate the taps in the wall into five different noises that people tend to make. A different, normal noise for each of the numbers one through five. You make the noise that equals the right number. So you can sneeze and cough and sniff. The guards were always spitting and hacking anyway; they had no idea we were communicating.

I was in a tiny courtyard one time waiting to be interrogated. A guard was about six feet away from me and thought he really had things under control. As it turned out, the guy in the cell behind me had been shot down a couple of months before and had been brought into the communication system. I can hear him coughing and sneezing and spitting. He sounds like he's about to die of pneumonia. But he's telling me that just before he was shot down the Green Bay Packers had won the Super Bowl. But I had been in prison so long, I didn't know what the Super Bowl was.

**SUPPORT FROM HOME**

My youngest son was born two months after I was shot down. We didn't meet until he was 7. I had faith in my family to keep my vigil alive and keep me part of them all those years. In 1970 a new guy was shot down and brought into the system, and a piece of news he passed to the rest of us was, "Hey, you guys, back home in America people are wearing bracelets with your names on them." Remember the POW bracelets? Boy, that reaffirmed our faith, which was often very difficult to maintain.

Frequently, when I would go into interrogation, I would be sitting there behind a table with a blue cloth, on a low wooden stool so that I could be looked down on. And sometimes there was a spotlight shining right in my eyes — I mean, right out of Hollywood. The interrogator would say something like, "You know, in Vietnam the war is everybody's war. It's a people's war, a sacred cause. But in America it's a very small and unpopular war. And besides, it's baseball season, and they've forgotten you even exist." So hearing about those bracelets was great.

The first two English words I saw scratched on the wall of the cell — by another American POW who had been there before me — were a little formula that simply said, "God = Strength." God equals strength. For me that really worked, because I was never, ever totally alone. I could always find just a little bit more strength when I needed it.

Every man there had his own personal spiritual routine on a daily basis, but for sure every Sunday morning the senior officer in each cellblock would pass a certain signal on the wall: Knock, knock, knock, knock. Church call. Then every man would stand up in his cell if

he was able to, and in at least some semblance of togetherness we would all recite the Pledge of Allegiance, the Lord's Prayer and, frequently, the 23rd Psalm.

As we looked at the Communist officers and guards who kept us there each day, we recognized that in spite of the fact that we were incarcerated, it was our "cup that runneth over," because we knew that someday we would return to a beautiful and free country. When you have seven

**"At one time or another we are all POWs — Prisoners of Woe."**

years, and you're stripped of all the material trappings, there's nothing left except your flesh and your bones and your soul and seven years to simply think about what you think. You come to the realization that we are truly one family under God.

**THE SAME CLAY**

When I came home, friends would come up to me, or sometimes even strangers, and they would say something like, "My family and I stayed up until three in the morning to watch you guys come home on television. The way you guys got off those big airplanes at Clark Air Force Base in the Philippines and the things that you said made us feel so good, so proud." What we had said was, "We're proud to have served our country during some very difficult and adverse times. We're grateful to our commander-in-chief and to the people of our nation for this day. God bless America."

You should feel good and proud because you can be sure, if you related to my experience and that of my family, that you would survive for the very same reasons. There isn't anything extraordinary about me, truly. We're all made from the same clay and spirit, and we derive our strengths from the very same sources. All those years the Communists tried to break my spirit and my confidence and my faith, and they couldn't do it.

**Survival Island**

**Jim Kelly**

MD, WKRQ/Cincinnati

**If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?**

*Tom Cunningham from Jive Records, so we can discuss, at great length, the Xavier Musketeers' dominance of the Dayton Flyers in college hoops. As far as locals, Craig Diable from Warner Bros., because if there happens to be a golf course on this island, we'd find it, and if there wasn't one, we'd build it.*

**If you could only take five CDs with you, what would they be?**

*Chantal Kreviazuk's Colour Moving and Still, Vertical Horizon's Everything You Want, P.M. Dawn's The Best of P.M. Dawn, Seal's Seal (the second one) and, last but not least, any Jennifer Love Hewitt CD — not necessarily to listen to, but just so I can admire the pictures on those lonely nights.*

**If you had to take one indie with you, who would it be?**

*Billy Brill from McCluskey is the indie I'd take with me. He knows everyone, so he'd be able to get us off the island in no time.*

# The Revolution Of The Personal People Meter

Arbitron is set to unveil a device it hopes will broaden radio's reach

The development of Arbitron's Personal People Meter has been a complex, laborious effort. For eight years Arbitron has sweated the details to create a technology that it wholeheartedly believes will deliver more reliable information to radio on who's listening, how often and for how long.

Now, as the PPM begins its trial in the U.S., Arbitron's Bob Michaels talks about why the device will revolutionize how radio can serve its listeners.

**R&R:** How can you gauge whether or not the tests in Britain were successful, and what will determine the PPM's success in the U.S.?

**BM:** Some important elements are necessary for the PPM to be successful both in the U.K. and the U.S. One, broadcasters need to encode their signal. Two, the technology must work properly. And three, the respondents need to carry this device with them everywhere they go.

In other words, for the technology to work properly, the respondents need to carry the PPM with them wherever they go, and Arbitron must be able to retrieve the data. What we weren't able to do responsibly with the U.K. test was to release the information with only part of the radio signals in the market encoded.

An isolated problem with a single recording on the BBC Classical Network caused the five BBC networks to turn off their encoders about a week into the test. It was discovered that a manufacturing defect made that happen, and steps have been taken to make sure it doesn't happen again. We could have delayed things and continued the test, or we could have brought the technology to the U.S. and done it here. You've waited long enough for it, and we're pleased enough with the results, so here it is.

**R&R:** Do you foresee any problems with any of the radio stations setting up the encoders? What if the stations respond, "So, let me understand this: You want me to do this and then charge me for the information that I am providing you?"

**BM:** We met with station chief engineers who asked our technical folks several questions. We held meetings in Columbia and handled those questions, and so far everyone's satisfied.

As we moved forward with this technology, we talked with the heads of the major groups. These group heads want this information for a couple of reasons. People have been saying that the diary is becoming an outdated mode of measurement. Customers have been asking for a passive, por-

table system like the PPM for years, so this is really based on their requests.

Stations have been asking us to take the active participation out of the survey and to make it as easy as possible. The advertising community also wants it. Procter & Gamble has stated that it doesn't spend money on radio because it believes in electronic measurement, which doesn't exist in radio. As a responsible company, we are bringing this to the marketplace in an attempt to help the radio industry.

**R&R:** With this project's expense and the fact that companies are so sensitive today in negotiating their deals, will there be substantial price increases to obtain the PPM when it finally hits?

**BM:** PPM technology is much more expensive than the diary. If you think about it, at present we send diaries out each week to the marketplace, and money with them, to everyone who has agreed to be in our survey. We ship about 2.6 million diaries each year with cash in the envelopes. The meters are much more expensive, and the cost to deliver a meter and the required hardware to make it work is much higher than a diary in a box.

Radio alone can't afford this technology. We knew that, and we have been saying that from the very beginning. We needed to have other media — such as television, cable, Internet and satellite radio — to help pay for this technology. You saw that we announced a partnership with Nielsen. We are trying to make this as affordable as possible, and we need to come up with ways to offset the cost.

The business plan needs to make it as affordable as possible for all media, and it needs to give stations more than what they have today. That can be new uses of the data, more reliability in the information — which would mean more money spent in the medium — and software services that are not possible today.

We have been dreaming up uses for this new technology, and I must say that I get very excited when I think of its potential uses for radio programmers. But this all comes with a cost both for us and our clients. Having other uses of the data helps us pay for it, but our clients will be the ones to decide if it is worth whatever extra cost comes with it.

**R&R:** Today we have the diary, HDBA, HDHA and all kinds of population and demographic issues to deal with. Will the panels be smaller than the diary samples right now, or will they be equal?

**BM:** One of the benefits of a panel is that you can see your sample nearly every day during the survey. Each day you know how many African-Americans, Hispanics, men 18-24 and other groups are in the sample. So as we go along and pick our sample for the panel, we will know from the start how many of each group is represented. We can ob-

tain more of one or another group if we are short.

With the U.K. test, we mirrored the marketplace very well on gender, age, household size, presence of children, age and employment status of the head of the household and social class. We have experience here at Arbitron in how to do that, since we used to be in the TV business, and our meter service required it. Besides, we are working with Nielsen, which also has this experience.

As far as sample size is concerned, that is still not resolved. We have to look at balancing the cost of this service with the needs of our clients and doing what's best and affordable. It certainly won't be a secret, and stations have never been known to keep their opinions about sample size to themselves. Don't forget that it was [Arbitron President] Steve Morris and [Exec. VP] Pierre Bouvard who brought about the larger sample sizes that we now have in place. We offered to raise our samples back in the mid-'90s, and many markets took us up on that proposal. We are aware of the sample-size issue.

**R&R:** So you are recruiting and using SSI and everything. Is it all going to remain the same?

**BM:** We'll be picking panelists in the marketplace from a stratified sample frame from an enumeration study of each marketplace. That means we find out what is in the market first by phone calls to the marketplace, then we pick the sample we need from within that group. The finer details are still being worked out, but we have our best people, such as Bob Patchen, on that job.

**R&R:** Why the word "panelist" instead of "diary-keeper"?

**BM:** Being a panelist means you're in the survey for a longer period of time. In the U.K. people were in the sample for six months. Panel measurement is how television meter

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Bob Michaels

## Survival Island

### Eric Michaels

PD, KPRF/Amarillo

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

My exec would be Johnny Coppola. My local would be Sammy Alfano. (I can't believe I picked Sammy Alfano, for Christ's sake!)

If you could only take five CDs with you, what would they be?

Billy Joel's Greatest I & II, Chicago's Greatest '82-'89, a Seinfeld comedy disc and, oh hell, a HotMix from around '91 or so.

If you had to take one indie with you, who would it be?

Yeah, I'll take one — I'll have to eat eventually. Who's the biggest indie?

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# The Revolution Of The Personal People Meter

Continued from Page 112

systems work in the U.S. and around the world. The beauty of that is that we can see changes in behavior over time, so a PD can see if the station's TV commercials really did change his radio audience's behavior. You will be able to tell which television stations worked and which didn't.

**R&R:** Will this be set up along the lines of a Nielsen People Meter?

**BM:** Exactly. The model is already there, except that instead of measuring the TV set, we'll be measuring the person.

**R&R:** So you are going to ask your panelists to basically keep this meter anywhere from six months to a year?

**BM:** The final time frame has not been determined yet. After we tested the PPM for six months, we did focus groups this past spring to ask participants if they enjoyed the process and if they would have kept the meter longer. Over 95% said they enjoyed the device, and 80% said they would have kept it longer. Since all the participants had to do was remember to carry the PPM with them, they thought it was very easy to do.

Think back to when you first started traveling and earning frequent-flyer points. Every time you flew somewhere, rented a car or stayed at a hotel, you were probably thinking about how many points you were earning. It's the same with the PPM. People earn points that are converted to cash on a weekly and monthly basis.

People in the U.K. test said they enjoyed getting feedback each night about the number of points they earned that day for keeping their meters with them. On the docking station is an LED readout that congratulates them and shows them the number of points they earned that day. We make it fun for them.

Remember: The point system is not based on how much you listen to the radio or watch television, but rather on keeping the green light lit on the meter. Participants earn points for keeping the meter in motion, and the way they do that is to carry it with them wherever they go when they are awake.

**R&R:** What lets you know that they have it with them?

**BM:** Inside the device is a motion detector, which can detect movement as small as breathing. There is a time stamp inside the meter that keeps track of when people take it out of the recharger each day, when the motion light flashes or goes out and what encoded audio source they were exposed to and when. If, after so many minutes, the meter is not moved, the green light starts blinking. After a few more minutes it goes out. Even if the light is out, the meter is still picking up any audio signals that are around the meter. When we get the data back, we know the meter was not activated.

**R&R:** Let's take Philadelphia, for example. And let's say, for the sake of this conversation, that you figure six months is what you want to use and the panel size is 1,500. Is there any concern there will be sameness?

**BM:** Arbitron data in some markets says the same thing in each survey. For example, Power 96 [WPOW] in Miami has pretty much the same AQH and share each survey. There are stations in the U.S. that don't have a lot or any competition, and they have the same numbers book after book. Does this mean that we are lucky survey after survey or that this is good, stable research showing the same result time after time?

We already have that now from the diary method in many markets. This is just a different way of measuring the same thing. And, yes, you might end up with the same thing.

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## The Development Of The Arbitron People Meter

Arbitron began its development of the Portable People Meter as a totally new multimedia measurement system in 1992. The company says its goals were based on a vision of the complexities of the future environment facing radio and television. It recognized that it was necessary to develop alternatives to existing audience measurement methods and focused on an audio-encoding approach — with multimedia capability — as the most promising method. Arbitron realized that any new system with hopes of long-term success would have to address the following three basic issues:

1. Easier measurement: a less burdensome method that would rely less on active respondent input to determine media exposure.
2. Comprehensive personal media measurement: a method that could measure personal exposure to all electronic media, regardless of the delivery mode or where the exposure occurs.
3. Larger samples and more integrated information to differentiate audiences: a method that can offer larger samples for segmented niches and more information for differentiation from competition.

These three issues helped guide Arbitron in its choices among new technology possibilities. It wanted to develop a system that would offer the following:

- Measurement of both radio and television through all delivery methods (e.g., analog and digital)
- Both in-home and out-of-home measurement
- Measurement of exposure to signal or broadcast
- An acoustic detection method that encompasses inaudible encoding of any audio material
- A device small enough to meter persons effectively
- Lower costs for the equipment, installation and management of a media panel

Since 1992 Arbitron has conducted more than 25 separate studies to assess the performance of the PPM system. These studies have been focused in three critical areas:

- The performance of the encoding system
- The performance of the decoding system
- Respondent compliance and cooperation

Each study led to new learning, which in turn resulted in system modifications to improve overall performance.

### TECHNOLOGY DEVELOPMENT

During 1992 Arbitron concluded that an audio-encoding approach was the most likely to succeed for both research and economic reasons. Encoding works by inserting a unique, inaudible code in the program audio. The decoding device would detect the code and time-stamp it. The collected codes could then be directly credited to the source of the audio. Encoding appeared, then as now, to be the most likely to succeed for both radio and television, and audio encoding was the most appropriate to a multimedia capability.

By the end of 1992 Arbitron had conducted proof-of-concept testing for two different approaches to inaudible audio encoding. That testing led Arbitron to the method it now uses, which embeds an inaudible signal within the audio signal of any type of programming. The technical requirements for the audio-encoding scheme were rigorous.

• **Transparency:** The codes had to be completely inaudible to the human ear in all listening and viewing environments, and the presence of the code could not degrade the quality and acoustic characteristics of the original audio.

• **Robustness:** The codes had to survive the most hostile acoustic environments, which included digital-to-analog and analog-to-digital conversions, steady-state time compression and time expansion and all of the data-reduction techniques (such as MPEG) being used or contemplated by the industry.

• **Compatibility:** The coding scheme had to conform to all industry standards and had to be capable of encoding monophonic, stereophonic and multichannel signals.

• **Tamper resistance:** The system had to be impervious to any attempt to tamper with or corrupt the embedded signal. Any attempt had to effectively render the audio content unplayable.

In 1993 Arbitron contracted defense contractor Lockheed Martin, an expert in audio detection, to develop an inaudible encoding method that met their requirements. The result of these early efforts is the current Arbitron approach, which dynamically inserts a code over a range of multiple frequencies. The code is rendered inaudible to the human ear through the use of a well-documented technique called psychoacoustic masking. This technique takes advantage of the human ear's inability to discern a slightly weaker frequency that is immediately adjacent to a strong frequency. An electronic device tuned to listen at a specific frequency is able to detect the weaker sound that the human ear cannot hear.

By the third quarter of 1993 the first working prototypes were produced. These were about the size of a brick and useful for laboratory testing, but not of a size suitable to the ultimate task. Today Arbitron is producing the fourth generation of Portable People Meters in a further reduced size. These devices are about the size of a pager, about three cubic inches, with a weight of about two and one-half ounces. The meters have undergone testing both inside and outside the laboratory.

Continued on Page 116



*Website NTR  
Specialist*

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## The Revolution Of The Personal People Meter

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**R&R:** *There isn't concern about that? Obviously, those will all be weighted HDBA, HDHA and demographically.*

**BM:** All we are changing is the way we collect the data. One of the main reasons for the HDBA and HDHA is for sampling purposes and for identifying those groups. If we do not need to do that because we have a daily count of the sample and because things are in line, we may not need the HDHA and HDBA as we know it today. Only time will tell.

**R&R:** *In the simplest sense, then, it's a swap — the diary for new technology.*

**BM:** Exactly. We know that stations and the advertising community want us to change the way that we measure the media. There is talk about dropping average quarter-hour. AQH gets us the "frequency" side of "reach and frequency." Why would we want to get rid of that? Advertisers spend a lot of money on radio and television using reach and frequency, and radio is a frequency medium. Why would we want to change the way advertisers invest their money in our media?

**R&R:** *What, specifically, does the PPM gather?*

**BM:** It gathers a signal through a method called "psychoacoustic masking." That's the technology we use to hide the signal that identifies the station. It's the technology used in the Cold War. It's the way in which our military talks to our submarines in other parts of the world. The meter is always listening for this tone.

**R&R:** *Does every station have its own unique station ID?*

**BM:** Yes, including analog and digital. It's conceivable that you can have an analog-, a digital- and an Internet-coded signal for a particular source of programming, whether it's radio or television.

**R&R:** *Will every radio station in America automatically be assigned a unique ID?*

**BM:** If they want to participate in the ratings, yes.

**R&R:** *So if I am listening to KIIS in Los Angeles on my computer, and I have this meter, it is going to let you know that this is KIIS and send that information out?*

**BM:** Correct.

**R&R:** *When do people get into the mix? The information is sent to Arbitron, and then what happens?*

**BM:** We're still putting together the business model for that, because we have to extract that data. Nielsen has use for the television data, and Arbitron has use primarily for the radio data. However, as radio programmers, we also want the television data. We still need to monitor the data and call households we haven't heard from, meaning we didn't get their data in the overnight download from their house. Besides, the diary will be around for a while in smaller markets, so there are still a lot of things that our staff in Columbia can do.

**R&R:** *Is it conceivable that radio can move to an overnight mentality? That you can tell radio stations how they did the day before?*

**BM:** It would be technologically possible. Television gets that today. But people watch television programs and are not usually fans of a television station. Radio listeners are different in that they are fans of particular stations. Television has programs that change from day to day, radio doesn't. Radio's audience doesn't move as quickly as television's audience.

However, we have been thinking about some service for radio programmers that would tell them how effective their television advertising is. Perhaps a PD would like to see how many people saw their radio commercial two days ago on TV and how many people then switched over to the station.

I would want that as a PD, but probably not in the form of ratings as we know it today. Here again, our customers will tell us what they want from this service.

**R&R:** *Now let's get to the diary running itself. We're going to move to a case of actual radio listening. Right now the way diaries are set up, you know there is a theory — whether it's proven or not — that marketing makes participants write down a station they may not be listening to.*

*Now, all of a sudden, the industry has been asking for real, and they are going to get real. Do you have any idea about what's going to happen format by format?*

**BM:** First, one of the things I hear that scares me a lot is people who say, "That's great. I'm going to be able to cut back on my promotion and not worry about keeping my name out there in front of people because my station won't have to be top-of-mind anymore." That's a big fear for me, because it's not about whether they write it in the diary, it's whether they remember you at all in this ever-growing, crowded world of audio entertainment.

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## The Development Of The Arbitron People Meter

Continued from Page 114

### HOW TO GET PEOPLE TO CARRY THE METER

While the Portable People Meter represents a significant advance over current methods of measuring audiences, it is not fully passive. It still requires cooperation from the survey participants: People must keep the meters with them at all times. Because it is important that survey participants carry the meter with them every day, Arbitron's methods researchers have been developing and testing methods of optimizing recruitment, cooperation and compliance at the same time that we were developing the technology.

Since 1992 Arbitron has conducted about 25 different tests with consumers, many of whom used devices that emulated the current Portable People Meter in every way except for the decoding hardware. For these tests they recruited panels of households for time periods ranging from one week to two months. They provided the household members with simulated PPMs, which they were asked to carry just as they would be asked to in an actual survey. The simulated PPMs contained small motion detectors and clocks so that it would be possible to determine when they were carried and for how long.

In 1995, based on the information gathered from its extensive research methods tests, a comprehensive test of motivational procedures and compliance systems was designed especially for the Portable People Meter. The system was tested in a study of 100 participants over a two-month period. The equipment fully emulated the envisioned Portable People Meter system in every way except for code detection. Test results showed relatively high levels of compliance and a low incidence of fatigue over the eight weeks of the study.

Results suggest not only high compliance and little evidence of fatigue, but also that participants learn the task quickly. Debriefing interviews with participants reinforced what the data showed. Ninety-nine percent of participants agreed that participating in the ratings panel was a positive experience, and over 80% said that they could easily have participated for as long as six months.

### PPM ADVANTAGES

The Portable People Meter can provide new and improved measures of audiences that aren't available from the measurement services currently in use for radio, television and cable. It is designed to meet the challenges of digital and satellite broadcasting, as well as the convergence of media and the Internet. And it is an answer to the quandaries faced by audience researchers who must persuade an ever more reluctant population to take part in ratings and consumer surveys.

The Portable People Meter gives programmers new insight into how their medium fits into a consumer's lifestyle and is ideal for developing effective and efficient campaigns. Both broadcasters and media research companies around the world are faced with the expensive and difficult transition to digital broadcasting. At the same time the Internet and other interactive media are further complicating the task of keeping track of who is watching or listening to what over which means of distribution. The PPM system can track digital as well as analog broadcasts, whether carried over the air, by cable, by satellite or on the Internet.

The Portable People Meter is close to passive audience measurement as we can get. Consumers don't have to press buttons every time they start or stop watching TV. Nor do consumers have to write an entry in a paper diary every time they watch TV or listen to radio. So long as the meter is worn or carried by the survey participant, viewing and listening are automatically registered without any conscious effort.

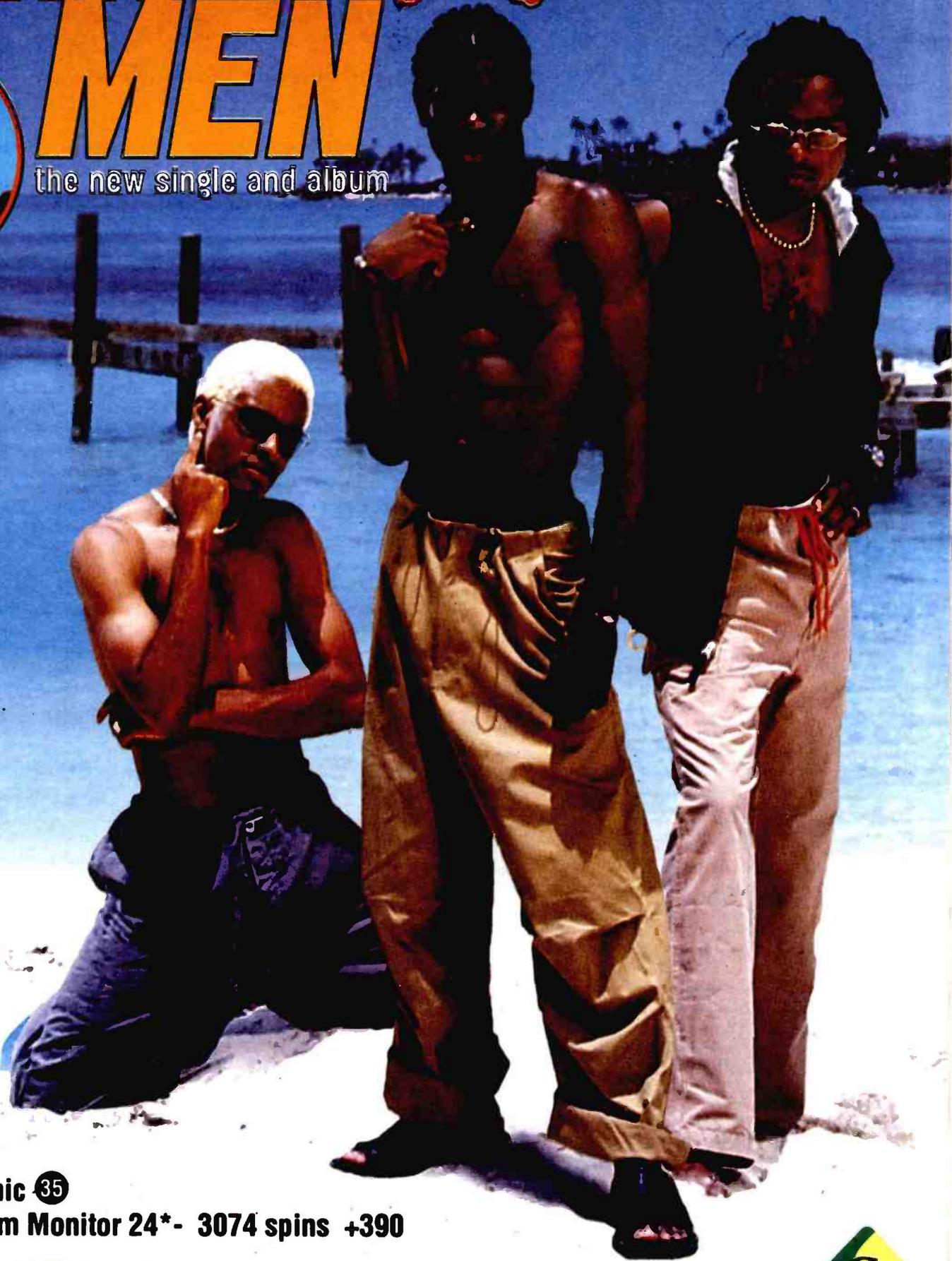
"We've run the Portable People Meter through its paces in two separate field tests in the United Kingdom," says Arbitron Company President Steve Morris. "After eight years of development and testing, it's time to bring the system to the United States to test its capabilities in the U.S. media environment. We've chosen Philadelphia to give the U.S. media marketplace a firsthand look at the advantages and benefits of our Portable People Meter. We want to work with U.S. broadcasters, advertisers and their agencies to more fully develop the PPM's potential to be a new and improved audience measurement tool for radio, cable, broadcast television, satellite broadcasting and Internet broadcasting."

Source: Arbitron

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# People, Get Ready

## Planning ahead for the Portable People Meter

By Roger Wimmer

After decades of complaining that Arbitron ratings are unfair, incorrect, inaccurate and every other pejorative adjective you can think of, radio broadcasters will soon have something new to measure their audience — and, who knows, maybe something new to complain about too. I'm eager to see how the new Portable People Meter, which has already been dubbed the "Purple People Meter" and the "Purple People Eater," will be debated and discussed in the future.

Let's step back a bit and review this new radio ratings methodology. According to an article on Arbitron's website ([www.arbitron.com](http://www.arbitron.com), 6/1/00), the PPM will be tested in Philadelphia beginning in the fourth quarter of 2000. The article states: "The Portable People Meter is a pager-sized device that is worn by consumers throughout the day. It automatically detects inaudible codes that broadcasters embed in the audio portion of their programming using encoders provided by Arbitron. At the end of each day the meter is placed into a base station that recharges the device and sends the collected codes to Arbitron for tabulation. The technology was successfully tested in the field in Manchester, England in 1998 and in late 1999-early 2000.

"The field test in Philadelphia will take place in two phases. The initial deployment will use 300 meters in the Wilmington radio metro, which is embedded within the Philadelphia DMA. Late in 2001 Arbitron plans to begin increasing the sample to cover the Philadelphia market."

The news release says that the entire Philadelphia market won't be covered until late 2001, so that means implementation in the remaining markets is a long way off. That doesn't seem to make much difference, however, because I have already received many questions about what we can expect when the new methodology is in place. People want to know *now*. The purpose of this article, then, is to discuss some of the things that will and will not change when PPM is in your market.

### THE CURRENT SCENARIO

For years most program directors have followed one primary philosophy: Get the listeners to remember the radio station's call letters, frequency, slogan or moniker. This idea has been hammered into the heads of all PDs in America. It's like a mantra: "top-of-mind awareness ... top-of-mind awareness." Why has there always been such an emphasis on top-of-mind awareness? Well, because a radio station's ratings are currently the product of several things, including (but not limited to):

1. Actual radio listening.
2. Phantom cume. This is the percentage of people who listen to a radio station but fail to recall it when they are asked to name (or write down) the radio stations they listen to. The goal of any radio station is to have *no* phantom cume. The way to reduce phantom cume is to cultivate top-of-mind

awareness via call-letter mentions on the air along with internal and external advertising, marketing and promotion.

3. Recording error. Diary errors can work both ways. A radio station can lose or gain cume if the diarykeepers fail to write down the call letters or write them down incorrectly.

4. Data-processing error. As with any research, data-entry problems are always a possibility. A radio station can gain or lose listeners if the Arbitron editors incorrectly input the wrong radio station.

5. Random error. This includes errors in sampling, the respondents' understanding of how to complete a diary, whether the diary was actually filled out by the person who received it and more.

By the way, the errors involved in Arbitron research are not Arbitron-specific problems. They are problems encountered in any type of research. Keep in mind that research only provides indications of what may or may not exist. Research doesn't "prove" anything, and the results should never be accepted as fact. All research involves sampling error, measurement error and random error. The sources of error must be considered in any data analysis and interpretation.

So that's the audience-measurement umbrella under which radio currently operates. Radio owners and operators must not only rely on the willingness of listeners to participate in a survey, they must also rely on these people to accurately recall and write down their listening behavior. Radio broadcasters must live with research error.

This brings up an additional problem with the current diary system.

People are asked to not only remember and record the radio stations they listen to during the ratings period, they are also asked to remember and record the length of time they listened to each of the radio stations. These recollections produce TSL estimates.

However, as with the recall of specific radio stations, we're not sure about the accuracy of these TSL numbers. How accurate are the respondents' estimates about how long they listen to a given radio station? Do they listen to a radio station for five minutes and record 15 minutes, or vice versa? We don't know for sure.

The current diary system asks a lot from people who aren't in the radio industry. These listeners (about 5% of whom believe that their car's radio push buttons are set by the manufacturer and can't be changed) must remember each day for a week the radio stations they listen to and for how long. That is how radio audience measurement has been conducted for decades, and good radio operators have been able to capitalize on the system.

### WHAT IS GOING TO CHANGE?

What will be different when the system changes to PPM measurement? First, Arbitron does not indicate that there will be changes in how people are selected to participate in the ratings. The sampling procedures are probably as good as they can be. The

initial sample will continue to be selected randomly, and respondents will continue to have to agree to participate. This means that we will continue to use volunteer samples.

Do not think for a minute that Arbitron or any other behavioral research uses "real" random samples. They don't because every research project involves only people who volunteer to participate. We cannot force people to participate in research just because they were randomly selected from the population. That's the way it goes, so we must get used to it.

The differences that will occur with the PPM are relatively straightforward. To examine them, let's use the same five points I discussed in reference to how radio stations currently garner their audience listening numbers.

1. Actual radio listening. People will no longer have to try to remember which radio stations they listened to and for how long.

2. Phantom cume. This will no longer be a consideration. People won't forget to write down the radio stations they listen to — the PPM will record the data.

3. Recording error. This may still be a problem if the radio station's ID signal or the PPM unit fails for some reason.

4. Data-processing error. These errors should be reduced because input by humans will be substantially reduced or eliminated.

5. Random error. This will continue to be a problem. For example, a respondent may give his or her PPM to another person. As far as I know, there is no way to be 100% sure that the intended respondent is actually the person who wears the PPM.

As you can see, the only major changes affect two areas: Actual listening will be recorded, and phantom cume will be eliminated. Errors will still be present. We can't eliminate all sources of error.

### WHAT IT MEANS

What does all the information about the PPM and audience measurement really mean? Does it mean, as soon

Continued on Page 11



Roger Wimmer

## Survival Island

Chris Taylor

OM, KXHT/Memphis

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be? Former Capricorn Sr. VP Barney Kilpatrick, because he's so laid back. I could do all the talking, and he wouldn't yell at me for not playing any of his records on my island radio station. The local would be Brett Dumler. He would be our entertainment, and if he wasn't funny, I would throw coconuts at him.

If you could only take five CDs with you, what would they be?

A couple of Styx CDs, Dennis DeYoung and a matchbox twenty CD.

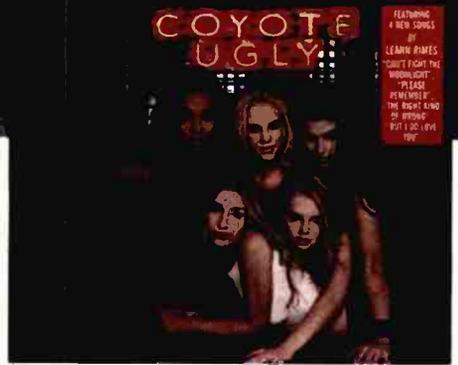
If you had to take one indie with you, who would it be? Skip Bishop, so when we do the big island radio "Wango Tango Last Chance Summer Jam Weenie Roast Show," he could get me all my track acts, because I know how much he loves doing radio shows.

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# People, Get Ready

Continued from Page 118

people have suggested, that it will be time for radio operators (specifically PDs) to jump in the bathtub and slit their wrists? Will radio station audience numbers go into the porcelain receptacle? Will certain radio stations fade away? Will the radio industry itself fade away? I think not. I think not because of what happened in the television industry.

The TV industry once relied solely on diaries similar to those used in radio. Then A.C. Nielsen introduced the Peplemeter to record the actual time the TV set was turned on (respondents still push buttons to indicate when they are watching, and Nielsen continues to use diaries for its National Audience Composition reports). The errors in diary recording were eliminated, but TV stations did not disappear and TV viewing in general did not fade away. In fact, TV viewing continues to be strong. History suggests that the same thing will happen with radio when the PPM records actual radio listening: Radio will continue to be a successful mass medium.

With the PPM we will no longer have to hope that people remember to fill out their diaries or fill them out correctly. We will no longer have to worry about phantom cume. What we will have are numbers (with some error still present) that more accurately reflect which radio stations people actually listen to and for how long. These numbers, I believe, will be more accurate and very helpful for broadcasters when they make programming decisions. However, this does not mean that the work involved in getting listeners to your radio station — and keeping them — will disappear. It won't.

It's true that radio operators won't have to worry about phantom cume because there is nothing for listeners to remember to write down when the PPM is used. However, don't think that radio stations will be able to eliminate promotion, advertising and research budgets. In fact, experience in the TV industry suggests that radio stations will probably invest even more in these three areas. When the PPM becomes the measurement methodology, radio will finally enter the realm of real consumer product tracking and measurement — estimates similar to any other consumer product.

Think about that for a moment. Let's use Coca-Cola for an example. The success of Coke is not based on the number of cans or bottles of Coke that people think they purchased in the past day or week. The company's success is based on actual sales of the product. The Coke company knows exactly how many cans and bottles of its product were purchased. That's the difference. In radio, the current measurement system is based on recall of product use, not actual product use. The PPM will change that.

I'm sure that some radio stations will lose listeners with the use of the PPM, but there will also be radio stations that gain listeners. In the end, I believe that we all would like to have more accurate audience numbers, not numbers based only on listener recall. My guess is that radio listening as a whole will increase because the PPM will gather (hopefully) every radio listening experience. In addition, I believe that nighttime and weekend listening will also show increases.

## OPERATING PHILOSOPHY

So, what can radio operators expect to do differently? The PPM measurement will force radio station operators to reduce the emphasis on top-of-mind awareness. This doesn't mean that awareness will not be important — it will continue to be important regardless of the type of audience measurement used. People need to know about a product's existence, and this will not change for radio stations when the PPM is used. If people aren't aware of your radio station, they won't know to tune in. The same thing is true for any other consumer product: If people aren't aware of Coca-Cola,

they won't think about buying it.

We know that most companies spend a great deal of time and money developing the image and awareness of their products or services. What will change in radio with the PPM is that there will be a decline in the emphasis on call-letter recognition. Although all radio stations will continue to give call letters, slogans and monikers, the emphasis will shift more to product acceptance. Listeners will no longer have to recall the radio station they listen to; the PPM will do that for them.

As I mentioned earlier, the tasks of getting people to the radio station and keeping them there will not change with the PPM. This task will continue to be the responsibility of radio operators. As usual, in order to get the people to try a radio station, listen to it and stay with it, the product must suit their needs, interests and desires. This means that an even stronger emphasis on the three-step plan that all successful businesses follow will be required (the same approach I have stressed for about 25 years):

- Find out what the listeners want.
- Give it to them.
- Tell them that you gave it to them.

Research will become even more important because it will be increasingly essential to find out what the audience wants. Advertising and promotion will become even more important because every radio station will need exposure. Finally, the "promise vs. performance" will become even more important. After a radio station finds out what the listeners want, the operators had better make sure to give it to them. Simple recall (or mistaken recall) will not earn Arbitron numbers. Only actual listening will garner Arbitron numbers.

Moreover, a radio station's heritage will mean nothing by itself. People will no longer write down the call letters of the radio stations that have been around for a long time even if they didn't listen to them. The PPM will eliminate the heritage aspect of the current Arbitron numbers. A heritage radio station won't earn ratings simply by being around for a long time. All that will matter is what the PPM records, and recorders know nothing of a radio station's heritage.

## WHAT WILL RADIO LEARN?

I believe that we will learn many things from the introduction of the PPM and that what we learn will produce several new approaches to how radio stations are operated. For example:

- There is no indication that the PPM will change the basic radio fundamentals of providing a good product that meets the listeners' needs and interests. This means no one will have to look for a new career because the business has changed. There will be no need to jump in the bathtub and practice wrist-slitting.

- A radio station will have to continue to promote its call letters, slogan or moniker. These are the radio station's addresses.

- There will be no change in reference to announcing artists and titles for music radio stations.

- There will be no change in basic radio formatics. The flow, sound and experience of a radio station will continue to be important.

- There will be no change in providing news and information or entertainment from the jocks or talk show hosts.

- There will be no change in giving people what they want.

While TSL has always been a major concern for any radio station, the PPM will create even more emphasis on how long people listen. This will happen because of the actual listening data that will (supposedly) be collected. We will learn many new things. For example, we will learn more about when people switch from one radio station to another and how often they switch. We will learn about actual TSL, not recalled TSL. This new focus will produce

information that will allow radio operators to develop even better ways to keep people listening longer.

We will learn a great deal more about the good and bad elements of specific programs and dayparts (similar to what is known about TV programming). When do listeners tune out? Do they tune out for bad segments, contests or songs or long stopsets? When do listeners tune in? Are there certain times during the day when a majority of listeners tune in? Why? The PPM will force radio operators to look more closely at the individual elements of every show on the air. This new focus will help provide an even better product.

We will learn more about programming flow, similar to what TV people know about their programming. We will understand more about audience flow, since we will have numbers that are more accurate. We will better understand the concepts of lead-in and lead-out shows (how shows affect each other by virtue of their placement). We will learn when people actually tune in and tune out and if certain types of shows hold an audience better than other shows.

The additional TSL information will create the need to analyze programs the same way as they are analyzed in television. Radio operators will begin to analyze programs using a process known as structure and appeals analysis (that's an article in itself). Analyzing specific programs with a standardized approach will become a major research effort in radio.

We will finally have some answers to questions about commercials. How many people listen to an entire stopset? Do they listen only to the first commercial? What are the limits to the number of commercials in a stopset? What are the best times to insert stopsets? Which commercials are the most popular? All of this information will be helpful to both PDs and advertisers.

The information about commercials will help radio people develop the medium into an even more effective advertising vehicle. I know that many people don't like to talk about commercials, but the PPM should provide valuable information that will help us develop new advertising strategies and probably new types of radio commercials. We will learn a great deal more about contests. Do contests increase cume or TSL? Are contests more effective in the morning, afternoon or evening? What types of contests, if any, are best to run?

The PPM data will be cause for experimentation. The data should provide the impetus for PDs (and others) to try new things, experiment with new approaches and develop new types of listener contests, activities or promotions to increase audience listening and TSL. We will understand more about the audience, and the information should help radio operators do a better job of giving their audiences what they want.

Contact Roger Wimmer by phone at 303-914-9623 or via his website at [www.wimmer-hudson.com](http://www.wimmer-hudson.com).

## Survival Island

### Vicki Leben

VP/Top 40 Promotion, Reprise Records

If you were about to be stranded on a desert island and had to choose one CHR PD and one CHR MD to be stranded with, who would they be?

They are all my favorites.

If you could only take five CDs with you, what would they be?

Barenaked Ladies' Maroon (or we could call it Marooned), anything by Madonna, Orgy's Vapor Transmission, Green Day's Warning, PJ Harvey's To Bring You My Love and Portishead's Dummy.

# Message In An E-Bottle

For the last few months we've been assembling an e-mail list of all R&R CHR Reporters and record labels current as of Sept. 8, and once again you get the benefit of our labors. Throughout the year we'll do our best to keep up with staff changes, mergers and sales, but as of today you have the best list in the business to network with your fellow programmers and label executives. On their behalf, and for the sake of time management, we ask you not to clog their mailboxes with junk mail and spam. Enjoy!

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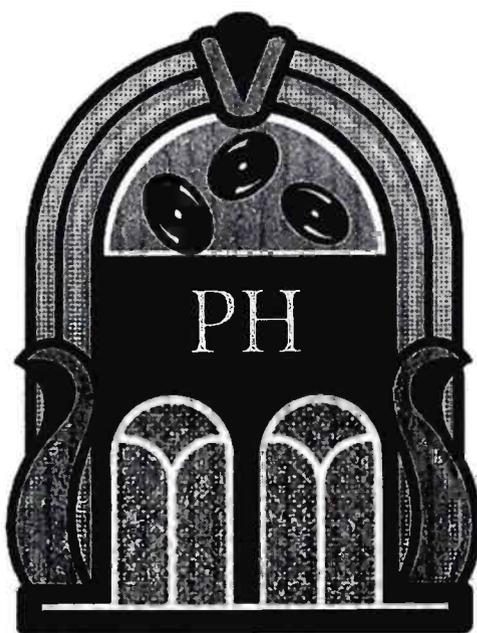
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## Casey Kasem: Master Storyteller

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**R&R:** What do you think of the business today? You used to own this show, and now it's owned by Clear Channel. What are your thoughts?

**CK:** I don't know that anybody knows the answer to the question of whether consolidation is good for business or not as good as we think. It seems to be the trend in all areas of business, and radio was really the last to jump on board.

**R&R:** Has it affected you at all?

**CK:** I don't think so, but I don't know. It looks as though a half-dozen major companies are going to own most of the radio stations — at least that's what seems to be happening with deregulation. But I can't predict what's

in store for those of us on the talent end of the business. I think talented people usually end up getting a job one way or another, as long as they're persistent and as long as they're easy to work with.

**R&R:** Is there a date, an age or a benchmark you have in mind when you'll say "This is enough"?

**CK:** I haven't thought about that, but I've always felt that people on the radio who are 35 years old — or, in my case, 68 years old — can still play Shaggy. I never forgot when I used to listen to *Jack Armstrong, the All-American Boy*. Billy Fairfield and Jack Armstrong were in their 30s. I said, "Wow! If they're still doing radio, and their voices don't let us know that they're 35 years old, I'll continue for as long as people want to hear it."

**R&R:** What do you consider the key to surviving and

thriving for more than 30 years in this business?

**CK:** If you want to be successful, make the person you work for successful. Be nice. I love this quote from *Jeane Jackson*: "It's not your aptitude that determines your attitude, it's your attitude and intestinal fortitude." You don't have to be brilliant to be successful, but you have to have an attitude that will help make you successful.

**R&R:** What's the importance of your family in your success?

**CK:** I think the best thing that has ever happened to me was to have children. I have children who are beautiful who are good kids. You live for kids — you live for them. You want to be here when they grow up and when they have children. My family became a priority in my life. There's a great quote from *Kahlil Gibran*, the man who wrote *Prophet*: "Keep me away from philosophy that does not lead to wisdom that does not cry. And keep me away from greatness that does not bow before children."

## A Radio Journey

Continued from Page 85

on. You don't know what kind of problems you'll have. In satellite radio there isn't any picket-fencing; it just goes away.

I'm thankful that a lot of the other groups are taking a more proactive view of their commercial loads, because if there's any opportunity for satellite radio, it would be because we were opening the door by overcommercializing the radio stations. If you look at the big groups now, you've got Randy, who's a programmer, at Clear Channel; you've got Dan Mason, who's a programmer, at CBS Infinity. I think that's a good thing. Because the temptation when you're under so much pressure — under Wall Street kind of pressure — is to increase inventory. We have to be careful that we don't kill the goose that lays the golden egg.

**R&R:** When it comes to Internet radio, Cox Communications is one of the nation's largest broadband companies. Are you beginning to work that alongside your terrestrial radio stations?

**BN:** Cox Communications has its deal, which is totally different from ours. They're a broadband provider. We have the advantage of knowing a lot of things that are going on in technology. When it comes right down to it, some of

these Internet radio stations, as far as being a threat, are a little overblown right now.

If you go to some of these make-your-own station things, like SonicNet, there's a little screen that tells you how many people are listening to your personalized radio station. I'm always fascinated, because it's usually single digits. It's rarely over 20 or 30 people. The honest to goodness reality is that right now it is not a big threat. But wireless could change that.

There's also this whole notion that you can overload someone with choice. The Internet is a perfect example of that. Look how many websites there are. The reality is, we own our brands in our individual markets, and whatever the technology is, whether it's in-band, on-channel; digital; etc., we own those brands. That's a big head start on anybody who wants to start something up on SonicNet.

**R&R:** The people you hire are also a part of your brand. Cox is known as a company that invests in its people. Tell me your thoughts on hiring and keeping good people.

**BN:** I think I can say this for everybody at all of the public companies: As much of a hassle as it's been for people having to deal with being public, the fact that so many employees in the company are now owners has been

a really good thing. It's not only been a good thing because it's helped people financially, but it's been a good thing because it's allowed them to take more ownership in the company. People are checking that stock price on the computer two or three times a day, seeing what's going on.

If I look at a receptionist in Orlando, it can't come down to the fact that they like working for me; they have to like working for the people in Orlando. It's got to be pushed down to the station level. If you think of the people you've enjoyed working for the most, you usually articulate it as I enjoy working for so and so the person, not the company. It's my job to create the right environment in the company so that can happen at all of the individual locations, but it has to come from each individual manager in the company. They don't work for me on a day-to-day basis.

**R&R:** Do you ever step back and say to yourself "I can't believe I'm here doing this"?

**BN:** It's wild, because we just had our combined sales and programming meetings a few weeks ago. At the original meetings we had when I joined the company back in 1986, we could meet in a room that held 50 people. Now you're looking at 300 to 400 people. You look out over the audience, the programming, sales and marketing managers for the company, and you just shake your head. One of the most frustrating things to me is that I can't know everybody personally anymore. It bums me out, because that's the kind of person I am. But I just look at it and think, "It is really incredible."

## Put The 'F' Word Back In Radio

Continued from Page 82

these moments throughout the year. A few years ago a puppy was caught in traffic on a busy San Diego bridge. The puppy was severely injured when she fell from the bridge onto the roof of a building. One of our personalities adopted the dog, arranged for her surgery and nursed her back to health.

Since the dog required constant supervision for several months, she came to the station every day, was taken to promotions and appearances and essentially became the station mascot. Five years later listeners still ask how the dog is doing. It's one of the things we're known for to this day.

When soliciting the sympathy emotion, be specific. Instead of the "WXXX Toy Drive" make it the "Bicycle Drive." This leads to more specific, distinct and emotional stories. Talking about collecting toys for charity isn't nearly as emotional as talking about what it's like to get a new

bike for Christmas. Tell the story the right way. Use your imagination, brainstorm, and make it specifically meaningful to your community.

**Celebration or pride:** Your radio station is in the best position to capture the excitement when something extraordinary happens in your community. When your local sports team wins a championship, be the team's biggest cheerleader. Capture the moment and the celebration by standing out from the rest. In 1994 Jeff & Jer used 20,000 listeners to form a "human lightning bolt" to celebrate the Chargers first-ever AFC championship. Don't settle for "Show us your team spirit" or "What's the most outrageous thing you would do for tickets?" contests. Do something memorable, special and truly over-the-top.

It doesn't have to be a major event to celebrate with your listeners. Some of the best moments are personal and build long-lasting equity. Last year Star 100.7 personality Laura Cain discovered her unexpected pregnancy by

taking a test on the air. She then told her husband I was pregnant with hundreds of thousands of listeners eavesdropping on the conversation. Our listeners were able to share the experience and participate in Laura's emotions as she experienced them herself.

### WHAT WILL YOU DO NOW?

The best way to start creating emotional radio is to *do it*. Start slowly by working with your personal connections to get them to be real people on the air. Take some chances. Give them room to express their emotions, and help them tell a story to create dramatic, emotional moments. Turn it outside the box. Brainstorm. Work with all members of your team to take advantage of every opportunity to appeal to your audience's primal emotions.

The time is now. *Survivor*, *Big Brother* and the wave of voyeuristic TV shows are capturing listener imaginations. In addition to talking about what happened on *Survivor* last week, create an emotional story of your own that your audience can't turn off.

But whatever you do, start *now*. If you don't do something to keep them glued to your station, you will lose them.

## The Revolution Of The Personal People Meter

Continued from Page 116

If you tell your GM that you would be able to cut back because the PPM is coming to town, what are you going to do when the Internet comes around? Or satellite radio? What are you going to do when ultraband wireless comes to the U.S.? You have more clutter out there in which to lose your message, and you need to tell people who you are, what you stand for and where they can find you.

If you think, "I don't have to worry about my name or frequency as much," how are listeners going to know where to find you? That's the problem Internet-only radio companies have today. They spend most of their money in advertising and marketing. We have the upper hand right now against this technology. Why would we throw that away?

Now, if PDs mean that instead of saying their call letters, frequency or station name after every song they can maybe do it after every other song, OK, fine. But many people I hear are not talking about it that way.

**R&R:** From the studies that you have seen, what happens to radio listening? Up? Down?

**BM:** Since the five BBC networks did not encode, and they make up about 55% of the listening in the U.K., we did not and cannot responsibly compare stations or formats. Anyone today who says they can make a prediction on a format is doing it under pure speculation. It is too early for us to tell who will do better or worse. If you are a programmer and you've lost track of where your concentration should be, it should be on your station today and how you are going to do in the fall book.

**R&R:** What prevents me from giving the PPM to someone else?

**BM:** Everyone in the household will get their own meter. If someone in the household switches the meter, we would notice that by an abrupt change in the stations the person listened to and other indications. People can write their name on it or do whatever they need to do to make sure it's theirs.

**R&R:** If I'm walking around in a mall and a different radio station is playing in every store, is the PPM going

to register that?

**BM:** Yes. But how much Time Spent Listening will you be getting walking past those stores? Our current plans are to continue to require five minutes of listening within a quarter-hour to get credit for that quarter-hour. But remember: With the diary system still in place, if you were going past that store and you didn't listen for five minutes but still wrote it in the diary, we wouldn't give you that credit.

**"After we tested the PPM for six months, we did focus groups this past spring to ask participants if they enjoyed the process and if they would have kept the meter longer. Over 95% said they enjoyed the device, and 80% said they would have kept it longer."**

**R&R:** If you were a PD today in a major market, what would you be doing with all that's happening with the Internet, cable, the PPM and all the other technology coming out?

**BM:** I would realize that this is a Wall Street-driven industry. I'd be keeping my eye out for the different technologies down the road, but I would not lose my focus on my radio station and where it should be and where it needs to get to.

You have radio stations in your market coming after you. I would focus as much of my attention as possible on my current listeners and those I want to add to my audience. I would constantly be trying to find out how to best serve their needs. I would learn as much as I could about Arbitron because there is a correlation between stations that

do well in Arbitron and PDs who know how the ratings work. It's about learning about your listeners both quantitatively and qualitatively. I would use whatever information I had to be a better programmer. Your decisions should be based on that information.

**R&R:** If everything goes great in Philadelphia in 2001, what are Arbitron's plans for markets and market sizes in a rollout?

**BM:** The marketplace is going to dictate how fast and where we roll this out. What do we mean by marketplace? When we talked about this last year, marketplace meant our radio customers. Today we're teamed with Nielsen on this test for television. Nielsen is very interested in our PPM technology. The PPM solves a lot of the problems Nielsen encounters when measuring digital television signals.

**R&R:** So managers of companies, senior vice presidents of programming and everybody else are not only going to have to educate themselves on this process, they will really need to keep the diary process, particularly if they have smaller-market radio stations. There may even be situations where the PPM may never get into the small markets.

**BM:** That is correct. It's expensive technology, and many Nielsen markets are diary markets even though meters have been available for decades. There will come a time when this technology becomes much less expensive. The good news is that other forms of entertainment want this technology, and the more uses we have for the PPM, the more practical and affordable it becomes for everyone.

As we went to press with this special, R&R learned about two new services that may mean more competition for the Arbitron People Meter. The first is MeasureCast, a Portland, OR-based system that can provide Internet radio broadcasters and advertisers with audience measurements within 24 hours of their streams — much faster than Arbitron. BroadcastAmerica.com and eYada have already signed up for this service.

The second service is Whispercode, a watchlike device that captures inaudible codes placed in commercial spots. The device can be a key chain or a bracelet. Tenafly, NJ-based Pretesting Co. will begin beta-testing Whispercode next month.

## Radio Marketers, Check Your Toolbox

Continued from Page 104

Create "bridge" programs. Bridge programs are the promotions and special events that fill the gap between major book promotions and holidays. A great example is Z100's annual back-to-school promotion, which has evolved from backpacks and laundry bags to this year's CD-ROM featuring a behind-the-scenes glimpse of the station and personalities.

For 2000 Z100 will debut the "Z CD," a virtual survival kit for kids heading back to school featuring fashions, school survival tips, a special artist download (only available through the CD) and a permanent desktop link to reach the station any time. It also gives listeners the scoop on how to enter the station's annual School Spirit contest. Last year's contest garnered more than 750,000 e-mail entries for a shot at having 98 Degrees perform live at the winner's school.

The CD is available at sponsor locations or downloaded via the web by Z-VIPs. The 50,000 CD-ROMs will run the station around \$20,000 for reproduction and packaging, but having an in-house webmaster goes a long way toward keeping costs at a minimum, saving the station design and application fees.

Something as old hat as station bumper-sticker programs can have new life. Z's summer sticker campaign included 500,000 stickers distributed as Coke bottle hangers

and an additional million stickers distributed via the *New York Daily News*. The program was launched with a Memorial Day weekend full-color Sunday comic spread encouraging readers to listen to the station for a chance to win \$10,000.

Listeners were encouraged to check the paper for their "license" to win flyaways to catch their favorite artists in concerts around the world. This gave the station valuable exposure in New York's leading daily for the entire summer.

A new way to extend the impact of major artists' visits to the station is to create customized CDs. Z100's *The Millennium Interview* with The Backstreet Boys and *The No Strings Attached Special* featuring 'N Sync are two examples. In both cases the station ran on-air and online contests to join Z100's Paul "Cubby" Bryant for an exclusive, national radio broadcast.

Listeners also received a bonus track that included 'N Sync taking over for *Elvis Duran and the Z Morning Zoo*, plus a chance to catch 'N Sync live from the front row with coveted backstage passes and a meeting with the band.

The glue. Without a staff that feels highly motivated and loved, the things you need to do to market your station will be very difficult. The foundation for this goodwill is good communication. As managers, we need to work to become positive, supportive and constant communicators.

To inspire people to work in ways that produce the results you're seeking, you need to understand your staff's core values and align what motivates them as individuals with the needs of your department and the station.

Inspire self-motivated staffers by trusting them to work on their own initiatives and encouraging them to take responsibility for assignments. For those who are less or unmotivated, try to find their motivational trigger points, then recognize and meet those needs to bring out their personal best.

### Survival Island

Lisa McKay

PD, WRVQ/Richmond

If you were about to be stranded on a desert island and had to choose one record company exec and one local record promoter to be stranded with, who would they be?

For my local, Pam Grund from Interscope. She's wayyy too much fun! Why take a national when the local staffs are so good?

If you could only take five CDs with you, what would they be?

Andrea Bocelli's *Romanza*; Television's *Greatest Hits*, Vol. II; *The Dixie Chicks' Wide Open Spaces*; *The Jackson 5's greatest hits* and *Broadway's greatest hits* — nothing like show tunes to make the time fly.

# R&R Callout America.

**EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES September 15, 2000**

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of August 20-26.

ARTIST TITLE LABEL(S)	CHR/POP				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TOTAL AVERAGE						WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
	TW	LW	2W	3W									
<b>3 DOORS DOWN</b> Kryptonite (Republic/Universal)	3.96	4.03	4.01	3.93	72.1	15.4	4.14	3.86	3.78	3.96	3.94	3.90	4.05
<b>HP PAPA ROACH</b> Last Resort (DreamWorks)	3.93	3.84	3.90	3.76	55.8	9.4	4.18	3.94	3.31	4.00	3.87	3.90	3.94
<b>NELLY</b> Country Grammar (Fo' Reel/Universal)	3.78	3.84	3.90	3.94	70.0	20.0	4.05	3.82	3.10	3.76	3.72	3.95	3.67
<b>PINK</b> Most Girls (LaFace/Arista)	3.75	—	—	—	53.8	10.6	3.91	3.78	3.29	3.69	3.84	3.75	3.71
<b>VERTICAL HORIZON</b> You're A God (RCA)	3.71	—	3.61	—	50.2	10.3	3.90	3.53	3.58	3.75	3.59	3.65	3.83
<b>'N SYNC</b> It's Gonna Be Me (Jive)	3.70	3.65	3.66	3.79	88.5	30.8	3.95	3.44	3.59	3.73	3.78	3.55	3.73
<b>HP MYA</b> Case Of The Ex... (University/Interscope)	3.69	3.61	—	—	46.9	11.8	4.01	3.69	3.13	3.76	3.48	3.84	3.72
<b>DESTINY'S CHILD</b> Jumpin' Jumpin' (Columbia)	3.67	3.61	3.74	3.83	80.0	27.2	3.81	3.60	3.49	3.81	3.78	3.66	3.43
<b>HP SISQO</b> Incomplete (Dragon/Def Soul/IDJMG)	3.66	—	—	—	42.3	10.8	3.84	3.53	3.49	3.51	3.76	3.67	3.68
<b>EVERCLEAR</b> Wondertul (Capitol)	3.61	3.67	3.62	3.51	58.7	13.7	3.67	3.44	3.68	3.87	3.45	3.48	3.63
<b>NINE DAYS</b> Absolutely (Story Of A Girl) (550 Music)	3.61	3.59	3.55	3.66	82.9	30.5	3.79	3.27	3.65	3.65	3.70	3.33	3.74
<b>VERTICAL HORIZON</b> Everything You Want (RCA)	3.61	3.61	3.58	3.47	82.9	30.5	3.52	3.52	3.83	3.67	3.69	3.41	3.68
<b>CHRISTINA AGUILERA</b> Come On Over... (RCA)	3.60	3.39	3.43	3.56	70.0	19.5	4.04	3.36	2.95	3.76	3.46	3.55	3.65
<b>CREED</b> Higher (Wind-up)	3.55	3.64	3.64	3.58	81.5	31.7	3.50	3.48	3.67	3.52	3.66	3.30	3.71
<b>PINK</b> There You Go (LaFace/Arista)	3.52	3.65	3.51	3.72	79.1	30.0	3.60	3.49	3.42	3.73	3.65	3.40	3.32
<b>BRITNEY SPEARS</b> Lucky (Jive)	3.51	3.45	3.50	3.43	72.4	19.7	3.79	3.19	3.31	3.47	3.49	3.63	3.45
<b>BON JOVI</b> It's My Life (Island/IDJMG)	3.50	3.53	3.57	3.48	53.8	11.8	3.64	3.13	3.63	3.58	3.47	3.32	3.66
<b>JESSICA SIMPSON</b> I Think I'm In Love With You (Columbia)	3.50	3.47	3.53	3.40	70.7	22.4	3.77	3.33	3.11	3.57	3.52	3.51	3.39
<b>MATCHBOX TWENTY</b> Bent (Lava/Atlantic)	3.48	3.52	3.50	3.56	78.6	28.4	3.18	3.43	3.95	3.54	3.62	3.33	3.45
<b>BBMAK</b> Back Here (Hollywood)	3.47	3.54	3.49	3.50	76.0	21.4	3.63	3.27	3.43	3.63	3.28	3.44	3.53
<b>JANET</b> Doesn't Really Matter (Def Soul/IDJMG)	3.47	3.52	3.47	3.55	72.1	25.0	3.63	3.30	3.42	3.46	3.55	3.40	3.48
<b>TONI BRAXTON</b> He Wasn't Man Enough (LaFace/Arista)	3.45	3.40	3.49	3.47	73.3	24.5	3.56	3.44	3.27	3.36	3.61	3.42	3.42
<b>JOE</b> I Wanna Know (Jive)	3.41	3.45	3.49	3.54	74.8	31.5	3.45	3.39	3.34	3.46	3.48	3.49	3.17
<b>98 DEGREES</b> Give Me Just One Night (Una Noche) (Universal)	3.38	3.38	3.36	3.27	66.1	17.8	3.54	3.18	3.33	3.35	3.39	3.22	3.57
<b>AALIYAH</b> Try Again (BlackGround/Virgin)	3.32	3.37	3.37	3.44	80.3	34.9	3.25	3.40	3.36	3.48	3.36	3.29	3.16
<b>MANDY MOORE</b> I Wanna Be With You (550 Music)	3.32	3.42	3.48	3.44	70.9	23.8	3.45	3.19	3.22	3.40	3.34	3.23	3.31
<b>MADONNA</b> Music (Maverick/WB)	3.19	3.27	3.10	3.13	63.2	21.4	3.09	3.14	3.45	3.07	3.17	3.15	3.38

Total sample size is 400 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must reach 40% familiarity before they appear in print. **HP Potential** represents songs that have yet to chart in the top 25 on R&R's CHR/Pop chart. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions markets: **EAST:** Baltimore, Boston, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. **SOUTH:** Atlanta, Dallas, Houston, Miami, San Antonio, Tampa. **MIDWEST:** Chicago, Cincinnati, Cleveland, Columbus, Detroit, Kansas City, Milwaukee, Minneapolis, St. Louis. **WEST:** Los Angeles, Phoenix, Portland, Sacramento, San Diego, San Francisco, Seattle. © 2000, R&R Inc.

## CALLOUT AMERICA Hot Scores

By Tony Nov

**C**allout America seeks out the real hit every week, and this week we had three more for you. After we talked to 4 women between the ages of 12 and 34 who are CHR/Pop partisans in the largest metro "Most Girls" by Pink (LaFace/Arista) deb at No. 4 overall and is top-10 with teens. No. 4 among women 18-24 out of the top Red-hot Vertical Horizon's "You're A God (RCA) ranks fifth with a 3.71 and is also top-10 with teens, women 18-24 and women 25-34. Another big debut on this week Callout America comes from Sisqo, who gave one of the most memorable performances on this year's MTV Video Music Awards. A song that could turn out to be one of the most-played ever at weddings, "Incomplete" (Dragon/Def Soul/IDJMG), debuts in the top 10 overall and makes the cut in the top 10 in all demographics.

Many of CHR's brightest minds will be featured in this week's R&R, which is our annual CHR special. The special is packed with information you can use to help you do your job better, no matter what your position's format. The special's theme is "Survival," and it features an exclusive interview with Madonna: top-ranked KHKS/Da morning driver Kidd Kraddick: Cox President Bob Neil; Wall Street Journal Personal Technology Editor Walter Mossberg; Clear Channel Sr. VP/Programming: WHZZ/New York PD Tom Polemi; WQHT (Hot 97)/New York PD Tracy C. Kherby; KPWR (Power 106)/Los Angeles Marketing Director Diana Obermeyer; Clear Channel VP/Creative Market Theresa Beyer; KFMB-AM & FM/San Diego VP/GM Tracy Johnson; a celebration of 30 years of American Top 40 with Casey Kasem; consultant Guy Zapoleon; story behind Creed's CHR success; for POW Gerald Coffee; Arbitron's I. Michaels, who gives us the lowdown on Personal People Meter; and researcher Bill Wimmer, who reveals what the personal people meter will mean to programmers. wrap up with a comprehensive CHR record label e-mail directory.

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September 15, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS	WEEKS ON CHART	TOTAL COUNTRY ADDS
1	1	DESTINY'S CHILD Jumpin' Jumpin' (Columbia)	9323	+211	1052235	15	158/0
2	2	3 DOORS DOWN Kryptonite (Republic/Universal)	9067	+546	868928	13	165/2
5	3	MADONNA Music (Maverick/WB)	8506	+601	876448	7	171/0
3	4	JANET Doesn't Really Matter (Def Soul/IDJMG)	8459	+215	905760	14	167/0
4	5	MATCHBOX TWENTY Bent (Lava/Atlantic)	7833	-394	807071	22	161/0
6	6	CHRISTINA AGUILERA Come On Over (All I Want...) (RCA)	7751	+483	757762	9	169/0
8	7	TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)	6716	-36	720567	20	147/0
9	8	BRITNEY SPEARS Lucky (Jive)	6456	-57	596320	8	170/0
10	9	98 DEGREES Give Me Just One Night... (Universal)	6409	+379	655879	6	169/0
7	10	NINE DAYS Absolutely (Story Of A Girl) (550 Music)	6160	-688	624789	20	161/0
12	11	SOULDECISION Faded (MCA)	6009	+333	573684	14	163/3
14	12	EVERCLEAR Wonderful (Capitol)	5871	+124	505378	11	157/1
20	13	CREED With Arms Wide Open (Wind-up)	5524	+1038	538482	5	156/6
18	14	PINK Most Girls (LaFace/Arista)	5410	+668	576690	7	149/2
13	15	BBMAK Back Here (Hollywood)	5116	-551	538876	23	161/0
19	16	NELLY Country Grammar (Fo' Reel/Universal)	4997	+341	584314	8	147/2
11	17	JESSICA SIMPSON I Think I'm In Love With You (Columbia)	4963	-1034	426698	16	156/0
15	18	JOE I Wanna Know (Jive)	4726	-745	610139	21	138/0
17	19	'N SYNC It's Gonna Be Me (Jive)	4628	-412	569580	21	149/0
21	20	VERTICAL HORIZON You're A God (RCA)	4499	+313	439773	8	147/1
22	21	BON JOVI It's My Life (Island/IDJMG)	4488	+339	480263	17	142/4
23	22	BAHA MEN Who Let The Dogs Out (Artemis)	4151	+341	405162	9	151/4
24	23	THIRD EYE BLIND Deep Inside Of You (Elektra/EEG)	3207	+94	320503	9	139/3
26	24	SAMANTHA NUNBA Gotta Tell You (Wildcard/Polydor/Interscope)	3155	+613	315928	6	151/4
27	25	FASTBALL You're An Ocean (Hollywood)	2730	+217	231093	6	135/3
25	26	STING Desert Rose (A&M/Interscope)	2497	-507	282361	18	126/0
28	27	DEBELAH MORGAN Dance With Me (DAS/Atlantic)	2453	+358	271976	10	121/14
29	28	BARENAKED LADIES Pinch Me (Reprise)	2447	+364	203347	5	121/5
30	29	NO AUTHORITY Can I Get Your Number (Maverick)	2096	+94	160399	10	118/1
31	30	EVAN AND JARON Crazy For This Girl (Columbia)	2059	+168	172892	6	115/4
33	31	KANDI Don't Think I'm Not (So So Def/Columbia)	1783	+333	222482	4	87/15
32	32	JAY-Z Big Pimpin' (Roc-A-Fella/IDJMG)	1632	-53	191273	13	78/0
45	33	'N SYNC This I Promise You (Jive)	1506	+629	188512	2	98/58
38	34	FAITH HILL The Way You Love Me (Warner Bros.)	1486	+304	120522	3	82/1
36	35	EVE 6 Promise (RCA)	1366	+147	113655	3	86/6
41	36	RUFF ENDZ No More (Epic)	1360	+359	176350	2	88/19
Debut	37	ENRIQUE IGLESIAS Sad Eyes (Interscope)	1337	+599	122924	1	184/12
34	38	IS Distracted (Giant/Reprise)	1225	-19	89563	6	80/0
35	39	DMX Party Up (Up In Here) (Ruff Ryders/IDJMG)	1185	-47	154306	18	59/0
40	40	CORRS Breathless (143/Lava/Atlantic)	1162	+151	73250	4	81/2
Debut	41	SAVAGE GARDEN Affirmation (Columbia)	1070	+433	89398	1	76/7
44	42	MARC ANTHONY My Baby You (Columbia)	1041	+158	201547	2	80/4
37	43	NEXT Wifey (Arista)	1022	-161	105526	8	49/0
39	44	SISTER HAZEL Change Your Mind (Universal)	976	-98	120760	17	68/0
Debut	45	DREAM He Loves U Not (Bad Boy/Arista)	909	+201	110843	1	73/17
46	46	KID ROCK Wasting Time (Top Dog/Lava/Atlantic)	882	+12	59256	4	61/0
43	47	EMINEM The Real Slim Shady (Aftermath/Interscope)	857	-46	92388	19	90/0
47	48	DIDO Here With Me (Arista)	848	+79	112250	2	77/12
49	49	PAPA ROACH Last Resort (DreamWorks)	840	+84	80959	2	54/3
Debut	50	MADISON AVENUE Don't Call Me Baby (C2/Columbia)	813	+110	148158	1	18/0

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
WALLFLOWERS Sleepwalker (Interscope)	98
'N SYNC This I Promise You (Jive)	58
BOYZ II MEN Pass You By (Universal)	51
RED HOT CHILI PEPPERS Californication (Warner Bros.)	48
RUFF ENDZ No More (Epic)	19
DREAM He Loves U Not (Bad Boy/Arista)	17
KANDI Don't Think I'm Not (So So Def/Columbia)	15
SR-71 Right Now (RCA)	15
DEBELAH MORGAN Dance With Me (DAS/Atlantic)	14
LEANN RIMES Can't Fight The Moonlight (Curb)	13
ANGELA VIA I Don't Care (Atlantic)	13

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CREED With Arms Wide Open (Wind-up)	+1038
PINK Most Girls (LaFace/Arista)	+668
'N SYNC This I Promise You (Jive)	+629
SAMANTHA NUNBA Gotta Tell You (Wildcard/Polydor/Interscope)	+613
MADONNA Music (Maverick/WB)	+601
ENRIQUE IGLESIAS Sad Eyes (Interscope)	+599
3 DOORS DOWN Kryptonite (Republic/Universal)	+546
CHRISTINA AGUILERA Come On Over... (RCA)	+483
SAVAGE GARDEN Affirmation (Columbia)	+433
98 DEGREES Give Me Just One Night... (Universal)	+379

## Breakers.

No Songs Qualified For Breaker Status This Week

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 increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



172 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 9/3-Saturday 9/9. 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 2500 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 (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

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**New & Active**

**SR-71** Right Now (RCA)  
Total Plays: 669, Total Stations: 66, Adds: 15

**WHEATUS** Teenage Dirtbag (Columbia)  
Total Plays: 638, Total Stations: 41, Adds: 5

**FRAGMA** Toca's Miracle (Groovilicious/Atlantic)  
Total Plays: 625, Total Stations: 27, Adds: 3

**MYA** Case Of... (Whatcha...) (University/Interscope)  
Total Plays: 598, Total Stations: 33, Adds: 8

**ROBBIE WILLIAMS** Rock DJ (Capitol)  
Total Plays: 577, Total Stations: 56, Adds: 8

**SISQO** Incomplete (Dragon/Def Soul/IDJMG)  
Total Plays: 549, Total Stations: 51, Adds: 6

**2GETHER** The Hardest Part Of... (TVT)  
Total Plays: 456, Total Stations: 41, Adds: 3

**DEXTER FREEBISH** Leaving Town (Capitol)  
Total Plays: 418, Total Stations: 40, Adds: 9

**PHISH** Heavy Things (Elektra/EEG)  
Total Plays: 388, Total Stations: 26, Adds: 2

**MEST** What's The Dillio (Maverick)  
Total Plays: 354, Total Stations: 41, Adds: 8

**DESTINY'S CHILD** Independent... (Columbia)  
Total Plays: 311, Total Stations: 21, Adds: 8

**BILLY GILMAN** One Voice (550 Music)  
Total Plays: 299, Total Stations: 29, Adds: 3

**WALLFLOWERS** Sleepwalker (Interscope)  
Total Plays: 263, Total Stations: 91, Adds: 90

**MARY GRIFFIN** Perfect Moment (Curb)  
Total Plays: 253, Total Stations: 25, Adds: 1

**ELTON JOHN** Friends Never Say... (DreamWorks)  
Total Plays: 234, Total Stations: 25, Adds: 0

**LEANN RIMES** Can't Fight The Moonlight (Curb)  
Total Plays: 187, Total Stations: 39, Adds: 13

**MYSTIKAL** Shake Ya Ass (Jive)  
Total Plays: 114, Total Stations: 13, Adds: 6

**RED HOT CHILI PEPPERS** Californication (Warner Bros.)  
Total Plays: 100, Total Stations: 44, Adds: 40

**BOYZ II MEN** Pass You By (Universal)  
Total Plays: 17, Total Stations: 51, Adds: 51

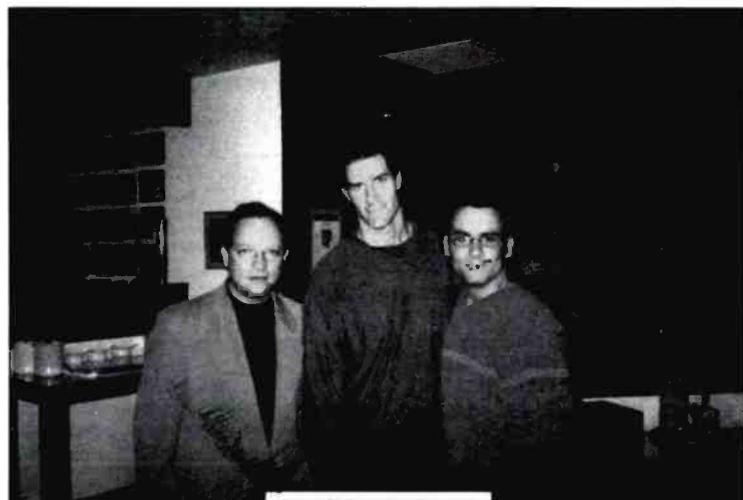
**ANGELA VIA I** Don't Care (Atlantic)  
Total Plays: 7, Total Stations: 13, Adds: 13

Songs ranked by total plays



**THE PARTY STATION WELCOMES JESSICA**

During her promotional tour Restless recording artist Jessica stopped by WPYO (Party)/Orlando to visit with staffers. Pictured here are (l-r) Jessica, Restless Southeast regional rep Katy Farrell and WPYO PD Phil Michaels.



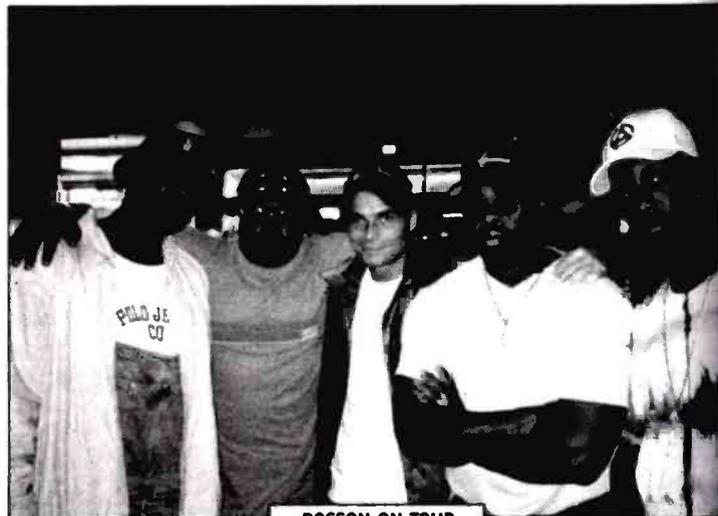
**I'M YOUR BIGGEST FAN**

WKSE/Buffalo PD Dave Universal went nuts when he met New York Yankee, Paul O'Neil. Universal is O'Neil's biggest fan -- but don't worry, except for that little fainting spell, he didn't embarrass himself, and the bump on his head is hardly noticeable. Standing tall are (l-r) Elektra's Cleveland rep Tom Kent, O'Neil and Universal.



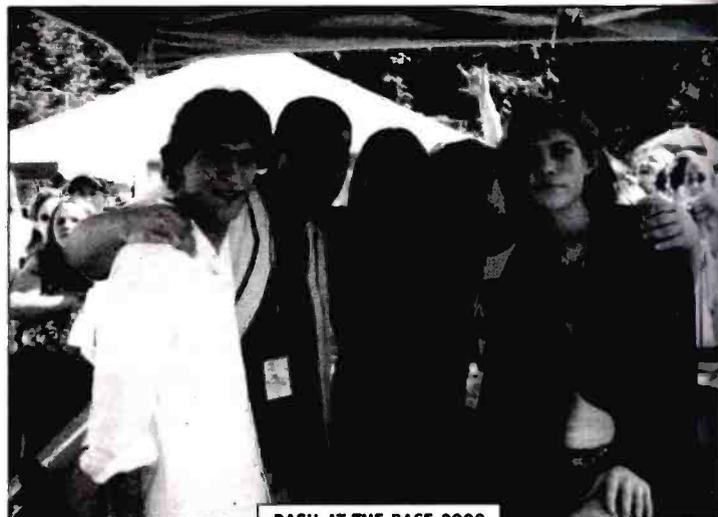
**AALIYAH TAKES A BITE OF THE BIG APPLE**

BlackGround/Virgin recording artist Aaliyah and Virgin's Cary Vance hung out with WKTU staffers in New York during their visit to the Big Apple. Pictured here are (l-r) Frankie Blue, Vance, Jeff Z, Aaliyah, Geronimo, Mara Melendez and Patty Morris.



**BOSSON ON TOUR**

Capitol recording artist Bosson spent the summer on the Nickelodeon Tour with Britney Spears and LFO. Universal recording group Boyz II Men dropped by to support the rising star during a show. Shown here are (l-r) Mike McCary, Wanya Morris, Bosson, Nathan Morris and Shawn Stockman.



**BASH AT THE BASE 2000**

Hanson performed at the WQGN/New London, CT Bash at the Base 2000 concert, where night host Sky Walker (second from l) and midday host Shawn Murphy (second from r) auditioned to be Hanson's new "brothers." However, the two turned down an offer to join the boys after accepting that their true destiny was to stay in radio. (That, and the fact that they can't harmonize.)

## Most Played Recurrents

AALIYAH Try Again (BlackGround/Virgin)

CREED Higher (Wind-up)

PINK There You Go (LaFace/Arista)

VERTICAL HORIZON Everything You Want (RCA)

MANDY MOORE I Wanna Be With You (550 Music)

SONIQUE It Feels So Good (Farmclub/Republic/Universal)

'N SYNC Bye Bye Bye (Jive)

MACY GRAY I Try (Epic)

SANTANA F/ROB THOMAS Smooth (Arista)

ENRIQUE IGLESIAS Be With You (Interscope)

SISQO Thong Song (Dragon/Def Sou/IDJMG)

DESTINY'S CHILD Say My Name (Columbia)

BRITNEY SPEARS Oops!...I Did It Again (Jive)

BLAQUE Bring It All To Me (Track Masters/Columbia)

MARC ANTHONY I Need To Know (Columbia)

ALICE DEEJAY Better Off Alone (Republic/Universal)

CHRISTINA AGUILERA What A Girl Wants (RCA)

SMASH MOUTH All Star (Interscope)

GOO GOO DOLLS Slide (Warner Bros.)

GOO GOO DOLLS Broadway (Warner Bros.)

CHR/POP

## Going For Adds 9/1900

OSCAR DE LA HOYA Run To Me (EMI Latin/Capitol)

DESTINY'S CHILD Independent Women Pt. 1 (Columbia)

LENNY KRAVITZ Again (Virgin)

1 PLUS 1 Cherry Bomb (Elektra/EEG)

MATCHBOX TWENTY If You're Gone (Lava/Atlantic)

NINE DAYS If I Am (550 Music)

'N SYNC This I Promise You (Jive)

JESSICA RIDDLE Symphony (Hollywood)

ROCKELL The Dance (Robbins)

TOMMY SIMMS Alone (Cherry/Universal)

KRISTINE W Stronger (RCA)



KIIS AND FIRSTLOVE

New pop group firstlove performed at Universal City Walk compliments of KIIS-FM/Los Angeles. The show was hosted by the station's own Jojo Wright. Among the screaming fans were a host of celebrities including Dennis Haskins (*Saved by the Bell*), Vanessa Lee Chester (*Jurassic Park II*) and supermodel Angelica Castro. Pictured here (l-r) are firstlove members Tobi and Phil, Robles, firstlove member Delane, Wright, and firstlove member Peanut.

## TUNED-IN

CHR/POP

R&R/MEDIABASE 24/7



WYOK/Columbia

FM 104.7

3am

3 DOORS DOWN Kryptonite  
 JANET Doesn't Really Matter  
 SUGAR RAY Falls Apart  
 MANDY MOORE I Wanna With You  
 'N SYNC It's Gonna Be Me  
 CREED With Arms Wide Open  
 ALL SAINTS Never Ever  
 SPLENDER I Think God Can Explain  
 NO AUTHORITY Can I Get Your Number  
 MONICA Angels Of Mine  
 RED HOT CHILI PEPPERS Scar Tissue  
 CHRISTINA AGUILERA Come On Over Baby...  
 NINE DAYS Absolutely (Story Of A Girl)  
 EVAN AND JARON Crazy For This Girl  
 SHERLA E. The Glamorous Life

11am

NINE DAYS Absolutely (Story Of A Girl)  
 JENNIFER PAIGE Crush  
 TOAD THE WET SPROCKET Something's Always...  
 MANDY MOORE I Wanna Be With You  
 CITIZEN KING Better Days (& The Bottom Falls Out)  
 CHRISTINA AGUILERA Come On Over Baby...  
 HOOTIE & THE BLOWFISH Tucker's Town  
 BON JOVI It's My Life  
 RICKY MARTIN Livin' La Vida Loca  
 VERTICAL HORIZON You're A God  
 DESTINY'S CHILD Say My Name  
 R.E.M. Strange Currencies  
 CREED With Arms Wide Open

4pm

BACKSTREET BOYS As Long As You Love Me  
 MATCHBOX TWENTY Bent  
 BLUES TRAVELER Hook  
 AALIYAH Try Again  
 ROBYN Do You Know What It Takes  
 VERTICAL HORIZON Everything You Want  
 BOY KRAZY That's What Love Can Do  
 3 DOORS DOWN Kryptonite  
 EDWIN MCCAIN Sorry To A Friend  
 FASTBALL You're An Ocean  
 JANET Doesn't Really Matter  
 ENRIQUE IGLESIAS Sad Eyes

8pm

702 Where My Girls At  
 BON JOVI It's My Life  
 BRANDY Have You Ever  
 VERTICAL HORIZON Everything You Want  
 SAMANTHA MUMBA Gotta Tell You  
 SOULDECISION Faded  
 TAL BACHMAN She's So High  
 THIRD EYE BLIND Deep Inside You  
 PINK There You Go  
 EVERCLEAR Wonderful  
 ENRIQUE IGLESIAS Sad Eyes  
 SPLENDER I Think God Can Explain  
 LA BOUCHE Sweet Dreams  
 COMPANY B Fascinated  
 M2DEEP Back To The Hotel



KRBE/Houston

3am

'N SYNC It's Gonna Be Me  
 EVAN AND JARON Crazy For This Girl  
 MADONNA Music  
 JANET Doesn't Really Matter  
 DMX Party Up (Up In Here)  
 MADISON AVENUE Don't Call Me Baby  
 MARC ANTHONY My Baby You  
 FREESTYLERS Don't Stop  
 SPLENDER I Think God Can Explain  
 W. HOUSTON & E. IGLESIAS Can I Have This...  
 FRAGMA Toca's Miracle  
 DESTINY'S CHILD Jumpin' Jumpin'  
 STING Desert Rose  
 SAVAGE GARDEN Affirmation  
 KEITH SWEAT Twisted  
 LARA FABIAN I Will Love Again

11am

W. HOUSTON & E. IGLESIAS Can I Have This...  
 LENNY KRAVITZ American Woman  
 JANET Doesn't Really Matter  
 SONIQUE It Feels So Good  
 DESTINY'S CHILD Jumpin' Jumpin'  
 MATCHBOX TWENTY Bent  
 SAVAGE GARDEN Affirmation  
 CHRISTINA AGUILERA Come On Over Baby...  
 SON BY FOUR Purest Of Pain  
 CELINE DION That's The Way It Is  
 DURAN DURAN Rio  
 PINK Most Girls

4pm

SOUTH PARK MEXICAN You Know My Name  
 NEW ORDER Blue Monday  
 90 DEGREES Give Me Just One Night (Una Noche)  
 SANTANA (ROB THOMAS) Smooth  
 MADISON AVENUE Don't Call Me Baby  
 W. HOUSTON & E. IGLESIAS Can I Have This...  
 FRAGMA Toca's Miracle  
 JESSICA SIMPSON I Think I'm In Love With You  
 ROB BASE & DJ EZ ROCK It Takes Two  
 DESTINY'S CHILD Jumpin' Jumpin'  
 FATBOY SLIM The Rockafeller Skank  
 BRITNEY SPEARS Lucky

8pm

3 DOORS DOWN Kryptonite  
 CHRISTINA AGUILERA Come On Over Baby...  
 FREESTYLERS Don't Stop  
 B2MAK Back Here  
 MATCHBOX TWENTY Bent  
 AALIYAH Try Again  
 JESSICA SIMPSON I Think I'm In Love With You  
 W. HOUSTON & E. IGLESIAS Can I Have This...  
 ZOMBIE NATION Kernkraft 400  
 DESTINY'S CHILD Jumpin' Jumpin'  
 STING Desert Rose  
 SOUTH PARK MEXICAN You Know My Name



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Tuesday 9/5. © 2000, R&R Inc.





# CHR/Pop Playlists

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE MUSIC TRACKING

**KTVE/Boston Deep**  
Clear Channel  
(619) 291-9191  
Lard/Hays  
12+ Cume 417,000



PLAYS	LTW	ARTIST/TITLE	GI (000)
85	70	PNK/Most Girls	15399
87	86	NELLY/Country Grammar	15222
83	84	JANE I/Doesn't Really...	14868
86	82	KANDI/DON'T Think I'm Not	14514
61	83	MADONNA/Music	11151
61	53	'N SYNC/It's Gonna Be Me	9381
48	48	JAY-Z/Big Pimpin'	8496
42	42	BRITNEY SPEARS/Lucky	7434
35	38	BAHA MEN/Who Let The Dogs Out	6776
37	38	DRINK/Am I Loved In U.S.	6726
37	37	CHRISTINA AGUILERA/Come On Over	6549
36	36	DESTINY'S CHILD/Independent Women...	6372
37	36	98 DE GREES/Give Me Just One...	6372
35	35	HEAT/Hey! Hey!	6195
35	35	RUFF ENDO/No More	6190
27	32	CLEOPATRA/Got It	5664
30	31	MANDY MOORE/I Wanna Be With You	5487
30	31	FRAGMA/Toxic Miracles	5310
25	28	EVERETT/Everlasting Love	4776
26	28	D-CRUZ/Will Be Waiting	4566
27	27	JOEY/Wanna Know	4779
26	26	MARY/Most Girls	4602
26	26	DESTINY'S CHILD/Jumpin' Jumpin'	4475
25	25	ALY/Hey! Hey!	4376
25	25	EVAN AND JARON/Crazy For This Girl	4222
22	22	MV/Case Of The Ex.	3894
18	21	MARC ANTHONY/My Baby You	3717
18	21	TONI BRAXTON/He Wasn't Man...	3717
16	21	BRIAN MCKENNA/What's Your Life	3717
16	21	DA BRAT I/Tyre Se'What chu Lie	3540
15	18	ALICE DE LAJAY/Better Off Alone	3363
19	19	EMINEM/The Real Slim Shady	3363
19	19	TIM JAMM/It's Be Your Secret	3363
19	19	PNK/There You Go	3363
19	19	DR. DRE/The Next Episode	3363
19	19	SS/Drop It Like a Hot Bomb	3363
6	19	WHEATLIS/Tease (feat. J. J. Abrams)	3363
17	18	HOUSTON & IGLESIAS/Could I Have This...	3186
17	18	MISSY F/Don't Stop Believin'	3186
17	17	DEBRAH MORIGAN/Dance With Me	3009

**KZZP/Phoenix**  
Clear Channel  
(602) 279-5577  
Summers/Rite  
12+ Cume 384,100



PLAYS	LTW	ARTIST/TITLE	GI (000)
64	70	DESTINY'S CHILD/Jumpin' Jumpin'	10710
62	66	3 DOORS DOWN/Kryptonite	10098
64	66	TONI BRAXTON/He Wasn't Man...	8415
52	63	CHRISTINA AGUILERA/Come On Over...	8109
60	61	VERTICAL HORIZON/You're A God	7803
54	61	JANE I/Doesn't Really...	7803
48	60	DEBRAH MORIGAN/Dance With Me	7650
36	47	EVERETT/Everlasting Love	7191
36	47	MADONNA/Music	6730
15	44	PNK/Most Girls	6732
54	38	MATCHBOX TWENTY/Bent	5814
43	36	MARY/Most Girls	5814
34	34	98 DE GREES/Give Me Just One...	5202
23	34	JOEY/Wanna Know	5202
27	33	NELLY/Country Grammar	5049
37	33	BRITNEY SPEARS/Lucky	5049
20	31	CREEDE/Higher	4743
26	29	EVE G/Promiscuous	4437
15	42	JESSICA SIMPSON/Think I'm In...	3720
45	27	D-CRUZ/Will Be Waiting	4131
29	27	'N SYNC/It's Gonna Be Me	4131
17	26	NINE DAYS/Absolutely...	3978
25	25	CREEDE/Higher	3825
16	25	WHEATLIS/Tease (feat. J. J. Abrams)	3825
17	25	ALICE DE LAJAY/Better Off Alone	3825
29	25	BRMMAK/Back Here	3825
25	24	'N SYNC/It's Gonna Be Me	3672
26	24	BARREK/De Laide's Pinch Me	3672
15	42	TONI BRAXTON/He Wasn't Man...	3519
23	23	BON JOVIVI/My Life	3519
23	23	BLINK-182/All The Small Things	3519
23	23	SANTANA/Rob Thomas/Smooth	3519
12	22	LIT'AM/Own Worst Enemy	3366
16	24	BAHA MEN/Who Let The Dogs Out	3713
15	21	MANDY MOORE/I Wanna Be With You	3213
15	21	BRIAN MCKENNA/What's Your Life	3213
15	21	SAVAGE GARDEN/Crash And Burn	3213
15	21	VERTICAL HORIZON/Everything You Want	3060
5	20	KANDI/DON'T Think I'm Not	3060
27	20	PNK/There You Go	3060
21	20	RED HOT CHILI PEPPERS/Scar Tissue	3060

**KDWB/Mississippi**  
Clear Channel  
(612) 340-9000  
Rice/Alan  
12+ Cume 578,500



PLAYS	LTW	ARTIST/TITLE	GI (000)
80	81	NELLY/Country Grammar	24786
63	79	3 DOORS DOWN/Kryptonite	24174
59	78	DAMNY/Party Up (Up In...)	22338
59	72	JOEY/Wanna Know	22022
55	87	CHRISTINA AGUILERA/Come On Over...	17424
46	84	KANDI/DON'T Think I'm Not	16218
61	83	TONI BRAXTON/He Wasn't Man...	16218
39	53	JANE I/Doesn't Really...	16218
51	81	ALY/Hey! Hey!	15608
51	81	DR. DRE/The Next Episode	15608
26	42	DA BRAT I/Tyre Se'What chu Lie	12626
31	38	MARY/Most Girls	11678
30	38	98 DE GREES/Give Me Just One...	11678
34	38	JOEY/Wanna Know	11616
35	35	DESTINY'S CHILD/Jumpin' Jumpin'	10710
49	34	PNK/Most Girls	10404
35	34	SOUL DECSION/aded	10404
30	32	CREEDE/Higher	10404
28	32	EVERETT/Everlasting Love	9266
15	21	BAHA MEN/Who Let The Dogs Out	9486
12	20	MV/Case Of The Ex.	8562
26	27	NINE DAYS/Absolutely...	8266
23	27	RUFF ENDO/No More	8266
23	27	BRMMAK/Back Here	7926
18	25	TONI BRAXTON/He Wasn't Man...	7926
18	25	BRIAN MCKENNA/What's Your Life	7926
23	23	CREEDE/Higher	7030
22	22	VERTICAL HORIZON/Everything You Want	6732
36	21	PNK/There You Go	6472
22	20	'N SYNC/It's Gonna Be Me	6190
22	20	DESTINY'S CHILD/Jumpin' Jumpin'	6190
15	19	NEXT WAVE	6124
14	19	SANTANA/FRODO THOMAS/Smooth	5814
16	18	BACKSTREET BOYS/Show Me...	5016
16	18	'N SYNC/It's Gonna Be Me	5016
20	18	DESTINY'S CHILD/Jumpin' Jumpin'	5016
13	17	MANDY MOORE/I Wanna Be With You	4926
13	17	SS/Drop It Like a Hot Bomb	4896
16	16	'N SYNC/It's Gonna Be Me	4896
13	16	BON JOVIVI/My Life	4896
15	14	CHRISTINA AGUILERA/What A Girl Wants	4264
15	14	BLINK-182/All The Small Things	3978

**WFLA/Mississippi**  
Clear Channel  
(813) 699-9254  
Rice/Alan  
12+ Cume 899,000



PLAYS	LTW	ARTIST/TITLE	GI (000)
81	81	JANE I/Doesn't Really...	38402
88	80	DESTINY'S CHILD/Jumpin' Jumpin'	37980
85	79	HOUSTON & IGLESIAS/Could I Have This...	37980
75	74	TONI BRAXTON/He Wasn't Man...	31228
50	82	CREEDE/Higher	28124
75	55	MATCHBOX TWENTY/Bent	26210
47	48	PNK/Most Girls	20246
29	46	DESTINY'S CHILD/Independent Women...	18417
60	44	MADONNA/Music	18566
46	43	3 DOORS DOWN/Kryptonite	18146
39	41	KANDI/DON'T Think I'm Not	17302
27	40	'N SYNC/It's Gonna Be Me	16680
40	40	ZOMBE/NATION/Coming At You	16680
38	40	BRMMAK/Back Here	16036
73	37	JOEY/Wanna Know	15614
31	35	NELLY/Country Grammar	14770
42	28	NINE DAYS/Absolutely...	11816
26	28	CHRISTINA AGUILERA/Come On Over...	10972
26	28	MADONNA/Music	10972
21	23	VERTICAL HORIZON/You're A God	9706
37	23	ALY/Hey! Hey!	9706
18	23	SANTANA/FRODO THOMAS/Smooth	9706
22	22	CHRISTINA AGUILERA/What A Girl Wants	9706
21	23	SONIQUE/It Feels So Good	8862
19	21	SMASH MOUTH/Then The Morning...	8840
17	20	'N SYNC/It's Gonna Be Me	8440
18	20	PNK/There You Go	8440
18	20	BAHA MEN/Who Let The Dogs Out	8440
17	19	SMASH MOUTH/Then The Morning...	8018
19	19	MARC ANTHONY/Need To Know	8018
21	18	SOUL DECSION/aded	7596
28	18	VERTICAL HORIZON/Everything You Want	7596
25	18	BAHA MEN/Who Let The Dogs Out	7596
16	18	SAVAGE GARDEN/Who I Loved You	7596
6	17	SAMANTHA MUMBA/Gotta Tell You	7174
15	16	'N SYNC/It's Gonna Be Me	6752
30	16	PNK/There You Go	6752
12	15	GOOD GOD DOLLS/Back Balloon	6330
12	15	LENNY KRAVITZ/Hey You	6330

**KSLZ/Boston Deep**  
Clear Channel  
(617) 651-5100  
Kapugi/Walsh  
12+ Cume 351,000



PLAYS	LTW	ARTIST/TITLE	GI (000)
80	83	NELLY/Country Grammar	12782
79	80	3 DOORS DOWN/Kryptonite	12320
85	79	DESTINY'S CHILD/Jumpin' Jumpin'	12166
66	72	PNK/Most Girls	11088
55	70	SOUL DECSION/aded	10780
56	88	SAMANTHA MUMBA/Gotta Tell You	10472
49	82	MADONNA/Music	9548
70	56	JANE I/Doesn't Really...	8674
70	51	TONI BRAXTON/He Wasn't Man...	7654
47	50	CHRISTINA AGUILERA/Come On Over...	7700
57	48	MATCHBOX TWENTY/Bent	7392
66	47	JOEY/Wanna Know	7238
43	46	98 DE GREES/Give Me Just One...	7084
43	46	'N SYNC/It's Gonna Be Me	6776
43	44	ALY/Hey! Hey!	6776
35	43	CREEDE/Higher	6622
39	43	'N SYNC/It's Gonna Be Me	6622
37	37	BRMMAK/Back Here	5698
43	43	BRITNEY SPEARS/Lucky	5390
52	35	PNK/There You Go	5236
37	34	RUFF ENDO/No More	4774
33	31	EVERETT/Everlasting Love	4774
16	44	ENRIQUE IGLESIAS/Who Let The Dogs Out	4004
16	25	VERTICAL HORIZON/You're A God	3850
16	24	BON JOVIVI/My Life	3696
16	24	MANDY MOORE/I Wanna Be With You	3642
38	23	DEBRAH MORIGAN/Dance With Me	3547
22	22	JAY-Z/Big Pimpin'	3388
42	21	JESSICA SIMPSON/Think I'm In...	3234
20	19	KANDI/DON'T Think I'm Not	2926
16	17	FASTBALL/You're An Ocean	2618
16	17	DESTINY'S CHILD/Jumpin' Jumpin'	2464
26	15	NINE DAYS/Absolutely...	2310
3	13	DEXTER F/REBB/Where I'm From	2002
14	12	THIRD EYE BLIND/Deep Inside Of You	1648
9	12	SS/Drop It Like a Hot Bomb	1648
15	11	PNK/There You Go	1604
5	10	CHRISTINA AGUILERA/Come On Over...	1540

**WXYT/Baltimore**  
Infinity  
(410) 828-7722  
McIntyre/Shepard/Thorb  
12+ Cume 424,500



PLAYS	LTW	ARTIST/TITLE	GI (000)
70	73	DESTINY'S CHILD/Jumpin' Jumpin'	11315
71	71	JANE I/Doesn't Really...	11005
50	87	ALY/Hey! Hey!	10385
71	87	CREEDE/Higher	10385
58	84	PNK/There You Go	8370
59	49	STING/Desert Rose	7559
26	43	BAHA MEN/Who Let The Dogs Out	6665
41	41	NELLY/Country Grammar	6355
51	38	VERTICAL HORIZON/Everything You Want	5890
26	36	MATCHBOX TWENTY/Bent	5580
35	35	3 DOORS DOWN/Kryptonite	5475
30	35	98 DE GREES/Give Me Just One...	5425
36	33	TONI BRAXTON/He Wasn't Man...	5115
35	33	CHRISTINA AGUILERA/Come On Over...	4805
35	33	MADONNA/Music	4805
31	31	BRITNEY SPEARS/Lucky	4805
27	31	SANTANA/FRODO THOMAS/Smooth	4805
24	30	JOEY/Wanna Know	4650
38	30	PNK/Most Girls	4650
28	30	MARY/Most Girls	4650
29	29	SS/Drop It Like a Hot Bomb	4495
26	27	CHRISTINA AGUILERA/What A Girl Wants	4185
25	25	DEBRAH MORIGAN/Dance With Me	3875
24	23	'N SYNC/It's Gonna Be Me	3665
23	23	DESTINY'S CHILD/Jumpin' Jumpin'	3565
22	22	MARC ANTHONY/My Baby You	3565
20	22	EMINEM/The Real Slim Shady	3410
47	21	NINE DAYS/Absolutely...	3255
16	20	BRITNEY SPEARS/Lucky	3100
28	20	CREEDE/Higher	3100
24	19	EVERETT/Everlasting Love	2980
24	19	LARRY N/Don't Think I'm Not	2980
14	18	NO AUTHORITY/Can I Get You...	2790
16	18	RUFF ENDO/No More	2790
1	18	EVERETT/Everlasting Love	2790
6	18	BLINK-182/All The Small Things	2790
14	18	WHITNEY HOUSTON/Who Let The Dogs Out	2170
13	14	SAMANTHA MUMBA/Gotta Tell You	2170
14	14	CHRISTINA AGUILERA/Come On Over...	2015
15	13	ALL SAINTS/Never Ever	2015

**WFLZ/Tampa**  
Clear Channel  
(813) 839-9393  
Domingo/Shepard/Priest  
12+ Cume 607,700



PLAYS	LTW	ARTIST/TITLE	GI (000)
64	62	PNK/Most Girls	20770
64	61	DESTINY'S CHILD/Jumpin' Jumpin'	20435
61	60	MADONNA/Music	20100
56	58	3 DOORS DOWN/Kryptonite	19430
53	47	TONI BRAXTON/He Wasn't Man...	18745
40	47	SOUL DECSION/aded	15745
46	45	98 DE GREES/Give Me Just One...	15075
44	44	SOUL DECSION/aded	14740
47	44	FRAGMA/Toxic Miracles	14070
42	46	MATCHBOX TWENTY/Bent	14070
40	46	NELLY/Country Grammar	13400
42	38	CHRISTINA AGUILERA/Come On Over...	12730
41	38	KANDI/DON'T Think I'm Not	12730
41	38	JESSICA SIMPSON/Think I'm In...	12730
42	38	DEBRAH MORIGAN/Dance With Me	12690
39	36	FREESTYLE/Don't Stop	12690
25	33	VERTICAL HORIZON/Everything You Want	11055
47	30	JANE I/Doesn't Really...	10050
34	30	MANDY MOORE/I Wanna Be With You	10050
26	28	ALICE DE LAJAY/Better Off Alone	10050
26	28	CREEDE/Higher	9380
26	28	CHRISTINA AGUILERA/Come On Over...	9380
25	28	BAHA MEN/Who Let The Dogs Out	9045
24	28	RUFF ENDO/No More	8575
23	28	'	



# R&R CHR/Rhythmic Top 50

September 15, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NELLY Country Grammar (Fo' Reel/Universal)	3387	-50	497347	24	59/0
2	2	PINK Most Girls (LaFace/Arista)	2770	+49	333232	14	52/0
5	3	MYA Case Of The Ex (Whatcha...) (University/Interscope)	2470	+187	369138	8	58/1
4	4	RUFF ENDZ No More (Epic)	2445	+30	304004	13	57/0
3	5	JANET Doesn't Really Matter (Def Soul/IDJMG)	2327	-312	286050	16	58/0
6	6	DR. DRE The Next Episode (Aftermath/Interscope)	2123	-142	340051	20	55/0
7	7	KANDI Don't Think I'm Not (So So Def/Columbia)	2118	-130	258088	12	48/0
9	8	EMINEM The Way I Am (Aftermath/Interscope)	1983	+29	314173	6	59/0
14	9	MYSTIKAL Shake Ya Ass (Jive)	1969	+375	367782	5	62/5
12	10	MADONNA Music (Maverick/WB)	1763	+24	196880	6	40/0
10	11	DESTINY'S CHILD Jumpin' Jumpin' (Columbia)	1741	-171	287852	27	55/1
16	12	CHRISTINA AGUILERA Come On Over (All I Want...) (RCA)	1685	+122	157803	9	42/0
11	13	JAY-Z Big Pimpin' (Roc-A-Fella/IDJMG)	1684	-143	219215	23	58/0
15	14	SISQO Incomplete (Dragon/Def Soul/IDJMG)	1650	+68	218950	13	59/2
8	15	NEXT Wifey (Arista)	1647	-333	215836	18	54/0
13	16	DA BRAT F/TYRESE What'chu Like (So So Def/Columbia)	1614	-83	247448	19	47/0
17	17	COMMON The Light (MCA)	1496	+3	233839	12	45/0
18	18	JOE I Wanna Know (Jive)	1394	-74	215229	35	54/0
22	19	LIL BOW WOW Bounce With Me (So So Def/Columbia)	1302	+174	212453	6	47/0
19	20	AALIYAH Try Again (BlackGround/Virgin)	1288	-118	176266	28	55/0
21	21	JAGGED EDGE Let's Get Married (So So Def/Columbia)	1255	+21	283509	20	38/0
20	22	BRITNEY SPEARS Lucky (Jive)	1177	-127	136828	8	32/1
24	23	DMX F/SISQO What You Want (Ruff Ryders/IDJMG)	1143	+72	236624	9	38/0
23	24	98 DEGREES Give Me Just One Night... (Universal)	1102	+16	139371	6	38/2
40	25	DESTINY'S CHILD Independent Women Pt. 1 (Columbia)	970	+362	158891	2	49/7
26	26	'N SYNC It's Gonna Be Me (Jive)	943	-19	98715	18	28/0
28	27	DEBELAH MORGAN Dance With Me (DAS/Atlantic)	940	+23	90166	9	37/1
29	28	LIL' ZANE F/112 Callin' Me (Worldwide/Priority)	931	+66	151795	8	42/0
25	29	TRINA Pull Over (Slip 'N Slide/Atlantic)	907	-80	104204	8	38/0
35	30	LUDACRIS What's Your Fantasy (Def Jam South/IDJMG)	877	+135	102457	3	31/3
27	31	AVANT Separated (Magic Johnson/MCA)	868	-87	134863	16	30/0
42	32	JA RULE F/CHRISTINA MILIAN Between... (Murder Inc./Def Jam/IDJMG)	864	+269	211061	2	38/12
38	33	CHANGING FACES That Other Woman (Atlantic)	845	+232	94688	2	48/3
32	34	ERYKAH BADU Bag Lady (Motown)	829	+41	148796	5	41/2
34	35	BAHA MEN Who Let The Dogs Out (Artemis)	821	+64	95463	7	28/2
30	36	SOUTH PARK MEXICAN You Know My Name (Dopehouse/Universal)	775	-86	53337	6	34/0
33	37	TONI BRAXTON Just Be A Man About It (LaFace/Arista)	719	-68	113210	6	34/1
36	38	LIL' KIM How Many Licks (Queen Bee/Undeas/Atlantic)	719	+56	127955	4	27/13
50	39	NELLY E.I. (Fo' Reel/Universal)	688	+223	126859	2	24/12
37	40	JAY-Z F/MEMPHIS BLEEK & AMIL Hey Papi (Def Soul/IDJMG)	668	+32	179296	3	28/0
31	41	SON BY FOUR Purest Of Pain (A Puro Dolor) (Sony Discos/Columbia)	667	-127	123332	14	24/0
39	42	IDEAL Whatever (Noontime/Virgin)	586	-24	77369	16	30/0
44	43	MADISON AVENUE Don't Call Me Baby (C2/Columbia)	563	+12	80831	13	20/0
46	44	BEENIE MAN Girls Dem Sugar (Virgin)	560	+75	157636	2	24/1
49	45	3LW No More (Baby I'ma Do Right) (Epic)	551	+79	42186	2	37/5
43	46	SAMANTHA MUMBA Gotta Tell You (Wildcard/Polydor/Interscope)	534	-26	36281	4	27/0
-	47	BIG TYMERS #1 Stunna (Cash Money/Universal)	499	+43	97193	2	19/3
-	48	BLACK EYED PEAS Weekends (Interscope)	489	+74	73006	1	34/2
-	49	'N SYNC This I Promise You (Jive)	463	+181	52966	2	18/8
47	50	EMINEM Stan (Aftermath/Interscope)	441	-43	116116	12	8/1

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
NEXT Beauty Queen (Arista)	25
ENRIQUE IGLESIAS Sad Eyes (Interscope)	17
LIL' KIM How Many Licks (Queen Bee/Undeas/Atlantic)	13
JA RULE F/C. MILIAN Between... (MI/Def Jam/IDJMG)	12
NELLY E.I. (Fo' Reel/Universal)	12
PROFYLE Liar (Motown/Universal)	10
SHAGGY It Wasn't Me (MCA)	9
R. KELLY I Wish (Jive)	9
MUSIQ Just Friends (Def Soul/IDJMG)	9
'N SYNC This I Promise You (Jive)	8

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MYSTIKAL Shake Ya Ass (Jive)	+375
DESTINY'S CHILD Independent Women Pt. 1 (Columbia)	+362
JA RULE F/C. MILIAN Between... (MI/Def Jam/IDJMG)	+269
CHANGING FACES That Other Woman (Atlantic)	+232
NELLY E.I. (Fo' Reel/Universal)	+223
MYA Case Of The Ex... (University/Interscope)	+187
'N SYNC This I Promise You (Jive)	+181
LIL BOW WOW Bounce With Me (So So Def/Columbia)	+174
LUDACRIS What's Your Fantasy (Def Jam South/IDJMG)	+135
CHRISTINA AGUILERA Come On Over... (RCA)	+122

## Breakers.

No Songs Qualified For Breaker Status This Week

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 increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



65 CHR/Rhythmic 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 9/3-Saturday 9/9. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played 21 or more stations is placed first. Breaker status is assigned to songs reaching 1000 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 (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.



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# Ja Rule

*Between Me and You*  
(featuring Christina Milian)

**Another  
Most Added Week  
at Radio!**

**New At:**

<b>92Q</b>	<b>35x</b>	<b>WBHJ</b>	<b>22x</b>
<b>KBOS</b>	<b>17x</b>	<b>KUBE</b>	<b>10x</b>
<b>KXHT</b>	<b>10X</b>	<b>KXME</b>	
<b>KWNZ</b>	<b>KHTE</b>	<b>KLZK</b>	
<b>KBAT</b>	<b>KYLZ</b>	<b>KWIN</b>	

**Crossover Monitor 29\*-19\* AIRPOWER**

**#1 Greatest Gainer!!!! +415**

**R&R Rhythmic Chart 42 - 32 +269**

**ALREADY A HUGE REACTION RECORD!!**

**Top 5 Phones at**

<b>KYLD</b>	<b>KMEL</b>	<b>KBXX</b>	<b>KPWR</b>
<b>92Q</b>	<b>WJMH</b>	<b>Z90</b>	<b>KBOS</b>
<b>KBMB</b>	<b>KCAQ</b>	<b>WCKZ</b>	

**& Top 10 Phones**

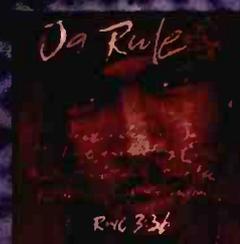
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## R&R Hip Hop Top 20

September 15, 2000

LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS		TOTAL STATIONS/ ADDS
			TW	LW	
2	1	<b>MYSTIKAL</b> Shake Ya Ass (Jive)	4900	4261	138/5
1	2	<b>NELLY</b> Country Grammar (Fo' Reel/Universal)	4352	4498	122/0
3	3	<b>COMMON</b> The Light (MCA)	3662	3682	128/0
4	4	<b>LIL BOW WOW</b> Bounce With Me (So So Def/Columbia)	3464	3260	124/0
5	5	<b>DMX F/SISQO</b> What You Want (Ruff Ryders/IDJMG)	2915	2965	116/0
6	6	<b>EMINEM</b> The Way I Am (Aftermath/Interscope)	2877	2859	124/0
7	7	<b>DR. DRE</b> The Next Episode (Aftermath/Interscope)	2641	2790	111/0
10	8	<b>LIL' ZANE</b> F/112 Callin' Me (Worldwide/Priority)	2416	2276	118/0
9	9	<b>TRINA</b> Pull Over (Slip 'N Slide/Atlantic)	2353	2281	109/1
8	10	<b>DA BRAT F/TYRESE</b> What'chu Like (So So Def/Columbia)	2348	2487	105/0
12	11	<b>BIG TYMERS</b> #1 Stunna (Cash Money/Universal)	2114	1975	95/4
13	12	<b>LUDACRIS</b> What's Your Fantasy (Def Jam South/IDJMG)	2105	1851	102/5
11	13	<b>JAY-Z</b> Big Pimpin' (Roc-A-Fella/IDJMG)	2058	2163	110/0
14	14	<b>JAY-Z F/EMPHIS...</b> Hey Papi (Def Soul/IDJMG)	1919	1779	108/0
15	15	<b>J. RULE F/C. MILIAN</b> Between... (Murder Inc./Def Jam/IDJMG)	1669	1055	108/19
16	16	<b>BEEBIE MAN</b> Girls Dem Sugar (Virgin)	1651	1377	106/14
17	17	<b>SHYNE F/BARRINGTON LEVY</b> Bad Boyz (Bad Boy/Arista)	1472	1284	88/3
19	18	<b>C-MURDER</b> Down For My N's (Tru/No Limit/Priority)	1292	1106	74/3
15	19	<b>LL COOL J</b> Imagine That (Def Jam/IDJMG)	1163	1442	100/1
20	20	<b>DE LA SOUL</b> Ooch (Tommy Boy)	1079	1060	101/2

65 CHR/Rhythmic and 82 Urban reporters combine into a custom chart. Hip Hop titles are ranked by total plays for the airplay week of Sunday 9/3-Saturday 9/9. For complete reporter lists refer to CHR/Rhythmic and Urban sections. ©2000, R&R Inc.

## New & Active

**SHYNE F/BARRINGTON LEVY** Bad Boyz (Bad Boy/Arista)  
Total Plays: 339, Total Stations: 12, Adds: 0

**CAM'RON** What Means The World To You (Epic)  
Total Plays: 328, Total Stations: 23, Adds: 1

**E-40 F/MATE DOGG** Nah, Nah... (Sick Wid' It/Jive)  
Total Plays: 317, Total Stations: 14, Adds: 2

**DREAM** He Loves U Not (Bad Boy/Arista)  
Total Plays: 311, Total Stations: 21, Adds: 5

**SHADE SHEIST** Where I... (Baby Ree/London/Sire)  
Total Plays: 293, Total Stations: 8, Adds: 2

**YOLANDA ADAMS** Open My Heart (Elektra/EEG)  
Total Plays: 253, Total Stations: 20, Adds: 6

**TARSHA VEGA** Be Ya Self (RCA)  
Total Plays: 238, Total Stations: 23, Adds: 2

**SHAGGY** It Wasn't Me (MCA)  
Total Plays: 230, Total Stations: 13, Adds: 9

**FRAGMA** Toca's Miracle (Groovlicious/Atlantic)  
Total Plays: 225, Total Stations: 10, Adds: 2

**PROFYLE** Lie (Motown/Universal)  
Total Plays: 200, Total Stations: 16, Adds: 10

**MARC ANTHONY** My Baby You (Columbia)  
Total Plays: 178, Total Stations: 8, Adds: 2

**WYCLEF JEAN** 911 (Ruffhouse/Columbia)  
Total Plays: 174, Total Stations: 15, Adds: 4

**OUTKAST** B.O.B. (LaFace/Arista)  
Total Plays: 148, Total Stations: 11, Adds: 1

**COLE F/QUEEN LATIFAH** I Can Do Too (Capitol)  
Total Plays: 142, Total Stations: 14, Adds: 1

**ALICE DEEJAY** Back In My Life (Republic/Universal)  
Total Plays: 122, Total Stations: 7, Adds: 0

**TONI ESTES** Hot (Priority)  
Total Plays: 115, Total Stations: 12, Adds: 1

**SLIMM CUTTA-CALHOUN** It's OK (Aquemini/EastWest/EEG)  
Total Plays: 115, Total Stations: 9, Adds: 3

**R. KELLY** I Wish (Jive)  
Total Plays: 113, Total Stations: 10, Adds: 9

**MUSIQ** Just Friends (Def Sou/IDJMG)  
Total Plays: 63, Total Stations: 9, Adds: 9

**KELLY PRICE** You Should've... (T-Neck/Def Sou/IDJMG)  
Total Plays: 57, Total Stations: 7, Adds: 2

Songs ranked by total plays

## CHR/Rhythmic Reporters

Stations and their adds listed alphabetically by market

<p><b>KKSS/Albuquerque, NM</b> PD: Tom Taylor 1. NEXT "Beauty" 2. LL "Kim Locks" 3. BLACK EYED PEAS "Weekends"</p>	<p><b>WSSP/Charleston, SC</b> PD: Kelli Reynolds 1. CHANGING FACES "Omen" 2. ENRIQUE IGLESIAS "Sad" 3. DREAM "Lovers"</p>	<p><b>KSEQ/Fresno, CA</b> PD: Tommy Del Rio 1. JAY-Z "Big Pimpin'" 2. DA BRAT F/TYRESE "What'chu Like" 3. ENRIQUE IGLESIAS "Sad"</p>	<p><b>KHTE/Little Rock, AR</b> Dir/Prog.: Larry LeBlanc MD: Peter Gunn 1. JAY-Z "Big Pimpin'" 2. JAY-Z F/C. MILIAN "Between" 3. JAY-Z "Big Pimpin'" 4. R. KELLY "Wish"</p>	<p><b>WNVZ/Norfolk, VA</b> PD: Don London MD: Jay West 1. DESTINY'S CHILD "Women" 2. JAY-Z "Big Pimpin'" 3. JAY-Z "Big Pimpin'"</p>	<p><b>WWOV/Providence, RI</b> PD: Jerry McKenna MD: Bradley Ryan 1. LL "Kim Locks" 2. MUSIQ "Friends" 3. SHAGGY "Wash" 4. WYCLEF JEAN "911" 5. YOLANDA ADAMS "Open" 6. PROFYLE "Lie" 7. COLE F/QUEEN LATIFAH "Can"</p>	<p><b>XHTZ/San Diego, CA</b> OM/PO: Lisa Vasquez MD: Dale Salomon 1. MUSIQ "Friends" 2. SHAGGY "Wash" 3. WYCLEF JEAN "911" 4. YOLANDA ADAMS "Open" 5. PROFYLE "Lie" 6. COLE F/QUEEN LATIFAH "Can"</p>	<p><b>KWIN/Stockton, CA</b> PD: John Christian APD/MD: Leslie Cruz 1. DESTINY'S CHILD "Women" 2. BRITNEY SPEARS "Lucky" 3. "S YNC" "Promise" 4. SHAGGY "Wash" 5. YOLANDA ADAMS "Open" 6. GURU "Wangst" "Worries" 7. LL "Kim Locks" 8. MONTANA "Let" 9. JAY-Z F/C. MILIAN "Between"</p>
<p><b>KYLZ/Albuquerque, NM</b> PD: Robb Royale 1. NEXT "Beauty" 2. JAY-Z F/C. MILIAN "Between" 3. "S YNC" "Promise" 4. SHAGGY "Wash"</p>	<p><b>WBBM-FM/Chicago, IL</b> PD: Todd Cavano MD: Eric Bradley 1. MOKA "Love" 2. BIG TYMERS "Stunna" 3. BAHIA MEN "Let" 4. R. KELLY "Wish" 5. ENRIQUE IGLESIAS "Sad"</p>	<p><b>WJMH/Greensboro, NC</b> OM/PO: Brian Douglas APD: Kenneth B MD: Stephen D 1. C-MURDER "Down" 2. WYCLEF JEAN "911"</p>	<p><b>KPWR/Los Angeles, CA</b> VP/Prog: Jimmy Stael APD: Damien Young MD: E-Man 1. JAY-Z "Big Pimpin'" 2. JAY-Z F/C. MILIAN "Between" 3. JAY-Z "Big Pimpin'" 4. GURU "Wangst" "Worries" 5. "S YNC" "Promise" 6. ZAC "Thug"</p>	<p><b>KBAT/Odessa-Midland, TX</b> PD: Leo Carr MD: Kevin Chase 1. JAY-Z F/C. MILIAN "Between" 2. DESTINY'S CHILD "Women" 3. JAY-Z "Big Pimpin'"</p>	<p><b>KWVZ/Reno, NV</b> PD: Bill Scheitz 1. JAY-Z F/C. MILIAN "Between" 2. LUDACRIS "Fantasy" 3. ENRIQUE IGLESIAS "Sad" 4. NEXT "Beauty" 5. PROFYLE "Lie"</p>	<p><b>KMEL/San Francisco, CA</b> VP/Prog: Michael Martin APD/MD: Glenn Auro 1. R. KELLY "Wish" 2. JAY-Z "Big Pimpin'" 3. JAY-Z F/C. MILIAN "Between" 4. JAY-Z "Big Pimpin'" 5. JAY-Z "Big Pimpin'" 6. JAY-Z "Big Pimpin'" 7. JAY-Z "Big Pimpin'" 8. JAY-Z "Big Pimpin'" 9. JAY-Z "Big Pimpin'" 10. JAY-Z "Big Pimpin'" 11. JAY-Z "Big Pimpin'" 12. JAY-Z "Big Pimpin'" 13. JAY-Z "Big Pimpin'" 14. JAY-Z "Big Pimpin'" 15. JAY-Z "Big Pimpin'" 16. JAY-Z "Big Pimpin'" 17. JAY-Z "Big Pimpin'" 18. JAY-Z "Big Pimpin'" 19. JAY-Z "Big Pimpin'" 20. JAY-Z "Big Pimpin'"</p>	<p><b>WLLD/Tampa, FL</b> PD: Orlando APD: Scamman 1. LL "Kim Locks" 2. LL "Kim Locks" 3. LL "Kim Locks" 4. LL "Kim Locks" 5. LL "Kim Locks" 6. LL "Kim Locks" 7. LL "Kim Locks" 8. LL "Kim Locks" 9. LL "Kim Locks" 10. LL "Kim Locks" 11. LL "Kim Locks" 12. LL "Kim Locks" 13. LL "Kim Locks" 14. LL "Kim Locks" 15. LL "Kim Locks" 16. LL "Kim Locks" 17. LL "Kim Locks" 18. LL "Kim Locks" 19. LL "Kim Locks" 20. LL "Kim Locks"</p>
<p><b>KFAT/Anchorage, AK</b> OM: Mark Carlson PD: Steve Kacklighter APD/MD: Marvin Nugent 1. NEXT "Beauty" 2. MYSTIKAL "Shake" 3. MYSTIKAL "Shake"</p>	<p><b>KBTE/Corpus Christi, TX</b> PD: Jason Hilary MD: Derek Lee 1. BIG TYMERS "Stunna" 2. BAHIA MEN "Let" 3. R. KELLY "Wish" 4. ENRIQUE IGLESIAS "Sad"</p>	<p><b>KKIM/Honolulu, HI</b> PD: Fred Rice MD: Pablo Sala 1. MYSTIKAL "Shake" 2. DREAM "Lovers" 3. WYCLEF JEAN "911"</p>	<p><b>KLZK/Lubbock, TX</b> PD: Tony Manero MD: Jackie James 1. JAY-Z F/C. MILIAN "Between" 2. ENRIQUE IGLESIAS "Sad" 3. ANGELA VIA "Care" 4. "S YNC" "Promise" 5. CAM'RON "Means"</p>	<p><b>KOCH/Omaha, NE</b> PD: Erik Johnson MD: Christopher Dean 1. MYSTIKAL "Shake" 2. SISQO "Incomplete" 3. ENRIQUE IGLESIAS "Sad" 4. R. KELLY "Wish"</p>	<p><b>KGGI/Riverside, CA</b> PD: Jesse Duran MD: Dana D 1. "S YNC" "Promise" 2. SHAGGY "Wash" 3. ENRIQUE IGLESIAS "Sad" 4. NEXT "Beauty"</p>	<p><b>KOHT/Tucson, AZ</b> PD: Pace Jacobs MD: Wayne Chavez 1. TARISSA VEGA "Self" 2. TONI ESTES "Hot" 3. LL "Kim Locks" 4. ENRIQUE IGLESIAS "Sad" 5. SHAGGY "Wash" 6. MARC ANTHONY "My"</p>	
<p><b>KPRF/Amarillo, TX</b> PD/MD: Eric Michaels No Adds</p>	<p><b>KBTE/Corpus Christi, TX</b> PD: Ed Ocasas MD: Danny B. Jemima No Adds</p>	<p><b>KXME/Honolulu, HI</b> PD: Jamie Hyatt MD: Ryan Rosenbom 1. NEXT "Beauty" 2. JAY-Z F/C. MILIAN "Between" 3. JAY-Z "Big Pimpin'" 4. SCARFACE "Any"</p>	<p><b>KHTE/Memphis, TN</b> PD: Lee Cagle MD: Devin Stael 1. JAY-Z F/C. MILIAN "Between" 2. JAY-Z "Big Pimpin'" 3. SCARFACE "Any"</p>	<p><b>KKWD/Oklahoma City, OK</b> PD: Steve English ANGELA VIA "Care"</p>	<p><b>KGBB/Sacramento, CA</b> Dir/Prog.: Maribou "Ebro" Jan APD/MD: Big Kid Beatz 1. R. KELLY "Wish" 2. SHAGGY "Wash" 3. MUSIQ "Friends" 4. JAY-Z "Big Pimpin'" 5. SLIMM CUTTA-CALHOUN "OK" 6. NEXT "Beauty" 7. SHAGGY "Wash" 8. SCARFACE "Any"</p>	<p><b>KWVZ/San Luis Obispo, CA</b> PD: Craig Marshall MD: Seave Javi 1. "S YNC" "Promise" 2. LUDACRIS "Fantasy" 3. ENRIQUE IGLESIAS "Sad" 4. SHAGGY "Wash"</p>	
<p><b>KFSV/Bakersfield, CA</b> PD: Bob Lewis APD/MD: Peazoo 45. "S YNC" "Promise" 46. SHAGGY "Wash" 47. DEBBIE NORWAN "Dance"</p>	<p><b>KKKS/Denver-Boulder, CO</b> PD: Carl Collins MD: John E. Kage No Adds</p>	<p><b>WHHH/Indianapolis, IN</b> PD: Scott Wheeler MD: Carl Frye 1. PROFYLE "Lie" 2. NEXT "Beauty" 3. SHAGGY "Wash" 4. LL "Kim Locks"</p>	<p><b>WPOW/Miami, FL</b> PD: Kid Curry APD: Tony Tiger MD: Eddie Hill 1. LL "Kim Locks" 2. MELANIE C "Turn" 3. NELLY "Wish" 4. ENRIQUE IGLESIAS "Sad"</p>	<p><b>KCAO/Oxnard-Ventura, CA</b> PD: Don Roberts APD: Erika MD: Joey Boy 1. R. KELLY "Wish" 2. MUSIQ "Friends" 3. NELLY "Wish" 4. NEXT "Beauty" 5. SLIMM CUTTA-CALHOUN "OK" 6. KELLY PRICE "Should've" 7. SCARFACE "Any"</p>	<p><b>KSFM/Sacramento, CA</b> PD: Bob West MD: Malachi Ross 1. LL "Kim Locks" 2. NEXT "Beauty" 3. MUSIQ "Friends" 4. BIG TYMERS "Stunna" 5. CHANGING FACES "Omen"</p>	<p><b>WPCG/Washington, DC</b> PD: Jay Stevens MD: Tera Mitchell 1. DESTINY'S CHILD "Women" 2. LL "Kim Locks" 3. LL "Kim Locks"</p>	
<p><b>WERD/Baltimore, MD</b> PD: Dan Summers APD: Neke Al Night MD: Darren Eric 1. JAY-Z F/C. MILIAN "Between" 2. PROFYLE "Lie" 3. DESTINY'S CHILD "Women" 4. LL "Kim Locks"</p>	<p><b>WKXZ/Ft. Wayne, IN</b> VP/Prog.: Brian Michel APD/MD: Mike Thomas 1. "GURU" "Wangst" "Worries" 2. GURU "Wangst" "Worries"</p>	<p><b>WDBT/Jackson, MS</b> PD: Scott Stasio MD: Bruce The Boss 1. FRAGMA "Toca's Miracle" 2. MYSTIKAL "Shake" 3. DESTINY'S CHILD "Women" 4. ENRIQUE IGLESIAS "Sad"</p>	<p><b>KDON/Monterey-Salinas, CA</b> APD/MD: Dennis Martinez 1. YOLANDA ADAMS "Open" 2. ENRIQUE IGLESIAS "Sad" 3. NELLY "Wish" 4. NEXT "Beauty"</p>	<p><b>KKFR/Phoenix, AZ</b> PD: Bruce St. James APD/MD: Charlie Huro 1. E-40 F/MATE DOGG "Nah" 2. SHYNE "Bad" 3. YOLANDA ADAMS "Open" 4. "S YNC" "Promise" 5. ZAC "Thug"</p>	<p><b>WOCQ/Salisbury, MD</b> PD: Beaudin MD: Douglas 1. R. KELLY "Wish" 2. MUSIQ "Friends" 3. NELLY "Wish"</p>	<p><b>KGDS/Wichita, KS</b> PD: Greg Williams MD: Wanda 1. CHANGING FACES "Omen" 2. NEXT "Beauty" 3. DREAM "Lovers" 4. "S YNC" "Promise"</p>	
<p><b>WJMN/Boston, MA</b> PD: Caitlin Jack McCartney APD: Dennis O'Haran MD: Michelle Williams 64. LL "Kim Locks" 65. MUSIQ "Friends" 66. NEXT "Beauty"</p>	<p><b>KBOS/Fresno, CA</b> PD: E. Curtis Johnson APD: Greg Hoffman MD: Travis Loughran 1. JAY-Z F/C. MILIAN "Between" 2. DESTINY'S CHILD "Women" 3. NEXT "Beauty"</p>	<p><b>WJBT/Jacksonville, FL</b> PD: Tiffany Green MD: Geronimo 1. LL "Kim Locks" 2. LL "Kim Locks"</p>	<p><b>WKTN/New York, NY</b> VP/Prog.: Frankie Blue MD: Geronimo No Adds</p>	<p><b>KXJM/Portland, OR</b> PD: Mark Adams MD: Pevty Boy Dosty 1. NEXT "Beauty"</p>	<p><b>KUUU/Salt Lake City, UT</b> Interim PD: Rob Olson MD: Zac Davis 1. NELLY "Wish" 2. BIG TYMERS "Stunna"</p>	<p><b>KTFM/San Antonio, TX</b> PD: Cliff Tredway MD: Steve Chavez 1. LUDACRIS "Fantasy" 2. ANGELA VIA "Care" 3. NEXT "Beauty" 4. TONI BRAXTON "Just" 5. DREAM "Lovers"</p>	<p>65 Total Reporters 65 Current Reporters 65 Current Playlists</p>

\* = Mediabase 24/7 monitored

## R&R Mix Show Top 30

September 15, 2000

- 1 DR. DRE The Next Episode (Aftermath/Interscope)
- 2 NELLY Country Grammar (Fo' Reel/Universal)
- 3 MYSTIKAL Shake Ya Ass (Jive)
- 4 MYA /TYRESE Case Of The Ex... (University/Interscope)
- 5 RUFF ENDZ No More (Epic)
- 6 COMMON The Light (MCA)
- 7 DA BRAT What'chu Like (So So Def/Columbia)
- 8 PINK Most Girls (LaFace/Arista)
- 9 EMINEM The Way I Am (Aftermath/Interscope)
- 10 JAGGED EDGE Let's Get Married (So So Def/Columbia)
- 11 KANDI Don't Think I'm Not (So So Def/Columbia)
- 12 DMX Party Up (Up In Here) (Ruff Ryders/IDJMG)
- 13 MADISON AVENUE Don't Call Me Baby (C2/Columbia)
- 14 AALIYAH Try Again (BlackGround/Virgin)
- 15 DE LA SOUL Oooh (Tommy Boy)
- 16 JA RULE I/C. MILIAN Between Me And You (Murder Inc./Def Jam/IDJMG)
- 17 BEENIE MAN Girls Dem Sugar (Virgin)
- 18 MADONNA Music (Maverick/WB)
- 19 BLACK EYED PEAS Weekends (Interscope)
- 20 DESTINY'S CHILD Jumpin' Jumpin' (Columbia)
- 21 JUVENILE Back That Thang Up (Cash Money/Universal)
- 22 JAY-Z Big Pimpin' (Roc-A-Fella/IDJMG)
- 23 JANET Doesn't Really Matter (Def Soul/IDJMG)
- 24 SHADE SHIEST Where I Wanna Be (London/Sire)
- 25 LIL BOW WOW Bounce With Me (So So Def/Columbia)
- 26 BIG TYMERS #1 Stunna (Cash Money/Universal)
- 27 LIL' KIM How Many Licks (Queen Bee/Undeas/Atlantic)
- 28 NELLY E.I. (Fo' Reel/Universal)
- 29 DMX I/SISQO What You Want (Ruff Ryders/IDJMG)
- 30 JAY-Z F/MEMPHIS BLEEK Hey Papi (Def Soul/IDJMG)



37 CHR/Rhythmic Mix Show Reporters

## ARTIST BREAKDOWN

### DESTINY'S CHILD

 Track: "Independent Women"  
Label: Columbia


They went from four members to adding two new ones, then down to three — it's just amazing how Columbia recording artists Destiny's Child were able to keep producing No. 1 records while all this commotion was going on around them. These young women came onto the music scene with the catchy single "No, No, No." As if that weren't enough, the Timbaland remix added just enough speed to the beat and chorus to push the single straight up the charts. After the birth of their first hit, Destiny's Child continued to give their fans what they wanted, with No. 1 singles such as "Bills Bills Bills," "Say My Name" and "Jumpin' Jumpin'." The ladies have got another soon-to-be No. 1 record up their sleeves, "Independent Women," from the *Charlie's Angels* soundtrack. ● The track encourages young women to strive to support themselves and to be proud of it. Destiny's Child has gone from one extreme to another, from "Can you pay my bills?" to "I depend on me." Go figure. In any case, it's a shame that there are so many women waiting for a man to take care of them, not wanting to do it themselves or maybe just not believing that they can. There's no way Renee can wait on a man to do something for her. Are you crazy? I'd be waiting forever! ● The group is down to only three members, but these divas have managed to get their point across all the same. I thought we'd lost ourselves in this crazy world of fast cars, jewelry, money and diamonds. Don't get me wrong, there's nothing wrong with having all those things, but there's something about that feeling you get when you've accomplished something on your own — it's called pride.

 — Renee Bell  
CHR Asst. Editor

## INDUSTRY PROFILE

 Mary K. MD  
WBHJ/Birmingham

When did you realize that you wanted to be in radio? In 1988, when I first heard WJMH (102 Jamz) Greensboro, NC. Duff Lindsey was the PD. I was attending Bethune-Cookman college in Daytona Beach. I thought they made radio sound fun. They were the party station. How long have you had this gig? A year and seven months. What station did you come from and what position? I was at WJMH as Music Director and the No. 1 midday personality. How did you get your current gig and who helped you? I owe my start and present position to Mickey Johnson. I was his intern in Orlando. We also worked together in Jacksonville. It pays to keep connections. How has the station improved since you've been there? We're taking the station musically to the next level. Where do you see yourself in five years? I will be a PD within the Cox chain (hint, hint). Anything else you want to add? Just keep on jammin'.

## Contributing Stations

KKSS/Albuquerque, NM	WJFX/Ft. Wayne, IN	KDON/Monterey-Salinas, CA	KBMB/Sacramento, CA
KOBT/Austin, TX	KBDS/Fresno, CA	WQHT/New York, NY	KSFM/Sacramento, CA
KISV/Bakersfield, CA	KSEQ/Fresno, CA	WVVZ/Norfolk, VA	KTFM/San Antonio, TX
WBHJ/Birmingham, AL	KIKI/Honolulu, HI	KQCH/Omaha, NE	XHTZ/San Diego, CA
WJMN/Boston, MA	KBXX/Houston-Galveston, TX	WPYD/Orlando, FL	KMEL/San Francisco, CA
WBBM/Chicago, IL	KLUC/Las Vegas, NV	KCAQ/Oxnard-Ventura, CA	KYLO/San Francisco, CA
KZFM/Corpus Christi, TX	KPWR/Los Angeles, CA	KKFR/Phoenix, AZ	KUBE/Seattle-Tacoma, WA
KRBV/Dallas-Ft. Worth, TX	KXHT/Memphis, TN	KXJM/Portland, OR	WLLD/Tampa, FL
KPRR/El Paso, TX	WPOW/Miami, FL	WWKX/Providence, RI	KDHT/Tucson, AZ
			WPGC/Washington, DC

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<b>EMINEM</b> The Real Slim Shady (Aftermath/Interscope)
<b>SISQO</b> Thong Song (Dragon/Def Sou/IDJMG)
<b>DMX</b> Party Up (Up In Here) (Ruff Ryders/IDJMG)
<b>PINK</b> There You Go (LaFace/Arista)
<b>JUVENILE</b> Back That Thang Up (Cash Money/Universal)
<b>DESTINY'S CHLD</b> Say My Name (Columbia)
<b>MONTELL JORDAN</b> Get It On...Tonight (Def Sou/IDJMG)
<b>702</b> Where My Girls At? (Motown/Universal)
<b>BLAQUE</b> Bring It All To Me (Track Masters/Columbia)
<b>DR. DRE F/EMINEM</b> Forgot About Dre (Aftermath/Interscope)
<b>BLAQUE 808</b> (Track Masters/Columbia)
<b>OL' DIRTY BASTARD</b> Got Your Money (Elektra/EEG)
<b>ALICE DEEJAY</b> Better Off Alone (Republic/Universal)
<b>MISSY "MISDEMEANOR" ELLIOTT</b> Hot Boyz (EastWest/EEG)
<b>SANTANA F/PRODUCT G&amp;B</b> Maria Maria (Arista)
<b>112</b> Anywhere (Bad Boy/Arista)
<b>BRIAN MCKNIGHT</b> Back At One (Motown/Universal)
<b>JAY-Z F/AMIL AND JA</b> Can I Get A... (Def Jam/IDJMG)
<b>TLC</b> No Scrubs (LaFace/Arista)
<b>'N SYNC</b> Bye Bye Bye (Jive)

**CHR/RHYTHMIC** *Going For Adds since*

<b>OSCAR DE LA HOYA</b> Run To Me (EMI Latin/Capitol)
<b>JOY ENRIQUEZ</b> Tell Me How You Feel (Arista)
<b>R. KELLY</b> I Wish (Jive)
<b>MACK 10 &amp; T BOZ</b> Tight Ta Def (Hoo Bangin'/Priority)
<b>MR. C THE SLIDE MAN</b> Cha-Cha Slide (M.O.B./Universal)
<b>'N SYNC</b> This I Promise You (Jive)
<b>KRISTINE W</b> Stronger (RCA)

**TUNED-IN**

CHR/RHYTHMIC

R&R/MEDIADATABASE 24/7

**KZFM/Corpus Christi**

11am

**90 DEGREES** I Do (Cherish You)  
**KANDI** Don't Think I'm Not  
**JUVENILE** Back That Thang Up  
**MARC ANTHONY** My Baby You  
**JON SECADA** Stop  
**AALIYAH** Try Again  
**NEXT** Why  
**BLAQUE** Bring It All To Me  
**SOUTH PARK MEXICAN** You Know My Name  
**MYA** Case Of The Ex (Whatcha...)  
**C & C MUSIC FACTORY** Robb-Rob's Boriqua Anthem  
**MARYIN GAYE** Let's Get It On  
**SAMANTHA MUMBA** Gotta Tell You  
**OLLIE & JERRY** Breakin' There's No Stopping...

4pm

**ICE CUBE** You Can Do It  
**SARINNE** Crazy Things I Do  
**'N SYNC** Bye Bye Bye  
**BAHA MEN** Who Let The Dogs Out  
**ARTIE THE 1 MAN PARTY** A Mover La Colita  
**BRITNEY SPEARS** Lucky  
**DEBELAH MORGAN** Dance With Me  
**COMMODORES** Brick House  
**LL COOL J** Imagine That  
**ALICE DEEJAY** Better Off Alone  
**SOUTH PARK MEXICAN** You Know My Name  
**SAMANTHA MUMBA** Gotta Tell You  
**COMMON** The Light  
**SOULDECISION** Faded

8pm

**FREAK NASTY** Da' Dip  
**SON BY FOUR** Purest Of Pain  
**MYA** Case Of The Ex (Whatcha...)  
**LUDACRIS** What's Your Fantasy  
**JANET** Doesn't Really Matter  
**NEXT** Why  
**SOUTH PARK MEXICAN** You Know My Name  
**DEBELAH MORGAN** Dance With Me  
**JON SECADA** Stop  
**MYSTICAL** Shake Ya Ass  
**AALIYAH** Try Again  
**NELLY** Country Grammar  
**702** Where My Girls At  
**RUFF ENDZ** No More  
**504 BOYZ** Wobble, Wobble

**KTFM/San Antonio**

11am

**112** Anywhere  
**'N SYNC** It's Gonna Be Me  
**JANET** Doesn't Really Matter  
**DESTINY'S CHLD** Say My Name  
**TARSHA VEBA** Be Ya Self  
**FORCE MD'S** Tender Love  
**MADONNA** Music  
**MARIAH CAREY** Fantasy  
**AALIYAH** Are You That Somebody  
**CHRISTINA AGUILERA** Come On Over Baby...  
**SANTANA** Corazon Espinado  
**BRIAN MCKNIGHT** Anytime  
**DESTINY'S CHLD** Jumpin' Jumpin'

4pm

**MISS JANE** It's A Fine Day  
**TLC** No Scrubs  
**CHANGING FACES** That Other Woman  
**NELLY** Country Grammar  
**SHANNON** Let The Music Play  
**BRITNEY SPEARS** Oops!...I Did It Again  
**702** Where My Girls At  
**JENNIFER LOPEZ** Let's Get Loud  
**SISQO** Thong Song  
**XSCAPE** My Little Secret  
**'N SYNC** Bye Bye Bye  
**GANUWINE** Pony

8pm

**BAHA MEN** Who Let The Dogs Out  
**JANET** Doesn't Really Matter  
**112** Anywhere  
**DMX** I/SISQO What You Want  
**504 BOYZ** Wobble, Wobble  
**MISS JANE** It's A Fine Day  
**JAGGED EDGE** Let's Get Married  
**MADONNA** Music  
**CHANGING FACES** That Other Woman  
**JUVENILE** Back That Thang Up



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**WALT LOVE**  
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# A New Leader In A Revolutionary City

■ Joe 'Butterball' Tamburro discusses his newfound ability to assist others under his leadership

Great heritage radio stations are few and far between in our industry these days, but those that still exist continue to win their respective markets. They also continue to serve as positive influences on their listeners. In the Urban format, such stations include WEDR/Miami; WJMI/Jackson, MS; KPRS/Kansas City; WAMO-AM & FM/Pittsburgh; WJLB-FM/Detroit; and WDAS-AM & FM/Philadelphia.

This week's column is devoted to a radio icon who has done much for WDAS-AM & FM throughout the years that has helped the combo maintain its stellar success in the City of Brotherly Love. Joe "Butterball" Tamburro was recently promoted to the position of Station Manager for 'DAS-AM & FM. That, in itself, is a story.



Joe Tamburro

Tamburro has been associated with WDAS-AM & FM for more than three decades. His industry experience is nearing 40 years. Tamburro officially took the reins as Station Manager for the duo about a month ago, but had held those duties since January, as the station had been without a GM. After so many years in radio, what are some of the expectations those at Clear Channel will have for WDAS-AM & FM and Tamburro's leadership?

"The biggest thing expected of me, and one thing that I'm really excited about, is the positive bridging between the African-American community and WDAS-AM & FM," Tamburro said. "Building those bridges even stronger than they've been is truly what I'm working on and am happiest about. It is an effort that I'm working on every day. I want to continue to do all of

the right things every day that we've done for the past 50 years. I want to strengthen where it's needed and keep those things that are already strong even stronger.

"I continue to have a lot to do with the programming of these two stations, and I now have everything to do with all areas of

managing these two facilities, including expenditures and budgeting. That means I'm working with the branding of the radio station at all times. I work with the PD and MD of WDAS-AM, and I continue to work with my assistant, Daisy Davis, who is APD/MD for WDAS-FM. We want to stay top-of-mind with people in this market, and we achieve that through marketing our stations and promoting our stations to the public at all times."

### Learning From The Greats

When I asked Tamburro how he acquired the skills of a station manager, he cheerfully offered, "I've had great general managers here over my 36 years: Bob Klein, Cody Anderson, Kerner Anderson, Chester Schofield and Charles Warfield. When Kerner Anderson came here, he took me under his

wing, and he made me understand much more than just the programming aspect of the business.

"When a PD doesn't understand the totality of the operation, they ask for the impossible. They're not aware of all the different areas that the GM or station manager has to handle. There are reasons why certain things can and can't happen, and Kerner wanted me, as a PD and a friend, to really understand the restrictions and reasons why things happen or don't happen. That's where it really began for me.

"Warfield also gave me great leadership opportunities and another perspective on how to be successful. Then it was Chester Schofield. I'd venture to say that I've had about 20 years of positive guidance under the wings of GMs who wanted to teach me because they wanted me to know. That's how I've learned to do what I'm doing today.

"You have to admit that most programmers know what they know about the music, the talent, timing, creativity and on and on, but most haven't paid attention to or haven't been privy to budgets and other detailed management things during their careers.

"I've always understood budgeting — not to overspend and how to move dollars to remain within the overall budget. We have a great controller here, Rose Gallie, and she's been just wonderful to me. But remember, the lifeline of this radio station is the programming, and I'm responsible for the product of WDAS-AM & FM. This is what I'm responsible for, and I know it."

Next week we continue our interview with Tamburro as he discusses how he loves keeping his finger on the pulse of the people and his mind on the product, which makes all the difference.

"Most programmers know about the music, the talent, timing and creativity, but most haven't paid attention or haven't been privy to budgets and other detailed management things during their careers."



IT'S ALL BUTTAH, BABY!

WDAS/Philadelphia Station Manager/PD Joe "Butterball" Tamburro has at least two great reasons to smile. Not only was the radio broadcaster upped to Station Manager recently, he and his staff have successfully pulled off another Unity Day event. With hundreds of thousands of people in attendance, the celebration featured such megastars as Patti Labelle and The Gap Band. Seen here are (l-r) AMFM Executive VP Rob Williams, Labelle, Tamburro, *Quiet Storm* host Tony Brown and Executive Producer of the Unity Day festival Marie Tolson-Perry.



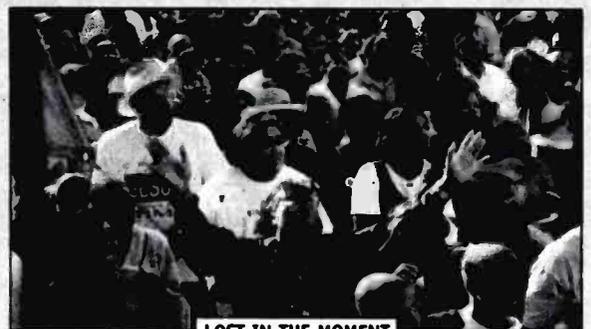
GOOD MUSIC DON'T EXPIRE!

The '80s group The Gap Band always turn their audiences out! Whether live or on wax, this musically apt ensemble knows exactly how to get a party started.



A VOICE THAT MOVES

That's the best way to describe this incredibly talented vocalist. Patti Labelle was in attendance at WDAS' Unity Day celebration and treated the huge crowd to a spectacular performance. With her God-given talent, Labelle can move the hardest of hearts to tears.



LOST IN THE MOMENT

While at the Gospel stage, some listeners were filled with the Holy Spirit. With vocalists like Patti Labelle singing praises to the Almighty, attendees found themselves "havin' church" on the streets of Philly.

# R&R Urban Top 50

September 15, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	MYSTIKAL Shake Ya Ass (Jive)	3120	+297	410725	7	80/0
1	2	TONI BRAXTON Just Be A Man About It (LaFace/Arista)	3037	-239	396353	12	81/0
3	3	ERYKAH BADU Bag Lady (Motown)	2909	+94	343131	8	80/0
6	4	COMMON The Light (MCA)	2354	-34	265708	12	77/0
7	5	LIL BOW WDW Bounce With Me (So So Def/Columbia)	2289	+40	269981	11	72/0
4	6	SISQO Incomplete (Dragon/Def Soul/IDJMG)	2258	-296	325499	16	78/0
9	7	MYA Case Of The Ex (Whatcha...) (University/Interscope)	2217	+94	212519	9	70/2
12	8	YOLANDA ADAMS Open My Heart (Elektra/EEG)	2012	+96	243480	15	67/0
5	9	RUFF ENDZ No More (Epic)	1973	-441	265608	15	76/0
20	10	CHANGING FACES That Other Woman (Atlantic)	1956	+416	213188	5	76/1
10	11	DMX F/SISQO What You Want (Ruff Ryders/IDJMG)	1917	-111	243662	12	68/0
16	12	CARL THOMAS Summer Rain (Bad Boy/Arista)	1804	+140	216727	8	63/1
8	13	JOE Treat Her Like A Lady (Jive)	1780	-396	269700	17	72/0
18	14	BIG TYMERS #1 Stunna (Cash Money/Universal)	1690	+81	181475	7	62/1
15	15	BOYZ II MEN Pass You By (Universal)	1601	-67	150529	9	66/0
17	16	KANDI Don't Think I'm Not (So So Def/Columbia)	1584	-19	104816	9	61/0
21	17	LIL' ZANE F/112 Callin' Me (Worldwide/Priority)	1551	+82	134179	9	70/0
22	18	TRINA Pull Over (Slip 'N Slide/Atlantic)	1529	+118	117002	8	61/2
23	19	PROFYLE Liar (Motown)	1527	+184	184757	4	69/1
11	20	DESTINY'S CHILD Jumpin' Jumpin' (Columbia)	1495	-486	211353	15	61/0
14	21	NEXT Wifey (Arista)	1423	-276	238948	19	65/0
24	22	NO QUESTION I Don't Care (Ruffnation/WB)	1384	+54	109186	10	63/2
25	23	JAY-Z F/MEMPHIS BLEEK & AMIL Hey Papi (Def Soul/IDJMG)	1362	+93	156630	5	70/0
27	24	LUDACRIS What's Your Fantasy (Def Jam South/IDJMG)	1306	+97	129852	5	55/2
29	25	KELLY PRICE You Should've Told Me (T-Neck/Def Soul/IDJMG)	1275	+192	151522	3	72/2
13	26	SAMMIE Crazy Things I Do (Freeworld/Capitol)	1238	-507	105660	18	59/0
28	27	LUCY PEARL Don't Mess With My Man (Overbrook/Pookie/Beyond)	1233	+133	155596	4	64/2
33	28	SHYNE F/BARRINGTON LEVY Bad Boyz (Bad Boy/Arista)	1171	+165	150897	4	56/4
Breaker	29	BEENIE MAN Girls Dem Sugar (Virgin)	1135	+203	138842	4	62/14
30	30	TAMIA Can't Go For That (Elektra/EEG)	1098	+49	79904	5	64/2
32	31	JILL SCOTT Gettin' In The Way (Hidden Beach/Epic)	1081	+85	118250	6	64/3
Breaker	32	C-MURDER Down For My N's (Tru/No Limit/Priority)	1052	+153	123275	3	44/2
Breaker	33	DESTINY'S CHILD Independent Women Pt. 1 (Columbia)	1033	+434	94777	1	67/3
31	34	EMINEM The Way I Am (Aftermath/Interscope)	1016	-20	89102	4	56/0
26	35	IDEAL Whatever (Noontime/Virgin)	980	-270	137772	18	62/0
41	36	ABSOLUTE Is It Really Like That (Noontime/Atlantic)	951	+142	53147	3	56/0
Debut	37	JA RULE F.C. MILIAN Between Me... (Murder Inc./Def Jam/IDJMG)	897	+362	104059	1	55/8
Debut	38	WYCLEF JEAN 911 (Ruffhouse/Columbia)	813	+375	126389	1	63/18
48	39	LIBERTY CITY FLA. Who's She Lovin' Now? (Harrell/Jive)	801	+169	64825	2	59/4
39	40	DA BRAT F/TYRESE What'chu Like (So So Def/Columbia)	787	-66	145464	19	49/0
43	41	DE LA SOUL Oooh (Tommy Boy)	785	+29	90913	4	52/1
35	42	LL COOL J Imagine That (Def Jam/IDJMG)	762	-147	62979	6	56/1
38	43	KELLY PRICE As We Lay (Def Soul/IDJMG)	745	-126	125985	15	53/0
Debut	44	3LW No More (Baby I'ma Do Right). (Epic)	740	+131	59166	1	47/5
44	45	CAM'RON What Means The World To You (Epic)	736	-1	67368	3	50/4
45	46	MARY MARY F/B.B. JAY I Sing (C2/Columbia)	735	+57	58930	3	50/0
37	47	LIL' KIM No Matter What They Say (Queen Bee/Undeas/Atlantic)	692	-200	96073	15	54/0
49	48	CO-ED Roll Wit Me (Universal)	690	+68	49502	2	44/5
40	49	JANET Doesn't Really Matter (Def Soul/IDJMG)	650	-186	114881	14	45/0
46	50	AMIL F/BEYONCE' I Got That (Roc-A-Fella/Columbia)	611	-44	48398	2	48/0

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
MUSIQ Just Friends (Def Soul/IDJMG)	51
CHANTE' MOORE Straight Up (Silas/MCA)	50
SCARFACE It Ain't (Part II) (Rap-A-Lot)	48
NEXT Beauty Queen (Arista)	48
SPARKLE It's A Fact (Motown)	37
AVANT My First Love (Magic Johnson/MCA)	21
WYCLEF JEAN 911 (Ruffhouse/Columbia)	18
BLAQUE As If (Play-Tone/Epic)	16
BEENIE MAN Girls Dem Sugar (Virgin)	14
MONIFAH I Can Tell (Universal)	13

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DESTINY'S CHILD Independent Women Pt. 1 (Columbia)	+434
CHANGING FACES That Other Woman (Atlantic)	+416
AVANT My First Love (Magic Johnson/MCA)	+397
WYCLEF JEAN 911 (Ruffhouse/Columbia)	+375
JA RULE F.C. MILIAN Between... (Murder Inc./Def Jam/IDJMG)	+362
R. KELLY I Wish (Jive)	+369
MYSTIKAL Shake Ya Ass (Jive)	+297
DONELL JONES This Luva (Untouchables/LaFace/Arista)	+206
BEENIE MAN Girls Dem Sugar (Virgin)	+263
KELLY PRICE You Should've Told Me (T-Neck/Def Soul/IDJMG)	+192

## Breakers.

<b>BEENIE MAN</b>		
Girls Dem Sugar (Virgin)		
TOTAL PLAY INCREASE	TOTAL STATIONS/ADDS	CHART
1135/203	62/14	29
<b>C-MURDER</b>		
Down For My N's (Tru/No Limit/Priority)		
TOTAL PLAY INCREASE	TOTAL STATIONS/ADDS	CHART
1052/153	44/2	31
<b>DESTINY'S CHILD</b>		
Independent Women Pt. 1 (Columbia)		
TOTAL PLAY INCREASE	TOTAL STATIONS/ADDS	CHART
1033/434	67/3	33

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 increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



82 Urban 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 9/3-Saturday 9/9. 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 1000 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 (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

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# Profyle

Profyle



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America

**19** R&R Urban Chart 1527 Plays

**#20\*** R&B Mainstream  
1459 Total Spins

Thank You Radio!



**Now & Active**

**AVANT** My First Love (Magic Johnson/MCA)  
Total Plays: 590, Total Stations: 65, Adds: 21

**504 BOYZ** Whodi (Priority)  
Total Plays: 581, Total Stations: 35, Adds: 0

**SOMETHIN' FOR THE PEOPLE...** Ooh Wee (Warner Bros.)  
Total Plays: 481, Total Stations: 39, Adds: 0

**B. WYMAN'S F&CKINGHIT & JOE** Coming... (Motown)  
Total Plays: 478, Total Stations: 37, Adds: 1

**GURU W/ANGIE STONE** Keep Your Worries (Virgin)  
Total Plays: 410, Total Stations: 43, Adds: 4

**MUSIQ** Just Friends (Def Soul/IDJMG)  
Total Plays: 409, Total Stations: 53, Adds: 51

**FIELD MOB** Project Dreamz (MCA)  
Total Plays: 406, Total Stations: 37, Adds: 0

**RUFF RYDERS WW III** (Ruff Ryders/Interscope)  
Total Plays: 397, Total Stations: 32, Adds: 0

**JERSEY AVE.** I Wonder Why (MCA)  
Total Plays: 395, Total Stations: 37, Adds: 0

**DONELL JONES** This Luv (Untouchables/LaFace/Arista)  
Total Plays: 365, Total Stations: 43, Adds: 9

**TELA T.E.L.A.** (Rap-A-Lot)  
Total Plays: 361, Total Stations: 28, Adds: 2

**BLACK EYED PEAS** Weekends (Interscope)  
Total Plays: 351, Total Stations: 39, Adds: 1

**E-40 F/MATE DOGG** Nah, Nah... (Sick Wid It/Jive)  
Total Plays: 350, Total Stations: 37, Adds: 3

**CASH MONEY...** Baller Blockin' (Cash Money/Universal)  
Total Plays: 329, Total Stations: 28, Adds: 1

**CHARLIE WILSON** Without You (Major Hits)  
Total Plays: 307, Total Stations: 24, Adds: 2

**STEPHEN SIMMONDS** I Can't Do That (Priority)  
Total Plays: 297, Total Stations: 29, Adds: 1

**SHOLA AMA** Imagine (Warner Bros.)  
Total Plays: 294, Total Stations: 25, Adds: 1

**OUTKAST B.O.B.** (LaFace/Arista)  
Total Plays: 257, Total Stations: 27, Adds: 0

**CHANTE' MOORE** Straight Up (Sitas/MCA)  
Total Plays: 256, Total Stations: 53, Adds: 50

**DEAD PREZ** Mind Sex (Loud)  
Total Plays: 180, Total Stations: 24, Adds: 3

**COLE F/QUEEN LATIFAH** I Can Do Too (Capitol)  
Total Plays: 178, Total Stations: 21, Adds: 1

Songs ranked by total plays

**Most Played Recurrents**

JAGGED EDGE Let's Get Married (So So Def/Columbia)

AVANT Separated (Magic Johnson/MCA)

NELLY Country Grammar (Fo' Reel/Universal)

DONELL JONES Where I Wanna Be (Untouchables/LaFace/Arista)

LUCY PEARL Dance Tonight (Overbrook/Pookie/Beyond)

CARL THOMAS I Wish (Bad Boy/Arista)

JOE I Wanna Know (Jive)

AALIYAH Try Again (BlackGround/Virgin)

MARY J. BLIGE Your Child (MCA)

TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)

DMX Party Up (Up In Here) (Ruff Ryders/IDJMG)

SISQO Thong Song (Dragon/Def Soul/IDJMG)

AALIYAH I Don't Wanna (BlackGround/Priority)

DONELL JONES U Know What's Up (Untouchables/LaFace/Arista)

DESTINY'S CHILD Say My Name (Columbia)

MISSY "MISDEMEANOR" ELLIOTT Hot Boyz (EastWest/EEG)

MONTELL JORDAN Get It On...Tonight (Def Soul/IDJMG)

JUVENILE Back That Thang Up (Cash Money/Universal)

Q-TIP Vivrant Thing (Def Jam/IDJMG)

JAGGED EDGE He Can't Love U (So So Def/Columbia)

**TUNED-IN**

URBAN

**WFXA/Augusta**

**3am**

**YOLANDA ADAMS** Open My Heart  
**DR. DRE** IEMMEM Forgot About Dre  
**NELLY** Country Grammar  
**TRINA** Pull Over  
**05 SOUTH** Wet 'N Wild  
**MYA** Case Of The Ex (Whatcha...)  
**LL COOL J** Imagine That  
**RUFF ENOZ** No More  
**PROFYLE** Lie  
**MYSTIKAL** Shake Ya Ass  
**JA RULE** I.C. MILLIAN Between Me And You

**11am**

**YOLANDA ADAMS** Open My Heart  
**K-CI & JOJO** Ah My Life  
**CO-ED** Roll Wit' Me  
**KANDI** Don't Think I'm Not  
**R. KELLY** I Wish  
**W. HOUSTON & D. COX** Same Script  
**DONELL JONES** Where I Wanna Be  
**MONTELL JORDAN** Get It On...Tonight  
**BRANDY** I Wanna Be Down  
**CHANGING FACES** That Other Woman  
**TONI BRAXTON** Just Be A Man About It  
**KELLY PRICE** You Should've Told Me  
**DESTINY'S CHILD** Jumpin' Jumpin'

**4pm**

**NELLY** Country Grammar  
**TRINA** Pull Over  
**KANDI** Don't Think I'm Not  
**YOLANDA ADAMS** Open My Heart  
**LIL' ZANE** I/12 Callin' Me  
**DESTINY'S CHILD** Jumpin' Jumpin'  
**JAY-Z** I/UGK Big Pimpin'  
**IDEAL** Whatever  
**ERYKAH BADU** Bag Lady  
**CARL THOMAS** Summer Rain  
**JAY-Z** I/EMPHIS BLEEK... Hey Papi  
**SISQO** Thong Song

**8pm**

**LIL' JON** I/EASTSIDE BOYS I Like Dem  
**MYA** Case Of The Ex (Whatcha...)  
**SHYNE** I/BARRINGTON LEVY Bad Boyz  
**LUDACRIS** What's Your Fantasy  
**BIG TYMERS** Get Your Roll On  
**KANDI** Don't Think I'm Not  
**RUFF RYDERS** World War III  
**AMIL** I/BEYONCE I Got That  
**NELLY** Country Grammar  
**JA RULE** I.C. MILLIAN Between Me And You

**1050 WDTJ/Detroit**

**3am**

**TONY TOUCH** I Wonder Why...  
**LIL' KIM** Notorious Kim  
**NEXT** Withey  
**DJ CLUE** I/DMX It's On  
**JAGGED EDGE** Let's Get Married  
**EMMEM** The Real Slim Shady  
**RUFF ENOZ** No More  
**LIL' KIM** No Matter What They Say  
**KELLY PRICE** As We Lay  
**BRANDY & MONICA** The Boy Is Mine  
**SHYNE** I/BARRINGTON LEVY Bad Boyz  
**2PAC** I/C-J & JOJO How Do U Want It?  
**METHROWE** Love Each Other 4 Life

**11am**

**ERYKAH BADU** Bag Lady  
**NAS** I/GIMMINE You Owe Me  
**NEXT** Withey  
**EMMEM** The Way I Am  
**MONICA** Why I Love You So Much  
**MYSTIKAL** Shake Ya Ass  
**RUFF ENOZ** No More  
**JAY-Z** I/UGK Big Pimpin'  
**LIL' BOW WOW** I/XSCAPE Bounce Wit' Me  
**ERYKAH BADU** On & On  
**DESTINY'S CHILD** Jumpin' Jumpin'  
**KELLY PRICE** As We Lay

**4pm**

**MYSTIKAL** Shake Ya Ass  
**AALIYAH** I/DMX Come Back In One Piece  
**JOE** I Wanna Know  
**LIL' KIM** Hold On  
**LIL' BOW WOW** I/XSCAPE Bounce Wit' Me  
**SISQO** Addicted  
**LUNIZ** I Got 5 On It  
**DA BRAT** I/TYRESE What Chu Like  
**AALIYAH** Try Again  
**NELLY** Country Grammar

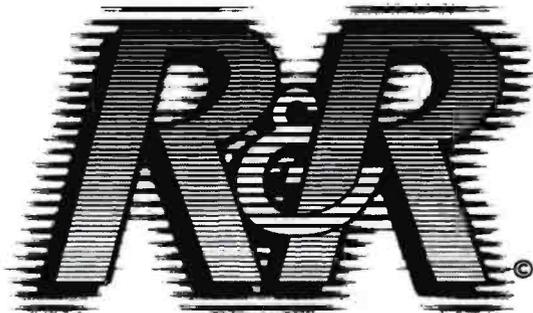
**8pm**

**CAM'RON** What Means The World To You  
**BIG TYMERS** Get Your Roll On  
**LIL' MD** Ta Da  
**AALIYAH** I/DMX Come Back In One Piece  
**TONI BRAXTON** Just Be A Man About It  
**LUDACRIS** What's Your Fantasy  
**SISQO** Thong Song  
**NELLY** Country Grammar  
**ERYKAH BADU** Bag Lady  
**C-MURDER** I/SNOOP DOGG Down 4 My N's  
**SISQO** Incomplete



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Tuesday 9/5. © 2000, R&R Inc.

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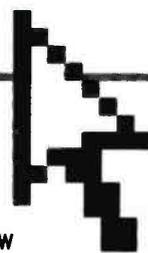


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- Tasha Love, WVVE/Atlanta (#6 / 35x)

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- Heart Attack, APD/MD, WOWI/Norfolk, VA (#22, 20x)

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WHTA/Atlanta	36x
WFXA/Augusta	23x
WQOK/Raleigh	24x
WPHI/Philadelphia	20x
WTLZ/Flint	23x
WJBT/Jacksonville	18x

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**107.5 FM**  
**WBLS**

PLAYS	ARTIST/TITLE	GI (888)
47	SISSOO/Incomplete	457.78
50	TONI BRAXTON/Just Be A Man	438.30
44	CARL THOMAS/Summer Rain	428.66
43	RUFF EN'D/No More	418.82
42	JANE I'Doan't Really	409.68
41	JOE/Yeah Her Life	393.34
40	NEXT/Why	389.60
39	YOLANDA ADAMS/Open My Heart	366.36
38	DONELL JONES/Where I Wanna Be	359.98
37	ERIKYAH BADU/Bag Lady	349.10
36	JAGGED EDGE/Let's Get Married	340.90
34	IDEAL/Whatever	331.16
32	BOYZ II MEN/Pass You By	311.68
30	JOE/Yeah Her Life	282.46
29	KELLY PRICE/As We Lay	262.98
27	LUCY PEARL/Dance Tonight	262.98
24	R. KELLY/Bad Man	233.76
22	AWANT/Separated	214.28
20	CHANGING FACES/That Other Woman	214.28
19	MARY J. BLIGE/You're My Only One	214.28
18	LUCY PEARL/Don't Mess With...	194.80
17	WYCLEF JEAN911	185.06
16	DONELL JONES/Where I Wanna Be	185.06
15	R. KELLY/Bad Man	185.06
14	SHYME F.B. LEVY/Bad Boyz	175.32
13	KELLY PRICE/As We Lay	165.58
12	PROFYLEAR	155.84
11	MYSTIKAL/Shake Ya Ass	146.10
10	COMMON/The Light	146.10

**MARKET #2**  
**KKBT/Los Angeles**  
 Radio One  
 (323) 985-1800  
 Fuller  
 12x Cume 1,068,300

**THE BEAT 100.3**

PLAYS	ARTIST/TITLE	GI (888)
43	MYSTIKAL/Shake Ya Ass	275.94
40	DMX/FISSOO/What You Want	229.95
48	JOE/Yeah Her Life	229.95
50	TONI BRAXTON/Just Be A Man	229.95
42	JAGGED EDGE/Let's Get Married	214.62
51	NEXT/Why	209.51
39	COMMON/The Light	191.18
36	LUCY PEARL/Don't Mess With...	191.18
35	YOLANDA ADAMS/Open My Heart	178.85
31	DE LA SOUL/Ooh	158.41
44	DR. DRE/The Next Episode	166.63
20	SHADE/SHE'S/Where I Wanna Be	166.63
32	RUFF EN'D/No More	163.52
37	DA BRAT/FY/RESE/What Chu Like	154.91
31	KELLY PRICE/As We Lay	154.91
33	EMINE M/Blac Please Part 2	153.30
21	DONELL JONES/Where I Wanna Be	143.08
21	BLACK EYED PEAS/Weekends	143.08
21	ERIKYAH BADU/Bag Lady	127.75
21	DESTINY'S CHILD/Dumpin' Jumpin'	127.75
16	MARY J. BLIGE/You're My Only One	91.98
16	MYA/Case Of The Ex.	91.98
11	WYCLEF JEAN911	86.87
13	SHYME F.B. LEVY/Bad Boyz	86.87
12	ALL IYAH/FIX/Comin' Back Home	66.43
4	AMANT/Separated	66.43
9	CHANGING FACES/That Other Woman	66.43
14	IDEAL/Whatever	66.43
22	LUCY PEARL/Dance Tonight	66.43
5	DR. DRE/The Next Episode	61.32
15	PROFYLEAR	61.32

**MARKET #3**  
**WGCI/Chicago**  
 Clear Channel  
 (312) 985-6900  
 Smith/Alan  
 12x Cume 911,300

**107.5 FM**  
**WGCI**  
 "You Play On 107.5"

PLAYS	ARTIST/TITLE	GI (888)
37	ERIKYAH BADU/Bag Lady	302.10
20	WYCLEF JEAN911	294.15
38	DR. DRE/The Next Episode	286.20
38	SISSOO/Incomplete	270.00
30	RUFF EN'D/No More	246.45
35	MR. C/THE SLIDE MAN/Cha-Cha Slide	246.45
31	PROFYLEAR	246.45
38	TONI BRAXTON/Just Be A Man	238.50
35	NEXT/Why	238.50
30	DE LA SOUL/Ooh	214.65
32	LUCY PEARL/Don't Mess With...	206.70
29	COMMON/The Light	198.75
37	DA BRAT/FY/RESE/What Chu Like	190.80
29	CARL THOMAS/Summer Rain	190.80
14	DE LA SOUL/Ooh	182.85
25	TONY TOUCH/Wonder Why...	182.85
8	R. KELLY/Bad Man	174.90
26	JANE I'Doan't Really	174.90
25	JAGGED EDGE/Let's Get Married	166.85
16	KELLY PRICE/As We Lay	166.85
25	JILL SCOTT/Gettin' In The Way	151.05
8	R. KELLY/You Should've	143.10
20	BEBE WINANS/Comin' Back Home	127.20
15	DESTINY'S CHILD/Dumpin' Jumpin'	127.20
15	ERIKYAH BADU/Bag Lady	119.25
21	TONI BRAXTON/Just Be A Man	119.25
12	IDEAL/Whatever	119.25
7	DE LA SOUL/Ooh	113.30
12	CARL THOMAS/Wish	113.30
10	AMANT/Separated	95.40

**MARKET #5**  
**WPHI/Philadelphia**  
 Clear Channel  
 (215) 884-8400  
 Devine/Wildcats/George  
 12x Cume 688,000

**Philly 103.9 FM**

PLAYS	ARTIST/TITLE	GI (888)
38	MYSTIKAL/Shake Ya Ass	103.30
43	BEENIE MAN/Gar's Dem Sugar	92.00
50	JARULE F.C. MIL/IAN/Between Me And You	93.00
53	DESTINY'S CHILD/Dumpin' Jumpin'	89.28
54	TONI BRAXTON/Just Be A Man	81.64
42	LIL' MO/To De	79.12
47	JAY-Z/AMERPHIS/Hey Papi	78.80
49	DMX/FISSOO/What You Want	74.60
37	LIL' KIM/Mo Matter What	74.60
40	COMMON/The Light	72.54
40	COMMON/The Light	70.68
43	BIG PUNISHER/100%	68.82
49	AMANT/Separated	66.96
35	MYA/Case Of The Ex.	65.10
40	MYA/FADAMISS/Get It	61.38
30	TONI BRAXTON/Just Be A Man	59.52
29	DONELL JONES/Where I Wanna Be	58.80
34	SISSOO/Incomplete	52.08
23	DESTINY'S CHILD/Independent Women...	44.64
45	MYA/FADAMISS/Get It	44.64
12	MAJOR FIGAS/Yeah That's Us	40.92
14	KELLY PRICE/As We Lay	39.20
15	Q-TIP/Whore	39.20
15	ABSOLUTE/It's Really	29.76
45	DA BRAT/FY/RESE/What Chu Like	29.76
14	ERIKYAH BADU/Bag Lady	29.76
14	BIG PUNISHER/It's So Hard	29.76
25	WYCLEF JEAN911	29.76
18	NAS/FAR/WH/You Owe Me	29.76
14	JAGGED EDGE/Let's Get Married	23.90

**MARKET #6**  
**WJZL/Philadelphia**  
 Clear Channel  
 (215) 483-8900  
 Little/Doogie  
 12x Cume 788,000

**POWER 107.5 FM**

PLAYS	ARTIST/TITLE	GI (888)
56	MYSTIKAL/Shake Ya Ass	232.96
22	JAGGED EDGE/Let's Get Married	215.04
44	BEENIE MAN/Gar's Dem Sugar	197.12
37	DMX/FISSOO/What You Want	197.12
33	MYSTIKAL/Shake Ya Ass	185.76
39	JARULE F.C. MIL/IAN/Between Me And You	174.72
38	YOLANDA ADAMS/Open My Heart	167.28
27	LIL' BOW WOW/Bounce With Me	162.04
38	DMX/FISSOO/What You Want	152.32
43	MUSQUAD/Friends	147.84
39	CARL THOMAS/Summer Rain	125.92
37	TONI BRAXTON/Just Be A Man	120.96
12	BEBE WINANS/Comin' Back Home	120.96
35	JAY-Z/AMERPHIS/Hey Papi	116.48
26	LIL' ZANE/F12/Callin' Me	116.48
30	JOE/Yeah Her Life	98.56
29	AMANT/Separated	98.56
20	DONELL JONES/Where I Wanna Be	98.56
19	R. KELLY/You Should've	85.12
15	MYA/FADAMISS/Get It	80.64
15	DESTINY'S CHILD/Dumpin' Jumpin'	75.16
16	JILL SCOTT/Gettin' In The Way	75.16
17	LIL' KIM/Mo Matter What	67.20
12	NELLY/Country Grammar	53.76
12	MOBB DEEP/Amazin'	43.28
13	DESTINY'S CHILD/Dumpin' Jumpin'	43.28
17	JILL SCOTT/Gettin' In The Way	43.28
16	LIL' KIM/Mo Matter What	43.28
7	MARY J. BLIGE/You're My Only One	44.80
7	IDEAL/Whatever	44.80
6	CARL THOMAS/Emotional	44.80
10	JAY-Z/Big Pimpin'	44.80
10	EVE/FADAMISS/Get It	40.32

**MARKET #4**  
**KDIA/Dallas-Ft. Worth**  
 Radio One  
 (972) 263-9911  
 Ball/Balentine  
 12x Cume 534,300

**105.9 FM**  
**KDIA**

PLAYS	ARTIST/TITLE	GI (888)
70	MYSTIKAL/Shake Ya Ass	272.54
63	DMX/FISSOO/What You Want	248.85
59	BIG TYME/RSW/1 Stunna	230.05
57	C-MURDER/Down For My N's	225.15
45	SISSOO/Incomplete	194.80
40	JAGGED EDGE/Let's Get Married	189.60
47	ERIKYAH BADU/Bag Lady	165.65
50	DMX/FISSOO/What You Want	185.65
47	MYA/Case Of The Ex.	185.65
45	CHANGING FACES/That Other Woman	181.70
56	LIL' BOW WOW/Bounce With Me	181.70
33	RUFF EN'D/No More	181.70
34	NEXT/Why	177.75
44	NELLY/Country Grammar	173.80
34	JOE/Yeah Her Life	173.80
37	AMANT/Separated	165.90
5	DESTINY'S CHILD/Independent Women...	158.00
21	LIL' KIM/Mo Matter What	154.05
39	JARULE F.C. MIL/IAN/Between Me And You	154.05
37	DESTINY'S CHILD/Dumpin' Jumpin'	154.05
43	LUDACRIS/What's Your Fantasy	124.30
14	WYCLEF JEAN911	124.30
53	KELLY PRICE/As We Lay	122.45
29	PROFYLEAR	114.55
22	DA BRAT/FY/RESE/What Chu Like	109.80
34	JAY-Z/AMERPHIS/Hey Papi	102.70
45	EMINE M/Blac Please Part 2	94.80
24	COMMON/The Light	94.80
24	DONELL JONES/Where I Wanna Be	89.90
22	IDEAL/Whatever	89.90

**MARKET #7**  
**WDTJ/Detroit**  
 Radio One  
 (313) 259-2000  
 Sander/Schmitt  
 12x Cume 428,400

**105.9 FM**  
**WDTJ**

PLAYS	ARTIST/TITLE	GI (888)
60	MYSTIKAL/Shake Ya Ass	127.36
60	TONI BRAXTON/Just Be A Man	113.43
46	DA BRAT/FY/RESE/What Chu Like	106.47
45	JAGGED EDGE/Let's Get Married	106.47
45	C-MURDER/Down For My N's	99.60
58	ERIKYAH BADU/Bag Lady	95.50
53	LIL' MO/To De	88.57
40	DESTINY'S CHILD/Dumpin' Jumpin'	81.59
30	RUFF EN'D/No More	71.64
35	AMANT/Separated	69.20
37	EMINE M/Blac Please Part 2	67.66
29	JOE/Yeah Her Life	63.68
31	SISSOO/Incomplete	61.69
30	NELLY/Country Grammar	59.70
18	ALL IYAH/FIX/Comin' Back Home	57.71
27	DR. DRE/The Next Episode	57.71
25	NEXT/Why	57.71
25	DA BRAT/FY/RESE/What Chu Like	57.71
7	COMMON/The Light	49.75
21	SISSOO/Incomplete	49.75
22	CHANGING FACES/That Other Woman	43.78
22	KELLY PRICE/As We Lay	43.78
26	DA BRAT/FY/RESE/What Chu Like	43.78
18	SON BOYZ/Wobble, Wobble	37.81
15	SHYME F.B. LEVY/Bad Boyz	37.81
15	METHUENE/Loving Each Other...	35.82
21	BIG TYME/RSW/1 Stunna	35.82
15	CARL THOMAS/Wish	33.83

**MARKET #8**  
**WALJ/Detroit**  
 Clear Channel  
 (313) 963-2000  
 Sander/Schmitt  
 12x Cume 581,300

**107.5 FM**  
**WALJ**

PLAYS	ARTIST/TITLE	GI (888)
62	TONI BRAXTON/Just Be A Man	217.60
62	JOE/Yeah Her Life	210.40
46	MYSTIKAL/Shake Ya Ass	200.80
47	ERIKYAH BADU/Bag Lady	193.80
45	DA BRAT/FY/RESE/What Chu Like	183.80
34	ALL IYAH/FIX/Comin' Back Home	176.80
49	DMX/FISSOO/What You Want	173.40
53	DA BRAT/FY/RESE/What Chu Like	156.40
32	BIG TYME/RSW/1 Stunna	142.80
12	LIL' MO/To De	132.80
65	SISSOO/Incomplete	129.20
27	CARL THOMAS/Summer Rain	129.20
24	LIL' BOW WOW/Bounce With Me	122.40
31	BIG TYME/RSW/1 Stunna	119.80
34	DR. DRE/The Next Episode	115.80
48	AMANT/Separated	112.20
44	SISSOO/Incomplete	105.40
37	PROFYLEAR	98.60
22	BLACK ROBE/What	95.20
26	JAY-Z/AMERPHIS/Hey Papi	92.20
24	SON BOYZ/Wobble, Wobble	86.40
30	JAY-Z/Big Pimpin'	85.00
20	MOBB DEEP/Amazin'	71.40
7	MISSY ELLIOTT/Hot Chick	71.40
5	DR. DRE/The Next Episode	72.96
19	DONELL JONES/Where I Wanna Be	64.60
18	SHYME F.B. LEVY/Bad Boyz	64.60
19	CHANGING FACES/That Other Woman	61.20
20	ALL IYAH/FIX/Comin' Back Home	57.80
33	NELLY PRICE/As We Lay	54.40

**MARKET #9**  
**WDET/Detroit**  
 Radio One  
 (313) 427-2222  
 Calver/Blair  
 12x Cume 18,500

**HOT 97.7**

PLAYS	ARTIST/TITLE	GI (888)
54	MYA/FADAMISS/Get It	216
67	TONI BRAXTON/Just Be A Man	204
55	DMX/FISSOO/What You Want	204
55	EVE/FADAMISS/Get It	204
47	C-MURDER/Down For My N's	204
41	MYSTIKAL/Shake Ya Ass	182
60	MYA/Case Of The Ex.	150
44	ERIKYAH BADU/Bag Lady	176
37	JARULE F.C. MIL/IAN/Between Me And You	174
30	DA BRAT/FY/RESE/What Chu Like	156
37	LIL' KIM/Mo Matter What	136
36	DESTINY'S CHILD/Dumpin' Jumpin'	132
37	JAGGED EDGE/Let's Get Married	128
23	CHANGING FACES/That Other Woman	120
26	BIG PUNISHER/100%	112
26	RUFF EN'D/No More	112
31	COMMON/The Light	108
37	DONELL JONES/Where I Wanna Be	108
28	DA BRAT/FY/RESE/What Chu Like	104
29	SISSOO/Incomplete	100
24	DE LA SOUL/Ooh	96
23	BOYZ II MEN/Pass You By	92
16	LIL' MO/To De	92
28	DA BRAT/FY/RESE/What Chu Like	92
15	BIG PUNISHER/It's So Hard	84
22	YOLANDA ADAMS/Open My Heart	84
18	ALL IYAH/FIX/Comin' Back Home	80
24	LIL' KIM/Mo Matter What	72
18	LUDACRIS/What's Your Fantasy	68

**MARKET #10**  
**WYZZ/Washington, DC**  
 Radio One  
 (301) 306-1111  
 Haskins/Blair  
 12x Cume 648,000

**HOT 97.7**

PLAYS	ARTIST/TITLE	GI (888)
33	MYSTIKAL/Shake Ya Ass	1728
44	DESTINY'S CHILD/Dumpin' Jumpin'	1588
44	TONI BRAXTON/Just Be A Man	1320
25	COMMON/The Light	1312
28	DA BRAT/FY/RESE/What Chu Like	1312
38	YOLANDA ADAMS/Open My Heart	1218
30	JOE/Yeah Her Life	1188
34	NEXT/Why	1142
24	LIL' KIM/Mo Matter What	1078
28	MYA/Case Of The Ex.	1044
26	LIL' KIM/Mo Matter What	982
29	RUFF EN'D/No More	982
37	ERIKYAH BADU/Bag Lady	912
29	DMX/FISSOO/What You Want	912
22	LUCY PEARL/Dance Tonight	748
21	LIL' BOW WOW/Bounce With Me	708
22	JANE I'Doan't Really	708
23	PROFYLEAR	678
20	DONELL JONES/Where I Wanna Be	642
10	LIL' KIM/Mo Matter What	642
13	SHYME F.B. LEVY/Bad Boyz	604
15	NELLY/Country Grammar	576
15	DE LA SOUL/Ooh	548
16	MYA	



## How's This For A Major Market? The World.

WorldSpace is currently broadcasting satellite radio to the world. We are bringing new original programming to a potential audience of over four (4) billion listeners throughout Asia, Africa, the Middle East, the Americas and the Caribbean. Currently we are conducting a search for individuals who will assume key positions in our Programming Department.

### FORMAT MANAGERS

We are looking for bright, energetic, music-loving, out-of-the-box thinking individuals to become Format Managers for a variety of English language formats including Pop CHR, Classical, Country, and International Dance as well as foreign language music formats in Arabic, Hindi, Mandarin and Japanese. The right people will be turned loose to create programming that will make the world sit up and take notice. Warning: these are not your father's radio stations! (Job Code: HR; AC-FM )

*The positions above will be based out of Washington DC. Successful candidates have the responsibility of overseeing and managing the programming of one or more formats. This responsibility encompasses determining the playlists, scheduling and rotating the music, hiring and managing talent, creating sweepers, promos and liners and using creativity to develop a feel and personality for the format(s). We seek individuals with at least 5 years of radio programming/music experience. Knowledge of international music a must. Knowledge of Selector a must.*

### OPERATIONS MANAGER

We are seeking tomorrow's digital, broadcasting expert. This candidate will be responsible for the operational aspects of our broadcast facility. (Job Code: HR; AC-OM)

*The position above will be based out of Washington DC. The successful candidate will be responsible for the delivery of the WorldSpace product globally. Must be proficient with all aspects of radio automation, digital production, transmission and studio operations. The individual must be familiar with the operation of today's communications systems such as T-1's, ISDN's, LAN's and WAN's. We seek individuals with at least 5 years of professional broadcast experience.*

### PRODUCTION

We're hiring unique thinkers for our Production department. Ability, creativity and dedication are a must, so is digital production mastery. All experience levels are encouraged to apply. We also have potential openings for bilingual producers fluent in the following languages: Arabic, Hindi, Japanese, Mandarin, Portuguese and Spanish. Please send resume and production demo to Dave Marsh.

*The position above will be based out of Washington DC. The successful candidate's responsibilities include but are not limited to producing excellent image promos, sweepers, ID's, jingles and all forms of radio production. Voice work will also be required.*

We offer competitive compensation and a complete benefits package. For consideration respond with cover letter, resume and salary requirements, indicating job code, to:



Human Resources, Attn: (Job Code)  
2400 N Street NW, Washington, DC 20037  
Fax: (202) 969-6980  
e-mail: [jobsinfo@worldspace.com](mailto:jobsinfo@worldspace.com)  
EOE

For more information on WorldSpace, visit us at [www.worldspace.com](http://www.worldspace.com)

FIND COMPLETE PLAYLISTS FOR ALL URBAN AC REPORTERS ON R&R ONLINE MUSIC TRACKING

**MARKET #1**

**WOLV/Milwaukee**  
Clear Channel  
(414) 321-1007  
Holiday/Love  
12+ Cume 197,180

**PLAYS**

PLW	ARTIST/TITLE	© (999)
43	40	8889
44	40	8280
45	40	7920
46	40	7920
47	40	7920
48	40	7920
49	40	7920
50	40	7920
51	40	7920
52	40	7920
53	40	7920
54	40	7920
55	40	7920
56	40	7920
57	40	7920
58	40	7920
59	40	7920
60	40	7920
61	40	7920
62	40	7920
63	40	7920
64	40	7920
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66	40	7920
67	40	7920
68	40	7920
69	40	7920
70	40	7920
71	40	7920
72	40	7920
73	40	7920
74	40	7920
75	40	7920
76	40	7920
77	40	7920
78	40	7920
79	40	7920
80	40	7920
81	40	7920
82	40	7920
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84	40	7920
85	40	7920
86	40	7920
87	40	7920
88	40	7920
89	40	7920
90	40	7920
91	40	7920
92	40	7920
93	40	7920
94	40	7920
95	40	7920
96	40	7920
97	40	7920
98	40	7920
99	40	7920
100	40	7920

**MARKET #11**

**WDCJ/Columbus, OH**  
Blue Chip  
(614) 487-1444  
Strong/Stevens  
12+ Cume 150,200

**PLAYS**

PLW	ARTIST/TITLE	© (999)
43	40	8889
44	40	8280
45	40	7920
46	40	7920
47	40	7920
48	40	7920
49	40	7920
50	40	7920
51	40	7920
52	40	7920
53	40	7920
54	40	7920
55	40	7920
56	40	7920
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66	40	7920
67	40	7920
68	40	7920
69	40	7920
70	40	7920
71	40	7920
72	40	7920
73	40	7920
74	40	7920
75	40	7920
76	40	7920
77	40	7920
78	40	7920
79	40	7920
80	40	7920
81	40	7920
82	40	7920
83	40	7920
84	40	7920
85	40	7920
86	40	7920
87	40	7920
88	40	7920
89	40	7920
90	40	7920
91	40	7920
92	40	7920
93	40	7920
94	40	7920
95	40	7920
96	40	7920
97	40	7920
98	40	7920
99	40	7920
100	40	7920

**MARKET #7**

**WVBC/Wash DC**  
98.7  
Kiss  
(703) 242-9070  
Beauty/Grease  
12+ Cume 1,678,000

**PLAYS**

PLW	ARTIST/TITLE	© (999)
43	40	8889
44	40	8280
45	40	7920
46	40	7920
47	40	7920
48	40	7920
49	40	7920
50	40	7920
51	40	7920
52	40	7920
53	40	7920
54	40	7920
55	40	7920
56	40	7920
57	40	7920
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66	40	7920
67	40	7920
68	40	7920
69	40	7920
70	40	7920
71	40	7920
72	40	7920
73	40	7920
74	40	7920
75	40	7920
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77	40	7920
78	40	7920
79	40	7920
80	40	7920
81	40	7920
82	40	7920
83	40	7920
84	40	7920
85	40	7920
86	40	7920
87	40	7920
88	40	7920
89	40	7920
90	40	7920
91	40	7920
92	40	7920
93	40	7920
94	40	7920
95	40	7920
96	40	7920
97	40	7920
98	40	7920
99	40	7920
100	40	7920

**MARKET #5**

**KJLH/Los Angeles**  
Taz  
(310) 330-5550  
Winston  
12+ Cume 336,000

**PLAYS**

PLW	ARTIST/TITLE	© (999)
43	40	8889
44	40	8280
45	40	7920
46	40	7920
47	40	7920
48	40	7920
49	40	7920
50	40	7920
51	40	7920
52	40	7920
53	40	7920
54	40	7920
55	40	7920
56	40	7920
57	40	7920
58	40	7920
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62	40	7920
63	40	7920
64	40	7920
65	40	7920
66	40	7920
67	40	7920
68	40	7920
69	40	7920
70	40	7920
71	40	7920
72	40	7920
73	40	7920
74	40	7920
75	40	7920
76	40	7920
77	40	7920
78	40	7920
79	40	7920
80	40	7920
81	40	7920
82	40	7920
83	40	7920
84	40	7920
85	40	7920
86	40	7920
87	40	7920
88	40	7920
89	40	7920
90	40	7920
91	40	7920
92	40	7920
93	40	7920
94	40	7920
95	40	7920
96	40	7920
97	40	7920
98	40	7920
99	40	7920
100	40	7920

**MARKET #2**

**WVBC/Chicago**  
Clear Channel  
(312) 380-9000  
Myrick/Mohamoud  
12+ Cume 891,500

**PLAYS**

PLW	ARTIST/TITLE	© (999)
43	40	8889
44	40	8280
45	40	7920
46	40	7920
47	40	7920
48	40	7920
49	40	7920
50	40	7920
51	40	7920
52	40	7920
53	40	7920
54	40	7920
55	40	7920
56	40	7920
57	40	7920
58	40	7920
59	40	7920
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61	40	7920
62	40	7920
63	40	7920
64	40	7920
65	40	7920
66	40	7920
67	40	7920
68	40	7920
69	40	7920
70	40	7920
71	40	7920
72	40	7920
73	40	7920
74	40	7920
75	40	7920
76	40	7920
77	40	7920
78	40	7920
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81	40	7920
82	40	7920
83	40	7920
84	40	7920
85	40	7920
86	40	7920
87	40	7920
88	40	7920
89	40	7920
90	40	7920
91	40	7920
92	40	7920
93	40	7920
94	40	7920
95	40	7920
96	40	7920
97	40	7920
98	40	7920
99	40	7920
100	40	7920

**MARKET #36**

**WQXI/Norfolk**  
Clear Channel  
(757) 466-0009  
Holiday/Maurone  
12+ Cume 248,200

**PLAYS**

PLW	ARTIST/TITLE	© (999)
43	40	8889
44	40	8280
45	40	7920
46	40	7920
47	40	7920
48	40	7920
49	40	7920
50	40	7920
51	40	7920
52	40	7920
53	40	7920
54	40	7920
55	40	7920
56	40	7920
57	40	7920
58	40	7920
59	40	7920
60	40	7920
61	40	7920
62	40	7920
63	40	7920
64	40	7920
65	40	7920
66	40	7920
67	40	7920
68	40	7920
69	40	7920
70	40	7920
71	40	7920
72	40	7920
73	40	7920
74	40	7920
75	40	7920
76	40	7920
77	40	7920
78	40	7920
79	40	7920
80	40	7920
81	40	7920
82	40	7920
83	40	7920
84	40	7920
85	40	7920
86	40	7920
87	40	7920
88	40	7920
89	40	7920
90	40	7920
91	40	7920
92	40	7920
93	40	7920
94	40	7920
95	40	7920
96	40	7920
97	40	7920
98	40	7920
99	40	7920
100	40	7920

**MARKET #37**

**WPEC/Charlotte**  
Infinity  
(704) 333-0131  
Carson/Quick  
12+ Cume 258,000

**PLAYS**

PLW	ARTIST/TITLE	© (999)
43	40	8889
44	40	8280
45	40	7920
46	40	7920
47	40	7920
48	40	7920
49	40	7920
50	40	7920
51	40	7920
52	40	7920
53	40	7920
54	40	7920
55	40	7920
56	40	7920
57	40	7920
58	40	7920
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73	40	7920
74	40	7920
75	40	7920
76	40	7920
77	40	7920
78	40	7920
79	40	7920
80	40	7920
81	40	7920
82	40	7920
83	40	7920
84	40	7920
85	40	7920
86	40	7920

September 15, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	TONI BRAXTON Just Be A Man About It (LaFace/Arista)	940	+30	133483	13	37/0
2	2	YOLANDA ADAMS Open My Heart (Elektra/EEG)	895	-12	145855	19	38/0
3	3	JOE Treat Her Like A Lady (Jive)	666	-16	99687	15	35/0
4	4	BOYZ II MEN Pass You By (Universal)	633	+34	91263	9	37/0
5	5	GERALD LEVERT Baby U Are (EastWest/EEG)	561	-86	63337	13	38/0
6	6	KEVON EDMONDS Love Will Be Waiting (RCA)	507	+6	70740	6	36/0
7	7	BEBE WINANS F/MCKNIGHT & JOE Coming Back Home (Motown)	495	+49	61890	7	32/0
8	8	DONELL JONES Where I Wanna Be (Untouchables/LaFace/Arista)	489	-5	87934	24	28/0
9	9	SISQO Incomplete (Dragon/Def Soul/IDJMG)	425	+2	77103	11	26/2
10	10	RACHELLE FERRELL Satisfied (Capitol)	420	+32	33352	6	29/0
11	11	CARL THOMAS Summer Rain (Bad Boy/Arista)	413	+35	62003	8	23/0
12	12	WHITNEY HOUSTON & DEBORAH COX Same Script, Different... (Arista)	400	-41	43976	19	29/0
13	13	NORMAN BROWN F/VESTA Rain (Warner Bros.)	375	+13	45526	8	31/1
14	14	ERYKAH BADU Bag Lady (Motown)	370	+6	72041	5	29/3
15	15	LV Woman's Gotta Have It (Loud)	358	-7	42992	12	26/1
16	16	KELLY PRICE As We Lay (Def Soul/IDJMG)	343	-2	40324	15	29/1
17	17	CHARLIE WILSON Without You (Major Hits)	309	+69	29717	3	29/2
18	18	JILL SCOTT Gettin' In The Way (Hidden Beach/Epic)	297	+16	40086	4	26/1
19	19	AL JARREAU Just To Be Loved (GRP/VMG)	297	+8	23859	5	23/1
20	20	RUFF ENDZ No More (Epic)	291	-23	67333	10	17/1
21	21	LUCY PEARL Dance Tonight (Overbrook/Pookie/Beyond)	282	+19	60298	17	18/1
22	22	NEXT Wifey (Arista)	276	+18	67181	5	11/0
23	23	TEMPTATIONS Selfish Reasons (Motown)	266	+81	22507	2	27/3
24	24	BONEY JAMES & RICK BRAUN Grazin' In The Grass (Warner Bros.)	240	+12	14133	4	20/0
25	25	PHIL PERRY Keep Me In The Dark Tonight (Peak/Private/Windham Hill)	239	+60	24409	1	28/2
26	26	METHRONE Loving Each Other 4 Life (Clatown/Capitol)	231	-24	19533	16	16/0
27	27	IDEAL Whatever (Noontime/Virgin)	219	+2	64093	7	9/0
28	28	WILL DOWNING F/CHANTE' MOORE When You Need Me (Motown)	217	-48	21266	13	21/0
29	29	AVANT Separated (Magic Johnson/MCA)	187	-61	52281	18	17/0
30	30	KELLY PRICE You Should've Told Me (T-Neck/Def Soul/IDJMG)	171	+38	33831	1	5/1

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
SPARKLE It's A Fact (Motown)	11
AVANT My First Love (Magic Johnson/MCA)	9
JONATHAN BUTLER Another Way (N-Coded Music)	9
DONELL JONES This Luv (Untouchables/LaFace/Arista)	6
WYCLEF JEAN 911 (Ruffhouse/Columbia)	6
RONNIE LAWS Old Days/Old Ways (HDH)	5
CHANGING FACES That Other Woman (Atlantic)	4
ERYKAH BADU Bag Lady (Motown)	3
TEMPTATIONS Selfish Reasons (Motown)	3
STEPHEN SIMMONDS I Can't Do That (Priority)	3
CHANTE' MOORE Straight Up (Silas/MCA)	3
R. KELLY I Wish (Jive)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TEMPTATIONS Selfish Reasons (Motown)	+81
CHARLIE WILSON Without You (Major Hits)	+69
PHIL PERRY Keep Me... (Peak/Private/Windham Hill)	+60
SADE By Your Side (Epic)	+60
BEBE WINANS F/MCKNIGHT & JOE Coming... (Motown)	+49
AVANT My First Love (Magic Johnson/MCA)	+47
TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)	+39
KELLY PRICE You Should've... (T-Neck/Def Soul/IDJMG)	+38
CARL THOMAS Summer Rain (Bad Boy/Arista)	+35
BOYZ II MEN Pass You By (Universal)	+34

38 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 Sunday 9/3-Saturday 9/9. 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 350 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 (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

## New & Active

**TMMA** Can't Go For That (Elektra/EEG)  
Total Plays: 168, Total Stations: 19, Adds: 0

**J.T. TAYLOR** How (Taylor Made)  
Total Plays: 168, Total Stations: 7, Adds: 0

**MARY MARY F/B.B. JAY I** Sings (C2/Columbia)  
Total Plays: 164, Total Stations: 18, Adds: 2

**STEPHEN SIMMONDS** I Can't Do That (Priority)  
Total Plays: 124, Total Stations: 18, Adds: 3

**AVANT** My First Love (Magic Johnson/MCA)  
Total Plays: 106, Total Stations: 19, Adds: 9

**THEO** Lockdown (Triumph)  
Total Plays: 102, Total Stations: 7, Adds: 0

**LUCY PEARL** Don't Mess With My Man (Overbrook/Pookie/Beyond)  
Total Plays: 89, Total Stations: 7, Adds: 1

**NO QUESTION I** Don't Care (Ruffnation/WB)  
Total Plays: 86, Total Stations: 6, Adds: 0

**PROFYLE** Liar (Motown)  
Total Plays: 85, Total Stations: 6, Adds: 1

**CHANGING FACES** That Other Woman (Atlantic)  
Total Plays: 83, Total Stations: 11, Adds: 4

Songs ranked by total plays

## Breakers.

No Songs Qualified For Breaker Status This Week

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 increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

# Victor Fields

## "On The Beach"

remixed by: Gil "Da Wiz" Small for Pure Soul Productions  
Impacting Urban AC Radio September 18th & 19th

"Oakland's own Victor Fields on the brink of stardom."  
— Oakland Tribune

"A great song, fantastic energy, with a real smooth groove."  
— Kevin Kofax, PD WKJS/Richmond

For More Info Contact: Regina Records @ 888-899-9100



## Most Played Recurrents

CARL THOMAS I Wish (Bad Boy/Arista)

MARY MARY Shackles (Praise You) (C2/Columbia)

KEVON EDMONDS No Love (I'm Not Used To) (RCA)

JOE I Wanna Know (Jive)

TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)

DONELL JONES U Know What's Up (Untouchables/LaFace/Arista)

TEMPTATIONS I'm Here (Motown)

ERIC BENET When You Think Of Me (Warner Bros.)

KEVON EDMONDS 24/7 (RCA)

ERIC BENET Spend My Life With You (Warner Bros.)

ANGIE STONE No More Rain (In This Cloud) (Arista)

BRIAN MCKNIGHT Back At One (Motown)

GERALD LEVERT Mr. Too Damn Good (EastWest/EEG)

D'ANGELO Untitled (How Does It Feel?) (Cheeba Sound/Virgin)

MAXWELL Fortunate (Rock Land/Interscope/Columbia)

TEMPTATIONS This Is My Promise (Motown)

CASE Happily Ever After (Def Jam/IDJMG)

MINT CONDITION If You Love Me (Elektra/EEG)

TEMPTATIONS Stay (Motown)

TEMPTATIONS How Could He Hurt You (Motown)

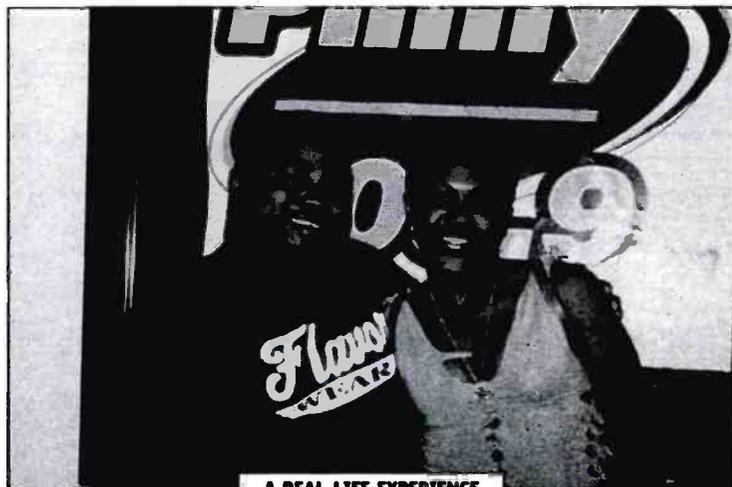
URBAN AC

## Going For Adds 9/19/00

WHITNEY HOUSTON Fine (Arista)

R. KELLY I Wish (Jive)

PATTI LABELLE Call Me Gone (MCA)



A REAL-LIFE EXPERIENCE

While out promoting her debut CD, *Based On A True Story*, Goldmind/EastWest recording artist Lil' Mo (r) visited with WPHI (103.9)/Philadelphia afternoon driver Bobby Holiday. It seems in an effort to help Holiday deal with some of his "issues," Lil' Mo spent an extended amount of time with the radio personality just talking about life and its stresses. After the "session," Lil' Mo left PA and vowed to never set foot in "the city of brotherly love" again. Hmmm. Wonder what Holiday had to say?

## TUNED-IN

URBAN AC

R&amp;R/MEDIABASE 24/7

### WKJS/Richmond

3am

TEMPTATIONS Ball Of Confusion...

SADE Smooth Operator

GLADYS KNIGHT & THE PIPS Neither One Of Us

DONELL JONES U Know What's Up

TONI BRAXTON Just Be A Man About It

PATTI LABELLE Right Kind Of Lover

EUGENE WILDE Gotta Get You Home Tonight

LUCY PEARL Dance Tonight

ISLEY BROTHERS Groove With You

LARRY GRAHAM One In A Million You

NEXT Wiley

FREDDIE JACKSON Jam Tonight

STAPLE SINGERS Let's Do It Again

11am

WHITNEY HOUSTON My Love Is Your Love

ASHFORD & SIMPSON Is It Still Good To Ya?

SADE The Sweetest Taboo

BOYZ II MEN Pass You By

MARY JANE GIRLS All Night Long

LSG My Body

KELLY PRICE As We Lay

K. FRANKLIN, R. KELLY, BONO... Lean On Me

EARTH, WIND & FIRE Can't Hide Love

RACHELLE FERRELL Satisfied

CHIC Le Freak

4pm

RUFUS Once You Get Started

CARL THOMAS I Wish

QUINCY JONES I/JAMES INGRAM Just Once

WHITNEY HOUSTON You Give Good Love

METHONE Love Each Other 4 Life

EN VOGUE Giving Him Something He Can Feel

COMMODORES Sweet Love

TONI BRAXTON Just Be A Man About It

DEELE Two Occasions

AL GREEN I'm Still In Love With You

LV A Woman's Got To Have It

8pm

MARY J. BLIGE Seven Days

MARY J. BLIGE Your Child

D'ANGELO Untitled (How Does It Feel?)

REGINA BELLE If I Could

TONI BRAXTON Just Be A Man About It

QUINCY JONES I/EL DEBARGE... The Secret Garden

FREDDIE JACKSON Rock Me Tonight

WILL DOWNING I/C. MOORE When You Need Me

JEFFREY OSBORNE You Should Be Mine

JODECI Stay

JILL SCOTT Gettin' In The Way

A TASTE OF HONEY Sukkyaki

WISPCERS Do They Turn You On

### VIOL<sup>3</sup> WSOL/Jacksonville

3am

TONI BRAXTON Just Be A Man About It

WILLIAM DEVAUGHN Be Thankful For What You Got

ERYKAH BADU Bag Lady

BILLY OCEAN There'll Be Sad Songs

SIMPLY RED If You Don't Know Me By Now

BRIAN MCKNIGHT 6.8.12

SUPREMES Where Did Our Love Go?

JOE Treat Her Like A Lady

STEPHANIE MILLS Never Knew Love Like This Before

MARY J. BLIGE Deep Inside

KELLY PRICE You Should've Told Me

BARRY WHITE Playing Your Games, Baby

AALIYAH Are You That Somebody?

11am

YOLANDA ADAMS Open My Heart

CURTIS MAYFIELD Freddie's Dead

RACHELLE FERRELL Satisfied

EARTH, WIND & FIRE Saturday Nite

CASE Think Of You

JODECI Stay

BOYZ II MEN Pass You By

MARTHA & THE VANDELLAS Dancing In The Street

MARY J. BLIGE Your Child

TONY! TONII! TONE! Little Walter

METHRONE Love Each Other 4 Life

4pm

AALIYAH I Don't Wanna

KOOL & THE GANG Fresh

LV A Woman's Gotta Have It

ZAPP Doo Waa Ditty

SISQO Incomplete

PATTI LABELLE Right Kind Of Lover

BRIAN MCKNIGHT 6.8.12

TEMPTATIONS Ain't Too Proud To Beg

KEVON EDMONDS No Love...

LUTHER VANDROSS & CHERYL LYNN If This World Were Mine

CARL THOMAS Summer Rain

8pm

TONI BRAXTON Just Be A Man About It

EARTH, WIND & FIRE Sing A Song

KELLY PRICE You Should've Told Me

LISA LISA & CULT JAM Let The Beat Hit 'Em

CASE & JOE Faded Pictures

SOUNDS OF BLACKNESS I Believe

BRIAN MCKNIGHT 6.8.12

SLY & THE FAMILY STONE Everyday People

JOE Treat Her Like A Lady

DEBARGE All This Love

ERYKAH BADU Bag Lady

DAZZ BAND Let It Whip

DIANA ROSS Theme From Mahogany



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Tuesday 9/5. © 2000, R&R Inc.





**LON HELTON**  
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## Searching For Second-Station Success

□ The struggle to program a pair of Country stations

**W**ant to be a millionaire without having to answer absurd questions from Regis or eat bugs and rats with a group of dysfunctional people whom you dislike? All you have to do is figure out how to put two FM Country outlets in the top five.

The changes in Atlanta, Houston and Denver Country stations the last couple of weeks demonstrate the difficulty of programming two co-owned Country FMs in one marketplace. Anyone finding the Holy Grail that unlocks the secret of positioning a pair of stations serving a niche market is sure to find fame and fortune — or at least loads of stations copying their blueprint.

It's not that folks aren't trying. Just in case you need proof that the answer remains elusive, consider this: In the last eight months no less than eight Country stations have either been relaunched or euthanized in seven major markets where one owner has two FM Country outlets.

In some cases stations have been refurbished *twice* in that period. Of course, that's not counting the "minor" changes a station has to make when its Country sister drops the format for something else. And if you go back a year or two, your list would be twice that long.

What's perhaps most interesting about all the changes is that every company has come up with its own unique plan to conquer the two-headed Country beast. Here's a quick overview of what's been tried in the last few months.

### Cincinnati

WUBE/Cincinnati sister WYGY was relaunched right after Christmas as "New Young Country for the New Century." It had a very tight library — as low as 60 titles at one point — and a mantra of "no twang." WYGY's newest incarnation really didn't have a chance to get off the ground, and it's due for another facelift in the next couple of months, following its sale to Salem as part of the AMFM-Clear Channel divestitures. Interestingly, WUBE was also sold, to Infinity.

### Denver

The recent flip of KCKK-FM from Classic Country to NAC/Smooth Jazz is, unfortunately, the all-too-familiar story of an operator being unable to successfully complement a winning mainstream Country station with a gold-based sister. Jefferson-Pilot made a yeoman's effort to flank

KYGO with KCKK.

As KCKK-AM & FM & KYGO VP/GM Bob Call said last week, "Dropping the Classic Country format is very disappointing. We tried very hard to go where no other company has gone before in creating a position for Classic Country. The biggest challenge is that listeners who like older artists and music also love the newer artists and music. So, as much as we tried to offer a choice, we just couldn't garner a large enough saleable audience."

Amid the changes, KCKK-AM remains. Both it and KYGO will, however, undergo some format modifications. KYGO has added a few gold songs that it wasn't playing before, while KCKK-AM is going back a bit further for some of its gold library.

Call's explanation of the dilemma is most likely the same one you'll hear from the Infinity folks in Sacramento. They tried to complement mainstream KNCI with gold-based KRAK-FM, which was programmed in the "Good Times, Great Oldies" vein in an attempt to inject some life into the Classic Country format.

### Houston

Last January KICK/Houston morphed into "The Women of Young Country" as new PD Darren Davis moved to separate KICK's Country programming from that of Infinity sister KILT. KICK also went 90% current/recurrent.

A few weeks ago both KILT and KICK were relaunched just days prior to Cox's acquisition of Country KKQB, which it will keep Country. "FM 100.3 KILT" became "Texas Country 100.3 KILT" and is now playing more Texas artists in its musical mix. KICK dropped the "Young Country" moniker completely and adjusted its heavy current-recurrent mix to include songs back to about 1990.

In fact, it now so closely mirrors sister KILT that its new TV campaign says exactly that. The new TV message is, roughly, "We admit that KICK is not Houston's No. 1 Country station. KILT is No. 1. When we asked people what they wanted from KICK, they said they wanted all the great songs KILT plays, but

without as many commercials."

That's what KICK will now deliver with only one stopset an hour. It will air 10 minutes of spots between :20-:30, every hour. The accompanying slogan/positioner: "KICK only stops the music once per hour. If you catch us stopping more than that, you can win \$1 million." Another liner is "One stop per hour or \$1 million."

While the music is close, Davis says the presentation is "more contemporary, more upbeat, more CHR-style in delivery and production. We sound younger even though the two stations are more similar musically than in the recent past. To listeners, however, the playlists are very similar."

### Indianapolis

Susquehanna Country combo WFMS & WGRL/Indianapolis merged their morning shows in January, creating a 5-9am simulcast. This was the second modification for WGRL, which in June '97 switched to a lesser signal as it flipped frequencies with a newly acquired NAC/Smooth Jazz station, which ultimately became Oldies WGLD.

Prior to the frequency swap this was one of the most successful of all the co-owned FM Country combos. In fall '96 WFMS ranked No. 2 12+ with an 11.0 while WGRL notched a 6.2, good for fourth place. They also place second and fourth, respectively, 25-54. Among 18-44s they ranked Nos. 2 and 3, respectively.

In the just-released spring '00 Arbitron, WFMS was No. 1, 12+ with a 10.6, while WGRL was 20th with a 1.2. WGLD, by the way, ranked fifth with a 6.3. So, while Country may have suffered over the last few years, the cluster seems to be doing very well. Obviously, merging the Country morning shows was, among other things, a way to cut some costs.

### Las Vegas

Clear Channel's Country combo of KFMS & KWNRR/Las Vegas was abandoned in January when, after almost 20 years of Country, KFMS flipped to CHR/Pop. The fall '99 Arbitron rating for KWNRR was a

"In the top 100 markets today 46 cities have two or more FM Country outlets. Of those, 21 cities have both Country stations under a single ownership umbrella, which leaves 25 markets with FM Country battles between at least two different owners. In mid-'93, 63 of the top 100 markets boasted at least two FM Country stations, with only five cities having one operator owning both FM Country outlets."

5.9, while KFMS had a 3.2. Interestingly, KWNRR got a pop in winter 2000, vaulting to an 8.8. But it settled back to a 6.0 in spring 2000. KFMS, meanwhile, debuted its new format in the winter with a 4.5 and fell to a 3.6 in the spring.

### Seattle

Infinity's FM Country combo of KMPS-FM & KYCW-FM/Seattle was pared in late December '99 when KYCW-FM turned to an '80s Pop/Rock format. KMPS-AM became KYCW-AM, sporting a gold-based Country format.

In the spring '00 Arbitron KMPS-FM hit 5.9, up from last fall's 4.6. KYCW-FM's last book, fall '99, was a 1.9. As Classic Hits KYPT, it notched a 3.7 this spring. KYCW-AM, meanwhile, has doubled since last fall, moving 0.4-0.8.

### Atlanta

While the rest of the markets are listed in alphabetical order, I saved Atlanta for last because ABC's WYAY is the most recent relaunch. And, actually, it was the relaunch of a spring relaunch, in which WYAY moved very close musically to sister WKHX. So close, in fact, that in the hallways WYAY was referred to as "Kicks Lite."

Two weeks ago WYAY became "The New Eagle 106.7," positioning itself as "Real Country ... Less Talk." In differentiating WYAY from WKHX, combo OM Dene Hallam says "YAY will emphasize Country hits from what he refers to as "the new Golden Age of country," 1986-95, along with "a good dose of early '80s and currents." The library won't contain much music from the last couple of years.

It's important to note that the New Eagle is not a "Classic Country" station. It will play about the same amount of current music that it now plays. However, Hallam says it will stay away from pop-leaning country. Jingles, not voicers, are from Georgia native Travis Tritt.

Concurrently, WKHX adopted the new slogan "Atlanta's Best Country Mix." Hallam says it will be more Hot AC-like in presentation and more aggressive on currents.

Citing what could be used as the

reasoning behind all format modifications at co-owned Country outlets, Hallam said, "The bottom line is that we're trying to serve the Atlanta audience with two distinct radio stations. In our opinion, we were too close in execution. We're trying to give a real choice to the Atlanta market."

### Overview Of Two-Station Markets

As I was looking over the various markets for this story, I ran few comparisons of dual-Country station markets to get a feel for the changes we've had since the Telecom Act of 1996. You know, the one that gave us consolidation.

There are some intriguing comparisons between now and the height of the '90s boom, spring of '93, in terms of both ownership and head-to-head FM Country battles.

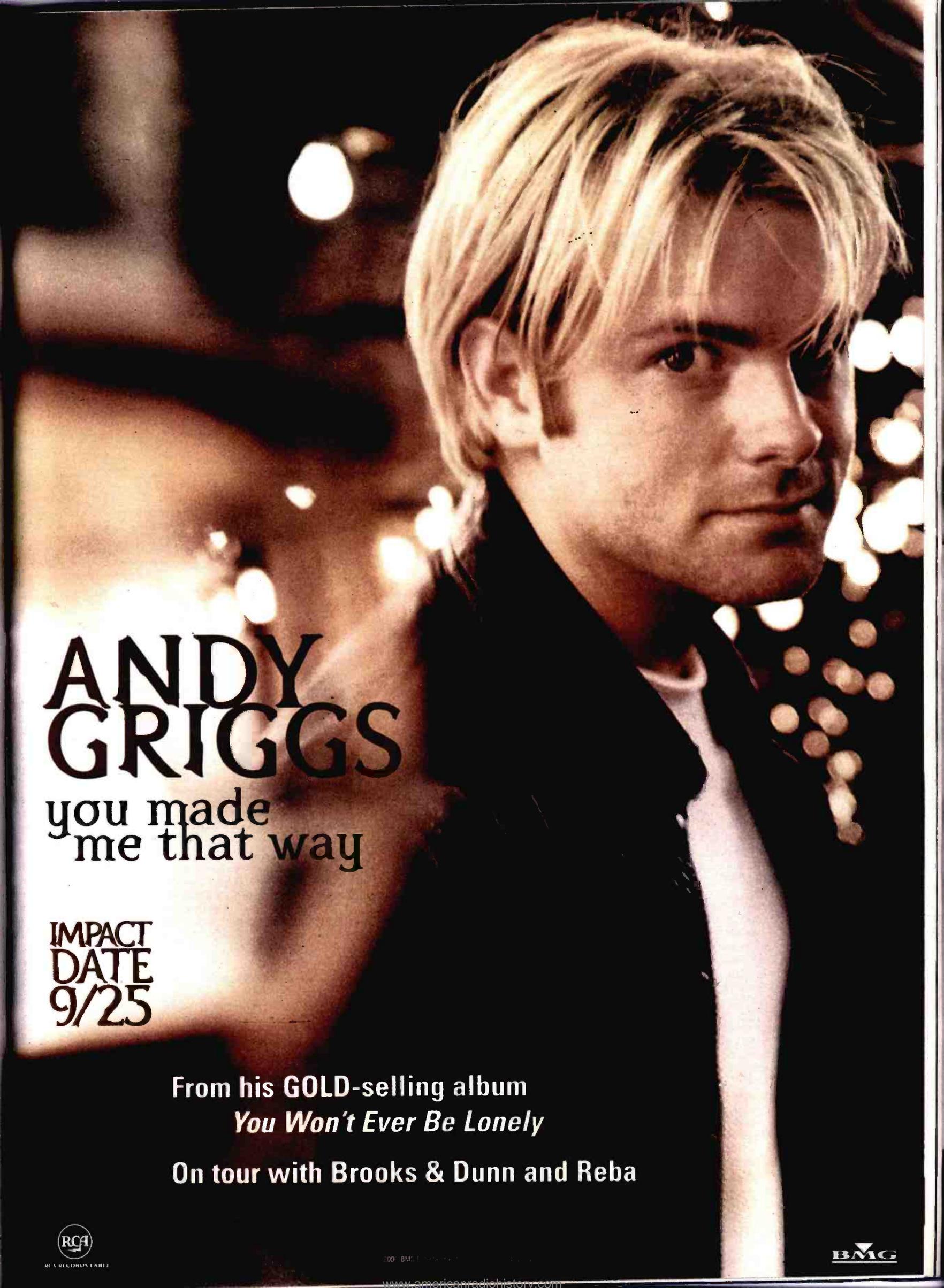
Currently, in the top 100 markets, 46 cities have two or more FM Country outlets. Of those, 21 cities have both Country stations under single ownership umbrella, which leaves 25 markets with FM Country battles between at least two different owners.

In mid-'93, 63 of the top 100 markets boasted at least two FM Country stations, with only five cities having one operator owning both FM Country outlets.

Top 100 markets that had two FM Country stations some time during the boom years that are now down to a single purveyor of country music include Baltimore, Boston, Chattanooga, Chicago, Detroit, Denver, El Paso, Fresno, Knoxville, Las Vegas, Miami, Minneapolis, Orlando, Pittsburgh, Sacramento, Seattle and Tucson.

Of those, owners in Boston, Chicago, Las Vegas, Minneapolis, Orlando, Pittsburgh, Sacramento and Tucson were among those who fought themselves, at one point or another, with two Country stations in the same city and chose to put them to sleep.

On second thought, perhaps it's easier to get that million bucks naming the president who appears on *Laugh-In* or suffering the Richard Hatch's arrogance doesn't appear that program. A pair of Country FMs is any



# ANDY GRIGGS

you made  
me that way

IMPACT  
DATE  
9/25

From his GOLD-selling album  
*You Won't Ever Be Lonely*

On tour with Brooks & Dunn and Reba



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BMG



**CALVIN GILBERT**  
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## Chicks Get Diamond Award

□ Trio breaks sales threshold to join elite club

**T**he Dixie Chicks last week joined an elite club that counts only three other country acts among its members. With sales of their major-label debut album, *Wide Open Spaces*, cracking the 10 million sales plateau, the Chicks are adding an RIAA Diamond Award to their list of achievements.

The award is big news on several fronts. Undeniably, the Monument album marks the first Diamond Award in the history of Sony Music/Nashville. However, it raises the question: Was this the first Dixie Chicks album? For all practical purposes, the answer is yes. It was the group's first project featuring Natalie Maines as lead vocalist. It's also the Chicks' first album to enjoy the power of Sony's marketing, promotion and distribution machine. However, the Chicks had recorded independent albums in the '90s during Robin Lynn Macy's tenure as lead singer.

Released in January 1998, *Wide Open Spaces* had already become the highest-selling album by a duo or group in country music when sales jumped to 6 million. Adhering to the "new singer/major label" logic, *Wide Open Spaces* is also the best-selling debut album ever in country music. Garth Brooks' 1989 self-titled debut album has sold 9 million copies.

Other country recipients of the RIAA honor are Brooks, Shania Twain and Kenny Rogers. In terms of numbers, Brooks still reigns as MVP in the country division of RIAA's Diamond Awards, although Shania Twain holds the single-album record for 1997's *Come On Over* at 17 million. Twain's other Diamond Award is for 1995's *The Woman in Me*, which has sold 11 million.

Brooks' four Diamond Awards are for 1990's *No Fences* (16 million), 1991's *Ropin' the Wind* (14 million), 1998's *Double Live* (13 million) and 1994's *The Hits* (10 million). Holding steady at 12 million is 1980's *Kenny Rogers' Greatest Hits* on Capitol/Nashville.

The Chicks' follow-up album, *Fly*, is certified by the RIAA for sales of 6 million units. Success stories like these tend to create additional hype from label executives, but there's absolute truth in the quote from Sony Music/Nashville Sr. VP/Sales & Marketing Mike Kraski, who terms the Chicks' Diamond Award an "extraordinary accomplishment." More to the point, Kraski states, "Not only is this a tribute to the Dixie Chicks and their talent, but it is a statement about the appeal of country music when it's done right."

### Gill And Friends Hoop It Up

Vince Gill's 11th annual Celebrity Basketball Game and Concert is set

for Nov. 7 at Nashville's Belmont University. Artists scheduled to compete on the court before performing onstage include Bryan White, Mark Wills, Susan Ashton, Julie Reeves, Billy Dean, Ray Benson, Mark Miller, Linda Davis, Cledus T. Judd, Mac McAnally, Deana Carter, Sonya Isaacs, Chalee Tennison, Coley McCabe and Amy Grant.

The event, which also includes a silent auction of autographed memorabilia, benefits Belmont's athletic program and the Curb School of Music Business. Tickets are \$50 for VIP seats, \$25 for general admission and \$15 for the concert only. Tickets are available beginning Oct. 9 by phoning 615-460-8462.

### Lynn Attracting Attention

Loretta Lynn recently performed to a record-setting crowd of more than 30,000 fans at the Tuskahoma Amphitheater in Tuskahoma, OK. According to the concert's promoter, some 500 people waited for hours in 108-degree heat outside Lynn's trailer just to see her walk to the stage. Lynn has scheduled an Oct. 4 appearance on CBS-TV's *Late Show With David Letterman* to promote her Audium debut album, *Still Country*, which arrived in stores on Tuesday.

Just because Lynn is a Country Music Hall of Fame member, don't think that she's above the occasional misadventure. Police showed up at Lynn's house late last month after she phoned CMT's request line to ask for her new video, "Country in My Genes." It seems that instead of dialing the "900" area code for the request line, she mistakenly dialed "911." When her call was answered, Lynn said, "I vote for 'Country in My Genes'" — and immediately hung up the phone.

### ACM Re-Elects Siman

RPM Management President Scott Siman has been elected to a second consecutive term as Chairman of the Board for the Academy of Country Music. Additionally, concert promoter Bob Romeo will serve as Vice Chairman.

The ACM has also announced its Board of Directors for the upcoming year. Serving as Directors At-Large are Dixie Carter (Triecta Entertainment), Mike Curb (Curb Records), Steve Dahl (Monterey Artists), Mike

Dungan (Capitol/Nashville), Randy Goodman (Lyric Street), Mark Hartley (Fitzgerald Hartley), Clint Higham (International Management Services), Brian Hughes (TNN), T.K. Kimbrell (TKO Artist Management), Jack Lameier (Sony Music/Nashville), Bill Lardie (Anderson Merchandisers), Joey Lee (Buddy Lee Attractions), Bill Macky (MCA/Nashville), Brian O'Connell (SFX), Simon Renshaw (Senior Management), James Stroud (DreamWorks/Nashville) and Butch Waugh (RCA Label Group).

Siman is President of RPM Management, whose clients include Tim McGraw. Romeo is President of the Romeo Entertainment Group and Sr. VP of TBA Entertainment. The ACM has also reappointed Marge Meoli, Selma Williams and Carol Bowsher to the posts of Secretary, Treasurer and Assistant Treasurer, respectively.

### Gilman's Labor Day

Twelve-year-old country singer Billy Gilman had a memorable Labor Day weekend, making his first trip overseas and going to No. 1 in CMT's *Top 100 Requests* special.

Gilman made his transatlantic trip to record a duet with Sony Classical prodigy Charlotte Church for Gilman's upcoming *Classic Christmas* album, set to arrive in stores Oct. 17. Gilman recorded "Sleigh Ride" with the 14-year-old vocalist at a London studio. Discussions are underway for the teenagers to make at least one TV appearance together during the upcoming holiday season. If their schedules had only coincided, maybe Gilman could have recorded with Church while she was in Nashville this week for two concerts with the Nashville Symphony.

Gilman's debut video and single, "One Voice," captured the top spot among CMT's viewer-voted favorites for the year. Others in the top 10 included The Dixie Chicks' "Goodbye Earl," Lee Ann Womack's "I Hope You Dance," Toby Keith's "How Do You Like Me Now," Garth Brooks' "When You Come Back to Me Again," Reba McEntire's "I'll Be" and Lonestar's "Amazed." Faith Hill had three videos in the top 10: "The Way You Love Me," "Breathe" and her duet with husband Tim McGraw, "Let's Make Love."

## JOHN RICH

### NEW ARTIST FACT FILE

**Current Single:** "I Pray For You"

**Current Album, Label:** *Underneath the Same Moon*, BNA

**Influences:** Johnny Horton, Ricky Skaggs, Don Henley

#### Background

John Rich realized he was taking a risk when he exited Lonestar in 1998, but it wasn't the first he'd taken in his career. Rich, who shared lead vocal duties with Richie McDonald, tells *R&R*, "I'm very proud of what we accomplished while I was with Lonestar. Lonestar was a big risk for me at the beginning, because I turned down four-year paid scholarships to two universities to go out on the road with these guys I had just met."

Regarding his decision to leave Lonestar, Rich says, "It was one of the scariest things I've ever done. At the time I left, we had two No. 1 songs, eight top 10 songs and an album that was beyond gold."



John Rich

Rich had written half of the songs featured on the band's second album, but he began to notice a change in his own musical direction. He says, "I was starting to write a lot of songs that didn't fit the band, our sound or what we were trying to accomplish. But I thought they fit me. I had all these songs that were in such a different place stylistically. As more and more of those got written, I started taking stepping out of the band more seriously."

As for his bandmates, he says, "They were like, 'You have some great stuff here.' I had some interest from some labels about a solo deal, but it was definitely not an easy thing. Doing it right before the third album seemed to be the best time."

#### Struggle For Solo Signing

Despite early interest from labels, Rich found that his time in Lonestar didn't guarantee a free ride as a solo artist. He says, "I went all the way around town. I went to all the labels that I would have considered being signed to. I was bringing them demo versions of songs like [the solo debut single] 'I Pray For You.' It was such a different sound and different angle that it was tough for them to buy into at that point. They liked it, but they were unsure of it."

Among those who initially passed on signing Rich to a solo deal was RCA Label Group Chairman Joe Galante. As it turns out, Galante eventually signed him to BNA, which also serves as Lonestar's home. When asked how it felt to get Galante's early rejection, Rich laughs, "I felt many different things. I felt mad. That's the first thing I felt. Frustration was the biggest thing, and there was a lot of bruising to the ego."

Rich, 25, notes that he was 18 when he joined Lonestar, who got their BNA deal two years later. He says, "You give a 20-year-old kid a record deal, and a record goes gold, and that kid is running up and down the road on a big tour bus, and it tends to inflate the ego a little bit. I had someone say, 'When you were in Lonestar, you were a cocky little dude.' I said, 'Yeah, I know. I remember.' I've been through a lot of humbling experiences since then, and getting turned down by a guy like Joe Galante a couple of times will jerk you back into reality and make you realize that this isn't a 'gimme' game you're playing."

#### Open-Ended Songs

When Rich prepared to record his upcoming BNA solo debut, *Underneath the Same Moon*, he opted for producer Sharon Vaughn and engineer Bart Persley. Both Vaughn (whose songwriting credits include Willie Nelson's "My Heroes Have Always Been Cowboys") and Persley had worked on countless demos, but neither had ever been responsible for a major-label album.

When asked to describe his solo work, Rich says, "Lyrically, I think my songs have a real broad appeal. I like to write open-ended songs and expound on broad, big feelings that people have. Most of the songs on my record are that way. It's an extremely passionate, real sound. There aren't any 'play on words' kind of lyrics."

By using a different team to record the album, Rich says, "Every person on the plane is a unique individual. If you can manage to put what's unique about you into your music, your music sounds unique. I was able to have enough time and freedom to do that. It doesn't sound like anyone else. It sounds like me."

Rich plans to continue his radio tour through the end of November, but he won't begin touring extensively until next year. He admits that some people have a preconceived idea of him because of his history with Lonestar. Rich explains, "I've been through a transformation process over the last two or three years, musically and personally. I need to reintroduce myself to country fans and Country radio. It's a long trip I have ahead of me for the rest of the year."

# JAMIE O'NEAL

"There Is No Arizona"

"Love this song! Great vocals and unique production. Too cool. It's a well-written story, and the harmonica just eats me up."

Mike Kennedy (KERO) Kansas City, MO

"... it's the hottest thing I've heard in years!"

Mike James (WQIK) Jacksonville, FL

"Say hello to a new star. If you don't get caught up in this song from the first listen maybe you're in the wrong business."

Dennis Hughes (WVAZ) Hagerstown, MD



Top Phones at:

KSCS, KMLE, KNIX, KIM, KBEQ, WCTO, KSOP, KZSN, WSIX, WQIK, KEKE, WKCO, WRBQ, WQOM

KMLE 55x KBEQ 28x KIM 19x  
 KNIX 30x KNFR 25x WCTO 15x  
 KKCS 15x KSOP 21x KZSN 12x

From her debut album "Shiver"

# Eric's Featherbedly

"Swimming In Champagne"



## Already Swimming:

KBEQ 25x K102 WFMS WKKX KASE WSOC  
 KIKK 25x KZLA WRKZ KHKI KMDL KKKC  
 WWOM 18x WGTY WKCO WGEN KSSN KTEX  
 WUSY 14x WIOV WIRK WSM WMSI WXCT  
 KATM KIIM KIZN KKHN KNFR KSOP  
 KTOM KUBL and many more great stations!

The follow up to the 8 week Top 10 single and #1 Video

"Flowers on the Wall"

Already over 300,000 units



# R&R Country Top 50

September 15, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	TOTAL PLAYS	GROSS IMPRESSIONS	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	JO DEE MESSINA That's The Way (Curb)	27377	5408	620328	18	149/0
4	2	SHEDAISY I Will...But (Lyric Street)	24843	4989	557548	23	147/0
1	3	ALAN JACKSON It Must Be Love (Arista/RLG)	24277	4801	549168	20	148/0
3	4	LONESTAR What About Now (BNA/RLG)	23345	4463	549346	22	149/0
5	5	KEITH URBAN Your Everything (Capitol)	22302	4451	500135	29	145/0
6	6	JOE DIFFIE It's Always Somethin' (Epic)	20892	4286	454150	29	146/1
9	7	AARON TIPPIN Kiss This (Lyric Street)	20804	4113	473001	16	145/2
8	8	TOBY KEITH Country Comes To Town (DreamWorks)	20643	4138	462096	18	148/0
10	9	F. HILL W/T. MCGRAW Let's Make Love (Warner Bros./Curb)	20619	4097	465828	24	148/0
11	10	GEORGE STRAIT Go On (MCA)	20381	3947	471440	9	148/0
7	11	BROOKS & DUNN You'll Always Be Loved By Me (Arista/RLG)	19069	3881	416460	28	144/0
12	12	LEANN RIMES I Need You (Sparrow/Curb/Capitol)	17544	3565	388388	22	140/0
14	13	JOHN MICHAEL MONTGOMERY The Little Girl (Atlantic)	17446	3379	407187	6	146/7
13	14	VINCE GILL Feels Like Love (MCA)	16570	3266	377902	17	141/1
15	15	TRAVIS TRITT Best Of Intentions (Columbia)	16381	3211	374683	12	147/1
16	16	MARTINA MCBRIDE There You Are (RCA/RLG)	14549	2912	326887	17	143/1
17	17	PHIL VASSAR Just Another Day In Paradise (Arista/RLG)	13681	2766	301764	15	135/4
18	18	TRACY LAWRENCE Lonely (Atlantic)	12976	2640	285653	16	134/0
20	19	BRAD PAISLEY We Danced (Arista/RLG)	12354	2457	278150	12	129/4
19	20	WARREN BROS. F/SARA EVANS That's The Beat... (BNA/RLG)	11810	2464	254232	24	132/1
21	21	STEVE HOLY Blue Moon (Curb)	10607	2174	230254	22	134/1
22	22	SARA EVANS Born To Fly (RCA/RLG)	10164	2011	231130	12	120/9
25	23	DIXIE CHICKS Without You (Monument)	9681	1822	233665	4	126/18
23	24	STEVE WARINER W/GARTH BROOKS Katie Wants... (Capitol)	9230	1826	209983	10	116/1
24	25	PATTY LOVELESS That's The Kind Of Mood I'm In (Epic)	8830	1750	197273	16	120/11
30	26	KENNY CHESNEY I Lost It (BNA/RLG)	8142	1641	180302	6	117/7
29	27	SHANIA TWAIN I'm Holdin' On To Love... (Mercury)	7887	1570	176420	8	99/10
27	28	BILLY RAY CYRUS You Won't Be Lonely Now (Monument)	7644	1497	173733	11	113/5
26	29	CLINT BLACK Love She Can't Live Without (RCA/RLG)	7348	1484	165787	14	109/1
28	30	TERRI CLARK A Little Gasoline (Mercury)	7330	1500	158767	9	113/3
31	31	CHAD BROCK The Visit (Warner Bros.)	5527	1127	120889	6	95/3
Breaker	32	CLAY DAVIDSON I Can't Lie To Me (Virgin)	5079	1008	112179	8	91/6
32	33	CHRIS CAGLE My Love Goes On And On (Virgin)	4901	1011	105504	7	88/5
Breaker	34	TIM MCGRAW My Next Thirty Years (Curb)	4680	913	108963	4	95/43
34	35	KENNY ROGERS He Will, She Knows (Dreamcatcher)	4206	855	92593	12	86/5
38	36	CLARK FAMILY EXPERIENCE (Meanwhile) Back At... (Curb)	3428	627	82405	3	83/17
37	37	JAMIE O'NEAL There Is No Arizona (Mercury)	3308	662	73340	5	72/5
39	38	TRACE ADKINS I'm Gonna Love You Anyway (Capitol)	2413	529	48022	5	59/4
41	39	CRAIG MORGAN Paradise (Atlantic)	2339	486	50020	13	50/0
40	40	SONS OF THE DESERT Everybody's Gotta Grow Up... (MCA)	2329	478	52069	6	58/1
44	41	TRACY BYRD Take Me With You When You Go (RCA/RLG)	2307	461	51437	3	45/4
45	42	REBA MCENTIRE We're So Good Together (MCA)	2294	440	51865	2	55/17
36	43	YANKEE GREY This Time Around (Monument)	2259	457	50019	12	60/0
42	44	SHANE MCANALLY Run Away (Curb)	2053	393	47549	7	47/0
43	45	COLLIN RAYE W/BOBBIE EAKES Tired Of Loving This Way (Epic)	1768	376	37057	8	44/2
50	46	NEAL MCCOY Every Man For Himself (Giant)	1470	307	30981	2	40/10
47	47	CLAY WALKER Once In A Lifetime Love (Giant)	1455	328	28165	4	38/2
46	48	RICOCHE She's Gone (Columbia)	1416	291	30255	4	40/2
48	49	JOHN RICH I Pray For You (BNA/RLG)	1333	277	28056	5	43/0
Debut	50	RASCAL FLATTS This Everyday Love (Lyric Street)	1108	218	24796	1	33/23

149 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of Sunday 9/3-Saturday 9/9. Bullets appear on songs gaining points/plays or remaining flat from previous week. If two songs are tied in total points/plays, the song being played on more stations is placed first. Breaker status is assigned to songs achieving airplay at 60% of reporter base for the first time. Songs that are down in points/plays for three consecutive weeks and below No. 1 are moved to recurrent. Gross 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 2000, The Arbitron Company). © 2000, R&R Inc.

## Most Added.

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TIM MCGRAW My Next Thirty Years (Curb)	+263
CAROLYN DAWN JOHNSON Georgia (Arista/RLG)	+258
RASCAL FLATTS This Everyday Love (Lyric Street)	+204
DIXIE CHICKS Without You (Monument)	+163
CLARK FAMILY EXPERIENCE (Meanwhile)... (Curb)	+157
REBA MCENTIRE We're So Good Together (MCA)	+157
MARK WILLS I Want To Know... (Mercury)	+147
LONESTAR Tell Her (BNA/RLG)	+147
PATTY LOVELESS That's The Kind Of Mood... (Epic)	+147
SHANIA TWAIN I'm Holdin' On To Love... (Mercury)	+147
NEAL MCCOY Every Man For Himself (Giant)	+147

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
JOHN MICHAEL MONTGOMERY The Little Girl (Atlantic)	+263
DIXIE CHICKS Without You (Monument)	+258
KENNY CHESNEY I Lost It (BNA/RLG)	+204
SHANIA TWAIN I'm Holdin' On To Love... (Mercury)	+163
TRAVIS TRITT Best Of Intentions (Columbia)	+163
GEORGE STRAIT Go On (MCA)	+157
F. HILL W/T. MCGRAW Let's... (Warner Bros./Curb)	+147
PHIL VASSAR Just Another Day In Paradise (Arista/RLG)	+127
TIM MCGRAW My Next Thirty Years (Curb)	+118
BRAD PAISLEY We Danced (Arista/RLG)	+118
TERRI CLARK A Little Gasoline (Mercury)	+118
S. WARINER W/G. BROOKS Katie Wants... (Capitol)	+97
CHAD BROCK The Visit (Warner Bros.)	+87
AARON TIPPIN Kiss This (Lyric Street)	+87
CLAY DAVIDSON I Can't Lie To Me (Virgin)	+87

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOHN MICHAEL MONTGOMERY The Little Girl (Atlantic)	+57
DIXIE CHICKS Without You (Monument)	+48
KENNY CHESNEY I Lost It (BNA/RLG)	+38
SHANIA TWAIN I'm Holdin' On To Love... (Mercury)	+37
F. HILL W/T. MCGRAW Let's Make... (Warner Bros./Curb)	+37
TRAVIS TRITT Best Of Intentions (Columbia)	+36
GEORGE STRAIT Go On (MCA)	+28
TIM MCGRAW My Next Thirty Years (Curb)	+28
PHIL VASSAR Just Another Day In Paradise (Arista/RLG)	+28
BRAD PAISLEY We Danced (Arista/RLG)	+28

## Breakers.

**TIM MCGRAW**  
My Next Thirty Years (Curb)  
64% of our reporters on it (95 stations)  
43 Adds • Moves 35-34

**CLAY DAVIDSON**  
I Can't Lie To Me (Virgin)  
61% of our reporters on it (91 stations)  
6 Adds • Moves 33-32

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 Points/Plays lists the songs with the greatest week-to-week increases in total Points/Plays.

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## New & Active

**DARYLE SINGLETARY** I Knew I Loved You (*Audium*)  
Total Stations: 18, Adds: 0, Points: 1025, Plays: 206 (-35)

**LONESTAR** Tell Her (*BNA/RLG*)  
Total Stations: 20, Adds: 12, Points: 1011, Plays: 188 (+105)

**ERIC HEATHERLY** Swimming In Champagne (*Mercury*)  
Total Stations: 33, Adds: 5, Points: 1007, Plays: 222 (+74)

**TAMMY COCHRAN** So What (*Epic*)  
Total Stations: 29, Adds: 3, Points: 881, Plays: 185 (+39)

**CHALEE TENNISON** Makin' Up With You (*Asylum/WB*)  
Total Stations: 24, Adds: 3, Points: 662, Plays: 139 (-27)

**JOLIE & THE WANTED** I Would (*DreamWorks*)  
Total Stations: 21, Adds: 4, Points: 573, Plays: 117 (+54)

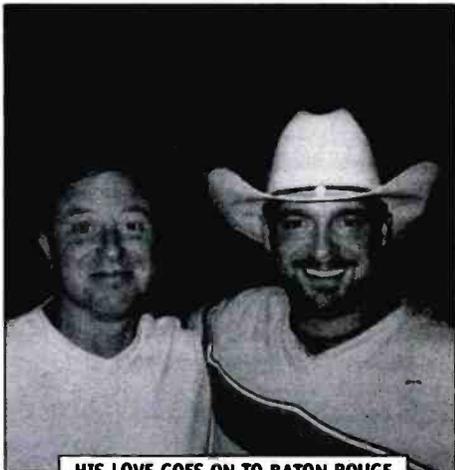
**GARY ALLAN** Right Where I Need To Be (*MCA*)  
Total Stations: 11, Adds: 8, Points: 356, Plays: 65 (-40)

**REBECCA LYNN HOWARD** I Don't Paint Myself Into... (*MCA*)  
Total Stations: 14, Adds: 2, Points: 343, Plays: 70 (+7)

**MARK WILLS** I Want To Know (Everything...) (*Mercury*)  
Total Stations: 16, Adds: 15, Points: 250, Plays: 50 (-28)

**CAROLYN DAWN JOHNSON** Georgia (*Arista/RLG*)  
Total Stations: 27, Adds: 26, Points: 135, Plays: 29 (-8)

Songs ranked by total points.



**HIS LOVE GOES ON TO BATON ROUGE**

Virgin recording artist Chris Cagle (r) stopped by WXCT/Baton Rouge recently to visit with OM Ted Kelly.

## 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 Heidi Van Alstyne:  
10100 Santa Monica Blvd., 5th Floor,  
Los Angeles, CA 90067

## National Radio Formats

### ABC RADIO NETWORKS

#### Coast-To-Coast

**Mark Edwards • (972) 991-9200**

#### Adds:

REBA MCENTIRE We're So Good Together

#### Hottest:

CLINT BLACK Love She Can't Live Without  
JOHN M. MONTGOMERY The Little Girl

### ALTERNATIVE PROGRAMMING

**Steve Knoff • (800) 231-2818**

#### Gary Knoff

#### Adds:

KENNY CHESNEY I Lost It  
ERIC HEATHERLY Swimming In Champagne  
SONYA ISAACS Barefoot In The Grass  
CAROLYN DAWN JOHNSON Georgia  
KENTUCKY HEADHUNTERS Too Much To Lose  
CHALEE TENNISON Makin' Up With You

#### Hottest:

JOE DIFFIE It's Always Somethin'  
FAITH HILL/TIM MCGRAW Let's Make Love

### JONES BROADCAST PROGRAMMING

**Ken Moultrie • (800) 426-9082**

#### Mainstream Country

#### L.J. Smith

#### Adds:

TIM MCGRAW My Next Thirty Years

#### Hottest:

TOBY KEITH Country Comes To Town  
AARON TIPPIN Kiss This  
SHEDAISY I Will...But  
JO DEE MESSINA That's The Way  
GEORGE STRAIT Go On

#### New Country

#### L.J. Smith

#### Adds:

DIXIE CHICKS Without You  
TIM MCGRAW My Next Thirty Years

#### Hottest:

JO DEE MESSINA That's The Way  
SHEDAISY I Will...But  
AARON TIPPIN Kiss This  
KEITH URBAN Your Everything  
JOHN M. MONTGOMERY The Little Girl

#### Li

#### Ken Moultrie

#### Adds:

No Adds

#### Hottest:

JO DEE MESSINA That's The Way  
AARON TIPPIN Kiss This  
TOBY KEITH Country Comes To Town  
SHEDAISY I Will...But  
GEORGE STRAIT Go On

### JONES RADIO NETWORK

**Jim Murphy • (303) 784-8700**

#### CD COUNTRY

#### John Hendricks

#### Adds:

MARK CHESTNUTT Lost In The Feeling  
CLAY DAVIDSON I Can't Lie To Me  
LONESTAR Tell Her  
RASCAL FLATTS This Everyday Love  
TAMARA WALKER Didn't We Love

#### Hottest:

KEITH URBAN Your Everything  
GEORGE STRAIT Go On  
SHEDAISY I Will...But  
JO DEE MESSINA That's The Way  
TOBY KEITH Country Comes To Town

### US COUNTRY CONTINUED

### US COUNTRY

#### Penny Mitchell

#### Adds:

CHRIS CAGLE My Love Goes On And On  
REBA MCENTIRE We're So Good Together

#### Hottest:

KEITH URBAN Your Everything  
AARON TIPPIN Kiss This  
GEORGE STRAIT Go On  
ALAN JACKSON It Must Be Love  
TOBY KEITH Country Comes To Town

### GREAT AMERICAN COUNTRY

#### John Hendricks

#### Adds:

GARY ALLAN Right Where I Need To Be  
TAMMY COCHRAN So What  
CLAY DAVIDSON I Can't Lie To Me  
MONTGOMERY GENTRY All Night Long

#### Elite:

FAITH HILL/TIM MCGRAW Let's Make Love  
JO DEE MESSINA That's The Way  
VINCE GILL Feels Like Love  
LEANN RIMES I Need You  
TOBY KEITH Country Comes To Town  
AARON TIPPIN Kiss This  
KEITH URBAN Your Everything  
SHEDAISY I Will...But  
TRAVIS TRITT Best Of Intentions  
W. BROTHERS w/S. EVANS That's The Beat...

### PREMIERE RADIO NETWORKS

#### After Midnight

**KELLY ERICKSON • (818) 461-5435**

#### Adds:

TIM MCGRAW My Next Thirty Years  
JOHN M. MONTGOMERY The Little Girl

#### Hots:

KEITH URBAN Your Everything  
SHEDAISY I Will...But  
JO DEE MESSINA That's The Way  
JOE DIFFIE It's Always Somethin'  
FAITH HILL/TIM MCGRAW Let's Make Love  
LEANN RIMES I Need You  
TOBY KEITH Country Comes To Town

### RADIO ONE COUNTRY PLAYLIST

**JIM WEST • (970) 949-3339**

#### Adds:

MONTGOMERY GENTRY All Night Long

#### Hottest:

LONESTAR What About Now  
JO DEE MESSINA That's The Way  
KEITH URBAN Your Everything

### WESTWOOD ONE RADIO NETWORKS

**Charlie Cook • (805) 294-9000**

#### Mainstream Country

#### David Felker

#### Adds:

DIXIE CHICKS Without You

#### Hottest:

LONESTAR What About Now  
ALAN JACKSON It Must Be Love  
JO DEE MESSINA That's The Way  
SHEDAISY I Will...But  
KEITH URBAN Your Everything

#### Hot Country

#### David Felker

#### Adds:

No Adds

#### Hottest:

LONESTAR What About Now  
JO DEE MESSINA That's The Way  
ALAN JACKSON It Must Be Love  
JOE DIFFIE It's Always Somethin'  
AARON TIPPIN Kiss This



### ADDS

CLAY DAVIDSON I Can't Lie To Me  
GARY ALLAN Right Where I Need To Be  
TAMMY COCHRAN So What  
MONTGOMERY GENTRY All Night Long

### TOP 10

FAITH HILL/TIM MCGRAW Let's Make Love  
LEE ANN WORNACK I Hope You Dance  
GARTH BROOKS When You Come Back To Me Again  
LEANN RIMES I Need You  
WARREN BROTHERS w/SARA EVANS That's The Beat Of...  
PHIL VASSAR Just Another Day In Paradise  
SHEDAISY I Will...But  
BILLY GILMAN One Voice  
BRAD PASKLEY We Danced  
REBA MCENTIRE I'll Be

Information current as of September 15.



42 million households  
Chris Parr, Director/Programming  
Paul Hasbaba, VP/GM

### ADDS

MARK CHESTNUTT Lost In The Feeling  
MARSHALL DYLLON Live It Up  
MONTGOMERY GENTRY All Night Long  
LEANN RIMES I Need You  
BILLY GILMAN One Voice  
DARRYL WORLEY When You Need My Love  
JO DEE MESSINA That's The Way  
GARTH BROOKS When You Come Back To Me Again  
TOBY KEITH Country Comes To Town  
AARON TIPPIN Kiss This  
FAITH HILL/TIM MCGRAW Let's Make Love  
KEITH URBAN Your Everything  
VINCE GILL Feels Like Love

### HEAVY

AARON TIPPIN Kiss This  
BILLY GILMAN One Voice  
FAITH HILL/TIM MCGRAW Let's Make Love  
GARTH BROOKS When You Come Back To Me Again  
JO DEE MESSINA That's The Way  
LISA ANGELE A Woman Gets Lonely  
LONESTAR What About Now  
PHIL VASSAR Just Another Day In Paradise  
WARREN BROTHERS w/SARA EVANS That's The Beat Of...  
TOBY KEITH Country Comes To Town  
TRAVIS TRITT Best Of Intentions  
VINCE GILL Feels Like Love

### HOT SHOTS

CLAY DAVIDSON I Can't Lie To Me  
CLEO T. JUDD My Cellmate Thanks I'm Sexy  
ERIC HEATHERLY Swimming In Champagne  
GARY ALLAN Right Where I Need To Be  
JAMIE O'NEAL There Is No Arizona  
KENNY CHESNEY I Lost It  
KENTUCKY HEADHUNTERS Too Much To Lose  
MARK CHESTNUTT Lost In The Feeling  
MARK WILLS I Want To Know  
RICOCHET She's Gone  
TAMMY COCHRAN So What  
TERRI CLARK A Little Gasoline

Heavy rotation songs receive 28 plays per week. Hot Shots receive 21 plays per week.

Information current as of September 13.

## Most Played Recurrents

LEE ANN WOMACK I Hope You Dance (MCA)

CHAD BROCK Yes! (Warner Bros.)

RASCAL FLATTS Prayin' For Daylight (Lyric Street)

TOBY KEITH How Do You Like Me Now? (DreamWorks)

FAITH HILL The Way You Love Me (Warner Bros.)

CLAY WALKER The Chain Of Love (Giant)

ERIC HEATHERLY Flowers On The Wall (Mercury)

REBA MCENTIRE I'll Be (MCA)

DIXIE CHICKS Cowboy Take Me Away (Monument)

GEORGE STRAIT The Best Day (MCA)

BILLY GILMAN One Voice (550 Music/Epic)

CLAY DAVIDSON Unconditional (Virgin)

ANDY GRIGGS She's More (RCA/RLG)

TIM MCGRAW Something Like That (Curb)

TIM MCGRAW My Best Friend (Curb)

LONESTAR Amazed (BNA/RLG)

KENNY ROGERS Buy Me A Rose (Dreamcatcher)

BRAD PAISLEY He Didn't Have To Be (Arista/RLG)

FAITH HILL Breathe (Warner Bros.)

MARTINA MCBRIDE I Love You (RCA/RLG)

## COUNTRY

### Going For Adds 9/18/00

JOHN ANDERSON Nobody's Got It All (Epic)

MARK CHESNUTT Lost In The Feeling (MCA)

MARSHALL DYLLON Live It Up (Dreamcatcher)

LONESTAR Tell Her (BNA/RLG)



**BORN FOR GOLD**

RCA/Nashville recording artist Sara Evans visited Los Angeles recently to present the After Midnite crew with plaques to commemorate the Gold certification of her CD, *No Place That Far*. Pictured (l-r) are Premiere Sr. VP/Programming Ray DeLaGarza, After Midnite MD Kelly Erickson, Evans, After Midnite host Blair Garner and After Midnite PD Larry Santiago.

## TUNED-IN

### COUNTRY

R&R/MEDIABASE 24/7

#### WGNE/Daytona Beach

3am

CHALEE TENNISON Makin' Up With You  
CLAY WALKER Dreaming With My Eyes Open  
AARON TIPPIN Kiss This  
NITTY GRITTY DIRT... Fishin' In The Dark  
JO DEE MESSINA Lesson In Leavin'  
ANDY GRIGGS You Won't Ever Be Lonely  
TRAVIS TRITT Here's A Quarter (Call...)  
TERRI CLARK A Little Gasoline  
WYNNONNA Tell Me Why  
KENNY CHESNEY What I Need To Do  
MARK CHESNUTT I Just Wanted You To Know  
SHEDAISSY I Will...But  
MICHAEL PETERSON From Here To Eternity  
RANDY TRAVIS Deeper Than The Holler  
LILA MCCANN I Wanna Fall In Love  
LEANN RIMES I Need You  
BILLY RAY CYRUS You Won't Be Lonely Now

11am

TIM MCGRAW I Like It, I Love It  
DIXIE CHICKS Without You  
JOE DUFFIE It's Always Somethin'  
GARTH BROOKS Ain't Going Down (Til The...)  
KENNY CHESNEY I Lost It  
CLINT BLACK Like The Rain  
MARTINA MCBRIDE Love's The Only House  
KENNY CHESNEY How Forever Feels  
BROOKS & DUNN You'll Always Be Loved By Me  
MARK CHESNUTT I Don't Want To Miss A Thing  
HANK WILLIAMS JR. Family Tradition  
TOBY KEITH Country Comes To Town  
TRACY BYRD Holdin' Heaven

4pm

STEVE HOLY Blue Moon  
WYNNONNA No One Else On Earth  
FAITH HILL Piece Of My Heart  
ERIC HEATHERLY Flowers On The Wall  
KENNY CHESNEY She's Got It All  
LEANN RIMES I Need You  
GARTH BROOKS Standing Outside The Fire  
BROOKS & DUNN You'll Always Be Loved By Me  
MARTINA MCBRIDE I Love You  
CLAY WALKER Then What  
GEORGE STRAIT Heartland  
VINCE GILL Feels Like Love  
REBA MCENTIRE Is There Life Out There  
TRAVIS TRITT Best Of Intentions

8pm

NEAL MCCOY Wink  
BROOKS & DUNN Rock My World (Little...)  
REBA MCENTIRE I'll Be  
GARTH BROOKS Two Of A Kind, Working On...  
SARA EVANS Born To Fly  
TRAVIS TRITT Anymore  
KEITH URBAN Your Everything  
GEORGE STRAIT The Best Day  
TRISHA YEARWOOD How Do I Live  
HANK WILLIAMS JR. All My Rowdy Friends Are...  
GARY ALLAN Her Man  
VINCE GILL Feels Like Love  
MONTGOMERY GENTRY Lonely And Gone  
PAM TILLIS Maybe It Was Memphis  
TIM MCGRAW My Next Thirty Years

#### WOGK/Gainesville

3am

REBA MCENTIRE Is There Life Out There  
CLAY DAVIDSON Unconditional  
BILLY RAY CYRUS Could've Been Me  
TERRI CLARK A Little Gasoline  
JOHN M. MONTGOMERY I Miss You A Little  
TRACY BYRD Don't Take Her She's All I Got  
LONESTAR Smile  
BELLAMY BROTHERS Redneck Girl  
GEORGE STRAIT Carried Away  
JOE DUFFIE It's Always Somethin'  
STEVE WARINER I Got Dreams  
MARK WILLS Wish You Were Here  
RONNIE MILSAP Smoky Mountain Rain  
JOHN ANDERSON I've Got It Made  
KENNY ROGERS He Will, She Knows  
JUDDS Why Not Me

11am

TRACE ADKINS More  
AARON TIPPIN There Ain't Nothin' Wrong...  
TY HERNOON Hands Of A Working Man  
TANYA TUCKER It's A Little Too Late  
PHIL VASSAR Carlene  
WYNNONNA No One Else On Earth  
EARL THOMAS CONLEY I Have Loved You, Girl (But...)  
BROOKS & DUNN Brand New Man  
STEVE HOLY Blue Moon  
GEORGE STRAIT True  
TOBY KEITH Country Comes To Town  
LEE GREENWOOD Mornin' Ride  
CLINT BLACK Love She Can't Live Without  
TRACY LAWRENCE If The Good Die Young  
LORRIE MORGAN Except For Monday  
RANDY TRAVIS Whisper My Name

4pm

TRACY LAWRENCE Alibis  
RICKY VAN SHELTON Backroads  
JO DEE MESSINA That's The Way  
SHENANDOAH I Want To Be Loved Like That  
GEORGE STRAIT If You're Thinking You Want...  
LORRIE MORGAN Watch Me  
DOUG STONE In A Different Light  
RANDY TRAVIS Diggin' Up Bones  
ANDY GRIGGS I'll Go Crazy  
GARTH BROOKS If Tomorrow Never Comes  
BROOKS & DUNN You'll Always Be Loved By Me  
BRYAN WHITE Rebecca Lynn  
DON WILLIAMS Good Ole Boys Like Me  
LEANN RIMES The Light In Your Eyes  
LONESTAR What About Now

8pm

CHAD BROCK Ordinary Life  
GARTH BROOKS The Dance  
SHANIA TWAIN Any Man Of Mine  
VINCE GILL A Little More Love  
FAITH HILL/TIM MCGRAW Let's Make Love  
PAUL OVERSTREET Daddy's Come Around  
BRAD PAISLEY We Danced  
SAMMY KERSHAW Cadillac Style  
CLAY DAVIDSON Unconditional  
CLINT BLACK When My Ship Comes In  
TRISHA YEARWOOD Perfect Love  
ALAN JACKSON Chattahoochee  
BROOKS & DUNN You'll Always Be Loved By Me  
TOBY KEITH How Do You Like Me Now?!



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-in is based on sample hours taken from Tuesday 9/5. © 2000, R&R Inc.

# Country Playlists

FIND COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE MUSIC TRACKING

**MARKET #1**

**WYNY/New York**  
Big City  
(914) 592-1071  
Bear/Mitchell  
12z Cumé 542,580



**PLAYS**

LW	TW	ARTIST/TITLE	W	CS
1	1	ALAN JACKSON/Just About Now	12955	61 (989)
2	3	LEE ANN WOMACK/You'll Always Be	11055	33
3	2	LEE ANN WOMACK/You'll Always Be	10720	31
4	1	BROOKS & DUNN/You'll Always Be	10385	31
5	1	JOE DUFFY/Feels Like Love	9380	29
6	2	SHEDDAS/You'll Always Be	9380	29
7	1	LEANN RIME/Need You	8375	26
8	1	RASCAL FLATTS/Payer For Daylight	8375	26
9	1	KEITH URBAN/You're Everything	8040	25
10	1	TRACY LAWRENCE/Just Another Day	7035	21
11	1	MARTHA MCBRIDE/There You Are	7035	21
12	1	ERIC HEATH/Feels Like Love	6700	19
13	1	KEITH URBAN/You're Everything	6700	19
14	1	GEORGE STRAIT/Go On	6700	19
15	1	TRAVIS TRITT/Best Of Intentions	6700	19
16	1	CLINT BLACK/You're My Best Friend	6365	18
17	1	GARTH BROOKS/When You Come	6365	18
18	1	JOE DUFFY/Feels Like Love	6365	18
19	1	BILLY GIL/Feels Like Love	6365	18
20	1	FAITH HILL/WOMACK/You'll Always Be	6030	17
21	1	JOHN M. MONTGOMERY/You're My Best Friend	6030	17
22	1	DOE CHICKS/Without You	5695	15
23	1	DOE CHICKS/Without You	5695	15
24	1	SHANNA TWAIN/You're My Best Friend	5695	15
25	1	SHANNA TWAIN/You're My Best Friend	5695	15
26	1	FAITH HILL/WOMACK/You'll Always Be	4690	13
27	1	DOE CHICKS/Without You	4690	13
28	1	STEVE WARNER/Just Another Day	4355	11
29	1	DOE CHICKS/Without You	4355	11
30	1	TRACY LAWRENCE/Just Another Day	4355	11
31	1	WARRIOR BROTHERS/That's The Beat	4355	11
32	1	CHAD BROOK/You're My Best Friend	4355	11
33	1	CLAY DAVIDSON/You're My Best Friend	4355	11
34	1	DOE CHICKS/Without You	4355	11
35	1	MARTHA MCBRIDE/There You Are	4355	11
36	1	KEITH URBAN/You're Everything	4355	11
37	1	DOE CHICKS/Without You	4355	11
38	1	SHANNA TWAIN/You're My Best Friend	4355	11
39	1	TRACY LAWRENCE/Just Another Day	4355	11
40	1	DOE CHICKS/Without You	4355	11
41	1	SONS OF THE DESERT/Everybody's	3685	9
42	1	PHIL VASSAR/Just Another Day	3685	9
43	1	DOE CHICKS/Without You	3685	9

**MARKET #2**

**KZLA/Los Angeles**  
Emms  
(323) 882-8000  
Curtis/Campos  
12z Cumé 611,880



**PLAYS**

LW	TW	ARTIST/TITLE	W	CS
1	1	KEITH URBAN/You're Everything	17424	61 (989)
2	2	CHAD BROOK/You're My Best Friend	16632	30
3	3	LONE STAR/What About Now	15440	34
4	3	DOE CHICKS/Without You	15440	34
5	3	KEITH URBAN/You're Everything	15048	33
6	3	LEE ANN WOMACK/You'll Always Be	14256	32
7	3	FAITH HILL/WOMACK/You'll Always Be	13068	30
8	3	AARON TIPPIN/Kiss This	12716	29
9	3	GEORGE STRAIT/Go On	11880	26
10	3	ERIC HEATH/Feels Like Love	11068	25
11	3	RASCAL FLATTS/Payer For Daylight	10704	24
12	3	TOBY KETH/How Do You Like	10704	24
13	3	JOHN M. MONTGOMERY/You're My Best Friend	10296	23
14	3	DOE CHICKS/Without You	10296	23
15	3	CLAY DAVIDSON/You're My Best Friend	9108	20
16	3	DOE CHICKS/Without You	9108	20
17	3	TRACY LAWRENCE/Just Another Day	9108	20
18	3	DOE CHICKS/Without You	9108	20
19	3	DOE CHICKS/Without You	9108	20
20	3	DOE CHICKS/Without You	9108	20
21	3	DOE CHICKS/Without You	9108	20
22	3	DOE CHICKS/Without You	9108	20
23	3	DOE CHICKS/Without You	9108	20
24	3	DOE CHICKS/Without You	9108	20
25	3	DOE CHICKS/Without You	9108	20
26	3	DOE CHICKS/Without You	9108	20
27	3	DOE CHICKS/Without You	9108	20
28	3	DOE CHICKS/Without You	9108	20
29	3	DOE CHICKS/Without You	9108	20
30	3	DOE CHICKS/Without You	9108	20
31	3	DOE CHICKS/Without You	9108	20
32	3	DOE CHICKS/Without You	9108	20
33	3	DOE CHICKS/Without You	9108	20
34	3	DOE CHICKS/Without You	9108	20
35	3	DOE CHICKS/Without You	9108	20
36	3	DOE CHICKS/Without You	9108	20
37	3	DOE CHICKS/Without You	9108	20
38	3	DOE CHICKS/Without You	9108	20
39	3	DOE CHICKS/Without You	9108	20
40	3	DOE CHICKS/Without You	9108	20
41	3	DOE CHICKS/Without You	9108	20
42	3	DOE CHICKS/Without You	9108	20
43	3	DOE CHICKS/Without You	9108	20

**MARKET #3**

**WUSA/Chicago**  
Infinity  
(312) 649-0099  
Case/Biondo  
12z Cumé 696,500



**PLAYS**

LW	TW	ARTIST/TITLE	W	CS
1	1	VINCE GILL/Feels Like Love	16066	61 (989)
2	1	JOE DUFFY/Feels Like Love	16066	61 (989)
3	1	DOE CHICKS/Without You	16066	61 (989)
4	1	ONE STAR/What About Now	16066	61 (989)
5	1	DOE CHICKS/Without You	16066	61 (989)
6	1	DOE CHICKS/Without You	16066	61 (989)
7	1	DOE CHICKS/Without You	16066	61 (989)
8	1	DOE CHICKS/Without You	16066	61 (989)
9	1	DOE CHICKS/Without You	16066	61 (989)
10	1	DOE CHICKS/Without You	16066	61 (989)
11	1	DOE CHICKS/Without You	16066	61 (989)
12	1	DOE CHICKS/Without You	16066	61 (989)
13	1	DOE CHICKS/Without You	16066	61 (989)
14	1	DOE CHICKS/Without You	16066	61 (989)
15	1	DOE CHICKS/Without You	16066	61 (989)
16	1	DOE CHICKS/Without You	16066	61 (989)
17	1	DOE CHICKS/Without You	16066	61 (989)
18	1	DOE CHICKS/Without You	16066	61 (989)
19	1	DOE CHICKS/Without You	16066	61 (989)
20	1	DOE CHICKS/Without You	16066	61 (989)
21	1	DOE CHICKS/Without You	16066	61 (989)
22	1	DOE CHICKS/Without You	16066	61 (989)
23	1	DOE CHICKS/Without You	16066	61 (989)
24	1	DOE CHICKS/Without You	16066	61 (989)
25	1	DOE CHICKS/Without You	16066	61 (989)
26	1	DOE CHICKS/Without You	16066	61 (989)
27	1	DOE CHICKS/Without You	16066	61 (989)
28	1	DOE CHICKS/Without You	16066	61 (989)
29	1	DOE CHICKS/Without You	16066	61 (989)
30	1	DOE CHICKS/Without You	16066	61 (989)
31	1	DOE CHICKS/Without You	16066	61 (989)
32	1	DOE CHICKS/Without You	16066	61 (989)
33	1	DOE CHICKS/Without You	16066	61 (989)
34	1	DOE CHICKS/Without You	16066	61 (989)
35	1	DOE CHICKS/Without You	16066	61 (989)
36	1	DOE CHICKS/Without You	16066	61 (989)
37	1	DOE CHICKS/Without You	16066	61 (989)
38	1	DOE CHICKS/Without You	16066	61 (989)
39	1	DOE CHICKS/Without You	16066	61 (989)
40	1	DOE CHICKS/Without You	16066	61 (989)
41	1	DOE CHICKS/Without You	16066	61 (989)
42	1	DOE CHICKS/Without You	16066	61 (989)
43	1	DOE CHICKS/Without You	16066	61 (989)

**MARKET #4**

**KYCY/San Francisco**  
Infinity  
(415) 391-3330  
Thomas/Ryan  
12z Cumé 344,480



**PLAYS**

LW	TW	ARTIST/TITLE	W	CS
1	1	ALAN JACKSON/Just About Now	9750	61 (989)
2	1	DOE CHICKS/Without You	9750	61 (989)
3	1	LEE ANN WOMACK/You'll Always Be	9555	59
4	1	ONE STAR/What About Now	9555	59
5	1	VINCE GILL/Feels Like Love	9555	59
6	1	SHEDDAS/You'll Always Be	9555	59
7	1	KEITH URBAN/You're Everything	9555	59
8	1	DOE CHICKS/Without You	9555	59
9	1	MARTHA MCBRIDE/There You Are	9555	59
10	1	AARON TIPPIN/Kiss This	9555	59
11	1	JOE DUFFY/Feels Like Love	9555	59
12	1	ERIC HEATH/Feels Like Love	9555	59
13	1	RASCAL FLATTS/Payer For Daylight	9555	59
14	1	TRACY LAWRENCE/Just Another Day	9555	59
15	1	DOE CHICKS/Without You	9555	59
16	1	SHANNA TWAIN/You're My Best Friend	9555	59
17	1	SHANNA TWAIN/You're My Best Friend	9555	59
18	1	FAITH HILL/WOMACK/You'll Always Be	9555	59
19	1	DOE CHICKS/Without You	9555	59
20	1	STEVE WARNER/Just Another Day	9555	59
21	1	DOE CHICKS/Without You	9555	59
22	1	DOE CHICKS/Without You	9555	59
23	1	DOE CHICKS/Without You	9555	59
24	1	DOE CHICKS/Without You	9555	59
25	1	DOE CHICKS/Without You	9555	59
26	1	DOE CHICKS/Without You	9555	59
27	1	DOE CHICKS/Without You	9555	59
28	1	DOE CHICKS/Without You	9555	59
29	1	DOE CHICKS/Without You	9555	59
30	1	DOE CHICKS/Without You	9555	59
31	1	DOE CHICKS/Without You	9555	59
32	1	DOE CHICKS/Without You	9555	59
33	1	DOE CHICKS/Without You	9555	59
34	1	DOE CHICKS/Without You	9555	59
35	1	DOE CHICKS/Without You	9555	59
36	1	DOE CHICKS/Without You	9555	59
37	1	DOE CHICKS/Without You	9555	59
38	1	DOE CHICKS/Without You	9555	59
39	1	DOE CHICKS/Without You	9555	59
40	1	DOE CHICKS/Without You	9555	59
41	1	DOE CHICKS/Without You	9555	59
42	1	DOE CHICKS/Without You	9555	59
43	1	DOE CHICKS/Without You	9555	59

**MARKET #5**

**WKTV/Philadelphia**  
Beasley  
(610) 667-9000  
McKay/Lack  
12z Cumé 445,600



**PLAYS**

LW	TW	ARTIST/TITLE	W	CS
1	1	ALAN JACKSON/Just About Now	9750	61 (989)
2	1	DOE CHICKS/Without You	9750	61 (989)
3	1	LEE ANN WOMACK/You'll Always Be	9555	59
4	1	ONE STAR/What About Now	9555	59
5	1	VINCE GILL/Feels Like Love	9555	59
6	1	SHEDDAS/You'll Always Be	9555	59
7	1	KEITH URBAN/You're Everything	9555	59
8	1	DOE CHICKS/Without You	9555	59
9	1	MARTHA MCBRIDE/There You Are	9555	59
10	1	AARON TIPPIN/Kiss This	9555	59
11	1	JOE DUFFY/Feels Like Love	9555	59
12	1	ERIC HEATH/Feels Like Love	9555	59
13	1	RASCAL FLATTS/Payer For Daylight	9555	59
14	1	TRACY LAWRENCE/Just Another Day	9555	59
15	1	DOE CHICKS/Without You	9555	59
16	1	SHANNA TWAIN/You're My Best Friend	9555	59
17	1	SHANNA TWAIN/You're My Best Friend	9555	59
18	1	FAITH HILL/WOMACK/You'll Always Be	9555	59
19	1	DOE CHICKS/Without You	9555	59
20	1	STEVE WARNER/Just Another Day	9555	59
21	1	DOE CHICKS/Without You	9555	59
22	1	DOE CHICKS/Without You	9555	59
23	1	DOE CHICKS/Without You	9555	59
24	1	DOE CHICKS/Without You	9555	59
25	1	DOE CHICKS/Without You	9555	59
26	1	DOE CHICKS/Without You	9555	59
27	1	DOE CHICKS/Without You	9555	59
28	1	DOE CHICKS/Without You	9555	59
29	1	DOE CHICKS/Without You	9555	59
30	1	DOE CHICKS/Without You	9555	59
31	1	DOE CHICKS/Without You	9555	59
32	1	DOE CHICKS/Without You	9555	59
33	1	DOE CHICKS/Without You	9555	59
34	1	DOE CHICKS/Without You	9555	59
35	1	DOE CHICKS/Without You	9555	59
36	1	DOE CHICKS/Without You	9555	59
37	1	DOE CHICKS/Without You	9555	59
38	1	DOE CHICKS/Without You	9555	59
39	1	DOE CHICKS/Without You	9555	59
40	1	DOE CHICKS/Without You	9555	59
41	1	DOE CHICKS/Without You	9555	59
42	1	DOE CHICKS/Without You	9555	59
43	1	DOE CHICKS/Without You	9555	59

**MARKET #6**

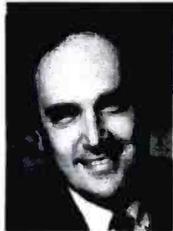
**KPLX/Dallas-Ft. Worth**  
Susquehanna  
(214) 526-2400  
Phillips/Alan  
12z Cumé 529,180



**PLAYS**

LW	TW	ARTIST/TITLE	W	CS
1	1	SHEDDAS/You'll Always Be	14320	61 (989)
2	1	SARA EVANS/Born To Fly	13700	58
3	1	TOBY KETH/How Do You Like	13728	58
4	1	GEORGE STRAIT/Go On	13442	57
5	1	DARREY WORLEY/When You Need	13156	56
6	1	DOE CHICKS/Without You	12870	55
7	1	KEVIN CHESTNUT/You're My Best Friend	12584	54
8	1	AARON TIPPIN/Kiss This	12298	53
9	1	JOHN M. MONTGOMERY/You're My Best Friend	12012	52
10	1	LONE STAR/What About Now	11726	51
11	1	SOBRI RUDOLPH/When In Texas	10010	





**MIKE KINOSHIAN**  
mkinosox@ronline.com

## Recognition For Magic's Exceptional Effort

□ WMJX/Boston is honored for its public affairs programming

Local public affairs programming doesn't get nearly the attention and accolades it warrants. It's no secret that some stations try to skate by with minimal effort, but other broadcasters really take their public affairs commitments seriously.

For the second consecutive year, WMJX (Magic)/Boston's Sunday-morning *Exceptional Women* captured the American Women in Radio & Television's Gracie Allen Award. Held in New York, the "Gracies" ceremony celebrates excellence in women's broadcasting.



Candy O'Terry

### The Seeds Of Greatness

"I had a chance to interview a woman with a truly horrible life story," recalls *Exceptional Women* creator and co-host Candy O'Terry. "She was a 30-year-old incest victim. When a girl is abused, she typically grows up not knowing how to choose the right partner in life and very often ends up marrying someone who will abuse her.

"That was the case with this young woman. She told me that the child she gave birth to had brain problems because her husband had kicked her in the stomach when she was pregnant. Despite everything that happened to this woman, she turned out to be a truly incredible person. She did vol-

unteer work at a shelter for abused women and helped change Massachusetts' stalking and child custody laws. She somehow got through all that absurdity without falling apart."

As a result of that powerful interview, O'Terry approached WMJX PD Don Kelley with the idea for a public affairs show about community women who have overcome obstacles. "Some might be famous, but others are probably backyard heroes," O'Terry notes. "They quietly make things happen without asking for applause, but they should get it. The public should know about these women."

Kelley agreed and supported the idea. The 30-minute show debuted on Magic seven years ago, Sundays at 7am. It has since been moved to 7:30. In addition to two Gracies, the show (fully sponsored by Woburn Foreign Motors) has captured five Boston A.I.R. Awards and the Massachusetts Broadcasters Association's award for excellence in women's programming.

"I knew I had a good idea, but I

needed a great partner," admits O'Terry. She asked Magic News Director Gay Vernon to team with her. Vernon has been heard in the market since 1981. "My hope was that we could split the work and that Gay could teach me how to be a great interviewer," O'Terry continues.

"Women with breast cancer, single moms and teachers of disabled children have extraordinary stories to tell. *Exceptional Women* is what *Intimate Portraits* is on Lifetime Television — long before Lifetime started it. Listener reaction has been so passionate that our show gets mentioned in focus groups."

### A Special Twist

There's a unique twist associated with the *Exceptional Women* program: Magic presents a yearly celebration luncheon at which the Greater Media mainstream AC gives out awards to some of the women interviewed on the show over the course of the year. Awards categories include Performing Arts, Business, Health Care, Community Service, Courage and Women Under 30.

The first three Performing Arts honorees were noted Martha's Vineyard, MA resident Carly Simon, Donna Lewis and 2000 recipient Paula Cole, who grew up in nearby Rockport, MA. One thousand people attended this year's festivities at the Westin Copley hotel, with a Lifetime Achievement Award presentation to singer Judy Collins one of the luncheon's highlights.

"We invite people to come to this big awards ceremony, put these women in the spotlight, hear pieces of their stories and see pictures of their lives on a huge IMAX screen," explains O'Terry.

"The smiles from the women we honored that night were so bright, they could've lit up Fenway Park," adds Vernon. The latter remark was especially appropriate coming from Vernon: She's the daughter of former Boston Red Sox (and Washington Senators, Cleveland Indians, Milwaukee Braves and Pittsburgh Pirates) first baseman Mickey Vernon.

Tickets for the luncheon were \$100 each, with proceeds benefiting The Gillette Centers for Women's Cancers

## How A Star Was Born

A certain mystique has always surrounded KYSR (Star 98.7)/Los Angeles. The fact that it was one of the first stations to develop a Pop/Alternative lean may have something to do with it, or perhaps the market itself comes into play. Regardless, the industry seems collectively fascinated by Star 98.7. Former KYSR PD — and present Hot AC WENS/Indianapolis OM/PD — Greg Dunkin recounts some of Star's history.



Greg Dunkin

In the mid-1990s Dunkin accumulated a wealth of Hot AC programming experience. He left his MD post at Bright AC WNSR/New York to take Hot AC WWMX/Baltimore's programming chair. He'd later relocate to Los Angeles to become Star 98.7's first PD.

"WNSR was certainly different from [crosstown New York City Lite AC] WLTW, and we considered ourselves to be Hot AC," notes Dunkin. "But Hot AC back then meant hotter production elements that, by today's standards, wouldn't be hot at all. It also meant you played Bonnie Raitt and upbeat George Michael. That would be Soft AC today."

Recalling his biggest challenge while at Star, Dunkin says, "There was a wide hole, and [heritage CHR/Pop] KIIS essentially changed format and became Hot AC. Our 25-34 audience grew up listening to KIIS' legendary Rick Dees morning show, and the station started playing a lot of music that our demo could relate to."

Another sticking point was defining for the audience exactly what "Star" meant. "All we talked about then was the 'Superstars of the '80s and '90s.' Whenever we said 'Star,' we also said, 'Superstars of the '80s and '90s.'"

Hot ACs like WQSX/Boston, KPLZ/Seattle, WTSS/Buffalo, KSRZ/Omaha and KSTZ/Des Moines and Pop/Alts such as KFMB-FM/San Diego, WSSR/Tampa, KQMB/Salt Lake City and KVSR/Fresno use the

"I wondered why stations couldn't find something in their own markets more relevant to where they lived. I thought people could come up with something better than Star."

"Star" handle today, Dunkin opines, "It was cute, catchy and bright." He also thinks the name works in L.A. "because it's Hollywood and Los Angeles. When we saw a lot of other stations flipping and using the Star handle, I wondered why they couldn't find something in their own markets that was more relevant to where they lived. I thought people could come up with something better than that."

Personality morning shows have always been important, but Dunkin points out that the morning show was less important in Star's first year. "Our first priority was to establish the station and describe how we were different from the competition," he says. "In year two we wanted to improve upon the station itself, which meant finding a morning show."

### Lack Of Focus

Candidly reflecting on Star's early days, Dunkin admits that the station was too broad. "I really didn't think Star was focused," he says. "We were researching 25-44 men and women. We should've focused younger — specifically, 100% on 25-34-year-old females. It became a major bone of contention with everyone at the time. The station has evolved with the times and is a little more Adult Alternative now than it was then."

One conversation with VP/GM Bob Griffith is particularly memorable to Dunkin. "He just totally stayed away from the selection of currents," Dunkin recalls. "Sheryl Crow's new record, 'All I Wanna Do,' sounded great to me, and I asked him if it was something we should play. I thought some people might think it was edgy."

Emphasizing that he didn't want to tell the PD how to do his job, Griffith told Dunkin that he'd be crazy not to play the song. "When more music started coming out like that, the George Michaels and Elton Johns no longer fit," Dunkin says. "The appeal of that established music went right down the toilet. This new adult sound was very hot and progressive. I left before the road got even wider."

Star continued in that direction, and, says Dunkin, "It might actually be holding them back a little now. I've talked to consultants Alan Burns, Randy Lane, Guy Zapoleon and Lorin Palagi, and they all say that pop music has come back and that Lillith Fair music is dying in popularity. Pop music from The Backstreet Boys and Brinney Spears has been helping KIIS dramatically because it's so mass-appeal. It might come back around in a few years to rock, dance music or whatever."

## Beantown And The Heartland

Boston and Indianapolis broadcasters provide input for this week's column. Here's how format representatives from those two markets fared this spring in three important female demos. Demo shares are followed by market rank and fluctuation from last spring.

### Boston (Market No. 8)

Calls	W18-34	W25-54	W35-64
WBIX+	8.5 (No. 3, -12%)	7.5 (No. 3, +9%)	4.8 (No. 8, +30%)
WMJX	7.0 (No. 5, -19%)	10.0 (No. 1, +4%)	10.1 (No. 1, +13%)
WPLM	0.1 (No. 31, flat)	1.3 (No. 21, +117%)	2.0 (No. 14, +67%)
WQSX*	7.7 (No. 4, +71%)	6.5 (No. 4, +44%)	3.2 (No. 10, +3%)

- CHR/Pop WXKS-FM (14.1) wins the race for females 18-34.
- Hot AC WQSX improved in all three demos.
- All four stations improved year-to-year in 25-54 and 35-64.

### Indianapolis (Market No. 38)

Calls	W18-34	W25-54	W35-64
WENS*	8.2 (No. 4, -23%)	8.7 (No. 4, -14%)	8.0 (No. 4, +3%)
WTPI	6.7 (No. 8, +123%)	10.1 (No. 2, +66%)	10.1 (No. 2, +17%)

- CHR/Pop WZPL (15.7) emerges as the No. 1 station among women 18-34.
- Country WFMS ranked first 25-54 (11.8) and 35-64 (14.5).

\* Hot AC  
+ Pop/Alternative



Here are the results of your song tested this week by RateTheMusic.com and scheduled for print in the September 13th, 2000 edition of Radio and Records Mainstream Hot Fax.

**Title:** *I Hope You Dance*  
**Artist:** *Lee Ann Womack*  
**Format:** *CHR Pop*  
**Label:** *Universal Records*

**12 Plus Score:** 3.69  
**12 Plus Rank (out of 35):** #17  
**12 Plus Total Familiarity:** 38%

**Core Demographics:**

**25-34 Females**

**Rank:** #12  
**Total Familiarity:** 41%  
**Score:** 3.77

**18-34 Females**

**Rank:** #11  
**Total Familiarity:** 39%  
**Score:** 3.79

**18-24 Females**

**Rank:** #12  
**Total Familiarity:** 38%  
**Score:** 3.65

**Teens**

**Rank:** #19  
**Total Familiarity:** 33%  
**Score:** 3.63

**Review**

As you can see, beyond the teen low familiarity, the scores for "I Hope You Dance" — Lee Ann Womack are fairly strong. With females being the primary demos for Mainstream CHR, the potential based on this test is very good. Especially encouraging are the rankings and scores 18+.

# R&R AC Top 30

September 15, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	<b>MARC ANTHONY</b> You Sang To Me (Columbia)	2455	+6	316270	30	113/0
	2	<b>FAITH HILL</b> Breathe (Warner Bros.)	2359	+73	304830	35	110/0
	3	<b>DON HENLEY</b> Taking You Home (Warner Bros.)	2312	-24	243370	20	110/0
	4	<b>LEANN RIMES</b> I Need You (Sparrow/Curb/Capitol)	2118	-69	219437	25	108/0
	5	<b>CHRISTINA AGUILERA</b> I Turn To You (RCA)	2085	-36	223387	20	105/0
	6	<b>LONESTAR</b> Amazed (BNA/RLG)	1821	+25	220322	52	106/0
	7	<b>BBMAK</b> Back Here (Hollywood)	1737	+189	204732	5	99/2
	8	<b>SAVAGE GARDEN</b> I Knew I Loved You (Columbia)	1652	+67	208383	48	107/0
	9	<b>W. HOUSTON &amp; E. IGLESIAS</b> Could I Have This Kiss Forever (Arista)	1406	-108	155870	17	98/0
	10	<b>BACKSTREET BOYS</b> Show Me The Meaning Of... (Jive)	1391	-3	165207	34	102/0
	11	<b>LARA FABIAN</b> I Will Love Again (Columbia)	1381	-40	183009	17	100/0
	12	<b>CELINE DION</b> That's The Way It Is (550 Music)	1313	-155	175770	45	101/0
	13	<b>BRIAN MCKNIGHT</b> Back At One (Motown/Universal)	1132	-165	157998	39	94/0
	14	<b>PHIL COLLINS</b> You'll Be In My Heart (Hollywood)	1085	+49	144313	74	96/0
	15	<b>BACKSTREET BOYS</b> The One (Jive)	1051	+77	141747	14	70/1
	16	<b>MARTINA MCBRIDE</b> There You Are (RCA/RLG)	1013	-28	96154	7	100/1
	17	<b>JIM BRICKMAN</b> The Love I Found In You (Windham Hill)	1000	+114	86831	7	91/2
	18	<b>SAVAGE GARDEN</b> Crash And Burn (Columbia)	908	-22	89123	25	84/0
	19	<b>SANTANA F/ROB THOMAS</b> Smooth (Arista)	789	+19	119146	45	44/0
	20	<b>FAITH HILL</b> The Way You Love Me (Warner Bros.)	760	+115	81225	4	81/4
	21	<b>MARC ANTHONY</b> My Baby You (Columbia)	689	+364	109961	2	73/15
	22	<b>JOE</b> I Wanna Know (Jive)	668	+90	123396	8	66/0
	23	<b>ELTON JOHN</b> Friends Never Say Goodbye (DreamWorks)	638	+107	99733	3	85/6
	24	<b>STING</b> Desert Rose (A&M/Interscope)	517	+16	50578	7	34/2
	25	<b>SHELBY LYNNE</b> Gotta Get Back (Island/IDJMG)	442	+83	34546	3	64/6
	26	<b>ROXETTE</b> Wish I Could Fly (Edel America)	424	+49	34593	4	56/7
	27	<b>DAVE KOZ F/MONTELL JORDAN</b> Careless Whisper (Capitol)	348	+56	32566	2	59/6
	28	<b>CORRS</b> Breathless (143/Lava/Atlantic)	346	+36	28535	2	45/2
	29	<b>JESSICA SIMPSON</b> I Think I'm In Love With You (Columbia)	326	-53	37986	8	34/0
<b>Debut</b>	30	<b>EVAN AND JARON</b> Crazy For This Girl (Columbia)	238	-15	24690	1	29/1

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
<b>LEANN RIMES</b> Can't Fight The Moonlight (Curb)	37
<b>H. LEWIS &amp; G. PALTROW</b> Cruisin' (Hollywood)	30
<b>MARC ANTHONY</b> My Baby You (Columbia)	15
<b>ROXETTE</b> Wish I Could Fly (Edel America)	7
<b>ELTON JOHN</b> Friends Never Say Goodbye (DreamWorks)	6
<b>SHELBY LYNNE</b> Gotta Get Back (Island/IDJMG)	6
<b>DAVE KOZ F/MONTELL JORDAN</b> Careless Whisper (Capitol)	6
<b>FAITH HILL</b> The Way You Love Me (Warner Bros.)	4
<b>BILLY GILMAN</b> One Voice (550 Music)	4
<b>SAVAGE GARDEN</b> Affirmation (Columbia)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>MARC ANTHONY</b> My Baby You (Columbia)	+364
<b>BBMAK</b> Back Here (Hollywood)	+189
<b>H. LEWIS &amp; G. PALTROW</b> Cruisin' (Hollywood)	+116
<b>FAITH HILL</b> The Way You Love Me (Warner Bros.)	+115
<b>JIM BRICKMAN</b> The Love I Found... (Windham Hill)	+114
<b>ELTON JOHN</b> Friends Never Say... (DreamWorks)	+107
<b>98 DEGREES</b> I Do (Cherish You) (Universal)	+94
<b>JOE</b> I Wanna Know (Jive)	+90
<b>'N SYNC</b> (God...) A Little More Time... (RCA)	+78
<b>BACKSTREET BOYS</b> The One (Jive)	+77



114 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 Sunday 9/3-Saturday 9/9. 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 875 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 (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

## New & Active

**HUEY LEWIS & GWYNETH PALTROW** Cruisin' (Hollywood)  
Total Plays: 232, Total Stations: 35, Adds: 30

**SOLEIL MOON** Never Say Goodbye (MFO)  
Total Plays: 201, Total Stations: 34, Adds: 0

**BILLY GILMAN** One Voice (550 Music)  
Total Plays: 191, Total Stations: 31, Adds: 4

**NINA GORDON** Tonight And The Rest Of My Life (Warner Bros.)  
Total Plays: 128, Total Stations: 18, Adds: 2

**MANDY MOORE** I Wanna Be With You (550 Music)  
Total Plays: 94, Total Stations: 11, Adds: 0

**SAVAGE GARDEN** Affirmation (Columbia)  
Total Plays: 67, Total Stations: 17, Adds: 3

**JOE COCKER** She Believes In Me (Eagle)  
Total Plays: 64, Total Stations: 13, Adds: 1

**LEE ANN WOMACK** I Hope You Dance (MCA)  
Total Plays: 59, Total Stations: 11, Adds: 1

**BRITNEY SPEARS** Lucky (Jive)  
Total Plays: 46, Total Stations: 12, Adds: 1

**LeANN RIMES** Can't Fight The Moonlight (Curb)  
Total Plays: 41, Total Stations: 37, Adds: 37

Songs ranked by total plays

## Breakers®

No Songs Qualified For Breaker Status This Week

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 increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



# FAITH HILL

## "The Way You Love Me"

THE FOLLOW-UP TO THE #1 SINGLE "BREATHE"

R&R AC **20** +115

One of the MOST INCREASED!



Produced by Byron Gallimore and Faith Hill  
Mixed by Mike Shipley  
Management: Dorman Entertainment



# Alison Krauss Maybe

**Add date: 9/18**

**Promotion Contacts:**

Brad Paul  
617-218-4413  
bradp@rounder.com

Kerry Wood  
212-333-8518  
kerry.wood@umusic.com

Sandy Lifson  
818-345-1891  
musicpro@pacificnet.net

Donna & John Brake  
615-599-0777  
dbpnash@aol.com

Mike Leventon  
631-329-5531

**Early Commitments from:  
WSHH & KGBY**

from the album *Forget About It*



## Most Played Recurrents

98 DEGREES I Do (Cherish You) (Universal)

SARAH McLACHLAN I Will Remember You (Arista)

'N SYNC (God Must Have Spent) A Little More Time On You (RCA)

BACKSTREET BOYS I Want It That Way (Jive)

SHANIA TWAIN From This Moment On (Mercury/IDJMG)

98 DEGREES The Hardest Thing (Universal)

CHER Believe (Warner Bros.)

ELTON JOHN Someday Out Of The Blue (DreamWorks)

EDWIN McCAIN I Could Not Ask For More (Lava/Atlantic)

FAITH HILL This Kiss (Warner Bros.)

PHIL COLLINS True Colors (Atlantic)

SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)

'N SYNC w/GLORIA ESTEFAN Music Of My Heart (Epic)

MARC ANTHONY I Need To Know (Columbia)

AEROSMITH I Don't Want To Miss A Thing (Columbia)

NATALIE IMBRUGLIA Tom (RCA)

MACY GRAY I Try (Epic)

ENRIQUE IGLESIAS Bailamos (Overbrook/Interscope)

CELINE DION I Want You To Need Me (550 Music)

BACKSTREET BOYS All I Have To Give (Jive)

AC

## Going For Adds 9/18/00

OSCAR DE LA HOYA Run To Me (EMI Latin/Capitol)

AMANDA GHOST Idol (Warner Bros.)

ALISON KRAUSS Maybe (Rounder/IDJMG)

### Magic's Exceptional Effort

Continued from Page 176

at Dana-Farber/Partners CancerCare. "For a female-oriented station like Magic, we felt it was important to make the breast cancer/gynecologic connection," remarks O'Terry.

Breast cancer treatment and prevention are near and dear to her heart because the illness claimed the lives of both her mother and her grandmother. An only child, O'Terry was 18 when her mother died. "We've created a fund for the children of women with breast and gynecological cancers so they can receive adequate support services while their mothers are being treated."

It's a project requiring a yearlong effort. Money from sales of this year's Magic Christmas CD will be earmarked for the fund.

### High Notes

Late to turn to a radio career, O'Terry was previously a jingles and session singer. She got

her first big break in 1986 when her voice was featured on a Columbo Yogurt spot. She joined Magic 10 years ago as a programming assistant and last year was appointed Group Program Administrator for Boston FMs WMJX, Country WKLB, Oldies WROR, Adult Alternative WBOS and Talk-WTKK.

Her singing background has come in handy when interviewing stars like Bette Midler, Vanessa Williams, Mariah Carey, Linda Ronstadt and Bonnie Raitt. "Since I'm a singer, I tend to know the best questions to ask them," she says. "I tell them very quickly that the interview will be their radio portrait. I want to find out things that the average person wouldn't get to know. When I ask about role models, nine out of 10 say it's their mother.

"When I was a little girl, I sang with Up With People and toured with the national troupe for several years. You have to learn how to take direction and how to sing and dance at the same time. Discipline is what I learned from that experience."

## TUNED-IN AC

R&amp;R/MEDIABASE 24/7

WMXC/Mobile

3am

R. KELLY I Believe I Can Fly  
MR. MISTER Broken Wings  
RICHARD MARX Now And Forever  
ROD STEWART Forever Young  
DON HENLEY Taking You Home  
DAN HILL Sometimes When We Touch  
BLESSID UNION OF SOULS Light In Your Eyes  
SERGIO MENDES Never Gonna Let You Go  
MARTINA MCBRIDE There You Go  
BETTE MIDLER From A Distance  
STEVE WINWOOD Roll With It  
BACKSTREET BOYS I Want It That Way  
ODDIE BROTHERS Listen To The Music  
NATALIE COLE Miss You Like Crazy

11am

MARC ANTHONY I Need To Know  
CHICAGO Hard To Say I'm Sorry  
ROD STEWART I Don't Want To Talk...  
B. MEDLEY & J. WARNES...The Time Of My Life  
SARAH McLACHLAN I Will Remember You  
BILLY JOEL Just The Way You Are  
JEWEL You Were Meant For Me  
LIONEL RICHIE Say You, Say Me  
JIMMY CLIFF I Can See Clearly Now  
MICHAEL BOLTON Soul Provider  
W. HOUSTON & E. IGLESIAS Could I Have...  
ELTON JOHN Goodbye Yellow Brick Road

4pm

SHANIA TWAIN You're Still The One  
CHICAGO You're The Inspiration  
CELINE DION & CLIVE GRIFFIN When I Fall In Love  
ROD STEWART Forever Young  
PHIL COLLINS You'll Be In My Heart  
ERIC CLAPTON Wonderful Tonight  
TONI BRAXTON Un-break My Heart  
ELTON JOHN I Guess That's Why They Call...  
BONNIE RAITT I Can't Make You Love Me  
MADONNA True Blue  
BBMAK Back Here  
JOURNEY Lights

7pm

AEROSMITH I Don't Want To Miss A Thing  
LIONEL RICHIE Truly  
MARC COHN Walking In Memphis  
ARETHA FRANKLIN Freeway Of Love  
CELINE DION That's The Way It Is  
JIMMY BUFFETT Margaritaville  
ELTON JOHN Blessed  
DAN HARTMAN I Can Dream About You  
BETTE MIDLER From A Distance  
BERLIN Take My Breath Away  
DON HENLEY Taking You Home



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-in is based on sample hours taken from Tuesday 9/5. © 2000, R&R Inc.

WTCB/Columbia, SC

3am

GLORIA ESTEFAN AND THE MSM 1-2-3  
W. HOUSTON & E. IGLESIAS Could I Have This...  
GEORGE MICHAEL One More Try  
ROD STEWART So Far Away  
M. MCBRIDE & J. BRICKMAN Valentine  
CLEMONS & BROWNE You're A Friend Of Mine  
HEART These Dreams  
FAITH HILL Breathe  
HOOTIE & THE BLOWFISH Time  
DAN FOGELBERG Rhythm Of The Rain  
EDWIN McCAIN I'll Be  
MADONNA Borderline  
HEIGHTS How Do You Talk To An Angel

11am

TEARS FOR FEARS Everybody Wants To Rule The...  
L. RONSTADT & A. NEVILLE Don't Know Much  
DONNA LEWIS I Love You Always Forever  
BBMAK Back Here  
AMY GRANT That's What Love Is For  
SHANIA TWAIN Man! I Feel Like A Woman!  
RED SPEEDWAGON Keep On Loving You  
MARTINA MCBRIDE There You Are  
TINA TURNER We Don't Need Another Hero  
ERIC CARMEN Hungry Eyes  
NATALIE MERCHANT Jealousy  
FLEETWOOD MAC Gypsy  
MADONNA Open Your Heart

4pm

JIMMY BUFFETT Margaritaville  
PAUL DAVIS I Go Crazy  
FLEETWOOD MAC Dreams  
ACE OF BASE The Sign  
LUTHER VANDROSS Always And Forever  
ROD STEWART Downtown Train  
BACKSTREET BOYS The One  
P. SMYTH & D. HENLEY Sometimes Love Just...  
SIMPLY RED If You Don't Know Me By Now  
GLORIA ESTEFAN Turn The Beat Around  
TAKE THAT Back For Good

8pm

LARA FABIAN I Will Love Again  
PHILIP BAILEY & PHIL COLLINS Easy Lover  
JAMES INGRAM I Don't Have The Heart  
ERIC CLAPTON My Father's Eyes  
VANESSA WILLIAMS Colors Of The Wind  
GLORIA ESTEFAN Everlasting Love  
HUEY LEWIS & THE NEWS Power Of Love  
MARTINA MCBRIDE There You Are  
SEAL Kiss From A Rose  
CELINE DION I Want You To Need Me  
BLESSID UNION OF SOULS I Believe



# R&R Hot AC Top 30

September 15, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	MATCHBOX TWENTY Bent (Lava/Atlantic)	3532	-120	370690	22	88/0
2	2	NINE DAYS Absolutely (Story Of A Girl) (550 Music)	3114	-134	340069	20	86/0
3	3	STING Desert Rose (A&M/Interscope)	2726	-195	302065	21	86/0
4	4	VERTICAL HORIZON Everything You Want (RCA)	2542	-127	292759	38	86/0
6	5	EVERCLEAR Wonderful (Capitol)	2503	+96	249750	11	86/1
5	6	SISTER HAZEL Change Your Mind (Universal)	2477	+12	232872	16	86/0
8	7	3 DOORS DOWN Kryptonite (Republic/Universal)	1992	+126	222735	9	56/1
7	8	CREED Higher (Wind-up)	1973	-60	226410	28	67/0
9	9	NINA GORDON Tonight And The Rest Of My... (Warner Bros.)	1917	+56	185026	12	80/1
10	10	VERTICAL HORIZON You're A God (RCA)	1877	+139	204603	9	76/3
15	11	BARENAKED LADIES Pinch Me (Reprise)	1761	+226	195551	4	81/3
11	12	MACY GRAY I Try (Epic)	1661	-50	164333	34	76/0
12	13	BBMAK Back Here (Hollywood)	1642	+12	183264	13	60/0
16	14	BON JOVI It's My Life (Island/IDJMG)	1620	+171	182719	7	73/5
13	15	SANTANA F/ROB THOMAS Smooth (Arista)	1613	+18	181798	61	84/0
Breaker	16	CREED With Arms Wide Open (Wind-up)	1528	+373	185369	3	71/9
18	17	FASTBALL You're An Ocean (Hollywood)	1465	+115	164654	5	77/3
19	18	EVAN AND JARON Crazy For This Girl (Columbia)	1412	+76	135642	5	74/4
14	19	THIRD EYE BLIND Never Let You Go (Elektra/EEG)	1387	-151	147119	36	64/0
21	20	DIDO Here With Me (Arista)	1253	-29	149675	10	61/1
22	21	THIRD EYE BLIND Deep Inside Of You (Elektra/EEG)	1208	+37	127558	6	62/1
24	22	DON HENLEY Taking You Home (Warner Bros.)	1024	-88	115290	17	55/0
27	23	MADONNA Music (Maverick/WB)	942	+7	93501	3	42/1
28	24	'N SYNC It's Gonna Be Me (Jive)	764	+27	81130	5	27/0
25	25	MACY GRAY Why Didn't You Call Me (Epic)	736	-265	76682	7	51/0
26	26	NO DOUBT Simple Kind Of Life (Interscope)	718	-244	89132	16	35/1
Debut	27	FAITH HILL The Way You Love Me (Warner Bros.)	615	+76	72640	1	47/8
29	28	MOBY Porcelain (V2)	599	-124	58804	10	28/0
30	29	LEANN RIMES I Need You (Sparrow/Curb/Capitol)	553	-1	58962	2	19/0
Debut	30	CORRS Breathless (143/Lava/Atlantic)	537	+51	61653	1	31/2



94 Hot 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 Sunday 9/3-Saturday 9/9. 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 1300 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 (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

## New & Active

<b>EVE 6 Promise (RCA)</b> Total Plays: 518, Total Stations: 29, Adds: 0	<b>WALLFLOWERS Sleepwalker (Interscope)</b> Total Plays: 278, Total Stations: 34, Adds: 31	<b>KARISSA NOEL Corrupt (550 Music)</b> Total Plays: 171, Total Stations: 9, Adds: 0
<b>CHRISTINA AGUILERA Come On Over (All I Want Is You) (RCA)</b> Total Plays: 359, Total Stations: 15, Adds: 2	<b>JANET Doesn't Really Matter (Def Soul/IDJMG)</b> Total Plays: 250, Total Stations: 9, Adds: 1	<b>DAVID GRAY Babylon (ATO/RCA)</b> Total Plays: 169, Total Stations: 22, Adds: 4
<b>SANTANA UDARIE MATTHEWS Love Of My Life (Arista)</b> Total Plays: 350, Total Stations: 26, Adds: 1	<b>RED HOT CHILI PEPPERS Californication (Warner Bros.)</b> Total Plays: 240, Total Stations: 19, Adds: 4	<b>MARC ANTHONY My Baby You (Columbia)</b> Total Plays: 136, Total Stations: 10, Adds: 1
<b>ROXETTE Wish I Could Fly (Edel America)</b> Total Plays: 348, Total Stations: 31, Adds: 2	<b>DEXTER FREEBISH Leaving Town (Capitol)</b> Total Plays: 230, Total Stations: 24, Adds: 6	<b>BILLY GILMAN One Voice (550 Music)</b> Total Plays: 104, Total Stations: 10, Adds: 3
<b>99 DEGREES Give Me Just One Night (Una Noche) (Universal)</b> Total Plays: 328, Total Stations: 17, Adds: 3	<b>DOOSTAR Cornerstone (Ultimatum)</b> Total Plays: 229, Total Stations: 15, Adds: 1	<b>JAMES MICHAEL Inhale (Bayland)</b> Total Plays: 91, Total Stations: 10, Adds: 1
<b>BRITNEY SPEARS Lucky (Jive)</b> Total Plays: 308, Total Stations: 16, Adds: 3	<b>SAMMIE GARDEN Affirmation (Columbia)</b> Total Plays: 212, Total Stations: 14, Adds: 2	<b>SHAWN MULLINS Everywhere I Go (Columbia)</b> Total Plays: 64, Total Stations: 23, Adds: 20
<b>FOO FIGHTERS Next Year (Roswell/RCA)</b> Total Plays: 286, Total Stations: 20, Adds: 0	<b>SR-71 Right Now (RCA)</b> Total Plays: 194, Total Stations: 14, Adds: 1	<b>TRAVIS Turn (Epic)</b> Total Plays: 8, Total Stations: 9, Adds: 8

Songs ranked by total plays

## Most Added

ARTIST TITLE LABEL(S)	ADDS
WALLFLOWERS Sleepwalker (Interscope)	31
SHAWN MULLINS Everywhere I Go (Columbia)	20
CREED With Arms Wide Open (Wind-up)	9
FAITH HILL The Way You Love Me (Warner Bros.)	8
TRAVIS Turn (Epic)	8
DEXTER FREEBISH Leaving Town (Capitol)	6
LEANN RIMES Can't Fight The Moonlight (Curb)	6
U2 Beautiful Day (Interscope)	6
BON JOVI It's My Life (Island/IDJMG)	5
EVAN AND JARON Crazy For This Girl (Columbia)	4
DAVID GRAY Babylon (ATO/RCA)	4
RED HOT CHILI PEPPERS Californication (Warner Bros.)	4
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CREED With Arms Wide Open (Wind-up)	+373
BARENAKED LADIES Pinch Me (Reprise)	+226
BON JOVI It's My Life (Island/IDJMG)	+171
VERTICAL HORIZON You're A God (RCA)	+139
3 DOORS DOWN Kryptonite (Republic/Universal)	+126
DEXTER FREEBISH Leaving Town (Capitol)	+118
FASTBALL You're An Ocean (Hollywood)	+115
EVERCLEAR Wonderful (Capitol)	+96
U2 Beautiful Day (Interscope)	+92
CHRISTINA AGUILERA Come On Over... (RCA)	+87

## Breakers.

CREED	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
With Arms Wide Open (Wind-up)	1528/373	71/9	16

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 increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

WJZO WWSW KCXL KOZA WSEN WPDQ WJBA WBBX WATR WGRN WQOO WDIS WPNW

WBCS WOGL WXPX WZQZ WXXJ WZUM WLSW WJPA WPDQ WQCO KYMA WRRR WWLX WSRZ WPDN WOTO WYGL KQOL WWSB WRGO WODE WYJS WOKL KXKT KOZA KZZF KPTL WRIT WRDJ WLDJ WRGG WJJC WOT

# Dion's got a hit... "Shu Bop"

## Over 300 ADDS and counting!

NY Daily News, July 21, 2000

"... [o]ne of the best records anyone had made this year"

Entertainment Weekly, August 18-25, 2000

"... [t]he doo-wop Sinatra returns, ditching any pretense of modernity with this eerily precise recreation of circa-1962 boardwalk pop... Miraculously, his voice has retained its warm, grainy cockiness..."

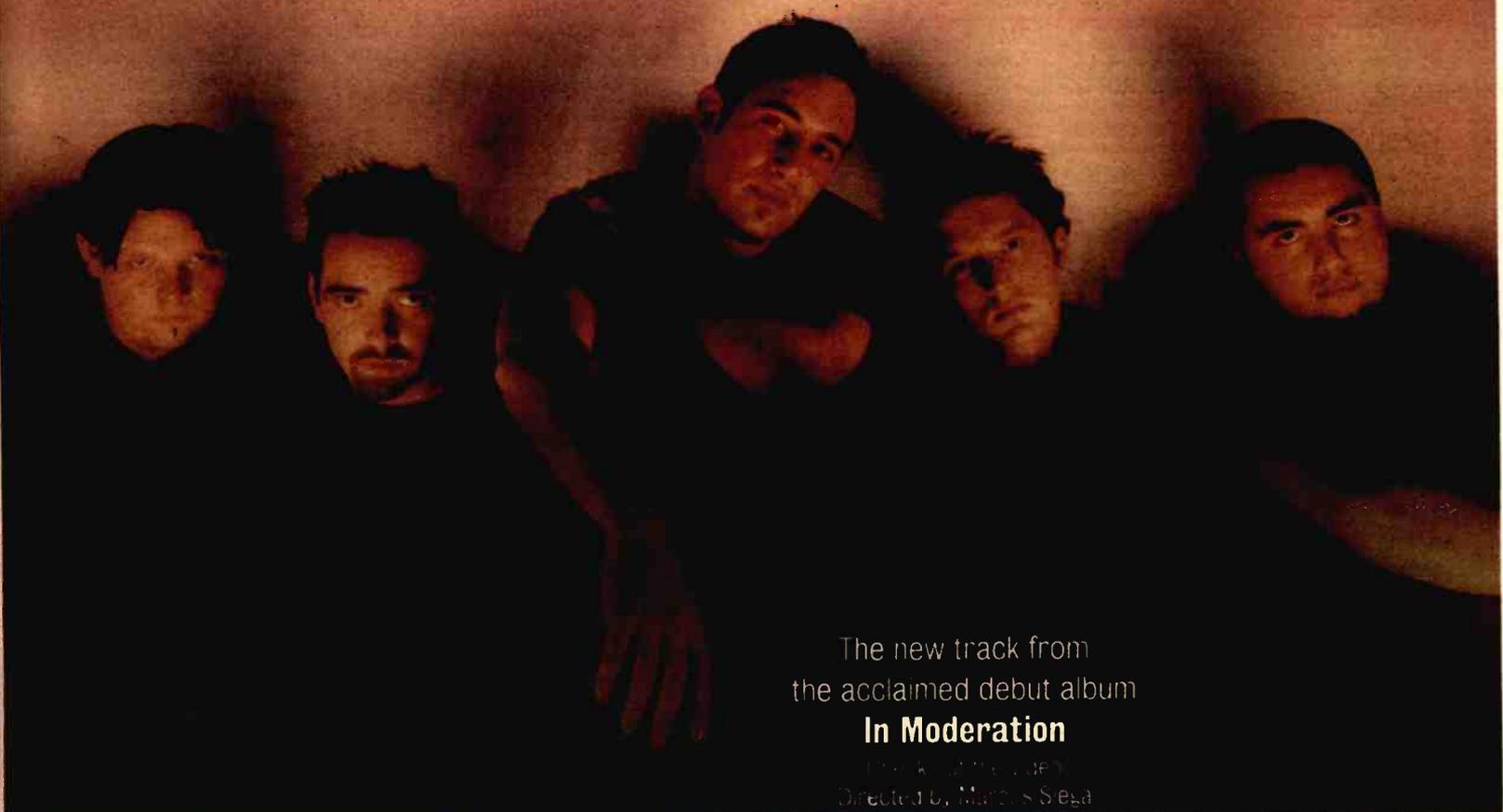
Billboard, August 19, 2000

"... [t]he Wanderer returns... The result is a warm, richly textured album that sounds like a treasure trove of lost gems... Dion still has a voice of impressive range and palpable soul"

COL-2794

# 8STOPS7

QUESTION EVERYTHING



The new track from  
the acclaimed debut album  
**In Moderation**

Track #1 of the album  
Directed by Marcus Siega

[www.8stops7.com](http://www.8stops7.com)

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**Going For Adds This Week,  
Monday, September 25**

Couldn't Wait:

**WLTS-New Orleans**

**WMXB-Richmond**

## Most Played Recurrents

GOO GOO DOLLS Broadway (Warner Bros.)
SMASH MOUTH Then The Morning Comes (Interscope)
FAITH HILL Breathe (Warner Bros.)
GOO GOO DOLLS Black Balloon (Warner Bros.)
TRAIN Meet Virginia (Aware/Columbia)
SAVAGE GARDEN Crash And Burn (Columbia)
SUGAR RAY Someday (Lava/Atlantic)
MARC ANTHONY I Need To Know (Columbia)
SMASH MOUTH All Star (Interscope)
MARC ANTHONY You Sang To Me (Columbia)
GOO GOO DOLLS Slide (Warner Bros.)
TAL BACHMAN She's So High (Columbia)
FASTBALL Out Of My Head (Hollywood)
LONESTAR Amazed (BNA/RLG)
SPLENDER I Think God Can Explain (C2/Columbia)
SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)
SUGAR RAY Every Morning (Lava/Atlantic)
RED HOT CHILI PEPPERS Otherside (Warner Bros.)
NATALIE IMBRUGLIA Tom (RCA)
BEN HARPER Steal My Kisses (Virgin)

HOT AC

## Going For Adds 9/14/00

8 STOPS7 Question Everything (Reprise)  
 ROBERT BRADLEY'S BLACKWATER SURPRISE Baby (RCA)  
 AMANDA GHOST Idol (Warner Bros.)  
 JAYHAWKS Somewhere In Ohio (Columbia)  
 LENNY KRAVITZ Again (Virgin)  
 NINE DAYS If I Am (550 Music)  
 TOMMY SIMMS Alone (Cherry/Universal)

## 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 Mike Kinosian:  
10100 Santa Monica Blvd.,  
5th Floor, Los Angeles, CA 90067

## TUNED-IN HOT AC

R&amp;R/MEDIABASE 24/7

**Y98** KYKY/St. Louis

3am

BONNIE RAITT Something To Talk About  
 MARC ANTHONY You Sang To Me  
 PRETENDERS Brass In Pocket  
 SAVAGE GARDEN I Knew I Loved You  
 STING Desert Rose  
 DON HEWLEY The Heart Of The Matter  
 NATALIE IMBRUGLIA Tom  
 JOHN COUGAR Jack & Diane  
 MACY GRAY I Try  
 R. KELLY I Believe I Can Fly  
 GUSTER Fa Fa (Never Be The Same)  
 NO DOUBT Don't Speak  
 SARAH MCLACHLAN Angel

11am

SANTANA /ROB THOMAS Smooth  
 HEART Stranded  
 HOOTIE & THE BLOWFISH Only Wanna Be With You  
 SARAH MCLACHLAN I Will Remember You (Live)  
 JOURNEY Don't Stop Believin'  
 VERTICAL HORIZON Everything You Want  
 MELISSA ETHERIDGE I'm The Only One  
 TAL BACHMAN She's So High  
 ELTON JOHN Can You Feel The Love Tonight  
 PHIL COLLINS In The Air Tonight  
 THRD EYE BLIND Jumper

4pm

EAGLE-EYE CHERRY Save Tonight  
 CELINE DION The Power Of Love  
 BILLY IDOL Money Money  
 TOAD THE WET SPROCKET All I Want  
 MARC ANTHONY You Sang To Me  
 GOO GOO DOLLS Name  
 TAL BACHMAN She's So High  
 PHIL COLLINS Against All Odds (Take A Look...)  
 BAD ENGLISH When I See You Smile  
 MACY GRAY I Try

8pm

EURYTHMICS Sweet Dreams (Are Made Of This)  
 CYNDI LAUPER Girls Just Want To Have Fun  
 BILLY JOEL Pressure  
 KID & THE GANG Celebration  
 BRUCE SPRINGSTEEN Dancing In The Dark  
 SIMPLY RED Holding Back The Years  
 A-HA Take On Me  
 EDDY GRANT Electric Avenue  
 CULTURE CLUB Karma Chameleon  
 QUEEN Another One Bites The Dust  
 LENNY KRAVITZ American Woman  
 LISA LOEB I Do  
 PAT BENATAR Love Is A Battlefield

**KS95** KSTP/Minneapolis

3am

AMY GRANT Takes A Little Time  
 THRD EYE BLIND Never Let You Go  
 SCANDAL Goodbye To You  
 DIDD Here With Me  
 SUGAR RAY Fly  
 TRACY CHAPMAN Give Me One Reason  
 MATCHBOX TWENTY Bent  
 NICKS/MENLEY Leather And Lace  
 TAL BACHMAN She's So High  
 HOOTIE & THE BLOWFISH Only Wanna Be With You  
 KID ROCK Only God Knows Why  
 EDWIN MCCAIN I'll Be

11am

PHIL COLLINS You'll Be In My Heart  
 THRD EYE BLIND Never Let You Go  
 BILLY IDOL Money Money  
 FASTBALL Out Of My Head  
 10,000 MANIACS These Are Days  
 DUNCAN SHEK Barely Breathing  
 R.E.M. Losing My Religion  
 NINE DAYS Absolutely (Story Of A Girl)  
 BERLIN No More Words  
 MARCY PLAYGROUND Sex & Candy  
 SHERYL CROW All I Wanna Do  
 NO DOUBT Don't Speak

4pm

MARC ANTHONY You Sang To Me  
 PETER GABRIEL In Your Eyes  
 CHUMBAWUMBA Tubthumping  
 EDWIN MCCAIN I Could Not Ask For More  
 SIXPENCE NONE THE RICHER Kiss Me  
 SANTANA /ROB SMOOTH Smooth  
 POLICE Every Breath You Take  
 CELINE DION That's The Way  
 HOOTIE & THE BLOWFISH Let Her Cry  
 BARENAKED LADIES One Week  
 JOHN MELLENCAMP I'm Not Running Anymore

8pm

EDDIE MONEY Take Me Home Tonight  
 DMX If You Leave  
 JANET JACKSON When I Think Of You  
 INXS What You Need  
 GLASS TIGER Don't Forget Me When I'm Gone  
 SMASH MOUTH Then The Morning Comes  
 SOPHIE B. HAWKINS As I Lay Me Down  
 TRAIN Meet Virginia  
 BLONDIE One Way Or The Other  
 SAVAGE GARDEN Crash And Burn  
 MATCHBOX 20 3AM  
 DIXIE CHICKS Wide Open Spaces  
 SHERYL CROW If It Makes You Happy



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Tuesday 9/5. © 2000, R&R Inc.

# Hot AC Playlists

September 15, 2000 R&R • 185

FIND COMPLETE PLAYLISTS FOR ALL HOT AC REPORTS ON R&R ONLINE MUSIC TRACKING

**WPLJ/New York**  
Clear Channel  
(212) 613-8900  
Cuddy/Shannon/Mascaro  
12c Cumc 2,181,000

**PLAYS**

PLW	ARTIST/TITLE	GI (888)
40	3 DOORS DOWN/Kryptonite	44051
41	NINE DAYS/Absolutely...	44051
42	BON JOVI/My Life	44051
43	MAI-CHEK TWENTY/Bent	42523
44	CRED HIGH/Higher	41354
45	CRED HIGH/Arms Wide Open	41354
46	VERTICAL HORIZON/You're A God	37568
47	EVERCLEAR/Wonderful	32653
33	FAITH HILL/The Way You Love Me	30566
31	SISTER HAZEL/Change Your Mind	29667
30	VERTICAL HORIZON/Everything You Want	26071
24	BARNEKAD LADIES/Pinch Me	21576
24	DIDO/Here With Me	21576
24	BRANAK/Back Here	21576
22	DON HENRY/Taking You Home	18978
21	STING/Desert Rose	18779
20	WALL LLOWERS/Sheepwater	17980
19	EVAN AND JARON/Crazy For This Girl	17081
18	EVER CLEAR/Wonderful	17081
15	FAITH HILL/The Way You Love Me	17081
14	NINA GORDON/Tonight And...	12586
14	MAI-CHEK TWENTY/You're Gone	12586
13	MARC ANTHONY/My Baby You	11687
12	DOUG HENRY/Just One	11687
12	SMASH MOUTH/When The Morning...	10788
12	THIRD EYE BLIND/Deep Inside Of You	10788
11	BLESSID UNION.../Hey I Learned...	9889
11	LIT LIT/My Own Worst Enemy	9889
11	GOOD GOD DOLLS/Slide	8990
11	SOPEINCE.../Kiss Me	8990

**KDML/Los Angeles**  
Clear Channel  
(818) 546-1043  
Kay/Baker  
12c Cumc 1,199,000

**PLAYS**

PLW	ARTIST/TITLE	GI (888)
30	STING/Desert Rose	18040
30	JANE FONDA/Really	16330
29	BRANAK/Back Here	16330
29	NINE DAYS/Absolutely...	16330
29	MAI-CHEK TWENTY/Bent	16330
19	'N SYNC/My Gonna Be Me	14250
19	LARA FABIAN/Will Love Again	14250
23	JESSICA SIMPSON/Thank U In...	14250
20	CHRISTINA AGUILERA/Come On Over	14250
21	MADONNA/Just One	11400
20	CHRISTINA AGUILERA/Turn To You	11400
18	NO DOUBT/Simple Kind Of Life	11400
10	HOUSTON & IGLESAS/Could I Have This...	10260
5	SOLO/Here With Me	10260
17	MARC ANTHONY/My Baby You	10260
10	FAITH HILL/Breathe	10260
19	MARC ANTHONY/You Sang To Me	10260
18	ENRIQUE IGLESAS/She With You	10260
18	SANTANA/Rob Thomas/Smooth	9120
18	EVER CLEAR/Wonderful	9120
18	BILLY GILMAN/One Voice	8540
10	SMASH MOUTH/When The Morning...	6625
12	CELINE DION/That's The Way It Is	6240
12	JENNIFER PENCE/Crush	6240
12	FOO FIGHTERS/My Hero	6240
14	GOOD GOD DOLLS/Slide	5700
8	RICKY MARTIN/La Vida Loca	5700
10	BRIAN MCKENNA/What I Loved You	5700
10	BRITNEY SPEARS/Oops!...I Did It...	5700
10	SUGAR RAY/Someday	5700

**KYSR/Los Angeles**  
Clear Channel  
(818) 955-7000  
Parola/Park  
12c Cumc 1,261,000

**PLAYS**

PLW	ARTIST/TITLE	GI (888)
37	3 DOORS DOWN/Kryptonite	20200
40	NINE DAYS/Absolutely...	19190
31	STING/Desert Rose	19190
42	MAI-CHEK TWENTY/Bent	18190
44	PHISH/Hey	18190
44	'N SYNC/My Gonna Be Me	15650
31	3 DOORS DOWN/Kryptonite	14440
30	NO DOUBT/Simple Kind Of Life	12120
36	DIDO/Here With Me	12120
29	BON JOVI/My Life	12120
25	THIRD EYE BLIND/Deep Inside Of You	11110
22	CREED/Higher	11110
22	EVAN AND JARON/Crazy For This Girl	11110
32	SMASH MOUTH/When The Morning...	11110
20	BON JOVI/My Life	10100
25	NO DOUBT/Simple Kind Of Life	9090
17	MARC ANTHONY/My Baby You	9090
13	VERTICAL HORIZON/You're A God	8585
17	EVER CLEAR/Wonderful	8085
18	SUGAR RAY/Someday	7575
12	MAI-CHEK TWENTY/Bent	7070
12	SMASH MOUTH/When The Morning...	6665
21	TRAVIS/Meat Virginia	6665
14	CORPUS/Bestless	6665
12	SANTANA/ROB THOMAS/Smooth	6260
14	LIT LIT/My Own Worst Enemy	6060
15	SOPEINCE.../There She Goes	6060
12	U2/Sweetest Thing	6060
17	RED HOT CHILI.../California	5555
6	LENNY KRAVITZ/When I See You	4440

**WTMX/Chicago**  
Bonnieville  
(312) 946-1019  
James/Kachisna  
12c Cumc 828,200

**PLAYS**

PLW	ARTIST/TITLE	GI (888)
51	WALL LLOWERS/Sheepwater	21944
41	3 DOORS DOWN/Kryptonite	19412
40	SISTER HAZEL/Change Your Mind	19412
44	BARNEKAD LADIES/Pinch Me	18990
40	PHISH/Hey	18990
38	BERNARDINI/Smile My Kisses	18568
32	THIRD EYE BLIND/Deep Inside Of You	18568
32	DIDO/Here With Me	17724
35	NINA GORDON/Tonight And...	15614
33	VERTICAL HORIZON/You're A God	15614
33	CREED/Higher	14348
29	DOUG HENRY/Just One	13926
41	CHRISTINA AGUILERA/Come On Over	13082
27	FALL BLOW/You're An Ocean	10972
27	TONIC/You Wanted More	10650
24	STONE TEMPLE PILOTS/Sour Girl	10128
33	NINE DAYS/Absolutely...	9706
17	MACY GRAY/Try	9706
17	SUGAR RAY/Someday	7174
17	RED HOT CHILI.../Otherside	6752
16	GOOD GOD DOLLS/Slide	6752
18	CREED/Higher	6330
13	CREED/Higher	5908
12	EVAN AND JARON/Crazy For This Girl	5486

**KIOI/San Francisco**  
Clear Channel  
(415) 538-1013  
Lawrence/Rivers  
12c Cumc 596,000

**PLAYS**

PLW	ARTIST/TITLE	GI (888)
52	FAITH HILL/Breathe	61881
51	STING/Desert Rose	16218
50	NINE DAYS/Absolutely...	13464
37	BACKSTREET BOYS/The One	11222
33	VERTICAL HORIZON/Everything You Want	11016
34	BRANAK/Back Here	10710
36	MARC ANTHONY/My Baby You	10404
34	GOOD GOD DOLLS/Slide	10404
33	LONGSTAR/Here I Am	10098
31	'N SYNC/My Gonna Be Me	10098
35	MACY GRAY/Try	8874
26	EVERCLEAR/Wonderful	7956
25	SOLO/Here With Me	7850
24	MARC ANTHONY/Need To Know	7344
11	EVAN AND JARON/Crazy For This Girl	7344
24	MAI-CHEK TWENTY/Bent	7344
22	BRITNEY SPEARS/Lucky	7048
11	DOUG HENRY/Just One	7038
22	SANTANA/ROB THOMAS/Smooth	7038
22	BRITNEY SPEARS/Oops!...I Did It...	7038
22	FALL BLOW/You're An Ocean	6732
23	SOPEINCE.../Kiss Me	5814
23	CELINE DION/That's The Way It Is	5008
21	SMASH MOUTH/When The Morning...	5008
23	SUGAR RAY/Someday	4284
14	TAL BACHMAN/She's So High	4284
13	SMASH MOUTH/Star	4284
14	SAVAGE GARDEN/What I Loved You	4284
13	SUGAR RAY/Every Morning	4284
11	JENNIFER PENCE/Crush	3918

**KLCC/San Francisco**  
Infinity  
(415) 755-4927  
Kaplan/Stockett  
12c Cumc 657,400

**PLAYS**

PLW	ARTIST/TITLE	GI (888)
47	3 DOORS DOWN/Kryptonite	10014
30	EVERCLEAR/Wonderful	9652
36	MAI-CHEK TWENTY/Bent	9144
31	STING/Desert Rose	9144
31	MACY GRAY/My Baby You	8784
31	DIDO/Here With Me	7874
29	DOUG HENRY/Just One	7368
29	BECK/All About That Bass	7112
27	KAROLINA/Complicated	6886
27	WALL LLOWERS/Sheepwater	6886
26	NO DOUBT/Simple Kind Of Life	6350
26	EVAN AND JARON/Crazy For This Girl	6350
25	NINA GORDON/Tonight And...	6350
23	FAITH HILL/You're An Ocean	5842
23	WALL LLOWERS/Sheepwater	5842
23	BARNEKAD LADIES/Pinch Me	5842
23	EVER CLEAR/Wonderful	5842
23	EVER CLEAR/Wonderful	5842
22	SOPEINCE.../Kiss Me	5842
22	BERNARDINI/Smile My Kisses	5688
22	WALL LLOWERS/Sheepwater	5334
20	STONE TEMPLE PILOTS/Sour Girl	5080
20	TRACY CHAPMAN/Telling Stories...	5080
20	VERTICAL HORIZON/You're A God	5080
19	THIRD EYE BLIND/Never Let You Go	4826
19	TONIC/You Wanted More	4826
18	LEONARD BARNES/When I See You	4318
17	STING/Desert Rose	4318
17	THIRD EYE BLIND/Deep Inside Of You	4318
17	NEVER'S OVER NOW	4318
16	VERTICAL HORIZON/Everything You Want	4064

**KDML/Dallas-Ft. Worth**  
Clear Channel  
(972) 591-1029  
Shannon/Thomas  
12c Cumc 608,300

**PLAYS**

PLW	ARTIST/TITLE	GI (888)
29	MACY GRAY/Try	5510
29	MARC ANTHONY/Need To Know	5510
27	VERTICAL HORIZON/Everything You Want	5320
27	MAI-CHEK TWENTY/Bent	5130
27	SANTANA/ROB THOMAS/Smooth	4540
21	TAL BACHMAN/She's So High	4150
22	FAITH HILL/Breathe	4140
20	NEW RADICALS/You Got What You...	3610
25	CREED/Higher	3610
16	NINE DAYS/Absolutely...	2850
17	GOOD GOD DOLLS/Slide	3210
17	SAVAGE GARDEN/What I Loved You	3230
15	LEANN RIME/SI Need You	2850
16	EVERCLEAR/Wonderful	2850
16	NINE DAYS/Absolutely...	2850
16	STING/Desert Rose	2850
15	BRANAK/Back Here	2680
11	BACKSTREET BOYS/Show Me...	2680
10	BACKSTREET BOYS/What I That Way	2470
10	MARC ANTHONY/My Baby You	2470
10	STONE TEMPLE PILOTS/Sour Girl	2470
10	DON HENRY/Taking You Home	2280
12	NATALIE IMBRUGLIA/Tonight	2280
13	EAGLE-EYE CHERRY/Save Tonight	2280
11	FAITH HILL/You're An Ocean	2280
11	FAITH HILL/You're An Ocean	2280
11	LEONARD BARNES/When I See You	2280
12	SUGAR RAY/Someday	2280
12	JENNIFER PENCE/Crush	2080
11	PHIL COLLINS/You'll Be In My...	2080
9	EVER CLEAR/Just One	2080

**WRDX/Boston**  
Infinity  
(617) 775-2000  
Strassel/Mulvaney  
12c Cumc 693,800

**PLAYS**

PLW	ARTIST/TITLE	GI (888)
45	3 DOORS DOWN/Kryptonite	13965
46	BARNEKAD LADIES/Pinch Me	13110
46	STING/Desert Rose	13110
47	MAI-CHEK TWENTY/Bent	12255
42	SMASH MOUTH/When The Morning...	11165
29	CREED/Higher	11400
38	CREED/Higher	11400
41	NINE DAYS/Absolutely...	9875
41	VERTICAL HORIZON/Everything You Want	9875
32	SISTER HAZEL/Change Your Mind	9875
28	MACY GRAY/My Baby You	8550
25	NINA GORDON/Tonight And...	8265
25	DON HENRY/Just One	7125
24	WALL LLOWERS/Sheepwater	7125
26	VERTICAL HORIZON/You're A God	7125
29	PHISH/Hey	6840
21	WALL LLOWERS/Sheepwater	6555
8	BON JOVI/My Life	8270
21	SMASH MOUTH/When The Morning...	8270
17	FAITH HILL/You're An Ocean	5700
24	GOOD GOD DOLLS/Slide	5700
20	MACY GRAY/Try	5415
23	DON HENRY/Just One	5415
18	CORPUS/Bestless	5180
18	THIRD EYE BLIND/Deep Inside Of You	4945
12	DAVE MATTHEWS/Band/Crush	4560
18	SARAH MCKENNA/What I Loved You	4560
22	SANTANA/ROB THOMAS/Smooth	4560
16	GOOD GOD DOLLS/Slide	4275

**WQGX/Boston**  
Entercom  
(617) 375-8900  
Valier  
12c Cumc 371,600

**PLAYS**

PLW	ARTIST/TITLE	GI (888)
45	ALICE DEE/LA Bete/After All	8505
45	MADONNA/Just One	8505
47	'N SYNC/My Gonna Be Me	8505
46	BRITNEY SPEARS/Oops!...I Did It...	6615
32	TONIC/You Wanted More	6145
19	ENRIQUE IGLESAS/She With You	4725
18	JANE FONDA/Really	4725
18	NINE DAYS/Absolutely...	4535
10	THIRD EYE BLIND/Deep Inside Of You	4158
10	CHRISTINA AGUILERA/Come On Over	4158
20	JOEY VANDERKAM/When I See You	3969
19	BRITNEY SPEARS/Lucky	3780
19	SOPEINCE.../There She Goes	3213
22	MARC ANTHONY/My Baby You	3213
18	WHITNEY HOUSTON/Just One	2835
10	HOUSTON & IGLESAS/Could I Have This...	2835
18	MARC ANTHONY/You Sang To Me	2646
12	'N SYNC/My Gonna Be Me	2457
16	SANTANA/ROB THOMAS/Smooth	2457
18	MARC ANTHONY/Need To Know	2079
11	CHRISTINA AGUILERA/Come On Over	2079
11	SANTANA/ROB THOMAS/Smooth	2079
8	FAITH HILL/Breathe	2079
9	CELINE DION/That's The Way It Is	1880
9	RICKY MARTIN/La Vida Loca	1880
8	SHARON BUCKLEY/When I See You	1880
9	CHRISTINA AGUILERA/When I See You	1701
8	LOU BEGA/Amor No Back	1701
8	BRANAK/Back Here	1701

**WRDX/Washington, DC**  
ABC  
(202) 686-3100  
Kosbar/Parker  
12c Cumc 815,800

**PLAYS**

PLW	ARTIST/TITLE	GI (888)
24	SANTANA/ROB THOMAS/Smooth	10506
33	FAITH HILL/Breathe	10170
31	VERTICAL HORIZON/Everything You Want	9888
23	STING/Desert Rose	9218
3	MACY GRAY/Try	8775
3	CREED/Higher	8775
19	COUNTING CROWS/Hungry For Memory	7107
22	BRANAK/Back Here	7107
22	MAI-CHEK TWENTY/Bent	7107
22	EVERCLEAR/Wonderful	6798
22	GOOD GOD DOLLS/Slide	6489
22	CREED/Higher	6489
22	SISTER HAZEL/Change Your Mind	6180
20	THIRD EYE BLIND/Deep Inside Of You	6180
19	NINE DAYS/Absolutely...	5871
15	VERTICAL HORIZON/You're A God	5871
14	EAGLE-EYE CHERRY/Save Tonight	4326
14	SUGAR RAY/Every Morning	4326
14	TAL BACHMAN/She's So High	4326
14	SUGAR RAY/Every Morning	4017
12	FAITH HILL/You're An Ocean	4017
11	SOPEINCE.../There She Goes	4017
19	STING/Desert Rose	3708
12	STING/Desert Rose	3708
11	SUGAR RAY/Every Morning	3708
11	SMASH MOUTH/Star	3708
9	U2/Sweetest Thing	3399
10	BARNEKAD LADIES/Pinch Me	3090
11	SIMON & GARFUNKEL/Scarborough Fair	3090

**WMLZ/Mississippi**  
Clear Channel  
(713) 790-0965  
Trap/Oliver/Brady  
12c Cumc 688,300

**PLAYS**

PLW	ARTIST/TITLE	GI (888)
30	3 DOORS DOWN/Kryptonite	8460
30	MAI-CHEK TWENTY/Bent	8460
30	FAITH HILL/You're An Ocean	8220
35	DON HENRY/Taking You Home	7925
34	NINA GORDON/Tonight And...	7250
32	SPENCER/Think Good	7250
32	SANTANA/ROB THOMAS/Smooth	7050
32	SANTANA/ROB THOMAS/Smooth	7050
29	DIDO/Here With Me	6815
29	MACY GRAY/Try	6815
29	NINE DAYS/Absolutely...	6580
29	SISTER HAZEL/Change Your Mind	6345
29	MACY GRAY/My Baby You	6345
27	VERTICAL HORIZON/Everything You Want	6345
26	MARC ANTHONY/Need To Know	6110
25	LOVE STORIES/Remember	5875
25	SOPEINCE.../Kiss Me	5875
24	STING/Desert Rose	5640
24	SUGAR RAY/Someday	5640
24	SMASH MOUTH/When The Morning...	5640
24	VERTICAL HORIZON/You're A God	5640
23	SOPEINCE.../There She Goes	5405
23	LOU BEGA/Amor No Back	5405
23	CHER/Believe	5405
23	THIRD EYE BLIND/Never Let You Go	5405
22	STING/Brand New Day	5170
22	MARC ANTHONY/You Sang To Me	5170

**Top 20**

**POP/ALTERNATIVE**

LW	TW	ARTIST TITLE (LABEL/S)	TOTAL PLAYS TW	LW	TOTAL STATIONS/ ADDS
1	1	<b>MATCHBOX TWENTY</b> Bent (Lava/Atlantic)	1523	1597	32/0
3	2	<b>3 DOORS DOWN</b> Kryptonite (Republic/Universal)	1321	1263	31/0
2	3	<b>NINE DAYS</b> Absolutely (Story Of A Girl) (550 Music)	1256	1359	31/0
4	4	<b>EVERCLEAR</b> Wonderful (Capitol)	1221	1205	32/0
5	5	<b>STING</b> Desert Rose (A&M/Interscope)	1087	1168	31/0
6	6	<b>SISTER HAZEL</b> Change Your Mind (Universal)	1072	1094	30/0
7	7	<b>CREED</b> Higher (Wind-up)	955	1000	32/0
8	8	<b>VERTICAL HORIZON</b> You're A God (RCA)	951	918	31/0
10	9	<b>BARENAKED LADIES</b> Pinch Me (Reprise)	938	888	32/0
11	10	<b>NINA GORDON</b> Tonight And... (Warner Bros.)	876	866	31/0
9	11	<b>VERTICAL HORIZON</b> Everything You Want (RCA)	858	913	31/0
19	12	<b>CREED</b> With Arms Wide Open (Wind-up)	752	594	30/2
12	13	<b>THIRD EYE BLIND</b> Deep Inside Of You (Elektra/EEG)	734	706	30/0
17	14	<b>BON JOVI</b> It's My Life (Island/IDJMG)	713	621	29/2
14	15	<b>FASTBALL</b> You're An Ocean (Hollywood)	705	658	30/0
13	16	<b>DIDO</b> Here With Me (Arista)	639	689	27/0
18	17	<b>EVAN AND JARON</b> Crazy For This Girl (Columbia)	621	604	28/1
15	18	<b>GOO GOO DOLLS</b> Broadway (Warner Bros.)	577	642	26/0
-	19	<b>MACY GRAY</b> I Try (Epic)	558	562	30/0
-	20	<b>MACY GRAY</b> Why Didn't You Call Me (Epic)	480	576	27/0

32 Pop/Alternative reporters. Songs ranked by total plays for the airplay week of Sunday 9/3-Saturday 9/9. © 2000, R&R Inc.

**TUNED-IN**

R&R/MEDIABASE 24/7



**WNOK/Columbia**

**3am**

**3 DOORS DOWN** Kryptonite ...  
**JANET** Doesn't Really Matter  
**SUGAR RAY** Falls Apart  
**MANDY MOORE** I Wanna With You  
**'N SYNC** It's Gonna Be Me  
**CREED** With Arms Wide Open  
**ALL SAINTS** Never Ever  
**SPLENDER** I Think God Can Explain  
**NO AUTHORITY** Can I Get Your Number  
**MONICA** Angels Of Mine  
**RED HOT CHILI PEPPERS** Scar Tissue  
**CHRISTINA AGUILERA** Come On Over Baby...  
**NINE DAYS** Absolutely (Story Of A Girl)  
**EVAN AND JARON** Crazy For This Girl  
**SHEILA E.** The Glamorous Life

**4pm**

**BACKSTREET BOYS** As Long As You Love Me  
**MATCHBOX TWENTY** Bent  
**BLUES TRAVELER** Hook  
**AALIYAH** Try Again  
**ROBYN** Do You Know What It Takes  
**VERTICAL HORIZON** Everything You Want  
**BOY KRAZY** That's What Love Can Do  
**3 DOORS DOWN** Kryptonite  
**EDWIN MCCAIN** Sorry To A Friend  
**FASTBALL** You're An Ocean  
**JANET** Doesn't Really Matter  
**ENRIQUE IGLESIAS** Sad Eyes

**8pm**

**702** Where My Girls At  
**BON JOVI** It's My Life  
**BRANDY** Have You Ever  
**VERTICAL HORIZON** Everything You Want  
**SAMANTHA MUMBA** Gotta Tell You  
**SOULDECISION** Faded  
**TAL BACHMAN** She's So High  
**THIRD EYE BLIND** Deep Inside You  
**PINK** There You Go  
**EVERCLEAR** Wonderful  
**ENRIQUE IGLESIAS** Sad Eyes  
**SPLENDER** I Think God Can Explain  
**LA BOUCHE** Sweet Dreams  
**COMPANY B** Fascinated  
**M2DEEP** Back To The Hotel

**11am**

**NINE DAYS** Absolutely (Story Of A Girl)  
**JENNIFER PAIGE** Crush  
**TOAD THE WET SPROCKET** Something's Always Wrong  
**MANDY MOORE** I Wanna Be With You  
**CITIZEN KING** Better Days (& The Bottom Falls Out)  
**CHRISTINA AGUILERA** Come On Over Baby...  
**HOOTIE & THE BLOWFISH** Tucker's Town  
**BON JOVI** It's My Life  
**RICKY MARTIN** Livin' La Vida Loca  
**VERTICAL HORIZON** You're A God  
**DESTINY'S CHILD** Say My Name  
**R.E.M.** Strange Currencies  
**CREED** With Arms Wide Open

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-in is based on sample hours taken from Tuesday 9/5. © 2000, R&R Inc.

**New & Active**

<b>MADONNA</b> Music (Maverick/WB) Total Plays: 323. Total Stations: 13. Adds: 1	<b>SANTANA F/DAVE MATTHEWS</b> Love Of My Life (Arista) Total Plays: 208. Total Stations: 17. Adds: 1
<b>CORRS</b> Breathless (143/Lava/Atlantic) Total Plays: 254. Total Stations: 17. Adds: 0	<b>SR-71</b> Right Now (RCA) Total Plays: 182. Total Stations: 14. Adds: 1
<b>WALLFLOWERS</b> Sleepwalker (Interscope) Total Plays: 242. Total Stations: 19. Adds: 19	<b>ROXETTE</b> Wish I Could Fly (Edel America) Total Plays: 142. Total Stations: 14. Adds: 1
<b>RED HOT CHILI PEPPERS</b> Californication (Warner Bros.) Total Plays: 235. Total Stations: 16. Adds: 1	<b>KARISSA NOEL</b> Corrupt (550 Music) Total Plays: 137. Total Stations: 9. Adds: 0
<b>FOO FIGHTERS</b> Next Year (Roswell/RCA) Total Plays: 223. Total Stations: 16. Adds: 0	<b>DEXTER FREEDISH</b> Leaving Town (Capitol) Total Plays: 136. Total Stations: 16. Adds: 1

Songs ranked by total plays

**Contributing Stations**

<b>KPEK</b> /Albuquerque, NM	<b>KUCO</b> /Honolulu, HI	<b>KZZO</b> /Sacramento, CA
<b>KAMX</b> /Austin, TX	<b>KMXB</b> /Las Vegas, NV	<b>WVRV</b> /St. Louis, MO
<b>KLLY</b> /Bakersfield, CA	<b>KYSR</b> /Los Angeles, CA	<b>KQMB</b> /Salt Lake City, UT
<b>WBMX</b> /Boston, MA	<b>WPXT</b> /Minneapolis, MN	<b>KFMB</b> /San Diego, CA
<b>WLNK</b> /Charlotte, NC	<b>KOSO</b> /Modesto, CA	<b>KLLC</b> /San Francisco, CA
<b>WTMX</b> /Chicago, IL	<b>KCOU</b> /Monterey-Salinas, CA	<b>KMHX</b> /Santa Rosa, CA
<b>KVUU</b> /Colorado Springs, CO	<b>WPTE</b> /Norfolk, VA	<b>WSSR</b> /Tampa, FL
<b>KKPN</b> /Corpus Christi, TX	<b>KYIS</b> /Oklahoma City, OK	<b>KZPT</b> /Tucson, AZ
<b>KVSR</b> /Fresno, CA	<b>KZON</b> /Phoenix, AZ	<b>WMBX</b> /West Palm Beach, FL
<b>WYTI</b> /Grand Rapids, MI	<b>KLCA</b> /Reno, NV	<b>WXLO</b> /Worcester, MA
<b>WKSJ</b> /Greensboro, NC	<b>WZNE</b> /Rochester, NY	



**Radio & Records Hot AC 17 - 1465 spins +115**  
**Billboard AT40 18\* - 1370 spins + 149!**  
**Billboard MAC 15\* - 794 spins + 71**  
**Over 3600 Hot 100 Spins!**

Fall Tour Kicks Off  
**OCTOBER 25th**

On 77 Stations Including:

<b>WPLJ</b> 36x	<b>WBMX</b> 22x	<b>KZON</b> 34x	<b>KYSR</b> 34x	<b>KZZO</b> 34x
<b>KLLC</b> 22x	<b>WVRV</b> 28x	<b>WMC</b> 22x	<b>KPEK</b> 26x	<b>KAMX</b> 26x
<b>WRAL</b> 22x	<b>WAEV</b> 36x	<b>WPMX</b> 26x	<b>WPTE</b> 36x	<b>WOMX</b> 36x & <b>WPLT</b> 26x

Look for **FASTBALL** ...

- Late Night with Conan O'Brien - Sept. 15!
- VH1!
- E!
- People Magazine
- Entertainment Weekly
- Their current tour in your city!

The Album  
**"The Harsh Light of Day"**  
 in stores September 19!





CAROL ARCHER  
archer@ronline.com

PART ONE OF A TWO-PART SERIES

# Look Back In Laughter

From PD to Producer of WGRP

by Steve Marshall

This is the story of how one upstanding member of the radio broadcasting community laid aside a successful career in real radio to work for America's most well-known pretend radio station. It's also the story of how 52 typewritten pages turned my life upside down in one two-week period in the spring of 1979.

For four years I had worked anonymously in Los Angeles radio stations. All that changed when I joined CBS radio and became PD of its FM facility in L.A., KNX-FM. During that eight-year run, a long one for the radio business, I created the first "Soft Rock" format, known then as "The Mellow Sound."



Steve Marshall

As a CBS employee in the summer of 1978, I saw advance tapes of two pilots for the network's fall season. One was *Beacon Hill*, an attempt to adapt the British series *Upstairs, Downstairs* for American mass consumption. It was canceled after its 13th episode.

The other pilot, set in a little failing elevator music station in the Midwest, was titled *WGRP in Cincinnati*. I viewed with appropriate alarm another attempt to set a situ-

ation comedy in a radio station. Radio, not being a visual medium, had never worked as an arena for a television show. No one had a clue how to portray the world of transient disc jockeys, salesmen and management.

It had been attempted before with such disastrous results as *Good Morning World*, on the air only long enough to introduce a supremely talented pre-*Laugh-In* Goldie Hawn and then gently into that good night of the failed hopes and dreams of countless television producers.

But *WGRP's* creator and Executive Producer, Hugh Wilson, who had a working knowledge of radio through his advertising background, had done it right. He not only had a set that really looked like a radio station, he had populated it with the best characters and cast the

best ensemble actors I had seen since *The Mary Tyler Moore Show*. *WGRP in Cincinnati* not only had my attention, it had me proselytizing to anyone who would listen.

### Doing What I Can

I wanted to do whatever I could to help it become a hit, and that included mentioning it on my morning program. (In truth, I was both PD and DJ, a strange schizophrenic hybrid of Andy Travis and Johnny Fever.) I also organized a luncheon for the Los Angeles record promotion community, during which I screened the pilot and introduced cast member Gary Sandy to answer questions.

Afterward, Sandy invited me to go back to the lot where the *WGRP* cast was rehearsing that week's episode, "I Want to Keep My Baby." Watching it, the thought struck me that this series was going to work because Wilson had created eight human beings that viewers liked and wanted to spend time with each week. I began to fantasize about being a part of this world. The trouble was, I didn't have a clue how to do it or what I could contribute.

I was 36 years old, and I had achieved everything I had ever wanted in radio. I had no desire to stay too long at the fair and continue my journey "up and down the dial," finishing my days as a booth announcer in some television station in Bakersfield. I wanted to make a change. I had a feel for the world of network television, but until that time my only experience in television consisted of watching it.

### Making The Connection

I took a UCLA extension course, "Understanding Network Television." (This is a title that still makes me smile, for after 17 years of working in network television, I still don't understand it.) During the course, leaders in television pro-

gramming and production — Grant Tinker, Lee Rich, Roy Huggins and others — visited and lectured to the students. Each lecturer made this point in turn: "If you can write, doors will open for you."

While I had never seriously considered myself a writer, I made the connection as I watched one of the last episodes of *WGRP's* first season. I marveled at what a wonderfully off-center character Les Nessman was. He was fiercely dedicated to his work, but he did it with blinders on. He was highly territorial, and he had unkind feelings toward the youthful world of rock 'n' roll that had so rudely encroached upon his existence.

A story idea jumped full-blown into my head: What if Les were mandated to hire another newscaster so the news schedule could be expanded? While he would be delighted to have more news on the station, he would also be appalled at having to share it with anyone. And what if shy young Bailey Quarters decided to seize the opportunity and move up the ladder at the station? She deserved a shot, and, by God, I was going to give it to her. I was going to ... to ... to do what? I was going to sell them a finished script.

I put in a pair of 10-hour days and produced a first draft of a 52-page script that I titled "Bailey's Big Break." It was a structural mess, but blissful in my ignorance and armed with a real script. I felt ready. I had no agent to submit it for me. I decided to leave the script with someone in the guard shack on the lot, but the guard motioned toward the *WGRP* production office and said, "Why don't you just deliver it yourself?"

### The Big Break

I parked near the building and climbed the creaky stairs to the second floor. The entire outer office area was empty, and just as I was about to simply leave the script on the receptionist's desk, I heard voices. I turned a corner and found myself standing in the middle of a

story meeting being conducted by Producer Bill Dial, who asked if he could help me. Almost apologetically, I handed him the envelope containing my script. Bill looked at the KNX-FM address label and asked whether I worked for the station.

I nodded, and he broke into a grin. "We have it on here all the time," he said, turning up the volume on the radio next to him. He pulled out the script and read my name on the title page. "You're Steve Marshall? Hell, we know who you are. We're in a story meeting, but have a seat. Join in."

I began to turn about two shades of candy-apple red and begged off, saying I had to get back to work. Bill said he was eager to read what I'd written and asked if my phone number was included. I assured him it was, then beat my retreat, silently cursing myself for lacking the guts to take him at his word and join in on the work.

Three days later my secretary stuck her head in the door and said, "Do you know a Bill Dial?" I grabbed the phone before she could blink. Bill said my script was very well-received. So well, in fact, that they wanted to take the highly unusual step of buying a spec script, which I did not know is traditionally regarded as a writing sample.

It seemed they had been wrestling with the dilemma of what to do with Bailey's character. While actress Jan Smithers was extremely beautiful and talented, no one seemed to know how Bailey fit into the workplace or what she did. This, said Bill, solved the problem.

I almost wet myself with excitement, but that was only the beginning. Bill asked me if I would be interested in being hired to do the rewrite. Trying to keep the quaver out of my radio-trained voice, I replied that I was very interested, and I made an appointment to come in for a story meeting to discuss "Bailey's Big Break."

*The conclusion of this column will appear in next week's issue.*



THEIR ALCHEMY'S ACOUSTIC

After their recent concert presented by WNUA/Chicago, Higher Octave's Acoustic Alchemy pressed the flesh with station personnel. Seen in this backstage shot (l-r) are VAL Group's Kent Anderson; bandmember Greg Carmichael; WNUA APD/MD Steve Stiles; bandmembers Richard Brook, Miles Gilderdale, Tony White and Frank Felix; and artist manager Stewart Coxhead, the wittiest man on earth.

# R&R NAC/Smooth Jazz Top 30

September 15, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	JEFF GOLUB F/PETER WHITE No Two Ways About It (GRP/VMG)	754	+19	114532	18	36/0
	2	DAVE KOZ Can't Let You Go (The Sha...) (Capitol)	702	+5	104124	13	34/0
	3	RICHARD ELLIOT Moomba (Blue Note)	648	-10	75895	18	35/0
	4	BRIAN CULBERTSON Do You Really Love Me (Atlantic)	604	-69	99690	22	33/0
	5	DOWN TO THE BONE The Zodiac (Internal Bass)	601	-64	87747	22	33/0
	6	EUGE GROOVE Vinyl (Warner Bros.)	512	-3	78190	19	31/0
	7	STEVE COLE Got It Goin' On (Atlantic)	485	+14	75404	9	36/0
	8	CRAIG CHAQUICO Cafe Carnival (Higher Octave)	468	+53	45891	10	31/1
Breaker	9	DAVID BENOIT Red Baron (GRP/VMG)	419	+40	71439	7	33/1
	10	CHRIS STANDRING Hip Sway (Instinct)	411	-130	50079	22	27/0
Breaker	11	MICHAEL LINGTON Twice In A Lifetime (Samson)	407	+14	61106	9	34/0
	12	ACOUSTIC ALCHEMY Beautiful Game (Higher Octave)	405	-6	44783	14	32/1
	13	GEORGE BENSON Deeper Than You Think (GRP/VMG)	396	-71	55634	19	31/0
	14	BRENDA RUSSELL Catch On (Hidden Beach/Epic)	396	-163	49371	17	30/0
	15	JEFF KASHWA Hyde Park ("Ah, Oooh" Song) (Native Language)	362	+32	45872	4	35/3
	16	VARIOUS ARTISTS Manenberg (Heads Up)	347	+31	33406	10	26/1
	17	WALTER BEASLEY Comin' At Cha (Shanachie)	342	+22	29417	8	29/0
	18	BONEY JAMES & RICK BRAUN Grazin' In The Grass (Warner Bros.)	342	-39	55587	20	26/0
	19	MICHAEL McDONALD The Meaning Of Love (Ramp)	337	-3	26982	12	24/0
	20	AL JARREAU Last Night (GRP/VMG)	331	+3	28578	7	26/2
	21	BONEY JAMES All Night Long (Warner Bros.)	279	+12	39727	7	22/1
	22	TOMI BRAXTON Spanish Guitar (LaFace/Arista)	263	-8	38248	15	20/0
	23	JAZZMASTERS London Chimes (Hardcastle/Trippin 'N' Rhythm)	262	+13	38213	11	24/1
	24	BRIAN MCKNIGHT 6,8,12 (Motown)	217	-19	29987	17	17/0
	25	B.B. KING/ERIC CLAPTON Come Rain Or Come... (Duck/Reprise)	188	+8	11488	5	15/1
	26	STEELY DAN Jack Of Speed (Giant/Reprise)	145	-19	18141	20	14/0
	27	FOURPLAY Robo Bop (Warner Bros.)	141	+12	6883	3	15/1
	28	YOLANDA ADAMS Fragile Heart (Elektra/EEG)	138	0	8245	5	11/1
	29	CHIELI MINUCCI My Girl Sunday (Shanachie)	126	+14	7179	2	18/3
Debut	30	RONNY JORDAN F/ROY AYERS Mystic Voyage (Blue Note)	117	+8	23516	1	11/0

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
RIPPINGTONS Cruisin' Down.. (Peak/Concord)	7
BRIAN BROMBERG Relentless (Native Language)	5
ERIC ESSIX Rainy Night In Georgia (Zebra)	4
JEFF KASHWA Hyde Park... (Native Language)	3
CHIELI MINUCCI My Girl Sunday (Shanachie)	3
JOE MCBRIDE Texas Rhythm Club (Heads Up)	3
PAUL TAYLOR Aerial (Peak/Unity/N-Coded)	3
GROVER WASHINGTON JR. Chameleon (Telarc)	3
EASTWEST CONNECTION Surgical Spirit (Independent)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CRAIG CHAQUICO Cafe Carnival (Higher Octave)	+53
DAVID BENOIT Red Baron (GRP/VMG)	+40
BRIAN BROMBERG Relentless (Native Language)	+34
JEFF KASHWA Hyde Park... (Native Language)	+32
VARIOUS ARTISTS Manenberg (Heads Up)	+31
RONNIE LAWS Old Days/Old Ways (HDH)	+26
WALTER BEASLEY Comin' At Cha (Shanachie)	+22
ERIC ESSIX Rainy Night In Georgia (Zebra)	+22
CHUCK LOEB High Five (Shanachie)	+20
JEFF GOLUB F/PETER WHITE No Two... (GRP/VMG)	+19
NIWENNA FREELON Let It Be Me (Concord)	+18

## Breakers.

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE	TOTAL STATIONS/ADDS	CHART
DAVID BENOIT Red Baron (GRP/VMG)	419/40	33/1	●

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE	TOTAL STATIONS/ADDS	CHART
MICHAEL LINGTON Twice In A Lifetime (Samson)	407/14	34/0	●

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 increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

37 NAC/Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 9/3-Saturday 9/9. 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 400 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 (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

RONNIE LAWS Old Days/Old Ways (HDH)  
Total Plays: 95, Total Stations: 9, Adds: 1

WARREN HILL Mambo 2000 (Narada)  
Total Plays: 91, Total Stations: 9, Adds: 0

BRIAN BROMBERG Relentless (Native Language)  
Total Plays: 88, Total Stations: 13, Adds: 5

KEN NAWARRO Island Life (Positive)  
Total Plays: 84, Total Stations: 8, Adds: 0

URBAN KNIGHTS The Gypsy (Narada)  
Total Plays: 79, Total Stations: 9, Adds: 0

SAMMY PERALTA Trust Me (I Gotta Go) (N-Coded)  
Total Plays: 79, Total Stations: 7, Adds: 0

LARRY CARLTON Silky Smooth (Warner Bros.)  
Total Plays: 78, Total Stations: 8, Adds: 0

MARC ANTONIO Children At Play (GRP/VMG)  
Total Plays: 77, Total Stations: 8, Adds: 1

DON HENLEY Taking You Home (Warner Bros.)  
Total Plays: 75, Total Stations: 5, Adds: 0

Songs ranked by total plays

www.rronline.com

# R&R Format Rooms

FORMAT SPECIFIC NEWS UPDATED DAILY



# NAC notes

with Carol Archer

The Rippingtons' "Cruisin' Down Ocean Drive" (Peak/Concord) tops Most Added with seven stations, including WLVE/Miami and WNWV/Cleveland, adding it out of the box. Brian Bromberg's "Restless" (Native Language) is the week's second Most Added with five stations, including WJZZ/Philadelphia and KJFM/San Diego.

Sting's track "She Walks This Earth," from the tribute to Ivan Lins, *A Love Affair* (Telarc), is added at KWJZ/Seattle and KKJZ/Portland.

Marcus Johnson's "Sandy Point" (Marimelj) goes right on WJZW/Washington and WJZA/Columbus and is already getting 10 plays on WWND/Raleigh. Please see Heads Up, below, for my review.

Did you happen to notice that B.B. King & Eric Clapton's "Come Rain or Come

Shine" (Reprise/Duck) debuted at No. 1 on R&R's NAC/Smooth Jazz E-Chart last week?

There is so much good new music available right now that you may find it hard to get to all of it. Here are some titles to check out right away: Joyce Cooling's "Coasting" (Heads Up), the edit of Kirk Whalum's "Unconditional" (Warner Bros.), Everette Harp's "Right Back at Ya" (Blue Note) and the remixes of Warren Hill's "Mambo 2000" (Narada Jazz). Another outstanding track is the edit of "Ain't No Sunshine" from The Phat Cat Players (Parlane), featuring Mark Russell.

Also noteworthy are Chuck Mangione's "Everything for Love," which sounds like a cross between "Chase the Clouds Away" and "A Taste of Honey" (Chesky); Dan Siegel's "From the Heart" (Epic/Legacy); and Gregg Karukas' "Chasing the Wind" (N-Coded). Also check out the Riding Mix of Soul Conversation's "Whatever It Takes" (Transparent). David McMurray's done some critical edits overall. He took out the sax, which some found too intense, and doubled the track's bass line.

Among the reporters with "No Adds" this week: KTWW/Los Angeles, WVMV/Detroit, KCTY/Kansas City and KSSJ/Sacramento. KYOT/Phoenix has frozen for two weeks.

## up

Marcus Johnson  
*Urban Groove*  
Marimelj Entertainment

Marcus Johnson first came to the attention of NAC/Smooth Jazz programmers several years ago, when Steve Williams broke the track "88 Ways to Love" on WQCD/New York. That song foreshadowed his fourth CD, *Urban Groove*, an ambitious project that shows just how much the composer-keyboardist has grown. Johnson's music possesses many of the same qualities — particularly the funkiness and technical skill — as Jeff Lorber's and Brian Culbertson's, and his signature sound is equally distinctive. The first single, "Sandy Point," is especially appealing. With a witty reference to Bruce Hornsby's "Just the Way It Is" (another few bars and there could be copyright-infringement questions, but the riff's really an homage), a compelling hook, an imaginative arrangement and a spirited performance, this track could go all the way.



"Every weekend" at the California Jazz Festival is right around the corner, Oct. 6-8, on the first of the Festival's three weekends. Through the years founder Art Good's event has become one of the format's most successful and impressive. Founded 14 years ago, it was also the first multi-event in the smooth jazz genre. Good's role in establishing NAC/RJ — at the time KJFM/San Diego about Lights Out San Diego, and his subsequent weekly syndicated *JazzTrax* — cannot be overestimated. His passion for the music is evident, and has resulted in a ton of it through the years. Good's *JazzTrax* has been a constant on the subject that I decided to share with you. The Larry Carlton song "Silly Smooth" is a great example of the format's potential to be a top-10 *JazzTrax* song.

# RADAR



Think if smooth jazz programmers don't pick up on "Silly Smooth," they had better head to the nearest Urgent Care unit to see if they're still alive or to their ear, nose and throat specialist to see if they have any hearing left. The tune is pure and simple, one of the best songs we've been given this year. I liked the title track on *Fingerprints* as soon as I picked it up and thought it was an excellent choice for the first single, but "Silly Smooth" is the track that leapt out at me. Along with being a great song — party and happy, down-and-dirty, fabulous fun and everything this format is supposed to love — it's got Steve Cole on sax! How did that get past everybody? Did anyone notice who produced it, Paul Brown? Does everyone think Larry Carlton is capable of only one hit song this year? Maybe there's prejudice against giving this legendary artist too much airtime. Maybe the song's quality is too good for today's Smooth Jazz radio standards. I do pick music with a different smooth jazz ear than most, but I'm amazed that this one's been overlooked. I'm pretty sure it will be a top-10 *JazzTrax* song at year's end.

Clark: After reading Carol's inspiring article about new music, I was disappointed not to see any hint of change on radio's part. We're losing stations, labels and artists alike. Artists who've had hit after hit are frustrated because now they face getting just one or two adds a week even after they get Broadcast Architecture's endorsement. We've only got 37 reporters right now, and I'm afraid that by the time that number goes up artists and labels will have given up the fight. I love this format and its artists, and I've been fortunate in the support I've gotten from radio in the 10 years I've worked in smooth jazz, but even that I don't feel good enough about. What will happen if the only artists who can afford to put out a smooth jazz CD are Boney James, Kenny G and a few others? What about new artists? What about saying you love something and then adding it? What happened to the fire? Please don't tell me it died with [the influence of] corporate America.

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WKYS KOMC WXTU WBT WQLZ KEES WEDR Radio Alegria WNVZ WKIX WKXP KSMB Scot-FM WNEL WPRM Radio Venus WQOK WENN KOKU

# NAC/Smooth Jazz Reporters

Stations and their adds listed alphabetically by market

<p><b>WZMR/Albany, NY</b> PD: Patrick Ryan 4 ERIC ESSIX "Easy"</p>	<p><b>WVMY/Detroit, MI</b> PD: Tom Sleeter MD: Sandy Kovach No Adds</p>	<p><b>WLVE/Miami, FL</b> PD: Bret Michael MD: Shirikita Colon VARIOUS ARTISTS "Manenberg" RIPPINGTONS "Cruisin'"</p>	<p><b>WJCD/Norfolk, VA</b> MD: Larry Hollowell BONEY JAMES "Easy" BOB JAMES "Hi" REBEL GARIBTO "Easy" MARC ANTONIO "Cruisin'" GREGG KARLUKAS "Cruisin'"</p>	<p><b>WWND/Raleigh-Durham, NC</b> 19 MARIANA FREELON "Hi" 9 EVERETTE HARP "Easy" 9 ERIC ESSIX "Easy"</p>	<p><b>KMGQ/Santa Barbara, CA</b> PD: Mark De Anda APD/MD: Steve Bauer RONNIE LAWS "Easy" PAUL TAYLOR "Easy"</p>	<p><b>KOAZ/Tucson, AZ</b> PD/MD: Erik Faxx EASTWEST CONNECTION "Surgical" RIPPINGTONS "Cruisin'"</p>
<p><b>KMK/Anchorage, AK</b> OM/PD: Aaron Wallender MD: Jennifer Summers JAMES &amp; BRACH "R.S.V.P."</p>	<p><b>KEZL/Fresno, CA</b> PD: J. Weidenholmer No Adds</p>	<p><b>WJZ/Milwaukee, WI</b> PD: Chris Marcus MD: Debbie Young BRIAN BROMBERG "Yesterday" JOE MCGRIDE "Easy"</p>	<p><b>WLOQ/Orlando, FL</b> PD: Dave Keoh MD: Patricia James KING CLAYTON "Easy" PAUL TAYLOR "Easy" ROGER SMITH "Upbeat" CHELSEA MARLUCCI "Smokin'" ERIC ESSIX "Easy"</p>	<p><b>KSSJ/Sacramento, CA</b> PD: Steve Williams APD/MD: Ken Jones 11 ROGER SMITH "Hi" 8 NORMAN BROWN "Easy"</p>	<p><b>KJZY/Santa Rosa, CA</b> PD: Gordon Ziet MD: Rob Singleton No Adds</p>	<p><b>WJZW/Washington, DC</b> PD: Kenny King MARIANA FREELON "Easy"</p>
<p><b>WWUA/Chicago, IL</b> PD: Bob Keato APD/MD: Steve Stokes AL JARREAU "Easy"</p>	<p><b>WYJZ/Indianapolis, IN</b> PD/MD: Carl Frye No Adds</p>	<p><b>KSDR/Mission Viejo, CA</b> OM/PD: Terry Wedel MD: Logan Paris ERIC ESSIX "Easy" LOUIE BRELTON "Smokin'" RIPPINGTONS "Cruisin'"</p>	<p><b>WJFL/Pearis, IL</b> PD/MD: Rick Hirschmann JAZZMASTERS "Cruisin'" CHELSEA MARLUCCI "Smokin'" GROVER WASHINGTON "Cruisin'"</p>	<p><b>KBYN/Salt Lake City, UT</b> PD/MD: Rob Hosen BRAD MELLDAN "Hi" PAUL TAYLOR "Easy"</p>	<p><b>KWJZ/Seattle-Tacoma, WA</b> PD: Carol Handley MD: Dianne Rose BRAD MELLDAN "Hi" GROVER WASHINGTON "Cruisin'" STING "Easy"</p>	<p><b>KWSJ/Wichita, KS</b> PD: Ron Allen MD: Patrick Murphy STING "Easy" BRIAN BROMBERG "Yesterday" RIPPINGTONS "Cruisin'" XL "Easy"</p>
<p><b>WWWV/Cleveland, OH</b> PD/MD: Bernie Kimble EASTWEST CONNECTION "Surgical" DOTSERO "Easy" RIPPINGTONS "Cruisin'"</p>	<p><b>KCIY/Kansas City, MO</b> PD: Steve Wierman MD: Michelle Chase No Adds</p>	<p><b>WQCD/New York, NY</b> OM: John Mallon PD/MD: Charley Connolly YOLANDA ADAMS "Easy" FOLUPLUJ "Easy" JEFF KASHWA "Easy"</p>	<p><b>WJZZ/Philadelphia, PA</b> OM: Anne Gress MD: Michael Tezzi 1 BRIAN BROMBERG "Yesterday"</p>	<p><b>KFRM/San Diego, CA</b> PD: Mike Vasquez APD/MD: Kelly Cole ACOUSTIC ALCHEMY "Easy" BRIAN BROMBERG "Yesterday" JEFF KASHWA "Easy"</p>	<p><b>WSJT/Tampa, FL</b> PD: Ross Slecht MD: Kathy Curtis AL JARREAU "Easy" JOE MCGRIDE "Easy" CHELSEA MARLUCCI "Smokin'"</p>	<p><b>JRM/(Jones NAC)/National</b> PD: Steve Hibbard MD: Cheri Marquart No Adds</p>
<p><b>WJZA/Columbus, OH</b> PD/MD: Bill Harman MARIANA FREELON "Easy" JOE MCGRIDE "Easy" GROVER WASHINGTON "Cruisin'" RIPPINGTONS "Cruisin'" GREGG KARLUKAS "Cruisin'"</p>	<p><b>WSML/Knoxville, TN</b> PD/MD: Tom Miller 9 WALTER BEASLEY "Easy"</p>	<p><b>WSJZ/New Orleans, LA</b> PD/MD: Mark Edwards 8 EASTWEST CONNECTION "Surgical"</p>	<p><b>KJLZ/Portland, OR</b> PD: Chris Miller MD: David Sheit 7 VELUX DOP "Easy" 8 BRIAN BROMBERG "Yesterday" 8 STING "Easy" 8 RIPPINGTONS "Cruisin'"</p>	<p><b>KKSF/San Francisco, CA</b> PD: Paul Goldstein MD: Laurie Cobb 8 DAVID BERTOT "Easy" 8 CRAIG CHALUCCI "Easy"</p>	<p>37 Total Reporters 37 Current Reporters 36 Current Playlists</p> <p>Reported Frozen Playlist (2): KFRV/Modesto, CA KYOT/Phoenix, AZ</p>	

## Most Played Recurrents

JAY BECKENSTEIN Sunrise (Windham Hill)
JOYCE COOLING Before Dawn (Heads Up)
CLUB 1000 Stay (N-Coded)
RONNY JORDAN London Lowdown (Blue Note)
URBAN KNIGHTS Sweet Home Chicago (Narada)
BOB JAMES Raise The Roof (Warner Bros.)
PAUL TAYLOR Avenue (Peak/Unity/N-Coded)
MARC ANTONIO Palm Strings (GRP/VMG)
LARRY CARLTON Fingerprints (Warner Bros.)
CHRIS BOTTI Why Not (GRP/VMG)
KIM WATERS Secrets Told (Shanachie)
BONEY JAMES Boneyizm (Warner Bros.)
ROGER SMITH Off The Hook (Miramar)
CHUCK LOEB High Five (Shanachie)
AL JARREAU Just To Be Loved (GRP/VMG)
KENNY G Stranger On The Shore (Arista)
NORMAN BROWN Paradise (Warner Bros.)
KENNY GARRETT Simply Said (Warner Bros.)
JANGO With Your Love (Samson)
JOYCE COOLING Calle (Heads Up)

## NAC/SMOOTH JAZZ Going For Adds

9/18/00

ABOVE THE CLOUDS Philadelphia (Fahrenheit)
CASINO LIGHTS 99 Watermelon Man (Warner Bros.)
JOYCE COOLING Coasting (Heads Up)
GENE DUNLAP Lay Your Troubles Down (Avenue Jazz)
RICARDO SCALES Doin' It Right (Bay Sounds)
SPUR OF THE MOMENT In Key (SOTM)
DARYL STUERMER Man On The Corner (Urban Island)
KIRK WHALUM Unconditional (Warner Bros.)

## National Specialty Programming

### JazzTrax

<b>Art Gee</b> 818-584-5787	<b>Adds</b>
Ronnie Laws	Old Days/Old Ways
Ronnie Laws	You Knew
Warren Hill	Sex In The City

### Retradio.com

<b>Ron Moore</b> 612-379-6253	<b>Adds</b>
Rippingtons	Cruisin' Down Ocean Drive
Fatburger	You've Got Mail
Everette Harp	Right Back At Ya
East West Connection	Surgical Spirit

### Dave Koz Radio Show

<b>Ronnie DeFay</b> 609-821-1100	<b>Adds</b>
Ken Navarro	Island Life

# NAC/Smooth Jazz Playlists

September 15, 2000 R&R • 191

## FIND COMPLETE PLAYLISTS FOR ALL NAC REPORTERS ON R&R ONLINE MUSIC TRACKING

**MARKET #1**  
**WDCO/New York**  
Emms  
(712) 352-1019  
Mullen/Connelly  
12+ Cume 1,505,100

**Smooth Jazz**  
**CD21019**  
10th ANNIVERSARY

PLAYS	ARTIST/TITLE	GI (000)
24	PAUL TAYLOR/Avenue	22750
24	BRIAN CLIBBERTSON/Do You Really...	22750
24	EDGE GROOVE/Vinyl	21840
24	BOB BAI/DWIM/Never Can't Say	20930
23	JEFF GOLUB...No Two Ways About It	20930
23	JOYCE COOLING/Before Dawn	20930
23	DAVE KOZ/Can't Let You	20930
18	MICHAEL LINGTON/Two In A Lifetime	16380
17	JORDAN AYERS/Mystic Voyage	15470
16	STEVE COLE/Get It Go'n On	14560
15	ACQUATIC AL CHERMY/Beautiful Game	13650
15	JAZZMASTERS/London Chimes	12240
9	JAMES S BRAUN/Grain In The Grass	8190
8	JAY BECKENSTEIN/Sunrise	7280
8	PAUL TAYLOR/Avenue	7280
8	URBAN KNIGHTS/Sweet Home Chicago	7280
7	DOWN TO THE BONE/The Zodiac	6370
7	GEORGE BENSON/Deeper Than You...	6370
6	BRENDA RUSSELL/Catch On	5460
6	RONNY JORDAN/London Lowdown	5460
6	CHRIS STANDRING/Hi-Sway	5460
5	MAYSA/Get To The Good Life	4550
5	YOLANDA ADAMS/Fragile Heart	0
5	FOURPLAY/Robo Pop	0
5	JEFF KASH/WA/Hyde Park	0

**MARKET #2**  
**KTWV/Los Angeles**  
Infinity  
(310) 640-7180  
Brode/Stewart  
12+ Cume 948,900

**THE WAVE**  
**94.7 KTWV**

PLAYS	ARTIST/TITLE	GI (000)
24	MARC ANTHONY/You Sang To Me	14568
24	JEFF GOLUB...No Two Ways About It	14568
16	BRIAN CLIBBERTSON/Do You Really...	13961
21	JAMES S BRAUN/Grain In The Grass	13354
21	DAVE KOZ/Can't Let You	12747
20	DOWN TO THE BONE/The Zodiac	11533
16	RICHARD ELLIOT/Moomba	11533
17	RONNY JORDAN/London Lowdown	10926
18	CRAIG CHAIKOV/Cala Carnival	10926
17	BRIAN CLIBBERTSON/Do You Really...	10926
17	RONNE LAWS/Old Days/Old Ways	10319
21	JOYCE COOLING/Before Dawn	9712
23	GEORGE BENSON/Deeper Than You...	9712
16	JEFF KASH/WA/Hyde Park	9105
15	MICHAEL LINGTON/Two In A Lifetime	9105
16	DAVID BENNETT/Red Baron	8498
16	CHRIS STANDRING/Hi-Sway	8498
15	STEVE COLE/Get It Go'n On	8498
10	BRENDA RUSSELL/Catch On	7284
10	BRIAN CLIBBERTSON/Do You Really...	7284
11	STEELY DAN/Jack Of Speed	6677
10	ERIC BENTLEY/Beats My Own	6677
11	AL JARREAU/Just To Be Loved	6070
10	TONI BRAXTON/Smooth Guitar	6070
5	JOE MCBRIDE/Texas Rhythm Club	5463
9	BONNY JAMES/After The Rain	4856
12	BOB JAMES/Safe Me There	4856
6	BRAD MEHLDAU/Man Of The Hour	3642
6	ERIC ESSIX/Rainy Night In	3642
6	STING/Desert Calls	3642

**MARKET #3**  
**WNWA/Chicago**  
Clear Channel  
(312) 645-9550  
Kaabe/Stiles  
12+ Cume 778,500

**WNWA 95.5**  
**Smooth Jazz**

PLAYS	ARTIST/TITLE	GI (000)
21	STEVE COLE/Get It Go'n On	11332
21	ROBERT BROTHERS/Scooter Of Love	9933
19	DAVID BENNETT/Red Baron	9933
23	BRIAN CLIBBERTSON/Do You Really...	9460
20	DAVE KOZ/Can't Let You	9460
21	DOWN TO THE BONE/The Zodiac	9387
13	BONNY JAMES/After The Rain	7562
14	MICHAEL LINGTON/Two In A Lifetime	6622
9	JEFF GOLUB...No Two Ways About It	6149
13	RICHARD ELLIOT/Moomba	6149
13	BRIAN CLIBBERTSON/Do You Really...	6149
12	ACQUATIC AL CHERMY/Beautiful Game	5676
12	EDGE GROOVE/Vinyl	5676
9	MAYSA/Get To The Good Life	5273
12	GEORGE BENSON/Deeper Than You...	5273
13	AL JARREAU/Just To Be Loved	4257
9	ERIC BENTLEY/Beats My Own	4257
3	GROVER WASHINGTON, Jr./Charleston	1419
5	AL JARREAU/Just To Be Loved	0

**MARKET #4**  
**KKSF/San Francisco**  
Clear Channel  
(415) 975-5555  
Goldstein/Cobb  
12+ Cume 584,600

**KKSF 103.7**  
**SMOOTH JAZZ**

PLAYS	ARTIST/TITLE	GI (000)
27	RONNY JORDAN/London Lowdown	8786
23	STEVE COLE/Waterfall	8786
22	DAVE KOZ/Can't Let You	8404
23	JEFF GOLUB...No Two Ways About It	8404
22	BONNY JAMES/After The Rain	8404
21	RONNY JORDAN/London Lowdown	8404
23	EDGE GROOVE/Vinyl	8022
16	CLUB 100/Say	6112
12	MAARC ANTHONY/Children At Play	5348
13	DOWN TO THE BONE/The Zodiac	4966
13	JOYCE COOLING/Before Dawn	4584
12	JAZZMASTERS/London Chimes	4584
12	PAUL TAYLOR/Avenue	4584
11	GEORGE BENSON/Deeper Than You...	4584
12	BRIAN CLIBBERTSON/Do You Really...	4584
14	RICHARD ELLIOT/Moomba	3870
9	CRAG CHAIKOV/Cala Carnival	3056
9	KING CLAPTON/Come Rain Or Shine	2674
6	TONI BRAXTON/Smooth Guitar	2674
6	AL JARREAU/Just To Be Loved	2674
7	BEBE RECALON/Red Baron	2674
5	JAMES S BRAUN/Grain In The Grass	1910

**MARKET #5**  
**WJZZ/Philadelphia**  
Clear Channel  
(215) 508-1200  
Tozzi  
12+ Cume 530,000

**Smooth Jazz**  
**WJZZ 106.1**

PLAYS	ARTIST/TITLE	GI (000)
28	DOWN TO THE BONE/The Zodiac	9996
28	SOLUNAAR/UK/Fire/Tri/Love	9996
28	MARTIN TAYLOR/Magnificat All	9996
28	CHRIS STANDRING/Hi-Sway	9996
28	JAY BECKENSTEIN/Sunrise	9996
28	JEFF GOLUB...No Two Ways About It	9996
17	BE THE WIND/After The Rain	7140
16	BRENDA RUSSELL/Catch On	5712
14	WALTER BEASLEY/Comin' At Cha	4998
12	DAVE KOZ/Overs On The Way	4998
11	GEORGE BENSON/Deeper Than You...	4998
12	ROBERT BROTHERS/Scooter Of Love	4641
13	JEFF KASH/WA/Hyde Park	4641
12	CHRIS STANDRING/Hi-Sway	4284
12	BRIAN CLIBBERTSON/Do You Really...	4284
12	DAVID BENNETT/Red Baron	4284
12	CLUB 100/Say	4284
11	JAY BECKENSTEIN/Sunrise	3927
11	STEVE COLE/Get It Go'n On	3927
1	BRIAN CLIBBERTSON/Do You Really...	357

**MARKET #6**  
**KOAI/Dallas-Ft. Worth**  
Infinity  
(214) 630-3011  
Todd/Kincaid  
12+ Cume 273,700

**ASIS 107.5 FM**  
**Smooth Jazz**

PLAYS	ARTIST/TITLE	GI (000)
28	RICHARD ELLIOT/Moomba	4816
26	DOWN TO THE BONE/The Zodiac	4472
21	CHRIS STANDRING/Hi-Sway	4472
25	DAVE KOZ/Can't Let You	4300
25	VARIOUS ARTISTS/Menagerie	4300
24	BRIAN CLIBBERTSON/Do You Really...	4178
13	STEVE COLE/Get It Go'n On	2236
12	BONNY JAMES/After The Rain	2236
13	STEELY DAN/Jack Of Speed	2236
12	ACQUATIC AL CHERMY/Beautiful Game	2064
12	MICHAEL MCDONALD/The Meaning Of Love	2064
12	TONI BRAXTON/Smooth Guitar	2064
12	BRENDA RUSSELL/Catch On	2064
12	EDGE GROOVE/Vinyl	2064
12	JEFF GOLUB...No Two Ways About It	2064
12	MICHAEL LINGTON/Two In A Lifetime	2064
12	WALTER BEASLEY/Comin' At Cha	2064
11	BRIAN CLIBBERTSON/Do You Really...	1892
11	KING CLAPTON/Come Rain Or Shine	1892
11	GEORGE BENSON/Deeper Than You...	1892
11	JAZZMASTERS/London Chimes	1892
11	WARREN HILL/Mambo 2000	1892
11	RONNY JORDAN/London Lowdown	1892
11	MARC ANTHONY/Palm Straps	1892
11	JAMES S BRAUN/Grain In The Grass	1548
5	JEFF KASH/WA/Hyde Park	0

**MARKET #7**  
**WVWV/Detroit**  
Infinity  
(248) 855-5100  
Sleeker/Kovach  
12+ Cume 436,700

**V98.7 FM**  
**Smooth Jazz**

PLAYS	ARTIST/TITLE	GI (000)
24	EDGE GROOVE/Vinyl	7774
23	DAVE KOZ/Can't Let You	6877
23	JEFF GOLUB...No Two Ways About It	6877
21	RICHARD ELLIOT/Moomba	6877
21	VARIOUS ARTISTS/Menagerie	6578
21	NORMAN CORNWELL/After The Rain	4485
17	JAY BECKENSTEIN/Sunrise	4186
14	DAVID BENNETT/Red Baron	4186
14	JEFF KASH/WA/Hyde Park	3687
13	WALTER BEASLEY/Comin' At Cha	3687
13	MICHAEL LINGTON/Two In A Lifetime	3687
13	STEVE COLE/Get It Go'n On	3687
14	GENE DUNLAP/Get It's Gone	3289
12	JORDAN AYERS/Mystic Voyage	3289
9	BRIAN CLIBBERTSON/Do You Really...	2990
12	SANTANA/Smooth Guitar	2990
9	BONNY JAMES/After The Rain	2990
9	DOWN TO THE BONE/The Zodiac	2691
9	RONNY JORDAN/London Lowdown	2691
9	BRIAN CLIBBERTSON/Do You Really...	2691
9	MARC ANTHONY/Palm Straps	2325
10	NESTOR TORRES/Sweet Home	2325
9	JAMES S BRAUN/Grain In The Grass	2325
9	YOLANDA ADAMS/Fragile Heart	2325
9	BOB JAMES/Safe Me There	2325
9	LARRY CARLTON/Silly Smooth	2325
8	KENNY G/MC/Beats My Own	2325
9	MICHAEL MCDONALD/The Meaning Of Love	2325

**MARKET #8**  
**WJZW/Washington, DC**  
ABC  
(202) 895-2300  
King  
12+ Cume 354,400

**Smooth Jazz**  
**WJZW 106.3**

PLAYS	ARTIST/TITLE	GI (000)
28	JEFF GOLUB...No Two Ways About It	6328
28	RICHARD ELLIOT/Moomba	6328
28	DAVE KOZ/Can't Let You	6328
28	STEVE COLE/Get It Go'n On	6328
28	EDGE GROOVE/Vinyl	6328
28	DOWN TO THE BONE/The Zodiac	6328
12	BRENDA RUSSELL/Catch On	3842
9	JAY BECKENSTEIN/Sunrise	2938
9	TONI BRAXTON/Smooth Guitar	2486
10	MICHAEL MCDONALD/The Meaning Of Love	2486
9	JEFF JARVIS/Silver Bird	2486
9	VARIOUS ARTISTS/Menagerie	2486
10	CRAIG CHAIKOV/Cala Carnival	2260
28	BRIAN CLIBBERTSON/Do You Really...	2260
28	ACQUATIC AL CHERMY/Beautiful Game	2260
28	JOYCE COOLING/Before Dawn	2034
12	CHRIS STANDRING/Hi-Sway	2034
12	BONNY JAMES/After The Rain	2034
12	3RD FORCE...Revelation Of	2034
12	CHRIS BOTTI/Invisible Bliss	1808
8	LARRY CARLTON/Silly Smooth	1808
8	LEO GANDEL/Mambo 2000	1808
8	ROGER SMITH/Over The Hood	1808

**MARKET #12**  
**WVLE/Miami**  
Clear Channel  
(305) 654-9494  
Michael/Coff  
12+ Cume 337,500

**Smooth Jazz**  
**WVLE 107.9**

PLAYS	ARTIST/TITLE	GI (000)
24	DOWN TO THE BONE/The Zodiac	5664
24	KIM WATERS/Hudson River Nights	5664
24	DAVE KOZ/Can't Let You	5428
23	DAVE KOZ/Can't Let You	5428
23	BRIAN CLIBBERTSON/Do You Really...	5192
23	RICHARD ELLIOT/Moomba	4956
12	MARC ANTHONY/Palm Straps	3532
12	NORMAN CORNWELL/After The Rain	2832
12	JEFF GOLUB...No Two Ways About It	2832
12	BONNY JAMES/After The Rain	2832
12	URBAN KNIGHTS/Sweet Home Chicago	2832
12	WALTER BEASLEY/Comin' At Cha	2832
6	MICHAEL LINGTON/Two In A Lifetime	2360
6	WARREN HILL/Mambo 2000	2360
4	EDGE GROOVE/Vinyl	1652
6	JEFF KASH/WA/Hyde Park	1416
7	PAUL TAYLOR/Avenue	1180
5	ACQUATIC AL CHERMY/Beautiful Game	1180
4	RICHARD ELLIOT/Moomba	1180
5	VARIOUS ARTISTS/Menagerie	1180
5	RIPPINGTONS/Cruisin' Down	0

**MARKET #14**  
**KWJZ/Seattle-Tacoma**  
Sandusky  
(425) 373-5536  
Handley/Rose  
12+ Cume 244,700

**Smooth Jazz**  
**KWJZ 98.9**

PLAYS	ARTIST/TITLE	GI (000)
26	JOYCE COOLING/Before Dawn	4060
27	BRIAN CLIBBERTSON/Do You Really...	3915
27	STEVE COLE/Get It Go'n On	3770
26	VARIOUS ARTISTS/Menagerie	3770
26	JEFF GOLUB...No Two Ways About It	3770
26	BONNY JAMES/After The Rain	3770
14	STEELY DAN/Jack Of Speed	2465
15	EDGE GROOVE/Vinyl	2270
16	BRENDA RUSSELL/Catch On	2320
16	YOLANDA ADAMS/Fragile Heart	2175
15	AL JARREAU/Just To Be Loved	2030
12	MICHAEL LINGTON/Two In A Lifetime	1740
15	CHRIS STANDRING/Hi-Sway	1596
10	DAVE KOZ/Can't Let You	1596
11	CHRIS STANDRING/Hi-Sway	1596
12	DAVID BENNETT/Red Baron	1596
12	STEVE COLE/Get It Go'n On	1596
11	CHUCK LERS/Hard Fe	1596
11	WALTER BEASLEY/Comin' At Cha	1450
10	JIMMY HASKIN/Novelas	1450
10	SAM CARDON/Last Night Of Summer	1450
10	RICHARD ELLIOT/Moomba	1450
10	JEFF KASH/WA/Hyde Park	1450
10	GEORGE BENSON/Deeper Than You...	1450
10	CLUB 100/Say	1450
9	JOE MCBRIDE/Texas Rhythm Club	1450
9	DOWN TO THE BONE/The Zodiac	1305
9	CHRIS BOTTI/Invisible Bliss	1305
9	BOB JAMES/Safe Me There	1305

**MARKET #15**  
**KDFW/San Diego**  
Jefferson-Philo  
(619) 297-3598  
Vazquez/Cole  
12+ Cume 286,000

**Smooth Jazz**  
**WJZZ 98.1**

PLAYS	ARTIST/TITLE	GI (000)
15	BOB JAMES/Safe Me There	2952
14	LARRY CARLTON/Silly Smooth	2624
17	CLUB 100/Say	2788
15	BRIAN CLIBBERTSON/Do You Really...	2788
15	BONNY JAMES/After The Rain	2624
16	JAMES S BRAUN/Grain In The Grass	2624
16	FATBOY/After The Rain	2624
16	MARC ANTHONY/Palm Straps	2624
16	AL JARREAU/Just To Be Loved	2288
13	CRAIG CHAIKOV/Cala Carnival	2132
12	MICHAEL MCDONALD/The Meaning Of Love	1968
11	STEELY DAN/Jack Of Speed	1804
11	AL JARREAU/Just To Be Loved	1840
11	GEORGE BENSON/Deeper Than You...	1840
10	JEFF GOLUB...No Two Ways About It	1840
10	MICHAEL LINGTON/Two In A Lifetime	1640
10	PAUL TAYLOR/Avenue	1640
10	RONNY JORDAN/London Lowdown	1640
10	BRIAN CLIBBERTSON/Do You Really...	1640
10	DAVE KOZ/Can't Let You	1476
9	JAY BECKENSTEIN/Sunrise	1476
9	JOYCE COOLING/Before Dawn	1476
9	NELSON RANGELL/The Way To You	1476
9	STEVE COLE/Get It Go'n On	1476
9	CHRIS BOTTI/Invisible Bliss	1328
8	STING/Desert Calls	1312
8	JAZZMASTERS/London Chimes	1312
8	WARREN HILL/Mambo 2000	1312
8	CHILLI MINICUZZI/Get Sunday	984
8	KIM WATERS/Hudson River Nights	984

**MARKET #17**  
**WJLT/Tampa**  
Infinity  
(727) 588-0841  
Block/Curtis  
12+ Cume 253,200

**Smooth Jazz**  
**WJLT 98.1**

PLAYS	ARTIST/TITLE	GI (000)
23	DOWN TO THE BONE/The Zodiac	4375
24	DAVE KOZ/Can't Let You	4200
24	CHRIS STANDRING/Hi-Sway	4200
24	BRIAN CLIBBERTSON/Do You Really...	4200
23	JAMES S BRAUN/Grain In The Grass	4025
23	RICHARD ELLIOT/Moomba	4025
23	JEFF GOLUB...No Two Ways About It	3850
17	BRIAN CLIBBERTSON/Do You Really...	2975
18	BRIAN CLIBBERTSON/Do You Really...	2975
17	TONI BRAXTON/Smooth Guitar	2800
12	MICHAEL MCDONALD/The Meaning Of Love	2800
9	WALTER BEASLEY/Comin' At Cha	1575
9	PAUL TAYLOR/Avenue	1575
9	WARREN HILL/Mambo 2000	1575
9	CHUCK LERS/Hard Fe	1575
9	DAVID BENNETT/Red Baron	1575
9	STEVE COLE/Get It Go'n On	1575
16	TONI BRAXTON/Smooth Guitar	2800
16	MICHAEL MCDONALD/The Meaning Of Love	1400
9	CRAIG CHAIKOV/Cala Carnival	1400
9	JAZZMASTERS/London Chimes	1400
9	KENNY G/MC/Beats My Own	1400
14	GEORGE BENSON/Deeper Than You...	1400
5	AL JARREAU/Just To Be Loved	962
5	JOE MCBRIDE/Texas Rhythm Club	962
5	CHILLI MINICUZZI/Get Sunday	0

**MARKET #18**  
**WVWV/Cleveland**  
Eyrath-Loran  
(440) 238-9283  
Kumble  
12+ Cume 253,000

**THE WAVE**  
**107.3**  
**SMOOTH JAZ**



**CYNDEE MAXWELL**  
max@rronline.com

PART ONE OF A TWO-PART SERIES

# Three Strange Days In Amsterdam

■ McGathy's 15th party goes overseas

**W**indmills, Dutch cheese, millions of bicycles, celebrated museums and wooden clogs, along with an infamous red-light district and "brown" cafes, provided an incredible backdrop to McGathy Promotions' annual party, held this year in Amsterdam. This week and next we offer the impressions of some of the programmers in attendance.

**Rob Cressman**  
WMFS/Memphis

**August 30, 2000, 8:30pm:** Depart Memphis International Airport on a direct flight to Amsterdam. Spot such notables as KLBJ/Austin's Loris Lowe and producer extraordinaire Paul Ebersold on board. Skip Beethoven's "Third Symphony" on the headphones and opt for a few good hours of sleep.

**August 31, noon, Amsterdam, The Netherlands:** Transfer from airport to Krasnapolsky Hotel smooth and easy. The heart of the city is unmistakably European. Magnificent architecture, throngs of cyclists, and folks leather-lunging cigarettes everywhere.

While queuing up to check in, I embrace my pal Roe Gallo from McGathy Promotions and thank her for the months of hard work it took to put this party together. She is an unsung hero. Notice that RCA's Bill Burrs is holding a Heineken while

waiting in line (figure that we'll find him passed out somewhere later).

Shower Bill and Rose McGathy with salutations in the lobby. They look better than ever, and deserve to. I feel fortunate to have been invited to this fete. Drop the bags, shower, and hit the streets with the one-and-only Miles Crosby (WAVF/Charleston), along with Burrs and Andy Rauchberg (RCA, West Coast). We shuffle into a canal-side shop, still amazed to be here.



**Rob Cressman**

**4pm:** We've had an engaging conversation with Amsterdam Andre, who is a club promoter of sorts. He agrees to give us a whirlwind tour of the infamous red-light district. Eyes wide, heads shaking, rumors dispelled: Freedom reigns here. It's back to the hotel to regroup for dinner. I find my brother, Tommy Daley (Capitol). We grab a cup of coffee and discuss the state of the format, satellite radio and the impact of consolidation on the radio and record

industries. The group heads through the narrow streets toward tonight's Mexican fiesta. Heinekens are everywhere. I notice Burrs is really throwing them back. I'm starting to worry about him. Bill and Rose join the table, and I'm happy to get to spend dinner with them.

Later, Daley, Epitaph's Christina Whitetrash and I hit Casa Rosa for the first time. McGathy's bambino makes a guest appearance, and Daley falls asleep.

**September 1, 11am:** Daley, Chris Siciliano (550 Music), Alan Ayo (KDGE/Dallas) and I trade stories of the previous night as we walk through the rain to the Barbizon Palace for this morning's panel, "What Is This World Dot-Coming To?" Grab some water and beam at Giant's Jann Hendry, who looks lovely. She joins us in the breathtaking St. Olaf's Church as the panel begins.

McGathy's Tony Couch is no worse for wear despite his slung arm, and I think he's in his element. I have never met moderator Ken Anthony (Radio Think Tank), but I admire his ability to keep things on track and moving. WLZR/Milwaukee's Keith Hastings shines. A compelling, well-organized panel. Afterward, Supergrass floors me with a superb acoustic set.

**1:30pm:** Lunch is calling. Daley, Whitetrash and pal Sunna, Burrs, WTFX/Louisville's Keith O'Loane, Rauchberg and I settle on a bistro and sit outside. Of course Burrs starts drinking immediately. I'm anxious to soak up some culture and suggest we visit the Van Gogh Museum. The ladies decide to shop, and after much coaxing my compadres agree to catch the tram to the Van Gogh. I insist on perusing each floor of art, to the chagrin of the others, who prefer to seek the next pub. Burrs begins making up comedic titles for paintings.

**6:30pm:** Group walk from the hotel to the boat landing for a cruise through the canals and Roadrunner's Indonesian feast. Chat with McGathy's Mark Fischer about the Memphis band Broken. Congratulate he and Shanna on baby-to-come. Elated to see WNOR/Norfolk's

Harvey Kojan. Food is incredible on board. Burrs is on. A la Robin Leach, he is truly a master of the mike and delivers a side-splitting narrative. Near the end I notice he is slurring his words. I encourage him to take it easy.

**11pm:** At the Escape Club, Skindive and Hooverphonic rock, but Capitol's Dandy Warhols light it up for me. Alan Galbraith (Wind-up), Kojan and I head back to the hotel and call it a night.

**September 2, noon:** I oversleep and miss today's panel. Step out to purchase some gifts and have a great lunch at a nondescript sidewalk cafe. The food here has been unbelievable. Chat up some locals on the subject of tonight's football game. Passionate people when it comes to football. Catch a marvelous parade quite by surprise.

**5:30pm:** Gather in the lobby for dinner. Warner Bros.' Mike Rittberg and Dave Lombardi have invited me to join them at an Italian eatery that Rittberg's wife, Maria Musaitef, knows. It's called La Gondola. What a group: Kojan, Marilyn Mee, Roxy Myzal, Hastings, Cyndee Maxwell, Robert England, Pat Martin, Michael Linehan, Fischer. The meal is divine.

Kojan and I talk about networking, as we are both trying to fill air talent positions. Roxy and I talk about *Hard Drive*, and I get the lowdown on Mee's happenings. Cabs to the Milky Way — almost. A very odd altercation with some Amsterdam cabbies delayed our departure for a bit. Lombardi had my back the whole time.

**Midnight:** Arrive at the Milky Way Club in time for 3 Doors Down. I notice Burrs against a wall and ask how his night has been. He doesn't speak much. I hope he's OK. Bill McGathy and I talk about the future, and I thank him again for the best party in the world. After the Milky Way I check out the hotel lobby scene, then head back out with Siciliano and company. We cheer with the locals, as the football game is on every screen in every pub. I end the evening with some fries and a cold Heineken. Bliss. This is what I recall.

**Harvey Kojan**  
WNOR/Norfolk

**August 30, 6pm:** At Dulles airport, waiting for the Xanax to kick in. See, I've got this little claustrophobia thing,

which presents a challenge when you're facing an eight-hour red-eye ... in coach. Luckily, the guy I wind up sitting next to is Shawn Murphy, PD of WZBH/Salisbury, MD. Yeah, the very same Shawn Murphy whose station just finished No. 1 with a 10.3 share. Turns out he's not just a radio genius, but a genuinely nice guy. Six time zones (and six airplane bottles of Bacardi) later, I set foot in Amsterdam for the first time.

**August 31, 2pm:** I enjoy the first of many beers with Wind-up's Alan Galbraith, a veteran Amsterdam visitor who's graciously agreed to be my tour guide. Our tour includes a coffee-house visit spurred by KILQ/Colorado Springs' Rich Hawk and his wife. Strangely, no one drinks coffee. Weird menu too. Very organic.

**7pm:** This menu is more familiar: burritos, enchiladas and jalapeno peppers. Yes. Tex-Mex. Amsterdam style.

Among my dining companions is Jesse James Dupree, who invites me to participate in his "Amster-jam" later that night. It's in a tiny, sweaty, smoke-filled place called the Cave. (Actually, every

place in Amsterdam is smoke-filled.) Jesse and his band are in fine form. Ditto for special guest Chris Barron (formerly of the Spin Doctors).

I get up, and we bang out a rowdy rendition of the Faces' "Stay With Me," a song I've wanted to do for years. Most singers can't touch Rod Stewart's high, raspy vocal, but Jesse handles it with ease. Then WHJY/Providence's Joe Bevilacqua grabs an axe and tears up "Johnny B. Goode." We're ready to try "Midnight Rider," which we've learned especially for Keith Hastings to sing. Keith, however, is back at the hotel, fast asleep.

**September 1, 12:30pm:** I wake up and am stunned to learn that I've slept for 10 hours. Got to love those blackout curtains. Problem is, I've missed the damn brunch panel. A shame, too, because everyone I ask says it went quite well.



**Harvey Kojan**

Continued on Page 194

# IOMMI

## "Goodbye Lament"

FEATURING **Dave Grohl**

FROM THE ALBUM **IOMMI** in stores October 17

<b>93X</b>	<b>WRIF</b>	<b>WLZR</b>
<b>WYSP</b>	<b>KLOS</b>	<b>WNOR</b>
<b>KISW</b>	<b>WCCC</b>	<b>WLUM</b>
<b>WMMS</b>	<b>KCAL</b>	<b>WXRC</b>

**DIVINE**  
RECORDS

**How About Your  
Call Letters Here?**

**PRIORITY**  
RECORDS

Promotion Direction: Rent A Label Barry Lyons 310.581.9432

September 15, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	3 DOORS DOWN Loser (Republic/Universal)	1450	+22	83505	15	68/2
1	2	RED HOT CHILI PEPPERS Californication (Warner Bros.)	1311	-133	86997	13	66/0
7	3	PRIMUS W/OZZY N.I.B. (Divine/Priority)	1064	+96	49276	11	54/0
6	4	3 DOORS DOWN Kryptonite (Republic/Universal)	1060	+1	88244	35	62/0
3	5	CREED With Arms Wide Open (Wind-up)	1049	-201	71917	23	61/0
5	6	KENNY WAYNE SHEPHERD BAND Last Goodbye (Giant/Reprise)	1040	-21	53401	10	51/0
4	7	METALLICA I Disappear (Hollywood)	979	-119	62762	21	56/0
9	8	FUEL Hemorrhage (In My Hands) (550 Music)	827	+106	48904	5	59/2
8	9	NICKELBACK Breathe (Roadrunner)	746	+21	35956	8	55/1
10	10	PAPA ROACH Last Resort (DreamWorks)	697	+32	37802	15	39/1
19	11	AC/DC Meltdown (EastWest/EEG)	660	+194	35357	3	44/2
13	12	8STOPS7 Question Everything (Reprise)	632	+1	38281	10	51/0
14	13	STONE TEMPLE PILOTS Sour Girl (Atlantic)	577	-28	37770	24	42/0
16	14	GODSMACK Bad Religion (Republic/Universal)	570	-30	31948	13	34/0
11	15	U.P.O. Godless (Epic)	563	-88	31969	23	34/0
15	16	A PERFECT CIRCLE Judith (Virgin)	536	-67	34650	22	35/0
12	17	LIVE They Stood Up For Love (Radioactive/MCA)	517	-126	29321	11	37/0
Breaker	18	CREED Are You Ready (Wind-up)	506	+221	30468	2	47/12
21	19	VAST Free (Elektra/EEG)	483	+65	27508	5	45/1
17	20	AC/DC Satellite Blues (EastWest/EEG)	445	-118	30491	18	35/0
37	21	GREEN DAY Minority (Reprise)	388	+158	19405	2	34/0
18	22	MOTLEY CRUE Hell On High Heels (Motley/Beyond)	376	-127	17684	14	33/0
22	23	UNION UNDERGROUND Turn Me On... (Portrait/Columbia)	370	-2	17895	12	36/1
28	24	FULL DEVIL JACKET Where Did You Go? (Island/IDJMG)	354	+51	14566	5	37/2
20	25	ONE WAY RIDE Painted Perfect (Refuge/MCA)	348	-83	20175	12	34/0
26	26	FOO FIGHTERS Next Year (Roswell/RCA)	331	+15	15160	4	27/1
23	27	ISLE OF Q Little Scene (Universal)	317	-52	16180	11	34/0
24	28	DEFTONES Change (In The House Of Flies) (Maverick)	305	-58	22074	16	21/0
43	29	SLASH'S SNAKEPIT Been There Lately (Koch)	286	+110	10885	2	27/0
31	30	AMERICAN PEARL Free Your Mind (Wind-up)	271	+18	14155	6	29/0
27	31	EVE 6 Promise (RCA)	262	-49	16566	14	21/0
33	32	MARVELOUS 3 Sugarbuzz (HiFi/Elektra/EEG)	255	+12	11418	6	27/1
25	33	JIMMY PAGE & BLACK CROWES Ten Years... (Musicmaker.com/TVT)	246	-96	14860	15	20/0
Debut	34	U2 Beautiful Day (Interscope)	240	+201	27024	1	24/20
30	35	RADFORD Closer To Myself (RCA)	229	-32	8445	6	29/1
39	36	COLD Just Got Wicked (Flip/Geffen/Interscope)	226	+36	11179	4	24/2
Debut	37	A PERFECT CIRCLE 3 Libras (Virgin)	216	+113	13812	1	23/2
38	38	DISTURBED Stupify (Giant/Reprise)	203	-14	12780	16	19/1
36	39	EVERCLEAR Wonderful (Capitol)	203	-31	10777	16	13/0
Debut	40	LINKIN PARK One Step Closer (Warner Bros.)	201	+72	9110	1	23/1
34	41	IRON MAIDEN The Wicker Man (Portrait/Columbia)	198	-45	13252	17	15/0
Debut	42	WALLFLOWERS Sleepwalker (Interscope)	190	+97	16773	1	29/24
35	43	INCUBUS Stellar (Immortal/Epic)	183	-53	10080	10	18/2
41	44	SCORPIONS Hurricane 2000 (Angel)	182	-1	12538	4	14/0
47	45	ALICE COOPER Gimme (Spitfire)	163	+5	7532	2	17/1
44	46	CLARKS Better Off Without You (Razor & Tie)	149	-24	12285	7	14/0
32	47	QUEENS OF THE STONE AGE The Lost Art Of Keeping... (Interscope)	148	-101	9073	13	18/0
Debut	48	COLLECTIVE SOUL Why Pt. 2 (Atlantic)	147	+142	12071	1	52/52
Debut	49	ORGY Fiction (Dreams In Digital) (Elementree/Reprise)	140	+35	4372	1	15/2
40	50	B.B. KING/ERIC CLAPTON Riding With The King (Duck/Reprise)	130	-59	8275	17	12/0

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
COLLECTIVE SOUL Why Pt. 2 (Atlantic)	52
SAMMY HAGAR Serious Juju (Cabo Wabo/Beyond)	36
WALLFLOWERS Sleepwalker (Interscope)	24
MEGADETH Kill The King (Capitol)	21
U2 Beautiful Day (Interscope)	20
IOMMI Goodbye Lament (Divine/Priority)	17
CREED Are You Ready (Wind-up)	12
EVERLAST Black Jesus (Tommy Boy)	10
DUST FOR LIFE Step Into The Light (Wind-up)	10
PAPA ROACH Broken Home (DreamWorks)	8

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CREED Are You Ready (Wind-up)	+221
U2 Beautiful Day (Interscope)	+201
AC/DC Meltdown (EastWest/EEG)	+194
GREEN DAY Minority (Reprise)	+158
COLLECTIVE SOUL Why Pt. 2 (Atlantic)	+142
SAMMY HAGAR Serious Juju (Cabo Wabo/Beyond)	+121
A PERFECT CIRCLE 3 Libras (Virgin)	+113
SLASH'S SNAKEPIT Been There Lately (Koch)	+110
FUEL Hemorrhage (In My Hands) (550 Music)	+106
WALLFLOWERS Sleepwalker (Interscope)	+97

## Breakers.

ARTIST TITLE LABEL(S)	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
CREED Are You Ready (Wind-up)	506/221	47/12	18

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 increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

70 Rock 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 9/3-Saturday 9/9. 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 400 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 (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.



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FEATURING VOCALS BY LAJON OF SEVENDUST

ON YOUR DESK NOW

FROM THE ALBUM STRAIT UP

IN MEMORY OF JAMES EARL RAY

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## Most Played Recurrents

CREED Higher (Wind-up)
GODSMACK Voodoo (Republic/Universal)
RED HOT CHILI PEPPERS Otherside (Warner Bros.)
METALLICA No Leaf Clover (Elektra/EEG)
CREED What If (Wind-up)
MATCHBOX TWENTY Bent (Lava/Atlantic)
FOO FIGHTERS Learn To Fly (Roswell/RCA)
COLLECTIVE SOUL Heavy (Atlantic)
GODSMACK Keep Away (Republic/Universal)
AC/DC Stiff Upper Lip (EastWest/EEG)
SANTANA F/ROB THOMAS Smooth (Arista)
RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)
INCUBUS Pardon Me (Immortal/Epic)
LENNY KRAVITZ Fly Away (Virgin)
BUSH The Chemicals Between Us (Trauma)
SANTANA F/EVERLAST Put Your Lights On (Arista)
KID ROCK Only God Knows Why (Top Dog/Lava/Atlantic)
BUCKCHERRY Lit Up (DreamWorks)
STAINED Home (Flip/Elektra/EEG)
GODSMACK Whatever (Republic/Universal)

## ROCK

## Going For Adds 9/15/00

COC Congratulations Song (Sanctuary/SRG)
LENNY KRAVITZ Again (Virgin)
MATCHBOX TWENTY Crutch (Lava/Atlantic)
JIMMY PAGE/BLACK CROWES Hey Hey What Can I Do (Musicmaker.com/TVT)
U.P.O. Feel Alive (Epic)
U2 Beautiful Day (Interscope)

### McGathy

Continued from Page 192

**1:30pm:** A slew of us head for the Van Gogh museum. Marilyn Mee quickly assumes the role of camp counselor and locates the proper tram, but not before I nearly get run over. This city is a sea of cars, trams and bikes. Just when you think you've successfully crossed the street, you look up and see a mad cyclist bearing down on you. It's surprising none of us died.

**4pm:** Did you know Van Gogh just cut off his lobe and not his whole ear? KRXXQ/Sacramento's Pat Martin, his wife, Monica, and I decide to split and visit a *real* work of art: The Heineken brewery. We walk there only to discover that the freakin' place closed five days earlier and won't reopen until May. We briefly consider extending our stay a few months, but opt instead to hit the nearest bar and start pounding Heinekens.

**9:30pm:** Our crew cruises Amsterdam's famed canals in four boats. Ours has the Heineken-pounding lunatics. It's pouring rain outside, but we couldn't care less. Too much fun. Thanks, Roadrunner.

**12:15am:** It's true — they *charge* you to pee. The guy is actually demanding money before he lets me leave the bathroom. I've got no change, and I'll be damned if I'm gonna give him a f20 bill (around nine bucks). Bill McGathy bails me out. "This pee's on me," he says. We're in a massive venue called Melkweg (Milky Way), grooving to The Dandy Warhols, Hooverphonic and Skindive — and still pounding Heinekens.

**3am:** Stumbling down the street toward our

**"This city is a sea of cars, trams and bikes. Just when you think you've successfully crossed the street, you look up and see a mad cyclist bearing down on you."**

Harvey Kojan

## TUNED-IN

R&amp;R/MEDIABASE 24/7

ROCK

### KOMP 92.9 KOMP/Las Vegas 11am

LED ZEPPELIN Immigrant Song  
TESLA Love Song  
CLASH Should I Stay Or Should I Go  
NICKELBACK Leader Of Men  
BLUE OYSTER CULT Burnin' For You  
RED HOT CHILI PEPPERS Californication  
AC/DC Let There Be Rock  
AC/DC Whole Lotta Rosie  
BLACK SABBATH War Pigs  
VAN HALEN I'll Wait

4pm

OZZY OSBOURNE No More Tears  
PINK FLOYD Money  
SANTANA EVERLAST Put Your Lights On  
DEF LEPPARD Foolin'  
RED HOT CHILI PEPPERS Californication  
BON JOVI Wanted Dead Or Alive  
IRON MAIDEN Wicker Man  
METALLICA The Unforgiven  
CARS Just What I Needed

### WSTZ/Jackson 11am

AC/DC You Shook Me All Night Long  
EAGLES Already Gone  
JEFFERSON AIRPLANE Somebody To Love  
MOLLY HATCHET Flirtin' With Disaster  
PINK FLOYD Learning To Fly  
BAD COMPANY Rock & Roll Fantasy  
VAN HALEN Dancing In The Street  
KENNY WAYNE SHEPHERD Last Goodbye  
DOOBIE BROTHERS Black Water  
ZZ TOP Cheap Sunglasses  
ROLLING STONES Jumpin' Jack Flash  
JOHN COUGAR Hurts So Good  
DOORS Love Her Madly

4pm

LED ZEPPELIN Rock & Roll  
PEARL JAM Better Man  
BOSTON Foreplay/Long Time  
VAN HALEN Runnin' With The Devil  
BOB SEGER Fire Down Below  
KENNY WAYNE SHEPHERD Last Goodbye  
WAR Low Rider  
PINK FLOYD Comfortably Numb  
JAMES GANG Funk #49  
DEF LEPPARD Armageddon It



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Tuesday 9/5. © 2000, R&R Inc.

## New & Active

SANTANA F/DAVE MATTHEWS Love Of My Life (Arista)  
Total Plays: 129, Total Stations: 11, Adds: 0

MILE Back To The Floor (Aware/C2/Columbia)  
Total Plays: 126, Total Stations: 15, Adds: 0

SAMMY HAGAR Serious Jujú (Cabo Wabo/Beyond)  
Total Plays: 125, Total Stations: 36, Adds: 36

RAGE AGAINST THE MACHINE Testify (Epic)  
Total Plays: 117, Total Stations: 11, Adds: 0

LIOND GANG Closer (Lava/Atlantic)  
Total Plays: 114, Total Stations: 17, Adds: 3

(HED) PLANET EARTH Bartender (Volcano/Java)  
Total Plays: 113, Total Stations: 13, Adds: 1

HALFORD Night Fall (Metal-Is/SRG)  
Total Plays: 104, Total Stations: 13, Adds: 0

PAUL RODGERS Deep Blue (CMC/SRG)  
Total Plays: 100, Total Stations: 8, Adds: 0

EVERLAST Black Jesus (Tommy Boy)  
Total Plays: 84, Total Stations: 19, Adds: 10

VALLEJO Into The New (Crescent Moon/550 Music)  
Total Plays: 82, Total Stations: 12, Adds: 3

Songs ranked by total plays

hotel. No, not me — a Southeast programmer whose reputation I'm later sworn to uphold. Seems he got overserved. (He later blames the beer's "higher alcohol content.") I've got my arm around him, trying to keep him upright. I'm sure we make a lovely couple. We arrive at the Grand Krasnapolsky, and I guide him to the elevator and ask him his room number, but he's lost the ability to communicate. We head back to the front desk, and I pry the necessary info from the clerk. Keith O'Loane pitches in, and we get him back in the elevator and safely to his room.

**September 2, 11am:** Warily eyeing a lavish brunch spread in the Krasnapolsky Grand Ballroom, trying to decide what goes best after a 12-hour beer binge. I settle on granola, fruit and coffee. Next thing I know, I'm talking into a microphone. I'm on today's panel with a bunch of label and management heavyweights, discussing why so little European music crosses to America. Interesting, but I'm out of my comfort zone. My contribution is minimal.

**1:30pm:** Supposed to meet in the lobby and go see the Anne Frank House. My mind says yes, but my body says no. I close the curtains and go to bed. What a wimp.

**6:30pm:** Now *this* is in my comfort zone — dinner! It's Italian, and it's real good. I'm here

courtesy of my good buds at WB, Mr. Rittberg and Mr. Lombardi. The Piper Heideck is flowing, and I'm astounded yet again by the recuperative powers of the human body.

**9:45pm:** The debate rages: Should we go directly to the official party (3 Doors Down, Everlast, At The Drive In and COC) or head first to the live sex show? We're discussing this as we climb into a cab. Apparently, it's taking us too long to decide, because our driver suddenly throws open his door, strides to the passenger side, reaches in, grabs Cressman and throws him out of the cab. Now the cabbie's yelling at us, demanding money. The cabbie behind him (we've created quite the traffic jam) joins the action. This is getting out of hand, so I bolt.

**10pm:** A surreal stroll through the streets of Amsterdam. It's pouring, but my brand new, 100% PVC Banana Republic jacket is repelling every drop. Wish I could say the same for my glasses, which are completely fogged (hence the surrealism). I've decided to forsake both the concert and the sex show in favor of sleep. With a 12-hour travel day tomorrow, and my in-laws in town, another late night of Heineken-pounding just doesn't seem like a good idea. Gee, how *adult* of me.

# Rock Playlists

## FIND COMPLETE PLAYLISTS FOR ALL ROCK REPORTERS ON R&R ONLINE MUSIC TRACKING

**MARKET #4**  
**KJSJ/San Francisco**  
Clear Channel  
(408) 453-5400  
Cunningham/Berg  
12x Cume 810,800



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
27	26	A PERFECT CIRCLE/Judith	9044
25	25	3 DOORS DOWN/Kryptonite	8075
16	21	GOOSMACK/Whatever	6783
16	20	DEF TONES/Change...	6460
17	19	U.P.O./Godless	6137
20	18	GOOSMACK/Back Religion	5814
18	18	VAST FIVE	5814
17	18	CREEDEEN/You Ready	5168
15	14	GOOSMACK/Keep Away	4845
14	13	3 DOORS DOWN/Loser	4522
14	14	PAPA ROACH/Last Resort	4522
12	12	KORN/Make Me Bad	3876
11	12	NICKELBACK/Breathe	3553
12	11	LIMP BIZKIT/Take A Look...	3230
12	10	SUNNA/Power Struggle	3230
5	10	ROB ZOMBIE/Drugs	3230
9	9	RAGE AGAINST THE MACHINE/Radio	2907
8	8	THE BAY AREA/Just Another Day	2857
8	8	(RED) PLANET EARTH/Bandstand	2584
8	8	A PERFECT CIRCLE/What Is & What...	2584
6	7	DISTURBED/Supfly	2261
6	7	KORN/Feel On A Leash	2261
6	7	UNION UNDERGROUND/Turn Me On...	2261
6	7	LIMP BIZKIT/One Step Closer	2261
6	6	AC/DC/Back In Black	1938
6	6	COLD CHAI/Just Got Wicked	1938
6	6	OFFSPRING/The Kids Aren't All...	1938
6	6	OFFSPRING/The Kids Aren't All...	1938
6	6	KORN/Somewhere Someone	1938
6	6	ONE WAY RIDE/Painted Perfect	1938

**MARKET #6**  
**WMMR/Philadelphia**  
Greater Media  
(610) 771-0933  
Mikman/Zepeto  
12x Cume 810,700



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
24	23	FUEL/Hemorrhage...	8877
25	24	3 DOORS DOWN/Kryptonite	8339
11	20	ISTOP/Question Everything	5380
6	20	METALLICA/No Leaf Clover	5380
9	20	U2/Beautiful Day	5380
23	19	CREEDEEN/Arms Wide Open	5111
23	19	RED HOT CHILI.../California	5111
11	19	WALLFLOWERS/Sleepwalker	5111
7	10	PEARL JAM/Light Years	4842
14	10	JIMMY PAGE/BLACK.../What Is & What...	4035
15	13	3 DOORS DOWN/Loser	3497
10	12	METALLICA/Turn The Page	3497
12	12	AC/DC/Back In Black	3228
11	11	LIVE/They Stood Up For...	2959
12	11	COLD CHAI/Just Got Wicked	2690
5	10	LIQUID GANG/Closer	2690
5	10	BUSH/The Chemicals...	2421
4	10	ONE WAY RIDE/Painted Perfect	2421
4	10	OFFSPRING/The Kids Aren't...	2152
6	8	AMERICAN PEARL/Free Your Mind	2152
6	8	INCUBUS/Drive	2152
12	8	ISLE OF GI/Little Scene	2152
4	7	BUCKCHERRY/Up	1863
7	7	LIVE/The Dolphin's Cry	1863
7	7	STIV/Clanging The Walls	1863
5	7	CREEDEEN/High	1863
6	7	EVERLAST/What It's Like	1863
3	6	SANTANA/EVERLAST/Put Your Lights On	1614
7	6	TOMMY L/You Wanted More	1614
4	6	WHO/You Better Be My Love	1614

**MARKET #14**  
**KISW/Seattle-Tacoma**  
Entercom  
(206) 285-7625  
Ryan/Faulkner  
12x Cume 243,400



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
29	31	METALLICA/Disappear	4247
27	31	3 DOORS DOWN/Loser	4247
29	31	RED HOT CHILI.../California	4247
29	28	A PERFECT CIRCLE/Judith	3836
19	28	QUEENS OF.../The Last Art...	2740
44	18	PRINCE & NEW POWER GENERATION/WOZZY N.I.B.	2466
16	18	AC/DC/Back In Black	2466
18	18	IRON MAIDEN/The Wicker Man	2466
17	17	PAPA ROACH/Last Resort	2329
17	17	DEF TONES/Change...	1781
10	17	KENNY WAYNE.../Last Goodbye	1507
10	17	ME GADGET/What It's Like	1507
11	17	A PERFECT CIRCLE/California	1370
8	18	CREEDEEN/You Ready	1370
10	18	KORN/Make Me Bad	1254
5	10	LENNY KRAMITZ/Free Your Mind	1233
10	10	GOOSMACK/Whatever	1233
10	10	INCUBUS/Drive	1233
9	9	DISTURBED/Supfly	1233
9	9	MONSTER MAGNET/Space Lord	1233
9	9	OFFSPRING/The Kids Aren't...	969
6	7	3 DOORS DOWN/Kryptonite	969
11	7	CREEDEEN/High	969
7	7	EVERLAST/What It's Like	969
7	7	AC/DC/Back In Black	822
4	6	BUCKCHERRY/Up	822
4	6	FOO FIGHTERS/Learn To Fly	822
4	6	AMERICAN PEARL/Free Your Mind	822
4	6	QUEENS OF.../The Last Art...	685
4	6	ALICE IN CHAINS/Get Born Again	685

**MARKET #16**  
**KOKB/Phoenix**  
Sandsky  
(480) 987-9300  
Bonafant/Lois  
12x Cume 194,200



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
16	21	EVE 6/Promise	2394
20	20	CREEDEEN/High	2280
16	19	CREEDEEN/Arms Wide Open	2166
16	19	LIVE/They Stood Up For...	2166
16	18	3 DOORS DOWN/Kryptonite	2052
17	18	AC/DC/Back In Black	2052
17	18	MORLEY CRUICKSHANK/On High Heels	2052
16	18	KENNY WAYNE.../Last Goodbye	2052
18	18	RED HOT CHILI.../California	1824
15	18	FOO FIGHTERS/Learn To Fly	1710
14	18	MATCHBOX TWENTY/Bent	1482
14	18	RED HOT CHILI.../Otherside	1482
11	18	STONE TEMPLE PILOTS/Sour Girl	1482
13	12	TOMMY L/You Wanted More	1368
13	12	DEF TONES/Change...	1254
13	12	AC/DC/Satellite Blues	1254
11	13	BON JOVI/My Life	1254
11	13	COUNTING CROYS/Everyday	912
4	6	AC/DC/Satellite Blues	570
3	6	SANTANA/FROB THOMAS/Smooth	570
3	6	SANTANA/EVERLAST/Put Your Lights On	570
5	4	SAMMY HAGAR/Mane Tequila	456
5	4	COUNTING CROYS/Everyday	456
3	4	RED HOT CHILI.../Scar Tissue	342
3	4	COLLECTIVE SOUL/Heavy	228
3	4	GOO GOO DOLLS/Broadway	228
1	3	GUNS N' ROSES/Welcome To My Life	114
1	3	STONE TEMPLE PILOTS/You Ready	114
1	3	MOTLEY CRUE/Back On High Heels	114

**MARKET #18**  
**WBAB/Nassau-Suffolk**  
Cor  
(631) 587-1023  
Edwards/Tortora/Parse  
12x Cume 453,700



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
27	30	3 DOORS DOWN/Kryptonite	8250
27	30	CREEDEEN/High	8250
7	30	U2/Beautiful Day	8250
32	30	CREEDEEN/Arms Wide Open	8250
29	30	RED HOT CHILI.../California	8250
13	17	FOO FIGHTERS/Learn To Fly	4675
13	17	COLLECTIVE SOUL/Why Pl. 2	4125
4	18	IRON MAIDEN/The Wicker Man	3850
29	13	JIMMY PAGE/BLACK.../What Is & What...	3575
11	11	PRINCE & NEW POWER GENERATION/WOZZY N.I.B.	3025
12	11	SANTANA/EVERLAST/Put Your Lights On	3025
10	11	WALLFLOWERS/Sleepwalker	2750
10	11	ISTOP/Question Everything	2750
12	10	AC/DC/Satellite Blues	2750
11	10	LIT MY OWN WORST ENEMY	2750
15	10	SCORPIONS/Hurricane 2000	2750
12	9	COLLECTIVE SOUL/Heavy	2475
12	9	JIMMY PAGE/BLACK.../Ten Years Gone	2475
9	9	METALLICA/No Leaf Clover	2475
12	8	3 DOORS DOWN/Kryptonite	2200
8	8	RED HOT CHILI.../Scar Tissue	2200
7	8	RED HOT CHILI.../Otherside	1925
7	8	METALLICA/Turn The Page	1925
6	8	KENNY WAYNE.../Last Goodbye	1650
6	8	FUEL/Hemorrhage...	1650
1	3	GEORGE THOROGOOD.../One Bourbon, One...	825
1	3	PRINCE & NEW POWER GENERATION/WOZZY N.I.B.	500
1	3	SANTANA/FROB THOMAS/Smooth	500
1	3	AC/DC/Satellite Blues	275

**MARKET #22**  
**WDVE/Pittsburgh**  
Clear Channel  
(412) 937-1441  
Hart/Porter  
12x Cume 434,500



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
27	21	3 DOORS DOWN/Kryptonite	6706
30	29	CLARKS/Better Off...	6200
19	29	CREEDEEN/High	5434
19	29	STONE TEMPLE PILOTS/Sour Girl	5434
10	29	GOO GOO DOLLS/Broadway	5434
26	18	CREEDEEN/Arms Wide Open	5148
13	18	BUZZ POETS/Copenhagen	3718
13	18	RED HOT CHILI.../California	3718
13	18	CREEDEEN/You Ready	3432
23	12	JIMMY PAGE/BLACK.../Ten Years Gone	3432
11	13	AC/DC/Satellite Blues	3146
11	13	AC/DC/Satellite Blues	3146
9	13	3 DOORS DOWN/Loser	2860
8	13	ISTOP/Question Everything	2288
8	13	TRAIN/Meet Virginia	2288
4	7	FOO FIGHTERS/Learn To Fly	2002
4	7	LENNY KRAMITZ/American Woman	2002
7	7	LIVE/The Dolphin's Cry	2002
7	7	AC/DC/Satellite Blues	2002
6	7	KING CRIMSON/Riding With The King	1716
6	7	METALLICA/Disappear	1716
6	7	AMERICAN PEARL/Free Your Mind	1716
6	7	BUSH/The Chemicals...	1716
6	7	SLASH'S SNAG P.I./Been There Lately	1716
6	7	JONNY LANG/Sill Ranin'	1716
6	7	SANTANA/EVERLAST/Put Your Lights On	1716
6	7	TOMMY L/You Wanted More	1716
6	7	CREEDEEN/High	1430
3	7	RED HOT CHILI.../Otherside	1430

**MARKET #26**  
**WBBW/Cincinnati**  
Clear Channel  
(513) 621-3226  
Walter/Garrett  
12x Cume 308,400



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
19	20	GOOSMACK/Keep Away	6570
20	20	RED HOT CHILI.../California	6132
30	27	GOOSMACK/Whatever	5913
27	27	STURGIS/Black	5913
17	16	NICKELBACK/Breathe	3504
14	16	PAPA ROACH/Last Resort	3504
14	16	VAST FIVE	3504
14	16	ROB ZOMBIE/Drugs	3504
14	16	CREEDEEN/Arms Wide Open	3504
14	16	FUEL/Hemorrhage...	3504
14	16	A PERFECT CIRCLE/Judith	3504
11	16	RAGE AGAINST THE MACHINE/Just Another Day	3285
15	15	3 DOORS DOWN/Loser	3285
15	15	DEF TONES/Change...	3285
15	15	GREEN DAY/American Idiot	2628
15	15	LIVE/They Stood Up For...	2628
11	15	DISTURBED/Supfly	2409
11	15	METALLICA/Turn The Page	2409
8	11	ZEPHRAH/Break Stuff Of The Year	2409
8	11	3 DOORS DOWN/Kryptonite	2190
8	11	AMERICAN PEARL/Free Your Mind	2190
10	10	EVE 6/Promise	2190
10	10	A PERFECT CIRCLE/Judith	2190
9	10	STONE TEMPLE PILOTS/Sour Girl	711
9	10	QUEENS OF.../The Last Art...	711
8	10	COLLECTIVE SOUL/Why Pl. 2	632
8	10	ONE WAY RIDE/Painted Perfect	632
8	10	ISTOP/Question Everything	632
2	8	U2/Beautiful Day	1095

**MARKET #28**  
**KCAL/Riverside**  
Anshelm  
(951) 793-3554  
Hoffman/Matthews  
12x Cume 142,700



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
42	43	PRINCE & NEW POWER GENERATION/WOZZY N.I.B.	3397
42	43	3 DOORS DOWN/Kryptonite	3318
43	41	METALLICA/Disappear	3229
41	40	CREEDEEN/High	3160
40	40	IRON MAIDEN/The Wicker Man	3160
40	40	3 DOORS DOWN/Loser	2928
15	26	CULT/Painted On My Heart	2054
24	24	CREEDEEN/You Ready	1896
37	24	CREEDEEN/Arms Wide Open	1896
18	10	FOO FIGHTERS/BLISS MAY HAVE A CAP	1501
20	19	SLASH'S SNAG P.I./Been There Lately	1501
20	18	RED HOT CHILI.../California	1422
17	13	GREEN DAY/American Idiot	1027
11	13	NEW AMERICAN SHAMANE/Under It All	1027
14	12	MEGADETH/Disappearance	969
11	11	ROB ZOMBIE/Drugs	869
11	11	LENNY KRAMITZ/Free Your Mind	790
9	11	OFFSPRING/Philly You Don't Get...	711
9	11	A PERFECT CIRCLE/Judith	711
8	11	LIMP BIZKIT/Break Stuff	711
6	11	METALLICA/Whiskey In The Jar	711
10	10	FOO FIGHTERS/Learn To Fly	711
10	10	OFFSPRING/The Kids Aren't...	632
10	10	AMERICAN PEARL/Free Your Mind	632
10	10	OFFSPRING/Philly You Don't Get...	632
8	10	PAPA ROACH/Last Resort	632
8	10	INCUBUS/Drive	632
8	10	METALLICA/No Leaf Clover	632
8	10	METALLICA/No Leaf Clover	632
8	10	RED HOT CHILI.../Scar Tissue	632

**MARKET #31**  
**WLUM/Midwest**  
Midwaukee  
(414) 771-1021  
Hawley  
12x Cume 122,900



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
25	22	PAPA ROACH/Last Resort	1184
25	22	CLARKS/Better Off...	1184
25	22	PRINCE & NEW POWER GENERATION/WOZZY N.I.B.	918
14	16	CREEDEEN/Arms Wide Open	816
22	15	CREEDEEN/You Ready	756
13	14	ALICE COOPER/Fame	756
11	14	ROB ZOMBIE/Scum Of The Earth	756
12	13	COLD CHAI/Just Got Wicked	702
12	13	FUEL/Devil Jacke/Where Did You Go?	702
19	13	RED HOT CHILI.../California	702
13	12	DEF TONES/Change...	648
14	12	UNION UNDERGROUND/Turn Me On...	648
11	12	COLLECTIVE SOUL/Why Pl. 2	594
11	12	ONE WAY RIDE/Painted Perfect	594
13	11	A PERFECT CIRCLE/Judith	594
11	11	ZEPHRAH/Break Stuff Of The Year	594
10	11	FOO FIGHTERS/Next Year	594
10	11	SAMMY HAGAR/Serious Jap.	540
12	10	ONE WAY RIDE/Painted Perfect	540
10	10	MOTLEY CRUE/Back On High Heels	540
7	9	ISLE OF GI/Little Scene	486
8	9	IRON MAIDEN/The Wicker Man	486
8	9	METALLICA/No Leaf Clover	486
8	9	BUCKCHERRY/Up	486
8	9	PEARL JAM/Light Years	486
10	8	3 DOORS DOWN/Kryptonite	432
10	8	CREEDEEN/High	432
17	8	NICKELBACK/Breathe	432
17	8	METALLICA/No Leaf Clover	432
11	8	3 DOORS DOWN/Loser	432

**MARKET #33**  
**WJHY/Piedmont**  
Clear Channel  
(401) 228-0032  
Bevilacqua/Schiro  
12x Cume 285,400



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
27	30	METALLICA/Disappear	5040
26	28		

Stations and their adds listed alphabetically by market

## Rock

**WYXX/Albany, NY \***  
CR: John Cooper  
4 WALLFLOWERS "Sleep"  
3 SAMMY HAGAR "Serious"

**KZRR/Albuquerque, NM \***  
Dir/Prog: Bill May  
PD: Phil Magagnoli  
MD: Rob Brothers  
4 MEGADETH "Kif"  
1 IRON MAIDEN "Out"  
1 KUMM "Lament"  
3 DOORS DOWN "Loser"

**WZZD/Allentown, PA \***  
PD: Robin Lutz  
MD: Keith Meyer  
18 WALLFLOWERS "Sleep"  
17 U2 "Day"  
2 COLLECTIVE SOUL "Why"

**KWHL/Anchorage, AK**  
PD: Fitz Madrid  
AP/MD: Kathy Mitchell  
9 MEGADETH "Kif"  
PAPA ROACH "Broken"  
EVERLAST "Jesus"  
LIMP BIZKIT "Rollin'"

**WAPL/Appleton, WI**  
PD: Joe Calogaro  
APD: Rosa Maxwell  
MD: Cramer  
9 U2 "Day"  
7 SAMMY HAGAR "Serious"  
COLLECTIVE SOUL "Why"

**WZLJ/Atlantic City, NJ**  
PD: Steve Raymond  
MD: Kathy Coro  
COLLECTIVE SOUL "Why"  
TAPROOT "Agan"  
BENDER "Isolate"  
DUST FOR LIFE "Light"  
EVERLAST "Jesus"  
LINKIN PARK "Closser"

**KIOC/Beaumont, TX**  
PD: Troy Poston  
MD: Mike Davis  
SAMMY HAGAR "Serious"  
A PERFECT CIRCLE "Libras"  
COLLECTIVE SOUL "Why"

**WKGW/Binghamton, NY**  
PD: Jim Free  
MD: Tim Boland  
WALLFLOWERS "Sleep"  
COLLECTIVE SOUL "Why"  
SAMMY HAGAR "Serious"  
U2 "Day"

**WRQK/Canton, OH \***  
OM: Chuck Stevens  
PD/MD: Todd Downard  
5 DISTURBED "Stupid"  
1 CREEED "Ready"  
EVERLAST "Jesus"  
COLLECTIVE SOUL "Why"

**WPXC/Cape Cod, MA**  
OM: Steve McVie  
PD: Susanne Tonnare  
MD: Nick Rivers  
DUST FOR LIFE "Light"  
TAPROOT "Agan"

**KRNA/Cedar Rapids, IA**  
PD: Joe Nugent  
MD: Tommy Lang  
16 MEGADETH "Kif"  
10 SAMMY HAGAR "Serious"  
4 SAMMY HAGAR "Serious"  
2 COLLECTIVE SOUL "Why"  
LIQUID GANG "Closser"  
RUELL "Hemorrhage"

**WYBB/Charleston, SC \***  
OM: Ken Carson  
15 SAMMY HAGAR "Serious"  
14 WALLFLOWERS "Sleep"  
14 MARK KNOPFLER "What"  
13 COLLECTIVE SOUL "Why"  
12 U2 "Day"  
12 UNKIN PARK "Closser"  
CREEED "Ready"  
KUMM "Lament"

**WKLC/Charleston, WV**  
PD/MD: Bill Rappaport  
7 WALLFLOWERS "Sleep"  
6 U2 "Day"  
5 CREEED "Ready"  
3 PANTON "Lil"

**WRXR/Chattanooga, TN**  
PD: Scott Hamilton  
MD: Jill Jackson  
9 LIQUID GANG "Closser"  
8 LIMP BIZKIT "Generation"  
8 ULTRASPANK "Where"  
4 LIMP BIZKIT "Rollin'"  
4 SAMMY HAGAR "Serious"  
DUST FOR LIFE "Light"  
COLLECTIVE SOUL "Why"  
MEGADETH "Kif"

**WEBN/Cincinnati, OH \***  
OM: Scott Reinhardt  
PD: Michael Walter  
MD: Bob Garret  
6 COLLECTIVE SOUL "Why"  
EVERLAST "Jesus"  
INCUBUS "Slab"  
PAPA ROACH "Broken"

**WVRK/Columbus, GA**  
OM/MD: Brian Waters  
AP/MD: Derek Myers  
COLLECTIVE SOUL "Why"  
WALLEO "New"  
WALLFLOWERS "Sleep"

**KNCN/Corpus Christi, TX \***  
CR: Paul Howell  
AP/MD: "Big" Al Jones  
3 SAMMY HAGAR "Serious"  
2 MEGADETH "Kif"

**WTUE/Dayton, OH \***  
AP/MD: Steve Kramer  
MD: John Brudner  
SAMMY HAGAR "Serious"  
COLLECTIVE SOUL "Why"  
CREEED "Ready"

**KLAE/El Paso, TX \***  
PD/MD: "Magic" Billie Ramsey  
APD: Glenn Garza  
15 U2 "Day"  
1 A PERFECT CIRCLE "Libras"  
SAMMY HAGAR "Serious"  
COLLECTIVE SOUL "Why"  
DUST FOR LIFE "Light"  
MEGADETH "Kif"  
KUMM "Lament"  
RADFORD "Closser"

**WPHD/Elmira-Corning, NY**  
PD/MD: Planet Earth "Bender"  
TODD WATSON "Outside"  
KUMM "Lament"  
IRON MAIDEN "Out"  
DUST FOR LIFE "Light"  
MEGADETH "Kif"  
PHISH "Tear"

**WRKT/Elie, PA**  
VP/Programming: Ron Kline  
MD: Sammy Stone  
COLLECTIVE SOUL "Why"  
MARCH BOX TWENTY "Clutch"  
PHISH "Tear"

**KKEG/Fayetteville, AR**  
PD/MD: Sandy Scott  
WALLFLOWERS "Sleep"  
U2 "Day"  
CREEED "Ready"  
PAPA ROACH "Broken"  
CREEED "Ready"

**WXRA/Greensboro, NC \***  
PD/MD: Tim Satterfield  
7 COLLECTIVE SOUL "Why"

**WSTZ/Jackson, MS \***  
PD: Kevin Keith  
1 SAMMY HAGAR "Serious"  
COLLECTIVE SOUL "Why"  
MEGADETH "Kif"  
KUMM "Lament"

**WRZX/Johannesburg, TN**  
PD/MD: Mark E. McKinney  
COLLECTIVE SOUL "Why"  
U2 "Day"  
GOOD CHARLOTTE "Lil"

**WRNR/Kalamazoo, MI**  
OM: John Flint  
PD/MD: Brian Hayes  
24 WALLFLOWERS "Sleep"  
14 COLLECTIVE SOUL "Why"  
U2 "Day"  
13 JIMMY PAGE/BLACK "Hey"

**KOMP/Las Vegas, NV \***  
PD: John Griffin  
MD: Tommy Lang  
11 U2 "Day"  
7 IRON MAIDEN "Out"  
4 SAMMY HAGAR "Serious"  
MEGADETH "Kif"

**WKOD/Lexington-Fayette, KY \***  
PD/MD: Dennis Dillon  
No Adds

**WTFX/Louisville, KY \***  
OM/MD: Michael Lee  
MD: Keith O'Leary  
1 COLLECTIVE SOUL "Why"  
LIQUID GANG "Closser"  
MARVELOUS 3 "Sugarbuz"  
MEGADETH "Kif"  
PAPA ROACH "Broken"  
TAPROOT "Agan"

**WOBZ/Macon, GA**  
PD: Chris Ryder  
MD: Steve Scott  
4 COLLECTIVE SOUL "Why"  
WALLFLOWERS "Sleep"  
KUMM "Lament"  
DUST FOR LIFE "Light"

**WHYJ/Providence, RI \***  
PD: Joe Bonadonna  
MD: Sharon Schifano  
12 U2 "Day"  
COLLECTIVE SOUL "Why"  
WALLFLOWERS "Sleep"  
MEGADETH "Kif"  
BRAND NEW MOVIE "Xing"

**WBBG/Raleigh-Durham, NC \***  
OM/MD: Andy Meyer  
5 MARCH BOX TWENTY "Clutch"  
CREEED "Ready"  
U2 "Day"  
WALLFLOWERS "Sleep"

**KFRD/McAllen, TX \***  
PD: Alan Duran  
MD: Keith West  
20 3 DOORS DOWN "Loser"

**WLUM/Milwaukee, WI \***  
PD/MD: Randy Nease  
1 COLLECTIVE SOUL "Why"  
10 SAMMY HAGAR "Serious"  
3 MEGADETH "Kif"  
2 KUMM "Lament"  
1 IRON MAIDEN "Out"

**WCLG/Morgantown, WV**  
PD: Jeff Miller  
MD: Dave Murdoch  
11 U2 "Day"  
COLLECTIVE SOUL "Why"  
PAPA ROACH "Broken"

**KCAL/Riverside, CA \***  
PD: Steve Hoffman  
MD: M.J. Matthews  
5 COLLECTIVE SOUL "Why"  
4 BAR 7 "Dove"  
2 SAMMY HAGAR "Serious"  
MEGADETH "Kif"  
KUMM "Lament"

**WRDN/Romulo-Lynchburg, VA \***  
PD: Buzz Casey  
MD: Heidi Krummet  
CREEED "Ready"  
COLLECTIVE SOUL "Why"  
WALLFLOWERS "Sleep"  
COLD "Water"

**WQWA/Morrisstown, NJ**  
PD/MD: Tom Carr  
11 WALLFLOWERS "Sleep"  
7 SAMMY HAGAR "Serious"  
U2 "Day"  
2 COLLECTIVE SOUL "Why"  
COLD "Water"

**WKLV/WV Michigan**  
PD: Tom Ray  
19 COLLECTIVE SOUL "Why"  
15 SAMMY HAGAR "Serious"  
CREEED "Ready"  
WALLFLOWERS "Sleep"  
RUELL "Hemorrhage"  
TODD WATSON "Outside"  
IRON MAIDEN "Out"

**WBAB/Nassau-Suffolk, NY \***  
PD: Ted Edwards  
APD: Robert Tortora  
MD: John Pate  
30 U2 "Day"  
15 COLLECTIVE SOUL "Why"  
SAMMY HAGAR "Serious"

**WPLR/New Haven, CT \***  
PD: John Griffin  
MD: Pien Landry  
COLLECTIVE SOUL "Why"  
SAMMY HAGAR "Serious"  
WALLFLOWERS "Sleep"  
KUMM "Lament"

**KFZJ/Odessa-Midland, TX**  
PD: Steve Driscoll  
MD: Dru Denison  
3 WALLFLOWERS "Sleep"  
KUMM "Lament"  
COLLECTIVE SOUL "Why"  
DUST FOR LIFE "Light"  
EVERLAST "Jesus"  
FOO FIGHTERS "Next"  
SAMMY HAGAR "Serious"

**KATZ/Oklahoma City, OK \***  
OM/MD: Chris Baker  
MD: John Daniels  
3 COLLECTIVE SOUL "Why"  
2 PAPA ROACH "Broken"  
CREEED "Ready"

**KEZO/Omaha, NE \***  
PD/MD: Bruce Patrick  
1 COLLECTIVE SOUL "Why"  
NICKELBACK "Breath"  
KUMM "Lament"

**KCLB/Palm Springs, CA**  
PD/MD: Tish Lacy  
MARK KNOPFLER "What"  
ALICE COOPER "Gimme"  
COLLECTIVE SOUL "Why"  
EVERLAST "Jesus"  
RUELL "Hemorrhage"  
PAPA ROACH "Broken"

**WGLD/Oreola, IL**  
OM/MD: Russ Schenk  
AP/MD: Tim Yinan  
SAMMY HAGAR "Serious"  
WALLFLOWERS "Sleep"  
U2 "Day"

**WWCT/Oreola, IL**  
PD: James Marley  
MD: Debbie Hunter  
11 COLLECTIVE SOUL "Why"  
10 SAMMY HAGAR "Serious"  
2 WALLFLOWERS "Sleep"  
MEGADETH "Kif"

**WMMR/Philadelphia, PA \***  
PD: Sam Williams  
AP/MD: Ken Zippo  
20 U2 "Day"  
19 WALLFLOWERS "Sleep"  
16 VERTICAL HORIZON "God"  
WALLFLOWERS "Sleep"  
PAPA ROACH "Broken"  
WALLEO "New"  
EVERLAST "Jesus"  
U2 "Day"

**KDKB/Phoenix, AZ \***  
MD: Dick Ellis  
1 JIMMY PAGE/BLACK "Hey"  
U2 "Day"  
COLLECTIVE SOUL "Why"  
DUST FOR LIFE "Light"  
LENNY KRAMITZ "Agan"

**WVEE/Pittsburgh, PA \***  
PD: Garret Hart  
MD: Val Porter  
No Adds

**WHYJ/Providence, RI \***  
PD: Joe Bonadonna  
MD: Sharon Schifano  
12 U2 "Day"  
COLLECTIVE SOUL "Why"  
WALLFLOWERS "Sleep"  
MEGADETH "Kif"  
BRAND NEW MOVIE "Xing"

**WBBG/Raleigh-Durham, NC \***  
OM/MD: Andy Meyer  
5 MARCH BOX TWENTY "Clutch"  
CREEED "Ready"  
U2 "Day"  
WALLFLOWERS "Sleep"

**WKLV/WV Michigan**  
PD: Tom Ray  
19 COLLECTIVE SOUL "Why"  
15 SAMMY HAGAR "Serious"  
CREEED "Ready"  
WALLFLOWERS "Sleep"  
RUELL "Hemorrhage"  
TODD WATSON "Outside"  
IRON MAIDEN "Out"

**WQWA/Morrisstown, NJ**  
PD/MD: Tom Carr  
11 WALLFLOWERS "Sleep"  
7 SAMMY HAGAR "Serious"  
U2 "Day"  
2 COLLECTIVE SOUL "Why"  
COLD "Water"

**WKLV/WV Michigan**  
PD: Tom Ray  
19 COLLECTIVE SOUL "Why"  
15 SAMMY HAGAR "Serious"  
CREEED "Ready"  
WALLFLOWERS "Sleep"  
RUELL "Hemorrhage"  
TODD WATSON "Outside"  
IRON MAIDEN "Out"

**WBAB/Nassau-Suffolk, NY \***  
PD: Ted Edwards  
APD: Robert Tortora  
MD: John Pate  
30 U2 "Day"  
15 COLLECTIVE SOUL "Why"  
SAMMY HAGAR "Serious"

**WPLR/New Haven, CT \***  
PD: John Griffin  
MD: Pien Landry  
COLLECTIVE SOUL "Why"  
SAMMY HAGAR "Serious"  
WALLFLOWERS "Sleep"  
KUMM "Lament"

**KFZJ/Odessa-Midland, TX**  
PD: Steve Driscoll  
MD: Dru Denison  
3 WALLFLOWERS "Sleep"  
KUMM "Lament"  
COLLECTIVE SOUL "Why"  
DUST FOR LIFE "Light"  
EVERLAST "Jesus"  
FOO FIGHTERS "Next"  
SAMMY HAGAR "Serious"

**WRRK/Richard, IL**  
PD/MD: Jim Stone  
SAMMY HAGAR "Serious"  
COLLECTIVE SOUL "Why"  
MEGADETH "Kif"

**WKQZ/Saginaw, MI \***  
OM/MD: Jack Lawson  
7 SAMMY HAGAR "Serious"  
3 ORGY "Fiction"  
AC/DC "Midtown"  
KUMM "Lament"  
PAPA ROACH "Broken"  
RUELL "Hemorrhage"  
RUELL "Hemorrhage"  
IRON MAIDEN "Out"

**KBER/Salt Lake City, UT \***  
OM: Bruce Jones  
PD: Kelly Hammer  
AP/MD: Helen Powers  
2 SAMMY HAGAR "Serious"  
MEGADETH "Kif"

**KSJO/San Francisco, CA \***  
OM: Gary Schoeninger  
MD: Keith Cunningham  
MD: Sarah Berg  
14 PAPA ROACH "Broken"  
5 INCUBUS "Slab"  
2 SAMMY HAGAR "Serious"  
EVERLAST "Jesus"

**KZDZ/San Luis Obispo, CA**  
PD: Todd Martin  
AP/MD: Joe Alvino  
11 SAMMY HAGAR "Serious"  
COLLECTIVE SOUL "Why"  
WALLFLOWERS "Sleep"  
ORGY "Fiction"  
IRON MAIDEN "Out"  
MEGADETH "Kif"  
GREEN DAY "DREAM "Kaleido"

**KJFX/Santa Rosa, CA \***  
MD: Carol Chamberlain  
1 SAMMY HAGAR "Serious"  
COLLECTIVE SOUL "Why"  
WALLFLOWERS "Sleep"

**KISW/Seattle-Tacoma, WA \***  
VP/MD: Clark Ryan  
AP/MD: Cathy Frazier  
1 COLLECTIVE SOUL "Why"  
1 SAMMY HAGAR "Serious"  
1 STONE TEMPLE PILOTS "No"

**KTUX/Shreveport, LA**  
PD/MD: Paul Cannell  
7 MEGADETH "Kif"  
KUMM "Lament"  
DUST FOR LIFE "Light"

**KJUX/Springfield, MO**  
MD: Michelle Matthews  
MD: Mark McClain  
8 KUMM "Lament"  
AC/DC "Midtown"  
SAMMY HAGAR "Serious"  
COLLECTIVE SOUL "Why"

**WAQX/Syracuse, NY \***  
PD/MD: Dave Friele  
APD: Alaina  
13 WALLFLOWERS "Sleep"  
DUST FOR LIFE "Light"  
2 LIQUID GANG "Closser"  
MEGADETH "Kif"

**WZZJ/Terre Haute, IN**  
PD: J. Jay King  
MD: Moryl Begley  
22 "MORONS "Hazardous"  
27 VERTICAL HORIZON "Everything"  
24 STING "Deser"  
20 SPLENDER "Think"  
15 SANTANA/FROB THOMAS "Smooth"  
13 VERTICAL HORIZON "God"  
WALLFLOWERS "Sleep"  
PAPA ROACH "Broken"  
WALLEO "New"  
EVERLAST "Jesus"  
U2 "Day"

**WOT/Toledo, OH \***  
PD: Don Davis  
MD: WB Wurster  
4 COLLECTIVE SOUL "Why"  
4 SAMMY HAGAR "Serious"

**KLFX/Tucson, AZ \***  
OM: Larry Willes  
PD/MD: James Hunter  
3 SAMMY HAGAR "Serious"  
1 MEGADETH "Kif"  
CREEED "Ready"  
COLLECTIVE SOUL "Why"  
U2 "Day"

**KRQD/Tulsa, OK \***  
PD/MD: Rob Hart  
COLLECTIVE SOUL "Why"  
SAMMY HAGAR "Serious"

**WMMR/Philadelphia, PA \***  
PD: Sam Williams  
AP/MD: Ken Zippo  
20 U2 "Day"  
19 WALLFLOWERS "Sleep"  
16 VERTICAL HORIZON "God"  
WALLFLOWERS "Sleep"  
PAPA ROACH "Broken"  
WALLEO "New"  
EVERLAST "Jesus"  
U2 "Day"

**WBBG/Raleigh-Durham, NC \***  
OM/MD: Andy Meyer  
5 MARCH BOX TWENTY "Clutch"  
CREEED "Ready"  
U2 "Day"  
WALLFLOWERS "Sleep"

**WKLV/WV Michigan**  
PD: Tom Ray  
19 COLLECTIVE SOUL "Why"  
15 SAMMY HAGAR "Serious"  
CREEED "Ready"  
WALLFLOWERS "Sleep"  
RUELL "Hemorrhage"  
TODD WATSON "Outside"  
IRON MAIDEN "Out"

**WQWA/Morrisstown, NJ**  
PD/MD: Tom Carr  
11 WALLFLOWERS "Sleep"  
7 SAMMY HAGAR "Serious"  
U2 "Day"  
2 COLLECTIVE SOUL "Why"  
COLD "Water"

**WKLV/WV Michigan**  
PD: Tom Ray  
19 COLLECTIVE SOUL "Why"  
15 SAMMY HAGAR "Serious"  
CREEED "Ready"  
WALLFLOWERS "Sleep"  
RUELL "Hemorrhage"  
TODD WATSON "Outside"  
IRON MAIDEN "Out"

**WBAB/Nassau-Suffolk, NY \***  
PD: Ted Edwards  
APD: Robert Tortora  
MD: John Pate  
30 U2 "Day"  
15 COLLECTIVE SOUL "Why"  
SAMMY HAGAR "Serious"

**WPLR/New Haven, CT \***  
PD: John Griffin  
MD: Pien Landry  
COLLECTIVE SOUL "Why"  
SAMMY HAGAR "Serious"  
WALLFLOWERS "Sleep"  
KUMM "Lament"

**WGBF/Anniston, MI \***  
PD/MD: Dave Hill  
CREEED "Ready"  
PAPA ROACH "Broken"  
COLLECTIVE SOUL "Why"  
GREEN DAY "Minority"  
A PERFECT CIRCLE "Libras"  
DUST FOR LIFE "Light"

**KZRX/Ann Arbor, MI \***  
PD: Eric Sierens  
AP/MD: J. Curry  
5 LIMP BIZKIT "Rollin'"  
5 LIMP BIZKIT "Generation"  
COLLECTIVE SOUL "Why"  
PAPA ROACH "Broken"  
EVERLAST "Jesus"  
VAST "Free"

**WWWX/WXWX/Appleton-Green Bay, WI**  
MD: Todd Kangas  
COLLECTIVE SOUL "Why"  
LIMP BIZKIT "Rollin'"  
LIMP BIZKIT "Generation"  
PAPA ROACH "Broken"  
EVERLAST "Jesus"

**WCHZ/Augusta, GA**  
PD/MD: Chuck Williams  
CREEED "Ready"  
COLLECTIVE SOUL "Why"  
PAPA ROACH "Broken"

**KLBJ/Austin, TX \***  
OM: Jeff Carroll  
MD: Lorie Lowe  
COLLECTIVE SOUL "Why"  
WALLFLOWERS "Sleep"  
SAMMY HAGAR "Serious"  
MEGADETH "Kif"

**KRAB/Bakersfield, CA \***  
OM/MD: Chris Spinks  
MD: Danny Squires  
No Adds

**WYBY/Baltimore, MD \***  
PD: Rick Strauss  
AP/MD: Rob Hackman  
12 COLLECTIVE SOUL "Why"

**WCPR/Biloxi-Gulfport, MS**  
OM: Kenny Vest  
PD: Wayne Watkins  
AP/MD: Mark Fox  
11 WALLFLOWERS "Sleep"  
COLLECTIVE SOUL "Why"  
MEGADETH "Kif"  
PAPA ROACH "Broken"  
DUST FOR LIFE "Light"

**WRLR/Birmingham, AL \***  
PD: Brady  
AP/MD: Dave Clapper  
LINKIN PARK "Closser"  
KUMM "Lament"  
PAPA ROACH "Broken"  
GREEN DAY "Minority"  
WALLEO "New"

**WAFA/Boston, MA \***  
PD: Dave Douglas  
MD: John Osterlund  
25 LIMP BIZKIT "Generation"  
2 LIMP BIZKIT "Rollin'"  
7 A PERFECT CIRCLE "Libras"

**WXRC/Charlotte, NC \***  
PD/MD: Ron Bowen  
3 MEGADETH "Kif"  
3 MEGADETH "Kif"  
COLLECTIVE SOUL "Why"  
SAMMY HAGAR "Serious"  
FOO FIGHTERS "Next"  
KUMM "Lament"

**KROR/Chicago, CA**  
PD/MD: Dan Wilson  
25 MEGADETH "Kif"  
20 PAPA ROACH "Broken"  
5 EVERLAST "Jesus"  
3 KUMM "Lament"  
2 AC/DC "Midtown"  
1 TODD WATSON "Outside"  
1 MARVELOUS 3 "Sugarbuz"

**KLO/Colorado Springs, CO \***  
OM: Rich Hensch  
PD/MD: Don Johnston  
13 PAPA ROACH "Broken"  
6 CDD "Song"  
DUST FOR LIFE "Light"  
EVERLAST "Jesus"

**WAZU/Columbus, OH \***  
PD: Zach Taylor  
PD/MD: Joe Pasternak  
1 CREEED "Ready"  
GREEN DAY "Minority"

**WBXZ/Columbus, OH \***  
PD: Hal Fish  
AP/MD: Ronni Hunter  
2 A PERFECT CIRCLE "Libras"  
1 PAPA ROACH "Broken"  
COLLECTIVE SOUL "Why"

**KEGL/Dallas-Ft. Worth, TX \***  
PD: Greg Stevens  
APD: Chris Ryker  
MD: Cindy Bull  
1 SAMMY HAGAR "Serious"

**KBFL/Denver-Boulder, CO \***  
PD: Bob Richards  
AP/MD: Mike Keroy  
15 LIMP BIZKIT "Rollin'"  
1 MEGADETH "Kif"  
EVERLAST "Jesus"  
RUELL "Hemorrhage"

**KAZR/Des Moines, IA \***  
PD: Sean Elliott  
AP/MD: Paul Oakland  
13 MEGADETH "Kif"  
PAPA ROACH "Broken"  
EVERLAST "Jesus"  
COLLECTIVE SOUL "Why"  
SAMMY HAGAR "Serious"  
CRUSHDOWN "This"

**WRWF/Detroit, MI \***  
PD: E.J. Mershall  
Co-MD: Sparty  
Co-MD: Samantha Knight  
18 SAMMY HAGAR "Serious"  
10 COLLECTIVE SOUL "Why"  
9 MEGADETH "Kif"  
8 RUELL "Hemorrhage"  
1 LINKIN PARK "Closser"  
1 BENDER "Isolate"  
1 SUNNA "Struggle"

**WRCO/Fayetteville, NC \***  
PD/MD: Sydney Scott  
1 PAPA ROACH "Broken"  
EVERLAST "Jesus"  
PAPA ROACH "Broken"  
LIMP BIZKIT "Generation"  
COLLECTIVE SOUL "Why"

**WWBN/Ft. MI**  
PD: Brian Beddow  
MD: Chris Walker  
COLD "Water"  
PAPA ROACH "Broken"

**KRZR/Fresno, CA \***  
MD: E. Curtis Johnson  
4 SAMMY HAGAR "Serious"  
1 LIMP BIZKIT "Generation"  
1 PAPA ROACH "Broken"  
CRUSHDOWN "This"  
MEGADETH "Kif"  
LIMP BIZKIT "Rollin'"

**WBVR/Ft. Wayne, IN \***  
PD: Jim Fox  
MD: Shannon Norris  
9 SUNNA "Struggle"  
10 WALLFLOWERS "Sleep"  
COLLECTIVE SOUL "Why"  
MEGADETH "Kif"

**WZTM/Miami, FL \***  
OM/MD: Gregg Steele  
MD: Kamba  
6 COLLECTIVE SOUL "Why"  
PAPA ROACH "Broken"  
KUMM "Lament"  
DUST FOR LIFE "Light"  
KUMM "Lament"

**WXKE/Ft. Wayne, IN**  
PD/MD: Doc West  
7 COLLECTIVE SOUL "Why"  
4 MEGADETH "Kif"  
3 SAMMY HAGAR "Serious"  
2 JIMMY PAGE/BLACK "Hey"  
2 KUMM "Lament"  
RUELL "Hemorrhage"  
LIMP BIZKIT "Generation"  
LIMP BIZKIT "Rollin'"  
BENDER "Isolate"

**WRUF/Gainesville-Ocala, FL \***  
PD: Harry Guscott  
MD: Ryan North  
4 PAPA ROACH "Broken"  
1 DUST FOR LIFE "Light"  
COLLECTIVE SOUL "Why"  
KUMM "Lament"

**KOOR/Minneapolis, MN \***  
OM: Wade Hamilton  
PD/MD: Wade Linder  
AP/MD: Ryan Castle  
10 MEGADETH "Kif"  
9 SAMMY HAGAR "Serious"  
4 CDD "Song"  
COLLECTIVE SOUL "Why"  
KUMM "Lament"  
PAPA ROACH "Broken"

**WQXR/Grand Rapids, MI \***  
OM: Tony Gales  
AP/MD: Mark Faurle  
13 LIMP BIZKIT "Rollin'"  
11 LIMP BIZKIT "Generation"  
5 GREEN DAY "Minority"  
1 MEGADETH "Kif"  
1 LINKIN PARK "Closser"  
KUMM "Lament"  
WALLEO "New"

**WXOR/Greenville, NC**  
PD/MD: Darrin Arant  
8 SAMMY HAGAR "Serious"  
2 PAPA ROACH "Broken"  
6 MEGADETH "Kif"  
5 CDD "Song"  
LIMP BIZKIT "Rollin'"  
(RED) PLANET EARTH "Bender"  
LINKIN PARK "Closser"

**WTVT/Greenville, SC \***  
PD: Zach Taylor  
MD: Tyler  
14 U2 "Day"  
12 COLLECTIVE SOUL "Why"  
9 WALLFLOWERS "Sleep"  
MEGADETH "Kif"

**WQZO/Myrtle Beach, SC**  
OM/MD: Eric & Har  
AP/MD: Summer James  
7 WALLFLOWERS "Sleep"  
7 WALLFLOWERS "Sleep"  
5 CREEED "Ready"  
2 COLLECTIVE SOUL "Why"

**WNOR/Norfolk, VA \***  
PD: Harvey Kolan  
AP/MD: Tim Porter  
5 COLLECTIVE SOUL "Why"  
MEGADETH "Kif"  
DUST FOR LIFE "Light"  
NICKELBACK "Breath"  
LINKIN PARK "Closser"

**KROC/Omaha, NE**  
PD: Tim Sheridan  
APD: Sophie John  
MD: Jon Terry  
1 PAPA ROACH "Broken"  
MEGADETH "Kif"  
COLLECTIVE SOUL "Why"  
DUST FOR LIFE "Light"  
JESSE JAMES DUPREE "Losing"

**WJRR/Orlando, FL \***  
PD: Dick Stebbins  
AP/MD: Pat Lynch  
MEGADETH "Kif"  
COLLECTIVE SOUL "Why"  
LIMP BIZKIT "Generation"  
PAPA ROACH "Broken"

**WTKX/Pensacola, FL \***  
PD: Joel Sampson  
AP/MD: Mark "The Shark" Dye  
WALLFLOWERS "Sleep"  
5 COLLECTIVE SOUL "Why"  
WALLEO "New"

**WSPN/Philadelphia, PA \***  
OM: Tim Sabean  
PD: Ned Mirsky  
MD: Nancy Palumbo  
6 MEGADETH "Kif"  
1 A PERFECT CIRCLE "Libras"  
10 "Lament"  
COLLECTIVE SOUL "Why"

**WJQJ/Lansing, MI \***  
OM/MD: Bob Olson  
MD: Kevin Conrad  
2 LIMP BIZKIT "Generation"  
1 CREEED "Ready"  
EVERLAST "Jesus"  
COLLECTIVE SOUL "Why"  
LIMP BIZKIT "Rollin'"  
JESSE JAMES DUPREE "Losing"

**KRZL/Lenoir, NE**  
PD: E.J. Mershall  
Co-MD: Sparty  
Co-MD: Samantha Knight  
18 SAMMY HAGAR "Serious"  
10 COLLECTIVE SOUL "Why"  
9 MEGADETH "Kif"  
8 RUELL "Hemorrhage"  
1 LINKIN PARK "Closser"  
1 BENDER "Isolate"  
1 SUNNA "Struggle"

**KRFO/Lubbock, TX**  
OM/MD: Wes Neumann  
14 SAMMY HAGAR "Serious"  
8 EVERLAST "Jesus"  
7 COLLECTIVE SOUL "Why"  
DUST FOR LIFE "Light"  
TODD WATSON "Outside"

**WJJO/Madison,**

September 15, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	PAPA ROACH Last Resort (DreamWorks)	2056	-5	181806	27	68/0
2	2	3 DOORS DOWN Loser (Republic/Universal)	1969	+93	168811	18	69/0
5	3	PRIMUS W/OZZY N.I.B. (Divine/Priority)	1572	+45	124856	11	63/1
7	4	GODSMACK Bad Religion (Republic/Universal)	1563	+84	123933	17	64/0
3	5	A PERFECT CIRCLE Judith (Virgin)	1505	-108	128199	23	70/0
4	6	DEFTONES Change (In The House Of Flies) (Maverick)	1488	-48	111488	18	66/0
6	7	RED HOT CHILI PEPPERS Californication (Warner Bros.)	1449	-77	114249	15	63/0
9	8	DISTURBED Stupify (Giant/Reprise)	1409	+58	112549	25	68/0
8	9	METALLICA I Disappear (Hollywood)	1305	-95	111458	21	65/0
11	10	FUEL Hemorrhage (In My Hands) (550 Music)	1252	+115	92226	5	66/3
10	11	INCUBUS Stellar (Immortal/Epic)	1240	+63	103719	13	62/0
12	12	NICKELBACK Breathe (Roadrunner)	1162	+63	80441	8	63/1
13	13	UNION UNDERGROUND Turn Me On... (Portrait/Columbia)	1152	+70	93986	14	69/1
14	14	3 DOORS DOWN Kryptonite (Republic/Universal)	1018	-10	94372	37	61/0
20	15	GREEN DAY Minority (Reprise)	946	+252	83617	3	60/7
16	16	FULL DEVIL JACKET Where Did You Go? (Island/IDJMG)	853	+89	58031	5	61/0
Breaker	17	CREED Are You Ready (Wind-up)	840	+307	75854	3	63/12
18	18	RAGE AGAINST THE MACHINE Testify (Epic)	816	+69	64834	7	58/0
21	19	(HED) PLANET EARTH Bartender (Volcano/Jive)	752	+71	68621	9	61/1
17	20	8STOPS7 Question Everything (Reprise)	738	-24	45987	11	49/0
Breaker	21	COLD Just Got Wicked (Flip/Geffen/Interscope)	676	+105	57387	5	58/1
Breaker	22	VAST Free (Elektra/EEG)	673	+84	58980	5	53/4
38	23	A PERFECT CIRCLE 3 Libras (Virgin)	541	+202	36730	2	45/5
29	24	DRGY Fiction (Dreams In Digital) (Elementree/Reprise)	530	+96	36232	3	43/2
22	25	ONE WAY RIDE Painted Perfect (Refuge/MCA)	483	-190	36858	13	40/0
34	26	LINKIN PARK One Step Closer (Warner Bros.)	463	+79	35189	3	53/6
27	27	KID ROCK Wasting Time (Top Dog/Lava/Atlantic)	455	-40	40822	6	35/0
25	28	KORN Somebody Someone (Immortal/Epic)	447	-111	31403	11	43/0
50	29	LIMP BIZKIT My Generation (Flip/Interscope)	442	+289	50631	2	54/15
33	30	MARVELOUS 3 Sugarbuzz (HiFi/Elektra/EEG)	413	+21	26582	6	35/1
Debut	31	LIMP BIZKIT Rollin' (Flip/Interscope)	410	+271	44766	1	56/17
28	32	P.O.D. Rock The Party (Off The Hook) (Atlantic)	400	-55	34079	15	35/0
30	33	ISLE OF Q Little Scene (Universal)	396	-36	35957	12	38/0
39	34	AC/DC Meltdown (EastWest/EEG)	380	+46	26352	3	32/1
35	35	APARTMENT 26 Backwards (Hollywood)	376	+7	29853	7	37/0
36	36	FOO FIGHTERS Next Year (Roswell/RCA)	367	+14	18311	4	26/2
40	37	SR-71 Right Now (RCA)	311	-10	29255	10	17/0
42	38	AMERICAN PEARL Free Your Mind (Wind-up)	309	+28	18484	4	28/0
31	39	DOPE You Spin Me Round (Like...) (Flip/Epic)	300	-117	24224	9	38/0
37	40	FINGER ELEVEN Drag You Down (Wind-up)	285	-66	26934	10	31/0
44	41	RADFORD Closer To Myself (RCA)	275	+8	14637	5	28/0
43	42	SUNNA Power Struggle (Astralwerks/Caroline)	260	-16	21013	5	29/2
45	43	TAPROOT Again And Again (Velvet Hammer/Atlantic)	245	-3	23495	7	30/3
48	44	MEGADETH Kill The King (Capitol)	238	+76	31182	2	38/33
Debut	45	EVERLAST Black Jesus (Tommy Boy)	231	+173	33433	1	34/16
32	46	ROB ZOMBIE Scum Of The Earth (Hollywood)	219	-186	12728	11	31/0
Debut	47	U2 Beautiful Day (Interscope)	210	+166	33256	1	11/6
41	48	KENNY WAYNE SHEPHERD BAND Last Goodbye (Giant/Reprise)	203	-84	9000	9	17/0
Debut	49	PAPA ROACH Broken Home (DreamWorks)	199	+77	22494	1	41/32
47	50	LIVE They Stood Up For Love (Radioactive/MCA)	167	-22	18144	10	15/0

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
COLLECTIVE SOUL Why Pt. 2 (Atlantic)	43
MEGADETH Kill The King (Capitol)	33
PAPA ROACH Broken Home (DreamWorks)	32
IOMMI Goodbye Lament (Divine/Priority)	20
LIMP BIZKIT Rollin' (Flip/Interscope)	17
SAMMY HAGAR Serious Jujy (Cabo Wabo/Beyond)	17
EVERLAST Black Jesus (Tommy Boy)	16
LIMP BIZKIT My Generation (Flip/Interscope)	15
DUST FOR LIFE Step Into The Light (Wind-up)	13
CREED Are You Ready (Wind-up)	12

# MEGADETH

## "KILL THE KING"

### #2 MOST ADDED!

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CREED Are You Ready (Wind-up)	+307
LIMP BIZKIT My Generation (Flip/Interscope)	+289
LIMP BIZKIT Rollin' (Flip/Interscope)	+271
GREEN DAY Minority (Reprise)	+252
A PERFECT CIRCLE 3 Libras (Virgin)	+202
EVERLAST Black Jesus (Tommy Boy)	+173
U2 Beautiful Day (Interscope)	+166
FUEL Hemorrhage (In My Hands) (550 Music)	+115
COLD Just Got Wicked (Flip/Geffen/Interscope)	+105
DRGY Fiction (Dreams In Digital) (Elementree/Reprise)	+96

## Breakers.

<b>CREED</b>		
<b>Are You Ready (Wind-up)</b>		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
840/307	63/12	17
<b>COLD</b>		
<b>Just Got Wicked (Flip/Geffen/Interscope)</b>		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
676/105	58/1	21
<b>VAST</b>		
<b>Free (Elektra/EEG)</b>		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
673/84	53/4	22

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 increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

71 Active Rock 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 9/3-Saturday 9/9. 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 600 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 (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.



# "HIT THE GROUND"

### ALTERNATIVE ADDS:

WCYY #1 PhonesII WKRL KRZQ  
 WFNX Top 5 PhonesI WXSX KQRX  
 WEDG WRRV KBRS  
 KWOD KMBY WGBD  
 WEDJ KRAO

### From their debut album TINCAN EXPERIMENT

### ROCK ADDS:

KUPD WXTM KHTQ  
 WLUM KRQC WOTT  
 KRQS WZBH KFRQ  
 WCPR KBSO WRBR

Hear "Hit The Ground" on ESPN's coverage of the X-Games



Contact:  
 Sheri Trahan-  
 VP Promotion  
 310-550-1200



# R&R Active Rock

September 15, 2000

## Breakers Top 30

LW	TW	ARTIST TITLE LABEL(S)	TW	LW	TOTAL PLAYS	TOTAL STATIONS/ ADDS
1	1	PAPA ROACH Last Resort (DreamWorks)	1666	1722	49/0	
5	2	3 DOORS DOWN Loser (Republic/Universal)	1189	1148	45/0	
3	3	INCUBUS Stellar (Immortal/Epic)	1187	1181	46/0	
7	4	GREEN DAY Minority (Reprise)	1160	985	46/4	
4	5	DISTURBED Stupify (Giant/Reprise)	1148	1154	46/0	
2	6	DEFTONES Change (In The House Of Flies) (Maverick)	1107	1222	48/0	
6	7	A PERFECT CIRCLE Judith (Virgin)	1000	1117	49/0	
11	8	FUEL Hemorrhage (In My Hands) (550 Music)	970	872	46/2	
9	9	3 DOORS DOWN Kryptonite (Republic/Universal)	861	973	44/0	
8	10	RED HOT CHILI PEPPERS Californication (Warner Bros.)	856	981	45/0	
10	11	RAGE AGAINST THE MACHINE Testify (Epic)	838	896	47/0	
12	12	ORGY Fiction (Dreams In Digital) (Elementree/Reprise)	726	717	42/1	
26	13	LIMP BIZKIT My Generation (Flip/Interscope)	665	318	46/9	
13	14	METALLICA I Disappear (Hollywood)	634	714	43/0	
14	15	GODSMACK Bad Religion (Republic/Universal)	587	603	28/0	
24	16	A PERFECT CIRCLE 3 Libras (Virgin)	574	381	43/5	
15	17	SR-71 Right Now (RCA)	573	599	33/0	
16	18	VAST Free (Elektra/EEG)	571	553	46/5	
—	19	LIMP BIZKIT Rollin' (Flip/Interscope)	565	279	44/10	
19	20	(HED) PLANET EARTH Bartender (Volcano/Jive)	554	528	44/1	
17	21	UNION UNDERGROUND Turn Me... (Portrait/Columbia)	552	546	35/1	
20	22	WHEATUS Teenage Dirtbag (Columbia)	486	527	25/0	
—	23	EVERLAST Black Jesus (Tommy Boy)	430	214	34/10	
21	24	P.O.D. Rock The Party (Off The Hook) (Atlantic)	428	460	35/0	
—	25	U2 Beautiful Day (Interscope)	420	101	27/10	
22	26	PRIMUS W/OZZY N.I.B. (Divine/Priority)	413	424	23/1	
—	27	LINKIN PARK One Step Closer (Warner Bros.)	377	285	40/6	
—	28	CREED Are You Ready (Wind-up)	371	256	36/6	
23	29	CYPRESS HILL Superstar (Ruffhouse/Columbia)	367	393	18/0	
29	30	NICKELBACK Breathe (Roadrunner)	339	302	21/1	



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. 50 Breakers reporters. Songs ranked by total plays for the airplay week Sunday 9/3-Saturday 9/9. © 2000, R&R Inc.

## Contributing Stations

WQBK/Albany, NY	KTBS/Houston-Galveston	WBRU/Providence
KTEG/Albuquerque	WRZX/Indianapolis	KRXQ/Sacramento
WNNX/Atlanta	WNFZ/Knoxville	KXRX/Salt Lake City
KROX/Austin	KXTE/Las Vegas	KISS/San Antonio
WRAX/Birmingham	KROQ/Los Angeles	KITS/San Francisco
WAAF/Boston	WMFS/Memphis	KNDD/Seattle
WBCN/Boston	WZTA/Miami	KFNK/Seattle
WKQX/Chicago	KXXR/Minneapolis	KPNT/St. Louis
KILO/Colorado Springs	KKND/New Orleans	WXTM/St. Louis
WBZX/Columbus, OH	WXRK/New York	WXTB/Tampa
KDGE/Dallas	WNOR/Norfolk	KFMA/Tucson
KBPI/Denver	WJRR/Oriando	KMYZ/Tulsa
KXPX/Denver	WYSP/Philadelphia	WFWS/Washington, DC
WKLQ/Grand Rapids	KEDJ/Phoenix	WWDG/Washington, DC
WTPT/Greenville, SC	KUPO/Phoenix	KICT/Wichita
WQXA/Harrisburg	WXDX/Pittsburgh	WXBE/Wilkes Barre
WCCC/Hartford	KUFO/Portland, OR	

## Most Played Recurrents

CREED With Arms Wide Open (Wind-up)

U.P.O. Godless (Epic)

INCUBUS Pardon Me (Immortal/Epic)

KORN Make Me Bad (Immortal/Epic)

STAIN'D Mudshovel (Flip/Elektra/EEG)

GODSMACK Keep Away (Republic/Universal)

CREED Higher (Wind-up)

GODSMACK Voodoo (Republic/Universal)

STAIN'D Home (Flip/Elektra/EEG)

METALLICA No Leaf Clover (Elektra/EEG)

## TUNED-IN ACTIVE ROCK

R&R/MEDIABASE 24/7



WNOR/Norfolk

3am

STAIN'D Home  
NIRVANA Come As You Are  
INCUBUS Stellar  
LIMP BIZKIT My Generation  
PAPA ROACH Last Resort  
CREED Beautiful  
PEARL JAM Elderly Woman Behind The Counter  
KID ROCK Only God Knows Why  
TAPROOT Again & Again  
SUBLIME Santeria  
RAGE AGAINST THE MACHINE Testify  
GREEN DAY When I Come Around  
DISTURBED Stupify  
TED NUGENT Hammer Down  
ORGY Fiction

11am

AEROSMITH Dream On  
R.E.M. Drive  
CREED With Arms Wide Open  
BUSH Comedown  
RED HOT CHILI PEPPERS Californication  
STONE TEMPLE PILOTS Vaseline  
GODSMACK Bad Religion  
AC/DC Back In Black  
3 DOORS DOWN Loser

4pm

SOUNDGARDEN Black Hole Sun  
BLINK-182 What's My Age Again  
CREED With Arms Wide Open  
PEARL JAM Everflow  
METALLICA For Whom The Bell Tolls  
RED HOT CHILI PEPPERS Around The World  
ALICE IN CHAINS Rooster  
INCUBUS Stellar  
LED ZEPPELIN Black Dog  
SEVENDUST Waffle  
STONE TEMPLE PILOTS Trippin' On A Hole In...

8pm

GREEN DAY Minority  
RED HOT CHILI PEPPERS Give It Away  
3 DOORS DOWN Kryptonite  
SILVERCHAIR Tomorrow  
P.O.D. Rock The Party (Off The Hook)  
PEARL JAM Jeremy  
RAGE AGAINST THE MACHINE Guerilla Radio  
LOCAL H Bound For The Floor  
PAPA ROACH Broken Home  
SOUNDGARDEN Spoonman  
LIMP BIZKIT My Generation  
SMASHING PUMPKINS Today  
OFFSPRING The Kids Aren't Alright  
WHITE ZOMBIE Thunder Kiss '65



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Tuesday 9/5. © 2000, R&R Inc.

WTPT/Greenville

3am

RADFORD Closer To Myself  
STONE TEMPLE PILOTS Creep  
CREED Higher  
AC/DC Highway To Hell  
FULL DEVIL JACKET Where Did You Go?  
RED HOT CHILI PEPPERS Give It Away  
PAPA ROACH Last Resort  
AEROSMITH The Other Side  
INCUBUS Pardon Me  
RAGE AGAINST THE MACHINE Testify  
TOOL Forty Six & 2  
ALICE IN CHAINS I Stay Away  
TONIC Open Up Your Eyes

11am

NIRVANA Breed  
A PERFECT CIRCLE Judith  
AC/DC For Those About To Rock...  
CREED Torn  
ROB ZOMBIE Dragula  
PINK FLOYD Wish You Were Here  
DEFTONES Change (In The House Of Flies)  
PAPA ROACH Last Resort  
METALLICA No Leaf Clover  
METALLICA The Unforgiven

4pm

SMASHING PUMPKINS Tonight, Tonight  
SMASHING PUMPKINS The Everlasting Gaze  
SMASHING PUMPKINS Bullet With Butterfly Wings  
VAN HALEN Eruption  
VAN HALEN You Really Got Me  
KORN Got The Life  
GOO GOO DOLLS Name  
A PERFECT CIRCLE Judith  
GUNS N' ROSES Patience  
KID ROCK Only God Knows Why  
METALLICA Wherever I May Roam  
PAPA ROACH Last Resort

8pm

WHITE ZOMBIE Thunder Kiss '65  
ROB ZOMBIE Living Dead Girl  
PAPA ROACH Last Resort  
AEROSMITH Sweet Emotion  
FOO FIGHTERS My Hero  
LIVE Selling The Drama  
DEFTONES Change (In The House Of Flies)  
SMASHING PUMPKINS Today  
STAIN'D Home  
GUNS N' ROSES Live And Let Die  
NICKELBACK Breathe  
SOUNDGARDEN Fell Dn Black Days  
SOUNDGARDEN Blow Up The Outside World

## New & Active

ULTRASPANK Where (Epic)  
Total Plays: 159, Total Stations: 17, Adds: 0

LIQUID GANG Closer (Lava/Atlantic)  
Total Plays: 145, Total Stations: 21, Adds: 2

CRUSHDOWN This (MCA)  
Total Plays: 131, Total Stations: 21, Adds: 3

VALLEJO Into The New (Crescent Moon/550 Music)  
Total Plays: 116, Total Stations: 14, Adds: 4

SLASH'S SNAKEBIT Been There Lately (Koch)  
Total Plays: 105, Total Stations: 17, Adds: 4

WALLFLOWERS Sleepwalker (Interscope)  
Total Plays: 100, Total Stations: 9, Adds: 6

COLLECTIVE SOUL Why Pt. 2 (Atlantic)  
Total Plays: 91, Total Stations: 43, Adds: 43

STATIC-X Love Dump (Warner Bros.)  
Total Plays: 88, Total Stations: 7, Adds: 0

SAMMY HAGAR Serious Jujy (Cabo Wabo/Beyond)  
Total Plays: 83, Total Stations: 18, Adds: 17

UNIFIED THEORY California (3:33/Universal)  
Total Plays: 80, Total Stations: 9, Adds: 0

Songs ranked by total plays

ACTIVE ROCK

Going For Adds 9/19/00

COC Congratulations Song (Sanctuary/SRG)

LENNY KRAVITZ Again (Virgin)

MATCHBOX TWENTY Crutch (Lava/Atlantic)

JIMMY PAGE/BLACK CROWES Hey Hey What Can I Do (Musicmaker.com/TVT)

U.P.O. Feel Alive (Epic)

U2 Beautiful Day (Interscope)

# Active Rock Playlists

September 15, 2000 R&R • 199

FIND COMPLETE PLAYLISTS FOR ALL ACTIVE ROCK REPORTERS ON R&R-ONLINE MUSIC TRACKING

"#1 Phones. The song is already huge here and should be a no brainer for any station that rocks."  
- Dave Wellington, KXTE

**SEVENDUST**  
"Going Back To Cali"

**UNIVERSAL** Republic  
RECORDS

**WZTA/Miami**  
Clear Channel  
(305) 554-9434  
Steve Strubler/Kimba  
12+ Cumc 328,288

PLAYS	ARTIST/TITLE	00 (000)
21	3 DOORS DOWN/Kryptonite	6169
21	PAPA ROACH/Last Resort	6169
21	3 DOORS DOWN/Leaver	5771
21	GREEN DAY/Minority	5572
17	FUEL/Hemorrhage	5373
27	RED HOT CHILI.../California	5373
24	A PERFECT CIRCLE/Judith	5174
22	FINGER ELEVEN/Dray You Down	4577
22	INCUBUS/Strife	4278
22	DISTURBED/Identify	4178
14	PEARL JAM/Light Years	3980
7	EVERLAST/Black Jesus	3980
19	UNION UNDERGROUND/Turn Me On...	3781
1	CREED/We Are Ready	3582
18	WEST/Free	3582
17	FULL DEVI.../JACKET/Where Did You Go?	3383
16	3 DOORS DOWN/Kryptonite	3184
27	KID ROCK/Waiting Time	3184
16	METALLICA/Disappear	3184
16	STONED/Temples Ploy/Over Out	3184
8	CREASE/Butterfly Stitches	2786
14	MARVELOUS/3 Superstuzz	2786
13	ISTOPS/Question Everything	2587
13	ORGY/Victim	2587
12	3 DOORS DOWN/Leaver	2388
6	LIMP BIZKIT/Flower	2189
4	KORN/Alive From My Mind	2189
11	CREED/Higher	2189
11	GODSMACK/Keep Away	2189
6	LIMP BIZKIT/Flower	2189

**WYF/Dallas-Ft. Worth**  
Clear Channel  
(972) 991-1029  
Stevens/Ryan/Scull  
12+ Cumc 478,288

PLAYS	ARTIST/TITLE	00 (000)
33	DEPTONE'S/Change...	11115
32	A PERFECT CIRCLE/Judith	10528
16	3 DOORS DOWN/Leaver	9541
16	GODSMACK/Keep Away	8883
33	PAPA ROACH/Last Resort	6909
18	INCUBUS/Strife	6251
26	RED HOT CHILI.../California	5922
12	ISLE OF QUILTE SCENE	5593
17	ONE WAY ROAD/Paraded Perfect	5593
17	PRIMUS/WOZZY/N.I.B.	4935
16	DISTURBED/Identify	4935
9	MEGADETH/The King	4605
12	ISTOPS/Question Everything	3948
12	UNION UNDERGROUND/Turn Me On...	3948
10	U.P.O./Goodness	3948
8	AC/DC/Madison	3619
10	KORN/Somewhere Someone	3290
11	ROB ZOMBIE/Drugs	3290
12	NICKELBACK/Unleash The Man	3290
10	STAND/No Love	3290
8	3 DOORS DOWN/Kryptonite	2961
12	GODSMACK/Keep Away	2961
8	METALLICA/Disappear	2961
12	21ST CENTURY/Where Did You Go?	2961
8	CREED/We Are Ready	2961
8	CREED/We Are Ready	2961
8	METALLICA/No Leaf Clover	2682
8	CREED/Higher	2682
8	(RED) PLANET EARTH/Where Did You Go?	2682
8	INCUBUS/Paradise	2682

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PLAYS	ARTIST/TITLE	00 (000)
27	3 DOORS DOWN/Kryptonite	6169
27	PAPA ROACH/Last Resort	6169
27	3 DOORS DOWN/Leaver	5771
27	GREEN DAY/Minority	5572
17	FUEL/Hemorrhage	5373
27	RED HOT CHILI.../California	5373
24	A PERFECT CIRCLE/Judith	5174
22	FINGER ELEVEN/Dray You Down	4577
22	INCUBUS/Strife	4278
22	DISTURBED/Identify	4178
14	PEARL JAM/Light Years	3980
7	EVERLAST/Black Jesus	3980
19	UNION UNDERGROUND/Turn Me On...	3781
1	CREED/We Are Ready	3582
18	WEST/Free	3582
17	FULL DEVI.../JACKET/Where Did You Go?	3383
16	3 DOORS DOWN/Kryptonite	3184
27	KID ROCK/Waiting Time	3184
16	METALLICA/Disappear	3184
16	STONED/Temples Ploy/Over Out	3184
8	CREASE/Butterfly Stitches	2786
14	MARVELOUS/3 Superstuzz	2786
13	ISTOPS/Question Everything	2587
13	ORGY/Victim	2587
12	3 DOORS DOWN/Leaver	2388
6	LIMP BIZKIT/Flower	2189
4	KORN/Alive From My Mind	2189
11	CREED/Higher	2189
11	GODSMACK/Keep Away	2189
6	LIMP BIZKIT/Flower	2189

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PLAYS	ARTIST/TITLE	00 (000)
33	DEPTONE'S/Change...	11115
32	A PERFECT CIRCLE/Judith	10528
16	3 DOORS DOWN/Leaver	9541
16	GODSMACK/Keep Away	8883
33	PAPA ROACH/Last Resort	6909
18	INCUBUS/Strife	6251
26	RED HOT CHILI.../California	5922
12	ISLE OF QUILTE SCENE	5593
17	ONE WAY ROAD/Paraded Perfect	5593
17	PRIMUS/WOZZY/N.I.B.	4935
16	DISTURBED/Identify	4935
9	MEGADETH/The King	4605
12	ISTOPS/Question Everything	3948
12	UNION UNDERGROUND/Turn Me On...	3948
10	U.P.O./Goodness	3948
8	AC/DC/Madison	3619
10	KORN/Somewhere Someone	3290
11	ROB ZOMBIE/Drugs	3290
12	NICKELBACK/Unleash The Man	3290
10	STAND/No Love	3290
8	3 DOORS DOWN/Kryptonite	2961
12	GODSMACK/Keep Away	2961
8	METALLICA/Disappear	2961
12	21ST CENTURY/Where Did You Go?	2961
8	CREED/We Are Ready	2961
8	CREED/We Are Ready	2961
8	METALLICA/No Leaf Clover	2682
8	CREED/Higher	2682
8	(RED) PLANET EARTH/Where Did You Go?	2682
8	INCUBUS/Paradise	2682

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PLAYS	ARTIST/TITLE	00 (000)
26	A PERFECT CIRCLE/Judith	8915
26	PAPA ROACH/Last Resort	3770
26	PAPA ROACH/Last Resort	3770
26	PRIMUS/WOZZY/N.I.B. A Look...	3770
13	INCUBUS/Strife	3480
22	METALLICA/Disappear	3385
21	RAGE AGAINST.../Identify	2810
18	PAPA ROACH/Break Home	2610
18	PRIMUS/WOZZY/N.I.B.	2320
14	ROB ZOMBIE/Drugs	2030
14	A PERFECT CIRCLE/Libras	2030
14	P.O.D./Rock The Party	2030
10	SLIPKNOT/Wait And Bleed	2030
14	3 DOORS DOWN/Leaver	1885
14	KORN/Alive From My Mind	1885
12	CREED/We Are Ready	1740
12	DEPTONE'S/Change...	1740
12	NICKELBACK/Strife	1740
7	COLD/Just Got Wicked	1585
12	DISTURBED/Identify	1585
11	U.P.O./Goodness	1450
6	(RED) PLANET EARTH/Where Did You Go?	1450
6	RAGE AGAINST.../Identify	1450
15	SPINNA/Where Did You Go?	1450
23	POWERMAN 5000/Nobody's Real	1015
7	INCUBUS/Paradise	1015
5	UNION UNDERGROUND/Turn Me On...	1015
7	GODSMACK/Keep Away	1015
7	KORN/Alive From My Mind	1015
4	LIMP BIZKIT/Flower	1015

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27	3 DOORS DOWN/Kryptonite	6169
27	PAPA ROACH/Last Resort	6169
27	3 DOORS DOWN/Leaver	5771
27	GREEN DAY/Minority	5572
17	FUEL/Hemorrhage	5373
27	RED HOT CHILI.../California	5373
24	A PERFECT CIRCLE/Judith	5174
22	FINGER ELEVEN/Dray You Down	4577
22	INCUBUS/Strife	4278
22	DISTURBED/Identify	4178
14	PEARL JAM/Light Years	3980
7	EVERLAST/Black Jesus	3980
19	UNION UNDERGROUND/Turn Me On...	3781
1	CREED/We Are Ready	3582
18	WEST/Free	3582
17	FULL DEVI.../JACKET/Where Did You Go?	3383
16	3 DOORS DOWN/Kryptonite	3184
27	KID ROCK/Waiting Time	3184
16	METALLICA/Disappear	3184
16	STONED/Temples Ploy/Over Out	3184
8	CREASE/Butterfly Stitches	2786
14	MARVELOUS/3 Superstuzz	2786
13	ISTOPS/Question Everything	2587
13	ORGY/Victim	2587
12	3 DOORS DOWN/Leaver	2388
6	LIMP BIZKIT/Flower	2189
4	KORN/Alive From My Mind	2189
11	CREED/Higher	2189
11	GODSMACK/Keep Away	2189
6	LIMP BIZKIT/Flower	2189

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24	A PERFECT CIRCLE/Judith	5174
22	FINGER ELEVEN/Dray You Down	4577
22	INCUBUS/Strife	4278
22	DISTURBED/Identify	4178
14	PEARL JAM/Light Years	3980
7	EVERLAST/Black Jesus	3980
19	UNION UNDERGROUND/Turn Me On...	3781
1	CREED/We Are Ready	3582
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17	FULL DEVI.../JACKET/Where Did You Go?	3383
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27	KID ROCK/Waiting Time	3184
16	METALLICA/Disappear	3184
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8	CREASE/Butterfly Stitches	2786
14	MARVELOUS/3 Superstuzz	2786
13	ISTOPS/Question Everything	2587
13	ORGY/Victim	2587
12	3 DOORS DOWN/Leaver	2388
6	LIMP BIZKIT/Flower	2189
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11	CREED/Higher	2189
11	GODSMACK/Keep Away	2189
6	LIMP BIZKIT/Flower	2189

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PLAYS	ARTIST/TITLE	00 (000)
20	PRIMUS/WOZZY/N.I.B.	7104
17	GODSMACK/Keep Away	6808
6	AC/DC/Madison	6808
17	CREED/We Are Ready	5920
23	3 DOORS DOWN/Kryptonite	5624
5	SAMMY HAGAR/Son Of A Gun	5328
19	3 DOORS DOWN/Leaver	5032
5	LEZ BEAUTIFUL DAY	4736
15	RED HOT CHILI.../California	4736
16	CREED/We Are Ready	4440
16	METALLICA/Disappear	4144
5	EVERLAST/Black Jesus	3645
6	SLIPKNOT/Wait And Bleed	3256
11	COLLECTIVE SOUL.../Why Pt. 2	2960
11	INCUBUS/Strife	2960
5	LIMP BIZKIT/Flower	2960
12	PAPA ROACH/Last Resort	2960
6	GREEN DAY/Minority	2960
11	A PERFECT CIRCLE/Judith	2664
8	MEGADETH/The King	2664
8	DISTURBED/Identify	2664
5	SCORPIONS/Hymn 2000	2664
6	CREED/Higher	2368
6	INCUBUS/Strife	2368
9	FUEL/Hemorrhage...	2368
10	FULL DEVI.../JACKET/Where Did You Go?	2368
9	UNION UNDERGROUND/Turn Me On...	2368
9	KID ROCK/Waiting Time	2072
7	POWERMAN 5000/Nobody's Real	2072
11	KID ROCK/American Bad Ass	1776

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PLAYS	ARTIST/TITLE	00 (000)
26	A PERFECT CIRCLE/Judith	4264
26	PAPA ROACH/Last Resort	4100
24	RED HOT CHILI.../California	4100
24	LIMP BIZKIT/Flower	3780
13	UNION UNDERGROUND/Turn Me On...	3628
10	INCUBUS/Strife	3116
16	MEGADETH/The King	2982
17	AMERICAN HEADCHARGE/Free Your Mind	2788
17	U.P.O./Goodness	2624
10	INCUBUS/Strife	2624
10	FULL DEVI.../JACKET/Where Did You Go?	2624
12	ULTRASPANK/Where	2298
14	COLD/Just Got Wicked	2298
12	UNION UNDERGROUND/Turn Me On...	2132
12	FUEL/Hemorrhage...	1988
12	WEST/Free	1988
12	CREED/We Are Ready	1988
12	METALLICA/No Leaf Clover	1804
10	STONED/Temples Ploy/Over Out	1804
7	BUDGERS/Up	1804
9	FOOTLOOSE/Leaves To Fly	1804
7	RAGE AGAINST.../Identify	1804
15	A PERFECT CIRCLE/Judith	1804
15	COWBOY BEBOP/Where The World Collides	1804
10	SEVENDUST/Where Did You Go?	1804
9	3 DOORS DOWN/Kryptonite	1640
11	CREED/Higher	1640
12	AMERICAN HEADCHARGE/The Dope Show	1640
6	CRISIS/Down This	1640

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PLAYS	ARTIST/TITLE	00 (000)
30	DISTURBED/Identify	6158
30	GODSMACK/Keep Away	4032
31	PAPA ROACH/Last Resort	3888
34	UNION UNDERGROUND/Turn Me On...	3688
25	A PERFECT CIRCLE/Judith	3150
25	DEPTONE'S/Change...	3150
23	MARVELOUS/3 Superstuzz	3084
20	PRIMUS/WOZZY/N.I.B.	2988
20	3 DOORS DOWN/Leaver	2888
12	AMERICAN HEADCHARGE/Free Your Mind	2772
12	RAGE AGAINST.../Identify	2772
17	DISTURBED/Identify	2628
18	ISTOPS/Question Everything	2528
10	KID ROCK/Waiting Time	2268
13	KORN/Alive From My Mind	2268
8	LIMP BIZKIT/Flower	1888
12	COLD/Just Got Wicked	1888
11	KORN/Alive From My Mind	1888
12	DOPE/You Spin Me	1784
12	FULL DEVI.../JACKET/Where Did You Go?	1784
14	KID ROCK/Waiting Time	1624
11	3 DOORS DOWN/Kryptonite	1624
12	GODSMACK/Keep Away	1624
14	LIMP BIZKIT/Flower	1624
13	RAGE AGAINST.../Identify	1624
12	UNION UNDERGROUND/Turn Me On...	1624
12	DISTURBED/Identify	1624
10	APARTMENT 26/Backwards	1624
10	ONE WAY ROAD/Paraded Perfect	1624
10	ROB ZOMBIE/Drugs	1624
8	FULL DEVI.../JACKET/Where Did You Go?	808
8	KORN/Alive From My Mind	808
8		

# active INSIGHT

By  
**Tracey Hoskin**  
Asst. Rock Editor

Way back when, when I was a little rocker chick, I used to write down names I thought would be good for a band. I came up with names that would make Lita Ford proud. Black Widow was my personal favorite at age 11. Barbie be damned, I wanted a hand! All I ended up with was a couple of drummers as ex-boy-friends. But I digress.

The point of this reflection is that I would never in a million years have come up with the name **Spineshank**. You'd hope that with a name like that, your hair would stand on end from first listen. And it does!

These Los Angeles natives are no strangers to the music biz. Vocalist Jonny Santos, drummer Tommy Decker, guitarist Mike Sarkisyan and bassist Robert Garcia have been together since 1996. They have shared the stage with System Of A Down and Static-X and already have an album for Roadrunner under their belts.

Spineshank's is the kind of music you'd expect to hear in a really dark bar with a disco ball, a wall of speakers, black lights, pale people in black clothes and spiked hair and metalheads who are too embarrassed to tell their friends they went to the bar, but who'll be the first to speak

up when the band breaks. If you know what I mean, then you know it's good. Spineshank's second release for Roadrunner, *The Height of Callousness*, is best listened to under those circumstances. A set of headphones and a cubicle work too; I just had to close my eyes and picture the scene.

Spineshank have already had quite an impact at specialty. "Synthetic" goes screaming to radio Sept. 25, but KUPD/Phoenix couldn't wait. With throaty, devilish vocals, a driving house rhythm and enough guitars to make headbangers and ravers alike happier than a pig in you-know-what, Spineshank may be the band to lead us out of rap-rock purgatory. Oh, please, please, please!



Spineshank

## R&R Top 20 Specialty Artists

September 15, 2000

- 1 SOULFLY (Roadrunner) "Jumpdafuckup," "Back To The Primitive"
- 2 HALFORD (Metal-Is/SRG) "Resurrection," "Nightfall"
- 3 TONY IOMMI (Divine/Priority) "Time Is Mine," "Goodbye Lament"
- 4 TAPROOT (Velvet Hammer/Atlantic) "Again And Again," "Smile"
- 5 MUDVAYNE (No Name/Epic) "Dig," "Death Blooms"
- 6 PISSING RAZORS (Noise) "Fork Tongue," "Fields Of Disbelief"
- 7 UNION UNDERGROUND (Portrait/Columbia) "South Texas Deathride"
- 8 RELATIVE ASH (Island/IDJMG) "Pout," "Breathe"
- 9 LIQUID GANG (Lava/Atlantic) "Closer," "Blunt Force Trauma"
- 10 NOTHINGFACE (TVT) "For All The Sin"
- 11 HYPOCRISY (Nuclear Blast) "Digital Prophecy"
- 12 SPINESHANK (Roadrunner) "Synthetic"
- 13 IRON MAIDEN (Portrait/Columbia) "Fallen Angel," "Mercenary"
- 14 40 GRIT (Metal Blade) "Ground Zero," "3 Spaces"
- 15 STUCK MOJO (Century Media) "Hatebreed," "Drawing Blood"
- 16 IN FLAMES (Nuclear Blast) "Pinball Map," "Clayman"
- 17 (HED) PLANET EARTH (Volcano/Jive) "Bartender," "Waiting To Die"
- 18 LINKIN PARK (Warner Bros.) "One Step Closer"
- 19 SUNNA (Astralwerks/Caroline) "I Am Not Trading," "Power Struggle"
- 20 SHUVEL (Interscope) "Set It Off"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.

## Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

<p><b>Jones Radio Network (JRN)</b> Nashville Various Rory Myzak/Lo Bros Cred: "Are You Ready?" Tony Iommi w/Corgan "Black Sabbath" Linkin Park "One Step Closer" Papa Roach "Broken Homes" Vest "Fret"</p>	<p><b>WKGB/Binghamton, NY</b> Increasing Monday 10pm-11:30pm Tim Boland Finger Eleven "Drag You Down" Liquid Gang "Blunt Force" Rorschach Test "Sass" Plechthive "Keep It Clean" (Red) planet earth "Bartender"</p>	<p><b>WQXA/Harrisburg, PA</b> Beats On The X Sunday 1-2am Wipe Sevendust "Home" Scuba Z "California Paradise" Hoversonic "Mad About You" Agnostic "Crazed Horse" B5 "Deliver"</p>	<p><b>WTFX/Louisville, KY</b> The Atlanta Network Saturday 10pm-2am Black Frank Soulfly "Back To The Primitive" Liquid Rock "Shams" Halford "The One You Love" Noblegaze "For All The Sin" 40 Grit "Ground Zero"</p>	<p><b>KATY/Oklahoma City, OK</b> Launch Pad Thursday midnight-1am Joe Mitchell Dynamite Heck "Anyway" Vulgar "Into The New" Mortician 3 "Sugarbuzz" Taproot "Again And Again" Rage Against The... "Raspy"</p>	<p><b>KRXQ/Sacramento, CA</b> Ear Wanda Sunday 9-9:30pm Che Brooks, Paul Wilbur AF1 "Waste" Honor System "Nails" Downcast "Fallen Off" Din Fy "We Are" Hypocrisy "Digital Prophecy"</p>	<p><b>WXTM/St. Louis, MO</b> Stable Sunday 8-9pm Johnny Orr Union Underground "Friend Song" A Perfect Circle "The Hollow" Mudvayne "Internal Primates" Load Rocks "Sill Not A Prayer" One Minute Silence "Fish Out Of Water"</p>
<p><b>MLJ Broadcasting (MLJ)</b> Pile Driver Various Black Buzz/Carry Mattie Fall David Jacks "Where Did You Go?" Cold "Just Get Wicked" American Pearl "Free Your Mind" Nativity In Black 2 "I.I.B." Fuel "Hemorrhage"</p>	<p><b>WPXC/Cape Cod, MA</b> To The Extreme Saturday 8:30-10:30pm Erik Stafford Limp Bizkit "My Generation" Sons "Power Struggle" Rage Against The... "Tearjerker" Meadowlark "I'll Be King" Linkin Park "One Step Closer"</p>	<p><b>WQXA/Harrisburg, PA</b> The Sunday Show Sunday 9-10am Bill Hanson Load Rocks "Make Room" Dynamite Heck "Anyway" Circle Friends "Leaving Home" Da La Squad "Crazy" Tapes &amp; Sex "Treason"</p>	<p><b>WTFX/Louisville, KY</b> Biker Sunday 9-10pm Chris Allison Load Rocks "Bill Not A Prayer" Relative Ash "Plover" Evolution "Black Jesus" Limp Bizkit "My Generation" Downcast "Together"</p>	<p><b>KUPD/Phoenix, AZ</b> Red Radio Underground Sunday 7-8pm Lenny Blue Jane Recator "Plethora" At The Drive-In "One Armed Scissor" Jaxx To Death "George Washington" Mortician "American Love" Suicidal Tendencies "Prey Song"</p>	<p><b>KDER/Salt Lake City, UT</b> Radio Kees Sunday 8-11pm Dawly Soulfly "Tormentor" Hypocrisy "Death Row/No Regrets" 40 Grit "3 Spaces" Mortician "American Love" My Ruin "Stigmata/Girl"</p>	<p><b>WXTM/St. Louis, MO</b> Monday Night Metal Monday-Fri 11pm-midnight Keano (not planet earth) "Waiting To Die" Relative Ash "Plover" Suicidal Tendencies "Prey Song" Dynamite Heck "Anyway"</p>
<p><b>KZRR/Albuquerque, NM</b> Headbail Sunday 11-midnight Tosh Davis Halford "The One You Love..." Iron Maiden "Mercenary" Stuck Mojo "Nazi The Deadman" Noblegaze "White Your Own Bones" Taproot "Silver's Reflection"</p>	<p><b>KRZR/Fresno, CA</b> Extreme Thursday 9-10pm Evangelina Iron Maiden "The Wicker Man" Mortician "Stay Out Of Jail" Shredders "Radio Games" Halford "Resurrection" Plethora "Hell Bound"</p>	<p><b>KLFX/Kilgus, TX</b> Hot Radio Saturday 10pm-midnight Bob Finkle Sons "Silver's Reflection" Machine Head "Dime In Fire" Limp 77 "Buck" Utopia "Clot" Cold "Just Get Wicked"</p>	<p><b>KXOR/Memphis, TN</b> X-reme Metal Shop Friday 1-2am Wipe Black Jesus Mortician "White Your Own Bones" Plethora "Plover" Spineshank "The Height Of..." Relative Ash "Breath" Mortician "Death Blooms"</p>	<p><b>KUPD/Phoenix, AZ</b> Into The Pit Sunday 10pm-midnight Lenny Blue &amp; The Borneator Halford "Resurrection" Soulfly "Back To The Primitive" Mortician "Internal Primates" Constitution Camp "Bite The Lip" Iron Maiden "The One You Love"</p>	<p><b>KISW/Seattle, WA</b> Metal Shop Saturday midnight-2am Adam Carolla Iron Maiden "White Your Own Bones" 40 Grit "Surviving Time" Mortician "Dig" Vicious "Pain" Iron Maiden "Yellow Angel"</p>	<p><b>WXTM/St. Louis, MO</b> Metalhead Friday 10pm-midnight Johnny Orr Fuel "Fret" Moby "Preacher" BT w/ 40 Grit "Never Gonna..." Hollywood "Hittin' It" Chemical Brothers "Music Response"</p>
<p><b>KWHL/Anchorage, AK</b> The Pit Sunday 8-9pm Borced John In Flames "Pinball Map" Hypocrisy "Digital Prophecy" Rorschach Test "A Loss" Mudvayne "Death Blooms" Soulfly "Pan"</p>	<p><b>WKLG/Grand Rapids, MI</b> Classified Sunday 8-10pm Steve "The Red" Aldrich Rage "Coming Around" Travis "The Weight" Sunn O "As We Not Trading" Sunn O "Power Struggle" Richard Adcock "New York"</p>	<p><b>WBAW/Long Island, NY</b> Fingers Metal Shop Sunday 10pm-1am Fingers My Ruin "Stigmata/Girl" Mogwai "Kill The King" Union Underground "Turn Me On Me..." Halford "Resurrection" Iron Maiden "Time Is Mine"</p>	<p><b>KATY/Oklahoma City, OK</b> KATY's Big Metal Friday midnight-2am Erik G. Vicious "Shy" Plethora "I Hate Every Bone" Iron Maiden "Mercenary" Halford "Resurrection" Static-X "Behind The Wheel..."</p>	<p><b>WRXL/Richmond, VA</b> The Metal File Mon-Fri 2-3am Johnny Young Hypocrisy "Digital Prophecy" Soulfly "Back To The Primitive" Downcast "Apocalyptic Fear" In Flames "Pinball Map" Iron Maiden "Mercenary"</p>	<p><b>KZRG/Springfield, MO</b> Black Third Sunday 8-9pm E-Block Soulfly "Jumbalicious" Stuck Mojo "Give War A Chance" Halford "The One You Love..." Finger Eleven "Drag You Down" Shovel "Set It Off"</p>	<p><b>KLFX/Fresno, AZ</b> Area 51 Friday 10pm-midnight Bob Finkle Iron Maiden "White Your Own Bones" Iron Maiden "The Wicker Man" Noblegaze "White Your Own Bones" Halford "Resurrection" Halford "Night Fall"</p>

28 total reporters from the Active Rock and Rock panels.

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# PAPA ROACH

## broken HOME

The Second Track From The Double Platinum Album "Infest"

### The Infestation Continues:

WXRK	KROQ	KUFO	WNOR	KNRK	Q101	WXTB	WAQZ
KEGL	KPNT	KIOZ	WEDG	KRXQ	WEDJ	WXTM	LIVE 105
KISS	WXDX	KQRC	KXRK	KXXR	WPLY	WEBN	WROX
WBZX	KWOD	WZTA	WPBZ	WLZR	WEND	KEGL	KCXX
KIOZ	WRZX	KEDJ	WHFS	KXTE	KNDD	WFNX	WCCC

and many more!





JIM KERR  
ROBERTSON JARVIS  
 PHOTOGRAFIA

## Song Longevity

■ A look at how long stations spin their hits

**W**hile I was doing research for last week's column on Active Rock and Alternative music programming, I was struck by an interesting observation: There is a *dramatic* disparity between how long and how often individual stations spin a song. At face value, this makes complete sense: Different stations add songs at different times and use different clocks. However, with similar rotations these differences should start to even out as the life of a song starts to fade to recurrent. I decided to take a look and see if they did.

### Caveats

Before we go on, I want to mention a few caveats. The Alternative format as a whole has become more focused in terms of musical texture over the past two years, but it should be noted that differences in approach between individual radio stations can still be very wide. As a result, a harder song may not get many spins at a station like WGRD/Grand Rapids. This doesn't mean that WGRD drops these songs sooner than other stations; it just means that the station doesn't consider these songs to be a very big part of its core sound. The opposite is true for softer songs and harder stations.

Additionally, like just about everything in life, the two ends of the spectrum aren't indicative of the whole format. KFNK/Seattle routinely gives songs more spins over the course of a project than any other station. This is primarily due to the station's quicker rotations, which are twice as fast (or faster) as most other stations.

An interesting side note is that KFNK is usually one of the *last* stations to add songs. As a result, an interesting pattern emerges: KFNK will be one of the last stations in the country to add a song, but when it does, it pounds it harder and longer than anybody else. Clearly, this is a deliberate strategy the station has chosen.

### The Top Of The Chart

The first song I examined was this past week's No. 1 record: Papa Roach's "Last Resort." This song has been out quite a while (it's been on the chart for almost six months), so

**Historical data shows that when the format commits to a hit record, it really commits to it.**

**When you look at songs that stall on the chart, a very consistent pattern emerges: Once a song hits 100 spins, stations start to slow the song's rotation.**

it seemed like a good example to see what the long-term differences for each station would be on a song that was getting almost universal airplay.

As expected, KFNK sat at the top of the historical list with 1,273 spins to date. This is over 300 spins more than the No. 2 station, KXPK/Denver, which has spun "Last Resort" 911 times. On the other end of the spectrum is adult-focused WGRD, which first spun "Last Resort" May 11 but has spun it only 19 times since then.

The bulk of the stations in the format have played "Last Resort" between 450 and 650 times so far. For such an across-the-board smash, most of the differences in spin totals between stations can't be pinned on a difference in commitment but rather on the differences mentioned earlier: when the station added the record and how often it spun it.

A good example of how consistent the format can be is illustrated by WROX/Norfolk and WBCN/Boston. WROX started playing "Last Resort" Feb. 22, while WBCN started playing it Feb. 23. Both stations' spins to date are an identical 727. On the other hand, WXRK in New York added the song Feb. 20 and has spun it only 594 times thus far. This may seem like a lot, but when you consider that we are talking about a seven-month span, the 233-spin difference works out to a little more than a spin a day.

I also looked at the song "Stellar" by Incubus, which is No. 2 but has

been on the chart much less time than "Last Resort." The pattern emerged again. KFNK was again at the top, with the bulk of the format in the 200-400-spin range.

### Beyond The Baseline

So far we've seen two similar profiles for hit records currently on the chart, and this can be considered a kind of "Alternative hit baseline." The only apparent differences are due to how long the song has been out. Things get distinctly more interesting when you look at songs that are slowing down on the cusp of moving into the top 15 and songs that have actually stalled on the chart.

Frankly, I feared that I would see songs being hammered due to premature callout research. For example, a song would get to 20-30 on the chart, lose its bullet and start to drop, all due to radio stations tossing the song into callout too early and abandoning it before even giving it a shot. While I am sure this happens on occasion, I was heartened to see that the format doesn't treat songs that badly. It waits at least 100 spins before putting a song into callout and making a decision.

An interesting example of this in action is in the top 20. I won't name the song because it is still relatively new and has a bullet. However, the song has been out long enough to already have most of the stations on the panel, with almost 20 of them already over 100 spins. The amazing thing, however, is that this song is *losing* spins at the stations that have spun it over 100 times and *gaining* spins at the stations that have spun it less than 100 times.

What does this mean? Well, as most of you are aware, it is recommended that you don't put a song into callout until it has 100 spins. The profile on this song looks like programmers are waiting until it hits 100 spins before they put it into callout, but when they do put it into callout, it isn't performing very well.

In fact, when you look at songs that stall on the chart, a very consistent pattern emerges: Once a song hits 100 spins, stations start to slow the

## Breaking Molly's Yes: Week 4

■ A radio and record diary

Chris Williams

APD/MD, WNNX(99X)/Atlanta

We were off the sales mark Universal set by 10 pieces. The bar was at 35, and we sold 25. So the three-week trend is one unit to nine units to 25 units. I hope I will have a strong sales story starting Sept. 19, when the retail campaign begins.

I have Ed Goggin scheduled to appear at the 99X Big Day Out as a special guest artist, then the full band will return to Atlanta two weeks later for a concert in the park for 99X. This will allow additional promotion for the band and will help them work on building name recognition.

Spins are becoming a premium, with great songs from U2, The Wallflowers, Limp Bizkit, etc., crampin' my style. Obviously, I also have 20 Big Day Out Bands to support. I am still hand-placing the song to ensure that it does not get lost in the fourth-quarter shuffle.

To date my spin total is 48. We will not call out the record until we have eclipsed 100, and we won't expect it to be familiar enough to get an honest read until 150-ish. It all sounds like a lot of waiting. I have not spoken with Howard this week. The next 99X Live X CD goes to press in a week for an Oct. 31 release, so I had to focus on those deadlines.

I hope a radio story is building outside Atlanta. With everything going on with the Molly's Yes record, Universal has to demonstrate its priority level and commitment to radio for this thing to have legs.

Howard Leon

VP/Promotions, Universal Records

**September 3:** I just got back from Amsterdam and the McGathy party. I was actually detained by immigration in Amsterdam for having a suspicious passport. During the cavity search I worried that the holiday weekend would affect spins on Molly's Yes. The last thing I want is to lose momentum. I also made a mental note to send flowers to Sven when I get home. He was thorough, yet so gentle.

**September 6:** Spins at 99X looked fine. Seventeen for the week, wading in the lower part of the playlist, but the dayparts look good. Soundscan came in, and Atlanta goes from nine to 24 pieces. Product Manager Derek Simon and myself had actually hoped for 35-plus pieces, but it's still early. We know that product is finally in the market, and the next few weeks will be much more telling. The Warehouse branding program is confirmed to begin Sept. 19, but until then at least it's in the new artist program and not outrageously priced.

**September 7:** A quiet day. A lot of VMA stuff is going on. I heard Leslie was in town, and I had dinner with Monte. I had Campbell's Soup For One and watched the show alone. This year a lot of winners thanked Polly Anthony. Last year it was Clive Davis. I think the year before that it was God. Winners are getting smarter, I guess.

**September 8:** Avery forwarded me an e-mail from Seth Friedman telling me that Chris invited Ed (from the band) to guest-DJ on the station the weekend of the Big Day Out. Very cool idea. I just have to work out the details and money. This would be a good place for publishing to help out. I wonder: Does this fall under tour support? Who is Seth Friedman? What is Sven doing right now?

song's rotation. This certainly seems to indicate that the format, in general, isn't prematurely putting music into callout.

Many programmers claim that there are a lot of factors other than callout that go into their decision to drop a song or slow its rotation, but the "100 spin and off" data seems to indicate that callout is the primary reason that most alternative records are being dropped or having their rotations slowed down.

Overall, historical data shows that when the format commits to a hit record, it *really* commits to it. How-

ever, the format can be especially cruel to songs that programmers don't believe in or that are not evoking passion in the audience. In that case, once the song hits 100 spins, it goes into callout. If the result isn't good, it's goodbye.

### TELL US WHAT YOU THINK!

Share your opinion about this column — go to [www.ronline.com](http://www.ronline.com) and click the Message Boards button.

U2 BEAUTIFUL DAY



R&R Adult Alternative Debut **6**

AAA Monitor Debut 1\*

R&R Alternative Debut **17** Breaker Most Added

Modern Rock Monitor Debut 16\*

On Everywhere

Mainstream Rock Monitor Debut 33\*

Heritage Rock Monitor Debut 15\*



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# R&R Alternative Top 50

September 15, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	PAPA ROACH Last Resort (DreamWorks)	2595	-86	289387	25	75/0
2	2	INCUBUS Stellar (Immortal/Epic)	2473	+60	231995	13	76/0
6	3	GREEN DAY Minority (Reprise)	2462	+520	270992	3	79/1
3	4	DEFTONES Change (In The House Of Flies) (Maverick)	2277	-50	201835	18	76/0
4	5	SR-71 Right Now (RCA)	2224	-94	175152	19	73/0
7	6	FUEL Hemorrhage (In My Hands) (550 Music)	2101	+193	185302	5	75/1
9	7	3 DOORS DOWN Loser (Republic/Universal)	1801	+99	180806	10	70/3
5	8	RED HOT CHILI PEPPERS Californication (Warner Bros.)	1762	-189	153845	16	70/0
8	9	WHEATUS Teenage Dirtbag (Columbia)	1748	-78	130250	11	68/0
12	10	DISTURBED Stupify (Giant/Reprise)	1642	+91	168894	17	63/0
10	11	3 DOORS DOWN Kryptonite (Republic/Universal)	1574	-82	204824	30	65/0
15	12	ORGY Fiction (Dreams In Digital) (Elementree/Reprise)	1523	+136	141356	3	77/3
11	13	EVE 6 Promise (RCA)	1476	-151	95145	15	64/0
16	14	VAST Free (Elektra/EEG)	1424	+99	113446	5	75/3
14	15	RAGE AGAINST THE MACHINE Testify (Epic)	1304	-89	147214	7	64/0
13	16	A PERFECT CIRCLE Judith (Virgin)	1288	-174	143658	23	61/0
Breaker	17	U2 Beautiful Day (Interscope)	1075	+857	148485	1	58/33
Breaker	18	FOO FIGHTERS Next Year (Roswell/RCA)	1051	+86	70643	4	62/7
19	19	CREED With Arms Wide Open (Wind-up)	1051	-78	88389	25	57/0
Breaker	20	LIMP BIZKIT My Generation (Flip/Interscope)	1047	+656	152679	2	67/12
18	21	OPM Heaven Is A Half Pipe (If...) (Atlantic)	1045	-96	65724	9	50/0
21	22	NICKELBACK Leader Of Men (Roadrunner)	1036	-60	79443	16	53/0
20	23	EVERCLEAR Wonderful (Capitol)	957	-159	67211	17	51/0
37	24	A PERFECT CIRCLE 3 Libras (Virgin)	904	+283	117304	2	50/4
25	25	DEXTER FREEBISH Leaving Town (Capitol)	862	+46	51315	6	46/0
32	26	EVERCLEAR AM Radio (Capitol)	859	+163	57515	3	56/3
49	27	LIMP BIZKIT Rollin' (Flip/Interscope)	857	+507	112901	2	63/10
24	28	P.O.D. Rock The Party (Off The Hook) (Atlantic)	819	-2	75778	12	50/0
23	29	VERTICAL HORIZON You're A God (RCA)	806	-139	42747	13	40/0
Debut	30	EVERLAST Black Jesus (Tommy Boy)	759	+443	85168	1	57/27
35	31	HARVEY DANGER Sad Sweetheart Of The Rodeo (London/Sire)	721	+55	65807	4	49/2
31	32	BARENAKED LADIES Pinch Me (Reprise)	719	+14	39134	5	31/0
26	33	BSTOPS7 Question Everything (Reprise)	707	-105	33465	11	42/0
34	34	QUEENS OF THE STONE AGE The Lost Art Of Keeping... (Interscope)	681	-4	57179	5	42/1
29	35	DANDY WARHOLS Bohemian Like You (Capitol)	663	-64	48365	7	46/0
38	36	GDDD CHARLOTTE Little Things (Epic)	654	+59	61293	5	49/4
39	37	(HEO) PLANET EARTH Bartender (Volcano/Jive)	650	+61	88400	4	43/1
28	38	SUM 41 Makes No Difference (Island/IDJMG)	634	-107	35030	8	47/0
41	39	UNION UNDERGROUND Turn Me On... (Portrait/Columbia)	582	+45	45314	5	38/1
27	40	BT Never Gonna Come Back Down (Nettwerk/Capitol)	571	-194	45538	12	46/0
Debut	41	LINKIN PARK One Step Closer (Warner Bros.)	509	+192	77610	1	45/10
30	42	MDPX Responsibility (A&M/Interscope)	509	-212	47501	14	43/0
Debut	43	WALLFLOWERS Sleepwalker (Interscope)	506	+248	31954	1	35/22
45	44	CAVIAR Tangerine Speedo (Island/IDJMG)	492	+38	40057	4	35/4
40	45	GODSMACK Bad Religion (Republic/Universal)	492	-92	43143	11	30/0
43	46	KID ROCK Wasting Time (Top Dog/Lava/Atlantic)	445	-83	29259	6	26/0
36	47	VIBROLUSH Touch And Go (Iguana/V2)	444	-199	19104	9	35/0
46	48	MARVELOUS 3 Sugarbuzz (HiFi/Elektra/EEG)	441	+14	24389	5	32/0
42	49	LIVE They Stood Up For Love (Radioactive/MCA)	484	-128	31764	18	24/0
44	50	THIRD EYE BLIND Deep Inside Of You (Elektra/EEG)	381	-81	22995	8	22/0

## Most Added

ARTIST TITLE LABEL(S)	ADDS
COLLECTIVE SOUL Why Pt. 2 (Atlantic)	37
U2 Beautiful Day (Interscope)	33
PAPA ROACH Broken Home (DreamWorks)	28
EVERLAST Black Jesus (Tommy Boy)	27
WALLFLOWERS Sleepwalker (Interscope)	22
LENNY KRAVITZ Again (Virgin)	13
LIMP BIZKIT My Generation (Flip/Interscope)	12
DUST FOR LIFE Step Into The Light (Wind-up)	12
LIMP BIZKIT Rollin' (Flip/Interscope)	10
LINKIN PARK One Step Closer (Warner Bros.)	10
CREED Are You Ready (Wind-up)	10

**CAVIAR**  
**"Tangerine Speedo"**  
 New This Week At:  
**KROQ WWCD WWDX WZPC**  
 Top 5 Phones Everywhere!  
 Top 10 Callout At KNRK

Island Del Jam Music Group A Universal Music Company

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
U2 Beautiful Day (Interscope)	+857
LIMP BIZKIT My Generation (Flip/Interscope)	+656
GREEN DAY Minority (Reprise)	+520
LIMP BIZKIT Rollin' (Flip/Interscope)	+507
EVERLAST Black Jesus (Tommy Boy)	+443
A PERFECT CIRCLE 3 Libras (Virgin)	+283
WALLFLOWERS Sleepwalker (Interscope)	+248
FUEL Hemorrhage (In My Hands) (550 Music)	+193
LINKIN PARK One Step Closer (Warner Bros.)	+192
CREED Are You Ready (Wind-up)	+189

## Breakers

<b>U2</b>		
<b>Beautiful Day (Interscope)</b>		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1075/857	58/33	17
<b>FOO FIGHTERS</b>		
<b>Next Year (Roswell/RCA)</b>		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1051/86	62/7	18
<b>LIMP BIZKIT</b>		
<b>My Generation (Flip/Interscope)</b>		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1047/656	67/12	20

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 increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



79 Alternative 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 9/3-Saturday 9/9. 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 1000 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 (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.



I E E K!

A

MONKEY KONG

IN STORES SEPTEMBER 26

ALREADY ON!

WEDG KWOD WEDJ WQBK KMYZ KFMA  
 WXSR WGRD WNFZ KLEC WWVV WKRL  
 KRAD KMBY KORX WRRV WMAD WRAX  
 KRZQ WPLA

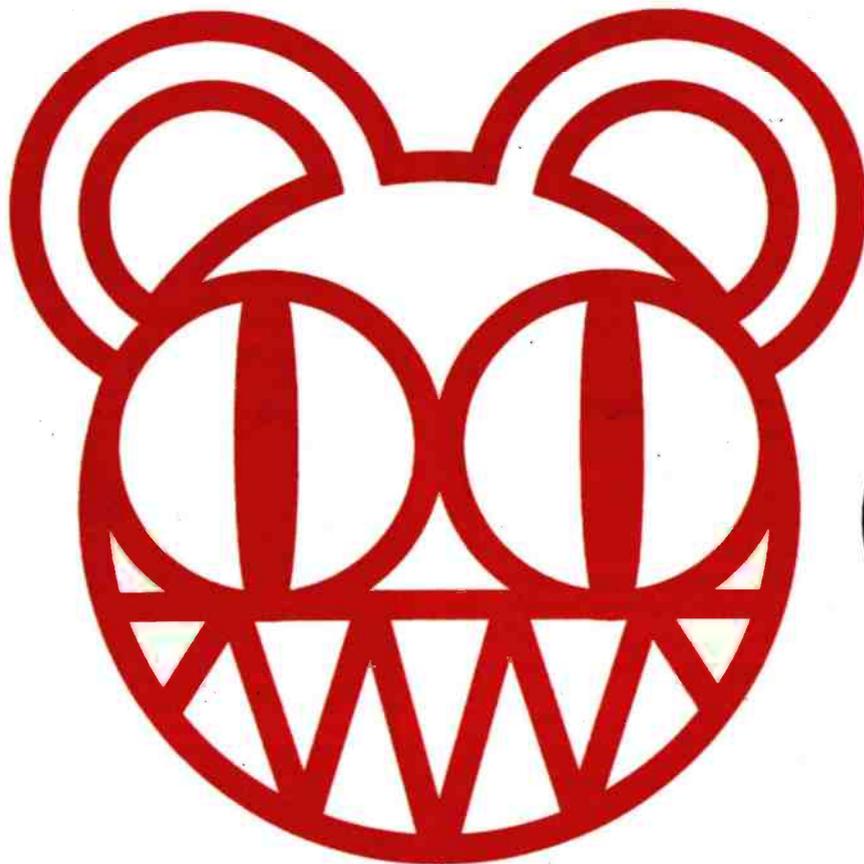
*"A snatch the best bits from modern pop music and expertly arrange them in the most kid-pleasing order possible, with almost feng shui expertise. They're like a punk rock Beasties, a stink bomb under the snooty noses of snooty purists. Because A know that tedious purism is the DEATH of POP." — N M E*

# RADIOHEAD

## "OPTIMISTIC"

SPIN  
COVER  
10/5

SNL  
10/14



BZ  BZZVORTHY

ON



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## Break Through Artist

**6GIG**  
Track: "HIT THE GROUND"  
LP: **TINCAN EXPERIMENT**  
Label: **ULTIMATUM**

By **Dayna Talley**  
Asst. Alternative Editor

**e**ssentials: Digging deep into the world of 6Gig, one might find familiar themes of isolation and rebellion in their songs, but vocalist/lead guitarist Walter Craven states that they are not all about "themes and messages," they are more outlines of ideas that listeners are given a chance to fill in with their own imaginations and personal experiences. Sounds like a good way for an up-and-coming band such as this one to grab the attention of the listening public.

Hailing from Portland, ME's diverse music scene, all of 6Gig's members came from other bands throughout the city. Craven met Steve Marquis (rhythm guitar, backing vocals), Weave (bass) and Dave Rankin (drums) when they were jamming together in the same rehearsal space one evening. Musical tastes and stylings

clicked and soon after meshed into what we now know as 6Gig. After being signed by Ultimatum Music in April of this year, the band was quickly sent to work on their debut album at the famous Longview Farms Studios in Massachusetts with producers Roger Sommers and Spencer Albee. What resulted is a well-composed 12-track rock album entitled *Tincan Experiment* that is loaded with good sounds and great potential for success in Alternative radio. Look for the first single, "Hit the Ground," to start rising to the top.

**Artist POV:** (Craven on the band's style) "When we got together, we took the pop stuff I had written and the heavy guitars that Steve was doing and added the punk styles of the other two. We're not afraid to rock and do heavy guitarwork, but we're also not afraid to express ourselves melodically. Now that we are all in this band together, we all get the chance to express equally, 100%, what we want to do in a band. It just so happens that it's all the same thing. We're all on the same page. I think that has helped us a lot. Things have been going really well for us because of that synergy."



**Matt Smith**  
National Dir. Alternative Promotion  
DreamWorks

I was on the road recently in Chicago and Seattle, heard the Caviar record and really thought it stood out in a good way. I love the chorus — it really sticks in your head. Linkin Park's "One Step Closer" might be the song to finally dethrone "Rock Superstar" as my favorite track on the air. In the rock-heavy world we live in, the great thing about this band is that it sounds like it belongs more on Alternative than Active. ■ Personally, I've been listening to a lot of Journey. I just can't get enough of "Don't Stop Believin'" and "Separate Ways." Other than that, while I'm driving, the Eminem record is in heavy rotation, along with the new Wyclef. I still listen to DMX every day to get motivated. I can't believe more stations didn't give that record just a little love to see if it would react. "Y'all gonna make me lose my mind, up in here..." Damn, that's an anthem. ■ I can't wait to hear the full U2, and I need my boy Rob Goldklang to get me a full-length of Linkin Park (I can't get the single out of my head). I also heard the lead singer from Stryper is coming out with a solo record. That should rock in a Christian bumblebee sort of way.

**Matt Smith**  
**ON THE RECORD**

This was the first official week for U2's new one, and in true superstar fashion the band already has 58 stations playing "Beautiful Day" (including 33 new adds). Another band with a history of success at the format, **Collective Soul** topped the Most Added column this week. "Why Pt. 2" pulled in almost half the pane, with 37 adds. **Dreamworks** seems to have timed the follow-up to **Papa Roach's** "Last Resort" perfectly, as the adds for "Broken Home" are starting to roll into place at a prodigious clip. Two more familiar bands hit the magic 20-add mark: **Everlast** adds 27 to his impressive total of 57 stations playing "Black Jesus" in its official first week out. Meanwhile, **The Wallflowers'** impress radio to the tune of 22 adds. Actually, the traffic is so thick that a double digit add week for a band like **Dust For Life**, who have released a killer song in "Step Into the Light," is an amazing accomplishment. Also breaking through the deluge were **Lenny Kravitz's** new song "Again," **Linkin Park's** "One Step Closer" and **Vallejo's** "Into the New." Finally, I spent all day Monday trying to track down **Radiohead's** "Optimistic" on Napster. Well, I could only find a live version, which was good enough for me. I can't tell you how much I am looking forward to hearing the studio version, which will certainly be my **RECORD OF THE WEEK MONTH: Radiohead's "Optimistic"**

**ON THE RADIO**  
by **Jim Kerr**

# 25th Anniversary

*Stockholm Love* THE DEBUT SINGLE FROM *Volumizer*



REUNION IN NEW ORLEANS, HARTFORD, COLUMBIA SC, HONOLULU AND SAVANNAH TOUR STARTS THIS WEEK!

**Most Played Recurrents**

STONE TEMPLE PILOTS Sour Girl (Atlantic)

INCUBUS Pardon Me (Immortal/Epic)

BLINK-182 Adam's Song (MCA)

KORN Make Me Bad (Immortal/Epic)

RED HOT CHILI PEPPERS Otherside (Warner Bros.)

LIMP BIZKIT Take A Look Around (Theme...) (Hollywood)

METALLICA I Disappear (Hollywood)

CREED Higher (Wind-up)

CYPRESS HILL Superstar (Ruffhouse/Columbia)

BLINK-182 All The Small Things (MCA)

LIMP BIZKIT Re-Arranged (Flip/Interscope)

LIT My Own Worst Enemy (RCA)

BUSH The Chemicals Between Us (Trauma)

FOO FIGHTERS Learn To Fly (Roswell/RCA)

RAGE AGAINST THE MACHINE Sleep Now In The Fire (Epic)

LIT Miserable (RCA)

GODSMACK Voodoo (Republic/Universal)

LIMP BIZKIT Break Stuff (Flip/Interscope)

BLINK-182 What's My Age Again? (MCA)

MATCHBOX TWENTY Bent (Lava/Atlantic)

**ALTERNATIVE Going For Adds 9/19/00**

MATCHBOX TWENTY Crutch (Lava/Atlantic)

1 PLUS 1 Cherry Bomb (Elektra/EEG)

RADIOHEAD Optimistic (Capitol)

U2 Beautiful Day (Interscope)

**TOP 100 ALTERNATIVE POWER GOLD**

- |    |  |     |  |
|----|--|-----|--|
| 1  | FUEL Shimmer                             | 51  | PEARL JAM Better Man                       |
| 2  | FOO FIGHTERS Everlong                    | 52  | NIRVANA All Apologies                      |
| 3  | BLUR Song 2                              | 53  | CAKE The Distance                          |
| 4  | NIRVANA Smells Like Teen Spirit          | 54  | STONE TEMPLE PILOTS Big Empty              |
| 5  | STONE TEMPLE PILOTS Plush                | 55  | LIVE I Alone                               |
| 6  | ALICE IN CHAINS Man In A Box             | 56  | FILTER Hey Man, Nice Shot                  |
| 7  | JANE'S ADDICTION Been Caught Stealing    | 57  | RED HOT CHILI PEPPERS Give It Away         |
| 8  | NIRVANA Come As You Are                  | 58  | PEARL JAM Black                            |
| 9  | GREEN DAY When I Come Around             | 59  | SOUND GARDEN Fell On Black Days            |
| 10 | EYE 8 Inside Out                         | 60  | BECK Where It's At                         |
| 11 | SUBLIME Santeria                         | 61  | SMASHING PUMPKINS Bullet With Butterfly... |
| 12 | STONE TEMPLE PILOTS Interstate Love Song | 62  | PEARL JAM Daughter                         |
| 13 | NINE INCH NAILS Closer                   | 63  | LIVE Lightning Crashes                     |
| 14 | BECK Loser                               | 64  | RED HOT CHILI PEPPERS Under The Bridge     |
| 15 | SUBLIME What I Got                       | 65  | FAITH NO MORE Epic                         |
| 16 | GREEN DAY Brain Stew                     | 66  | CANDLEBOX Far Behind                       |
| 17 | OFFSPRING Self Esteem                    | 67  | EVERCLEAR Father Of Mine                   |
| 18 | SUBLIME Wrong Way                        | 68  | VIOLENT FEMMES Blister In The Sun          |
| 19 | RADIOHEAD Creep                          | 69  | CREED What's This Life For                 |
| 20 | OFFSPRING Come Out And Play (Keep 'Em)   | 70  | BEASTIE BOYS (You Gotta) Fight For Your... |
| 21 | PEARL JAM Alive                          | 71  | MARCY PLAYGROUND Sex & Candy               |
| 22 | PEARL JAM Even Flow                      | 72  | LOCAL H Bound For The Floor                |
| 23 | CREED One                                | 73  | NIRVANA Heart-Shaped Box                   |
| 24 | NIRVANA In Bloom                         | 74  | EVERCLEAR Everything To Everyone           |
| 25 | LENNY KRAVITZ Are You Gonna Go My Way    | 75  | TEMPLE OF THE DOG Hunger Strike            |
| 26 | SOUNDGARDEN Black Hole Sun               | 76  | ALICE IN CHAINS Rooster                    |
| 27 | EVERCLEAR Santa Monica (Watch The...)    | 77  | RED HOT CHILI PEPPERS Soul To Squeeze      |
| 28 | BLINK-182 Dammit                         | 78  | BEASTIE BOYS Sabotage                      |
| 29 | SMASHING PUMPKINS Today                  | 79  | NINE INCH NAILS Head Like A Hole           |
| 30 | PEARL JAM Jeremy                         | 80  | SEVEN MARY THREE Cumbersome                |
| 31 | NIRVANA Lithium                          | 81  | SOUNDGARDEN Spoonman                       |
| 32 | GREEN DAY Basket Case                    | 82  | DAVE MATTHEWS BAND Crush                   |
| 33 | GREEN DAY Longview                       | 83  | NIGHTY NIGHTY BOSSTONES The Impression...  |
| 34 | STONE TEMPLE PILOTS Vasoline             | 84  | EVERCLEAR I Will Buy You A New Life        |
| 35 | HARVEY DANGER Flagpole Sitta             | 85  | TOOL Sober                                 |
| 36 | TOADIES Possum Kingdom                   | 86  | STONE TEMPLE PILOTS Creep                  |
| 37 | BUSH Comedown                            | 87  | ALICE IN CHAINS No Excuses                 |
| 38 | GREEN DAY Time Of Your Life (Good...)    | 88  | LIVE All Over You                          |
| 39 | 311 Down                                 | 89  | BUSH Everything Zen                        |
| 40 | JANE'S ADDICTION Jane Says               | 90  | BUSH Glycerine                             |
| 41 | FOO FIGHTERS My Hero                     | 91  | BUTTHOLE SURFERS Pepper                    |
| 42 | BUSH Machinehead                         | 92  | SMASH MOUTH Walkin' On The Sun             |
| 43 | CRACKER Low                              | 93  | BLIND MELON No Rain                        |
| 44 | DAYS OF THE NEW Touch, Peel And Stand    | 94  | WHITE ZOMBIE More Human Than Human         |
| 45 | SMASHING PUMPKINS 1979                   | 95  | BEASTIE BOYS Brass Monkey                  |
| 46 | ALICE IN CHAINS Would?                   | 96  | STONE TEMPLE PILOTS Sex Type Thing         |
| 47 | SMASHING PUMPKINS Disarm                 | 97  | DAVE MATTHEWS BAND What Would You Say      |
| 48 | 311 All Mixed Up                         | 98  | DAVE MATTHEWS BAND Crash Into Me           |
| 49 | FLYS Got You (Where I Want You)          | 99  | PEARL JAM Yellow Ledbetter                 |
| 50 | CREED My Own Prison                      | 100 | GREEN DAY She                              |



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 Power Gold is based on YTD monitored airplay data.  
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**Great Looking Results.**

**Healthy Music Means Stronger Ratings**

**Call for fast relief.**

**KSR KELLY MUSIC RESEARCH**

610-446-0318

## Stations and their adds listed alphabetically by market

**PAPA ROACH Broken Home (DreamWorks)**

Total Plays: 362, Total Stations: 38, Adds: 28

**ZEBRAHEAD Playmate Of The Year (Columbia)**

Total Plays: 356, Total Stations: 27, Adds: 2

**CREED Are You Ready (Wind-up)**

Total Plays: 297, Total Stations: 26, Adds: 10

**2 SKINNEE J'S Stockholm Love (Capricorn)**

Total Plays: 281, Total Stations: 25, Adds: 0

**FACE TO FACE Disappointed (Lady Luck/Beyond)**

Total Plays: 266, Total Stations: 20, Adds: 0

**TAPROOT Again And Again (Velvet Hammer/Antastic)**

Total Plays: 244, Total Stations: 15, Adds: 4

**VALLEJO Into The New (Crescent Moon/550 Music)**

Total Plays: 230, Total Stations: 20, Adds: 8

**FULL DEVIL JACKET Where Did You Go? (Island/DJMG)**

Total Plays: 215, Total Stations: 18, Adds: 2

**EMINEM The Way I Am (Aftermath/Interscope)**

Total Plays: 213, Total Stations: 7, Adds: 1

**STROKED Washin' + Wonderin' (Cherry/Universal)**

Total Plays: 201, Total Stations: 16, Adds: 2

**661B Hit The Ground (Ultimatum)**

Total Plays: 199, Total Stations: 14, Adds: 1

**DYNAMITE HACK Anyway (Farmclub.com/Universal)**

Total Plays: 196, Total Stations: 13, Adds: 0

**DUMDUMS Everything (MCA)**

Total Plays: 190, Total Stations: 18, Adds: 2

**FLAK Tune In (Restless)**

Total Plays: 179, Total Stations: 18, Adds: 4

**NINE DAYS If I Am (550 Music)**

Total Plays: 172, Total Stations: 13, Adds: 0

**'A' Monkey Kong (Mammoth)**

Total Plays: 167, Total Stations: 19, Adds: 2

**POE Walk The Walk (Atlantic)**

Total Plays: 165, Total Stations: 15, Adds: 1

Songs ranked by total plays

**WEGX/Albany, NY**  
 PD: John Grotzer  
 14 10 "The  
 15 EVERLAST "Just"  
 16 TRAVIS "Hell"  
 COLLECTIVE SOUL "Why"  
 Lenny Kravitz "Agon"

**WHRL/Albany, NY**  
 PD: Susan Groves  
 MC: Chris DeBono  
 1 10 "The  
 1 3 DROPS DOWN "Love"  
 COLLECTIVE SOUL "Why"  
 CREED "Ready"  
 DUST FOR LIFE "Light"

**KTEG/Albuquerque, NM**  
 PD: Chris Patsky  
 1 10 "The  
 1 LAMP BOUT "Generation"  
 2 LAMP BOUT "Generation"  
 3 LAMP BOUT "Generation"  
 4 LAMP BOUT "Generation"

**WNNX/Atlanta, GA**  
 MC: Brian Phillips  
 PD: Leslie Fren  
 AP/MS: Chris Williams  
 13 COLLECTIVE SOUL "Why"  
 14 COLLECTIVE SOUL "Why"  
 15 Lenny Kravitz "Agon"

**KROX/Austin, TX**  
 PD/MS: Nancy Lee  
 1 10 "The  
 1 A PERFECT CIRCLE "Loves"  
 2 VAST "The"

**WRAX/Birmingham, AL**  
 PD: Dave Reed  
 AP: Matthew Stone  
 22 10 "The  
 23 WALLFLOWERS "Sleep"  
 1 LAMP BOUT "Generation"  
 2 LAMP BOUT "Generation"  
 3 COLLECTIVE SOUL "Why"  
 4 LAMP BOUT "Generation"

**KDOW/Boise, ID**  
 PD: Jason Johnson  
 MC: Pete Seltman  
 1 10 "The  
 2 WALLFLOWERS "Sleep"  
 3 LAMP BOUT "Generation"  
 4 LAMP BOUT "Generation"

**WQCH/Bozeman, MT**  
 PD: Programming: Stephanie  
 AP/MS: Steve Smith  
 1 DUST FOR LIFE "Light"

**WFRX/Bozeman, MT**  
 PD: Chris  
 MC: Lorie Ball  
 17 GREEN DAY "Stoney"  
 18 PAPA ROACH "Breath"

**WEDG/Buffalo, NY**  
 PD/MS: Rob Wall  
 MC: Ryan Patten  
 1 WALLFLOWERS "Sleep"  
 2 3 DROPS DOWN "Love"  
 3 PAPA ROACH "Breath"

**WVFF/Charlotte, NC**  
 PD: Greg Patrick  
 AP/MS: Steve Williams  
 COLLECTIVE SOUL "Why"  
 10 "The  
 DUST FOR LIFE "Light"  
 LAMP BOUT "Generation"

**WEDJ/Charlotte, NC**  
 PD: Josh Daniel  
 AP/MS: Stefan Patten  
 1 10 "The  
 COLLECTIVE SOUL "Why"  
 EVERLAST "Just"  
 CREED "Ready"

**WQDQ/Chicago, IL**  
 PD: Dave Nichols  
 AP/MS: Mary Steinlein  
 17 10 "The  
 18 LAMP BOUT "Generation"  
 19 PAPA ROACH "Breath"  
 20 STONE TEMPLE PILOTS "The  
 21 SEPTEMBER DOSSY "Breath"

**WAQZ/Cincinnati, OH**  
 PD/MS: Rob Jantz  
 8 EVERLAST "Just"  
 9 GREEN DAY "Stoney"  
 1 PAPA ROACH "Breath"  
 2 LAMP BOUT "Generation"  
 3 LAMP BOUT "Generation"

**WAPQ/Columbus, SC**  
 PD/MS: Greg Johnson  
 AP/MS: Lisa Smith  
 19 10 "The  
 1 COLLECTIVE SOUL "Why"

**WVCO/Columbus, OH**  
 PD: Andy Davis  
 MC: Josh DeVoss  
 25 10 "The  
 26 WALLFLOWERS "Sleep"  
 27 CAVAR "Tangerine"  
 28 DRY "Kick"  
 29 DRY "Kick"  
 30 DRY "Kick"

**KRAD/Corpus Christi, TX**  
 PD/MS: Gary Smith  
 1 10 "The  
 2 PAPA ROACH "Breath"  
 3 PAPA ROACH "Breath"  
 4 PAPA ROACH "Breath"  
 5 PAPA ROACH "Breath"

**KDGE/Dallas-Ft. Worth, TX**  
 PD: Damon Deberry  
 MC: Alan Ayo  
 No Adds

**WXEG/Dallas, OH**  
 PD: Mike Thomas  
 AP/MS: Alan Thomas  
 1 10 "The  
 1 FOO FIGHTERS "The"  
 2 OBEY "The"  
 3 STRONG "The"  
 4 STRONG "The"  
 5 COLLECTIVE SOUL "Why"

**KTCL/Denver-Boulder, CO**  
 PD: F. Paul  
 MC: Stefan Seltman  
 No Adds

**CKRH/Detroit, MI**  
 PD: Harvey Swartzman  
 AP: Vance Cantano  
 MC: Scott Patten  
 19 10 "The  
 2 WALLFLOWERS "Sleep"  
 3 LAMP BOUT "Generation"  
 4 LAMP BOUT "Generation"  
 5 LAMP BOUT "Generation"

**KDWB/Englewood-Springfield, OR**  
 PD: Stu Allen  
 1 10 "The  
 2 WALLFLOWERS "Sleep"  
 3 LAMP BOUT "Generation"  
 4 LAMP BOUT "Generation"  
 5 LAMP BOUT "Generation"

**KPRL/Fayetteville, AR**  
 PD: Kyle Gibson  
 MC: Ashley Rice  
 10 "The  
 11 WALLFLOWERS "Sleep"  
 12 LAMP BOUT "Generation"  
 13 LAMP BOUT "Generation"  
 14 LAMP BOUT "Generation"

**WVFX/FL Myers, FL**  
 PD/MS: Lee Smith  
 WALLFLOWERS "Sleep"  
 COLLECTIVE SOUL "Why"  
 VALLEJO "The"

**WEAF/FL Wayne, IN**  
 PD/MS: JJ Patten  
 1 EVERLAST "Just"  
 2 LAMP BOUT "Generation"  
 3 PAPA ROACH "Breath"  
 4 HARVEY DAWBER "The"

**KFRN/Fresno, CA**  
 PD: Steve Wilson  
 MC: Stewart  
 10 "The  
 COLLECTIVE SOUL "Why"  
 EVERLAST "Just"

**WDRD/Great Rapids, MI**  
 PD: Dan Clark  
 MC: Tom Doman  
 EVERLAST "Just"  
 FOO FIGHTERS "The"  
 COLLECTIVE SOUL "Why"

**WDRN/Greenville, NC**  
 MC: Jeff Seltman  
 21 WALLFLOWERS "Sleep"  
 COLLECTIVE SOUL "Why"  
 10 "The"

**WEOG/Hagerstown, MD**  
 PD/MS: Austin Davis  
 DUST FOR LIFE "Light"  
 EVERLAST "Just"  
 LAMP BOUT "Generation"  
 WEST "The"  
 WALLFLOWERS "Sleep"

**WBRW/Hartford, CT**  
 MC: Greg Kelly  
 1 10 "The  
 2 EVERLAST "Just"  
 3 COLLECTIVE SOUL "Why"  
 4 DRY "Kick"

**KTRZ/Houston-Galveston, TX**  
 PD: Jim Tapp  
 AP: Steve Robinson  
 1 10 "The  
 2 FOO FIGHTERS "The"  
 3 COLLECTIVE SOUL "Why"

**WED/Indianapolis, IN**  
 PD: Tom Post  
 MC: Scott Seltman  
 1 EVERLAST "Just"  
 2 WEST "The"  
 3 PAPA ROACH "Breath"  
 4 PAPA ROACH "Breath"  
 5 ULTRAFAM "The"

**WRXZ/Indianapolis, IN**  
 PD: Scott Johnson  
 MC: Michael Young  
 1 10 "The  
 2 LAMP BOUT "Generation"  
 3 LAMP BOUT "Generation"

**WFLA/Jacksonville, FL**  
 PD: Rick Schmidt  
 MC: Clay  
 18 LAMP BOUT "Generation"  
 19 DUST FOR LIFE "Light"  
 20 LAMP BOUT "Generation"  
 21 COLLECTIVE SOUL "Why"  
 22 LAMP BOUT "Generation"  
 23 LAMP BOUT "Generation"  
 24 LAMP BOUT "Generation"  
 25 LAMP BOUT "Generation"  
 26 LAMP BOUT "Generation"  
 27 LAMP BOUT "Generation"  
 28 LAMP BOUT "Generation"  
 29 LAMP BOUT "Generation"  
 30 LAMP BOUT "Generation"

**WVFX/Jacksonville, TN**  
 PD: Dan Smith  
 MC: Steve  
 14 DUST FOR LIFE "Light"  
 15 LAMP BOUT "Generation"  
 16 PAPA ROACH "Breath"  
 17 HARVEY "The"  
 18 COLLECTIVE SOUL "Why"

**KTCL/Jacksonville, LA**  
 PD: Rob Summers  
 MC: Scott Patten  
 1 COLLECTIVE SOUL "Why"  
 2 GOOD CHARLOTTE "Love"  
 3 EVERLAST "Just"

**WVON/Lansing, MI**  
 PD: Jeff Walling  
 MC: Steve  
 10 WALLFLOWERS "Sleep"  
 11 10 "The  
 12 LAMP BOUT "Generation"  
 13 A PERFECT CIRCLE "Loves"  
 14 CREED "Ready"  
 15 LAMP BOUT "Generation"

**KXTE/Las Vegas, NV**  
 PD: Steve Washington  
 AP/MS: Chris Kelly  
 1 10 "The  
 2 12 10 "The  
 3 12 10 "The"

**WVZZ/Lexington-Fayette, KY**  
 PD: Steve Seltman  
 MC: S.J. Smith  
 8 COLLECTIVE SOUL "Why"  
 9 LAMP BOUT "Generation"  
 10 LAMP BOUT "Generation"  
 11 LAMP BOUT "Generation"

**KLEA/Meek, AR**  
 PD: Larry Loftis  
 MC: Peter Gann  
 1 PAPA ROACH "Breath"  
 2 COLLECTIVE SOUL "Why"  
 3 EVERLAST "Just"  
 4 10 "The  
 5 VALLEJO "The"

**KROA/Los Angeles, CA**  
 PD/MS: Bob Westbury  
 AP: Gene Seltman  
 MC: Lee Winton  
 17 BLINK-182 "The"  
 18 WALLFLOWERS "Sleep"  
 19 DUST FOR LIFE "Light"  
 20 EVERLAST "Just"  
 21 CASH "Tangerine"  
 22 TRAVIS "The"

**WRAQ/Madison, WI**  
 PD: Pat Fousty  
 MC: Amy Hudson  
 10 EVERLAST "Just"  
 11 CREED "Ready"  
 12 PAPA ROACH "Breath"  
 13 A PERFECT CIRCLE "Loves"

**WHTJ/Monmouth-Ocean, NJ**  
 PD/MS: Mike Seltman  
 21 10 "The  
 22 WALLFLOWERS "Sleep"  
 23 LAMP BOUT "Generation"  
 24 LAMP BOUT "Generation"

**KMBY/Monterey-Salinas, CA**  
 PD: Chris White  
 MC: Bob Smith  
 25 PAPA ROACH "Breath"  
 17 EVERLAST "Just"  
 11 COLLECTIVE SOUL "Why"  
 18 ULTRAFAM "The"  
 19 ULTRAFAM "The"  
 20 PAPER "The"  
 21 DUST FOR LIFE "Light"  
 22 10 "The"

**WZPC/Nashville, TN**  
 PD: Brian Gray  
 MC: Jim Patrick  
 AP/MS: Jim Hunter  
 VALLEJO "The"  
 1 EVERLAST "Just"  
 2 PLAN "The"  
 3 CASH "Tangerine"  
 4 LAMP BOUT "Generation"

**WRRV/Newburgh, NY**  
 PD: Greg B. Brown  
 MC: Andrew Smith  
 COLLECTIVE SOUL "Why"  
 CREED "Ready"  
 PAPA ROACH "Breath"  
 PLAN "The"  
 LAMP BOUT "Generation"  
 WEST "The"

**KIND/New Orleans, LA**  
 PD: Steve Stewart  
 MC: Lynn Jones  
 1 10 "The  
 2 LAMP BOUT "Generation"  
 3 GOOD CHARLOTTE "Love"  
 4 10 "The  
 5 COLLECTIVE SOUL "Why"

**WVNN/New York, NY**  
 PD: Steve Higgins  
 MC: Mike Pate  
 1 10 "The  
 2 REVEREND "The"  
 3 FOO FIGHTERS "The"

**WVNO/Norfolk, VA**  
 PD/MS: Holly Williams  
 MC: Steve  
 22 PAPA ROACH "Breath"

**KRQV/Oakland-Alameda, TX**  
 PD/MS: Steve Seltman  
 COLLECTIVE SOUL "Why"  
 10 "The  
 11 WALLFLOWERS "Sleep"  
 12 PAPA ROACH "Breath"  
 13 PAPA ROACH "Breath"  
 14 PAPA ROACH "Breath"  
 15 12 10 "The"  
 16 DUST FOR LIFE "Light"  
 17 ULTRAFAM "The"

**WVOD/Pasadena, IL**  
 PD/MS: Matt Baker  
 WALLFLOWERS "Sleep"  
 PLAN "The"  
 LAMP BOUT "Generation"

**WVPL/Pittsburgh, PA**  
 PD: John Seltman  
 AP/MS: Steve Seltman  
 MC: Steve  
 1 10 "The  
 2 EVERLAST "Just"  
 3 LAMP BOUT "Generation"  
 4 PAPA ROACH "Breath"  
 5 PAPA ROACH "Breath"

**KEDJ/Phoenix, AZ**  
 PD: Paul Seltman  
 AP/MS: Greg Kelly  
 1 EVERLAST "Just"  
 2 10 "The"

**WVDA/Pittsburgh, PA**  
 PD: John Seltman  
 AP/MS: Steve Seltman  
 MC: Steve  
 14 WALLFLOWERS "Sleep"  
 15 EVERLAST "Just"  
 16 LAMP BOUT "Generation"  
 17 10 "The"  
 18 10 "The"  
 19 PAPA ROACH "Breath"  
 20 LAMP BOUT "Generation"  
 21 COLLECTIVE SOUL "Why"

**WCYY/Portland, ME**  
 PD: Bob Jay  
 MC: Steve  
 18 WALLFLOWERS "Sleep"  
 19 LAMP BOUT "Generation"  
 20 10 "The"  
 21 TAPROOT "The"  
 22 COLLECTIVE SOUL "Why"

**KURV/Portland, OR**  
 PD: Steve Seltman  
 AP: Steve  
 8 LAMP BOUT "Generation"  
 9 PAPA ROACH "Breath"  
 1 BLINK-182 "The"  
 2 FOO FIGHTERS "The"

**WPRV/Providence, RI**  
 PD: Tom Seltman  
 MC: John Seltman  
 12 COLLECTIVE SOUL "Why"  
 17 LAMP BOUT "Generation"

**KRQV/Reno, NV**  
 PD: Greg Gray  
 MC: Heather Patten  
 11 COLLECTIVE SOUL "Why"  
 TAPROOT "The"  
 ULTRAFAM "The"

**WDYL/Richmond, VA**  
 PD/MS: J.B. Stone  
 AP: Steve Seltman  
 7 EVERLAST "Just"  
 2 STRONG "The"  
 3 GOOD CHARLOTTE "Love"

**KCXV/Riverside, CA**  
 PD: Matt Seltman  
 AP/MS: Steve Seltman  
 MC: Steve  
 10 "The  
 11 EVERLAST "Just"  
 12 COLLECTIVE SOUL "Why"

**WZZ/Roseville-Lynchburg, VA**  
 PD: Bob Smith  
 MC: Greg Gray  
 10 WALLFLOWERS "Sleep"  
 11 PAPA ROACH "Breath"  
 12 PAPA ROACH "Breath"  
 13 EVERLAST "Just"  
 14 FOO FIGHTERS "The"

**KRQV/Sacramento, CA**  
 PD: Steve Seltman  
 AP: Steve Seltman  
 MC: Steve  
 24 10 "The  
 25 PAPA ROACH "Breath"  
 1 COLLECTIVE SOUL "Why"  
 2 WALLFLOWERS "Sleep"  
 3 WALLFLOWERS "Sleep"  
 4 DUST FOR LIFE "Light"

**SPIT/S. Louis, MO**  
 PD: Steve Seltman  
 AP/MS: Steve Seltman  
 MC: Steve  
 13 10 "The  
 14 WALLFLOWERS "Sleep"  
 15 WALLFLOWERS "Sleep"  
 16 PAPA ROACH "Breath"

**KDWB/Salt Lake City, UT**  
 PD/MS: Greg Gray  
 AP/MS: Steve Seltman  
 MC: Steve  
 14 PAPA ROACH "Breath"  
 15 COLLECTIVE SOUL "Why"  
 16 LAMP BOUT "Generation"  
 17 LAMP BOUT "Generation"  
 18 LAMP BOUT "Generation"

**XTRA/San Diego, CA**  
 PD: Bryan Seltman  
 MC: Steve Seltman  
 12 10 "The  
 13 LAMP BOUT "Generation"  
 14 10 "The"

**KTRZ/San Francisco, CA**  
 PD: Steve Seltman  
 AP/MS: Steve Seltman  
 MC: Steve  
 1 10 "The  
 2 PAPA ROACH "Breath"  
 3 PAPA ROACH "Breath"  
 4 PAPA ROACH "Breath"

**KJEE/Santa Barbara, CA**  
 PD/MS: Steve Seltman  
 MC: Steve  
 29 10 "The"  
 30 EVERLAST "Just"  
 31 WALLFLOWERS "Sleep"  
 32 LAMP BOUT "Generation"  
 33 LAMP BOUT "Generation"  
 34 LAMP BOUT "Generation"

**WVTV/Savannah, GA**  
 PD: Pat Clark  
 MC: Steve  
 10 WALLFLOWERS "Sleep"  
 11 10 "The"  
 12 PAPA ROACH "Breath"  
 13 3 DROPS DOWN "Love"  
 14 COLLECTIVE SOUL "Why"

**KPNL/South-Tacoma, WA**  
 PD/MS: John Seltman  
 MC: Steve Seltman

**KNDQ/Seattle-Tacoma, WA**  
 PD: Pat Seltman  
 MC: Steve Seltman  
 17 LAMP BOUT "Generation"  
 18 LAMP BOUT "Generation"  
 19 LAMP BOUT "Generation"  
 20 LAMP BOUT "Generation"  
 21 LAMP BOUT "Generation"  
 22 LAMP BOUT "Generation"  
 23 LAMP BOUT "Generation"  
 24 LAMP BOUT "Generation"  
 25 LAMP BOUT "Generation"  
 26 LAMP BOUT "Generation"  
 27 LAMP BOUT "Generation"  
 28 LAMP BOUT "Generation"  
 29 LAMP BOUT "Generation"  
 30 LAMP BOUT "Generation"

**KAEP/Spokane, WA**  
 PD: Don Seltman  
 MC: Steve Seltman  
 5 DUST "The"  
 6 PAPA ROACH "Breath"  
 7 COLLECTIVE SOUL "Why"  
 8 LAMP BOUT "Generation"  
 9 LAMP BOUT "Generation"

**WVSP/Springfield, MA**  
 PD/MS: Adam Wright  
 No Adds

**WVRL/Syracuse, NY**  
 PD/MS: Steve Seltman  
 MC: Steve Seltman  
 10 LAMP BOUT "Generation"  
 11 WALLFLOWERS "Sleep"  
 12 CREED "Ready"  
 13 DROPS DOWN "Love"  
 14 LAMP BOUT "Generation"  
 15 PAPA ROACH "Breath"  
 16 CYPRUS HILL "The"  
 17 BEST "The"  
 18 PAPA ROACH "Breath"  
 19 COLLECTIVE SOUL "Why"  
 20 REAL DEVE. JACKET "The"  
 21 10 "The"  
 22 TAPROOT "The"

**WZZ/Syracuse, NY**  
 PD/MS: Steve Seltman  
 MC: Steve Seltman  
 17 WALLFLOWERS "Sleep"  
 18 CREED "Ready"  
 19 DROPS DOWN "Love"  
 20 LAMP BOUT "Generation"  
 21 PAPA ROACH "Breath"  
 22 CYPRUS HILL "The"  
 23 BEST "The"  
 24 PAPA ROACH "Breath"  
 25 COLLECTIVE SOUL "Why"  
 26 REAL DEVE. JACKET "The"  
 27 10 "The"  
 28 TAPROOT "The"

**WVSP/Syracuse, NY**  
 PD/MS: Steve Seltman  
 MC: Steve Seltman  
 10 LAMP BOUT "Generation"  
 11 WALLFLOWERS "Sleep"  
 12 CREED "Ready"  
 13 DROPS DOWN "Love"  
 14 LAMP BOUT "Generation"  
 15 PAPA ROACH "Breath"  
 16 CYPRUS HILL "The"  
 17 BEST "The"  
 18 PAPA ROACH "Breath"  
 19 COLLECTIVE SOUL "Why"  
 20 REAL DEVE. JACKET "The"  
 21 10 "The"  
 22 TAPROOT "The"

**WVSP/Syracuse, NY**  
 PD/MS: Steve Seltman  
 MC: Steve Seltman  
 10 LAMP BOUT "Generation"  
 11 WALLFLOWERS "Sleep"  
 12 CREED "Ready"  
 13 DROPS DOWN "Love"  
 14 LAMP BOUT "Generation"  
 15 PAPA ROACH "Breath"  
 16 CYPRUS HILL "The"  
 17 BEST "The"  
 18 PAPA ROACH "Breath"  
 19 COLLECTIVE SOUL "Why"  
 20 REAL DEVE. JACKET "The"  
 21 10 "The"  
 22 TAPROOT "The"

**WVSP/Syracuse, NY**  
 PD/MS: Steve Seltman  
 MC: Steve Seltman  
 10 LAMP BOUT "Generation"  
 11 WALLFLOWERS "Sleep"  
 12 CREED "Ready"  
 13 DROPS DOWN "Love"  
 14 LAMP BOUT "Generation"  
 15 PAPA ROACH "Breath"  
 16 CYPRUS HILL "The"  
 17 BEST "The"  
 18 PAPA ROACH "Breath"  
 19 COLLECTIVE SOUL "Why"  
 20 REAL DEVE. JACKET "The"  
 21 10 "The"  
 22 TAPROOT "The"

**WVSP/Syracuse, NY**  
 PD/MS: Steve Seltman  
 MC: Steve Seltman  
 10 LAMP BOUT "Generation"  
 11 WALLFLOWERS "Sleep"  
 12 CREED "Ready"  
 13 DROPS DOWN "Love"  
 14 LAMP BOUT "Generation"  
 15 PAPA ROACH "Breath"  
 16 CYPRUS HILL "The"  
 17 BEST "The"  
 18 PAPA ROACH "Breath"  
 19 COLLECTIVE SOUL "Why"  
 20 REAL DEVE. JACKET "The"  
 21 10 "The"  
 22 TAPROOT "The"

**WVSP/Syracuse, NY**  
 PD/MS: Steve Seltman  
 MC: Steve Seltman  
 10 LAMP

# Alternative Playlists

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE MUSIC TRACKING

**MARKET:** WJWL/New York  
Infinity  
(212) 314-9200  
Kicker/Pear  
12+ Cumo 2,346,988



**PLAYS**

LP TW	ARTIST/TITLE	© (0000)
35 36	PAPA ROACH/Last Resort	53124
35 36	3 DOORS DOWN/Kryptonite	50328
35 36	GREEN DAY/Amory	48630
35 36	INCUBUS/Pardon Me	48630
35 36	METALLICA/Downer	48134
35 36	3 DOORS DOWN/Leaver	44736
24 26	DISTURBED/Stubly	41840
16 20	LIMP BIZKIT/My Generation	41840
24 26	STONE TEMPLE PILOTS/Down	41840
31 32	CYPRESS HILL/Superstar	39144
21 27	PEARL JAM/Just A Little Bit	37748
27 28	INCUBUS/Star	37748
27 28	THE (RED) PLANET EARTH/Whatever	36524
24 26	DEFONES/Change...	35652
24 26	A PERFECT CIRCLE/Libras	32164
23 25	RED HOT CHILLI.../Collaboration	28580
20 21	PAPA ROACH/Behave Home	28580
15 19	COCAINE/Keep Away	27808
15 19	LAMBDA PAPA/One Step Closer	27808
5 10	U2/Beautiful Day	26882
10 16	CRED/How You Really Feel	26164
21 28	CRED/What's It?	26164
21 28	GREEN DAY/Amory	23708
17 17	LIT/Only One Worst Enemy	23708
26 27	A PERFECT CIRCLE/Libras	23708
6 17	DUST FOR LIFE/Step Into The Light	23708
17 17	LIT/Amorosa	23708
17 17	REEL 2000/.../Really	22208
17 17	RED HOT CHILLI.../Collaboration	22208
20 25	SP-7/Right Now	20870

**MARKET:** WROQ/Los Angeles  
Infinity  
(818) 567-1067  
Wishkey/Sandholm/Worlan  
12+ Cumo 1,438,988



**PLAYS**

LP TW	ARTIST/TITLE	© (0000)
42 43	GREEN DAY/Amory	31478
35 36	PAGE AGAINST.../Really	24888
40 44	PAPA ROACH/Last Resort	21800
33 34	INCUBUS/Pardon Me	21228
9 20	U2/Beautiful Day	21228
8 20	LIMP BIZKIT/My Generation	21228
17 27	BLINK-182/Man Overboard	19764
8 20	LIMP BIZKIT/Star	19832
27 28	INCUBUS/Star	17568
22 23	PAPA ROACH/Behave Home	16824
22 23	KORN/Something Inside	16824
15 22	METALLICA/Downer	16184
21 22	CYPRESS HILL/Superstar	16184
16 24	DEFONES/Change...	16184
36 32	3 DOORS DOWN/Kryptonite	16184
18 22	EMERSON/Star	16184
24 26	A PERFECT CIRCLE/Libras	14640
24 26	LAMBDA PAPA/One Step Closer	14640
15 19	COCAINE/Keep Away	14640
10 10	EVERLAST/Black Jesus	13828
20 20	STONE TEMPLE PILOTS/Sour Girl	13176
18 17	NO DOUBT/Balboa	12444
22 27	SP-7/Right Now	12444
18 14	INCUBUS/Star	12444
12 14	METALLICA/Lead Cleaner	10248
11 14	MOP/Responsibility	10248
11 14	GRAY/Flora	10248
13 13	3 DOORS DOWN/Leaver	9816
7 7	BLINK-182/Adam's Song	9816
10 12	LIMP BIZKIT/Star A Look...	9816

**MARKET:** WROQ/Chicago  
Infinity  
(312) 527-4248  
Richards/Stunatus  
12+ Cumo 987,388



**PLAYS**

LP TW	ARTIST/TITLE	© (0000)
41 44	GREEN DAY/Amory	17488
41 44	PAPA ROACH/Last Resort	17488
43 39	INCUBUS/Star	15088
37 37	DEFONES/Change...	14888
38 37	CRED/What's It?	14488
26 34	GOOD CHARLOTTE/Like Things	13488
15 23	LIMP BIZKIT/My Generation	13101
17 28	FUEL/Homewrecking	12207
17 28	EVERLAST/Black Jesus	11116
22 27	INCUBUS/Star	11116
22 27	EVERLAST/Black Jesus	10322
26 26	CANAV/Tangerine Spacod	10322
31 22	GRAY/Flora	9131
13 19	P.O.D./Rock The Party...	7943
20 17	NICKELBACK/Leader Of Men	6748
4 17	U2/Beautiful Day	6748
13 10	CYPRESS HILL/Superstar	6382
12 10	EMERSON/Star	6382
9 9	PAGE AGAINST.../Really	6382
27 28	SP-7/Right Now	6382
14 18	3 DOORS DOWN/Leaver	6382
9 9	LIMP BIZKIT/Star	6382
5 14	GUNSHIP/How's It Goin'?	6382
20 14	A PERFECT CIRCLE/Libras	6382
14 18	FOO FIGHTERS/Step Into The Light	6382
11 14	METALLICA/Lead Cleaner	6382
11 14	NO DOUBT/Balboa	6382
14 13	RED HOT CHILLI.../Collaboration	6181
11 13	STALP/Where's The Sound?	6181
13 13	METALLICA/Downer	5161

**MARKET:** KITS/San Francisco  
Infinity  
(415) 512-1053  
Richards/Stunatus  
12+ Cumo 688,488



**PLAYS**

LP TW	ARTIST/TITLE	© (0000)
37 38	GREEN DAY/Amory	61210
35 35	PAPA ROACH/Last Resort	9735
27 28	DEFONES/Change...	9735
26 28	INCUBUS/Pardon Me	9440
27 28	RAGE AGAINST.../Really	9440
32 31	3 DOORS DOWN/Kryptonite	9146
33 30	A PERFECT CIRCLE/Libras	8850
30 28	INCUBUS/Star	7375
26 28	PAPA ROACH/Behave Home	7375
26 28	3 DOORS DOWN/Kryptonite	7375
17 24	EVERLAST/Black Jesus	7089
16 22	A PERFECT CIRCLE/Libras	6480
22 22	CRED/What's It?	6480
21 22	CYPRESS HILL/Superstar	6480
21 22	INCUBUS/Star	6185
12 20	FOO FIGHTERS/Step Into The Light	6089
12 20	RED HOT CHILLI.../Collaboration	5880
1 20	U2/Beautiful Day	5880
26 28	LIMP BIZKIT/Star A Look...	5880
1 20	CYPRESS HILL/Superstar	5880
20 10	GRAY/Flora	5880
6 17	BEARKE/How's It Goin'?	5880
14 17	GOOD CHARLOTTE/Like Things	5880
14 17	GRAY/Flora	5880
14 17	INCUBUS/Star	5880
14 17	EVERLAST/Black Jesus	5880
14 17	FOO FIGHTERS/Step Into The Light	5880
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## New Music Specialty Shows

R&R's Exclusive Look At The Cutting Edge Of Alternative

# Let A Little Sunna Shine Down On You

By **Dayna Talley**  
Asst. Alternative Editor

Wow — another exciting, action-packed weekend for me. I have been keeping really busy for the past couple of weeks, and hopefully (for my health's sake) it will slow down a bit. Let's see. This week the good times began on Thursday night, when Bobbie over at Capitol invited me to see one of their star up-and-comers, **Amy Correia**. After recently returning from being on the road with the all-girl revue **The Girl's Room Tour**, this singer-songwriter girl wonder put on a mesmerizing show. Her new album, *Carnival Love*, has the same charming vibe as her live performance. On Friday the super-sweet Brien from Astralwerks brought the boys from the Brit band **Sunna** over to show us the new video for their single "Power Struggle." Later on that evening R&R's own Asst. Rock Editor, **Tracey Hoskin**, and I headed down to see them perform live with **A Perfect Circle**. They were a great match for Maynard and crew with their moody, rocking sound. This talented group of musicians should find much success with their debut release, *One Minute Science*. If you haven't heard it yet, contact either Crystal (212-886-7570) or Brien (310-288-2432), and I'm sure they will be more than happy to hook you up with your very own ray of Sunna. Something that I am currently digging on disc is *Loves a Long Song*, the new album from **King Black Acid** on Cavity Search Records. "Into the Sun" and "Colorado" are both cool tracks. As far as the chart is concerned, **Tommy Boy** has two big reasons to be happy: **Everlast** made his chart debut this week at No. 2, while **De La Soul** stands in at No. 7. Another label that should be quite proud is **Nitro**, with **AFI** having debuted at No. 6 and **The Vandals** sticking around at No. 4. **6Gig** makes a lengthy jump into the top 10 by landing at the No. 8 position, up from No. 14 last week. Other debuts this week include **Primer 55** at No. 15, **16 Horsepower** at No. 16, **Lifeshouse** at No. 17, **Chixdiggit** at No. 18, and **The Wallflowers** with their new single, "Sleepwalker," at No. 20. **Records Of The Week: Starlight Mints** and **Sunna**



King Black Acid

## R&R Top 20 Artists

September 15, 2000

1. **LOUD ROCKS COMPILATION** (Loud/Columbia) "Various"
2. **EVERLAST** (Tommy Boy) "Black Jesus"
3. **MEST** (Maverick) "Drawing Board"
4. **VANDALS** (Nitro) "Jackass"
5. **MOJAVE 3** (4AD) "In Love With A View"
6. **AFI** (Nitro) "Days Of The Phoenix"
7. **DE LA SOUL** (Tommy Boy) "Squat"
8. **6GIG** (Ultimatum) "Hit The Ground"
9. **HARDKNOX** (Jive Electro) "Attitude"
10. **SPINESHANK** (Roadrunner) "Synthetic"
11. **DUMDUMS** (MCA) "Everything"
12. **JETS TO BRAZIL** (Jade Tree) "You're Having The Time Of My Life"
13. **BAD RELIGION** (Atlantic) "I Love My Computer"
14. **TINFED** (Third Rail/Hollywood) "Way Thru"
15. **PRIMER 55** (Island/IDJMG) "Loose"
16. **16 HORSEPOWER** (Razor & Tie) "Clogger"
17. **LIFEHOUSE** (DreamWorks) "Hanging By A Moment"
18. **CHIXDIGGIT** (Honest Don's) "Spanish Fever"
19. **CAVIAR** (Island/IDJMG) "Tangerine Speedo"
20. **WALLFLOWERS** (Interscope) "Sleepwalker"

Ranked by total number of shows reporting artist.

## Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

### WEQX/Albany, NY

Download  
Thursday 12:30-3pm  
Casay Korchner  
Tegan And Sara "The First"  
MOPX "Discours Wild Die"  
Dynamite Hack "Anyway"  
Seven Story Mountain "So Soone"  
Starlight Mints "Submarine #3"

### KTEG/Albuquerque, NM

Over The Edge  
Sunday 7-8:30pm  
Julie Finnman  
De La Soul/Beastie "Squat"  
Eliot "Drive On To Me"  
6 Gig "Hit The Ground"  
Superdrag "Lighting The Way"  
At The Drive In "One Armed Scissor"

### WRAX/Birmingham, AL

Reg's Collections  
Sunday 10am-1pm  
Scott Register  
Shelby Lynne "Where I'm From"  
Five For Fighting "Superman"  
Mark Knopfler "Wind It Is"  
Amy Cornea "Life Is Beautiful"  
L.A. "There She Goes"

### WBCH/Boston, MA

Nocturnal Emotions  
Sunday 8-10pm  
Geddy/Albert O  
Bork "New World"  
Palo Alto "Sonny"  
Hooverphone "Mad About You"  
Glands "Straight Down"  
6 Gig "Hit The Ground"

### WFNX/Boston, MA

The First Contact  
Friday midnight-2am  
Chris  
Bork/Thom Yorke "I've Seen It All"  
Peter Gabriel "The Tower That Ble..."  
Kudus "Catsup"  
Underworld "Pearl's Girl"  
Gomez "Touching Up"

### WEDG/Buffalo, NY

Head Wave  
Monday midnight-1am  
Ryan Patrick  
Tribal Charger "American Psycho"  
12 Mile Son "Hooch It Up"  
Michael "My Friend"  
Hooverphone "Mad About You"  
Vandals "Jackass"

### WBTZ/Burlington, VT

Spinning Unrest  
Sunday 8-8:30pm  
Steve Picard  
Coldplay "Yellow"  
Yo La Tengo "You Can Have It..."  
Yo Yo "Time Of Your Life"  
Sunna "Power Struggle"  
Modest Mouse "Tiny Cities..."

### WAVF/Charleston, SC

Cutting Edge  
Sunday 8:30-10pm  
M. Little Julie  
Grand Theft Audio "Stoopid Am"  
Primer 55 "Loose"  
Tegan And Sara "The First"  
A "Money Kong"  
Incubus/Big Fun "Still Not A Player"

### WAQZ/Cincinnati, OH

Lo Cal Sunday  
Sunday 11:30pm-1am  
Hagan  
Papa Roach "Broken Home"  
Emman "The Way I Am"  
Killa "Character"  
311 "Lips In The Margin"  
Dope "You Spin Me Round"

### WWCD/Columbus, OH

Invisible Hits Hour  
Sunday 7-9pm  
Curtis Schieber  
Louis Armstrong "West End Blues"  
Wynon Marsalis "Sunflowers"  
Moby "Machete"  
Glueck "Get The Chair"  
Mogae 3 "Give What You..."

### WXEG/Dayton, OH

The X Spin Cycle  
Sunday 9-10:30pm  
Allan Russek  
Everlast "Black Jesus"  
Harvey Danger "Sad Sweetheart"  
Lump Robot "Roll"  
Sum 41 "Makers No Difference"  
Caver "Tangerine Speedo"

### KTCL/Denver, CO

Adventure University  
Sunday 7:30-8:30pm  
Professor Kat  
MOPX "Broken Home"  
Verbor "New History"  
16 Horsepower "Clogger"  
Grandaddy "Crystal Lake"  
Zebrahead "Playmate Of The Year"

### WEJE/Fort Wayne, IN

The Living Room  
Sunday 7:30pm-8:30pm  
Matt Juraska  
Superdrag "Lighting The Way"  
Primer 55 "Tangerine Speedo"  
Bowling For Soup "Suchapunch"  
Vibrash "Touch And Go"  
Mest "Drawing Board"

### WJXX/Ft. Myers, FL

90 Xtreme  
Sunday 8-10pm  
Lenny Orens  
System Of A... "Wu Tang 'Shame"  
Hed Pe "Bandana"  
Sunna "Power Struggle"  
Deadlights "Amplifier"  
Sevendust "Home"

### WEEQ/Hagerstown, MD

Now Hear This  
Sunday 10pm-midnight  
Austin Davis  
Green Day "Minority"  
Orly "Fiction"  
Primer 55 "Loose"  
Palo Alto "Sonny"  
Even and Aaron "Crazy For This Girl"  
Lump Robot "Roll"

### WHRQ/Hartford, CT

Spinning Unrest  
Sunday 10pm-midnight  
Cezain Chris  
Jets To Brazil "Air Traffic Control"  
Caver "Goldmine"  
Palo Alto "Sonny"  
Errortype "Eleven Better Than The..."  
A "Money Kong"

### WEDJ/Indianapolis, IN

A Deal To The Head  
Sunday 7pm-9pm  
Jason Halpern  
B-Movie Rats "Out Of Time"  
Forced Reality "Never Forget"  
Ruman Hat "Drunk & Disorderly"  
GCS "One For Eugene"  
Lower Class Brats "Babes Was A Gas"

### WRZX/Indianapolis, IN

Hangover Cafe  
Sunday 8pm-noon  
Dave Sagan  
Chumbawamba "Pass It Along"  
Harvey Danger "Sad Sweetheart"  
Eye "It Ain't The World"  
Mogae 3 "Returns To Sender"  
Wallflowers "Sleepwalker"

### KXTE/Las Vegas, NV

It's Herts When I Pee  
Sunday 10pm-midnight  
Chris Ripley & El Diablo  
Incubus/Big Fun "Still Not A Player"  
12 Mile Son "Hooch It Up"  
System Of A... "Wu Tang 'Shame"  
Spineshank "Synthetic"  
Pee "Walk The Walk"

### WHTG/Monmouth, NJ

The Underground  
Sunday 11pm-midnight  
Jeff Rapp  
Electronic "Tendered Tenderness"  
All "Carry You"  
Primer 55 "Loose"  
Midtown "Just Rock And Roll"  
Everlast "Black Jesus"

### WXRK/New York, NY

The "Bizz"  
Sunday midnight-2am  
Matt Finfield  
Incubus/Big Fun "Still Not A Player"  
Dandy Warhols "Bohemian Like You"  
Cypress Hill "Can't Get The Best"  
Jammie Gorgan "Black Oblivion"  
Angels Soul/Lump "Straight Up"

### WROX/Norfolk, VA

The Punk Show  
Sunday 10pm-midnight  
Nicholas & Josh  
Goldfinger "Here in Your Bedroom"  
Dead Milkmen "Punk Rock Girl"  
Black Flag "Rise"  
Fenix TX "No Lie"

### WXDX/Pittsburgh, PA

Edge Of The X  
Sunday 9-11pm  
Lenny Orens  
Primer 55 "Loose"  
Sunna "Power Struggle"  
Ashworth "Top Ten"  
Dust For Life "Step Into The Light"  
Incubus/Big Fun "Still Not A Player"

### KNRK/Portland, OR

Something Cool  
Sunday 9pm-10pm  
Janine Costley  
Downcast "Together"  
Everlast "Black Jesus"  
Palo Alto "Sonny"  
Primer 55 "Loose"  
Travis "Turn"

### WCYY/Portland, ME

Spinnin'  
Thursday 7-9pm  
Shawn Jeffrey  
Hardcore "Attitude"  
Contraband Camp "Break The Law"  
Relative Ash "Brustle"  
Caver "Goldmine"  
Insects "Psycho Doll"

### WDST/Rochester, NY

Indie Fun  
Thursday 10:30-11:30pm  
Jason Halpern  
Kudus "Catsup"  
Lillingtons "I Need Some..."  
Stealer-Kenney "Bullied A Ladyman"  
Mooney Suzuki "112"  
Dilated Peoples "Work The Angles"

### WBRU/Providence, RI

Breaking and Entering  
Wednesday 10pm-midnight  
Josh Korman  
Caver "The Good Times..."  
Vandals "Jackass"  
A Perfect Circle "13 Lives"  
Papa Roach "Broken Home"  
Somewhere "Synthetic"

### KRZQ/Reno, NV

Wake The Neighbors  
Saturday 10pm-12am  
Homie  
Turnedown "As Well As I Do"  
AFI "Days Of The Phoenix"  
Chixdiggit "My Dad Vs. PM"  
Jets To Brazil "Your X Rays"  
Dvlt "Far From Near"

### KCXX/San Bernardino, CA

Xtreme X  
Saturday 9pm-3am  
Dave Deery/Daryl James  
Soulfly "Jump The F..."  
System Of A... "Wu Tang 'Shame"  
Primer 55 "Loose"  
One Minute Silence "Fish Out Of Water"  
Static X/Dead Prez "Hip Hop"

### KITS/San Francisco, CA

Somewhat  
Sunday 10pm-midnight  
Aaron Ambrose  
764-HERO "Without Fear"  
AFI "Days Of The Phoenix"  
A New Found Glory "Everything I Do..."  
Palo Alto "Sonny"  
Coldplay "Yellow"

### KNDD/Seattle, WA

Underground  
Sunday 11:00pm-midnight  
Bill Reid  
Jets To Brazil "Your Having The..."  
Rancid "It's Quite Alright"  
Badly Drawn Boy "Another Pearl"  
AFI "Days Of The Phoenix"  
Mogae 3 "Returns To Sender"

### KPNT/Si. Louis, MO

New Music Sunday  
Sunday 7-8:30pm  
Leo Adams  
Hi Gate "I Can Hear..."  
Kernkraft "Zombie"  
Deterium "Silence"  
Miss Shine "Dreams"  
Paul Oakenfold "Binary Finery"

### WXSR/Tallahassee, FL

Underground Lounge  
Sunday 8-10pm  
Rob The Lounge Lizard  
Sevendust "Going Back To Cali"  
Cold "Just Got Wicked"  
Mest "Drawing Board"  
Finger Eleven "Drag You Down"  
One Way Ride "Painted Perfect"

### KFMA/Tucson, AZ

Test Department  
Sunday 8-9pm  
Matt Sory  
Vandals "New You"  
Electricity "Morning Afterglow"  
Ultraspank "Where"  
Mest "Drawing Board"  
Vulgo "Trio The Hero"

### KMRX/Tulsa, OK

Edgecase  
Friday 10pm-midnight  
Julian  
Papa Roach "Broken Home"  
Waterface "Sincerely"  
Caver "The Good Times..."  
Cred "Are You Ready?"  
Dust For Life "Step Into The Light"  
Full Devil Jacket "Where Did You Go?"

36 Total Reporters



# FLAK

## "Tune In"

**TUNED IN:**  
WZPC, KWOD, WEDJ, WPLA, WRAX,  
WIXO, WKRL, WHRL, WCYY, KRAD,  
WRRV, KMBY, WWV, KQRX, WAVE,  
WEJE, KLEC, WFSM, and More!!!



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# R&R Adult Alternative Top 30

September 15, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (B)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	<b>BARENAKED LADIES</b> Pinch Me (Reprise)	470	+30	29187	5	23/0
1	2	<b>DAVID GRAY</b> Babylon (ATD/RCA)	451	-17	38026	16	23/2
3	3	<b>JONNY LANG</b> Breakin' Me (A&M/Interscope)	422	+18	31121	13	22/0
6	4	<b>STING</b> After The Rain Has Fallen (A&M/Interscope)	402	+48	31958	5	25/0
9	5	<b>WALLFLOWERS</b> Sleepwalker (Interscope)	381	+86	33493	2	24/2
<b>Breaker</b>	6	<b>U2</b> Beautiful Day (Interscope)	378	+278	37260	1	25/25
4	7	<b>EVERCLEAR</b> Wonderful (Capitol)	366	-32	30762	14	18/1
7	8	<b>COUNTING CROWS</b> All My Friends (DGC/Geffen/Interscope)	352	+35	20448	7	22/0
5	9	<b>TRACY CHAPMAN</b> Wedding Song (Elektra/EEG)	338	-44	24934	16	20/0
10	10	<b>SISTER SEVEN</b> The Only Thing That's Real (Arista)	308	+17	20122	9	19/0
8	11	<b>VERTICAL HORIZON</b> You're A God (RCA)	294	-3	16643	12	15/0
12	12	<b>STONE TEMPLE PILOTS</b> Sour Girl (Atlantic)	281	-8	28803	19	17/0
<b>Breaker</b>	13	<b>MARK KNOPFLER</b> What It Is (Warner Bros.)	272	+83	23710	2	21/2
<b>Breaker</b>	14	<b>JOAN OSBORNE</b> Safety In Numbers (Interscope)	269	+32	22151	4	22/1
<b>Breaker</b>	15	<b>SHELBY LYNNE</b> Gotta Get Back (Island/IDJMG)	255	+6	12664	8	16/0
11	16	<b>MATCHBOX TWENTY</b> Bent (Lava/Atlantic)	246	-44	23950	22	17/0
17	17	<b>DANIEL CAGE</b> Sleepwalking (MCA)	244	-2	14555	12	18/0
15	18	<b>FASTBALL</b> You're An Ocean (Hollywood)	235	-20	13354	6	18/0
14	19	<b>PHISH</b> Heavy Things (Elektra/EEG)	211	-45	21365	22	17/0
23	20	<b>DEXTER FREEBISH</b> Leaving Town (Capitol)	185	+18	9414	3	10/0
19	21	<b>SISTER HAZEL</b> Change Your Mind (Universal)	175	-25	8949	13	10/0
13	22	<b>B.B. KING/ERIC CLAPTON</b> Riding With The King (Duck/Reprise)	173	-94	16611	17	17/0
28	23	<b>DANDY WARHOLS</b> Bohemian Like You (Capitol)	163	+32	13479	2	15/3
20	24	<b>NEIL YOUNG</b> Good To See You (Reprise)	162	-28	8647	11	16/0
25	25	<b>BONNIE RAITT</b> It's All Over Now, Baby... (Artemis)	159	+7	13328	6	15/0
22	26	<b>AIMEE MANN</b> Red Vines (Superego)	154	-23	14445	11	14/0
24	27	<b>THIRD EYE BLIND</b> Deep Inside Of You (Elektra/EEG)	150	-6	7634	2	11/0
26	28	<b>RED HOT CHILI PEPPERS</b> Californication (Warner Bros.)	139	0	14341	7	8/0
30	29	<b>3 DOORS DOWN</b> Kryptonite (Republic/Universal)	130	+6	8884	4	4/0
<b>Debut</b>	30	<b>SHAWN MULLINS</b> Everywhere I Go (Columbia)	128	+70	12480	1	13/6



27 Adult Alternative 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 9/3-Saturday 9/9. 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 250 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 (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.

## New & Active

**STEELY DAN** Janie Runaway (Giant/Reprise)  
Total Plays: 121, Total Stations: 13, Adds: 0

**FIVE FOR FIGHTING** Easy Tonight (Aware/Columbia)  
Total Plays: 114, Total Stations: 12, Adds: 0

**XTC** Stupidly Happy (Idea/TVT)  
Total Plays: 113, Total Stations: 14, Adds: 3

**FOO FIGHTERS** Next Year (Roswell/RCA)  
Total Plays: 111, Total Stations: 10, Adds: 1

**DAR WILLIAMS** What Do You Love More Than... (Razor & Tie)  
Total Plays: 109, Total Stations: 9, Adds: 0

**JAYHAWKS** Somewhere In Ohio (American/Columbia)  
Total Plays: 106, Total Stations: 13, Adds: 2

**INDIGENOUS** Rest Of My Days (Pachyderm)  
Total Plays: 104, Total Stations: 11, Adds: 1

**DAVID WILCOX** Soul Song (Vanguard)  
Total Plays: 100, Total Stations: 12, Adds: 0

**JOHN HIATT** Before I Go (Vanguard)  
Total Plays: 93, Total Stations: 16, Adds: 9

**SANTANA F/OAVE MATTHEWS** Love Of My Life (Arista)  
Total Plays: 93, Total Stations: 3, Adds: 0

Songs ranked by total plays

## Most Added

ARTIST TITLE LABEL(S)	ADDS
<b>U2</b> Beautiful Day (Interscope)	25
<b>JOHN HIATT</b> Before I Go (Vanguard)	9
<b>PAT MCGEE BAND</b> Rebecca (Giant/WB)	7
<b>SHAWN MULLINS</b> Everywhere I Go (Columbia)	6
<b>PHISH</b> Back On The Train (Elektra/EEG)	6
<b>KEB' MO'</b> Come On Back (550 Music)	5
<b>PAUL PENA</b> Gonna Move (Hybrid)	5
<b>GUSTER</b> Happier (Hybrid/Sire)	4
<b>DANDY WARHOLS</b> Bohemian Like You (Capitol)	3
<b>XTC</b> Stupidly Happy (Idea/TVT)	3
<b>COLLECTIVE SOUL</b> Why Pt. 2 (Atlantic)	3
<b>SHEMOKIA COPLAND</b> It's 2AM (Alligator)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>U2</b> Beautiful Day (Interscope)	+278
<b>WALLFLOWERS</b> Sleepwalker (Interscope)	+86
<b>MARK KNOPFLER</b> What It Is (Warner Bros.)	+83
<b>SHAWN MULLINS</b> Everywhere I Go (Columbia)	+70
<b>JOHN HIATT</b> Before I Go (Vanguard)	+59
<b>STING</b> After The Rain Has Fallen (A&M/Interscope)	+48
<b>COUNTING CROWS</b> All My Friends (DGC/Geffen/Interscope)	+35
<b>XTC</b> Stupidly Happy (Idea/TVT)	+35
<b>JOAN OSBORNE</b> Safety In Numbers (Interscope)	+32
<b>DANDY WARHOLS</b> Bohemian Like You (Capitol)	+32
<b>DAVID WILCOX</b> Soul Song (Vanguard)	+32

## Breakers.

<b>U2</b>		
<b>Beautiful Day (Interscope)</b>		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
378/278	25/25	6
<b>MARK KNOPFLER</b>		
<b>What It Is (Warner Bros.)</b>		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
272/83	21/2	13
<b>JOAN OSBORNE</b>		
<b>Safety In Numbers (Interscope)</b>		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
269/32	22/1	14
<b>SHELBY LYNNE</b>		
<b>Gotta Get Back (Island/IDJMG)</b>		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
255/6	16/0	15

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.

# Indigenous

## Rest of My Days

from the album "Circle"

**On Tour Now**

BREAKING AT:

KFOG 13X    WXPB    WXRV    KXST    KTCZ 14X  
WRNX 13X    WZEW 14X    KRSH    KTHX    KBAC    WRNR

R&R  
NEW & ACTIVE

NEW THIS WEEK:  
**WXRT**





## OPENINGS

### NATIONAL

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Radio, Internet & Syndication  
All markets/All formats - Sent every 5 days.  
ATS, PDS, MDS, Prod., News, Talk and Promo.  
You have the talent. We have the jobs!!!  
<http://onairjobtipsheet.com>

(800) 231-7940

## SPINNER

### CLASSICAL VDJ SOUGHT

Spinner.com, an Internet Music Service, is seeking a VDJ (Virtual Disk Jockey) to program its Classical channels.

Responsibilities include:

- Provide ongoing research/maintenance for 3 Classical channels, 5-8 mo., p/channel.

Requirements:

- Demonstrated experience with radio programming (terrestrial or Internet)
- Passion/knowledge of a wide breadth of classical music.
- Ability to come to San Francisco office twice a month to perform necessary work.
- Adeptness with computer usage.
- High degree of self motivation.

To submit a resume: Please e-mail (as attachment) to: Catherine Gollery, [catherine@spinner.com](mailto:catherine@spinner.com) with three professional references.

ABSOLUTELY NO PHONE CALLS. EOE

## EAST

KC101-New Haven, CT (Clear Channel's WKCI-101.3-FM) is looking for a Morning Show Co-Host. Love of CHR, a discipline to keep morning show on time and on track and the ability to play off a very funny partner are needed for this position. Previous on-air experience a must. Tapes and resumes to: Program Director, KC101, 495 Benham Street, Hamden, CT 06514. Females and minorities encouraged to apply. EEO.

Danbury, CT's Fun Oldies B105 is seeking a strong personable afternoon personality. Must be able to make it local, and topical, use the phones, relate to an adult audience, and keep things moving. A/C, CHR experience a plus. Strong production skills a must! Send T&R to: Steve Skipp, WAXB, 1004 Federal Rd, Brookfield, CT 06804. No calls! EOE

## OPENINGS

### GENERAL SALES MANAGER WZBA/THE BAY

WZBA-FM, 100.7 The Bay, Baltimore's newest radio station, is looking for a highly motivated, dynamic, and experienced Sales Manager to lead our selling effort to the next level in revenue. Can you help deliver "more than your fair share" of the over \$130 million in radio revenue? If you have a minimum of three years of successful sales management experience, the ability to recruit and train the best, enjoy being appreciated and compensated for excellent work, and want to work for a great 100+ year-old, family-owned media company, we want to talk to you. Mail or fax your resume today to: Bill Nish, Human Resources Director, Shamrock Communications Inc., Times-Shamrock Group, 149 Penn Avenue, Scranton, PA 18503 Fax: (570) 207-3489. EOE

### Promotion and Marketing Director

Boston AAA (WBOS-FM) seeks experienced Promotion Director (3-5 years). A strong writer and creative thinker with skills to develop and manage: interactive database; event planning and contest development/legalities. Web and computer graphic skills mandatory. Schedule demands beyond nine to five. BA in Communication or related field preferred. Salary commensurate with experience. Send letter and resume (no phone calls) to: WBOS, Shirley Maldonado, 55 Morrissey Blvd., Boston, MA 02125. Greater Boston Radio Group is an Equal Opportunity Employer.

News Director and anchors sought at Clear Channel Allentown, PA (WAEB AM/FM). T&R: Brian Check, 1541 Alta Drive, Whitehall, PA 18052. EOE (09/15)

Rock 102 seeks morning host. Creative with morning experience. T&R: Kevin O'Connor, WAXK, 7 Governor Winthrop Blvd., New London, CT 06320. EOE (09/15)

## SOUTH

### MORNING SHOW PRODUCER-WRVQ-FM

Richmond, VA's top-rated morning show seeks producer who can "share the vision." Do you know all the technical aspects of producing including, Prophet System and Protocols? Are you creative, passionate and not satisfied with mediocrity? You'll research, organize and participate in all aspects of this highly active show. Must be web savvy, outgoing and highly organized, and you'll learn from the best. No telephone calls please! Send tape and resume to: General Manager, WRVQ-FM, 3245 Basie Road, Richmond, VA 23228. Women and minorities encouraged to apply. Clear Channel Radio, Inc. is an EOE.

[www.rroonline.com](http://www.rroonline.com)

## OPENINGS

Rhythmic Oldies station seeks production director/announcer. Must know digital automation for this available position. References a must. Send tape and resume to: Radio & Records, 10100 Santa Monica Blvd., #919, 5th Floor, Los Angeles, CA 90067. EOE

94.5 KSMB in Lafayette, LA is looking for an energetic and outgoing female to join the morning show. Even if you're just doing part-time work and want a shot at morning drive, this is your chance. Don't let market size or your current format or position stop you from applying. Send a tape, resume and photo to the address below. We are also looking for a strong personality to do fill-in and weekend work. If you're in the Acadiana area, rush your package today. CommCorp employees, apply now, BEFORE the CC blowout! Bobby Novosad/Program Director, 94.5 KSMB, 202 Galbert Rd., Lafayette, LA 70506. Citadel Broadcasting is an EOE.

### OPPORTUNITY KNOCKS

in the pages of  
R&R every Friday  
CALL 310-553-4330

Locally-owned stations is looking for your PERSONALITY for drive/Asst PD! Small-market AM/FM battling 3 medium markets and winning. Our Hot Country FM is a 2000 ACM top-10 nominee for Station of the year. T&R to: WAKG/WBTM, 710 Grove St, Danville, Va 24543. att: "Hutch". EOE females/minorities encouraged.

## MIDWEST

NEWS/TALK MORNING SHOW HOST Newsradio 550 WSAU, Central Wisconsin's #1 Talk station, has a fantastic opportunity for a Morning Show Star. Huge signal, the best line-up all day and all the tools needed to win. Are you ready to take on the challenge of being #1. WSAU is owned by Midwest Communications and is part of a dominating six-station cluster in the Wausau-Stevens Point market. Rush T&R to: Tom Weaver, Operations Manager, Newsradio 550 WSAU, PO Box 5595, Wausau, Wisconsin 54402-5595. EOE

Production Director needed now. Should have 5 years solid experience and be creative, hardworking and able to deal with deadlines. Rush your CD or tape along with resume and salary history to: Gehrig Peterson, Director of Operations, WCKG, Two Prudential Plaza, 10th Floor, Chicago, IL 60601. EOE

## OPENINGS

### Assistant P.D./Music Director

Smooth Jazz WNUA 95.5/Chicago has an immediate opening for a talented and experienced A.P.D./Music Director. Qualified candidates must have at least three years major market experience as APD/MD, a solid background in smooth jazz, great passion for the format, and incredible Selector skills. Send letter and resume (no phone calls) to:

WNUA Radio  
Bob Kaake  
444 N. Michigan Ave. Suite 300  
Chicago, IL 60611  
Clear Channel is an Equal Opportunity Employer.

Madison's Country Q106 seeks energetic, entertaining night personality. T&R: Mark Grantin, WWOM, Box 2058, Madison, WI 53701. EOE (09/15)

Suburban Chicago Country / parttime AT. Females encouraged! T&R: WCCO, Roy, 1520 N. Rock Run Drive, Joliet, IL 60435. EOE (09/15)

CHR 1-94/WIAL and Cool 92.9 WECL seeking morning news/swing personality. T&R: Rick Roberts, P.O. Box 1, Eau Claire, WI 54702. EOE (09/15)

Mid-Ohio's dominant Hot AC searching for next midday star. T&R: Michael Hayes, P.O. Box 8, Mansfield, OH 44901. EOE (09/15)

## WEST

### Director of Sales In San Francisco

KNBR, The Ticket, KFOG and The Bone, two sports and two music stations operated by Susquehanna Radio Corp. in San Francisco, are looking for a strong leader with integrity and an exemplary reputation to oversee our pro-active sales team. We offer an attractive compensation package and a dynamic working environment that values experience, stability and vision. If you are an experienced DOS with at least 10 years Radio Sales/Management experience, in-depth knowledge of Miller Kaplan reports and full-scale budgeting, we would like to talk with you about our exceptional stations and team, as well as your career goals.

Mail, fax or e-mail your resume to: Cheryl O'Reilly, HR Director, 55 Hawthorne St., #1100, SF, CA 94105 Fax: 415/995-6951, E-mail: [coreilly@susqsf.com](mailto:coreilly@susqsf.com). EOE

### TALK SHOW PRODUCER KVI-SEATTLE

Are you tireless, organized, smart, curious, and passionate? Do you eat, breath and sleep the day's top issues? Do you understand how politics REALLY work? Are you conservative? Do you want to work for a truly great broadcast company? Send resume and producing philosophy to: Paul Duckworth, Program Director, Talk Radio 570 KVI, 1809 Seventh Avenue, Suite 200, Seattle, WA 98101. EOE

Broadcast News Reporter: Heritage Urban radio station seeks full-time news broadcaster. Minimum 3 years Broadcast Journalism Experience preferred. Send T & R to: Radio & Records, 10100 Santa Monica Blvd., #918, 5th Floor, Los Angeles, CA 90067. EOE

**OPENINGS**

California Classic Rock station looking for a top-notch morning host. If you live for the format, and have the ability to create an exciting local morning show to compete against syndicated shows as well as other local competitors. Then we want to see your resume and hear your tape. This is an excellent opportunity with room to grow. Tapes and Resumes to: Radio & Records, 10100 Santa Monica Blvd., #920, 5th Floor, Los Angeles, CA 90067. EOE

**Heritage West Coast Newstalk station**

seeks 7-10PM talker. Looking for a fresh, smart, fun, entertaining host who knows how to connect. Great company, great market. Are you ready to join this world class news and talk team in the capital of California? RUSH T&R to: Cristi D. Landes, APD, KFBK, 1440 Ethan Way, Sacramento, CA 95825. EOE

Hey, read this now! Tired of doing music? Can you handle a morning show in every daypart? Understand how to coach and handle talent to get the best for them? Know how to build personality using production? Mature? Do you love sports? Get Radio? Understand talk? Once in a lifetime opportunity as PD at a big one, XTRA Sports 1150 in LA! Inquires extremely confidential, tell us why you're the one for the job! Contact Rick Scott, RSA Sports International, 1309 114th Avenue SE, Suite 110, Bellevue, WA 98006. EOE

[www.rronline.com](http://www.rronline.com)

**OPENINGS**
**PRODUCER/ENGINEER**

Tired of working at a radio station, producing spots written by an A/E, with 10 minute deadlines and mediocre voice talent, limited SFX and music libraries? Worried about job security every 6 months when the station changes hands?

Want to **PRODUCE RADIO SPOTS** at the biggest post production facility in Las Vegas? We're Oakdale Post Audio, and we need a seasoned producer/engineer that can drive a ProTools rig like Jeff Gordan, direct voice talent, edit music, and wants to work in a laid-back, hip, professional environment in one of the country's fastest growing markets. We **DO NOT WANT YOUR VOICE!** We **DO** want your production skills. If you think you've got what it takes to be an Oakdale Post producer/engineer, send your T&R to:

Operations Manager  
Oakdale Post Audio  
3329 S. Eastern Ave.  
Las Vegas, NV 89109 EOE

Colorado Hot AC seeks female morning co-host. Strong production & remote a must. T&R: Mike Kerrigan, KVRH/KBYC, 7800 CR 120, Salida, CO 81201. EOE (09/15)

96.1 KLPX/Tucson - Mainstream AOR has morning show opening. Seeking current team. Minimum 3 years. Golf year round! T&R: Larry Miles, KLPX, 1920 W. Copper, Tucson, AZ 85745. EOE (09/15)

Northern California's Rock KFME & Mod AC KOPT seeking air/news sidekick. T&R: Marty Griffin, 1459 Humboldt Rd., #D, Chico, CA 95928. EOE (09/15)

**Payable In Advance**

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax: (310-203-8727) or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

**Deadline**

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

**OPENINGS**
**R&R Opportunities Free Advertising**

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

**Deadline**

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8450. Only free positions sought ads are accepted by e-mail to: [kmumaw@rronline.com](mailto:kmumaw@rronline.com) Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

**R&R Opportunities Advertising**

**1x \$150/inch**      **2x \$125/inch**

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. ([www.rronline.com](http://www.rronline.com)).

**Blind Box: add \$50**

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

**Positions Sought: \$50/inch**

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

**POSITIONS SOUGHT**
**POSITIONS SOUGHT**

Searching for a fulltime job in radio. Three years on air experience. Want to know more about production & how to make commercials. TONY: (765) 458-3209, [tonyridlen@yahoo.com](mailto:tonyridlen@yahoo.com). (09/15)

Last call before football! Contra Costa Sports voice still seeking Pacific Northwest gig. Contact FRANK: (510) 223-1534. (09/15)

I love listeners and the chance to meet them. Good women numbers, great promotional ideas and incredible references. (610) 437-4420 or [DavidJames3@prodigy.net](mailto:DavidJames3@prodigy.net). (09/15)

Stand-up comic (99 funny a.m. sports talent with the Regular Guys/96 Rock-ATL) seeks fulltime gig. Co-host, sideluck, sports talk, whatever! [www.comedy.com/petermichael](http://www.comedy.com/petermichael). (09/15)

Free Production, Air, News talent searching for work! Creative hard worker. Willing to relocate. BRIAN ENLOE: (817) 695-2474. Listen to me at: [www.radiochocool.com](http://www.radiochocool.com). (09/15)

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# R&R The Back Pages.

National Airplay Overview September 15, 2000

## CHR/POP

LW	TW	ARTIST	SON	RECORD LABEL
1	1	DESTINY'S CHILD	Jumpin' Jumpin'	Columbia
2	2	3 DOORS DOWN	Kryptonite	Republic/Universal
5	3	MADONNA	Music (Maverick/WB)	
3	4	JANET	Doesn't Really Matter	Def Soul/IDJMG
4	5	MATCHBOX TWENTY	Bent	Lava/Atlantic
6	6	CHRISTINA AGUILERA	Come On Over (All I Want...)	RCA
8	7	TONI BRAXTON	He Wasn't Man Enough	LaFace/Arista
9	8	BRITNEY SPEARS	Lucky	Jive
10	9	98 DEGREES	Give Me Just One Night...	Universal
7	10	NINE DAYS	Absolutely (Story Of A Girl)	550 Music
12	11	SOULDECISION	Faded	MCA
14	12	EVERCLEAR	Wonderful	Capitol
20	13	CREED	With Arms Wide Open	Wind-up
18	14	PINK	Most Girls	LaFace/Arista
13	15	BBMAK	Back Here	Hollywood
19	16	NELLY	Country Grammar	Fo' Reel/Universal
11	17	JESSICA SIMPSON	I Think I'm In Love With You	Columbia
15	18	JOE I	Wanna Know	Jive
17	19	'N SYNC	It's Gonna Be Me	Jive
21	20	VERTICAL HORIZON	You're A God	RCA
22	21	BON JOVI	It's My Life	Island/IDJMG
23	22	BAHA MEN	Who Let The Dogs Out	Artemis
24	23	THIRD EYE BLIND	Deep Inside Of You	Elektra/EEG
26	24	SAMANTHA MUMBA	Gotta Tell You	Wildcard/Polydor/Interscope
27	25	FASTBALL	You're An Ocean	Hollywood
25	26	STING	Desert Rose	A&M/Interscope
28	27	DEBELAH MORGAN	Dance With Me	DAS/Atlantic
29	28	BARENAKED LADIES	Pinch Me	Reprise
30	29	NO AUTHORITY	Can I Get Your Number	Maverick
31	30	EVAN AND JARON	Crazy For This Girl	Columbia

### #1 MOST ADDED

WALLFLOWERS Sleepwalker (Interscope)

### #1 MOST INCREASED PLAYS

CREED With Arms Wide Open (Wind-up)

### TOP 5 NEW & ACTIVE

- SR-71 Right Now (RCA)
- WHEATUS Teenage Dirtbag (Columbia)
- FRAGMA Toca's Miracle (Groovious/Atlantic)
- MYA Case Of The Ex (Whatcha...) (University/Interscope)
- ROBBIE WILLIAMS Rock DJ (Capitol)

CHR begins on Page 51.

## CHR/RHYTHMIC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	NELLY	Country Grammar	Fo' Reel/Universal
2	2	PINK	Most Girls	LaFace/Arista
5	3	MYA	Case Of The Ex (Whatcha...)	University/Interscope
4	4	RUFF ENZO	No More	Epic
3	5	JANET	Doesn't Really Matter	Def Soul/IDJMG
6	6	DR. DRE	The Next Episode (Aftermath/Interscope)	
7	7	KANDI	Don't Think I'm Not	So So Def/Columbia
9	8	EMINEM	The Way I Am	Aftermath/Interscope
14	9	MYSTIKAL	Shake Ya Ass	Jive
12	10	MADONNA	Music	Maverick/WB
10	11	DESTINY'S CHILD	Jumpin' Jumpin'	Columbia
16	12	CHRISTINA AGUILERA	Come On Over (All I Want...)	RCA
11	13	JAY-Z	Big Pimpin'	Roc-A-Fella/IDJMG
15	14	SISQO	Incomplete	Dragon/Def Soul/IDJMG
8	15	NEXT	Wife	Arista
13	16	DA BRAT	F/TYRESE What'chu Like	So So Def/Columbia
17	17	COMMON	The Light	MCA
18	18	JOE I	Wanna Know	Jive
22	19	LIL BOW WOW	Bounce With Me	So So Def/Columbia
19	20	AALIYAH	Try Again	BlackGround/Virgin
21	21	JAGGED EDGE	Let's Get Married	So So Def/Columbia
20	22	BRITNEY SPEARS	Lucky	Jive
24	23	DMX	F/SISQO What You Want	Ruff Ryders/IDJMG
23	24	98 DEGREES	Give Me Just One Night...	Universal
40	25	DESTINY'S CHILD	Independent Women Pt. 1	Columbia
26	26	'N SYNC	It's Gonna Be Me	Jive
28	27	DEBELAH MORGAN	Dance With Me	DAS/Atlantic
29	28	LIL' ZANE	F/112 Callin' Me	Worldwide/Priority
25	29	TRINA	Pull Over	Slip 'N Slide/Atlantic
35	30	LUDACRIS	What's Your Fantasy	Def Jam South/IDJMG

### #1 MOST ADDED

NEXT Beauty Queen (Arista)

### #1 MOST INCREASED PLAYS

MYSTIKAL Shake Ya Ass (Jive)

### TOP 5 NEW & ACTIVE

- SHYNE F/BARRINGTON LEVY Bad Boyz (Bad Boy/Arista)
- CAM'RON What Means The World To You (Epic)
- E-40 F/NATE DOGG Nah, Nah... (Sick Wid' It/Jive)
- DREAM He Loves U Not (Bad Boy/Arista)
- SHADE SHEIST Where I Wanna Be (Baby Reel/London/Sire)

CHR begins on Page 51.

## URBAN

LW	TW	ARTIST	SON	RECORD LABEL
2	1	MYSTIKAL	Shake Ya Ass	Jive
1	2	TONI BRAXTON	Just Be A Man About It	LaFace/Arista
3	3	ERYKAH BADU	Bag Lady	Motown
6	4	COMMON	The Light	MCA
7	5	LIL BOW WOW	Bounce With Me	So So Def/Columbia
4	6	SISQO	Incomplete	Dragon/Def Soul/IDJMG
9	7	MYA	Case Of The Ex (Whatcha...)	University/Interscope
12	8	YOLANDA ADAMS	Open My Heart	Elektra/EEG
5	9	RUFF ENZO	No More	Epic
20	10	CHANGING FACES	That Other Woman	Atlantic
10	11	DMX	F/SISQO What You Want	Ruff Ryders/IDJMG
16	12	CARL THOMAS	Summer Rain	Bad Boy/Arista
8	13	JOE	Treat Her Like A Lady	Jive
18	14	BIG TYMERS	#1 Stunna	Cash Money/Universal
15	15	BOYZ II MEN	Pass You By	Universal
17	16	KANDI	Don't Think I'm Not	So So Def/Columbia
21	17	LIL' ZANE	F/112 Callin' Me	Worldwide/Priority
22	18	TRINA	Pull Over	Slip 'N Slide/Atlantic
23	19	PROFYLE	Liar	Motown
11	20	DESTINY'S CHILD	Jumpin' Jumpin'	Columbia
14	21	NEXT	Wife	Arista
24	22	NO QUESTION	I Don't Care	Ruffnation/WB
25	23	JAY-Z	F/MEMPHIS BLEEK & AMIL Hey Papi	Def Soul/IDJMG
27	24	LUDACRIS	What's Your Fantasy	Def Jam South/IDJMG
29	25	KELLY PRICE	You Should've Told Me	T-Neck/Def Soul/IDJMG
13	26	SAMMIE	Crazy Things I Do	Freeworld/Capitol
28	27	LUCY PEARL	Don't Mess With My Man	Overbrook/Pookie/Beyond
33	28	SHYNE F/BARRINGTON LEVY	Bad Boyz	Bad Boy/Arista
34	29	BENNE MAN	Girls Dem Sugar	Virgin
30	30	TAMIA	Can't Go For That	Elektra/EEG

### #1 MOST ADDED

MUSIQ Just Friends (Def Soul/IDJMG)

### #1 MOST INCREASED PLAYS

DESTINY'S CHILD Independent Women Pt. 1 (Columbia)

### TOP 5 NEW & ACTIVE

- AVANT My First Love (Magic Johnson/MCA)
- 504 BOYZ Whodi (Priority)
- SOMETHIN' FOR THE PEOPLE... Ooh Wee (Warner Bros.)
- BEBE WINANS F/MCKNIGHT & JOE Coming Back Home (Motown)
- GURU WIANGIE STONE Keep Your Worries (Virgin)

URBAN begins on Page 148.

## AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	MARC ANTHONY	You Sang To Me	Columbia
3	2	FAITH HILL	Breathe	Warner Bros.
2	3	DON HENLEY	Taking You Home	Warner Bros.
4	4	LEANN RIMES	I Need You	Sparrow/Curb/Capitol
5	5	CHRISTINA AGUILERA	I Turn To You	RCA
6	6	LONESTAR	Amazed	BNA/RLG
8	7	BBMAK	Back Here	Hollywood
7	8	SAVAGE GARDEN	I Knew I Loved You	Columbia
9	9	W. HOUSTON & E. IGLESIAS	Could I Have This...	Arista
12	10	BACKSTREET BOYS	Show Me The Meaning Of...	Jive
11	11	LARA FABIAN	I Will Love Again	Columbia
10	12	CELINE DION	That's The Way It Is	550 Music
13	13	BRIAN MCKNIGHT	Back At One	Motown/Universal
15	14	PHIL COLLINS	You'll Be In My Heart	Hollywood
16	15	BACKSTREET BOYS	The One	Jive
14	16	MARTINA MCBRIDE	There You Are	RCA/RLG
17	17	JIM BRICKMAN	The Love I Found In You	Windham Hill
17	18	SAVAGE GARDEN	Crash And Burn	Columbia
19	19	SANTANA	F/ROB THOMAS Smooth	Arista
20	20	FAITH HILL	The Way You Love Me	Warner Bros.
27	21	MARC ANTHONY	My Baby You	Columbia
21	22	JOE I	Wanna Know	Jive
22	23	ELTON JOHN	Friends Never Say Goodbye	DreamWorks
23	24	STING	Desert Rose	A&M/Interscope
24	25	SHELBY LYNNE	Gotta Get Back	Island/IDJMG
26	26	ROXETTE	Wish I Could Fly	Edel America
30	27	DAVE KOZ	F/MONTELL JORDAN Careless Whisper	Capitol
29	28	CORRS	Breathless	143/Lava/Atlantic
25	29	JESSICA SIMPSON	I Think I'm In Love With You	Columbia
—	30	EVAN AND JARON	Crazy For This Girl	Columbia

### #1 MOST ADDED

LEANN RIMES Can't Fight The Moonlight (Curb)

### #1 MOST INCREASED PLAYS

MARC ANTHONY My Baby You (Columbia)

### TOP 5 NEW & ACTIVE

- HUEY LEWIS & GWYNETH PALTROW Chasin' (Hollywood)
- SOLEIL MOON Never Say Goodbye (MFO)
- BILLY GILMAN One Voice (550 Music)
- NINA GORDON Tonight And The Rest Of My... (Warner Bros.)
- MANDY MOORE I Wanna Be With You (550 Music)

AC begins on Page 175.

## HOT AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	MATCHBOX TWENTY	Bent	Lava/Atlantic
2	2	NINE DAYS	Absolutely (Story Of A Girl)	550 Music
3	3	STING	Desert Rose	A&M/Interscope
4	4	VERTICAL HORIZON	Everything You Want	RCA
6	5	EVERCLEAR	Wonderful	Capitol
5	6	SISTER HAZEL	Change Your Mind	Universal
8	7	3 DOORS DOWN	Kryptonite	Republic/Universal
7	8	CREED	Higher	Wind-up
9	9	NINA GORDON	Tonight And The Rest Of My...	Warner Bros.
10	10	VERTICAL HORIZON	You're A God	RCA
15	11	BARENAKED LADIES	Pinch Me	Reprise
11	12	MACY GRAY	I Try	Epic
12	13	BBMAK	Back Here	Hollywood
16	14	BON JOVI	It's My Life	Island/IDJMG
13	15	SANTANA	F/ROB THOMAS Smooth	Arista
23	16	CREED	With Arms Wide Open	Wind-up
18	17	FASTBALL	You're An Ocean	Hollywood
19	18	EVAN AND JARON	Crazy For This Girl	Columbia
14	19	THIRD EYE BLIND	Never Let You Go	Elektra/EEG
21	20	OIOO	Here With Me	Arista
22	21	THIRD EYE BLIND	Deep Inside Of You	Elektra/EEG
24	22	DON HENLEY	Taking You Home	Warner Bros.
27	23	MADONNA	Music	Maverick/WB
28	24	'N SYNC	It's Gonna Be Me	Jive
25	25	MACY GRAY	Why Didn't You Call Me	Epic
26	26	NO DOUBT	Simple Kind Of Life	Interscope
—	27	FAITH HILL	The Way You Love Me	Warner Bros.
29	28	MOBY	Porcelain	V2
30	29	LEANN RIMES	I Need You	Sparrow/Curb/Capitol
—	30	CORRS	Breathless	143/Lava/Atlantic

### #1 MOST ADDED

WALLFLOWERS Sleepwalker (Interscope)

### #1 MOST INCREASED PLAYS

CREED With Arms Wide Open (Wind-up)

### TOP 5 NEW & ACTIVE

- EVE 6 Promise (RCA)
- CHRISTINA AGUILERA Come On Over (All I Want...) (RCA)
- SANTANA F/DAVE MATTHEWS Love Of My Life (Arista)
- ROXETTE Wish I Could Fly (Edel America)
- 98 DEGREES Give Me Just One Night... (Universal)

AC begins on Page 175.

## ROCK

LW	TW	ARTIST	SON	RECORD LABEL
2	1	3 DOORS DOWN	Loser	Republic/Universal
1	2	RED HOT CHILI PEPPERS	Californication	Warner Bros.
7	3	PRINUS WOZZY	N.I.B.	Drone/Priority
6	4	3 DOORS DOWN	Kryptonite	Republic/Universal
3	5	CREED	With Arms Wide Open	Wind-up
5	6	KENNY WAYNE SHEPHERD BAND	Last Goodbye	Giant/Reprise
4	7	METALLICA	I Disappear	Hollywood
9	8	FUEL	Hemorrhage (In My Hands)	550 Music
8	9	NICKELBACK	Breathe	Roadrunner
10	10	PAPA ROACH	Last Resort	DreamWorks
19	11	AC/DC	Meltdown	EastWest/EEG
13	12	8T0PS7	Question Everything	Reprise
14	13	STONE TEMPLE PILOTS	Sour Girl	Atlantic
16	14	GODSMACK	Bad Religion	Republic/Universal
11	15	U.P.D.	Godless	Epic
15	16	A PERFECT CIRCLE	Judith	Virgin
12	17	LIVE	They Stood Up For Love	Radioactive/MCA
29	18	CREED	Are You Ready	Wind-up
21	19	VAST FREE	Free	Elektra/EEG
17	20	AC/DC	Satellite Blues	EastWest/EEG
37	21	GREEN DAY	Minority	Reprise
18	22	MOTLEY CRUE	Hell On High Heels	Motley/Beyond
22	23	UNION UNDERGROUND	Turn Me On...	Portrait/Columbia
28	24	FULL DEYN JACKET	Where Did You Go?	Island/IDJMG
20	25	ONE WAY RIDE	Next Perfect	Refuge/MCA
26	26	FOO FIGHTERS	Painted Face	Roswell/RCA
23	27	ISLE OF G	Little Scene	Universal
24	28	DEFONES	Change (In The House Of Flies)	Maverick
43	29	SLASH'S SNAKEPT	Been There Late	Lately (Koch)
31	30	AMERICAN PEARL	Free Your Mind	Wind-up

### #1 MOST ADDED

COLLECTIVE SOUL Why Pt. 2 (Atlantic)

### #1 MOST INCREASED PLAYS

CREED Are You Ready (Wind-up)

### TOP 5 NEW & ACTIVE

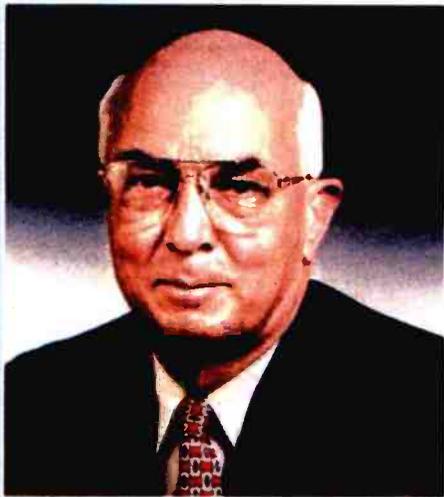
- SANTANA F/DAVE MATTHEWS Love Of My Life (Arista)
- MILE Back To The Floor (Aware/C2/Columbia)
- SAMMY HAGAR Serious Jahu (Cabo Wabo/Beyond)
- RAGE AGAINST THE MACHINE Testify (Epic)
- LIQUID GANG Closer (Lava/Atlantic)

ROCK begins on Page 192.



# Publisher's Profile

By Erica Farber



## BILL POOLE

General Manager WYSK-AM & FM & WFLS/Fredericksburg, VA; Board Member, The Free Lance-Star Publishing Company

# A

t the end of this month, after 40 years, Bill Poole will officially retire as GM of WYSK AM & FM & WFLS-FM/Fredericksburg, VA. Although the announcement of his retirement was made back in July, much to the dismay of his company's controller, Poole had accrued so much vacation time that it was easier for him to just go on vacation for a while. So, until Sept. 27, he will continue to go into the office for a few hours once or twice a week.

Poole is a past Radio Chairman of the NAB and a past President of the Virginia Association of Broadcasters, where he also served 10 terms as a director. His association with the NAB has been a long one and includes having served as the Virginia Legislative Liaison Chairman for many years.

**Getting into the business:** "I grew up in a small town that had a community radio station. My early interest was in electronics. I was a ham radio operator when I was a very young teenager. The local chief engineer at the station helped me get my ham radio license, so I used to hang out at the station. One thing led to another. In those days we had a lot of network programming, so I would 'ride the board,' as they say, and carry the network commercials, that sort of thing.

"Eventually, I became an announcer. When I finished high school and went to college, I came back and worked again at the station and eventually became the Chief Engineer and Assistant Manager and did all the things you did in a small station — announced play-by-play sports, sold advertising, did the engineering."

**Joining the Free Lance-Star Publishing Company:** "I went to the NAB Convention in Chicago in 1959. A man associated with the AP for many years, Frank Stearns, invited me up to their hospitality suite and said there was someone from Virginia he wanted me to meet. It turned out to be the publisher of the newspaper here in Fredericksburg. They had just gotten their grant for a license to build an AM station. He knew I had an engineering background and asked if I would walk around the exhibit floor and help him pick out equipment or confirm what he needed to buy. I did, and we had a nice conversation.

"A few weeks later Stearns called me and asked if I would be interested in a job in Fredericksburg. I was floored. I interviewed and got the job. When I came to Fredericksburg, they literally had to build the station — everything was in boxes. At that time it was a 500-watt daytime AM. We later added the FM and bought another station in the market."

**On staying with the same company for 40 years:** "After I had been in Fredericksburg for a year or two, I

met my wife-to-be, Betty. She was not a native but had lived there for several years. We had children, and one thing led to another. The company was always progressive and encouraged me to participate. That's how I got started with the Virginia Broadcasters, then, later, the NAB. They encouraged me to run for the NAB board.

"Intellectually, it was a good place to work. The newspaper was and still is considered one of the best small-city newspapers in America, so I was exposed to the publishing business as well as the broadcasting business. Since 1960 we've built two new plants to house both the newspaper and the radio stations. There was a lot to do, and it was rewarding in every way."

**Deciding to retire:** "When they reach 65, most everybody starts thinking about it. I stayed on a year and a half longer because the Rowe family [owners of the company] have children now active in the newspaper business. They wanted one of their daughters, Florence, to learn more about the broadcasting business, so she's been shadowing me for a couple of years.

"My retirement is an opportunity for her to get her feet wet, and it also gives an opportunity to others in the company to move up. And I was ready. I've got a lot of other interests. I'm going to stay on the newspaper board of directors, and I'm going to remain active, indirectly, as much as I can with the NAB and the Virginia Broadcasters."

**What he is going to miss most:** "The people I've worked with. It's a team that I helped build. Many of our people at the station have been there for 10 or 20 years. They are very talented and very capable. The day-in and day-out routine — I will miss that, too, because I enjoyed that interaction."

**What he will miss least:** "Having to get up early every morning. When I turn the radio on, I am still working, still listening. While I listen now almost as much as I did when I was working, I don't get as excited if I hear something I think should be changed."

**State of the industry:** "Consolidation certainly has its advantages, but it has many disadvantages, one of them being the opportunity for people to grow in one place and become identified with the community they serve. In the years I've been here, I've been active in almost every organization there is. First of all, because I wanted to. Second, I think that's an obligation of a broadcaster. Those opportunities may still be there, but I sometimes wonder, because of the constant movement of personnel."

**The company's commitment to staying in broadcasting:** "They get offers weekly. We're basically in the fringe of the Washington market, so it's a valuable property, and we've been the No. 1 station in Arbitron since back in the mid-'70s. It's still a family owned business, and that has been the key to its success. They've had a lot of opportunities to sell the newspaper, too, and they won't do it. It will be here as long as the family owns the business.

"The other thing is, they're going to continue to encourage their management to participate in organizations — not only in community organizations, but trade organizations as well. I sometimes get a little frustrated that not many companies encourage their management to attend the NAB Radio Show and other gatherings."

**On broadcasters participating in the NAB:** "I have been a little surprised in the last few years that there were district seats that nobody or only one or two people seriously ran for. Part of that is the fact that in some districts the consolidation factor has limited the number of people who are eligible to run.

"I just got an e-mail from John David that J.R. Curtiss got into an accident. He was the epitome of a

community broadcaster. His family has owned that station for 60 years or more. Those are the kind of people I really enjoyed working with on the NAB boards. There are still many — perhaps not as many as there used to be — but there are still many people dedicated to the industry and their communities and who serve them well."

**How broadcasters can get involved in the NAB:** "One of the first ways is in their state organizations. It's valuable to associate with other broadcasters. In many states you still have that blend of small community radio stations and large metropolitan operations. And you're also exposed to the TV side of the business. My NAB board and vice-chair experience was tremendous. I realized the high dedication level of many of those people who gave up a lot of their time to participate and were dedicated to the industry. That's also reflected in the NAB staff. I was always amazed at how professional and dedicated they were."

**Most influential individual:** "All through my life I've had mentors who have helped me at certain stages. I look back at the first engineer at the little station when I grew up who encouraged me to get my engineering license. He was also a very good announcer and taught me some of the basic announcing skills. My father encouraged me a great deal.

"Vince Wasilewski became a close friend. I remember him fondly and the encouragement he gave me. Sol Taishoff, I used to go listen to. And Eddie Fritts. When decided to run again for the board and, eventually, for the vice-chairmanship, he was very supportive of and helpful to me."

**Career highlight:** "In Virginia there were three or four of us who got together and revitalized the Virginia Association of Broadcasters. Until then we had a part-time executive director. We got enough people together to contribute enough money to hire a full-time executive director, and now it's an extremely successful organization. I've received several statewide awards, including the highest award of the Virginia Broadcasters, the C.T. Lucy Award, named after the founder of the VAB."

**Career disappointment:** "I never got into ownership, and I think I would have enjoyed that. Perhaps at some point I should have considered it, but was so happy where I was, I didn't do it. I could have retired with a lot more money if I had gotten into it!"

**Favorite radio format:** "I've always been interested in Country. I like Top 40 and Classical."

**Favorite television show:** "Who Wants to Be a Millionaire. Betty [his wife] and I both watch — and it is probably heresy — a lot of public television. I enjoy *Minutes* and the news programs."

**Favorite song:** "Yesterday we did a special on Pat Cline. When I started at the station in Fort Royal, she used to come over and sing. She grew up in Winchester only 20 miles away. 'Crazy' is my favorite."

**Favorite book:** "I just finished rereading A.M. Sperber's *Murrow: His Life and Times*."

**Favorite movie:** "Saving Private Ryan."

**Favorite restaurant:** "The Inn at Little Washington."  
**Beverage of choice:** Macallan 12-year-old single-malt scotch, but I enjoy an Absolut martini on occasion."

**Hobbies:** "I fly-fish, play golf and collect and restore old radios. I'm still somewhat active as a ham radio operator. Also, computers and digital photography."

**E-mail address:** "jwp@lstarweb.com."

**Advice for broadcasters:** "I don't really have anything profound, but give something back to the industry."

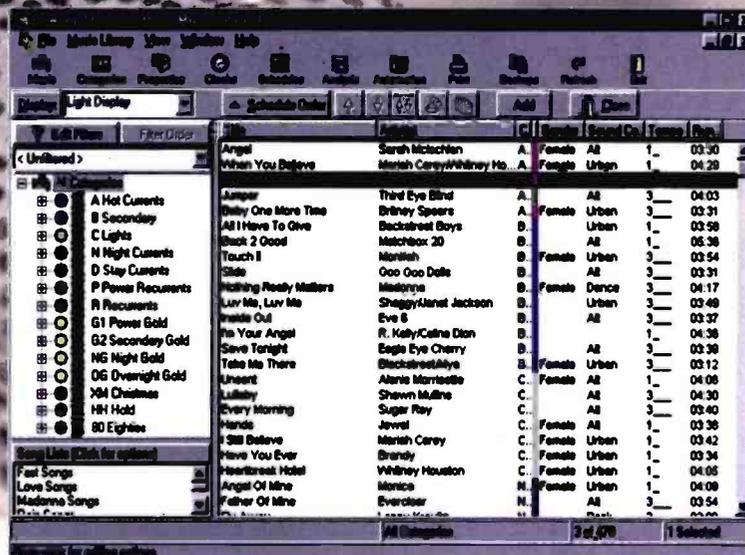
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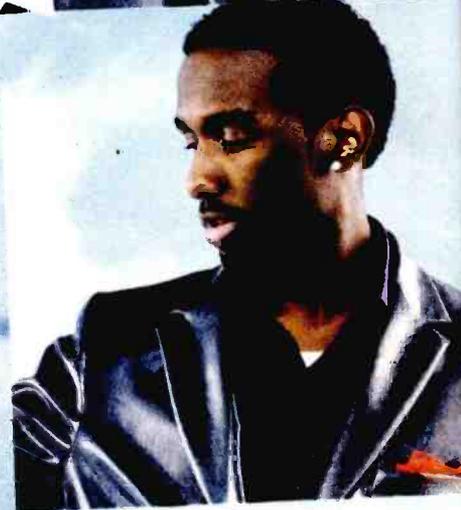
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