

Out Of The Box:

KSXY
WNTQ
WXKY
WERZ
WZYP
WBDR
WRTS
WSTO
WJYY
WWXM
KWTX
WGLU
WHTF
KZBB
KQID



ELTON JOHN

"Friends Never Say Goodbye"



R&R

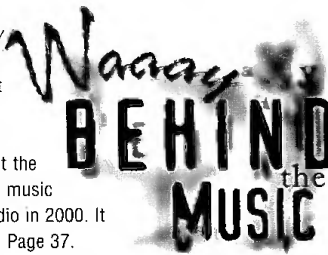
THE INDUSTRY'S NEWSPAPER
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Fire It Up

Demorrhage (In My Hands)" by **Fuel (550 Music)** opens with 118 first-week adds and ranks No. 1 Most Added in three formats: Rock, Active Rock and Alternative. Find out more about the group at www.fuelweb.com.



R&R Rock Editor **Cyndee Maxwell** went deep, deep, deep undercover to prepare her annual Rock special. The result is called *Waaay Behind the Music*, and it contains a panoply of articles about the state of rock music and Rock radio in 2000. It all begins on Page 37.



ORG

FACT AND FICTION (DREAMS IN DIGITAL)

- ANDYASS - THE DEBUT ALBUM**
- > RIAA CERTIFIED/SOUNDSKAN SALES PLATINUM PLUS
- > 41 WEEKS ON THE BILLBOARD TOP 200 ALBUM CHART
- > HIT #1 ON THE BILLBOARD HEATSEEKERS CHART!
- "BLUE MONDAY"**
- > MAJOR HIT AT MODERN/MAINSTREAM ROCK RADIO. CHARTING 41 WEEKS!!
- > #1 SOUNDSKAN SINGLES SALES MAXI CHART. CHARTING 3 WEEKS, 18 WEEKS IN TOP 5
- > 52 WEEKS ON THE SOUNDSKAN SINGLES SALES CHART TOTALING OVER A QUARTER MILLION SOUNDSKAN SALES!!
- > MTV HIT - 261 SPINS, 65 ON TRL
- "STITCHES"**
- > MTV/TRL HIT - 159 SPINS
- > TOP 15 MODERN ROCK RADIO
- THE BAND**
- > MTV- 14 LIVE APPEARANCES... FASHIONABLY LOUD, TRL, ROCK & JOCK BOWLING, HOUSE OF STYLE
- > EXTENSIVE TOURING ON FAMILY VALUES AND MTV'S CAMPUS INVASION TOUR

- "FICTION (DREAMS IN DIGITAL)" - THE NEW SINGLE**
- > 8/22 IMPACTS MODERN/MAINSTREAM ROCK RADIO. VIDEO HITS LATE AUGUST
- VAPOR TRANSMISSION - THE NEW ALBUM**
- > HUGE WEEK OF RELEASE EVENTS PLANNED
- > 10/7 THE ORGY BALL GUARANTEED TO DRAW THE WHO'S-WHO OF ROCK & GLAM
- > 10/10 NATIONAL VIRTUAL INSTORE IN HDTV
- > LIVE APPEARANCES ON THE WWW AND TV - FARMCLUB.COM, MODERN ROCK LIVE AND ROCKLINE IN SEPTEMBER & OCTOBER.
- > MAJOR CONSUMER AD CAMPAIGN TO INCLUDE ROLLING STONE, SPIN, SPAWN & MORE. AGGRESSIVE NATIONAL MTV/RADIO AD SCHEDULE
- > SPECIAL BONUS TRACK "SPECTRUM," INCLUDED ON THE INITIAL RUN OF THE ALBUM
- > ON TOUR THIS FALL

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MMS
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After mingling with hundreds of morning radio hosts and their producers at the recent Morning Show Boot Camp, Sales & Marketing Editor **Pam Baker** felt compelled to write about the ongoing, destructive rift between sales and programming in the radio industry. As someone who has worked in both sales and programming, Pam has experienced it all, and this week she offers solid suggestions for building a bridge between the two departments. This week's Management, Marketing & Sales section also contains another in the series of cluster management articles by **Lindsay Wood Davis** of the Radio Advertising Bureau. Management columnist **Dick Kazan** offers advice on how to issue criticism. And check out the life of **Amy Waggoner**, the focus of our GM spotlight this week.

Pages 10-16

THE BACK PAGES EXPAND!

This week **R&R** adds another popular chart feature to its Back Pages: Now included with all 12 formats are the top five New & Active songs!

Pages 182-183

IN THE NEWS

- **Mike Easterlin** appointed VP/Pop Promo & Field Ops at **IDJMG**
- **Andy Lockridge** becomes Dir./Ops for Hispanic/Dallas
- **Laura Morris** takes GM chair for **KIKK & KILT/Houston**
- **Rhonda Munk** named EVP & Dir./Network Sales at **Premiere**

Page 3

THIS #1 WEEK

CHR/POP

- **MATCHBOX TWENTY** Bent (*Lava/Atlantic*)

CHR/RHYTHMIC

- **NELLY** Country Grammar (*Fo' Reel/Universal*)

URBAN

- **SISQO** Incomplete (*Dragon/Def Sou/IDJMG*)

URBAN AC

- **YOLANDA ADAMS** Open My Heart (*Elektra/EEG*)

COUNTRY

- **LONESTAR** What About Now (*BNA/RLG*)

AC

- **MARC ANTHONY** You Sang To Me (*Columbia*)

HOT AC

- **MATCHBOX TWENTY** Bent (*Lava/Atlantic*)

NAC/SMOOTH JAZZ

- **BRIAN CULBERTSON** Do You Really Love Me? (*Atlantic*)

ROCK

- **RED HOT CHILI PEPPERS** Californication (*Warner Bros.*)

ACTIVE ROCK

- **PAPA ROACH** Last Resort (*DreamWorks*)

ALTERNATIVE

- **PAPA ROACH** Last Resort (*DreamWorks*)

ADULT ALTERNATIVE

- **MATCHBOX TWENTY** Bent (*Lava/Atlantic*)

NEWSSTAND PRICE \$6.50

R&R

THE INDUSTRY'S NEWSPAPER
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AUGUST 18, 2000

FCC OKs Clear Channel/AMFM

Completion of megadeal could take eight days

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

The **Clear Channel-AMFM** merger received FCC approval late Tuesday afternoon (8/15), the final hurdle to the \$44 billion megadeal. And at Clear Channel's Austin headquarters, Investor Relations spokesman **Randy Palmer** was holding his breath, waiting for the official "FCC Initial Order" to arrive.

"We might see it tomorrow," **Palmer** told **R&R** on Tuesday. "It's the legal, binding document that allows us to begin the divestitures. Once that begins, it will take four to five business days at the earliest, and up to seven or eight business days, to complete. We've been anticipating this day for a long time."

MERGER/See Page 36

Viacom Offers To Buy Back Infinity Shares

Redstone, Karmazin seek Infinity's \$1 billion in cash flow

Just three months after merging with CBS to build a \$91 billion powerhouse, Viacom on Tuesday (8/15) offered \$15.5 billion in stock to grab the balance of Infinity Broadcasting stock it does not own and capture about \$1 billion of Infinity's annual cash flow.

Infinity already generates most of Viacom's cash flow, and radio is a natural partner for Viacom's music-oriented MTV and VH1 cable-TV channels, Viacom Chairman **Sumner Redstone** and President **Mel Karmazin** have acknowledged.

Viacom's plan is to swap 0.564 of its class B common shares for each Infinity share it doesn't already own. Viacom currently owns 100% of Infinity's class B shares — representing 64.3% of Infinity equity and 90% of combined Infinity voting power — but none of its class A stock. Based on Viacom's \$71 closing price on Monday, the deal's per-share price of \$40.04 would be a 14% premium over Monday's Infinity class A common share closing price of \$35.25.

Trading on both issues was halted temporarily Tuesday afternoon when the announcement was made. Both began trading again later

in the day. Viacom shares were off by \$1.625, closing at \$69.375, while Infinity shot up \$4.125 to close at \$39.375.

James Goss, an analyst at **Barrington Research Associates** who rates Viacom as long-term "buy," explained the decline in Viacom shares: "There isn't a lot of risk to this, but there's a cost to it: Additional shares will be issued."

The offer comes just days after another of Viacom's failed attempts to buy **Chris-Craft's** 10 TV stations. Had the attempt succeeded, Viacom might have been required to spin off a couple of radio stations in both Dallas and Los Angeles. But with Friday night's (8/11) announcement that **News Corp.** will acquire the **Chris-Craft** stations, the pressure was off.

Viacom's offer to invest more deeply in a subsidiary comes as no surprise. Both **Redstone** and **Karmazin** have for months been telling the financial community at nearly every gathering they attended that they might buy back Infinity because they believed the stock was undervalued in the public markets. **Redstone** said Tuesday

VIACOM/See Page 21



Redstone



Karmazin



Beck

Beck Directs N/T Programming For Entercom Stable

News/Talk programming vet **Ken Beck** has been appointed

Director of News/Talk Programming at Entercom. Entercom has a sizeable stable of News/Talk stations, including **KIRO/Seattle**, **WRKO/Boston**, **KMBZ/Kansas City**, **WGR/Buffalo** and stations in six other markets. It has multiple N/T or Sports operations in six markets.

"I'm thrilled that we've been able to continually attract industry heavyweights to join our team," remarked **Entercom VP/Programming Pat Paxton**. "Ken Beck continues that tradition. He's experienced, passionate and a true leader in the News/Talk world. We look forward to moving all of our News/Talk properties to the next level by utilizing Ken's abilities."

BECK/See Page 36

Emmis Taps Steal As Reg. VP/Prog.

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

KPWR (Power 106)/Los Angeles VP/Programming Jimmy Steal has been elevated to Regional VP/Programming for **Emmis Communications.** In his new position **Steal** will continue to program **Power 106** while also overseeing programming at **CHR/Rhythmic KKFR/Phoenix** and consulting **Country KZLA/L.A.** **Emmis** is acquiring **KKFR** through the **Clear Channel-AMFM** spinoffs



Steal

STEAL/See Page 36

Charge Widens Cumulus Loss

But analyst says management appears to be on track with its goal to turn around operations

Cumulus Media rolled out its second-quarter report this week. It was among the last of the radio companies to report its Q2 activity, and it was a case of good news-bad news. The company saw its net revenues climb 37% to \$62.6 million from \$45.8 million, while **BCF** grew 21% to \$16.4 million from \$13.6 million. Still, the company now led by **Lew Dickey** recorded a one-time charge of \$9.3 million related to its decision to discontinue its Internet-related activities and consolidate its corporate functions in Atlanta.

The embattled operation, which was hit with a series of shareholder lawsuits in the spring after it restated its 1999 quarterly results, reported that

EBITDA rose from \$11.8 million to \$12.4 million. The one **First Call** analyst polled predicted **Cumulus** would lose 22 cents per share, but the company reported a 51-cent loss after losing 35 cents last Q2. On a same-station basis, net revenues fell 3.5%, and **BCF** dropped 26%.

Dickey, who earlier this summer took control of the company from founder and **Exec. Chairman Richard Weening**, described the 3-year-old operation as a company under reconstruction. **Dickey** said **Cumulus** executives "identified the company's problems and developed a plan to fix them"

EARNINGS/See Page 8

Walk Now Columbia Group EVP/Promo

By **STEVE WONSIEWICZ**
R&R MUSIC EDITOR
swonz@rronline.com

Columbia Records Group has elevated **Charlie Walk** to **Exec. VP/Promotion.** Based in **New York**, he reports to **CRG** Chairman **Don Jenner**.

"Over the years **Charlie** has continually proven himself as one of the sharpest executives in the business," **Jenner** said. "His instincts are unerring, his passion for music is undeniable, and his commitment to the label and our artists is inspirational. **Charlie** has nurtured and maintained strong relationships at radio and video based on



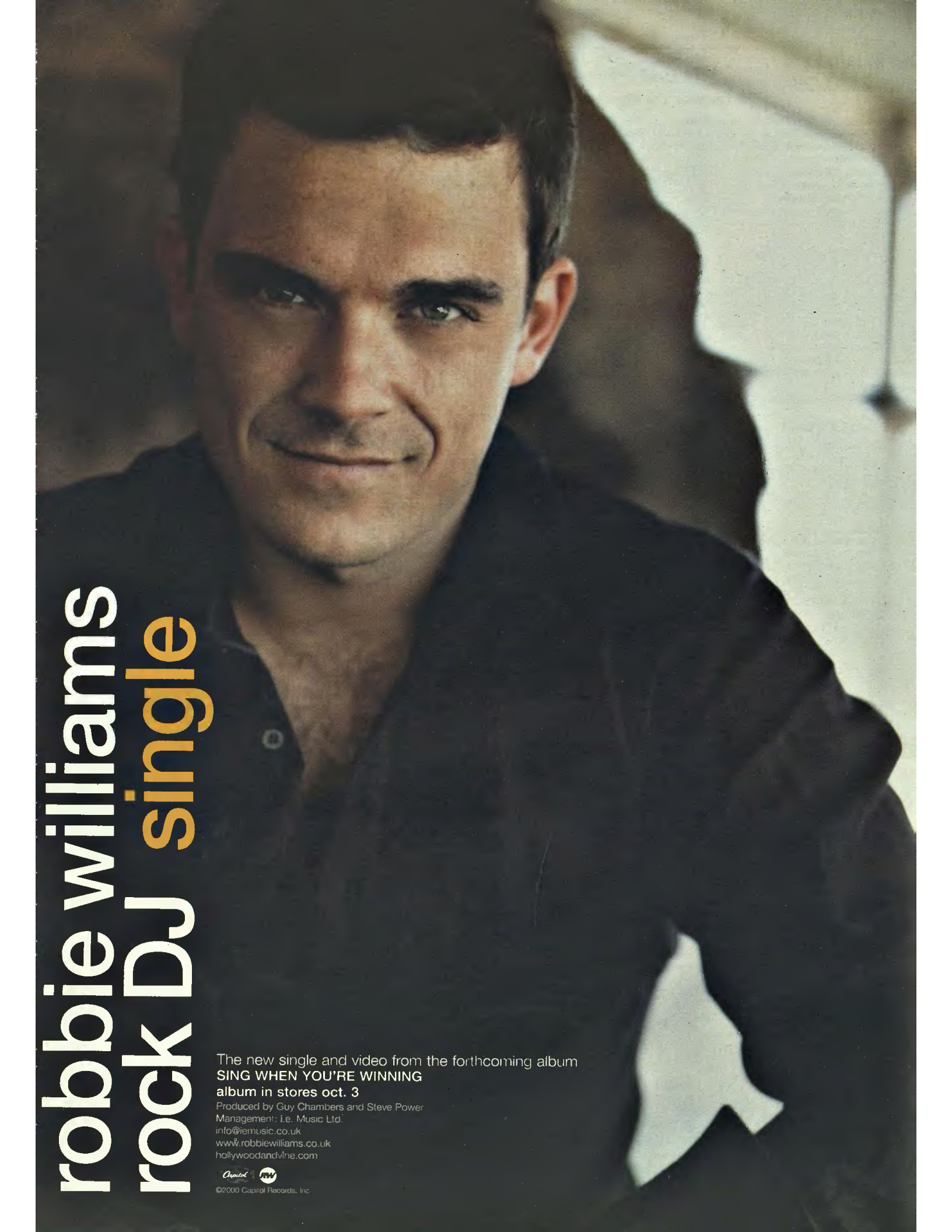
Walk

WALK/See Page 36

The world's largest radio jobs section: Pages 178-179

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AUG 31 2000



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Morris To Infinity As KIKK & KILT GM

Laura Morris has been named GM of Infinity's Country combo of KIKK & KILT-FM/Houston. She formerly served as GM of cross-town News/Talk KTRH.

Morris told R&R, "These are heritage, superstar radio stations. I could not be more proud and honored to be asked to join the team and the Infinity family. I have known [Infinity Sr. VP] Bill Figueroa for a long time and worked with him when I was at KTRH. I look forward to working with him and the great staff here to take these stations to the next level."

Morris began her radio career 18 years ago as a talk show producer at KTRH. She later ascended to Director/News & Programming and OM before a 12-year tenure as the station's GM. She exited KTRH last November to help establish the front office of Houston's new NFL expansion team.

Munk To Lead Premiere Network Sales

Company also unveils new sales structure

Rhonda Munk, who currently heads sales for AMFM Radio Networks, will join Premiere Radio Networks as Exec. VP & Director/Network Sales when the Clear Channel-AMFM merger closes. A 20-year network radio veteran, Munk will oversee sales offices in New York, Chicago, Los Angeles, Detroit, San Francisco, Dallas and Atlanta.

Munk worked for ABC Radio Networks before joining AMFM. "Rhonda brings a wealth of network radio success stories to Premiere and a track record for making both advertisers and sales staffs excel in results and sales," said Premiere President/COO Kraig Kitchin. "I am really going to like working with her and look forward to introducing her to the staff

and programs of Premiere." Munk added, "I am excited about the opportunity to further the sales excellence already established by a proven sales group representing one of the top entities in radio. The strength of the Premiere product and station affiliates provides the ideal platform for national advertisers."

Premiere is also restructuring its national sales management, effective with the Clear Channel-AMFM closing, with the following regional appointments: **Mike Connolly** and **Cathie Mongeralla**, Eastern Region (New York); **Dan Smith** and **Ken Walker**, Midwest (Chicago); **Kim Hunter**, Southwest (Dallas); and **Sue Swenson**, Western (Los Angeles). **Jack Nail** will continue as Sr. VP/Sales in N.Y.



Munk

Lockridge Dir./Ops For Hispanic/DFW

Andy Lockridge, a veteran of Dallas-Ft. Worth Rock radio, has been selected to serve as Director/Operations for Hispanic Broadcasting's six-station Metroplex cluster: Spanish News/Talk KESS, Spanish AC simulcast KDXX-AM & FM and KDXT-FM, Tejano KHCK and Regional Mexican KLNO. Lockridge, who most recently served as Promotion Manager for Susquehanna's KMMR (Merge Radio)/Dallas, reports to Hispanic VP/GM Jose Valle.

When asked why Lockridge was chosen for the post, Valle told R&R, "We certainly had a couple

LOCKRIDGE/See Page 21

Easterlin Elevated To VP/Pop Promo & Field Ops At IDJMG

Island Def Jam Music Group has upped Mike Easterlin to VP/Pop Promotion & Field Operations. Based in New York, he reports to Sr. VP/Promotion Ken Lane.

"Having worked with Mike over the last eight months, he has shown that his relationships with radio are unparalleled," Lane said. "His passion for our artists and their music is undeniable. He will greatly contribute to our success at radio."

EASTERLIN/See Page 36

WMKJ Flips To 'Atlanta's Party Station'

Clear Channel flipped WMKJ in suburban Atlanta from AC to CHR/Rhythmic last Friday (8/11). WMKJ is a 6kw Class A licensed to Peachtree City, which is located 31.5 miles southwest of Atlanta.

"Marc Chase and Todd Shannon assisted in the sign-on," Clear Channel/Atlanta Director/Programming and WKLS/Atlanta PD Tim Dukes told R&R. "We are running commercial-free, and there will be a call-letter change. Cox's WBTS/Atlanta has the image in the industry of being Rhythmic. Even though they launched that way, they moved away from it, so the audience does not perceive them as

Rhythmic. That creates a 12-24 hole for us between them and Radio One's Urban WHTA."

Asked how he would judge the signal penetration into the Atlanta metro, Dukes remarked, "The signal is a similar situation to what we have in Cleveland at WAKS — and if it's good enough to get them over a 3 share, it could do the same for us here." Dukes said that a simulcast with Clear Channel's recently upgraded WGST-FM, which would provide them with a full-market signal, "is not in the cards right now — but anything is possible."



Dukes

WMKJ/See Page 22

Rohrer Promoted To VP/GM For Dickey

Tim Rohrer has been named VP/GM of Dickey Broadcasting Company. A 10-year industry veteran, Rohrer previously served as the company's GM, overseeing Gospel WALR-AM (Glory 1340), Sports WCNN (The Fan) and Urban AC WALR-FM (Kiss 104.7) in Atlanta. WALR-FM has been sold to Cox, which is retaining the intellectual property and will relocate it to WJZF's 104.1 MHz signal. The 104.7 MHz signal, licensed to Athens, GA, was then sold by Cox to Salem Communications.

Rohrer reports to Dickey President David Dickey, who commented, "Tim has contributed tremendously to the growth of Kiss

104.7 and Glory 1340 over the past three years. His hard work and dedication have both directed and inspired every member of this company. Because of his hard work and dedication, Tim will play an even bigger role in the growth of Dickey Broadcasting. I have asked Tim to continue to help me build Atlanta's best sales organization to represent two of Atlanta's best radio brands — Glory 1340 and 680 The Fan."

Rohrer has been involved with WALR & WCNN for the past three years and has been in Atlanta radio for the last five years. He began his

ROHRER/See Page 36

AUGUST 18, 2000

NEWS & FEATURES

Radio Business	4	National Video Charts	24
Business Briefs	4	Street Talk	29
Transactions	6	Sound Decisions	34
MMS	10	Nashville	138
Internet News & Views	17	Publisher's Profile	184
E-Charts	20		
Show Prep	23	Opportunities	178
Zine Scene	23	Marketplace	180

FORMATS & CHARTS

News/Talk	25	Country	136
Oldies	27	Country Chart	140
Rock	37	Country Indicator	142
Rock Chart	98	Country Action	144
Rock Tuned-In	99	Country Tuned-In	146
Active Rock Chart	102	Adult Contemporary	149
Active Rock Tuned-In	103	AC Chart	150
Rock Specialty Show	105	AC Tuned-In	151
CHR	106	Hot AC Chart	154
Callout America	107	Hot AC Tuned-In	156
CHR/Pop Chart	108	Pop/Alternative	158
CHR/Pop Tuned-In	110	NAC/Smooth Jazz	159
CHR/Rhythmic Chart	115	NAC/Smooth Jazz Chart	160
CHR/Rhythmic Tuned-In	118	NAC/Smooth Jazz Action	161
Urban	120	Alternative	164
Urban Chart	122	Alternative Chart	166
Urban Action	125	Alternative Action	168
Urban Tuned-In	126	Alternative Tuned-In	169
Urban AC Chart	133	Alternative Specialty Show	173
Urban AC Tuned-In	134	Adult Alternative	174
		Adult Alternative Chart	176

The Back Pages 182

Conway Named KFYI & KGME/Phoenix GM

Sixteen years ago Joe Conway joined Jacor Communications as an AE for WLW/Cincinnati. Now — thanks to AMFM's merger with Clear Channel, which merged with Jacor in October '98 — Conway will once again work for the people with whom he began his career. Conway has been named GM of News/Talk-Sports combo KFYI & KGME/Phoenix.

Conway will report to Clear Channel Market Manager J.D. Freeman and assume his new du-

ties when the Clear Channel/AMFM merger is completed. Until then he'll retain his duties as Market Manager of AMFM's Roanoke-Lynchburg, VA cluster. According to various sources, the merger was slated to happen as early as Tuesday (8/18).

Conway told R&R, "Phoenix is a wonderful market, and there is a great cluster of stations there. It's been a long, full circle for me, but

CONWAY/See Page 22

Burwell Becomes Dreamcatcher SVP/GM

Dreamcatcher Records VP/Creative Bob Burwell has been elevated to Sr. VP/GM of the Nashville-based label.

One of two promotions announced this week by Dreamcatcher Entertainment CEO Jim Mazza, Burwell's new post coincides with Dreamcatcher Entertainment VP/Film & Television Kelly Junkermann's promotion to Sr. VP/Film & Television in the company's Los Angeles office.



Burwell

"Dreamcatcher is expanding now

at a more rapid rate than originally anticipated," Mazza said. "These appointments are meant to facilitate this new growth and create even greater opportunities in the future."

Burwell has been at Dreamcatcher since Mazza and artist Kenny Rogers formed the company in 1998. Burwell previously enjoyed a lengthy career at the Jim Halsey Company, a booking agency and promotion company.

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Wild Turkey Bourbon To Spend \$500K On Radio

□ Three-month campaign begins in September in eight markets

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

Kentucky distiller Austin, Nichols & Co. said this week that it will launch a \$500,000 radio advertising campaign to boost sales and awareness of its popular Wild Turkey Bourbon. The 60-second spots will target males in the coveted 25-54 demographic who tune in to News, Sports, Talk, Country and Classic Rock stations in such cities as Austin, Houston, New Orleans, Chicago, Cincinnati and Charlotte. These cities are considered "core bourbon markets," Austin, Nichols spokeswoman Jeanne Toro told R&R.

Liquor Ads Still Rare

Wild Turkey's advertisements on U.S. radio and TV outlets will not be unique, but hard liquor advertising is rare, despite an attempt in 1996 by the distilled spirits industry to place liquor spots on stations nationwide. That year the Distilled Spirits Council of the United States said it would no longer honor its more than five-decade-old self-imposed ban on electronic advertising and tried to get stations to accept its spots.

However, broadcasters, who had also embraced the ban, were, for the most part, reluctant to accept liquor contracts. Since then there have been limited on-air campaigns promoting Crown Royal, Jack Daniels and Jim Beam, but relatively few broadcasters have made airtime available to liquor manufacturers.

At \$500,000, the Wild Turkey campaign is clearly the largest industry ad buy to date. In all, some 20 stations in eight markets will air the campaign, which begins during the third week of September and runs through New Year's Eve. Toro said the campaign will be monitored by the Lawrenceburg, KY distiller and could be used as a model for future radio campaigns.

Last year Wild Turkey was the subject of an intensive radio effort in Australia that had a positive impact on sales and market awareness, Toro added. She also noted that, depending on this campaign's effectiveness and the size of future advertising budgets, such other liquor brands as Jameson Irish Whiskey, Aberlour Single Malt Scotch and Wyborowa Vodka, also distributed by Austin,

Nichols' parent company, Group Pernod Ricard, could be the subjects of radio campaigns.

The NAB has declined to take a hard position on liquor spots, but spokesman Dennis Wharton pointed out that most major radio companies don't accept such spots. He commented, "The NAB's position is that it is up to the individual broadcaster to decide whether the advertisement is right for their community."

Some Groups Open To Ads

Some groups have been open to advertising distilled spirits, including AMFM. In Washington, DC, Bennett Zier manages the group's eight stations and told R&R that the company permits liquor spots to air on stations that target adults and when the spots fit the programming. For instance, he said, such advertising could be accepted on the group's Sports/Talk, Country, "Jammin' Oldies" and Oldies stations, but would not run on a Hot AC or Alternative outlet.

Toro said that Austin, Nichols will not press broadcasters that reject the advertising. "We are not looking to ruffle any feathers and do not want to make any radical statements," she said.

Simmons Media: Another Radio IPO For Wall Street

□ Salt Lake City group seeks \$34 million

By WALT STARLING
R&R WASHINGTON BUREAU
starling@rronline.com

Just two weeks after a fast-growing New Jersey radio company canceled its plans for an IPO, Simmons Media Group of Salt Lake City is ready to test the waters of Wall Street, hoping to raise \$34 million.

It was just a week ago that Nassau Broadcasting in Princeton pulled the plug on its plans to raise \$201 million with an IPO of 12.4 million shares

of class A stock in the United States and another 2 million to be sold in other countries. So why is Simmons Media willing to run the gauntlet of

analysts, regulators, bankers and individual buyers? Simmons Media group senior officials contacted by R&R declined to comment, but a look at recent market performance may yield some answers.

On Wall Street the radio industry

IPO/See Page 8

Bloomberg BUSINESS BRIEFS

Visteon Invests In iBiquity Digital

Car manufacturers and their suppliers are moving to cash in on increased radio listening in automobiles. Visteon, a leading full-service supplier of consumer-driven technology to automotive manufacturers, agreed Monday to make an undisclosed investment in iBiquity, the new company formed last month by the merger of USA Digital Radio and Lucent Digital Radio. Visteon, which recently became independent from Ford Motor Co., had \$19.4 billion in sales last year. Visteon says it will develop an AM and FM digital radio using iBiquity's IBOC DAB technology and will make its Digital Signal Processing technology available to select radio chip makers for sale to such radio receiver makers as Kenwood, Sanyo and Harman-Kardon — manufacturers already on board with iBiquity. iBiquity spokeswoman Diane Murphy told R&R that no financial details regarding any of the investors are being released.

NextMedia Gets \$100 Million Promise

San Francisco-based Thomas Weisel Capital Partners has pledged \$100 million in financing to radio and outdoor media firm NextMedia. Weisel Capital, which helped Carl Hirsch and Steve Dinetz launch NextMedia, was already the lead investor in the company's \$215 million initial equity financing round. Including pending acquisitions, NextMedia owns 56 radio stations in 12 markets.

News Corp. Acquires Chris-Craft TV Stations

News Corp. has acquired Chris-Craft's 10 TV stations, the company announced on Aug. 11. Viacom had tried to buy the stations on several occasions, and had it succeeded, Viacom may have been required to spin off radio stations in Dallas and Los Angeles. But for now the pressure is off, at least until Viacom seeks another TV acquisition target. Viacom will spend the unused Chris-Craft war chest to buy outstanding class A Infinity stock. (See story, Page 1.)

FCC Again Denies University's AM Application

The FCC has denied South Oregon University's application for an AM license for the second time. The university's original application was rejected by the FCC last October on projected interference grounds. With this rejection the University accused rival KMCA/Burney, CA of "playing a shell game" by moving its facilities to several different locations without FCC approval. In reality, KMCA had experienced several zoning problems and had kept the FCC properly posted on its moves.

The Mass Media Bureau said South Oregon University's application for a new AM radio station in Mountain Gate, CA "failed to adequately protect the licensed facilities of KMCA-AM/Burney, CA as required."

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.

	8/11/99	8/4/00	8/11/00	Change Since	
				8/11/99	8/4-8/11/00
R&R Index	289.87	329.63	329.58	+13.72%	-0.02%
Dow Industrials	10,787.80	10,867.01	11,027.80	+2.2%	+1.48%
S&P 500	1,301.93	1,479.32	1,471.84	+13.05	-0.5%

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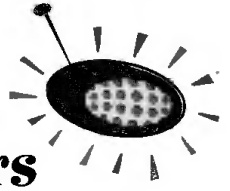
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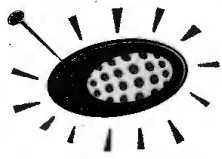
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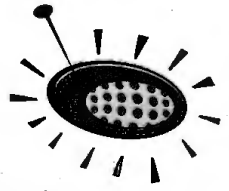
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DEAL OF THE WEEK

• **WVGA-FM/Lakeland (Valdosta) and WVLD-AM, WQPW-FM & WWRQ-FM/Valdosta, GA**
\$6 million

For the record: In last week's Deals to Date, information for last year's financial figures incorrectly reflected 1998 data. The correct amounts are as follows: Dollars To Date: \$2,908,600,224.39; Dollars This Week: \$10,901,000; Stations Traded Last Year: 810; Stations Traded This Week: 20.

2000 DEALS TO DATE

Dollars To Date: \$7,558,736,226
 (Last Year: \$2,916,817,724.39)

Dollars This Week: \$5,089,800
 (Last Year: \$8,217,500)

Stations Traded This Year: 807
 (Last Year: 824)

Stations Traded This Week: 13
 (Last Year: 14)

TRANSACTIONS AT A GLANCE

- WMIB-AM & WODX-AM/Marco Island, FL \$900,000
- WSTI-FM/Quitman, GA \$500,000
- KJEF-AM & FM/Jennings, LA \$864,800
- KXXQ-FM/Grants, NM \$50,000
- WWWG-AM/Rochester, NY \$975,000
- WOCE-FM/Benton, TN \$1.7 million
- KBAU-FM/Big Sandy, TX \$100,000

Southern Expands Holdings In Peach State

Valdosta, GA deal highlights slow summer week for transactions

Deal Of The Week

WVGA-FM/Lakeland (Valdosta) and WVLD-AM, WQPW-FM & WWRQ-FM/Valdosta, GA

PRICE: \$6 million

TERMS: Asset sale for cash
 BUYER: Southern Broadcasting Group, headed by President/owner Paul C. Stone. It owns 10 other stations. Phone: (517) 351-3222

SELLER: Al Brooks Broadcasting Corp., headed by Albert Leon Brooks. Phone: (912) 247-1077
 FREQUENCY: 105.9 MHz; 1450 kHz; 95.7 MHz; 107.9 MHz
 POWER: 19kw at 377 feet; 1kw; 35.9kw at 571 feet; 14kw at 315 feet
 FORMAT: Country, Oldies, Hot AC, Rock

Florida

WMIB-AM & WODX-AM/Marco Island

PRICE: \$900,000

TERMS: Asset sale for cash

BUYER: Community Broadcasting Corporation. No phone listed.
 SELLER: Cos-Star Broadcasting Corporation. Phone: (978) 686-9966
 FREQUENCY: 1660 kHz; 1480 kHz
 POWER: 10kw day/1kw night; 1kw
 FORMAT: Adult Standards; Adult Standards

Georgia

WSTI-FM/Quitman

PRICE: \$500,000

TERMS: Asset sale for cash
 BUYER: Magnum Broadcasting Inc., headed by President Michael Stapleford. Phone: (814) 757-8751

SELLER: Orb Communications Inc. Phone: (912) 247-7568
 FREQUENCY: 105.3 MHz
 POWER: 3kw at 328 feet
 FORMAT: Soft AC

Louisiana

KJEF-AM & FM/Jennings

PRICE: \$864,800

TERMS: Asset sale for cash

BUYER: Apex Broadcasting Inc. Phone: (601) 693-2381
 SELLER: Cajun Country Broadcasting Inc. Phone: (337) 824-2934
 FREQUENCY: 1290 kHz; 92.9 MHz
 POWER: 1kw day/280 watts night; 32.9kw at 600 feet
 FORMAT: Ethnic; Country

New Mexico

KXXQ-FM/Grants

PRICE: \$50,000

TERMS: Asset sale for cash
 BUYER: Against The Wind Broadcasting Inc. Phone: (307) 745-9471

SELLER: Palmer Radio, headed by Managing Member Gaylen Palmer. Phone: (801) 532-1311
 FREQUENCY: 100.7 MHz
 POWER: 1.7kw at 194 feet
 FORMAT: Country

New York

WWWG-AM/Rochester

PRICE: \$975,000

TERMS: Asset sale for cash

BUYER: HHH Broadcasting Inc. Phone: (561) 997-0074
 SELLER: Winton Road Broadcasting Co. Phone: (661) 328-0118
 FREQUENCY: 1460 kHz
 POWER: 5kw
 FORMAT: Gospel

Tennessee

WOCE-FM/Benton

PRICE: \$1.7 million

TERMS: Asset sale for cash
 BUYER: East Tennessee Radio Group. Phone: (865) 453-2844
 SELLER: B.P. Broadcasters. Phone: (423) 472-9310

FREQUENCY: 93.1 MHz
 POWER: 6kw at -7 feet
 FORMAT: AC

Texas

KBAU-FM/Big Sandy

PRICE: \$100,000

TERMS: Asset sale for cash
 BUYER: Institute In Basic Learning Principles Inc. Phone: (630) 328-9800

SELLER: Ambassador University. No phone listed.
 FREQUENCY: 90.7 MHz
 POWER: 5.8kw at 515 feet
 FORMAT: This station is presently dark.

Bloomberg

BUSINESS BRIEFS

Continued from Page 4

Analyst: Radio's Outlook Improving For Q3

Morgan Stanley Dean Witter's Frank Bodenachak said that while radio sales growth in July slowed to the 6%-8% range, "August and September pacsings are much stronger." He noted that over 80% of August is currently sold out, with most public operators currently seeing an acceleration back to the 12%-15% range, and said, "Leading indicators for 2001

Continued on Page 8

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IPO

Continued from Page 4

is in lockstep with technology issues, which have been battered recently by investors. Institutional portfolio managers, desirable in an IPO for their ability to buy large blocks of stock, have been bruised recently by some radio stocks. Beasley, Cumulus and even Infinity have been lackluster recently. On Tuesday Viacom announced a buy-up of Infinity stock owned on the outside. Viacom CEO Sumner Redstone had been hinting at such a possibility for months, be-

cause he believed the stock was undervalued in public markets. (See story, Page 1.)

But there is a big difference between the planned Nassau IPO and that of Simmons. Nassau was looking for \$201 million in market capitalization. Simmons hopes for only 17% of that, or \$34 million. For that amount Simmons may be able to rely on "retail," or individual investors, rather than on institutional managers. The drawback in such a strategy is the possibility of market volatility, which could batter Simmons upon issue, as happened to Beasley and Cumulus.

Earnings

Continued from Page 1

during the second quarter. He said the plan is now being implemented and "should be firmly in place" by the end of Q3. But don't expect to see any measurable growth in revenue until Q1 2001, Dickey said. That's because a large number of annual contracts for this calendar year were sold at below-market rates during Q4 '99 and Q1 this year. "Below-market rates, especially given our ratings success, are enjoyed by many of our primary clients, but all annual deals will expire by the end of this year, and we expect to return to market-level pricing at that time."

The company said it trimmed its sales force to roughly 600 during the quarter and implemented a training course that all of the sales force will have completed by the end of September.

Prudential Securities analyst James Marsh credited Cumulus brass with providing "some visibility into its efforts to clean up operations" while highlighting its plans to cut costs, revamp management and improve operating controls at the station level. Marsh was "pleased that there were no major surprises in the quarter and that management appears to be on track with its goal to turn around operations." He reiterated his "strong buy" rating and held on to a 12-month target of \$30. Shares closed down 22 cents Tuesday at \$8.84 per share. In late December 1999, CMLS hit a high of \$55.43.

More Industry Earnings

• **Nassau Broadcasting**, which last week withdrew its planned IPO, reported that same-station revenues were up 16% in Q2. The 21-station group said broadcast net revenues reached \$8.7 million, while broadcast cash flow rose 28% to \$3.2 million. The figures exclude the results of the Q1 sale of the group's tower company. President/CEO Louis Mercatanti said the group — which recently hired Salomon Smith Barney to explore alternatives to the IPO plans it withdrew — will continue to bulk up in the Northeastern portion of the U.S.

• **Big City Radio** reported revenues rose 67% in Q2. Net revenues jumped from \$4.1 million to \$6.8 million, while the broadcast cash deficit from station operations improved from \$1.3 million to \$151,000. Big City's net loss widened from \$6.5 million (46 cents per share) to \$7.3 million (51 cents). Big City, which is not covered by First Call, initiated new formats on its Los Angeles and Phoenix stations and began operating its *TodoAhora.com* portal during the second quarter.

• **DG Systems'** Q2 revenues were up 12%, from \$12.1 million to \$13.5 million, thanks to the growth of DG's national digital network, which now includes over 7,500 radio stations and 750 TV stations. Continued revenue growth and a reduction in operating expenses helped EBITDA increase more than ten-fold, from \$184,000 to \$1.9 million. DG's net loss of \$83,000

Bloomberg

BUSINESS BRIEFS

Continued from Page 6

remain very strong as inflation concerns are abating, and the persistent strength in the TV markets will continue to have a spillover effect on radio." Bodenachak also noted that major advertisers and agencies were already citing intentions to increase radio spending in 2001, given the increases in upfront TV network pricing and the desire to increase targetability. The analyst added, "Scattered increases beyond current expectations will only further fuel radio spending increases."

Saperstein Sells Another \$2.7 Million In WW1 Shares

In a pair of transactions during the first week of July, Metro Networks founder David Saperstein sold 80,970 Westwood One shares at \$33.94 to \$34.09 per share. Saperstein, who now serves as a director on the WW1 board, sold a total of \$27 million worth of stock in two similar deals in the spring.

SFX Settles Another Suit

SFX has settled the suit filed against it by stockholders in the Marquee Group after SFX agreed to buy out the sports agency in May '98 in a transaction valued at \$100 million. The plaintiffs alleged the stock deal favored Marquee's board of directors, which included then-SFX Chairman Robert Sillerman, because Marquee managers were to get \$7 per share and common shareholders \$6. Now, after all the legal negotiations and several fluctuations in the companies' stock prices, everyone will be shortchanged: SFX agreed to swap shares valuing all Marquee stock at \$4.89 per share.

Ceridian Shareholders To Vote On Stock Split

Ceridian is planning a special shareholders' meeting for Oct. 5 to consider declaring a "reverse split" of common stock immediately after Arbitron is spun off into a separate company. Last month Arbitron announced it would separate from Ceridian by Jan. 1, pending IRS approval. Ceridian and Arbitron will operate as two independent, publicly traded companies on the New York Stock Exchange. Ceridian's stock reverse split, if approved, would not exceed a ratio of one-for-five.

MetroMedia International Declares Cash Dividend

MetroMedia International announced its regularly scheduled dividend of 90.6 cents per share on its 7.25% cumulative convertible preferred stock. The dividend will be paid in cash on Sept. 15 to shareholders of record as of Aug. 25. MetroMedia operates FM radio stations throughout Eastern Europe and the republics of the former Soviet Union.

AAA Entertainment Names John Riccardi CFO

Veteran communications finance expert and former Marlin Broadcasting executive John Riccardi will join AAA Entertainment as CFO, Sr. VP and Director. Riccardi spent nine years as VP/CFO for New City Communications, which was acquired by Cox Radio in 1997. Privately held AAA owns 12 stations, including two in Nassau-Suffolk and three in Providence.

Another Radio Centro Merger Dissolves

Back in July '98 Chancellor Media (now AMFM) agreed to acquire a 50% stake in Grupo Radio Centro for \$237 million, only to terminate the deal three months later. Now Mexico's Grupo Televisa's deal to acquire the Aguirre family's controlling interest in Radio Centro has fallen apart. Financial details were not disclosed. With 12 stations, Radio Centro is Mexico's largest radio group.

Continued on Page 36

broke even at 0 cents per share, compared to a net loss of \$2.7 million (10 cents) last Q2.

• **TM Century's** fiscal Q3 net profit jumped 983% to \$117,870, or

5 cents per share, after losing \$13,000 last Q3. Revenues climbed 14%, from \$1.5 million to \$1.8 million, while EBITDA grew 137%. President/CEO David Graupner says the

numbers reflect the continued growth of the company's production libraries and custom music services.

— Jeffrey Yorke & Julie Gidlov

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- ABC's Amy Waggoner in the GM Spotlight, Page 12
- Sales Tip: Overcoming controversy, Page 16
- The Road to Success by Dick Kazan, Page 14

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— Benjamin Franklin

SALES & MANAGEMENT

BREAKING DOWN THE BARRIERS BETWEEN SALES AND TALENT

■ Some lessons from Morning Show Boot Camp

By Pam Baker

Sales & Marketing Editor
pambaker@ronline.com



PAM
BAKER

Earlier this month I attended Talentmasters' 12th Annual Morning Show Boot Camp in New Orleans. Don Anthony and his staff prepared an excellent agenda for the more than 650 morning show personalities, producers and writers and radio executives who attended.

I really enjoy spending time with talent because they are so creative and funny and because they have a sort of innocent view of the radio industry. But I must admit that at times I felt like an

outsider. Because I'm the Sales & Marketing Editor for R&R, some people labeled me as "sales" or "management." This is not a good thing to be, especially in a room filled with wacky morning show DJs.

Although my background includes years of producing and writing radio programs, most people didn't know that and assumed I couldn't possibly understand "the talent." But that worked to my advantage, because many people were very honest and open with me about their frustrations.

One feeling was especially conspicuous among the attendees: Management should be avoided. I was disappointed to hear people say, "We never see the GM," or "We avoid the PD at all costs." And when it comes to salespeople, watch out. They're perceived as the biggest enemies of all!

These air personalities — the spokespeople for your radio station — are feeling left out, and they need to feel a part of the entire radio team. Since air personalities are insecure by nature and are continually bombarded with negative comments from listeners, they tend to feel beat up a lot of the time. In addition, they may feel isolated from the rest of the station because when they're getting off work, most people have just started their day.

During Boot Camp I jotted down comments made by various air personalities and their producers. I thought I'd share some of their feelings with you and make some suggestions on how you can help make some positive changes at your radio station.

"The sales department only talks to us when they need something."

Put yourself in the talent's shoes. If someone ignored you, refusing to return any of your phone calls until they needed something, how would you react? Make it a habit to stop by and say hello to the morning team and other air personalities at least once a week. Treat them like you would any other co-worker. But remember, the studio is off-limits. Never bother the talent while they're on the air. It's a huge distraction. Wait until after the show is over, or meet them before they go on the air. Or drop them a quick note; they'll probably seek you out after the show to say thanks.

"The sales department makes us give away lame prizes, like free fries from McDonald's. We hate that!"

The sales department should never go directly to the

talent with sales requests or on-air giveaways. Every request should be filtered through the promotions department, then through the PD or producer. Every station should have a system in place — if you don't, now is the time to implement one.

Ask the morning show producer to meet with the morning team to brainstorm ideas for on-air giveaways. Find out what works and what dies a quick death. The morning team knows when the phones are ringing off the hook to win prizes or when listeners complain about (or don't react positively to) lame prizes. Develop prize guidelines that specify the details for all on-air giveaways. For example, you might set a rule that every prize given away on the morning show must be valued at \$50 or more.

Most sales staffs have weekly meetings. Why not invite air personalities to your meetings so that the entire sales team can get to know the talent better? Have a late breakfast sales meeting at 10am, and invite the morning team. Have an afternoon sales meeting with the nighttime jocks. Air personalities love to talk — especially about themselves. Tap into what they're about, what they like, what their hobbies are, things that they're passionate about — these can all lead to great sales promotions and events. The more you know and understand your air talent, the better equipped you are to create the right partnerships between the station and your clients.

Here's an important hint: At sales meetings, introduce the talent at the beginning and keep them for a short period of time. Remember, they have to prepare tomorrow's show, and they're probably tired and want to go home. Plus, they really don't care about the sales budget.

"The sales department doesn't listen to our show."

Don't deny it; I know it's true. At every radio station I've ever worked at, some members of the sales staff have openly criticized the morning show and expressed that they prefer another show. Everyone likes to play program director. Although everyone has a right to an opinion, the sales staff should show support for their quarterback — in this case, the morning talent.

One excuse I hear from AEs is, "I have to monitor the other radio stations in the market." You can do that, but make an effort to listen to at least 20 minutes of your station's morning show each day. Not only will you be able to understand and better sell the program to your clients, you might have some ideas that you can pass along to the PD or producer. If you hear something that makes you laugh, take a moment to tell the morning team or drop them a quick note.

R&R Editor-in-Chief Ron Rodrigues observes, "When you read a compelling magazine article or watch a funny sitcom, do you write to the author or send a note to the TV network? The answer is no." Remember, most people only write or call to complain. You can bring a smile to your morning team by giving them a simple compliment, and it will make you feel good too.

"The sales department blames us for bad ratings."

No one person is responsible for bad ratings. It's a team effort. Great ratings result from a collective effort by

programming, engineering, marketing and, yes, sales.

R&R GM Sky Daniels remarks, "Talent are so self-critical. They always blame themselves for any dip in the ratings." He adds, "You hate to be talent on ratings day — it's a very, very stressful day." Keep this in mind next time the Arbitrons are announced.

"The sales department never follows through when we ask for their help."

One very common complaint at Boot Camp was that the sales department would only help the morning show if the salespeople were making money. For example, one producer recalled that he once asked the sales team to secure a restaurant partner for an upcoming morning show remote. The sales department kept stringing him along ("We're working on it, don't worry"), and then, at the 11th hour, they came up dry — unapologetically. The producer was stuck making all the arrangements himself at the last minute. "That's the last time I'll trust the sales department," he complained.

I experienced a situation where an AE refused to pitch a dealership for a car giveaway promotion. "I won't get a commission if the dealer just gives us a car. Why should I waste my time?"

Well, let's see. A car giveaway would create interest in the radio station, causing increased Time Spent Listening, resulting in increased ratings, which would result in higher spot rates, giving the AE bigger commissions!

Another problem arises for air personalities when they are left alone with a client during a remote or station appearance. Daniels shivers as he thinks back on a lackluster remote when the salesperson left after a brief appearance — and then the retailer continually bothered Daniels during the broadcast. "Talk more about my place so more people show up," the retailer kept yelling at me," he recalls. "I just wanted to leave."

Whenever a station holds a client event or remote, you, the AE, should be the first to arrive and the last to leave. Don't pass on your responsibility to the talent or the promotions department or somebody else. It's your client, you're making the commission, and it's your responsibility to make sure the event runs smoothly.

"The sales department is afraid to let us talk to their clients."

When the first person said this to me, I thought he was nuts. But then several more air personalities and producers told me that AEs were very protective of their clients. "It's like they don't trust us and think we're going to steal their clients."

This is crazy. What retailer wouldn't want to meet your morning team? They get star-struck like anyone else. Use that to your advantage. At concerts or events make an effort to introduce your clients to the talent. During the holidays include a photo of your station's entire airstaff dressed in holiday attire and send it along with your greeting cards. It's the perfect thing for clients to display or pass along to everyone at their office.

The more you do to make your clients feel a part of your radio station family, the more loyal and committed the clients will be to you. A big part of sales is relationships, and forming a strong bond between the station and the client is crucial.

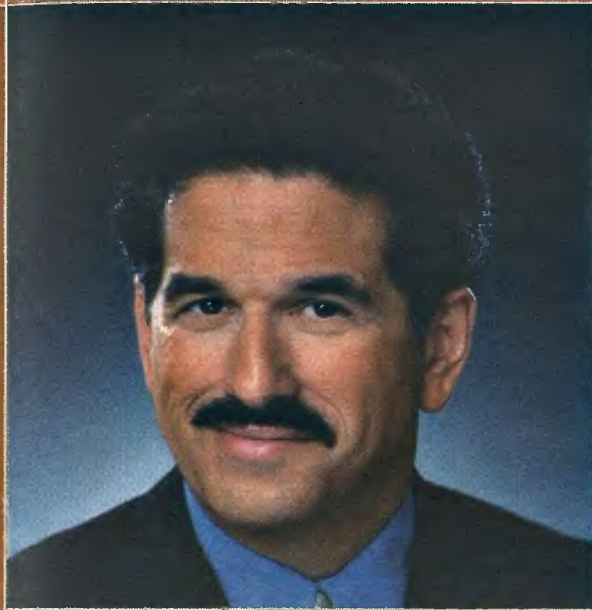
"The sales department drives better cars than we do!"

This is a sore subject for most morning show talent. But why not turn it around? Make an air personality happy with an opportunity to become a spokesperson for a local car dealership in exchange for a lease. Sales wins, the talent wins, and the client forms a strong partnership and association with the radio station and its talent.

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KZNT & KZNZ (Zone 105)/Minneapolis (ABC Radio)

■ Lovin' life in the world of extreme-alternative-rock

This week's GM Spotlight honors 21-year radio specialist Amy Waggoner of Minneapolis. "She has taught me the intricacies of radio and has been available to talk about problems, suggestions and solutions," comments one R&R reader, adding, "Her door is always open." A business associate writes, "Amy is honest, fair, fun and accessible. She always makes sure to honor contracts — which, believe me, is more rare than you think nowadays." Congratulations!

I decided to enter the world of broadcasting because:

"My first job out of college was as an office assistant at a tiny four-person ad agency in Manhattan. When the media buyer left, her job went to me. The TV and radio reps calling on me taught me the ropes. It looked like the people on the other side of the desk were having more fun than I was."

First job in broadcasting:

"When my husband got an on-air gig in Syracuse, I decided to try my hand at radio sales. Using the yellow pages, I called every radio station in town, hoping to land interviews and a job offer. I lucked out at the last station I called —

92 KQRS

WNDR — which at the time was owned by a coffee company. It was truly *WKRP in Cincinnati*. We joked that the call letters stood for 'Where No Deal is Refused.'"

Career highlights:

"My very first sales order, in 1979 — \$840 from an auto parts store at \$12 a spot. My sales manager just about fell out of his chair. In 1995, as KQRS GSM, overtaking then-powerhouse WCCO as top market biller. At the time they were No. 1 in the ratings, plus they aired twice as many units per hour as we did and do today. As GM, what I'm doing now: heading up the move of our stations from 14,000 square feet to 40,000 square feet of new office space. This is especially meaningful for me, since I began at KQRS as an AE 14 years ago, when we had 36 employees in a few thousand square feet. This is a highlight if ever there was one."

The most challenging aspect of being a GM:

"Meeting everyone's needs — the individual's to thrive and grow; the departments' and stations' to succeed and win; corporate's to deliver the bottom line — and getting it all done

93X

PURE ROCK

while maintaining a challenging yet positive and fun environment."

My most unforgettable moment at a radio station:

"When we learned last year that our competitor was pulling the plug on Howard Stern because he couldn't make a dent in the market. That was an unfortunate first for Howard and a sweet victory for us, since he was targeting the KQRS morning show."

I'm most proud of:

"The remarkably passionate staffs of all three stations make me proud every day. I'm lucky because I get to share in their achievements."

Outside of the stations, it was founding the mentoring program within the Twin Cities chapter of AWRT in 1992, then the only one of its kind in the country. I later received national recognition for it."

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

"'Work hard. Be fair. Do some good for people.' My dad's advice when I landed my first real job."

You'd be surprised to know that...

"I am taking saxophone lessons. My formerly secret dream has been to wail like Clarence Clemons!"

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KLTH-AM KIEV-AM KCMG KKGK KGIL KMZT XBACH WSM-AM WSM-FM WWTN-FM KXL KXJM

KKRZ KKSJ-AM KKSJ-FM KRSK KGBR KGBY KHYL KSTE XTRA-AM XTRA-FM KMSX KHTS KPRZ

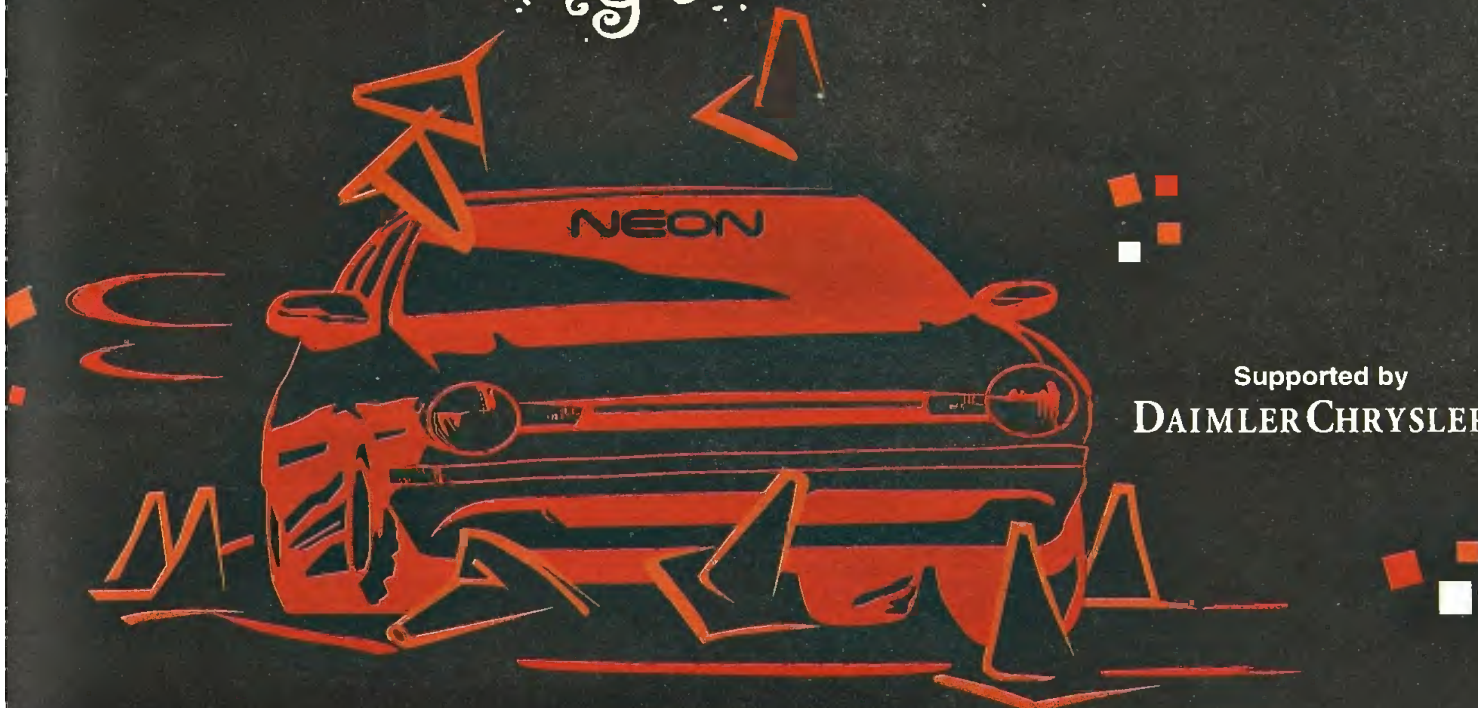
KCBQ KIOI KABL KFRC-AM KFRC-FM KNBR KTCT KFOG KSAN KBCG KIRO KQBZ KNWX

Advertisers are looking for a digital delivery alternative. And radio stations from coast to coast are meeting that demand with SpotTraffic's revolutionary new Internet spot delivery system. SpotTraffic is simple, fast, reliable and free. It allows you to download spots and traffic instructions to any web-connected computer at your station, in the audio file format of your choice. No file conversions, new software, passwords or user names are needed. Simply point and click—it's that easy. Call us today at (800) 229-7234 or visit us on the web at www.spottraffic.com. We'll add your letters to our list and tell the clients that your station is "web-ready."

SPOT TRAFFIC
The Digital Alternative

NEON

DRUNK Driving Simulator



Supported by
DAIMLER CHRYSLER

HONORING THE 20TH ANNIVERSARY OF MADD 1980-2000

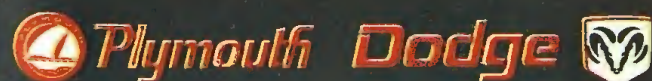


Sponsored by your local
Dodge & Plymouth dealers

This specially outfitted simulator vehicle can be "programmed" with the driver's weight and the number of drinks needed to put you "over the limit." When participants get behind the wheel it's like driving drunk.

Your station can be a part of this important educational program by participating as the sponsoring radio station when the Neon Drunk Driving Simulator visits your community. Help support the lifesaving message the program delivers to high school students and community members.

Make time to take the ride that could save your life.



This free promotion is now available in these markets:

- Bangor, ME*
- Berlin, NJ
- Chesapeake, VA
- Ft Wayne, IN*
- Grand Rapids, MI*
- Great Bend, KS*
- Hastings, NE*
- Hazlet, NJ
- Minneapolis*
- Pittsburgh
- Richmond, VA
- Salina, KS*
- Texarkana, TX*
- Wausau, WI*

*Already Gone!

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MANAGEMENT

TO GET RESULTS, CRITICIZE WITH CARE

By Dick Kazan

On Dec. 29, 1996, the death of 6-year-old JonBenet Ramsey riveted America. For months the media showed video of JonBenet dressed in costumes and performing in child beauty contests as enormous pressure built to solve her murder. But the crime scene had been compromised by sloppy investigative work, and to this day no arrest has been made.

The investigation was led by Boulder County District Attorney Alex Hunter, who has been widely criticized for his department's handling of the case. How does he see it? "The bottom line here is that the American public would like to hang somebody for this case. So would Alex Hunter and 10 other prosecutors who have said there is not enough evidence. But by not filing a case, it means we've done the right thing. I have no apologies to make, even if the public has a different take on things."

In other words, Hunter doesn't accept responsibility for the things that went wrong in the investigation. Before you get upset, remember that we all do the same thing. We all have defenses that pop up when we're put on the spot or criticized.

Last summer the Seattle Mariners were playing in their new, \$518 million baseball stadium, Safeco Field, when the retractable roof was closed because of rain. Water began to fall in right field and near second base. What did the Mariners PR Director have to say about it? "The roof does not leak. It's not a major thing. We're still adjusting. We had a little water coming in, but it wasn't a leak."

The next time you need to criticize someone, consider their defenses. If you'd like to affect their thinking, listen to them carefully and acknowledge what they say. Only then is there a chance that they'll really hear your viewpoint and consider changing.

For example, if someone doesn't return your phone calls, one option is to persist until you reach that person, rant about how thoughtless he or she is and slam the phone down. You may feel better,

but that person likely won't accept that they've done anything wrong. Worse, someone you've ranted at will think of you as a jerk and continue to avoid your calls — and probably tell others how obnoxious you are.

If, instead, you keep a smile in your voice and listen to the explanations about being busy, the person you called will be pleasantly surprised because they're not expecting you to be so kind. Let the person know you understand and feel many of the same pressures. Say how nice it is to have a chance to talk, and mention something he or she has done that you appreciate. Your response will bring down defenses, and that will let you establish a better way to communicate.

Here's a technique I like to use when it's necessary to criticize someone. I call it the "Oreo cookie approach." First, avoid flattery, but find something special about the person that you respect and admire. Tell them so, and give an example. Then express a single criticism, but be very

gentle in how you present it. It helps to share an experience where you've made the same mistake. Close the conversation by giving the person a pat on the back — something that you're proud they've accomplished or reassurance that they're an important part of the team. With a top, a soft middle of criticism and a bottom, the Oreo cookie approach won't make people feel like they need to be defensive. You can have an open and honest discussion and, most importantly, you can move in a positive direction.

Treat people's defenses kindly, and you'll be far more effective with the people you want to influence.

Next week: How to spot the attributes that can make an outstanding salesperson.

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



MARK YOUR CALENDARS

Important dates and events in the coming months

- **Aug. 18-20** — Alabama Broadcasters Annual Convention. San Destin Hilton, Destin, FL; (800) 211-5189.
- **Aug. 24** — 2000 Arbitron PD Seminar Series: Beyond the Basics. Marriott Boston Newton, Boston; (617) 969-1000.
- **Aug. 26-29** — American Women in Radio and Television 49th National Convention: "A Century of Progress, A New Century of Promise." Regal Biltmore Hotel, Los Angeles; (707) 605-3290.
- **Sept. 13-14** — 2000 Arbitron PD Seminar Series: Arbitron 101. Arbitron headquarters with accommodations at the Sheraton Columbia Hotel, Columbia, MD; (410) 730-3900.
- **Sept. 15-Oct. 1** — 2000 Olympics. Sydney, Australia.
- **Sept. 20-23** — NAB Radio Show. Moscone Center, San Francisco; (202) 429-4194.
- **Sept. 21-Dec. 13** — Fall Arbitron
- **Oct. 19-Nov. 3** — Museum of Television & Radio's "Radio Festival 2000" in New York; (212) 621-6681.
- **Oct. 27-Nov. 3** — Museum of Television & Radio's "Radio Festival 2000" in Los Angeles; (310) 786-1064.
- **Nov. 8-9** — 2000 Arbitron PD Seminar Series: Beyond the Basics and Arbitron University. Arbitron headquarters with accommodations at the Sheraton Columbia Hotel, Columbia, MD; (410) 730-3900.

2001

- **Jan. 4-March 28** — Winter Arbitron
- **March 29-June 20** — Spring Arbitron
- **June 13-16** — R&R Convention 2001. Century Plaza Hotel, Los Angeles.
- **June 28-Sept. 19** — Summer Arbitron

RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

INVESTORS INVEST IN RADIO

One of the advantages News and Talk stations have over their music-intensive competitors is that listeners are apt to be more attentive and focused when listening to News and Talk's programming and commercials. Capitalizing on that can dramatically assist clients who are looking for immediate direct-response results. All-News KFWB/Los Angeles developed a successful program for a local real estate investment company that hadn't advertised for over 10 years. A targeted radio campaign during and adjacent to business-related programming produced a great response for the client.

Category: Investments and Financial Planning

Market: Los Angeles and Orange Counties

Submitted by: KFWB-AM (Infinity Broadcasting)

Client: Capital Advantage

Situation: Capital Advantage is a real estate investment company specializing in first trust deeds on low-income commercial property. After relying on good customer service without advertising for 10 years, Capital Advantage President Gregory Lahr found himself swimming with the sharks of the Los Angeles and Orange Counties investment market. With the stock market more accessible than ever and an abundance of investment vehicles and service providers available, Lahr knew that he would take more than great customer service and a 10-year track record to raise investment capital. He needed a marketing partner to spread the news quickly about Capital Advantage's unique investment opportunities. More specifically, Lahr needed help finding investors at least 35 years old who had at least \$50,000 in liquid assets. After hearing other investment firms advertising on KFWB/Los Angeles, Lahr decided the station would be a good vehicle to carry his marketing message, and he contacted KFWB then-AE Carla Montalbano.

Objective: To raise investment capital quickly by attracting qualified real estate investors.

Campaign: With a one-week goal having been set, Montalbano advised Capital Advantage to run a combination of 11 10-second and 20 60-second commercials, to be written and produced by the station. The schedule ran Sunday-Thursday, 5:30am-midnight. Montalbano reinforced the ads message by having Capital Advantage sponsor business reports.

Results: Lahr writes to the station, "As a first-time radio advertiser, I am writing to express how pleased I am with the results we have received from advertising on KFWB. In addition to generating new investors, the ads regenerated interest and reinforced the credibility of the company among current investors. Most importantly, I was able to raise half a million dollars with a one-week radio campaign. And with the added investors, all of my returns have not yet been realized. I would highly recommend KFWB to any business seeking to expand." KFWB reports that Capital Advantage continues to enjoy a strategic partnership with the station.

RAB TOOLBOX

More marketing information and resources from the RAB

Here you'll find more marketing information and resources from the RAB. For more information, call the RAB's Member Service Helpline at (800) 232-3131, or log on to RadioLink at www.rab.com.

INSTANT BACKGROUND — STOCKBROKERS

Eighty percent of mutual fund investors check the performance of their funds daily or weekly, with 7% making changes based on performance more often than six times a year. (Mutual Fund Education Alliance, 2000)

According to a survey of 400 investors conducted by Quicken, the respondents' primary source of advice (more than one answer possible): traditional stockbroker, 60%; discount broker, 12%; online broker, 12%; other, 10%; don't know/refused, 9%. (*Business Week* 2000)

FROM THE RAB'S PRIVATE EYE TARGET REPORT: NEWS

News format listeners are 67% more likely than all U.S. adults 18+ to have a household income of \$150,000 to \$249,000, 43% more likely to be managers or administrators, 31% more likely to be active in local political issues and 15% more likely to consider themselves "very conservative."

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 AdvantageSM 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.

Vital Signs: All the Essential Stats, All in One Report

Use the Vital Signs report in the new PD Advantage (version 2.5) to get a comprehensive overview of your station's health. Vital Signs puts crucial information like AQH, P1 TSL and age cell composition all into one easy-to-use report. The new Vital Signs can even do side-by-side comparisons of stations

in individual markets as well as across markets, to help you pinpoint where you're strong—and identify where you need some work.

Exclusive: Review Diary Comments on Your Computer!

You can also use PD Advantage to see diary comments without ever leaving your office! PD Advantage is the only way to see your market's listener comments without making a costly trip to Arbitron's diary review office in Columbia, MD—a feature worth the price of the service alone!

For more information, log onto 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				
FM BAND	SHARE	AQH	CUME	TSL
WPPP-FM	7.2%	43,500	561,100	9:45
WSSS-FM	5.4%	32,500	565,000	7:15
WCCC-FM	2.8%	17,100	494,300	4:15
WXXX-FM	2.2%	13,100	380,300	4:15
WHHH-FM	0.2%	1,100	26,700	5:15
AM BAND	SHARE	AQH	CUME	TSL
WRRR-AM	5.5%	33,400	642,200	6:30
WTTT-AM	3.5%	21,200	321,800	8:15
WDDD-AM	2.5%	14,900	311,300	6:00
WMMM-AM	1.6%	9,800	186,600	6:30

SAME TIME LAST YEAR		
SHARE	STANDINGS	SHARE BEHIND/SHARES AHEAD
2.8%	3 RD	-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 AdvantageSM (version 2.5) software service from Arbitron also played a big role

DAYPART SCORES	
WPPP 185, WSSS 85	
WPPP	AQH Share
M-F 6A-10A	12.6%
M-F 10A-3P	12.6%
M-F 3P-7P	11.2%
M-F 7P-MID	8.7%
WKND 6A-MID	8.5%
WSSS	AQH Share
M-F 6A-10A	7.6%
M-F 10A-3P	4.2%
M-F 3P-7P	4.6%
M-F 7P-MID	4.8%
WKND 6A-MID	4.1%

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

MANAGEMENT

PART THREE OF A SEVEN-PART SERIES

SEVEN FATAL FAILURES IN CLUSTER MANAGEMENT

By Lindsay Wood Davis

Radio Advertising Bureau

No. 3: Failing to operate the cluster from a single location.

Different departments in a radio station have widely differing needs. Programming depends on rules, standards and procedures to keep the station's sound on track. As at a McDonald's restaurant, rules ensure a uniform experience for the customer. McDonald's doesn't serve sushi, and your Country station doesn't play The Beastie Boys.

Traffic and production operate efficiently when plans and schedules are followed. A huge order to start Friday at 6pm that is turned in on Friday at 5pm — without copy, tapes or a credit application — has far less chance of running correctly than the identical order turned in at 5pm on Thursday. Traffic and production operate like an assembly line, with everything best done in sequence.

For sales to succeed, it must function in an atmosphere of teamwork, cross-departmental meetings and mutual adjustment (best defined as flexibility on all sides). The teams constantly shift, the meetings are generally unscheduled, and the adjustments are always different. Sales operates very much like a hospital emergency room, but usually with less blood.

There are some clear conflicts in these needs. Rules for the programming department and schedules for traffic conflict directly

with the flexibility needed by sales. Happily, there are ways a well-run cluster can help deal with these conflicts.

A cluster as a whole operates with the same set of needs or interdependencies as a sales department. It depends on teamwork, cross-departmental meetings and mutual adjustments. These attributes are mandatory for a smoothly running cluster. And that leads us to fatal failure No. 3, which is failing to operate a cluster from a single location.

Unless your ownership is in the real estate business, there is no upside to being in multiple locations in the same market. Multiple locations mean that units operate independently; there is no hope for teamwork because the teams are separated. Unscheduled cross-departmental meetings — a hallmark of successful cluster operations — become next to impossible. Without teamwork and the meetings that facilitate it, mutual adjustments won't happen. And if it doesn't, your cluster will fail. When were you last in a hospital emergency room with departments located across town from one another? That doesn't happen, and it shouldn't in radio, either.

Successful cluster operations are located in a single facility designed to encourage teamwork. And market size makes no difference at all.

Next week: The hazards of failing to provide leadership.

\$SALES TIP
of the WEEK

Irwin Pollack

The Irwin Pollack Report

www.irwinpollack.com



Two of the challenges in selling Rock radio are the controversy issue — how do you handle clients who don't like the content of your morning show? — and finding ideas for prospecting beyond beer, bars and used cars.

OVERCOMING CONTROVERSY

A new trend in media buying is the vast number of retailers (and agencies, by way of client dictates) who insist on "no controversy" as part of their media mix strategy. While the clients themselves may (or may not) personally admire the style and content of a morning team or an afternoon host, their bigger concern is the other ramifications of association with the station, especially any implied support of one side or another of a controversial issue.

So it's important to have as the focal point of your presentation the fact that controversy sells. It strikes an emotional chord and keeps listeners listening longer, and that, ultimately, increases station traffic and makes the register ring more often.

The programming in which a commercial airs should generate enough response from the desired target audience to maximize the advertiser's investment. If the client's target audience tends toward controversy, it makes sense for the client to advertise on controversial station. It's purely about going after the target audience and getting a return on the investment, not about supporting the on-air editorial.

PROSPECTING ROCK'S HOT CATEGORIES

To many, selling Rock radio means calling on bars, beer and used car dealers. But the top-billing stations go way beyond that. They practice "pinpoint prospecting." That is, they identify the target audience, list the products and services that audience buys most frequently, then call on as many advertisers as they can find that sell those products and services. Another suggestion: Identify your station's highest-ranking product categories by dollar volume, then go to the yellow pages and find every potential advertiser in those categories.

FOR THE LOVE OF THE XTRA GAME!

KXTA-AM (XTRA Sports 1150)/Los Angeles, the flagship station for the Los Angeles Dodgers, chose "Freeway Freddy" from over a thousand true-blue Dodger fans before the beginning of the season to win the opportunity of a lifetime — the chance to follow the Dodgers on the road.

To date "Freeway Freddy" has traveled over 40,000 miles and visited 46 states as he drives around the country following the Dodgers in his new Honda CRV (courtesy of Cars Direct.com). Freddy has been featured on numerous TV and radio shows around the country, including *The Jerry Springer Show*. To view photos and read a diary of Freddy's adventures, visit XTRA Sports' website at www.xtrasports1150.com.



SPRINGING INTO ACTION!

XTRA Sports' Ultimate Dodger Fan, "Freeway Freddy," makes an appearance on *The Jerry Springer Show*. Does he battle it out with the audience? Stay tuned — the episode airs later this fall!

DOES BRITNEY COME WITH THAT SHAKE?

McDonald's is not unlike most radio stations — it's also looking for new revenue streams. McDonald's Summer Music Event offers customers three new CDs, featuring Jive artists Britney Spears, 'N Sync and Joe, as well as such other artists as Sisqo and Carlos Vives. In addition, a backstage music video and Tiger HitClips — a new technology from Tiger Electronics — highlight Spears and 'N Sync.

The exclusive CDs and video will be available from August 4-24 (or while supplies last) for \$4.99 each with the purchase of any regularly priced menu item at participating McDonald's restaurants in the U.S.

"Only McDonald's can offer its customers this opportunity to purchase the hottest music from the hottest stars," said McDonald's VP/U.S. Marketing R.J. Milano. "The Summer Music Event 2000 is yet another way that McDonald's demonstrates its commitment to our consumers — recognizing and identifying with the interests and wants of our very diverse customer base." What an opportunity! McDonald's is the world's largest food service retailer, with more than 27,000 restaurants serving more than 43 million people each day in 119 countries. Now that's a great promotion.



London's Virgin Radio: Good Station, Great Website

■ Station site features constantly updated quality content

By Kurt Hanson

RAIN: Radio And
Internet Newsletter



KURT
HANSON

One of the great things about international travel is that you sometimes get to see products and businesses that seem better than anything you'll see in the U.S. For example, there's *Belgo*, the mussels-and-french-fries restaurant chain in London; the running path in Vancouver's Stanley Park; and the miniature cell phones in Tokyo. Similarly, when you're surfing the World Wide Web — and taking advantage of the fact that it is worldwide — you can run across some great things.

One of those great things is the webcast of Virgin Radio, the Hot AC founded by Virgin's Richard Branson, sold to Ginger Media (a firm headed by Virgin Radio morning man Chris Evans) and recently acquired by the Scottish Media Group.



You may have already checked out this site, since the webcast made the news when it was No. 1 in Arbitron's January InfoStream report. But let me encourage you to

visit it again. There's a lot here that station sites in the U.S. can learn from.

It's A Great Radio Station

After spending much of the past few weeks listening to "automated jukebox" Internet-only webcasts, I must admit that real, live radio really sounds nice for a change. (Virgin has a national AM signal and an FM signal in London.)

And these guys are good. Great energy and enthusiasm from the jocks and from the listeners who call in make Virgin Radio what every station should be: fun. Yet the station puts plenty of emphasis on the music — as you can see from the station's homepage, Virgin Radio is "The Home of 10 Great Songs in a Row."



A Well-Designed Homepage

The Virgin Radio homepage is a well-designed introduction to the station and the site. The site presents a fresh face nearly every time it's visited, because the main graphic is a photo that is swapped out *each hour*. Sometimes the photo is of a station promotion, but it's usually a picture of a featured artist. That shows that the station is aware that artists are more important to listeners than air personalities. On the other hand, for those who *do* care about the air personalities, the first link on the upper left of the page leads to a profile of the personality currently on the air.



And what else might listeners like to do on the Virgin Radio website? Well, they might like to win prizes, listen to the station or, perhaps, buy music and music-related items from a subsidiary company. All of those links are right where they should be, at the top of the page — along with an icon that leads to the station's fishcam.

There's lots of content, most of it is good, and Virgin Radio promises right at the bottom of the homepage that the site is updated hourly all day. You won't find much like that from U.S. broadcasters.

Customized Audio Player Includes Links

Virgin Radio offers listeners a wide variety of options for listening to the station's webcast. You can listen with the usual technology (RealAudio, Windows Media or QuickTime) or pull down high-quality music samples from the site in Liquid Audio format.

Check out the site's proprietary player, the Ginger Interactive Media Player, or "G.I.M.P." With the G.I.M.P. you can listen to the live stream, leave the site and still have access to key areas of the site's content. The player also incorporates a nice "Now Playing" feature.

Advertisers Get Good Treatment

Virgin Radio's website offers a great information service for the station's listeners — and a nice feature for clients too. The site's "Ads" link leads to an exhaustive alphabetical list of station advertisers, including links to their sites, and even some RealAudio spots.

READER FEEDBACK

This week RAIN readers respond to GlobalMedia.com's purchase of Magnitude Network, which followed its purchase of OnRadio's contracts in June.

From a concerned RAIN reader:

Doesn't GlobalMedia.com have some sort of proprietary player that users have to download in order for the RealPlayer to work? This means that a radio station that signs up with GlobalMedia.com is forcing its listeners to download a plug-in. It just adds another thing to do before the listener gets to hear the music.

The other issue stations should consider is that a significant portion of online listeners listen at work. Due to firewalls and other security issues, many people do not have administrative rights to their PCs and therefore cannot download the RealPlayer or the GlobalMedia.com plug-in. Stations should seriously consider these obstacles before making a commitment that could alienate an important segment of the online listening population.

From Bob Bellin:

Yes, all Magnitude Network clients are going to have to switch to RealAudio. And, yes, GlobalMedia.com does have its own player that uses Flash to operate. So each user has to be RealPlayer-, Flash- and GlobalMedia.com-enabled to access any of GlobalMedia.com's audio streams. And you have to change some settings on your RealPlayer to make the GlobalMedia.com player work — and you have to go to GlobalMedia.com's FAQ to find that out.

I decided I'd rather live without the GlobalMedia.com content than change the settings and risk having to reconfigure every time I access a GlobalMedia.com stream.

GlobalMedia.com seems to be going to great lengths to make streaming audio cumbersome to access. In fact, if this trend keeps up, it may render the "to stream or not to stream" question moot. It's getting so complicated — how many players are there now? RealAudio, Windows Media, GlobalMedia.com, Hiwire, Spinner, CableMusic, QuickTime ... the list goes on and on. Plus there are firewalls, ever-changing URLs and other problems. The programming can't get a fair test in the marketplace.

From Warp Radio's John Sutton:

Neither GlobalMedia.com nor Magnitude nor OnRadio has or has had a revenue model that works. The deal with Magnitude is no different than that with OnRadio. They issue stock to pick up contracts worth nothing. Amazing. They ought to be gone soon enough.

The stations are in the hot seat. They have to choose a good provider and be willing to give something back for it. Since both OnRadio and Magnitude Network didn't charge the stations for streaming, those stations need to start to pay or stop streaming, and it's highly unlikely they will want to do either.

What to do? Barter. Both Magnitude and OnRadio have been giving it away, and now they are both out of business.

London's Virgin Radio: Good Station, Great Website

Continued from Page 17

Thorough Music Coverage

You'll also find a pretty thorough music section, including news, artist interviews and photos; a station playlist with listening samples; sales charts; the lowdown on the station's V2000 festival; and a RealAudio "Gig Guide."

In addition to the usual station departments ("Shows," "Freebies" and a cool, outsourced "Sports" section), Virgin Radio has a very impressive "Magazine" section. There are lots of cool links to video reviews, a webcam section and a "Groovy Gadgets" feature. There's also a fun little toy that allows the user to zoom in and pan around in posted pictures, though it seems that Virgin is still working on that technology.



There are lots of freebies to download too: a Virgin Radio mouse pointer, wallpaper, screen savers and even cool old station jingles. If your devoted P1s are your site's most likely visitors, this is just the kind of thing they're looking for.

Support For WAP Phones

In the "Magazine" section, you'll find something else most interesting. Virgin Radio supports WAP — Wireless Application Protocol. Wireless radio? No, it's actually Virgin extending its brand to yet another medium, wireless phones.

According to the site, the WAP service currently includes "Now Playing" information and a link to purchase records; an on-air schedule and playlist; online interactive games, including a film trivia quiz and "Rock 'n' Roll Top Trumps," where listeners match their

wits against the Virgin Radio computer; and details of current advertisers, including phone numbers and links to their websites.

Navigation Is Clear And Consistent

You'll find one-click links to contests and other important features on nearly every page of the Virgin Radio site. They don't let you get lost.



The site as a whole is pretty easy to navigate, especially given the amount of information. As you enter more deeply into any of the main sections, there's always a submenu for the section you're in on the left. Links to the main section are always along the bottom, and clicking on the ever-present Virgin logo gets you back to the homepage.

A Window Into Another Culture

Finally, listening to radio stations from countries other than one's own can be quite a telling window into other cultures. The musical staples on Virgin Radio include records that I'm sure have never felt the warming glow of a CD player in an American broadcast studio (deep Iggy Pop library cuts!), but Virgin's not too cool for Bruce Springsteen's "Hungry Heart" or an Aerosmith song. You can hear a familiar-sounding positioner like "10 great songs in a row" followed by a mention of the Queen Mum. Sorry to sound unsophisticated, but listening to radio — especially good radio — from around the globe is still pretty neat.

What You Can Learn

Here in the U.S. some broadcasters are still struggling with the most basic website issues, like streaming and generating fresh content. In the U.K. Virgin Radio is not only taking advantage of the additional listening and the branding and revenue opportunities offered by the Internet, but has taken the next step after that.

Paul Mahoney contributed to this story.

CYBERSPACE

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

'Net Chats

- **Dee Snider** has kept up his metal mettle for more than two decades. Chat with the former Twisted Sister on Monday (8/21) at 8pm ET, 5pm PT (chat.yahoo.com).
- Chat with **Ruff Endz** about making music on the streets of West Baltimore on Monday (8/21) at 7pm ET, 4pm PT (www.twec.com).



- Maybe they'll do "Free Bird" online. Make your requests to **Lynyrd Skynyrd** on Tuesday (8/22) at 9pm ET, 6pm PT (www.twec.com).
- They're Brits — that's why they're Un-American. Talk to former World Party guitarist **Steve McEwan** and crew on Tuesday (8/22) at 9pm ET, 6pm PT (www.sonicnet.com).

On The Web

- **Beth Hart Band** on Tuesday (8/22) at 10pm ET, 7pm PT (www.sonicnet.com).

—Michael Anderson

Webcasters are drooling over your listeners.

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GlobalMedia.com CEO Explains Business Model

Given the debate triggered by GlobalMedia.com's recent acquisition of Magnitude Network, GlobalMedia.com CEO Jeff Mandelbaum volunteered to explain his firm's business model and why he believes his firm can thrive where OnRadio and Magnitude Network didn't.

Mandelbaum explained, "GlobalMedia.com is the only company that integrates revenue generation concurrently with the streaming of content. And we have always tightly linked the two because that makes a business model that is scaled on the basis of traffic. The more traffic is served, the more revenue is generated for both our broadcasters and ourselves."

In other words, every hour that the consumer is listening to a client's audio stream using the GlobalMedia player, there are revenue-generating activities going on in the player window — for example, advertising or sponsored games and trivia contests.

Magnitude Network, in contrast, asked its clients for broadcast airtime and kept rights to a "gateway" ad (the short audio ad that precedes the webcast). If the listeners kept listening for an extended period of time, explained Mandelbaum, Magnitude's cost to provide the stream went up — but its revenue didn't.

Mandelbaum added, "We've been able to achieve critical mass with the acquisition of assignable contracts from both Magnitude and OnRadio, which makes our network of stations highly attractive to advertisers because of our reach."

So what's the revenue-sharing deal for GlobalMedia.com clients? Mandelbaum explained, "It varies from contract to contract, but, in general, we share advertising and e-commerce 50-50 after the costs of streaming are covered. And because of our scale, we can pass along very competitive streaming costs. Our advertising revenues more than cover the cost of streaming, so that stations are seeing revenue with every minute served, just as they do in the offline world."

Some have complained that the GlobalMedia.com player is difficult to use, requiring a recent version of RealPlayer, the Flash plug-in and, sometimes, a change of settings. Mandelbaum responded, "We do require RealPlayer, but more than 135 million unique Internet

users have registered for it. And the vast majority of Internet users receive the Flash plug-in with their browsers. Our player could not be easier to install. It takes one click the first time a user enters any of the GlobalMedia.com properties — a one-time plug-in for all of our hundreds of properties."

So will Magnitude Network streaming clients now using Windows Media be forced to switch to RealAudio? Mandelbaum replied, "We have put together a very detailed conversion and implementation plan for Magnitude clients and will be offering them a very aggressive and compelling package — especially considering the new revenue opportunities offered by GlobalMedia.com."

And if clients want to keep Windows Media? "The clients will not be afforded the opportunity to support dual formats because the support of dual formats does not improve the consumer experience, and, in effect, doubles costs without doubling revenue. Since our clients are focused on the best consumer experience and generating maximum revenue, we believe they will find our approach to be the most effective."

The Magnitude contracts apparently don't address the streaming format that will be provided (and do not have "out clauses"). "But I would emphasize that GlobalMedia.com is a customer-centric company," said Mandelbaum, "and we will work with each and every Magnitude customer until they are satisfied."

Finally, Mandelbaum clarified that the Magnitude purchase price was \$6 million worth of stock in U.S. dollars, not Canadian as previously reported.

Read RAIN For Daily 'Net Radio News

RAIN: Radio And Internet Newsletter is a daily web-based newsletter designed to help you keep track of everything that's going on in the rapidly changing field of 'net radio. Read about web design, streaming providers, ad insertion, station promotions, Internet-only radio stations and much more.

RAIN is free and available daily at www.kurt-hanson.com.

DIGITAL BITS

BroadcastLatin.com Bows

BroadcastAmerica.com was scheduled to unveil its new Latino-content streaming channel, BroadcastLatin.com, at this week's NAB Americas convention in Miami. BroadcastLatin.com offers Spanish-language radio stations the ability to stream their content for free, and the company said 20 stations, including WAZX/Atlanta and KKHR/Abilene, TX, have already signed up for the service.

BroadcastAmerica.com Gets \$30 Million Ad Deal

Venture capital firm Commerce Exchange International has made a \$30 million advertising investment in Internet broadcaster BroadcastAmerica.com in exchange for a 1% equity stake in the company. CEI controls what it calls the world's largest outdoor video screen network, representing more than \$400 million in available inventory. The terms of the deal allow BroadcastAmerica.com to use \$10 million in annual sign advertising on any of CEI's electronic network of signs for three consecutive years. BroadcastAmerica.com says the deal brings its total contracted advertising to \$440 million.

Ad Spending On Web Up 21% In July

Total ad spending on the Internet reached \$1.529 billion in July, and advertising research firm AdZone Interactive said that amounted to the most significant monthly gain of the year. From January to July Internet ad spending was up 87%. "Clearly, the talk of a slowdown in dot-com advertising isn't a reality," said AdZone President John Cardona. The top U.S. website in July was AOL.com (www.aol.com).

Hiwire Partners With Dalet Digital Media

Hiwire, which streams targeted ads on the Internet, has partnered with Dalet Digital Media, which provides multimedia broadcasting software and services for traditional broadcasters. The two companies intend to provide webcasters methods "for generating revenue through streaming media."

In other news from Hiwire, the company has signed an initiative for sales and ad serving with popular Internet entertainment company DiscJockey.com. Hiwire will provide targeted ads to DiscJockey.com's over 150 music stations.

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An Open Post To The Labels

Every so often a post to a mailing list, newsgroup or message board (like the ones at the R&R website, www.rroonline.com) makes me a bit vocal. What follows is a recent posting that got my ire up and my response to it.

"We need artists and performers. They deserve as much reward for their works as they can get. We *don't* necessarily need record companies. They are a necessary evil for now. If something else replaces them later, so be it. It's called progress."

I wonder: Do you work in the record industry? Do you think that record companies do nothing but sit back and suck cash out of the artists' bank accounts?

I'd love for an A&R person from a major label to write and tell us about how she or he works. For every band that is successful, the A&R department is developing 50 more, knowing full well that the money they give these artists for recording contracts, holding fees, advances and living expenses will never be realized or recouped. It's a numbers game, and it's a game that no one seems to be acknowledging.

Why is it that all of these artists haven't done what Alanis Morissette did two years ago? As far as I can see, she earned about 50% more revenue by cutting her record company out of her life. But then Morissette realized that her performances, tour crews, travel expenses, studio time, engineering fees, promotion, publicity, album distribution, fan relations, legal work, radio station pushes, contesting, merchandising and the like cost a great deal to effect and fulfill. She also realized that doing it by herself or through a collective wasn't worth the hassle. It seemed her genius was unflagging when she also sold the MP3.com stock that she was granted long before the April correction.

A necessary evil? If you don't pay a label to do it, who will you pay to do it? Your own staff? A service? A third-party organization designed to do all those things? Any way you slice it, you'll find that if you really examine it, the market will dominate. And the market stopped Morissette cold in her tracks.

I'm not so naive as to think that you will not have abuses, as in any business. That cannot be tolerated. But we shouldn't accept the conventional wisdom that labels don't do anything for their money. I think that's shortsighted and ill-informed. The same should hold true for the movie studios and TV networks, yes? Follow the logical conclusion of those arguments, and you'll see that artists can't (and secretly enjoy not having to) do the dirty administrative and back-end work that labels do day in and day out.

Questions? Comments? david@netmusiccountdown.com.

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.



David Lawrence

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SHARING IS CARING

We tend to freely toss comments into the fray when we visit newsgroups, subscribe to mailing lists and post to bulletin boards. Sometimes those comments are emotional reactions, and it seems that the anonymity of the keyboard and computer puts us in a position to be a bit more pugilistic than we would be in a face-to-face situation. But in our world, with conventions like R&R's and the NAB's, talks, music events, performances and other summits bringing us together, we have a much better chance of standing toe-to-toe with someone we just dished online.

"What you have is a complete physical disconnect from the person

with whom you are conversing," says one online combatant who's trying to reform. "I've had guys get in my face online for expressing my views with reactions that would get them decked at the local bar. It's like, so they want to take me on? I'm there, and gunning back at them in spades, because there's really no chance either one of us will ever meet the other in real life. But as quickly as it flares up, it cools right off, because the subject moves on, or the moderator boots the dude off the list. I'm trying to learn to stop and take a deep breath before I respond. Hey ... they could end up being my boss someday." It's happened, and it's not pretty. Good advice: Stop and think before typing.

— David Lawrence

CHR/Pop

LW	TW	ARTIST CD/Title
1	1	MATCHBOX TWENTY <i>Mad Season</i> /"Bent"
3	2	'N SYNC <i>No Strings Attached</i> /"Gonna"
2	3	CREED <i>Human Clay</i> /"Higher"
4	4	BRITNEY SPEARS <i>Oops! ... I Did It Again</i> /"Oops!"
6	5	BBMAK <i>Sooner Or Later</i> /"Back"
7	6	BON JOVI <i>Crush</i> /"Life"
8	7	EMINEM <i>Marshall Mathers LP</i> /"Slim"
9	8	STING <i>Brand New Day</i> /"Desert"
13	9	MACY GRAY <i>On How Life Is</i> /"Try"
11	10	EVERCLEAR <i>Songs From An American Movie Pt. 1</i> /"Wonderful"
12	11	3 DOORS DOWN <i>The Better Life</i> /"Kryptonite"
—	12	LARA FABIAN <i>Lara Fabian</i> /"Love"
15	13	SAVAGE GARDEN <i>Affirmation</i> /"Crash"
14	14	VERTICAL HORIZON <i>Everything You Want</i> /"Everything"
20	15	AALIYAH <i>Romeo Must Die Soundtrack</i> /"Again"
—	16	PINK <i>Can't Take Me Home</i> /"There"
—	17	WHITNEY HOUSTON <i>Whitney: The Greatest Hits</i> /"Kiss"
—	18	SISQO <i>Unleash The Dragon</i> /"Thong"
—	19	NELLY <i>Country Grammar</i> /"Grammar"
17	20	GOO GOO DOLLS <i>Dizzy Up The Girl</i> /"Broadway"

Country

LW	TW	ARTIST CD/Title
6	1	DIXIE CHICKS <i>Fly</i> /"July"
1	2	LEE ANN WOMACK <i>I Hope You Dance</i> /"Hope"
4	3	LONESTAR <i>Lonely Grill</i> /"Now"
3	4	SHEDAISSY <i>The Whole Shebang</i> /"Will"
2	5	BILLY GILMAN <i>One Voice</i> /"Voice"
10	6	JOE DIFFIE <i>Night To Remember</i> /"Somethin'"
5	7	FAITH HILL <i>Breathe</i> /"Love"
8	8	RASCAL FLATTS <i>Rascal Flatts</i> /"Daylight"
7	9	TOBY KEITH <i>How Do You Like Me Now?</i> /"Country"
9	10	KEITH URBAN <i>Keith Urban</i> /"Everything"
11	11	ALAN JACKSON <i>Under The Influence</i> /"Love"
19	12	DARRYL WORLEY <i>Hard Rain Don't Last</i> /"Need"
—	13	LEANN RIMES <i>Jesus TV Soundtrack</i> /"Need"
15	14	AARON TIPPIN <i>People Like Us</i> /"Kiss"
13	15	REBA MCENTIRE <i>So Good Together</i> /"Be"
14	16	MARK WILLIS <i>Permanently</i> /"Almost"
17	17	KINLEYS <i>It's A Girl</i> /"It's A Girl"
18	18	ERIC HEATHERLY <i>Swimming In Champagne</i> /"Flowers"
—	19	STEVE HOLY <i>Blue Moon</i> /"Moon"
—	20	MARTINA MCBRIDE <i>Emotion</i> /"There"

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	SANTANA <i>Supernatural</i> /"Smooth"
7	4	MACY GRAY <i>On How Life Is</i> /"Try"
6	5	CREED <i>Human Clay</i> /"Higher"
5	6	EVERCLEAR <i>Songs From An American Movie Pt. 1</i> /"Wonderful"
8	7	RED HOT CHILI PEPPERS <i>Californication</i> /"Otherside"
9	8	DON HENLEY <i>Inside Job</i> /"Home"
12	9	'N SYNC <i>No Strings Attached</i> /"Eye"
11	10	MOBY <i>Play</i> /"Porcelain"
3	11	VERTICAL HORIZON <i>Everything You Want</i> /"Everything"
10	12	3 DOORS DOWN <i>Better Life</i> /"Kryptonite"
16	13	MARC ANTHONY <i>Marc Anthony</i> /"Sang"
13	14	FAITH HILL <i>Breathe</i> /"Breathe"
14	15	ENRIQUE IGLESIAS <i>Enrique</i> /"Be"
—	16	DIDO <i>No Angel</i> /"Here"
18	17	GOO GOO DOLLS <i>Dizzy Up The Girl</i> /"Broadway"
15	18	BEN HARPER <i>Burn To Shine</i> /"Kisses"
17	19	NINE DAYS <i>The Maddening Crowd</i> /"Absolutely"
20	20	NO DOUBT <i>Return Of Saturn</i> /"Simple"

Urban

LW	TW	ARTIST CD/Title
2	1	TONI BRAXTON <i>The Heat</i> /"Man"
1	2	KELLY PRICE <i>Mirror Mirror</i> /"Lay"
4	3	LUCY PEARL <i>Lucy Pearl</i> /"Dance"
6	4	WHITNEY HOUSTON <i>Greatest Hits</i> /"Script"
5	5	NELLY <i>Country Grammar</i> /"Grammar"
7	6	JOE MY NAME IS JOE <i>Lady</i> /"Lady"
9	7	CHARL THOMAS <i>Emotional</i> /"Wish"
8	8	AVANT <i>My Thoughts</i> /"Separated"
10	9	DONELL JONES <i>Where I Wanna Be</i> /"Wanna"
11	10	JAGGED EDGE <i>JE Heartbreak</i> /"Married"
13	11	JANET NUTTY <i>Professor II Soundtrack</i> /"Matter"
12	12	YOLANDA ADAMS <i>Mountain High... Valley Low</i> /"Heart"
14	13	O'ANGELO <i>YooDoo</i> /"Send"
17	14	DR. DRE <i>Dr. Dre 2001</i> /"Episode"
16	15	DMX <i>Then There Was X</i> /"Party"
15	16	LIL KIM <i>Notorious K.I.M.</i> /"Matter"
—	17	DESTINY'S CHILD <i>Writing On The Wall</i> /"Jumpin'"
19	18	NEXT <i>Welcome II Nextacy</i> /"Wife"
—	19	MARY J. BLIGE <i>Mary J. Child</i> /"Child"
—	20	KEVON EDMONDS <i>24/7</i> /"No"

NAC/Smooth Jazz

LW	TW	ARTIST CD/Title
3	1	GEORGE BENSON <i>Absolute Benson</i> /"Deeper"
1	2	DON HENLEY <i>Inside Job</i> /"Home"
2	3	BONEY JAMES & RICK BRAUN <i>Shake It Up</i> /"Grazin'"
8	4	WALTER BEASLEY <i>Won't Let You Let Me Love You</i> /"Comin'"
11	5	RONNY JORDAN <i>Brighter Day</i> /"London"
9	6	RICHARD ELLIOT <i>Chill Factor</i> /"Moomba"
10	7	TONI BRAXTON <i>The Heat</i> /"Spanish"
19	8	MICHAEL LINGTON <i>Vivid</i> /"Twice"
—	9	EUGE GROOVE <i>Euge Groove</i> /"Vinyli"
15	10	SAMANTHA SIVA <i>Identity</i> /"Living"
4	11	DAVID BENOIT <i>Professional Dreamer</i> /"Jump," "Miles"
16	12	JIMMY HASLIP <i>Red Heat</i> /"Novelas"
—	13	AKA PROJECT <i>The Adventures Of FF-Man</i> /"Souled"
13	14	ANDREAS VOLLENWEIDER <i>Cosmopolis</i> /"Stella"
—	15	ACOUSTIC ALCHEMY <i>Beautiful Game</i> /"Angel"
20	16	NORMAN BROWN <i>Celebration</i> /"Paradise"
18	17	BRIAN TARQUIN <i>Darlin' Darlin' Baby</i> /"Darlin'," "Tangled"
7	18	AL JARREAU <i>Tomorrow Today</i> /"Loved," "Night"
—	19	DAVE KOZ <i>The Dance</i> /"Can't"
17	20	STEELE DAN <i>Two Against Nature</i> /"Jack"

Alternative

LW	TW	ARTIST CD/Title
3	1	RED HOT CHILI PEPPERS <i>Californication</i> /"Californication"
2	2	3 DOORS DOWN <i>Better Life</i> /"Kryptonite"
1	3	CREED <i>Human Clay</i> /"Arms"
4	4	PAPA ROACH <i>Infest</i> /"Last"
5	5	EVERCLEAR <i>Songs From An American Movie Pt. 1</i> /"Wonderful"
8	6	EMINEM <i>Marshall Mathers LP</i> /"Slim"
7	7	A PERFECT CIRCLE <i>Mer De Homs</i> /"Judith"
6	8	MATCHBOX TWENTY <i>Mad Season</i> /"Bent"
11	9	MOBY <i>Play</i> /"Porcelain"
9	10	METALLICA <i>Mission: Impossible 2 Soundtrack</i> /"Disappear"
12	11	DEFTONES <i>White Pony</i> /"Change"
10	12	STONE TEMPLE PILOTS <i>No. 4</i> /"Sour"
13	13	NO DOUBT <i>Ex-Girlfriend</i> /"Simple"
14	14	LIMP BIZKIT <i>Mission: Impossible 2 Soundtrack</i> /"Look"
15	15	BLINK-182 <i>Enema Of The State</i> /"Adam's"
15	16	FOO FIGHTERS <i>There Is Nothing Left To Lose</i> /"Breakout"
19	17	EVE 6 <i>HorrorScope</i> /"Promise"
20	18	SR-71 <i>Now You See Inside</i> /"Right"
—	19	PEARL JAM <i>Binaural</i> /"Light"
17	20	NINE DAYS <i>The Maddening Crowd</i> /"Absolutely"

**Coles Adds KSRB/
Seattle OM/PD Post**

One-year Soft AC KRWM-FM (Warm 106.9)/Seattle PD **Tony Coles** has accepted additional duties as OM/PD of co-owned Sanusky Urban Oldies outlet KSRB-AM. Previous OM Greg Newton recently departed to pursue other interests.

Coles Sandusky/Seattle President/GM Marc Kaye told R&R, "KSRB has been an ABC network affiliate since the station went on as 'Seattle's Solid Gold' station. We're looking to expand that, and Tony will be in charge of evaluating ABC and any other syndicated shows that we'd like as part of KSRB's format. He'll also look at the possibility of doing some live and local programming. We have a number of decisions to make regarding KSRB, and I wanted Tony to be in the position to complement any changes."

Prior to joining KRWM, Coles was KBIG/Los Angeles' Asst. PD/MD. His previous programming jobs include KIBB/Los Angeles, WCOL/Columbus and WFWI/Ft. Wayne, IN. He was also Asst. PD/MD at WLTW/New York.

"Tony has great programming skills and has done a fabulous job at Warm 106.9," Kaye added. "He's blessed with having great qualities in a number of areas, including a great ear and wonderful technical and people skills. He understands the business of radio, so he's able to work closely with the sales department. One of his greatest attributes as a manager is being able to get the most out of his employees. In sports, you'd say he's got some."

Viacom

Continued from Page 1

Viacom's and Infinity's core businesses are performing at record levels. Under Mel Karmazin's leadership, Infinity has become the most successful radio and outdoor company in the world. Combining Infinity with Viacom will now create a company that is financially even stronger and strategically even better-positioned to generate superior returns to shareholders."

Redstone and Karmazin, who could easily have become foes at the top of the world's third-largest media and entertainment company, have clearly become titans in tandem. Redstone called this a perfect time to unite the two companies.

For his part, Karmazin figured stockholders can realize "even greater value." He called Infinity's December '98 IPO "extraordinarily successful." But he said Viacom's offer gives Infinity shareholders a significant premium on a tax-free basis. It also enables Infinity shareholders to participate in the extraordinary opportunity created by

LETTER TO THE EDITOR

AP Takes Issue With Metro Mention

The information in the front-page story on Westwood One (8/11) took us by surprise. It seems that Metro Networks' abilities have been overstated, which in effect distorts both Westwood One's capabilities and that of their competition. We respectfully wish to clarify the record.

Metro Networks is not the nation's largest news reporting service, as you stated. We at the Associated Press take great pride in that distinction.

We are the largest news reporting service in the U.S. and, for that matter, in the world. We have 144 domestic bureaus and 83 more in 67 countries. More than 4,000 radio stations and 1,000 U.S. media websites depend on AP's audio products and services for their on-air and online products and services. AP offers coverage of news, sports, business news, political news, technology news, entertainment and weather.

John K. Jones
Manager/Marketing Communications
Associated Press

Editor's Note: R&R's story on Westwood One's second-quarter earnings stated that Metro Networks is "the nation's largest traffic and news reporting service."

The views expressed in a letter to the editor are those of the writer only. The writer is solely responsible for the content. R&R reserves the right to edit letters.

Fee Tapped As PD At WQAL/Cleveland

Allan Fee, OM for Alternative KPNT, Classic Rock KXOK and Pop/Alternative WVRV in St. Louis, is set to depart the trombo to join Hot AC **WQAL/Cleveland** as PD. He will succeed Mary Ellen Kachinske, who exited several months ago to become Pop/Alternative WTMX/Chicago's Asst. PD/MD.

"Cleveland rocks, and this will be a great move for my family and me," stated Fee. "From the moment I met everyone involved at Q104, we've all hit it off great. This will be a wonderful growth experience in my career. to become part of CBS/Infinity."

Fee — who will join WQAL Aug. 28 — had been with the St. Louis stations for the past three years and was previously Executive Producer of Mancow Muller's morning show. His past programming credits include WGRD/Grand Rapids; KLYV/Dubuque, IA; KFBQ/Cheyenne, WY; and KISM/Bellingham, WA.

Carlos Named PD At 'CIN/Cincinnati

WCIN-AM/Cincinnati Asst. PD **Don Carlos** has been promoted to PD at the Urban Oldies station. He assumes duties previously held by Lincoln Ware, who has joined Blue Chip Broadcasting for an as-yet-unnamed position with crosstown WIZF.

When asked how he felt about becoming a programmer in a major market, Carlos told R&R, "First of all, this is home. So that's the best part of it. I'm at home doing what I love to do. And it's a great time to be in Cincinnati, in Urban radio."

Carlos joined WCIN in May. He was previously PD at WHNR (Lucky 13)/Lakeland-Winter Haven, FL.

Infinity's full integration with Viacom's unique and powerful businesses."

Infinity shareholders, however, must still approve the proposal. As a result, Infinity has formed a special committee of independent directors — Bruce Gordon and Jeffrey Sherman — to review the deal. They anticipate retaining independent legal counsel and financial advisers to assist in their review.

'Terrific For Viacom'

Analysts said Viacom's offer is worth about 21 to 22 times Infinity's estimated 2000 cash flow, in line with recent radio purchases. "Once Chris-Craft failed, it made even more sense for Viacom to do this deal, which shifts \$1 billion in cash flow to the parent immedi-

ately," said analyst Barry Hyman of Ehrenkrantz King Nussbaum Inc., which has been buying Infinity shares in the belief that Viacom would buy the company at a premium.

Hyman told Bloomberg he expected Infinity to go for \$45 to \$48 a share. "I'm a little bit disappointed, but I'll take it. At least it's a deal, and I have a lot of faith in the future upside of Viacom."

"I think it's terrific for Viacom," said Jessica Reif Cohen, an analyst at Merrill Lynch & Co. who rates Viacom stock a "buy." "The radio sector is one of the fastest-growing sectors in the entire media and entertainment industry. And Infinity is one of the fastest-growing companies."

— Jeffrey Yorke

UPDATE

VH1 Radio Network To Launch In October

Westwood One and VH1 have announced they will launch the **VH1 Radio Network** on Oct. 1. The three-year deal allows VH1 to develop a network tailored to both Hot AC and Rock stations.

The companies say affiliates will have exclusive access to VH1 services, including show prep, audio cuts, news, information and a library of current and archived *Behind the Music* programs that have been customized for radio. The network also plans to simulcast 10 annual VH1 concerts and events. "VH1 stands for excellence in music programming," WW1 President/CEO Joel Hollander remarked. "Stations are clamoring to gain access to VH1's brand, content and exclusive access to talent."

VH1 President John Sykes added, "Over the last two years we've been actively seeking the right partner to help us extend VH1's reach to radio. With Westwood One, we can now draw on the resources of the premier radio network group to create and deliver compelling programming to the music audience."

Sirls Set As RCA/Nashville Dir./Midwest Promo

Independent promoter **Mike Sirls** has been named Director/Midwest Promotion for **RCA/Nashville**. The industry veteran assumes the post previously held by Gussie Thomason, who decided not to return following the birth of her third child. Sirls had handled RCA's Midwest region on an interim basis during Thomason's two-month maternity leave.

"I've known Mike for many years and am thrilled and excited to be working with him again," RCA/Nashville VP/Promotion Mike Wilson told R&R. "Mike is the ultimate promotion person and will no doubt do a great job."

For the past eight years Sirls has operated his own company, Mike Sirls Promotions. Prior to that Sirls spent six years at RCA/Nashville, exiting as Director/National Promotion.

Katz Urban Dimensions Welcomes Ware As VP

Mary Ware has joined **Katz Urban Dimensions** as VP/Director in the company's Chicago office. Ware will be responsible for developing new revenue streams for the 130 Urban-formatted stations in 60 markets that are repped by AMFM's Katz Radio Group.

"I am delighted to have someone of Mary Ware's stature on board," said KUD VP/Managing Director Brian Knox. "Mary is considered by the industry to be an expert on Urban radio and consumers. She brings with her a wealth of well-rounded knowledge, expertise and enthusiasm that will raise the bar for Urban Dimensions. Her experience will be critical in helping us achieve our goal."

Ware was most recently NSM for AMFM's WGCI-AM & FM/Chicago, which she joined in 1994. She began her career as a media planner at Young & Rubicam in Detroit in 1983.

KSTJ In Las Vegas Flips For The '80s

Centennial Broadcasting Hot AC **KSTJ (Star 105.5)/Las Vegas** flipped to an all-'80s format last Monday (8/14).

"We're trying to create a niche," KSTJ PD Jerry Dean told R&R. "We've already got three stations doing variations of CHR and Hot AC in this market. There's no other station here that's playing all '80s."

Explaining what led up to the change, Dean said, "During the past month we've done special '80s weekends every weekend. The buzz was just so tremendous.

People were saying, 'Why don't you do this all the time?'" When asked about the music mix, Dean said, "It's going to be leaning toward pop and rhythmic with The Go-Go's, Madonna, A-Ha and Belinda Carlisle, although we're going to play some stuff that you don't normally hear, like Scritti Politti and Depeche Mode. It's a very interesting mix."

Emphasizing that no changes have been made in the airstaff, Dean said, "Everything's the same."

Lockridge

Continued from Page 3

of candidates who had similar experience and the desire to work in Spanish-language radio, but we chose Andy for his personality, his sense of being and his style. That really brought him to the top. We didn't hire him for his Spanish skills; he's been brought in because he knows how to do radio. Andy knows the Dallas market, he knows radio, and that's why he's here."

Lockridge remarked, "I'm tremendously excited about the opportunities that Hispanic Broadcasting

presents and know that working with the talented staff at these stations will be a great experience. We will accomplish great things in the Dallas-Ft. Worth market."

KLNO is presently the top-rated Spanish-language station in Dallas. Valle said that KDXT will soon receive a signal upgrade, improving coverage for the Spanish AC.

Before joining KMMR, Lockridge served as PD of then-Rock KTXQ/Dallas for 13 years. He's also held programming duties at a host of other stations owned by SFX Broadcasting, CBS Radio, Belo and Gaylord.

National Radio

• **NBG RADIO NETWORK** inks an agreement with Fisher Entertainment to provide sales representation for Fisher's syndicated, five-hour live country program *The Bo Reynolds Show*.

Additionally, NBG adds the morning show prep service *The Complete Sheet*. For more information, contact Gina De Witt at (800) 572-4624, ext. 784.

• **FLYWHEEL MEDIA** launches *Last Lap With the Lugnut*, a daily feature on NASCAR auto racing. For more information, contact Ben Tronson at (203) 325-8772, ext. 16.

• **BLOOMBERG RADIO** renames its morning show *Bloomberg on the Money* and adds a new co-host, Ian Hunter.

• **SPORTSFAN RADIO NETWORK** now broadcasts Scott Ferrall's *Ferall on the Bench* from 8pm-midnight ET weekdays.

• **DAME-GALLAGHER NETWORKS** agrees to handle affiliate/advertising sales for *Copnet — The Police Radio Network*.

Records



Shimmel

• **MARK SHIMMEL** is appointed SVP/Artist Relations for Arista Records. He was most recently COO of LaFace Records.

• **IRIS TESSON** is upped to Dir./Press & Artist Development for Elektra Entertainment Group. She was previously Assoc. Dir./Press & Artist Development.



Tesson

• **CLIFF O'SULLIVAN** is promoted to SVP/Marketing & Artist Development for Universal Music and Video Distribution. He rises from VP/Marketing & Artist Development for the division.

• **STEVE GAWLEY** is appointed SVP/Legal & Business Affairs for Arista Records. He was most recently VP/Worldwide Legal & Business Affairs for BMG Entertainment.

Additionally, **MATTHEW FLOTT** segues to SVP/Finance & Administration for Arista. He was previously SVP/Finance for BMG Entertainment.

Industry

• **ZACK ZALON** is now GM of Radio Free Virgin. He was most recently VP/Online & Exec. Producer for Farm club.com.



Zalon

keting for Arista Records ... **Colleen Damiano** is tapped as VP/Human Resources & Administration for Virgin Records America ... **Matt Signore** is promoted to SVP/Planning for Island Def Jam Music Group ... **Lorenzo Braun** is upped to GM for Sony Music Peru ... **Sharon Lord** is now Head/Product Management for V2 Records... **Sandra Stock** is named VP/Human Resources for Universal Music Group. She was previously VP/Human Resources for

Times Mirror Interactive.

Industry: Allison Winkler join Creative Artists Agency's music department as an agent ... Electric Artists taps **Nicholas Eisenman** as VP/Marketing, and **Troy Rutman** joins the company as VP/Business Development, Client Relations ... Veteran **KLOL/Houston** air talent **Mark Stevens** joins **Wilson Shannon** as Sr. Programming & Project Development Assoc.

Changes

National Radio: **Kenneth Mayer** is appointed VP/Finance for ABC Radio Networks ... Nassau Broadcasting Partners' sales division, Jersey Radio Network, is renamed Nassau Radio Network. The new website is located at www.nassau.radionet.com.

Records: **Girard Hunt** segues to Sr. Dir./Marketing for Priority Records ... **Craig DeGraff** is promoted to Mgr./A&R Preproduction for Rhino Records ... **Devin Lasker** is upped to Dir./Sales & Retail Mar-

Conway

Continued from Page 3

thanks to my past relationships with Jacor, I've been able to earn this position."

Conway has been in Roanoke for 4 1/2 years and guided the cluster through Capstar's merger with Chancellor Media, which created AMFM. He previously served as GM of WBYR/Ft. Wayne, IN and GSM for Jacor/Knoxville.

WMKJ

Continued from Page 3

WMKJ, which is using the slogan "Atlanta's Party Station," is currently searching for a PD and will staff some dayparts. On-air the station is being called "The New 96.7 ..." — followed by a scrambled voice — as it searches for a new name in a "Name the Station" contest. The contest's grand prize: \$9.67.

CHRONICLE

BIRTHS

Recording artist **David Bowie**, wife Iman, daughter **Alexandria Zahra Jones**, August 15.

NATIONAL RADIO FORMATS

ADDED THIS WEEK

ALTERNATIVE PROGRAMMING
Steve Knoll • (800) 231-2818
Gary Knoll

Rock

DEF LEPPARD 21st Century Sha La La Girl
MARVELDUS 3 Sugarbuzz
RADFORD Closer To Myself

Alternative

BARENAKED LADIES Pinch Me
KID ROCK Wasting Time
MIGHTY MIGHTY BOSSTONES She Just Happened

CHR/Hot AC

EVAN AND JARON Crazy For This Girl
FASTBALL You're An Ocean
98 DEGREES Give Me Just One Night (Una Noche)
PINK Most Girls

Mainstream AC

BARENAKED LADIES Pinch Me
FASTBALL You're An Ocean

Lite AC

CORRS Breathless

NAC

JEFF KASHIWA Hyde Park

UC

BOYZ II MEN Pass You By
JESSICA Got Up
TIMBALAND & MAGOO We At It Again

BROADCAST PROGRAMMING
Ken Maultrie • (800) 426-9082

Alternative

Teresa Cook
CAVIAR Tangarine Speedo
VAST Free

Hot AC

Josh Hosler
BARENAKED LADIES Pinch Me
3 DOORS DOWN Kryptonite

CHR

Josh Hosler
BARENAKED LADIES Pinch Me
KANDI Don't Think I'm Not
SAMANTHA MUMBA Gotta Tell You
NELLY Country Grammar

Rhythmic CHR

Josh Hosler
EMINEM The Way I Am
JOE Treat Her Like A Lady
TRINA Pull Over

Soft AC

Mike Bettelli
JIM BRICKMAN The Love I Found In You

Mainstream AC

Mike Bettelli
JOE I Wanna Know

Delilah

Mike Bettelli
JIM BRICKMAN The Love I Found In You

JONES RADIO NETWORK

Jon Hollday • (303) 784-8700

Adult Hit Radio

JJ McKay
CHRISTINA AGUILERA Come On Over Baby (A Little Bit) ...
BRITNEY SPEARS Lucky
THIRD EYE BLIND Deep Inside Of You

Rock Classics

Rich Bryan
No Adds

Soft Hits

Rick Brady
No Adds

RADIO ONE NETWORKS

Tony Mauro • (970) 949-3339

Choice AC

Yvonne Day
MADONNA Music
THIRD EYE BLIND Deep Inside Of You

New Rock

Steve Leigh
FUEL Hemorrhage (In My Hands)

WESTWOOD ONE RADIO NETWORK

Charlie Cook • (805) 294-9000
Bob Blackburn

Adult Rock & Roll

Jeff Gonzer
No Adds

Soft AC

Andy Fuller
No Adds

Bright AC

Jim Hays
No Adds

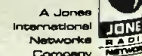


Consumer Champion Clark Howard

His wave of growth across America is building. Clark Howard is the NEW Big Thing. Watch for the next wave!

San Diego KFMB	up 157%
Providence WLKW	up 190%
Detroit WXYT	up 60%
Seattle KNWX	up 30%
Portland KXL	up 35%
Fresno KMPH FM	up 360%

Source: ARB AQH Adults 25-54 W00 - Sp00



DATEBOOK

MONDAY, AUGUST 28

National Cherry Turnover Day
 1963/ Martin Luther King Jr. gives his famous "I have a dream" speech.
 1972/ Swimmer Mark Spitz wins the first of seven gold medals, in the 200-meter butterfly, at the Summer Olympics in Munich.
 1995/ Calvin Klein discontinues an ad campaign showing teens in underwear after complaints that the ads resemble child pornography.
 Born: Ben Gazzara 1930, Jason Priestley 1969

In Music History

1969/ Paul McCartney and wife Linda have a daughter, Mary.
 1972/ David Bowie kicks off the legendary Ziggy Stardust tour with The Spiders From Mars, at Carnegie Hall.
 1973/ What some critics consider the first heavy metal record, Deep Purple's "Smoke on the Water," goes gold. So does Bobby "Boris" Pickett's "Monster Mash."
 1995/ Dingo Boingo announce their breakup.
 Born: David Soul 1943, Wayne Osmond 1951

TUESDAY, AUGUST 29

More Herbs, Less Salt Day
 1964/ The movie *Mary Poppins* premieres.
 1966/ Mia Farrow exits from the ABC-TV soap *Peyton Place* after starring for two years.
 1977/ Lou Brock breaks Ty Cobb's major league record with his 893rd stolen base.
 Born: Elliott Gould 1938, Robin Leach 1941

In Music History

1958/ Fifteen-year-old George Harrison joins The Quarrymen, soon to become The Beatles.
 1975/ John Denver files suit against PepsiCo, which had been using his name in Mountain Dew ads.
 1986/ *Shanghai Surprise*, starring Madonna and then-husband Sean Penn, opens. The poorly reviewed film makes just over \$2 million.
 1996/ Isaac Hayes writes to the Bob Dole campaign to request that Dole supporters stop singing "I'm a Dole man" to the tune of the Hayes-penned "Soul Man."
 Born: Chris Copping (Procol Harum) 1945, Michael Jackson 1958

WEDNESDAY, AUGUST 30

Julienne Fries Day
 1974/ The ABC-TV sitcom *The Brady Bunch* airs its last episode.



A very Brady goodbye.

1983/ Lt. Col. Guion Bluford becomes the first African American in space, as part of the *Challenger*

shuttle crew.
 1984/ President Ronald Reagan is inducted into the Sportscasters Hall of Fame.
 Born: Timothy Bottoms 1951, Cameron Diaz 1972

In Music History

1980/ Cher launches the short-lived Black Rose project.
 1989/ Guns N' Roses guitarist Izzy Stradlin is arrested for creating a disturbance on an airline flight, a federal crime. Among other things, he smoked in the nonsmoking section, verbally abused the stewardesses and had to be forced to leave the plane.
 1995/ James Taylor and Carly Simon, divorced for 14 years, play together for the first time since 1979 at a charity show on Martha's Vineyard.
 Born: John Phillips (ex-The Mamas & The Papas) 1935

THURSDAY, AUGUST 31

National Trail Mix Day
 1952/ Tickets for the eight-hour-long Broadway show *Nicholas Nickleby* go on sale for \$100, a record price for the time. The ticket price includes dinner.
 1981/ The 30-year contract between NBC-TV and Milton Berle expires. Even though his show, *The Texaco Star Theatre*, went off the air in the mid-'50s, he was paid \$6 million not to appear on other networks.
 1997/ Diana, Princess of Wales and companion Dodi Fayed are killed in a car crash in Paris.
 Born: Itzhak Perlman 1945, Richard Gere 1949

In Music History

1963/ "Be My Baby" by The Ronettes becomes the first No. 1 hit produced by the legendary Phil Spector.
 1976/ A jury decides that George Harrison did indeed infringe on the copyright of The Chiffons' hit "He's So Fine" in writing his No. 1 "My Sweet Lord."
 1988/ Julianne Phillips files for divorce from Bruce Springsteen; the couple have been separated for years.
 Born: Van Morrison 1945, Gloria Estefan 1957, Glenn Tilbrook (ex-Squeeze) 1957, Debbie Gibson 1970

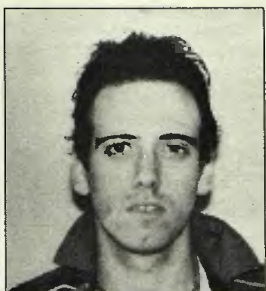
FRIDAY, SEPTEMBER 1

National Cherry Turnover Day
 1966/ Actor Ron Ely, who stars on NBC-TV's *Tarzan*, is bitten by a lion during filming. He also suffers a shoulder separation and a broken rib when he slips while swinging on a vine.
 1972/ Bobby Fischer beats Boris Spassky in the World Chess Championship in Reykjavik, Iceland.
 1985/ The wreck of *The Titanic* is found.
 Born: Seiji Ozawa 1935, Lily Tomlin 1939

In Music History

1956/ Elvis Presley buys his mother a pink Cadillac.
 1971/ *The Sonny and Cher Show* premieres on CBS.
 1979/ U2 release their first record, an

EP called *U2-3*, in Erie, Ireland.
 1983/ To his surprise, guitarist Mick Jones is kicked out of The Clash. The rest of the band say Jones has "drifted away" from their original concept.



Jones: He should go.

Born: Conway Twitty 1933-1993, Barry Gibb 1946

SATURDAY, SEPTEMBER 2

National Blueberry Popsicle Day
 1969/ The last episode of the original *Star Trek* series airs.
 1973/ Billy Martin is fired as manager of the Detroit Tigers after ordering his pitchers to throw spitballs to Cleveland Indians batters.
 1984/ Jockey Larry Snyder notches career win 5,000 at the Louisiana Downs Prelude Stakes. It comes 24 years to the day after his first win.
 Born: Jimmy Connors 1952, Salma Hayek 1968

In Music History

1970/ Phil Collins joins Genesis after answering a newspaper ad for a drummer.
 1989/ Former Cars singer Ric Ocasek marries model Paulina Porizkova in the Caribbean.
 1993/ Dr. Dre settles the assault case filed against him by *Pump It Up* host Dee Barnes just an hour before the case is to go to court.
 1997/ A line of Spice Girl-themed antiperspirants is announced. The manufacturers promise "girl power confidence."

SUNDAY, SEPTEMBER 3

Skyscraper Day
 1954/ The radio serial *The Lone Ranger* airs for the last time, after 21 years and 2,956 episodes.
 1966/ John Ridgeway and Chay Blyth complete the first trip across the Atlantic by rowboat.
 1981/ David Brinkley ends a 38-year career with NBC News when he switches to ABC.
 Born: Valerie Perrine 1943, Charlie Sheen 1965

In Music History

1967/ Folk legend Woody Guthrie dies.
 1986/ Moody Blues member Justin Hayward is hospitalized with exhaustion after a concert in L.A.
 1992/ Prince signs a deal with Warner Bros. for \$100 million and a job as a company VP.
 Born: Steve Jones (ex-Sex Pistols) 1955

— Michael Anderson & Brida Connolly

zinescene

Faith Hill: A Platinum Mom!

The family that tours together stays together. That's the case with Faith Hill and her hubby, Tim McGraw. People caught up with the couple during their sold-out Soul2Soul 2000 tour. The 'zine describes how they are managing to remain doting parents to their two young daughters and maintaining a happy home life while on the road. A backup singer tells the 'zine she's even witnessed Hill changing a diaper three minutes before hitting the stage.



MAN ON YOUR MIND — Don't think for a moment that Cher has soured on marriage. She tells the *Enquirer*, "The trouble with some women is that they get all excited about nothing — and then marry him." And she tells Jane, "I told every man I was with that I didn't want to get married, and invariably we'd break up because they did. It was like I was the man. My mom once said, 'Honey, you should marry a rich man.' I said, 'Mom, I am a rich man.'"

Barbra Streisand may soon be a new parent too. The *Star* says she's considering adopting a baby girl. And *US Weekly* and *People* report that Marc Anthony and his new wife are expecting.

Cyndi Lauper tells *US Weekly* that the hardest part about being a mom is that she can't curse around her son. She says she grew up in a loud neighborhood and family, and it's hard not to revert to the behavior she learned there.

Jakob Dylan tells *Vanity Fair* it's difficult being in the shadow of his father, Bob Dylan, because whenever Jakob is interviewed, he's always asked questions about his dad.

Rod Stewart's daughter Kimberly told her father that she wants to celebrate her 21st birthday by posing nude in *Playboy*, the *Star* reports.

Change Of Heart

Mariah Carey is offering to fund medical treatment for her AIDS-stricken sister, Alison. The *Globe* reports that the gesture reflects a change of heart by Mariah toward her sister, an admitted ex-prostitute. The 'zine also reports that this could be the beginning of the end of bad feelings between Mariah and her sister.

Janet is also trying to renew family ties — especially with sister LaToya Jackson, *People* reports. The 'zine also says Janet attended the recent premiere of the movie *Nutty Professor II: The Klumps* accompanied by her father. However, she still remains distant from her brother Michael.

Shop THH You Brog

Speaking of Janet, the *Globe* reports that she's driving an antique dealer crazy with her habit of taking pricey items home with her to see how they fit in with her home's decor. It seems she borrows the items around the same time she hosts a dinner party, then returns them a few days later, saying they aren't quite right.

Britney Spears bought a bunch of sexy lingerie, but she didn't

want her mother to find out about her purchases, says the *Star*. So she sent her mom to another area of the store while she secretly browsed in the intimate apparel department.

Will the real Eminem please stand up? Even though he wants everyone to believe he's street-tough, the bad-boy rapper also has a feminine side, says the *Star*. He was recently spotted at a late-night Hollywood drugstore buying strawberry bubble bath, a peach-scented candle, a tube of wrinkle cream and two romance novels — one of which he started to read on the way out.

On A Manhunt

Cher is shopping for a new man again — not a new boy toy, but a personal chef, says the *Globe*. She's been trying to snag a chef from one of her favorite restaurants, but the chef is requesting too much money. Cher says she'll spend up to \$100,000 for a chef because her million-dollar body is worth it.

Has Courtney Love found a new man? She's been spotted with Oasis' Liam Gallagher, say the *Star* and the *Enquirer*.

Could Katie Couric be 'N Sync too? It seems Lance Bass has a crush on her! The *Globe* says that after the band's recent performance on NBC's *Today* show, Bass kept gushing about how good he thought Couric looked. When she heard the news, the chirpy morning show host thought it was cute. But her co-host Matt Lauer gently reminded her that Lance is all of 21, and that she's old enough to be his mother!

— 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.

TELEVISION

FILMS

72 million households

70 million households

Paul Marszalek
VP/Music Programming

Plays	Artist
18	CHRISTINA AGUILERA Come On Over Baby (All I...)
16	EMINEM The Way I Am
14	PAPA ROACH Last Resort
14	NELLY Country Grammar
13	P.O.D. Rock The Party (Off The Hook)
12	BRITNEY SPEARS Lucky
12	INCUBUS Stellar
12	MADONNA Music
11	2GETHER The Hardest Part Of Breaking Up...
9	COMMON The Light
8	RED HOT CHILI PEPPERS Californication
8	BIG TYMERS #1 Stunna
8	3 DOORS DOWN Kryptonite
8	BUSTA RHYMES Fire
7	DMX I/SISQO What You Want
7	JANET Doesn't Really Matter
7	DEFTONES Change (In The House Of Lies)
7	DISTURBED Stupify
7	DR. DRE The Next Episode
6	CREED With Arms Wide Open
6	WYCLEF JEAN I/THE ROCK II Doesn't Matter
6	DA BRAT What'chu Like
6	'N SYNC It's Gonna Be Me
5	SR-71 Right Now
5	BACKSTREET BOYS The One
5	LUCY PEARL Dance Tonight
5	MOBY Porcelain
5	HANSON II Only
5	LL COOL J Imagine That
5	LIL' BOW WOW Bounce With Me
4	NO DOUBT Simple Kind Of Life
4	WHEATUS Teenage Dirtbag
4	MACY GRAY Why Didn't You Call Me?
4	EVERCLEAR Wonderful
4	KORN Somebody, Someone
4	KITTIE Charlotte
4	EVE 6 Promise
4	NEXT W/ley
4	BON JOVI It's My Life
4	DE LA SOUL Dah
3	98 DEGREES Give Me Just One Night (Una Noche)
3	MATCHBOX TWENTY Bent
3	MYA Case Of The Ex (Whatcha...)
3	RUFF ENZO No More
3	FOO FIGHTERS Next Year
3	LIL' ZANE I/12 Callin' Me
2	UNCLE KRACKER Yeah Yeah Yeah
2	DESTINY'S CHILD Jumpin' Jumpin'
2	NINE DAYS Absolutely (Story Of A Girl)
2	KINA Girl From The Gutter
2	BBMAK Back Here
2	ELWOOD Sundown
2	SHYNE Bad Boy Anthem
2	AVANT Separated
2	SAMANTHA MUMBA Gotta Tell You
2	PHAROAHE MONCH The Light
2	REDMAN I'll Be That
1	LIL' KIM No Matter What They Say
1	MANDY MOORE I Wanna Be With You
1	STING Desert Rose

Video playlist for the week ending August 13.

55 million households

Peter Cohen
VP/Programming

National Top 20

1	LIL' BOW WOW Bounce With Me
2	NELLY Country Grammar
3	MYA Case Of The Ex (Whatcha...)
4	EMINEM The Way I Am
5	DMX I/SISQO What You Want
6	BLOODHOUND GANG Mope
7	BOYZ II MEN Pass You By
8	DISTURBED Stupify
9	3 LW No More (Baby, I'ma Do Right)
10	JANET Doesn't Really Matter
11	WYCLEF JEAN I/THE ROCK II Doesn't Matter
12	WHEATUS Teenage Dirtbag
13	BRITNEY SPEARS Lucky
14	CHRISTINA AGUILERA Come On Over Baby (All I...)
15	DESTINY'S CHILD Jumpin' Jumpin'
16	TRINA Pull Over
17	AARON CARTER Aaron's Party (Come Get It)
18	PINK Most Girls
19	98 DEGREES Give Me Just One Night (Una Noche)
20	TONI BRAXTON Just Be A Man About It

Video playlist for the week ending August 13.

ADDS

BAHA MEN Who Let The Dogs Out
DAVID GRAY Babylon
JAGGED EDGE Let's Get Married
DAVE KOZ/MONTELL JORDAN Careless Whisper
CARL THOMAS Summer Rain
WALLFLOWERS Sleepwalker

INSIDE TRACKS

VERTICAL HORIZON You're A God

XL

CREED Higher
FAITH HILL The Way You Love Me
JANET Doesn't Really Matter
MATCHBOX TWENTY Bent
STING Desert Rose

NEW

BARENAKED LADIES Pinch Me
MADONNA Music
RED HOT CHILI PEPPERS Californication
VERTICAL HORIZON You're A God
WALLFLOWERS Sleepwalker

LARGE

3 DOORS DOWN Kryptonite
BON JOVI It's My Life
TONI BRAXTON He Wasn't Man Enough
BRIAN SETZER ORCHESTRA Gettin' In The Mood
CREED With Arms Wide Open
DESTINY'S CHILD Jumpin' Jumpin'
EVERCLEAR Wonderful
FOO FIGHTERS Next Year
B.B. KING/ERIC CLAPTON Riding With The King
NINE DAYS Absolutely (Story Of A Girl)

MEDIUM

CHRISTINA AGUILERA Come On Over Baby (All I...)
BOYZ II MEN Pass You By
CORRS Breathless
MACY GRAY Why Didn't You Call Me?
METALLICA I Disappear
MOBY Porcelain
NO DOUBT Simple Kind Of Life
RED HOT CHILI PEPPERS Otherside
THIRD EYE BLIND Deep Inside Of You

CUSTOM

AALIYAH Try Again
AC/DC Satellite Blues
BAHA MEN Who Let The Dogs Out
ALICE COOPER Gimme
STEVE EARLE Transcendental Blues
LARA FABIAN I Will Love Again
NINA GORDON Tonight And The Rest Of My Life
DAVID GRAY Babylon
DON HENLEY Taking You Home
IRON MAIDEN The Wicker Man
JAGGED EDGE Let's Get Married
WYCLEF JEAN I/THE ROCK II Doesn't Matter
ANDREAS JOHNSON G'ronous
DONALD JONES Where I Wanna Be
KENNY WAYNE SHEPHERD Last Goodbye
KINA Girl From The Gutter
DAVE KOZ/MONTELL JORDAN Careless Whisper
LIVE The Seed Up For Love
LUCY PEARL Dance Tonight
LUCY PEARL Don't Mess With My Man
MORCHEEBA Rome Wasn't Built In A Day
MOTORHEAD God Save The Queen
JON SECADA Stop
CARL THOMAS Summer Rain

Video airplay from August 21-28.

36 million households

Cindy Mahmoud
VP/Music Programming & Entertainment

VIDEO PLAYLIST

JAGGED EDGE Let's Get Married
MYA Case Of The Ex (Whatcha...)
DESTINY'S CHILD Jumpin' Jumpin'
JUE Treat Her Like A Lady
RUFF ENZO No More
DMX I/SISQO What You Want
AVANT Separated
MYSTICAL Shake It Fast
NEXT W/ley
JANET Doesn't Really Matter

RAP CITY

LIL' BOW WOW Bounce With Me
BIG L I/STAN SPITZ/AG/MISS JONES Holdin' It Down
BIG TYMERS Get Your Roll On
NELLY Country Grammar
DR. DRE I/SNOOP DOGG The Next Episode
LIL' KIM No Matter What They Say
MYSTICAL Shake It Fast
COMMON The Light
JAY-Z I/EMPHIS BLEEK Hey Papi
EMINEM The Way I Am

Video playlist for the week ending August 20.

TOP TEN SHOWS AUGUST 7-13

Total Audience (95.9 million households)	Persons 24-54
1 Survivor	1 Survivor
2 Who Wants To Be A Millionaire (Sunday)	2 Big Brother (Wednesday)
3 Who Wants To Be A Millionaire (Tuesday)	3 Who Wants To Be A Millionaire (Sunday)
4 Who Wants To Be A Millionaire (Tuesday)	4 Who Wants To Be A Millionaire (Tuesday)
5 Who Wants To Be A Millionaire (Thursday)	5 Who Wants To Be A Millionaire (Thursday)
6 Everybody Loves Raymond	6 Everybody Loves Raymond
7 Dharma & Greg	7 Dharma & Greg
8 Vanished	8 Vanished
9 The Practice	9 The Practice
10 60 Minutes	10 West Wing

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

The Learning Channel's two-part *Stand and Be Counted*, a documentary hosted by David Crosby (he co-authored the book of the same name), looks at the link between social activism and music and features interviews with Carlos Santana, Harry Belafonte, Quincy Jones, Bob Geldof, Neil Young, Peter Gabriel, Jackson Browne and more (begins Monday, 8/21, 9pm; concludes Tuesday, 8/22, 9pm).

Friday, 8/18

- Sheryl Crow and G. Love & Special Sauce perform on PBS' *Sessions at West 54th* (check local listings for time and channel).
- Sam Phillips is profiled on A&E's *Biography* (8pm).
- Sisco, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Brian Setzer Orchestra, *Late Night With Conan O'Brien* (NBC, check local listings for time).

Saturday, 8/19

- Nelly is slated to perform when

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.

2

BEN HARPER Steal My Kisses
KINA Girl From The Gutter
PAPA ROACH Last Resort
AMEL LARRIEUX Sweet Misery
SR-71 Right Now
KITTIE Charlotte
SLUM VILLAGE Climax
ELECTRASY Morning Afterglow
MATCHBOX TWENTY Bent
DANDY WARHOLS Godless
PRIMAL SCREAM Kill All Hippies
H2SO4 Imitation Leather Jacket
NELLY Country Grammar

Video playlist for the week August 7-13.

BOX OFFICE TOTALS Aug. 11-13

Title	Distributor	Weekend (\$ To Date)	5 Weeks (\$ To Date)
1	<i>Hollow Man</i>	\$13.04	\$13.04
2	<i>Space Cowboys</i>	\$13.01	\$13.01
3	<i>The Replacements</i>	\$11.03	\$11.03
4	<i>Autumn In New York</i>	\$10.98	\$10.98
5	<i>Nutty Professor 2: The Klumps</i>	\$10.22	\$10.22
6	<i>What Lies Beneath</i>	\$9.73	\$9.73
7	<i>Bless The Child</i>	\$9.41	\$9.41
8	<i>Coyote Ugly</i>	\$7.84	\$7.84
9	<i>X-Men</i>	\$4.13	\$4.13
10	<i>The Perfect Storm</i>	\$2.74	\$2.74

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

Opening in exclusive engagements this week is *Steal This Movie: The Abbie Hoffman Story*, starring Vincent D'Onofrio and Janeane Garofalo. The film's Artemis soundtrack sports several cover tunes, including collaborations between Steve Earle and Sheryl Crow (The Chambers Brothers' "Time Has Come Today") and Joan Osborne and Jackson Browne (Bob Dylan's "My Back Pages").

COMING ATTRACTIONS:

The ST also contains Bonnie Raitt's take on Dylan's "It's All Over Now, Baby Blue," Mary Chapin Carpenter's version of Donovan's "Mellow Yellow" and Timothy B. Schmit's rendition of Crosby, Stills & Nash's "Carry On." Ani DiFranco covers both Woody Guthrie's "This Land Is Your Land" and Phil Ochs' "When I'm Gone." Phil Ochs' own "I Ain't Marching Anymore" is also featured on the ST, along with Eric Burdon & Billy Preston on "Power to the People," Edwin Starr's "War" and two songs by Country Joe & The Fish: "Superbird" and "Feel Like I'm Fixin' to Die Rag."

Also opening this week is Spike Lee's *The Original Kings of Comedy*, starring comedians Steve Harvey, D.L. Hughley, Cedric The Entertainer and Bernie Mac. The film's Universal soundtrack features songs interspersed with comedy bits, including St. Lunatics' "Summer in the City," Big Tymers' "#1 Stunna," Sticky Fingaz's "Ghetto," Monifah's "Na Na" and Juvenile & Lil' Wayne's "What's Up Wit That."

Rounding out this week's openers is *The Opportunists*, which is being released in exclusive engagements. The film stars Christopher Walken and recording artist Cyndi Lauper.

— Julie Gladwin



AL PETERSON
alpeterson@rronline.com

Surfin' News/Talk USA 2000!

Our annual clip 'n' save guide to Talk radio on the 'Net

While I'm on vacation this week, I hope you'll enjoy surfing through our annual listing of URLs for News/Talk radio stations across the country. This feature has become one of the most popular and most requested columns I put together each year.

If your station's URL is missing or if your website address has changed, please let me know by contacting me at the phone numbers below or via e-mail at alpeterson@rronline.com. All stations listed are AM unless otherwise noted. You can always find extensive and regularly updated online listings of News/Talk and Sports stations at www.rronline.com.

KYYD/Abilene, TX	www.abileneradio.com
WABJ/Adrian, MI	www.radiofriends.com
WAKR/Akron, OH	www.wakr.net
WGY/Albany	www.wgy.com
WROW/Albany	www.wrow.com
KKOB/Albuquerque	kobam.nmsource.com
KGNC/Amarillo, TX	www.kgnc.com
KFQD/Anchorage, AK	www.ktqd.com
WNAV/Annapolis, MD	www.wnav.com
KAST/Astoria, OR	members.aol.com/kastradio/index.html
WGST-AM & FM/Atlanta	www.wgst.com
WWSB/Atlanta	www.wsbradio.com
WFBG/Atlantic City, NJ	www.wfbg.com
WGAC/Augusta, GA	www.wgac.com
KAUS/Austin, MN	www.kaus.com
KJFK-FM/Austin, TX	www.989kjfk.com
KLBJ/Austin, TX	www.lbj.com/am/news.html
WBAL/Baltimore	www.wbal.com
WCBM/Baltimore	www.wcbm.com
KERN/Bakersfield	www.kernradio.com
KNZR/Bakersfield	www.knzs.com
WJBO/Baton Rouge	www.wjbo.com
KLVI/Beaumont, TX	www.klvi.com
WSJM/Benton Harbor, MI	www.wsjm.com
WNSH/Beverly, MA	www.wnsh.com
WBRN/Big Rapids, MI	www.wbrn.com

WBNF/Binghamton, NY	www.tier.net/wbnf
WERC/Birmingham, AL	www.werc960am.com
KFYR/Bismarck, ND	www.kfyrc.com
WJBC/Bloomington, IL	www.wjbc.com
KBOI/Boise, ID	www.670kboi.com
KWBG/Boone, IA	www.kwbg.com
WBZ/Boston	www.wbz.com
WRKO/Boston	www.wrko.com
KJJQ/Brookings, SD	www.sbradio/brookings/index.htm
WBEN/Buffalo	www.wben.com
WGR/Buffalo	www.wgr55.com
WSNO/Burlington, VT	www.wsno1450.net
WHBC/Canton, OH	www.whbc.com
WXTK-FM/Cape Cod, MA	www.wxtk.com
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WFIV/Columbus, OH	www.1230fyi.com
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WFOB/Fostoria, OH	www.wfob.com
KMJJ/Fresno	www.kmj58.com
KCOL/Ft Collins, CO	www.kcol.com
WOWO/Ft Wayne, IN	www.wowo.com
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KCNN/Grand Forks, ND	www.kcnn.com
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CALVIN GILBERT

gilbert@rronline.com

Most-Played At Classic Rock

'Stairway' and 'Free Bird' aren't in the top 50 so far this year

Some people call it the "safe list." After all, there is an inherent safety in numbers — and in knowing how the numbers add up.

After we shared similar charts for Oldies and Rhythmic Oldies, several programmers — and at least one promotion executive for a Major League Baseball team — asked for a list of the most-played Classic Rock titles. So that's exactly what we're bringing you this week.

All information reflects national data gathered and provided to R&R by Mediabase 24/7. Since we're already past the middle of August, it seemed to make more sense to offer a list of the most-played titles for the year to date. As always, veteran Classic Rock programmers and personalities are unlikely to find any

big surprises in the actual titles. The interesting part comes from reviewing the ranking of specific songs.

Keep in mind that this is the "Gold" list and does not reflect the currents and recurrences from the past two years that are being played by Classic Rock stations. However, it's worth noting that the most-played current or recurrent — AC/DC's "Stiff Upper Lip" — has received 1,878 total plays this year, according to the Mediabase information. In comparison, the song ranked No. 500 on the "Gold" list — Jethro Tull's "Living in the Past" — received 2,293 spins for the same period.

- 1 KANSAS Carry On Wayward Son ('76)
- 2 AEROSMITH Dream On ('73)
- 3 AEROSMITH Sweet Emotion ('75)
- 4 LYNRYD SKYNYRD Sweet Home Alabama ('74)
- 5 BOSTON More Than A Feeling ('76)
- 6 STEVE MILLER Rock 'N Me ('76)
- 7 ZZ TOP La Grange ('74)
- 8 BACHMAN-TURNER OVERDRIVE You Ain't Seen Nothin' Yet ('74)
- 9 STEPPENWOLF Magic Carpet Ride ('68)
- 10 STEVE MILLER The Joker ('73)
- 11 DOOBIE BROTHERS China Grove ('73)
- 12 STEPPENWOLF Born To Be Wild ('68)
- 13 BOSTON Peace Of Mind ('77)
- 14 QUEEN We Will Rock You/We Are The Champions ('77)
- 15 FREE All Right Now ('70)
- 16 DEREK & DOMINOS Layla ('70)
- 17 FOREIGNER Cold As Ice ('77)
- 18 HEART Magic Man ('76)
- 19 DIRE STRAITS Sultans Of Swing ('78)
- 20 EAGLES Hotel California ('76)
- 21 AEROSMITH Walk This Way ('75)
- 22 SANTANA Evil Ways ('70)
- 23 ZZ TOP Tush ('75)
- 24 EAGLES Life In The Fast Lane ('76)
- 25 BACHMAN-TURNER OVERDRIVE Takin' Care Of Business ('74)

- 26 ALLMAN BROTHERS BAND Ramblin' Man ('73)
- 27 BAD COMPANY Feel Like Makin' Love ('75)
- 28 QUEEN Bohemian Rhapsody ('75)
- 29 BAD COMPANY Bad Company ('74)
- 30 STEVE MILLER Fly Like An Eagle ('76)
- 31 BLUE OYSTER CULT (Don't Fear) The Reaper ('76)
- 32 STEVE MILLER Take The Money And Run ('76)
- 33 DOOBIE BROTHERS Long Train Runnin' ('73)
- 34 SANTANA Black Magic Woman/Gypsy Queen ('70)
- 35 CARS Just What I Needed ('78)
- 36 EAGLES Take It Easy ('72)
- 37 PINK FLOYD Money ('73)
- 38 DOOBIE BROTHERS Black Water ('74)
- 39 ZZ TOP Legs ('84)
- 40 GRAND FUNK We're An American Band ('73)
- 41 GUESS WHO American Woman ('70)
- 42 GEORGE THOROGOOD Bad To The Bone ('82)
- 43 THIN LIZZY The Boys Are Back In Town ('76)
- 44 EAGLES Already Gone ('74)
- 45 MANFRED MANN Blinded By The Light ('76)
- 46 CREAM White Room ('68)
- 47 BOSTON Foreplay/Long Time ('76)
- 48 FLEETWOOD MAC Go Your Own Way ('77)
- 49 HEART Barracuda ('77)
- 50 ZZ TOP Sharp Dressed Man ('83)

Stones Lead List Of Most-Played Classic Rock Artists

As a companion piece to the list of the most-played titles, we're providing Mediabase 24/7's compilation of the most-played artists at Classic Rock stations. Keep in mind that acts with a large body of hits ranked higher than the others.

1. Rolling Stones
2. Led Zeppelin
3. Eagles
4. Beatles
5. Pink Floyd
6. Van Halen
7. Aerosmith
8. Bob Seger
9. ZZ Top
10. Fleetwood Mac
11. Creedence Clearwater Revival
12. Boston
13. Lynryd Skynyrd
14. Elton John
15. Who

- 51 SUPERTRAMP The Logical Song ('79)
- 52 LED ZEPPELIN Black Dog ('71)
- 53 JOHN COUGAR, MELLENCAMP Jack And Diane ('82)
- 54 TOM PETTY Free Fallin' ('89)
- 55 EDGAR WINTER Free Ride ('72)
- 56 TOM PETTY/HEARTBREAKERS Refugee ('80)
- 57 ROLLING STONES Honky Tonk Women ('69)
- 58 ROLLING STONES Jumpin' Jack Flash ('68)
- 59 STEVE MILLER Jet Airliner ('77)
- 60 ROLLING STONES Start Me Up ('81)
- 61 STYX Renegade ('79)
- 62 LYNRYD SKYNYRD What's Your Name ('77)
- 63 LYNRYD SKYNYRD Gimme Three Steps ('73)
- 64 BOSTON Don't Look Back ('78)
- 65 BOB SEGER Turn The Page ('76)
- 66 DOOBIE BROTHERS Listen To The Music ('72)
- 67 HOLLIES Long Cool Woman ('72)
- 68 EDGAR WINTER Frankenstein ('72)
- 69 BAD COMPANY Rock And Roll Fantasy ('79)
- 70 ROLLING STONES Miss You ('78)
- 71 LED ZEPPELIN Stairway To Heaven ('71)
- 72 STEELY DAN Reeling In The Years ('72)
- 73 PHIL COLLINS In The Air Tonight ('81)
- 74 TOM PETTY/HEARTBREAKERS Don't Do Me Like That ('79)
- 75 STEELY DAN Do It Again ('72)

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–Paul "Cubby" Bryant/MD, Z100 New York

"This is going to be BIG"

–Matthew Reid/MD, Z97.7 San Francisco

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'Power' Outage Set For Orlando?

It's certainly been a busy summer for Country radio lovers in Central Florida. First came Clear Channel's surprise sale of WGNE/Daytona Beach to Mega Communications. While many thought WGNE would vanish, the calls and format quickly resurfaced at WFKS' 99.9 MHz signal, thanks to Renda Broadcasting. Now comes word that Orlando may be getting its second Country station and that Infinity Broadcasting is the company considering such a move.

According to a report in *The Orlando Sentinel*, WOCL (Power 105.9) may flip from Rhythmic Oldies to Country once Infinity takes over the AMFM property. That's expected to occur very soon now that the FCC has blessed the AMFM/Clear Channel merger. Cox's WWKA (K92) has even reshuffled its entire lineup in anticipation of a new direct competitor. Ellis B. Feaster (who helped launch a now-defunct "Young Country" format at WCFB/Orlando in the early '90s) has returned to the Orlando airwaves as K92's new afternoon host. As a result, pm driver Shadow replaces Deb Dockery in middays, and Tyler McKenzie joins for the 1-3pm shift. Ron Bisson remains in mornings but is now joined by Officer Mike Tyler and newscaster Amy Allen. "We always consider the possibility of a battle, and we're always prepared for it," WWKA PD Len Shackelford told the *Sentinel*. "We are not asleep, and our philosophy is that we will do whatever is best for the radio station." Among the other possible formats the *Sentinel* says are under consideration at WOCL are Alternative and "Hot Talk," which would place WOCL directly against Clear Channel's successful Hot Talker, WTKS.

Meanwhile, in Cincinnati Dr. Don (a.k.a. Don Carpenter) has signed a three-year contract to become WUBE-FM's new morning co-host. Carpenter, who will sit alongside Eric "Bubba Bo" Bonger, will continue to write his NBG-syndicated morning show prep service.

While we're still discussing Country stations, KZLA/L.A. PD R.J. Curtis contacted ST concerning last week's item about his station purportedly passing on MJI Broadcasting's CMA Awards Show package. Curtis commented, "The conversation took place a few days before Emmis' LMA of KZLA began. There's lots of barter in the package, and I didn't know Emmis' policy on that at the time. Plus, [Emmis L.A. Market Manager] Val Maki was on a sales trip with KPWR, and we weren't able to discuss it. We're looking at the proposal now, and we hope to be associated with the CMA

broadcast package in a big way." Meanwhile, KZLA Marketing Dir. Marida Pettijean, GSM Edward Evans and LSM Tom Roe have departed the Country station. Promotion Dir. Eric Zanelli will oversee sales on an interim basis.

Root Canal, Bullets And Floods

Last Saturday proved to be "a surreal day" for Virgin VP/Promo Cary Vance, who drove 1 1/2 hours from his home in Jefferson Township, NJ to Brooklyn to pay a visit to his dentist and undergo root canal. Cary's family came along for the ride, and afterward the Vances drove down to Sheepshead Bay to have lunch before returning to the Garden State. While the family was attempting to get on Ocean Parkway for the ride home, Vance's wife swore she heard gunshots. When Vance made a turn toward the highway on-ramp, a mob of people yelled at the family to leave the area immediately. Vance managed to get on the Parkway, and he quickly tuned to WCBS-AM for the latest info: A Brooklyn man had barricaded himself inside a house and threatened to shoot any officer that entered. NYPD officers later shot and killed the man within earshot of the Vances' car! Then came a weather update: Upward of seven inches of rain had fallen in Jefferson Township, and massive flooding was underway. The family returned home to find that their house was untouched, but some neighbors suffered a total loss. Vance told ST that he plans to take some time off this week to help his neighbors and is considering a fund-raiser to help cover their expenses. He added that he plans on finding a dentist closer to home as soon as possible.

Westwood One syndicated talker Tom Leykis celebrated his 44th birthday on Friday, and what better place to toast the talker than the world-famous Playboy Mansion in L.A.'s swank neighborhood of Holmby Hills. Leykis broadcast live from the venue and chatted with comedians Bill Maher,



Continued on Page 30

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|------------------------|---------------------------|
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| KLLC/San Francisco 18x | KPLZ/Seattle 18x |
| WTMX/Chicago 31x | WXKS/Boston 32x |
| WBMX Boston 47x | |

- | | | |
|----------------------|-------------------------|---------------------|
| WPLT/Detroit 20x | KXRK/Salt Lake City 30x | KCDU/Monterey 26x |
| WPRO/Providence 27x | KALC/Denver 16x | WBZZ/Pittsburgh 22x |
| WDCG/Raleigh 17x | WKRZ/Wilkes Barre 21x | WLNK/Charlotte 19x |
| KRSK/Portland 16x | WRVW/Nashville 18x | KZZO/Sacramento 31x |
| WQAL/Cleveland 26x | WVRV/St. Louis 23x | WSSR/Tampa 22x |
| WKSE/Buffalo 23x | KMXB/Las Vegas 37x | KAMX/Austin 29x |
| WXPT/Minneapolis 34x | WWMX/Baltimore 19x | WIOG/Saginaw 29x |
| WZNY/Augusta 22x | KZPT/Tucson 21x | |

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Street Talk®

Continued from Page 29

Bobby Slayton and Rodney Dangerfield (pictured on previous page with Leykis). Also in attendance were the members of Kiss — in full makeup and costume.

A "ban" on any appearances on **Don Imus'** syndicated radio show by Sen. **Joe Lieberman** ended after 18 hours when the Democratic VP candidate called the I-Man last Friday to chat for 30 minutes. Imus imposed the ban after complaining for days that Lieberman hadn't responded to his show's requests for an interview. Imus claims he helped thrust the senator into the public eye, since Lieberman's been on Imus' show almost 100 times. Meanwhile, the Secret Service is looking for a caller to *The Howard Stern Show* who threatened to assassinate Lieberman. Stern received the call on Monday and warned the man to revoke his threat. Eleven minutes later show producer Gary Dell'Abate received a call from the Secret Service requesting tapes of the broadcast. The agency is presently investigating the matter.

After 16 years with Infinity in the Bay Area, KITS VP/GM **Jim Hardy** is retiring and returning to Denver to be closer to his family. Before joining KITS in the late '90s, Hardy had been GM of KOME/San Jose since 1984.

Five-Star Treatment For 'Star' Staffers

Isn't it great to know that some people still believe in rewarding the people who truly make a radio station successful? After the station posted great ratings in the spring Arbitrons, Fisher Broadcasting gave the entire staff of **KPLZ (Star 101.5)/Seattle** bonus checks for 5% of their annual salaries and a two-day party trip to Las Vegas, complete with limo service, airfare and hotel accommodations!

He wasn't in the "hot seat," but "Radio's Best Friend," **Art Vuolo**, was on Tuesday's edition of *Who Wants to Be a Millionaire*, sitting alongside WOR Radio Networks' talent **Joey Reynolds** in the audience. In typical fashion, Vuolo wore his dark WABC golf shirt with white collar and white trim to ensure an on-camera appearance. Vuolo says the program took two hours to tape and that he knew the answer to the \$1 million question. Too bad he was in the crowd.

Mistaken Intoxication For KOLT Jock

Bob Mosley, a part-timer at KOLT-FM/Cheyenne, WY, has accused a Denver police officer of using excessive force after mistakenly assuming Mosely was drunk. On May 6 Mosley was returning from his father's funeral in Texas when he stopped at a bar at Denver International Airport

Rumbles

- Kovas Communications bestows Corporate VP/ Programming stripes on WCKZ/Ft. Wayne, IN PD **Brian Michel**. Look for Michel to add PD chores at Alternative sister WEJE/Ft. Wayne.
- **Steve Garland** grabs the PD reins at KXOA/ Sacramento.
- WDHA/Morristown APD/MD **Terrie Carr** rises to PD in the wake of Dir./Programming **Lenny Bloch's** departure.
- KCHQ/Albuquerque-Santa Fe interim PD **D.J. Lopez** takes the job full-time.
- Former WIOG/Saginaw, MI PD **Mike McDonald** rejoins sister WTCF as PD as 'TCF drops **CHR/Rhythmic** for Hot AC as "Mix 100." The syndicated *Rick Dees in the Morning* is picked up for mornings.
- WBDI & WDBR/Watertown, NY promote **John Spezzano** from MD to PD.
- KMEL/San Francisco MD/Mix Show Dir. **Glenn Auro** adds APD duties.
- KSBF/Mission Viejo, CA names **Logan Paris** MD, replacing **Derrick Dixon**.
- Former WQSX/Boston air talent **Danny Meyers** joins WKRQ/Cincinnati for mornings.
- WJAS/Pittsburgh morning host **Jack Wheeler** resigns. **Jack Bogut**, a morning institution at cross-town KDKA, WTAE and WSHH, moves from WJAS' afternoon shift to wake-ups with **Chris Shovlin** and **Carol Finelli**.
- WRNN/Myrtle Beach, SC relocates from 94.5 MHz to 25kw signal 99.5 MHz.
- Longtime WTAM/Cleveland sports host **Bruce Drennan** departs.
- Sixty-Second LP VP/Ops **Frank T. Cammarata** exits the radio syndication firm.

for a beer. Suddenly, a back injury flared up, causing a severe spasm that made him appear intoxicated, the *Rocky Mountain News* reported. The episode led a patron to call the police, who took Mosley to an airport holding cell, even though he carries a medical card in his wallet, which the police ignored. After being told to "shut up" and he was "going to detox," Mosley refused to get down. That's when he claims an officer slapped and bruised him. Mosley was released after taking the Breathalyzer exams.

WHFS/Washington afternoon driver **John Riggs** pleaded guilty in a Howard County, Md. courtroom last Wednesday to a misdemeanor charge of possession of child pornography, *The Washington Post* reports. Riggs was also charged with three separate counts of drug possession, but those charges will be dropped if Riggs successfully completes a drug counseling program. Riggs resigned from WHFS the same day. On Tuesday (8/14) Riggs commented on his arrest, insisting that he had not gone "trolling for images." "It seems the indecent material was contained in an e-mail sent by a listener. 'Anybody can get anything like that sent to them, and once you have it, I have no idea how you get rid of it.'" Riggs added.

Continued on Page 31

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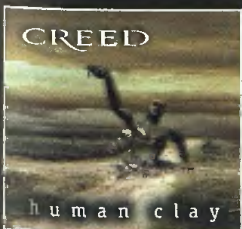
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What will you be wearing to this year's CMA Awards?



Horizon Award nominee & fashionwindow.com model

Chely Wright
will be wearing black.

Continued from Page 30

that upon seeing the first pornographic message, he moved the e-mail to his PC's trash file and assumed the images had been deleted. Riggs also says that he's been drug-free for three years, and that a police search "turned up empty vials containing enough traces for them to pin a drug charge on me."

The *Albany Times Union* reports that two female former employees of Country **WGNA-AM & FM/Albany** have sued former station owner SFX Broadcasting (now wholly owned by Clear Channel), claiming they were victims of sexual discrimination in 1996. Karen Ball alleges that GM Robert Ausfeld fired her from her Asst. Business Manager post in September 1996 after learning that Ball had become pregnant. Ball's dismissal came two months after SFX purchased the combo from Liberty Broadcasting. Concurrently, former Sales Manager **Tracy Christopher** claims she was forced out in January 1996 after taking a three-month pregnancy leave. Christopher had been given a \$5,000 raise when she went on leave, but her salary was cut by \$10,000 when she returned. A similar case was dismissed two years ago by a state-level judge. WGNA-AM & FM are presently owned by AMFM, but are being sold to Regent Communications. Ausfeld declined to comment to the *Times Union* on the matter.

◀ Mega Growth, Not Sale ▶

Mega Communications President/CEO Alfredo Alonso was stunned to wake up on Tuesday morning to a report in *Inside Radio* that claimed he is selling his 20-station group for \$50 million. "We are not shopping the stations, we are not entertaining offers, but we are aggressively looking to acquire more stations," he tells ST. "The company is doing very well. We've added 10 radio stations in the past 12 months." Alonso adds that Mega plans to debut WNNY-AM/N.Y. in September and shelled out \$45 million alone for the station. Mega also hopes to launch WMJS-FM in the Washington, DC area later this month. "It's amazing how people come up with stories like that," Alonso continues. "There is absolutely no truth to the story whatsoever. Jerry [Del Colliano] and *Inside Radio* have once again proven they just fabricate stories." Alonso says he received no calls at all from the publication or its editors to confirm the report.

What do TV personality **Leeza Gibbons** and Emmis CEO **Jeff Smulyan** have in common? Both will receive the American Women in Radio and Television's 2000 Silver Satellite Award at the organization's 49th annual convention, set for Aug. 28-29 at L.A.'s historic Biltmore Hotel. Also honored at the ceremony will be Nassau Radio Network President **Joan Gerberding** and Premiere Radio Networks.

Seattle-based Broadcast Programming becomes **Jones Broadcast Programming**. The company has been a division of Jones International Networks since Aug. 1999.

Records

- Is a national rock and alternative promo post in the future for Epic S.F. local **Adan Armandariz**?
- Former KMEL/S.F. programmer **Joey Arbagey** bags an A&R post at Arista and will relocate to New York.
- Wind-up taps **John Kohl** as its new West Coast regional.

RADIO & RECORDS



1

- **Roger Ames** appointed Chairman/CEO of Warner Music Group.
- **Justin Case** chosen as PD of WUSN/Chicago.
- **Bill May** moves to San Diego as KIOZ & KMSX OM.
- **Bob Barnett** becomes OM of AMFM/Nashville's five-station cluster.
- **WSJZ/Boston** flips to Talk, with **Paula O'Conner** as PD.

5

- **Russ Thyret** advances to Chairman/CEO of Warner Bros. Records.
- **Laura Hinson** hiked up to VP/AC Promotion at Island.
- **Marcus Camacho** tapped as VP/GM of El Dorado/Houston trio.
- **John Duncan** lands KYYS/Kansas City PD gig.
- **ABC Radio Networks** and **EZ Communications** announce plans to provide real-time audio broadcast casts via the Internet.
- **Steve Wonsiewicz** joins R&R as Music Editor.

10

- **Joe Galante** ascends to RCA's presidency.
- **Jack Weston** named VP/GM of RCA/Nashville, with **Josh Leo** appointed VP/A&R.
- **Bob Kaake** promoted to Regional VP/Programming at Viacom.
- **Rob Hasson** advances to VP/GM of KLUV/Dallas.
- *Famous Lost Words*: "In this age of the instant fax, instant memory-dialing phone and instant microwaved fast food, people put a higher premium on time than ever before." — **Rick Sklar**, radio guru

15

- **Bob McNeill** returns to WMZQ-AM & FM/Washington as OM.
- **Garry Mitchell** tapped as KWK/St. Louis PD.
- **Ron Nenni** selected as PD of KOMA/San Jose.
- **Alan Furst** named PD of WLW/Cincinnati.
- **Gary Owens** joins KKGO/Los Angeles as morning host.
- **Dennis Gwiazdon** becomes GM at Brown Broadcasting's newly acquired Country KKAT/Salt Lake City.

20

- **Ruth Meyer** promoted to VP/Programs, Network Radio at NBC.
- **Joe Archer** appointed GM of WWWW/Detroit.
- **Ted Carson** returns to KSRR/Houston as PD.
- **John Driscoll** recruited as PD of WZUU/Milwaukee.
- **Donna Brake** is boosted to PD of WSM-FM/Nashville.
- **Ted Utz** takes the PD chair at WSH/Albany.

25

- **Jay Albright** named PD of KUZZ/Bakersfield.
- **Mike Horn** promoted to APD of KFI/Los Angeles.

Congratulations to Pop/Alternative WTMX/Chicago's wake-up team of **Eric Ferguson** & **Kate Hart** for raising more than \$800,000 in their hour Children's Memorial Hospital Radiothon. Donations came from more than 5,500 listeners.

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WXYK/Biloxi
KQID/Alexandria

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Promoting Rap, Hip-Hop At CHR

■ More slots to be had at CHR/Pop, but labels say, 'Don't jump the crossover gun'

Think there's already enough rap and hip-hop at pop radio? Think again, say a handful of programming and promotion pros, who believe two important trends could result in more songs from these genres crossing over to pop in the near term.

Probably the main impetus for such crossover will be the aging of the Gen Y demo. Edison Research President Larry Rosin drove that point home at R&R Convention 2000 when he debuted the in-depth report "Radio's Future: The Definitive Study of Today's 12-24-Year-Olds." The only musical genre to come close to having the audience appeal of the trio of rap, hip-hop and R&B for this demo is alternative rock, according to the research. As Rosin noted in his presentation at the time, rap and hip-hop have "become too central and too important to what the demo is all about."

The second, but more subtle factor leading to increased crossover, say these pros — and it's more of a prediction, really — is that the mainstream pop being offered up by male and female teen acts is starting to show a little wear and tear. Rap and hip-hop, say these vets, are the odds-on favorites to ease into those precious extra playlist slots.

As always, the degree of change will be different at each station, be it CHR/Pop, CHR/Rhythmic or Urban. Also, quantifying any kind of shift is difficult in this day and age, as the boundaries between pop, dance, hip-hop and rap have blurred nearly beyond recognition.

Change In The Air?

Nevertheless, Urban WPHI/Philadelphia PD Maurice Devoe believes that the tide has already turned. "It's become very noticeable in Philadelphia," he says. "I was listening to CHR/Pop WIOQ (Q102) a while ago, and they were playing Nelly's 'Country Grammar,' which kind of caught me off guard. Also, they've played (juvenile and DMX's 'Party Up.' Those were records that probably six months to a year ago they wouldn't have touched. Now they're massive, and pop stations like Q102 are all over them."

It's not just airplay driving increased exposure, notes Devoe. "These artists are getting massive not just because of radio, but because they're all over MTV and BET. They're in TV commercials, they're on the big screen, and they're all over magazines. The kids are noticing and feeling it."

From his chair, Devoe thinks that rap and hip-hop records are crossing



Maurice Devoe



Michael Horton



Charlie Walk



Johnny Coppola

over from Urban to pop radio more quickly. "That's what's happening in our market," he says. "It has been a gradual change over the past 12-18 months, but the window is starting to shrink. It might have taken two or three months before some stations picked up on the records, but now it seems like it's two weeks with certain records."

A cursory glance at Callout America reinforces Rosin's study in certain respects. Nelly's "Country Grammar," Dr. Dre's "The Next Episode," Jay-Z's "Big Pimpin'" and Eminem's "The Real Slim Shady" — which are all on the CHR/Pop chart — all ranked in the top 20 in terms of favorable scores. Destiny's Child's hip-hop-leaning track "Jumpin' Jumpin'," debuted on Callout America a month ago in the top 10. Where did all of those pop listeners hear these hit records? Most likely at Urban and CHR/Rhythmic.

That's a harbinger of things to come, believes Devoe. It's also why he says it will be even more important in the future, in terms of maintaining cume and TSL, for him to remain committed to the genres and artists, jump on records early and stay true to the lifestyle needs of his listeners. "The music thing is pretty subjective," he explains. "With us, it's more about the imaging of the station and being true to who you are. Those are the things we can control, and it's what makes the difference."

Some Will, Some Won't

Universal Records Sr. VP/Urban Promotion Michael Horton cautions, however, against reading too much into the charts for now. While he doesn't believe that, on average, hip-hop and rap records are crossing over faster than they were a year

ago, he will admit that in the future a select few tracks will surface at pop more quickly than in previous times.

"It will happen with the right records," he says. "It's still on a case-by-case basis, but the format is more open to hip-hop and rap records than ever before. Last year we had a lot of success with Juvenile, but then again, it took almost eight months before we crossed it to pop. You just saw the Nelly record pop up at CHR/Pop, but what you don't realize is that we have been setting up and working that record as far back as Thanksgiving."

That's an important point. Nelly, Jay-Z, DMX, Da Brat and Dr. Dre all had records that spent months at Urban and, to a certain degree, at CHR/Rhythmic before hitting CHR/Pop. Dre's "The Next Episode," despite being the No. 5 record at Callout America, amazingly has yet to enter the CHR/Pop chart.

Horton puts a lot of it down to changes in the music cycle. "We've been through this before," he says. "Over the past decade urban records have dominated the pop charts. Right now it's more hip-hop, but go back several years, and it was R&B records from Toni Braxton, Whitney Houston and TLC. If you look at Urban radio, hip-hop is dominating that format as well: It's just that time in the music cycle."

"But pop radio has had to deal with other genres too. A while ago it was country. Then it was alternative rock. Then pop alternative. Now it's mainstream pop, with the boy bands."

Capitol VP/Crossover Promotion Johnny Coppola notes that Urban has gone through an interesting cycle over the past few years. "You have to remember something important: A few years ago a lot of hip-hop and rap

"Will radio promotion departments be quicker to look for signs for crossover potential? Absolutely, because there will be more slots available for the music. But it all depends on where the artist is in terms of career development."

Charlie Walk

acts were breaking at CHR/Rhythmic, and a lot of Urban stations weren't playing them," he says.

"When the acts came to town after blowing up at the CHR stations, those same stations would have all the juice as far as events and things like that were concerned, which hurt Urban stations in some ways. The reason that happened was that community leaders at the time were saying that hip-hop and rap were destructive, pot-smoking, gun-toting genres of music, and many Urban stations started getting away from them because they didn't want the added pressure from community leaders.

"Now the landscape has changed dramatically. Hip-hop has become a part of the lifestyle of many different people. But a lot of people in the pop world didn't understand how long it had been a part of their lifestyle. They didn't get it at the time, and many still don't get it to this day. However, at Urban that's the way it is. They didn't want to be playing second fiddle to the CHR stations that were serving that audience. Now the music is back at the format, and it's a great thing."

"I was listening to CHR/Pop WIOQ a while ago, and they were playing Nelly's 'Country Grammar,' which kind of caught me off guard."

Maurice Devoe

Don't Forget Your Roots

Columbia Records Group Sr. VP/Promotion Charlie Walk bets that some rap and hip-hop acts are poised to pick up where mainstream pop teen acts leave off. "We're going through an extreme period with some of these teen pop acts, especially the boy bands," he says. "I'm not saying there's not a place for them, but we've gone to an extreme, and we're at a point where listeners at pop are going to want other types of music. The flavors that will probably work best are going to be alternative, rap and hip-hop. There will always be

places at Top 40 for the young-teen records; there will just be fewer slots available in the future."

Interestingly, CHR/Pop's hesitancy to increase its percentage of rap and hip-hop record adds has probably been a saving grace for the genres. How so? Well, for one, the music hasn't been overexposed at pop radio. Mainstream audiences — and even the alternative and active rock fans — have had to seek the music out. They learned about the records and artists from MTV, BET, nightclubs, school, friends and so on. It hasn't been played 24/7 like today's mainstream pop acts have. Other genres or subgenres haven't been as lucky, from the hair bands of the '80s to the grunge groups and female singer/songwriters of the '90s.

In fact, a rush to get pop crossover airplay probably dented the careers of many alternative artists. The acts weren't given enough time to develop a core fan base at Alternative, Active Rock or Adult Alternative before hitting the mainstream. Promotion departments, however, don't plan to make the same mistake again.

Walk stresses, "Every artist has to have a base in order to sell albums and have a long-term career and create their own brand. And the labels have to be true to the artist. Hip-hop and rap artists start at Urban and live and breathe at that format. Those stations really nurture and front-load back-sell their artists, more so than any other format. They're the best at doing all of that. That's a very important thing to remember."

"Will radio promotion departments be quicker to look for signs of crossover potential? Absolutely, because there will be more slots available for the music. But it all depends on where the artist is in terms of career development."

Another key point. And a tricky one, considering that more rap and hip-hop acts are wondering why their records aren't getting more pop airplay. As one insider notes, "I remember when some veteran rap and hip-hop acts were thrilled to debut when they had a No. 1 song at Urban. Now it's like, 'Why aren't I pop 10 at pop?'"

Managing those expectations will be a delicate exercise in the future, Universal's Horton observes. "That's happening because the bar has been raised. When an artist sees someone else achieve success at pop, they want to know why their record isn't doing the same thing."



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LAUNCHING PAD

Ireland's Mumba Making Impact At CHR/Pop

Interscope Records has reached across the Atlantic and plucked a gem in 17-year-old Irish singer/songwriter **Samantha Mumba**, whose R&B-flavored debut single, "Gotta Tell You," is making an impressive impact at CHR/Pop.

The track, which has already been a hit in Mumba's homeland and in the United Kingdom, was the second-most-added single at CHR/Pop the week of 7/28, racking up an impressive 56 adds. The only cut it trailed was Briney Spears' "Lucky." Among the CHR/Pop stations supporting the record are **KSLZ/St. Louis** — the spins leader at pop with 44 plays per week, according to Mediabase — **WFLZ/Tampa**; **KSMB/Lafayette, LA**; **WOST/Ft. Myers**; **WKGS/Rochester, NY**; **WHY/Miami**; **WKXJ/Chattanooga, TN**; **KZHT/Salt Lake City**; **WFHN/Providence**; **KKRZ/Portland**; and **WPRO/Providence**. Rhythmic stations playing the track include **KXME/Honolulu**; **KZFM/Corpus Christi, TX**; **KLUC/Las Vegas**; and **KOHT/Tucson**.



Samantha Mumba

Interscope execs can thank the duo of Irishman **Louis Walsh** and Brit **Colin Barlow** for bringing Mumba to them. Walsh, who manages Mumba and runs Dublin-based Wildcard Records, last year introduced the teenager to Polydor Records U.K. Director/A&R Barlow, who in turn pitched her to various Universal Music Group labels.

Walsh comments, "Colin signed my first group, Boyzone, a while ago, so we've been working together for some time. He believed in Samantha from Day One. We work very well together, and we don't bullshit each other." He jokingly adds, "It just goes to prove that the Irish and English can work together."

Barlow notes, "Louis and I have a great relationship, so whenever he brings me something, I pay very close attention to it. He brought me a tape of Samantha's when she was 16 years old and had already written a lot of music. When I met her, I saw a natural artist who had a wonderful energy and a wonderful way about her. The deal with Polydor happened very quickly."

Sealing the deal with Interscope also happened quickly and recently — only a few months ago. Walsh recalls, "[Interscope/Geffen/A&M co-Chairman] Jimmy Iovine was in Dublin to hear the new U2 record, and when he met Samantha, he was smitten — and so was she. The deal hadn't been finalized yet, but Samantha knew Interscope was the right place. Once she met Jimmy, that was it."

When it was time to record Mumba's debut album, Barlow opted not to interfere with the partnership Mumba had forged with her producer, who had helmed the songs on her demo. "Those two really connected — so well, in fact, that it didn't take very long to make the album. They have a special relationship and will probably work together for a very long time."

"And from our perspective, we wanted to record a pop album with an R&B slant. We didn't want to make a predictable R&B record because there are so many of those in America. We believe we've managed to do that — made a unique R&B record that can work in America."

Once Mumba was signed to Interscope, the label chose to move fast. Head/Top 40 Promotion **Chris Lopes** recalls, "You can approach something like this in two ways: You either sit on it or go for it. We decided to go for it, because the first time everybody heard the record, it was clear that it was something we should take to radio immediately. The promotion staff heard the music around the end of June, and on July 24 we went for adds."

One of the initial promo steps was to include "Gotta Tell You" on a company sampler of upcoming singles. **WSLZ PD Jeff Kapugi** picked up on the song, played it and immediately got curiosity calls and requests.

Lopes continues, "Jeff responded to the listeners who called in about the song and sent me the e-mail trail and all of their positive comments. Then he commented on how he loved the song and how it could be played next to anything. In fact, we used a lot of that in our trade ads."

"The reaction at Jeff's station and his reputation were a catalyst in our going to radio as quickly as we could."

Interestingly, Interscope didn't realize that Kapugi had caught onto Mumba's song. Kapugi comments, "Chris sent me the sampler, because at one point we didn't have a chance to meet in person. I just popped the CD in, and this song came on. I remember thinking how great it was. It reminded me of the first time I heard 'Genie in a Bottle.' Chris didn't know I was playing it until I told him."

Kapugi believes the song meshes sonically with the station. "It's a great song with great lyrics and melodies that fit perfectly with today's pop sound. I think it's a smash that will have legs."

In the meantime, with the single taking off in the U.S. and Europe, Mumba is having to juggle both schedules. Lopes comments, "She has a lot of European commitments, so we're sorting through things right now. Hopefully, we will do some press in New York and Los Angeles and arrange some radio visits around the end of August. Then we'll try to figure a way to get her back here before Thanksgiving."

A U.S. release date for Mumba's album has yet to be determined. The commercial single is already at retail.

Ready For Takeoff

Mainstream rock fans should check out the **BlackHole Records** band **Something 5**, who have picked up support at Active Rock **WKZQ/Myrtle Beach, SC**. The station added the Atlanta-based band's song "Flood" just over a month ago to encourage results.

As **BlackHole** President/Founder **Dan Nolen** notes, "They've only been playing the song about 15 times a week, and the band have never visited the town, but we just did a radio show up that way, and I couldn't believe that the crowd was singing the lyrics to the song. It really blew us away."

Nolen, longtime owner of the clubs **The Nick** in Birmingham and **Smith's Old Bar** in Atlanta, is taking it slow in trying to break **Something 5**, and he has enlisted **Protocol Entertainment** Founder **Randy Sudd** to handle radio promo. "Right now we're trying to build a following," Nolen says. "We didn't want to move too quickly because, frankly, the band wasn't ready. But now they have lot of shows under their belt and have written some more great songs. We'll begin working college radio in September and work that hard and try to drum up some more A&R interest."

Contact Nolen at (404) 817-0666 for more information. **Something 5** have yet to sign a publishing deal.

— Steve Wonsiewicz

MUSIC NEWS & VIEWS

The Battle Of Los Angeles

Los Angeles police pulled the plug on Latino alternative hip-hop group **Ozomatli**'s show during the Democratic National Convention on Aug. 14 and fired rubber bullets, pepper spray and tear gas into the crowd after around 40 people reportedly attacked the police with pieces of concrete, bottles and parking signs. Around 10,000 people had converged on the area to hear the politically charged hard rock band **Rage Against the Machine** and **Ozomatli**. The fighting began two songs into **Ozomatli**'s set, at around



Rage Against The Machine

8pm, when police declared that the attendees were engaged in unlawful assembly. About a dozen people were reportedly arrested. The LAPD called its response "strategic, measured and appropriate," but the American Civil Liberties Union said the police used "poor judgment" in their actions.

Island Def Jam Hits Streets

Island Def Jam Music Group has joined the fray, trying to find acts via the Internet. The company has officially launched **Streetlabs**, a new system designed to use the web to find talent, market the label's existing roster and accept demos from unsigned artists via uploads. The company's "webscouts" will upload songs they find onto the **Island Def Jam A&R** intranet site, making the songs available to the entire **IDJMG A&R** and executive staff. The effort, which has been going on quietly for several months, has already identified several artists with whom the label group is in advanced discussions. **Streetlabs** is being overseen by **IDJMG VP/New Media Larry Matterna** and Director/A&R **Rob Stevenson**.

Other 'Net news: **RealNetworks** has launched a subscription service, for \$9.95 a month, that will allow web surfers to get news, concert performances, movie trailers, free games and the **Sports Illustrated** swimsuit issue video. More content will be added in the future ... **The Smashing Pumpkins** have debuted an online radio station that streams previously unreleased live records. The program covers material from the group's early '90s shows through their current tour ... **Amplified.com** has inked a deal to sell digital downloads from **Zomba**, the label that owns **Jive Records**.

This 'n' that: According to e-zine **Allstar.com**, **Paul McCartney** will sing with **The Super Furry Animals** on a track titled "Free Now," which also incorporates outtakes from the **Beatles**' 60s recording sessions. The song will appear on the album **Liverpool Sound Collage** by McCartney as a part of an art exhibition at the **Tate Liverpool Gallery** ... **Creed** founding member bassist **Brian Marshall** and the band have parted ways ... **Virgin** inks Latino artist **Crystal Sierra**, whose new album, **Morena**, is slated for release in the fall ... **Marilyn Manson**'s imprint, **Posthuman Records**, has inked the Washington, DC band **godhead** ... **MCA** rock band **Semisonic** are in the midst of recording their new album, slated for release in early 2001. The group's **Dan Wilson**, who's producing the disc, says not using an outside producer "has allowed us to capture sounds and emotions we've not quite gotten before."



CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours:
1	BRUCE SPRINGSTEEN	\$2,687.2	
2	METALLICA	\$2,669.0	THE CORRS
3	GEORGE STRAIT FEST.	\$2,096.0	GOLDFINGER
4	'N SYNC	\$1,089.8	LONESTAR
5	JIMMY BUFFETT	\$1,032.3	PJ OLSSON
6	RICKY MARTIN	\$966.6	SUM 41
7	TINA TURNER	\$934.3	ZACK WYLDE'S BLACK LABEL SOCIETY
8	PHISH	\$919.1	
9	TIM MCGRAW/FAITH HILL	\$731.0	
10	BRITNEY SPEARS	\$722.4	
11	KISS	\$661.2	
12	UP IN SMOKE TOUR	\$535.4	
13	STING	\$522.9	
14	DIXIE CHICKS	\$505.6	
15	STEELY DAN	\$499.2	

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

Vuolo Captures The Crystal



"Radio's Best Friend," Art Vuolo, was honored with a gleaming statuette at the recent Talentmasters Morning Show Boot Camp for his 20 years of capturing on video the in-studio antics of radio personalities. Vuolo's videos are shown at the Boot Camp, as well as at R&R's conventions. Pictured at the ceremony are Talentmasters' Don Anthony, Vuolo and R&R Publisher/CEO Erica Farber.

Steal

Continued from Page 1

and began managing KZLA, which it bought from Bonneville, on Aug. 1. "Jimmy's expanded role will allow him to share his battle-tested skills with a greater audience," said Emmis Exec. VP/Programming Rick Cummings. "He's a great strategist and a great fit."

Steal joined Power 106 in June 1999. Prior to that he was Director/Programming & Operations for Clear Channel/Dallas, PD at WKRR/Cincinnati, Asst. PD/MD and air talent at KEGL/Dallas and Asst. PD/MD/nighttimer at WXXL/Orlando.

Emmis Sr. VP/Los Angeles Mar-

ket Manager Val Maki added, "Jimmy has done an exceptional job at Power 106, and I look forward to all he has to offer us at KZLA."

Steal's announcement came as rumors persist about KZLA's future as a Country station. As for Steal's involvement as consultant, KZLA PD R.J. Curtis told R&R, "I see this as a really good thing. Ultimately, [KPWR & KZLA] are going to be housed in the same building. Between Jimmy Steal, Rick Cummings and Val Maki, that's a pretty strong strategic team that I'm confident will be providing some great direction for the station."

R&R Associate Editor Calvin Gilbert contributed to this story.

Beck

Continued from Page 1

Beck remarked, "Joining one of America's fastest-growing radio companies in this type of role, where I can utilize all of my experience and expertise, is truly a dream come true. I look forward to working with Pat Paxton and David Field, as well as

our News/Talk general managers and programmers, to help them achieve all of their goals."

Beck was most recently OM for Infinity's WWJ & WXYT/Detroit. He previously served in a variety of programming positions, including at KGO/San Francisco and KFVB/Los Angeles. He'll be based in Kansas City and will begin Sept. 2.

Rohrer

Continued from Page 3

career as an Account Manager at WWMG/Charlotte. He commented, "I'm thrilled about the promotion. There are lots of opportunities in Atlanta radio, but none that com-

bine the flexibility and entrepreneurship available at a startup. That was probably the most exciting thing — to take a radio station [WALR-AM] that is completely unformed and put my stamp and my signature on what it is going to become."

Merger

Continued from Page 1

In order to get FCC approval, the Commission is requiring Clear Channel to sell 122 stations in 37 markets. Just last month the Department of Justice's Antitrust Division wanted Clear Channel to sell 99 stations in 27 markets. Clear Channel already has sale agreements for more than 100 stations worth \$4.2 billion. Seven more AMFM stations have been placed in a trust until a buyer is found, according to SEC documents.

Clear Channel will swap 0.94 share for each share of AMFM, or about \$17.1 billion based on Tuesday's closing price of \$83.69, which was up \$1.50 per share. Clear Channel will also assume about \$6.1 billion in AMFM debt. Clear Chan-

nel Chairman/CEO Lowry Mays will head the new company.

The deal has been a boon for such broadcasters as Radio One, Infinity, Regent, Cumulus, Inner City, Chase Partners and Cox Radio, with all of them snagging prime properties in prime markets. Radio One, for instance, will get the much-sought-after KKB-T-FM/Los Angeles, its first station west of St. Louis.

If there are prizes handed out for the deal most-reworked, it will go to Cumulus, which struck its first deal with Clear Channel in March, amended it in May after it sought to cut its cash outlay in the wake of a shareholder revolt and then amended it again last month so that it will sell 55 stations to Clear Channel in return for seven stations and receive \$166 million rather than shelling out money.

Walk

Continued from Page 1

mutual trust and respect. He has already been doing this job over the course of the past six months and has clearly shown the leadership qualities this new position demands. It is with great pride and pleasure that I now officially announce the well-deserved promotion of my friend and colleague Charlie Walk."

Walk noted, "I am honored to work with Don Jenner and the Columbia Records Group family, and it is a privilege to represent our roster of exceptional artists. Our non-traditional approach to promotion has allowed our artists to achieve maximum exposure and impact in the marketplace. My goal is to lead our promotion team as we continue to create and implement innovative campaigns utilizing radio and video."

Previously Sr. VP/Promotion, Walk began his music industry career as an intern/producer for WXKS/Boston in January 1987. That September he joined Sony Music Distribution as a college marketing representative for the New England branch, and in January 1990 he became an account service representative for the branch. Walk segued to Columbia Records in June 1990 when he became Promotion Manager covering the Northeast Region. In April 1994 he was named Associate Director/Pop Promotion and was promoted to Director/Pop Promotion in October. The following January Walk was named Sr. Director/Pop Promotion. He was made VP/Pop Promotion in 1997 and promoted to Sr. VP/Pop Promotion a year later. Walk has served as Sr. VP/Promotion since 1999.

Bloomberg

BUSINESS BRIEFS

Continued from Page 8

XM Closes \$235 Million Financing Deal

XM Satellite Radio has closed a \$235 million financing deal with an investment group that includes American Honda Motor Co. The deal was announced in July and gives XM Satellite Radio full funding through its May 2001 launch. Led by AEA Investors, the investor group also includes Madison Dearborn Partners, Baron Asset Funds, DirecTV and Columbia Capital LLC, all of which will purchase newly issued preferred stock in XM.

San Francisco Mayor To Address NAB Radio Show

San Francisco Mayor Willie Brown will discuss business and political issues as the featured speaker at the NAB Radio Show Luncheon Sept. 22 in San Francisco. The NAB has also set its "Radio Legends" panel for Sept. 23. The esteemed group will include Casey Kasem, Gary Owens, XM Satellite Radio programming chief Lee Abrams, veteran broadcaster Kent Burkhardt and former KFRC/San Francisco morning host Dr. Don Rose.

Easterlin

Continued from Page 1

Easterlin noted, "I am very excited about my new opportunity and responsibilities here at the Island Def Jam Music Group. We are a young company with an energetic staff. Ken Lane has put together a team based on positive energy and a winning attitude."

Easterlin, who was previously the company's Los Angeles-based VP Pop Promotion, West Coast, has been with IDJMG for the past two years. Prior to joining the company he spent six years with Virgin Records as National Director/Pop Promotion.



PUBLISHER/CEO: Erica Farber
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OPERATIONS MANAGER: Page Beaver

EDITORIAL

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DIRECTOR/CHARTS & FORMATS: Kevin McCabe
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ALTERNATE: Jim Kerr CHR: Tony Novla
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ROCK: Cyndee Maxwell US&M: Walt Love
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BUREAUS

WASHINGTON, DC: 202-463-0500, FAX: 202-463-0425
BUREAU CHIEF: Jeffrey Yorke
LEGAL COUNSEL: Jason Shrinaky
NASHVILLE: 615-244-8822, FAX: 615-244-8655
BUREAU CHIEF: Lon Helton
ASSOCIATE EDITOR: Calvin Gilbert

ADVERTISING

LOS ANGELES: 310-553-4330, FAX: 310-203-6450
SALES MANAGER: Henry Mowry
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Waaaaay

BEHIND

the

MUSIC

For R&R's 2000 Rock special, we decided to go behind the scenes of the format. Thus, "Waaaay Behind the Music" was born. With thanks to VH1 for granting us permission to play with the title of its hallmark show, I'm pleased to present on the following pages the names and faces that shape our format.

It's only right that the special kicks off with an exclusive behind *Behind the Music* interview with the show's Exec. Producer, George Moll. We also have dozens of terrific interviews with the format's heavyweights, so check out the Table of Contents on this page for an overview of all the topics.

Every year I'm asked how such a big issue is put together, so I've decided to share the "Behind the Rock Special" story with you. Back in March I was in Chicago. I stayed with WLIT/Chicago promotion maven Natalie DiPietro. We were talking about Metallica and began wondering silly things like who does their laundry when they're on the road. Do they haul washers and dryers in those big trucks alongside their equipment? We laughed at the concept of going *waaaaaaay* behind the music, but when I returned to my office, I called Metallica's management, Q-Prime, to discuss it. Though it wasn't possible to do a story on Metallica's tour because they weren't on the road at the time, the offer of The Red Hot Chili Peppers was made, and I jumped at the chance.

R&R Design Director Gary van der Steur and his creative team were brought in to discuss the concept of the special. It's their visual magic that makes these pages look so good. David Simpson designed the logo itself. At the same time I began jotting down ideas for column topics. One of the stories had to be about Napster and consumer opinion of the Metallica controversy, so I called Mike Henry at Paragon Research and asked if they would be interested in polling the public. Along with Michael Henderson and Larry Johnson, we put together the questionnaire, and Paragon surveyed over 400 people on the subject.

For the interviews that I conducted, Asst. Rock Editor Tracey Hoskin transcribed tapes of the conversations; then freelancer Margo Ravel-Tone, a former R&R As-

From Rock's biggest groups to its sparkling personalities, Cyndee Maxwell takes the format's pulse for 2000

sociate Editor, shaped the transcripts into completed columns. Tracey also conducted several interviews, writing those stories herself. Similarly, R&R Music Meeting Content Manager Jay Levy was interested in contributing a story on blues-based rock, one of his passions. R&R Managing Editor Richard Lange proofed every last word. Mark Brower typed all the chart data into the correct formats as well as transcribed many hours of tape. Charts & Music Manager Anthony Acampora came up with the idea for the special playlists. Former R&R Asst. Rock Editor Frank Correia, who is now writing about music at Express.com, also offered to do some freelance work.

I'm especially delighted to have a contribution from R&R GM Sky Daniels, whose writing I've always admired. Sky uncovers special insights about our format's biggest independent promoter, Bill McGathy. Tom Kelly graciously agreed to compile the weekly Kelly Music Research All-Market Callout Report into a chart of the year's best-testing songs (so far). His methodology is to combine listeners of Rock, Active Rock and Alternative. The info he provided also includes some valuable additional data that's not part of the weekly chart.

To every one of the people mentioned above, everyone in the special itself, everyone behind the scenes and all of our advertisers: Thank you. There would not be a Rock special without your help.

WHAT'S AHEAD

<i>Behind the Music</i> itself	Page 38
Before the Peppers hit the stage	Page 41
Consumers on Napster	Page 44
Universal's astounding Rock success	Page 49
Radio's music meeting	Page 50
Successful station websites	Page 52
Marketing 101	Page 54
Radio festivals are a fact of life	Page 57
Dick Sheetz's valiant story	Page 60
Dear Dave	Page 62
America's No. 1 Rock indie	Page 64
Lyrical content and responsibility	Page 66
When the pink slip comes	Page 68
The Cult	Page 71
Papa Roach	Page 72
Disturbed and Dope	Page 74
Rock's blues	Page 77
Christian rock explodes	Page 81
Sharing again	Page 82
Special charts and lists	Page 84

ROCK

Molly
BEHIND the MUSIC

VH1 Captures The Human Side Of Rock

Behind the Music reveals the underbelly of the rock 'n' roll lifestyle to create compelling TV

Before August 1997 the idea of a band revealing their hardships, rivalries, drug use and other behind-the-scenes troubles was sacrilegious. Turmoil among bandmembers and wild antics on the road were closely guarded secrets only gossiped about and maybe — if a person was particularly well-known — leaked to the tabloids.

Of course, industry insiders were privy to some of the dirt, but no one had ever thought about creating a show based on it. Who would watch? What bands would participate? How could it be done in such a way as to be entertaining to fans yet enable artists to maintain a sense of dignity while sharing their most outrageous secrets with the public?

With *Behind the Music* VH1 managed to create a show that not only offers viewers an exclusive peek into the private lives of their favorite artists, but does so without being cheesy. George Moll, VH1 VP/West Coast Production and the show's Executive Producer, gives us a look behind *Behind the Music*: its genesis, the artists, and how the show managed to make us care about Milli Vanilli.

Dying In Vein

Moll says the show evolved out of a couple of things. When Exec. VP/Programming & Production Jeff Gaspin joined VH1, he was looking to create a signature series. Recalls Moll, "Paul Gallagher and I were in the middle of doing a documentary — which was way out of the box for us — called *Dying in Vein*, a film about heroin addiction in the music industry.

"It was in-your-face — there's nothing pretty about heroin

"Time and time again, people say to us, 'I had absolutely no interest in that artist or their career, but I couldn't stop watching the show.'"

addiction. The network didn't know what to do with the program, but we aired it, and it got a tremendous response and a big rating. That got Jeff's brain moving. He figured we could be doing real-life stories that were compelling."

One afternoon Gaspin was having lunch with Gay Rosenthal, who is now one of the executive producers of *Behind the Music*, and they started posing questions like, "What do you think ever happened to Milli Vanilli?"

"We started investigating those stories," Moll explains. "We originally set out to do a couple of shows as pilot episodes, but when we started looking at the rough cuts of the shows, we realized that we had started caring about Milli Vanilli. We were onto something. It was compelling television. They had quite a sympathetic story, as it turns out, which was surprising, because they were so vilified. We knew we had something right away."

HUMAN-INTEREST STORIES

"Early on it was a much different process than it is today," Moll points out. "We were asking artists to do something they had never done before, because up to that point all music television programming was pretty much a publicity agenda. 'Why did you put a hit on your greatest hits album?' was then a probing question. We wanted to do more.

"In the original episodes, when we first approached art-

ists, the litmus test was — and still is — is this a great human-interest story? It was more difficult getting artists on board in the early stages of the show because they were putting their lives in our hands. Obviously, anyone and everyone who's tried to make it in the music business has had some tumultuous periods in their lives."

When the show's August '97 double premiere of episodes spotlighting Milli Vanilli and MC Hammer produced an immediate and overwhelming response, Moll said they went into high gear and began producing as many episodes as they could.

"It took awhile for artists to get comfortable with what we were trying to do," he admits. "Over time we demonstrated that we could handle the most sensitive issues in context, respectfully and, most importantly, never mockingly. Before long we had artists approaching us. It's still a mixed bag, whether we approach an artist or they approach us."

ANOTHER FACET

Another facet of the show is the people behind the artists — from the A&R and other label execs who discover them to the radio programmers who put their music on the air. "We've used a lot of radio people," Moll says. "There are individuals in the radio business who have played a key role in an artist's development, like Cathy Faulkner from KISW/Seattle. Kevin Weatherly from KROQ/L.A. has been on several shows. We've had a lot of artists point to Kevin and say, 'That guy played my record.'

"There are also label guys past, present and future who turn up in these shows. You know, the people who are instrumental in signing bands. Then there are the *Rolling Stone* guys, like David Wilde, and David Fricke."

The senior editorial team decides who to do shows on. Joining Moll are Bruce Gillmer from Music & Talent Relations, Gaspin, Rosenthal and the senior producers. The time frame for putting together an episode, from research to final edit, is between 12 and 14 weeks.

The show's 100th episode, which aired in February, was on Tina Turner. "Our fourth-season premiere is currently scheduled for October 1," Moll says. "That will be a 90-minute special on Cat Stevens, whom I pursued for about three years."

COMPELLED TO WATCH

Not surprisingly, as the series has evolved, it has revealed a positive byproduct: the opportunity to reignite interest in some heritage artists. Moll says that the show has not only helped in catalog sales, but also sales of new projects.

"We've evolved into a part of the marketing plan for most record labels in terms of launching a project," he explains. "What's been interesting for *Behind the Music* — and it certainly relates to radio — is that we're growing with our audience. If you look at our earlier shows, we were focused primarily on veteran or heritage acts. But as the audience matures and people pass through our demographic, our playlist changes. That's one of the reasons you see us doing more hip-hop artists and bands like The Red Hot Chili Peppers and The Stone Temple Pilots.

It's amazing: One week we'll premiere Shania Twain, the next we'll premiere Metallica, and we know that many of the same people are watching both shows. Time and time again, people say to us, 'I had absolutely no interest in that artist or their career, but I couldn't stop watching the show.' I think people have learned to count on us for a compelling story. We've done everyone from Glen Campbell to AC/DC."

THE REAL THING

"*Behind the Music* is primarily told by the artists and the witnesses closest to them," Molly explains. That philosophy has been an attraction for those who might otherwise want to maintain their privacy. "The fact is that we know the shows are much more compelling if we have the artist's cooperation," Moll says. "However, that doesn't mean the artist has editorial control; there's a difference.

"We want to work with the artists. We have never done a show on an artist against their will. You could see a biography of John Lennon on A&E or E!, but you'll never hear a lick of Lennon's music in it. The music is a very big part of the storytelling that we do, and since the artists often control their publishing, their cooperation is essential. More importantly, we have their voice to tell the story."

Those stories continue to be a ratings success for VH1. Last year the show achieved a No. 1 Q score, or recognition factor, in men 18+ — tied with ESPN's *Sports Center*. Says Moll, "I find that remarkable, considering how long that franchise has been on the air. I'm not sure how to explain it. Maybe there is a common thread. The stories tell a compelling human saga, and there's a lot of that in both sports and music."

In terms of ratings, the most successful *Behind the Music* has been Shania Twain. But there are other ways of determining success. Moll recalls, "Leif Garrett may be the most talked about. It is quite a remarkable story. That is why I resist those who paint *Behind the Music* with the broad brush stroke of being in the biography genre. It's so much more than that. Things actually happen in the course of making the program, so it's much more of a documentary in that respect.

"Leif Garrett is an excellent example. Through the course of our investigation we found a little-reported story that Leif, when he was at the height of his career, was involved in a car accident while intoxicated that paralyzed his best friend. Litigation separated them, and they hadn't seen each other in 20 years. Through the court we found that individual, and over the course of making the show they actually came back together for the first time in 20 years. That all happens on camera, which is a pretty remarkable moment."

MORE MUSIC

For newer acts, the *Behind the Music* team is hard at work on *Behind the Music 2*. "We were looking for a vehicle to introduce emerging artists to our audience," Moll says. "We're not in regular production on *Behind the Music 2*, but when the occasion arises, it's a good vehicle for us to showcase newer artists."

Another way that Moll hopes to expand the show's franchise is through radio. "We're going to make custom versions of *Behind the Music* for radio syndication for various formats," he says.

As long as musicians continue to create music, VH1 will be there to tell the story.

BEHIND the PEOPLE

IF I WASN'T IN PROMOTION I'D....

Be a starving artist, or an ex-starving artist who went back to riding horses for money because food rules.

— Cheryl Valentine, Tommy Boy



George Moll



WALKER

"One Step Closer"

Early At:

WXRK	KXXR	WXTM	KRXQ
KUPD	KUFO	WLZR	KHOP
KLFX	KHTQ		

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On The Road With The Red Hot Chili Peppers

The 'Otherside' of one of the format's hottest tours

Have you ever wondered what's involved in putting on a major tour? We have, so we went to one of today's hottest groups and peeked around the curtain to find out what goes on behind the live show. The Red Hot Chili Peppers' Production Manager, Bobby Leigh, and Tour Manager, Louie Mathieu, give us an all-access look at taking the act on the road.

The first question is, what happens once the band decides they want to go on tour? Explains Mathieu, "They get together with management and the booking agent and establish the parameters of how much touring they want to do depending on where we're going. We put on such a physical show that, at best, we do two days on and a day off. Routing is established, and then the whole process begins."

Leigh favors the Chili Peppers' touring schedule. "I've been doing tours as production manager for 15 years, and this is the absolute best schedule I've ever seen," he says. "A lot of other bands will go five or six days in a row, and by that time everyone is tired and burned out. The Chili Peppers also do three-week legs, then break for 10-12 days. In the meantime I have to make sure that everyone is ready for us on the next leg. It's a break from actual touring, but it's still work."

Mathieu says the downtime costs a little more, but it's worth it. "You're paying everyone a retainer," he explains. "You're paying for the bus to sit, for the sound gear to sit and for the trucks to sit while you take the break. To us, it's worth it. It allows us to tour longer than if we just went out for six weeks at a time and burned ourselves out. Most management companies will tell you it's insane, but this is how we do it, and we've been around long enough that we can dictate our terms. We're very fortunate in that."

ON SCHEDULE

Once all have agreed on the basics, Mathieu says the focus shifts to production and lighting. "You get a lighting designer to meet the band and find out, if we want to do projection, what kind of film we want to do," he explains. "Sound is a no-brainer in terms of what you're going to bring; it's pre-established."

"We have exacting monitor requirements we'll bring with us if the system they are providing is deemed inadequate. When we do the States, we bring everything with us because it's more cost-effective. Once that's in place, you hire the personnel and get your technicians together; you assemble the team and figure out a budget. As the tour manager, I oversee all of this. Once that stuff is in place, I start handling the band; they become my main focus."

Mathieu makes the band's travel arrangements, from flights to hotel rooms and everything in between, so he needs to know what's going on in their schedules in order to work around all the details when they travel.

"It's exacting, crazy work that you have to put into it, in terms of travel, hotels and everyone's preferences," he says. "It's a bunch of little things that are important for making a happy rock band onstage instead of a bunch of people slogging through a tour tired, worn out and staying in crappy places, eating crappy plane food."

"We try to make it as easy as possible at this stage in their career because they've put in their time. They can afford to do it; they don't have to kill themselves. Traveling in the States is very different from traveling overseas. The States

are easier in many regards, because there are no language or cultural barriers and you can hit major cities within reasonable distances.

"If the distance is too far, we've got different philosophies in the band: Some prefer to do the long drive overnight, some prefer to stay in the city and fly out the following day. We create an itinerary, a booklet that lists all the venues, the hotels and how each person is traveling. Once you establish all that, of course it changes — a guy decides he wants to fly home and see his girlfriend and come back the day of the show. That's where the ulcers begin."

LIGHTS, SOUND ... TVS?

"When the itinerary is booked, our agent will go out and sell the shows to promoters," Leigh explains. "Then management will go to each promoter and cut a specific deal."

The stage design originates with the band and a video director. "They come up with an idea for the stage show, and it's my job to bring those ideas, that vision, to the stage via lights, props, video screens and any other elements to make the show extraordinary," Leigh says.

He knows companies and people who have the same professional yet laid-back philosophy as the band, people who'll get the job done and have fun. "That's a big deal with us," he says. "I want to make sure everyone is having fun. We run things very relaxed with the Chili Peppers. It's a casual yet professional organization."

"Our video director and the band decided they wanted 12 flying TVs and the biggest video screen available. They wanted to make the show look like you started off in a club and then reveal a bigger set as it goes on. Throughout the set, walls drop and curtains disappear to reveal this gigantic video screen. At 60 feet wide, it's the largest on tour right now. Televisions fly around the stage — it's incredible."

"Once I've hired the companies and put together a crew, I call the promoters one by one and review our entire show with them. I want to make sure they have all of the people they need to help us build this every day. Then we set out to conquer America."

MAKING MAGIC

The crew starts at 9am to transform an empty hockey arena into "an amazing rock show by midafternoon," Leigh says. "We have four trucks and 35 people on our crew. We start with our first truck, which is our production and rigging truck. It's basically my office, with my traveling office cases and our dressing room cases."

"The rigging pieces are the motors that hang from the ceiling of the arena — the foundation of our show. They hold the trusses, the lighting system, the PA speakers and the televisions; they make them float in the air. Our rigger is the guy who climbs up into the ceiling of the arena and attaches these 35 motors to the beams that

hold the weight. That takes a couple of hours to set up. We hire about eight local people to assist him to make sure everything is in the exact place it needs to be to fly correctly.

"Then we load in our second truck, which carries our video and lighting gear. We have an additional 12 local guys

hired to help get the lighting system together. They don't know our stuff, so our guys will tell them how to build the trusses, bolt them together and attach each light. We work on lighting until 11am. Then I have another eight local stagehands hired to come in and help our sound people. They put the speakers in place and attach them to the motors, set up the console, set up the monitors and get the sound system together.

"After that we load in our fourth truck, which is the backline truck. We get that onstage and make sure it's working correctly. The band's crew will come and get a soundcheck. Our monitor/sound engineer has the toughest job on tour. He's the guy with the toughest audience. He'll come in and make it sound good for the band and make them happy."

FINISHING TOUCHES

At around 3pm the Chili Peppers' drum riser is moved to make room for the opening band, who set up and soundcheck. Leigh takes a final walk-through to make sure everything

is in place. He meets with the security heads to make certain security is run according to the band's wishes.

By then it's time to open the doors. Leigh gets to take a breather as the fans start pouring in. Usually, he and his crew eat dinner, another detail he organizes with the promoter. "When I'm advancing the show and making sure the promoter has all of the necessary tools for us, I also make sure that they have enough food, the right amount and the right type," he explains. The Chili Peppers, he says, eat according to their blood types, which can make finding the right caterer or other source difficult.

"On this tour I hired a tour chef, Jaime Laurita," Leigh says. "This guy is world-renowned. He worked with Sarah McLachlan on Lilith Fair. He has an assistant, and every day they shop at the local health-food store and grocery store for food to prepare for the band. I make sure Jaime has a place to cook. He has his own stoves, gas burners, pot and pans, dishes, etc. The only things he needs locally are a refrigerator and a sink. He's amazing. He can take a locker room and transform it into an amazing Oriental restaurant. He's very creative."

SHOW TIME!

When it comes to opening acts, the Chili Peppers firmly believe in treating them with fairness and respect, which Leigh wholeheartedly supports. "My philosophy is that you have to be careful how you treat them because you just may end up working for them someday," he says. "The Chili Peppers are the nicest guys you've ever met in your life. They treat everyone with absolute and total respect."

"That's a big deal, because I've been in situations where you feel like you're getting screwed over by the headliner."

Continued on Page 42

BEHIND the PEOPLE

IF I WASN'T A PROGRAM DIRECTOR I'D....

Be writing my Grammy speech. Writing and performing are true passions for me, but programming a Rock station takes all of my time. I love my job and feel very passionate about radio, but if I wasn't a program director, I would spend more time with my own music.

—Christine Martinez, WRQR/Wilmington, NC



Louie Mathieu



Bobby Leigh

ROCK

On The Road With The Red Hot Chili Peppers

Continued from Page 41

You're not allowed to do this, you can't do that, etc. The opening act right now are The Foo Fighters, and we let them have the entire stage. We even let them come up with their own lighting plot. There are no limitations at all as far as what they are allowed to do."

It would seem that the hardest part of Leigh's job is over when the band takes the stage, but that's when the real work begins. "As soon as The Foo Fighters leave the stage, I have my 10 guys onstage, and I direct them on how to switch over from the Fools," he explains. "The goal is that within 30 minutes of the Fools leaving the stage, my band is going to walk in and only see their own set. I call house lights, the curtain is dropped and pulled out of the way, and the band walks onstage and starts playing."

MIND READING

While the crowd goes crazy, Leigh and his crew are looking for anything that could possibly go wrong. "We watch the band and make sure everything is fine. It's called mind reading; I try to see how they are feeling. I can sometimes tell if a venue is too hot or too cold or if they don't feel right. The guitar tech will make sure John's [Frusciante] guitars are in tune and his effects are working correctly. Flea's tech will do the same thing, and Chad's drum tech is making sure the heads are fine, that he has enough sticks, water, etc. We just make sure that these guys are sorted onstage so that they can perform their job and the show goes the way it should."

"Also, I am always making sure that the barricade that's holding the kids back is OK and that no one is going to get hurt. I make sure that the security guys aren't abusing the kids, which, unfortunately, sometimes happens. We have to be on top of that and make sure some lummo doesn't get on a power trip and hurt somebody." Leigh acknowledges that the Chili Peppers' roots are in punk, so it's OK if kids want to surf or form a mosh pit.

"After the encore the band go to their dressing room. They'll shower, relax, then have dinner. They might hang around and see friends if they have guests there or just get in the bus and go to their hotel."

"Once they're off the stage, the house lights come on, and I have anywhere from 28 to 38 local people come back to help us break it down, piece by piece, and start loading the trucks. I set them up in departments. Some people go to backline, some people go to video, lighting, sound, etc."

"We have department heads for each of these who make sure everything goes back where it belongs and that each of the cases gets into the right truck. Tearing down averages about two hours. It takes eight to set it up and two to tear it down. We took a lot of time preparing this tour, so it's really fast and efficient to get in and out. We get to the bus, have a few beers and go to bed."

I'M WITH THE BAND

While Leigh is keeping the band's stage show running, Mathieu's job is make sure bandmembers get to where they are supposed to be for shows, interviews and any other commitments. He's always working on travel arrangements. "Ideally, you want to be a month ahead of travel time to get the flights, hotels, availability and advance-purchase deals," he says. "Now that we're doing the States, it's mapped out through the end of September. I know where we're going, but I didn't start planning our hotels in July for September. So much can change, you never know; we deal with it as it comes."

"While I'm doing all of that, management is dealing with the record company and setting up all the press. Prior to leaving, I get a press schedule that says what we've committed to, what the band has agreed to, radio interviews, TV and MTV. We don't like to do meet and greets because they're so stilted. We want to do something for our fans, but we just don't want a cheap exchange. We'll put the contest winners on the side of the stage, or they can ask questions in an interview."

Mathieu provides the crew with a daily schedule of their commitments. "I make a call sheet showing what we're doing the next day, how long it's going to take us to get to the venue and what we're doing upon arrival," he says. "I have to meet with the radio people, have my assistant give them their passes and put them in their separate rooms. John goes to do this interview with this radio station, a DJ and two contest winners. Anthony does a solo interview with VH1. It varies from day to day who does what interview, but there are no more than two a day."

"Once I've hired the companies and put together a crew, I call the promoters one by one and review our entire show with them. I want to make sure they have all of the people they need to help us build this every day. Then we set out to conquer America."

Bobby Leigh

Mathieu orchestrates the press interviews by making sure there's a car to pick the guys up and get them back in time for the show. "The press and promotional stuff is the toughest part," he says. "I compare it to an airplane taking off: The hardest part is getting the thing off of the ground. Once you're up there, it kind of starts running itself. When you're out on tour, it's just aerodynamics."

ON THE FLY

"When you're out there, you're doing everything on the fly, day to day," Mathieu continues. "Different stuff comes in: There's been a change, this person's not coming, this person is flying in, girlfriends, guest lists. Or somebody gets sick, and you have to get a doctor to the venue or hotel. There are so many things that can come up through the course of the day that I have to deal with as a full-service manager. If you could take a day to sit here and watch what flies across my desk, it's pretty kooky."

As mundane as it may sound, laundry is one more item Mathieu oversees. "We bring our laundry bags to the venue, and my production assistant will send it out to the local fluff-and-fold," he explains. "You'll get it back at the next gig. But we're The Red Hot Chili Peppers; we don't wear much. They had suits made one time but got tired of them and went back to street clothes. We're not a wardrobe-intensive group," Mathieu jokes.

"Nothing surprises me after doing this for as long as I have," he reflects. "It might seem strange to outsiders to see what it takes for a rock band to stay healthy and happy on the road. A lot of it is chiropractors and masseuses. These guys are very athletic in their performance, and they've been doing this for a long time. They've fallen and injured themselves."

"I've had to go to emergency rooms when people have fallen off the stage. I've watched the guys get stitched up. I've been there when a guy gets hit in the head with a bottle and gets a gash over his eye. I sit there and put pressure on his head."

"You're the personal assistant. If they're having trouble getting something from the hotel, I'll call and use the heavy voice

and say, 'We have a lot of rooms here; we expect a certain degree of service. Can I speak to the manager?'"

"If I have to end up getting someone something at 4am, make their stay more pleasant, well, that's my gig, making everyone comfortable and happy. Whatever it takes from 'Louie, we need a TV in the dressing room to watch the Lake game,' to, 'I've changed my mind; I want to fly tomorrow. It's on me to get that flight, to get the car, to get them to the airport and on the plane to fly home. Even if it's against my better judgment, that's what they want to do.'"

GIVE 'EM WHAT THEY WANT

"I'm in the business of making things happen, of pulling the rabbit out of the hat to make somebody happy," Mathieu continues. "I've been with these guys a long time, and I am used to working with them. Their behavior is not out of line. They are very appreciative, but they're used to doing what they want to do when they want to do it. They've earned that right."

"They don't do it in a shitty way; they don't throw fits or tantrums. They're always polite. They ask, 'Louie, can you make this happen?' To someone else it might seem outlandish, but these are people who have paid their dues in order to earn not just the money, but also that personal freedom. You do it for long enough, and you get very accustomed to having your way. You learn to hire people who can get things done for you."

Mathieu often finds himself in the position of making deals or trading concert tickets for a service. "If we pull into a city and someone wants to rent a motorcycle, but it's 5pm and the motorcycle shop is closed, I get the owner's page number. I call and say that The Red Hot Chili Peppers want to rent bikes, and he may say, 'I love that band; I want tickets to the show.'"

"There's a lot of reciprocity. Some people will go the extra mile for us, and we in turn are more than happy to take care of them. If someone in the band likes a pair of shoes, call the company that makes them. Somebody's stereo breaks, I try to fix it. Everything is my job."

"Recently, one of my guys had a clogged ear, and he heard that ear-wax candles can fix it. The next thing you know, I'm at the health-food store, buying an ear-wax candle. I went to his room and lit it while he held it in his ear. To me, it's normal."

"One of my guys may say to me, 'Dude, my hair is too long; I need a haircut.' We carry around a hair clipper, so I tell him to step into the bathroom, and I shave his head. I'm not Jose Eber, but if you want your head shaved, I'll do it. I'm everything from the nurse to the hairdresser to the consultant. As soon as somebody says, 'I need this done,' it becomes my job."

Clogged ears aside, Mathieu has witnessed various members of the band perform under dire straits. "There are no days off on the road," he says, matter-of-factly. "Every day is a workday. You just soldier through it because the show must go on — not to sound cliché or trite, but it's true."

"I've seen Anthony throw out his back so that he can barely walk, and he's ready to cry because he can't give the show he wants to give. I've seen Flea so sick that he's literally

Continued on Page 99

BEHIND the PEOPLE

IF I WASN'T A PROGRAM DIRECTOR I'D....

Be a dive instructor or dive master in some touristy island place where life is slow.

—Joe Pasternak, WAZU/Columbus, OH



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Consumer Opinion Of Artist Position On Napster

An R&R-commissioned survey reveals that the public is not as passionate as media reports might indicate

The issue of Napster, which is still operating after the company won an appeal through the Ninth U.S. Circuit Court of Appeals, has brought to the surface a myriad of related topics and been the subject of heated forums on websites and TV and in print. We decided to conduct our own survey to see if the issue has affected public opinion of the most high-profile participants: Metallica and Limp Bizkit.

The two viewpoints are: Metallica is opposed to Napster, which can allow hundreds of thousands of unauthorized free downloads of the band's music. On the other side, Limp Bizkit approves of Napster, and now Napster is sponsoring a free Limp Bizkit tour.

Paragon Research contacted 405 people 12+ in three markets during July 2000, before either of the courts' decisions. Respondents had to be aware of either Metallica or Limp Bizkit to participate in the survey. Half of the total number surveyed were aware of Napster. Of those in the 12-24 group, 63% were aware of Napster. Sixty percent of males were aware of Napster. Seventy-four percent of those aware of Napster were also aware of the current dispute between Napster and Metallica, while only 29% of those aware of Napster were also familiar with Limp Bizkit's stance toward the Internet site.

METALLICA

- Ninety-nine percent of those polled were aware of Metallica.
- Of those aware of the band, 45% liked them, 48% did not like them, 7% didn't know.
- Among those aware of the dispute between Napster and Metallica, the greatest number of people — 56% — had no change in their opinion of the band. Twenty percent thought worse of the band, 14% thought better of the band, and 10% had no opinion or didn't know.
- Among those aware of the dispute between Napster and Metallica, 62% said the likelihood of their attending a Metallica concert in the future would not change, 25% of the respondents would not normally attend a Metallica concert

anyway, and 3% did not know. There were 10% percent who responded that their attendance at a Metallica concert would change. Of that 10%, 7% were more likely and 87% were less likely to attend a Metallica concert; 7% did not know. **To put this in perspective, of the 74% who were aware of Napster and the dispute between Napster and Metallica, only 9% say they are less likely to attend a Metallica concert in the future.**

- Among those aware of the dispute between Napster and Metallica, 61% said the issue would not change the likelihood of their buying a Metallica CD in the future, 23% said they wouldn't have bought their CDs anyway, and 2% didn't know. There were 13% who said the likelihood of their purchasing a Metallica CD in the future would change. Of that 13%, 15% were more likely and 80% were less likely to buy a Metallica CD; 5% didn't know. **Again, to put this in perspective, of the 74% who were aware of Napster and the dispute between Napster and Metallica, only 11% say they are less likely to purchase a Metallica CD in the future.**

LIMP BIZKIT

- Seventy-two percent of those polled were aware of Limp Bizkit.
- Of those aware of the band, 49% liked them, 36% did not like them, 15% didn't know.
- Among those aware of Limp Bizkit's position regarding Napster, 57% said their opinion of the band was unchanged, 33% thought better of the band, 5% thought worse, and 5% did not know.
- Among those aware of Limp Bizkit's position regarding Napster, 68% said the likelihood of their attending a Limp Bizkit show in the future would not change, 12% said they wouldn't normally attend anyway, and 5% didn't know. There were 15% who said the likelihood of their attending a Limp Bizkit show would change. Of those, 89% were more likely to attend a Limp Bizkit concert, whereas 11% were less likely. **And again, to put this in perspective, of the 29% who were aware of Napster and Limp Bizkit's position toward the Internet site, 13% say they will be more likely to attend a Limp Bizkit concert in the future; 2% say they are less likely to attend a Limp Bizkit show in the future.**
- Among those aware of Limp Bizkit's position regarding Napster, 65% said the likelihood of their purchasing a Limp Bizkit CD would not change, 22% said they would be more likely to buy a Limp Bizkit CD, 12% wouldn't buy one of their CDs anyway, and 2% didn't know.

What conclusions can we draw from this survey? Well, to start, Metallica is now a household name, but even Limp Bizkit's pro-Napster stance has not increased their visibility with the average American. It also seems clear that the public does not truly understand the reasons why artists would want to prevent unauthorized downloads of their music. But even more disconcerting is that if they do understand, they apparently don't care.

Paragon VP/Radio Michael Henderson remarked, "It doesn't seem that there were significant proponents or an-



tagonists on either side to affect concert attendance or CD sales." Perhaps what is really happening is that the media is making a bigger deal out of this issue than is warranted.

Our sincere thanks to Paragon Research for its assistance with this survey. If you want more details, Paragon is also making the survey available on its website at www.paragon-research.com.

Gen X-pert Supports The Research

Jane Rinzler Buckingham, President of Youth Intelligence, a research and consulting firm specializing in Gen X and Gen Y, has also studied the issues relating to Napster and Metallica. She says the opinions of Gen X and Gen Y tend to be split down the middle, "but veer a little toward Napster."

"A lot of them feel like Metallica is rich enough," she continues. "Metallica doesn't need the money, so they think it's ethical for them to get the band's songs for free. A lot of people also feel they are buying more CDs because of MP3 rather than fewer, so they think Metallica shouldn't be so angry with Napster."

Buckingham says there is a flip side as well. "There are some who do say, 'It's probably not entirely fair for us to be getting the music for free, even though we'd like to. It's not right for us to get everything for free.' They recognize that music is a business and that they'd have to pay for a CD anyway. They say they'll still download the music, but at least they understand why Metallica would get upset over it."

Whether Gen X-ers and Gen Ys acknowledge the concept of the music business and artists' control of their own music, Buckingham believes they don't have a complete view of the big picture. "It's a complicated issue," she says. "I don't think the kids understand all the ramifications. In their eyes, they just love Napster and don't think it's fair for Metallica to 'pick on' Napster. They just don't see it as something that'll hurt the band."



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Karen Allen - R.I.A.A.
David Beal - CEO, sputnik7.com
Dan Hubbert - Senior VP Promotion Epic Records
Brad Navin - Director of Venue/Artist relations,
DigitalClubNetwork.com
Tony Couch - Director of Internet,
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Can't We Just Get A Song?

PANELISTS INCLUDE:

Chris Hufford - Courtyard Management
Harvey Kojan - PD, WNOR
Cathleen Murphy - International A&R, Epic Records
Kees Van der Hoeven - Managing Director/European A&R,
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 MIXED BY BRENDAN O'BRIEN
 MANAGEMENT: JAMES JEDA AT JJM

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Universal Rocks The Charts

Rock artists break thanks to a passionate presence

In just two years Universal's presence in the Rock format has gone from virtually nonexistent to dominant. What is even more extraordinary is that the label has managed to rock the charts three times with baby bands: Godsmack, Oleander and 3 Doors Down.

Another interesting twist to Universal's Rock success lies with President Monte Lipman's role in signing those bands. Monte has had great success in promotion on the Top 40 side, and he laughs when presented with the image of him being the Clark Kent of promotion: pop provider by day and rock jockey by night.

Together with his brother, Avery, he founded Republic Records, which, in addition to the rock bands mentioned above, has a variety of artists, like Chumbawamba and Bloodbound Gang, on its roster. Monte refuses to attach himself to any one musical genre. "We don't allow anyone to pigeon-hole us," he says. "We made it a point to not become a niche label. Basically, we wanted to work with artists we believed in who had mass-appeal, no matter where it came from or what genre."

Extreme fan passion is the link that connected each artist to the label. "In the case of Godsmack, it just made perfect sense," Monte says. "It was music that people were passionate about, and it created an incredible reaction in the Boston market."

According to Universal Sr. VP/Promotion Steve Leeds, the commitment of radio in each group's hometown has been an essential part of breaking the artists. "Godsmack had WAAF/Boston, Oleander had KRXQ/Sacramento, and 3 Doors Down had WCPR/Biloxi, MS," he says. "We're lucky we've had bands that have had that passionate presence."

GOLD MINE IN GODSMACK

The Lipman brothers' first reaction when they flew to Boston and witnessed firsthand what was happening with Godsmack was, "Something's wrong." They could not understand why they were the only label interested in the band. "Here is a local band who got their record on WAAF, and the local retailer — Newberry Comics — couldn't keep it in stock," says Monte.

"When the deal finally went down in the 11th hour, all of a sudden everyone came out of the woodwork. But we felt strongly about the fact that we were the first ones there. We weren't motivated by any other labels. We're also happy because Godsmack believed in us."

Avery describes himself as a rock guy at heart, but that alone isn't enough for a band to get signed on his watch. "In terms of our philosophy," he explains, "all of these acts have really become part of the fabric of their own rock communities. It doesn't necessarily have to be a huge market. They all worked their asses off."

"We're good at taking projects to the next level. These bands were legitimately happening in their own areas. It helped that they each had a reactive song, but in today's marketplace it's usually not just the song that's going to do it. In rock, particularly, you have to work very hard."

Oleander is proof that there's no set formula for discovering a band. The band had a buzz in Sacramento and were getting airplay on KRXQ, but every label had passed on the group. According to Monte, "Little impressions kept showing up. One of them was when they showed up in R&R on a

chart for the most-burned records of the year."

Right in the middle of this chart, among such megarockers as Metallica, Bon Jovi and AC/DC, were little Oleander. "For them to be in that company, there had to be something going on," Monte says. "We continued listening to the music, and they began working on new music. One of the demos they sent us was 'I Walk Alone.' With that, we did the deal on the spot."

"Avery went out to see them, and he came back and said, 'Alright, I get it. I understand why every label was interested and went to see them and then passed. They just didn't have the look people were looking for. They sounded like very broody, Kurt Cobain-types of artists, but when you see them, they're more of a traditional rock band.'" The record went to No. 1, and their debut CD is now gold.

GRADUATING FROM THE MINORS

As for the band's look, Monte has this theory: "Live performance can always get better, but for great songwriting, either you have it or you don't. 3 Doors Down will be the first ones to tell you that when we saw them live, they sucked. In no way did that change our minds, because the music was incredible."

Avery says basic talent is what's most important. He likens it to baseball: "Typically, most bands are not ready for the majors until they've had a few years under their belts in the minors. We find them in that minor-league status, after they've done enough on their own, and then just polish them up for Yankee Stadium."

Suggests Monte, "A lot of our success has to do with the fact that Avery and I know what we're good at. But, more importantly, we know what we're not good at. Neither one of us can play an instrument, neither one of us was ever an artist. So the best thing we can do many cases is stay out of the way, especially during the creative process. Our feeling is that that's the artists' thing. We truly believe there is power in the artists' decisions, in their vision. There are too many people at record companies guilty of getting in there and tweaking things."

Not so at Universal, interjects Avery. He says that support for rock artists starts at the top. "On every artist we've signed, both [UMG Chairman/CEO] Doug Morris and [Universal/Motown Chairman] Mel Lewinter have been intimately involved with the signing and the project," he explains. "We wouldn't be able to do any of this without them."

The advantage of networking and the symbiotic relationship between radio and records

is evident with 3 Doors Down as well, according to Monte. "WCPR in Biloxi, MS was playing the record, and reaction was phenomenal. I asked [OM] Kenny Vest, 'How do you compare this record to other records you've played in the past?' He answered, 'This is one of the most reactive records of my career.'"

"Now a lot of people would just dismiss that because it's Biloxi, market 136. But having worked with enough radio programmers in my career,

I don't care if you're market 250 or No. 1 — for any programmer to tell me that, I'm gone."

SUPERHUMAN MIGHT

Monte and Avery were on their way to Mississippi immediately. "We didn't even know if the band existed," Monte laughs. "All we knew was that the record was getting reaction on the air and at retail. En route to the airport Avery tracked down the woman they were working with at the time and arranged a breakfast meeting for the next day with the guys. They were looking at me like deer in the headlights; they were scared to death. And I was panic-stricken because I knew [Lava (Atlantic) President] Jason Flom was on his way down there two days later."

Monte credits Universal/Republic Sr. Dir/A&R Tom MacKay, producer Paul Ebersold and mixer Toby Wright with helping 3 Doors Down make their record. He notes that the band was in the demo stages, but that the final version of "Kryptonite" was not that much different from its demo version. As he says, "We didn't do a whole lot with that record, because if it ain't broke, don't fix it."

With 33 weeks overall on the Active chart, the single crossed to Alternative and CHR. "When you see a reaction, when you see passion, it usually starts on the airwaves," Monte says. "It's important for us to also get that buzz at retail, and then we put the blinders on and don't stop. With 3 Doors Down, you just put a rope on it and hang on for dear life. I've always looked at Active Rock as an exciting format. It is one format that has been more open to new music."

RADIO BELIEVERS

It might surprise people to learn that Monte is well-aware of the Active Rock programmers who are passionate about and serve as catalysts for breaking new artists. He puts Dave Douglas, Curtiss Johnson, Brad Hardin, Keith Hastings and Kenny Vest in that group. "I look at their lists every single week," he says. "These are smart programmers."

Leeds concurs and says that these same individuals were early Godsmack believers, adding, "Godsmack also spread regionally with WGIR/Manchester, NH and WCCC/Hartford. I think people heard the song 'Whatever' and related to it. There was an opening for a quality rock song that had a hook at that time. Dave Douglas was very passionate in articulating to other programmers any success he had with the project. He went out of his way, as did station jock Rocko, who's also responsible for the success."

Leeds remembers when 3 Doors Down showcased for the label at CBGBs in New York. "Brad, the lead singer, was originally the drummer and vocalist," he says. "Here was this band onstage, and you didn't know who was singing because

Continued on Page 94



Monte Lipman



Steve Leeds



Avery Lipman



Kim Garner

BEHIND the PEOPLE

IF I WASN'T A PROGRAM DIRECTOR I'D....

Be spending a lot less money on Xanax.

—Harvey Kojan, WNOR/Norfolk



A Peek Behind The Music Meeting

Intuition, gut instinct and preparation keep these music directors ahead of the game

By Tracey Hoskin, R&R Asst. Rock Editor

What goes on in music meetings? Is there a method to a music director's madness? Is it voodoo? Ritualistic dances? Darts? Not exactly. According to the MDs we talked to, it's more about trusting your gut, being prepared and having an open mind.

DOCK ELLIS, KDKB/PHOENIX

To avoid distractions, the first time Dock Ellis screens music, he does it at home. "One night a week I just sit at my computer and play the music," he says. "I can pay a lot of

attention to it. If you throw it on in the office while you're on the phone, it goes in one ear and out the other."

Ellis is a firm believer in listening to the music. "I've never gotten out of that practice," he says. "For me, there's no substitute. You can look at all the charts and read all the press releases and bios you want, but it's all sound. I usually listen to something twice

before I take it to PD Joe Bonadonna, unless he's curious about it or it's making a lot of progress in the charts."

At KDKB music selection is methodical. "I separate CDs into 'possible' and 'no way' piles," Ellis says. "I narrow it down to keep the choices to about five or six a week. We add maybe one song a week. It's a deliberate process, much more so than it would be with just me, but Joe wants to do things thoroughly. Even if he dismisses it the first time

"As a music director, your job isn't just to bring in the things that could be played on your station; you also want to be aware of what else is out there."

Marilynn Mee

around, he'll listen to it again, because it might sound different. That's how it is with me too."

Sometimes it's hard work getting the PD to see your point of view. For example, Ellis knew he wanted to add the Jesse James Dupree song the first time he heard it, but it took him a month to get it on the air. And sometimes the abundance of good music can be a problem. "There are a lot of good songs that don't make it because they don't get to that spot on the chart or there's too much other good music ahead of them that keeps them out," Ellis says. "That happens a lot, unfortunately. 'Wonderland' by Wonderland was definitely worth playing, and we never got it in."

Has research taken the place of gut instinct? Not entirely, according to Ellis, who says he still relies on his gut and listening the old-fashioned way: with his ears. "I do look at R&R and FMQB, and I check out some of the other stations," he says. "I may be wrong — and a song might not take off to the extent you thought it would — but to me, that's still the biggest thing, just listening. You may have all kinds of pushes, reasons and people wanting you to add one song or another, but if it doesn't sound right, I don't think there's any reason to do it."

MARILYNN MEE, WLZR/MILWAUKEE

"I don't think I have any tricks or do anything terribly unusual," Marilynn Mee says, suggesting that every music director does what makes sense and works for them. "I think every PD delegates a different amount of authority to their MD for music decisions. The way I do my job is by a lot of observing. I was a jock for 10 years before I became a music director. I do what my gut tells me with regard to what makes sense and is right for us."

Even when they might not seem right for the station, Mee still takes certain projects into the music meeting to share with the staff. "My criteria is to take in anything that could get played on our station now or in the future," she says. "Anything that is posted as going for adds, whether or not it's something for us, I play for everyone, because you want to know what's out there in general. When I first got the New Radicals CD, I knew that it wasn't for us, but I heard the song and thought, 'There's a hit.'"

Clearly, Mee feels strongly about keeping informed. "We're in an industry where we should know what's going on even down the street at our Top 40 station," she says. "It's good to be as aware as possible. As a music director, your job isn't just to bring in the things that could be played on your station; you also want to be aware of what else is out there. You should always know in the back of your head what is going on in your market and around the country."

That philosophy translates into how Mee approaches the music meeting. She adamantly feels that everyone should get their shot in the meeting, which is why she makes a point of listening to everything, whether the artist is on a mega-label or an indie. "If someone goes to the trouble to call, your station is important to them," she says.

Sometimes that call is from a local band. Mee oversees the local music show and is supportive of local bands. Even if the band's song doesn't make it to the airwaves, Mee recommends local bands to those who call to find out what's happening in the market. "I can tell them about the band, that we brought their CD into the music meeting and it was decent," she says.

Mee adopts the Boy Scout motto when it comes to her job: Be prepared. "As MD, it's my responsibility to always know what is going for adds," she says. "I keep a list posted in my office of what's going for adds next week and the following week and any changes that have been made. You always need that picture in your head. None of us like those weeks when there are six things out there going for adds that all could potentially be on your station."

During music meetings Mee takes notes so that she can relay feedback to the record reps.

"It's a plus to give the label a general consensus and comments," she feels. Mee says that it isn't just herself and PD Keith Hastings who make the choices. Also invited to the meeting are the night jock, the promotion manager and a couple of part-timers, who all enjoy being there. "We like their input, and it's nice to have the comments of others, especially when Keith and I aren't seeing eye-to-eye," Mee says. "I think that's really important."



Marilynn Mee

NANCY PALUMBO, WYSP/PHILADELPHIA

Nancy Palumbo agrees with Mee's strategy of staying on top of everything that comes in and being prepared. "I listen to everything that comes in," she says. "Stacks and stacks of CDs come in, but you have to listen to them all and stay on top of it. I try to pick things out that sound like they fit our Active Rock sound."

"Every week I prepare a pretty elaborate tracking sheet. I check all of our currents and then my consideration sheet of everything that's out there. I track the R&R and BDS charts, Soundscan and local airplay, as well as airplay across the country at different stations. I go armed with all of this information to talk to PD Neal Mirsky, and we make our decisions about what looks best to us. We're in constant communication every day."

Every music director feels pride when their instincts pay off. "When Everlast's 'What It's Like' first came out, I immediately fell in love with it," Palumbo says. "Everybody else thought it was OK, but that it didn't sound like the station. When it eventually proved its worth at Active Rock, it felt good. Papa Roach is a recent example of one that felt right from the first listen."

Palumbo takes notes to keep track of all the records she listens to. "I have a system of tracking records, so when

"I listen to everything that comes in. Stacks and stacks of CDs come in, but you have to listen to them all and stay on top of it."

Nancy Palumbo

people call me, I can use my notes to help me remember what was said. We separate the music into three categories. One is brand-new baby bands whose sound we like and could fit on the station. Another category are the bands that are established; we immediately start watching them. Then we have bands that are newly charting that we might feel don't fit on the station at first. We'll watch them, and if they're charting significantly or getting activity, we'll pull them out again. Sometimes you're wrong about things."

BEHIND the PEOPLE

IF I WASN'T IN PROMOTION I'D....

Be a jewelry hand model, a lion tamer or a karaoke disc detective.

—Alan Galbraith, Wind-up



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Jeff McClusky & Associates
Marketing & Promotion

CHICAGO
Phone 773.938.1212
Fax 773.486.7037
chicago@jmapromo.com

LOS ANGELES
Phone 310.550.5599
Fax 310.550.5590
la@jmapromo.com

ATLANTA
Phone 404.816.9766
Fax 404.816.2332
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Elements That Make A Site For Sore Eyes

Meet your listeners' expectations, then give them more on your station website

A great radio station website is different today than it was a year or even six months ago. There are some key elements that your website must have to keep your listeners and surfers tuned in and coming back for more. We spoke with KISW/Seattle APD/MD Cathy Faulkner, KXXR/Minneapolis PD Wade Linder and Jacobs Media Director/Internet Strategies Tim Davis to find out what makes a great site.

CATHY FAULKNER, KISW/SEATTLE APD/MD

When putting together a radio station website, you have a few choices: Do you want it to be a snapshot of your station and format, or do you want it to be the benchmark for your market? We've tried to be a useful resource for local residents while being the "Seattle stop" for those who listen online throughout the area. Here are some key ingredients that I think are necessary for a successful website:



Cathy Faulkner

- A good website is an excellent extension of your radio station. Unless the site is specifically designed to be a tangent (i.e., I-RIF), a station's website should provide information about your station, your features, where you'll be on the street and concert dates. That's only the beginning. With all the chats, cybercasts and other activities on the web, the goal is for your audience to think of your site first to access the cyber events that pertain to your station and your listeners.

- You need a site that is constantly changing and updated so people will return to your site repeatedly.
- A radio station site should be easy to navigate and shouldn't be cluttered. There is a difference between a lot of information and clutter. To maintain the value of your site and the value for the clients who will be buying banners and links, it's important to have a well-organized and balanced site.

- Graphics and interactive. "Question of the Week," interactive cartoons and games make your audience stay longer on their click-throughs.

- From a programming perspective, websites are an excellent place to recruit a listener "club," "database" or "workforce." This ultimately can dovetail into web-only promotions, contests and other activities. Websites are wonderful for avoiding clutter on your station. There are many as-

pects of station and sales promotions (i.e., rules, details and further information) that sound so cluttered on the airwaves. Having a place for your audience to go for that information is a wonderful thing.

- Some stations even use their site for music testing or research.

The bottom line is that a successful website is one that is maximized on all levels — programming, music information, sales, market information and technology.

WADE LINDER, KXHR/MINNEAPOLIS PD

A lot of the things that make a good radio station make a good website. What's going to get someone to tune to 93X every day? Is it a band, like Papa Roach? It's the same thing with the website. Every time web surfers bring up 93X.com, they must be able to see great new content, and it must be interesting, compelling information that they need. It's also important to promote the website on the radio station. In the last six months we've added a website element to most of our on-air promotions: "For more information, go to 93X.com."

We update our website a couple of times a day. Myself, [MD] Ryan Castle, people on our promotions staff and three people in our Internet department do updates. There's an outside administrator and a software program that's fairly easy to use, so we can quickly update with new stories and pictures just as we would with the radio station. The radio station websites that really suck are the ones that don't get updated. A jock schedule and a few photos of the DJs are tossed onto the site, and it looks like it hasn't been updated in six months.

We didn't want to compare our website to another radio station website. We wanted to find out what our listeners were logging onto — Napster, Yahoo.com, MTV.com, Rollingstone.com. That's our competition on the Internet. We have to think big. Another bad thing is station websites that are "brochure wear," as Jacobs Media calls it. They don't offer any information that your listeners need. We think of our website as a portal into what people can do in Minneapolis that night. Our listeners might say, "93X is talking about that Union Underground low-dough show this Thursday. Let's go to the website and find more info." That's information they need and want.

From the user's perspective, it can sometimes take a lot to get on the Internet. One must dial, wait for the browser, type in w-w-w.-9-3-X.-c-o-m, then sit there and wait. That's a lot of time, so people really have to be compelled to log on.

There are a lot of creative minds in radio. Extend that to your website. It's not about one webmaster; there are probably about 10 webmasters at your radio station. That's what we've tapped into. Give them responsibility and access to a page and let them update it. There's pride in ownership; they want to make that page good.

This Friday the morning show has some exotic dancers coming from a few of the clubs to

try out for dancing onstage with Kid Rock Saturday night. We'll have a digital camera, and the morning show will talk about it on the air and tell everyone they can go to 93X and check out the pictures. The PIs are using your website. They're the people who love you and are already sold on the radio station, for the most part.

The recent Arbitron/Edison report said that about 80% of the people who use your website are your PIs, so you don't

"Sites that were excellent representations of where radio was on the Internet a year ago that have not progressed or changed in any way are actually behind the times now."

Tim Davis

have to try so hard to sell your web users on the radio station. But it is another opportunity to show them how cool you are. It's cementing your PIs.

If there's a cool website that the morning show talks about like Tapster.com (Spinal Tap's takeoff of Napster), they will mention our website as a way to connect with that link. In general, if we talk about any other website, in the same breath we say, "Or you can go to 93x.com, and we'll have the link." If our DJs are going to mention any website, it should be 93x.com. Just like a radio station, where you want to make your listeners feel like they'll miss something if they don't listen, make the people who hit your website feel that if they don't go to it, they're going to miss something.

Our website overall makes good money. We bill more of the web than some small-town radio stations, and some of our links are paid for. We stream audio, but everybody does that. Our webmaster, Noah Lamson, came from Sidewalk.com, and he's really good. We've learned how to maximize our page views and to get people to stick around more because of his tricks, which keep you interested and going to all the different parts of the website.

Our next promotion for our website came from Napster and the Metallica cartoons that were passed around. We saw how many people clicked on the Napster cartoons, so we now have our own version. Our morning guy, Nick, does an uncanny imitation of our governor, Jesse Ventura. So we have a series of cartoons spoofing the governor. We are hoping that as the morning show talks about it, people in the area — these

Continued on Page 53

"We wanted to find out what our listeners were logging onto — Napster, Yahoo.com, MTV.com, Rollingstone.com. That's our competition on the Internet. We have to think big."

Wade Linder

BEHIND the PEOPLE

IF I WASN'T IN PROMOTION I'D....

Learn every language, living or dead, then be a translator at the UN and travel all over the globe, leaving no stone unturned. I'm a language freak. I'd translate 17th-century literature so today's kids could read it. I'd read every piece of Shakespearean literature that I missed in college because I was getting high with Danny Buch.

—Lea Pisacane, Atlantic



Black Jesus

GRAMMY AWARD WINNING ARTIST EVERLAST RETURNS WITH BLACK JESUS
EAT AT WHITEY'S, THE FOLLOW UP TO THE TRIPLE PLATINUM: WHITEY FORD SINGS THE BLUES

EVERLAST

BLACK JESUS ON AIR DATE: SEPT 6

MODERN ROCK LIVE: OCT 8

ROCK LINE: OCT 16

EAT AT WHITEY'S IS IN STORES: OCT 17



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Piecing Together The Marketing Puzzle

Besides radio, there are many other important elements when marketing artists

What really goes on in the behind-the-scenes marketing of a band? How does a label decide when to release a single? How big a factor is airplay, and where does that fit into the marketing picture? Epic VP/Rock Promotion Ron Cerrito explains the various ways a band can make an impression and why changing an add date can throw off an entire marketing plan.

"Radio is a very important part of the marketing picture to our company," Cerrito begins. "But oftentimes radio doesn't realize that when we release a record into the marketplace, radio is not the complete picture."

The press, the Internet, video, touring and sales programs all help bring a balanced perspective to the marketing picture. And while some in radio might think that they don't need to know a label's marketing plan for a particular artist, the info can shed light on why certain choices radio makes can have a negative impact.

AIRPLAY'S IMPACT

"It's funny," says Cerrito. "Radio will say, 'Geez, I've been on this record. I've played it the same amount of times as this other record, but it's not doing as well as the other record.' You can look at that and say, well, OK, one record may have a video, one may not; one may have toured in that market or have a lot of press.

"If you look at a band like Travis, an Alternative radio project, they sold 2 million units in the U.K. and had a lot of press in the States. They were able to come over here and sell 10,000 units a week for their first few weeks and have sold more than 100,000 units now. We've had good radio exposure on the first track, 'Why Does It Always Rain.' The record is still selling over 5,000 units a week without significant airplay on it at the moment."

This serves as a perfect example of the big picture. Cerrito attributes Travis' success to a great tour with Oasis, great press and a video that MTV was spinning. "There are instances where all of the other marketing pieces can move a band forward," he says. "Programmers have to remember that all the other pieces of the pie do significantly affect an artist's or a record's success on their radio station.

"People are looking for callout after 75 or 100 spins. Well, if you've got a video in all dayparts on MTV or on *TRL*, that's likely to happen a lot quicker. If you don't, it's not likely to happen. What it all comes down to are impressions, and regardless of whether those impressions are from

MTV or the Internet or from seeing the band live, they contribute to the growth of the song."

DIFFERENT IMPRESSIONS

Cerrito is baffled that impressions that are important for him and the label might not mean much to a PD. "Sometimes you'll talk about MTV, and the programmer will say, 'My audience doesn't watch MTV,'" he says. "Or you'll talk about the tour in the marketplace, and they'll say, 'How does that help me?' They don't see the hundreds and thousands of dollars that we spend on new and old artists alike at retail.

"That's an important point. When you're walking through a retail store, and you see a light-box poster, end cap or video, those are significant impressions. Those things reach the core listeners who are interested in music and paying money to buy music. Those impressions help create familiarity."

The big picture is critical, but it still starts with an honest evaluation of what one is doing on their own airwaves. "Programmers who want callout after 75 spins — with maybe 80% of those spins in overnights — and who then live or die by that research are, in my opinion, making a mistake," Cerrito says. "Especially when they won't acknowledge or take into account these other pieces of information.

"A few years back at one of our promotion meetings someone said, 'Theoretically, if you got a video on MTV, had retail wall-

papered with an artist, attacked the Internet, did a live date in a market and then passed out flyers and sampler cassettes at all the shows of similar artists, you might never have to call the radio station in the market to get the add.' Of course, in the real world it's never going to happen that way. It's more about doing enough marketing to familiarize people with an artist and simultaneously promoting the record on the radio."

BREAKING AN ARTIST

Breaking an artist today is costly. The goal is to get the audience familiar with an artist even before they go to radio, and the figures vary from artist to artist. "For instance, tour support on a band can cost anywhere from \$7,000 to \$15,000 a week for a new artist," Cerrito says. "That includes van rental, trailer rental, a soundman or tech guy, hotel rooms, food, per diems. You move up to a bus, and you're talking \$10,000-\$15,000 per week.

"For an artist who's going to grow and maybe break from touring, you might have to invest a few hundred thousand dollars before you even take it to radio. These days making a competitive video for MTV costs from at least \$125,000 to \$250,000, and a lot of videos don't even get played. It's a big crapshoot.

"And when do you make the video? Before or after the record? Before or after you get a hit at radio? Then there's retail marketing. Putting a record at retail costs money. There are promotions, advertising. Some of these national programs are extremely expensive."

When radio enters the equation, the label chooses an add date based on external factors, including when the album is completed, what type of music it is and the time of year. Is it the fourth quarter, when new bands tend to have a more difficult time, particularly at retail? For superstar artists, Cerrito says the labels choose a

date based on what's best for that artist and then revolve the whole marketing plan around it. "That includes retail dollars being spent for retail programs that can't be moved and that are booked two or three months in advance," he explains. "Entire advertising plans might be attached to them. It may involve a video that's not shot yet."

"From the time the band gives us their finished music, it takes eight weeks to manufacture the actual album and artwork. It takes five weeks to produce a CD single. By that time we load in all of the retail and advertising plans around that date, a lot of those plans are locked in, and that's why we can't move the add dates that easily.

"We know that today you have to have as many impressions in the marketplace as you can get. We plan for all those things to converge at a specific time so we can really make an impact on the public and create awareness for the artist. We want them to become a huge artist, sell records and become an artist that will be important to radio's audience."

That said, there are still different formulas that can be employed. "I'm sure a lot of people say, 'Every project is completely different,'" Cerrito says. "And many of those who

"Believe it or not, one of the most effective partnerships we enter into with stations is having a band play a radio show."

hear that are skeptical. But with rock bands, there are often ten times that we don't go for an add date for months into an album. There are times when we go for it before an album is released. It depends on the artist. Is it a big street artist? We may want to wait for the 'Going for Adds' date until after we've built a foundation. It's decided by what's best for that record and what we feel is going to be the best way to break through.

"Believe it or not, one of the most effective partnerships we enter into with stations is having a band play a radio show. Radio often pays market value for the bands if they're established. If it's a new band, we'll sometimes subsidize with tour support. It's the best way to partner up. The audience gets to see the band live, which, in the rock area, is very important, the station has a self-serving reason to promote the shows, and the artist gets mentioned every time the station talks about the event. It's a great way to start a new band in a market."

Hopefully more people are now aware of what it takes to break a band and the numerous pieces of the puzzle, connected by various aspects of marketing, that create the final picture of what is best for the artist.

BEHIND the PEOPLE

IF I WASN'T IN PROMOTION I'D....

Be working for an educational organization, like the Recording Institute for the Blind. I volunteer there every week, directing recording sessions. We record books onto tape for blind and dyslexic people. Each year over 3,000 are recorded on cassette and distributed throughout the country. Or I'd be an architect or writer.

—John Sigler, MCA



Ron Cerrito

"Programmers who want callout after 75 spins — with maybe 80% of those spins in overnights — and who then live or die by that research are, in my opinion, making a mistake. Especially when they won't acknowledge or take into account these other pieces of information."





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ON TOUR WITH QUEENS OF THE STONE AGE BEGINNING SEPTEMBER 13TH.

Station Festivals Tattoo Radio

They take time, money and effort, but the payoff is worth it

In the past few years music festivals have become the event of choice for stations across the country. Moreover, the emergence of baby bands in this format, coupled with the skyrocketing popularity of Korn, Limp Bizkit, Metallica and Stone Temple Pilots, has created a boom year, music- and tour-wise, for Rock stations.

Putting together a music festival is an art form. Coordinating the schedules of multiple bands is in itself a time-consuming job, but add in promotion, selling sponsorships, finding a venue, getting the right date, perhaps coordinating with sister stations and, oh, yes, maintaining one's regular programming duties, and you have a sure-fire recipe for a full workload.

We asked KUFO/Portland, OR OM Dave Numme and WZTA/Miami OM Gregg Steele to share the nuts and bolts of putting together a smooth-running rock festival. This year Numme paired with another tour franchise to facilitate the process and to help brand his station with a new audience, as well as current listeners. Steele had the unique challenge of putting together a festival in an area of the country that is normally not on many bands' agendas.

TATTOOING ROCKFEST

KUFO has been doing Rockfest for five years. The numerous tours hitting the road this summer — the Summer Sanitarium Tour with Metallica and Powerman 5000, Ozzfest, the Warped Tour and various individual tours — made visible acts especially difficult to obtain. Numme explains, "We had secured Stone Temple Pilots as headliners and were looking for bands that would create a really great show. Tattoo the Earth was looking for opportunities. We were able to put together a deal to bring that package to Portland to partner with Stone Temple Pilots for Rockfest. It worked out great."

While it's great that rock is enjoying a good year, the downside is that every headline act quickly gets snapped up for festivals, which are routed into the bands' own tours. The result, says Numme, is a very short list to choose from. "It's never easy," he admits. "It gets harder every year. It's like pulling teeth stone cold sober."

"We were fortunate to be able to take the energy of a headliner like Stone Temple Pilots and add Tattoo the Earth

and make something bigger than the two separately." Numme worked with Tattoo to determine routing that would coincide with Rockfest's July 15 date. It worked out perfectly. In fact, Rockfest turned out to be the opening date of the entire Tattoo tour.

"Tattoo had a lot of depth to it," explains Numme. "It had a lot of new, young, edgy, aggro bands who are really breaking open with the younger demos. It was 20 bands on two stages, including Slipknot, Sevendust, Sepultura, (hed) Planet Earth, Slayer, Nashville Pussy, Downset, Cold, Mudvayne, Hatebreed, Full Devil Jacket, U.P.O., Nothingface, Amen, Workhorse Movement, Famous, Relative Ash and Systematic. The show had a tattoo, body-art and piercing-art village that was part of it. It was kind of a cultural, lifestyle affair."

DEPTH CHARGE

Securing Stone Temple Pilots was a coup. The band have been doing a lot of radio shows and recently hit the road with The Red Hot Chili Peppers. But while Numme caught somewhat of a break in contracting directly with Tattoo and STP rather than 15 bands individually, he points out that the same labor goes into organizing, marketing and developing the show. "Second and third quarter we do TV, cable and print. We did extensive website development with this event, as well as on-air, and we do a lot of street marketing too."

"All of that combined is a lot of effort, and it was a lot of work this year because it was a package. The one negative about a package is that you lose control. We didn't individually book each of the bands on Tattoo; they all came as part of the package."

"We could and did provide input, but they really had the vision for the show, and they put the lineup together. That took getting used to, but it worked out well, because we knew that the top five bands on that tour were really what was most important." The ticket price was a competitive \$35.

Also important was the fans' response, which Numme says was tremendous. "This was the biggest show we've ever done; we had nearly 16,000 in attendance. People really responded. Slipknot tore it up; people love them."

"By partnering with Tattoo, we were able to put together a progressive, edgy kind of show that got us ahead of the curve in a marketing sense, albeit with a young audience. That was the way to go, because when you do these festivals, you have to target younger than your station average. It's the kids who are going to go out to shows. They're the ones who are passionate about music."

The station's website provided another cool opportunity for the kids to be a part of the festival. "We used Flash technology to have this cool little video that popped up when you logged onto kufo.com," Numme says. "The video then launched into the website, which was fully integrated into Rockfest and the Tattoo the Earth site. We had artist bios, photos and links to their pages; links to ticket outlets; and the routing of the whole tour."

"It was very cool and a fun branding opportunity for Rockfest

through the Internet. It was a great way to disseminate a lot of information about these bands and everything that relates to a festival without needing to explain it on-air or put it on a phone line." KUFO also put live interviews from Rockfest with U.P.O., Full Devil Jacket, Sevendust and Slipknot on its website.



Gregg Steele

GREAT EXPECTATIONS?

With so much promotion of developing acts in connection with the show, did Numme feel pressure from the audience to play some bands his station might not normally play? "We haven't really experienced that, partly because we do play some of them," he says. "We've played Slipknot's last two singles — they're night records. We play U.P.O. and (hed) Planet Earth. But the show was really

a cultural, lifestyle, sonic-assault experience that wasn't driven so much by star power. It was more of an experience and a cultural phenomenon."

"The audience really came to experience this thrashing, head-banging, rocking, crazy show that involved tattoos, piercings, body art and a whole lot of fun. When you think of radio stations extending into concert promoting and being big producers of entertainment, you need to separate that from the on-air product."

"We try to work with our other stations throughout the state or regionally to coordinate bands and shows. Sometimes we'll do additional shows because we're working with another station in another city and it's a compelling package that makes sense."

Gregg Steele

"That's not to say that you don't want symmetry there — you want to play the bands that are part of your show — but you're putting on a different type of entertainment. I don't think you need to look at them the same way."

"In a perfect world, you want to find early success on the air so you can chase those bands for your show. Your audience has shown that they like them and would be willing

Continued on Page 58

"When you think of radio stations extending into concert promoting and being big producers of entertainment, you need to separate that from the on-air product. That's not to say you don't want symmetry there, but you're putting on a different type of entertainment."

Dave Numme



Dave Numme

BEHIND the PEOPLE

IF I WASN'T IN PROMOTION I'D....

Be entertaining you at my restaurant.

—Gaby Skolnek, Maverick



Station Festivals Tattoo Radio

Continued from Page 57

to see them. In reality, when you are looking for artists, you don't always have that opportunity. Sometimes you end up bringing in bands for your show that may or may not have the kind of foundation on your radio station that you would like just because there's so much competition to get bands. In this case, we were able to support some of the bands we got for the show, like U.P.O. and (hed) Planet Earth. We really felt we were freer in this case."

BETTER AND BETTER

Regardless of how that aspect works out, Numme firmly believes that the station benefits from Rockfest in a myriad of ways. "It's the opportunity to create a really great day of rock and entertainment for the audience that brands the radio station to music," he says. "It's a great promotional tool on-air to create early summer excitement and marketing on the radio station and a whole lot of momentum about the show and your radio station."

"It's a marketing opportunity for us because of what we do outside of the station, and it's a revenue stream if all goes well. It's also empowering for the airstaff to get out onstage in front of fans and be part of something big. It's cool for the engineering department because we do a full-on remote out there; we produce everything onsite."

"Our biggest show is our summer show.

Every year we try to get really great headliner talent and then put together a compelling package of additional bands to make the 30,000 people who come to the show feel like they got more than just a Stone Temple Pilots or whoever concert."

Gregg Steele

"We're not reinventing the wheel; we're just trying to keep pushing it forward, making it bigger and making it an event that becomes larger than the radio station. That's the goal. You have to view what you do as more than programming a radio station. You are becoming a concert promoter; you are fully involved in everything. Once you accept that, it's a little easier to deal with."

After the event the station did recaps for its clients and held post-decompression meetings with its staff to discuss ways to create better events for next year. "You build and burn these each year, so you try to find ways to improve on them," Numme says. "Dissecting it afterward is how we go about it."

There's also a lot of post-festival coverage on-air. "We're all over it before the show, and when it ends at 10pm, we start back-selling at 10:05," Numme explains. "It runs for a week after, with highlights from the show, clips from artists and actualities from the crowd. Post-selling is very important."

OFF THE BEATEN PATH

WZTA OM Gregg Steele can certainly relate to the difficulty of securing acts for a festival. The problem is even more severe for Steele, because very few bands will include

the Miami market on their tour schedules. And Steele doesn't do just one festival a year — he does five!

The station's biggest show is in the summer, when the lineup consists of 10 or more bands. The other festivals are smaller: Halloween (six bands), Christmas (four), spring (six) and Labor Day (six bands, all developing artists). To his advantage, Steele has the power of Clear Channel behind him via an in-house production company called Clear Results Marketing.

"We try to work with our other stations throughout the state or regionally to coordinate bands and shows," he explains. "Sometimes we'll do additional shows because we're working with another station in another city and it's a compelling package that makes sense."

"One of the difficulties for us is that not a lot of shows make it to Miami. There will be the occasional big tour that breezes through and comes as far south as West Palm Beach, which is not the same as Miami. Our stations blow into West Palm, but the West Palm stations don't blow into ours."

"We work with West Palm as a stop on concert tours, but, for the most part, the cities of Miami and Ft. Lauderdale don't get many tours, great packages or, more importantly, developing artists. There are no clubs here, and there is no reason for a band to come to Miami and play a 100-to-200-capacity venue because it's so far south routing-wise and difficult for the bands financially. They get great radio play in our markets, but due to Miami's ethnicity, not a significant amount of records get sold by developing artists. It's a tough market in which to sell rock records."

BANG FOR THE BUCK

Not surprisingly, when WZTA does festivals, it's that much more important for the station to have bands like Nickelback and U.P.O. in the lineup. "We end up giving listeners great value by putting developing acts on along with big headliners," Steele says. "Our biggest show is our summer show. Every year we try to get really great headliner talent and then put together a compelling package of additional bands to make the 30,000 people who come to the show feel like they got more than just a Stone Temple Pilots or whoever concert."

Before putting together a show, Steele first determines how many other stations are doing festivals and how he can route things through the region. "It usually starts with Brad Hardin at WXTB/Tampa and working dates that he has, and then we see if Dick Sheetz at WJRR/Orlando is going to be doing anything," Steele explains.

"This year, as last year, we secured the talent by working through the labels or management. McGathy Promotions works with us to acquire talent, along with booking agents. McGathy has been a big help to us over the years, and we pay top dollar for top talent. Naturally, on developing acts we pay less, but we're providing an opportunity for bands that wouldn't normally get to play these markets."

The local sales staff generates local sponsorships, while the Clear Results team goes after national clients. Ticket prices are very fair, Steele says. "For \$20, kids get to see 13-14 bands. We try to keep the tickets reasonable because we're not trying to hurt the kids. We make our money in other ways."

Because of Clear Results Marketing, Steele says that he can keep the station focused on what it does best at these events: acquiring the talent and promoting it. "Clear Results handles the production side of it from top to bottom, including the layout of the venue, staffing and secu-

city," he says. "Ray Steinman is the head guy in charge of production. He's a concert promoter, so everything he does is top-notch. So far, that marriage has worked out very well."

TIME MANAGEMENT

Even with the help of an in-house production company, putting together five of these events — small or not — is a daunting undertaking. Steele says that there are many reasons why the station does the events. "It's multitered: It provides a service to the audience, it provides some revenue to the radio station, and it works synergistically with Clear Results and helps them with revenue."

"One thing that most radio stations are charged with is to come up with a certain percentage of dollars attributed to NTR. How do you grow the company without adding

"We're not reinventing the wheel; we're just trying to keep pushing it forward, make it bigger and make it an event that becomes larger than the radio station. That's the goal."

Dave Numme

spots? We find off-air ways to do that. Most stations have a specific number of dollars they're looking to generate. We're different, because we have Clear Results, and they're responsible for our NTR budget. But we provide them with the opportunities by putting these festivals together."

"They are time-consuming. They take away from your ability to program on a day-to-day basis. And with five of them a year, it does get a little taxing to always be looking for artists. But the good thing is that the McGathy people, in particular Mike Childs, really help. They're always on the prowl."

"In some ways it's almost better to book more shows because you can offer multiple dates. For example, I was trying to get one artist to play my summer show, but they said, 'No, we're going to finish making a record. But that fall date looks good.' So, boom, now I have part of the fall show set."

This is the fifth year for the summer show; the others are in their fourth. But still, Steele said, it doesn't get any easier. "Everything has its degree of complexity. The challenge is always great, but it's not as complicated as it was in the beginning. I'm getting a lot smarter as I get older about how to do my job more effectively. I still want to generate revenue and ratings for the company, and those are two things that these station shows have accomplished. It's about finding opportunities for the company. So far, so good."

BEHIND the PEOPLE

IF I WASN'T A PROGRAM DIRECTOR I'D....

Be fighting with Mary Hart to take over her job on *Entertainment Tonight*. If that didn't pan out, I'd be a writer for an entertainment magazine or an assistant at a vet clinic.

—Debbie Wylde, WAMX/Huntington, WV



FOOD

2 0 0 1



Dick Sheetz, In His Own Words

When he was diagnosed with cancer, a multitude of friends poured out their love

You have those times when you're driving your car or you're taking a shower, and your mind totally relaxes. That's when the "What if?" thoughts come in — that's when it hits you," says WJRR/Orlando PD Dick Sheetz, who has been in the fight of his life since he was diagnosed with cancer in February.

It started when he was driving to work and felt a pain he compares to "Freddy Krueger's claws digging into my stomach. It hit me that sharp and that sudden. That was probably when the tumor was opening and breaking into my small bowel. Carcinoma of the small bowel is what I contracted."

At first Dick figured he'd picked up a bug, because he does a lot of traveling and diving. But another possibility nagged at him. "Cancer has been in my family for years," he notes, "so that thought has always been in the back of my mind."

Dick spent about six months going to doctors before he landed at a gastroenterologist's office after discovering that

the problem was in his digestive tract. He underwent two or three different scope procedures before the tumor was finally discovered. Dick says he knew before they told him. "My sister, mother, aunt, grandmother and grandfather all either had stomach or colorectal cancer, so it was heavy in my family," he explains.

MEETING EMOTIONS

Dick's mother was diagnosed with colorectal cancer at the age of 45, and he says her courage continues to inspire him. "She sometimes, I think, blames herself for my illness because it's hereditary," he says, "but I've told her repeatedly that you can't blame anyone. My cancer isn't even like her cancer."

"You go through all kinds of emotions with people once they find out, and dealing with other people's emotions has been tougher than dealing with my own. For the last 20, 25 years of my life I've known it was a possibility. I think that helped me meet the monster, if you will. I look at it as a sinister little monster."

"They operated on March 7, and I was released on March 12. It's been a daily recuperation. I'm currently in the midst of chemotherapy treatments, which I compare to car payments. Each week I do a car payment, and then I own this whole chassis. I've done 15 and have nine to go. I go once a week, on Fridays, suffer through Saturdays and Sundays, then try to work Monday, Tuesday, Wednesday and Thursday."

The reactions of people in the industry and the outpourings of concern, confusion and shock were instant and heartfelt. Unfortunately, the rumor mill was also working overtime. Dick heard from people who thought he had brain cancer or lung cancer. His wife, Julie, even received a call from someone who thought he had passed away. "It had run pretty rampant throughout the industry," Dick says.

Chris Siciliano and Jim Del Balzo were two of the first concerned callers. "Jim hooked me up with Tony Martell of the TJ Martell Foundation, then Jon Scott got involved and has been monitoring my progress and keeping me in touch with Dr. James Holland," Dick says. "He's in New York and has been consulting with my oncologist. They're working out the plan to make me healthy — or at least get me closer to being healthy."

ANOTHER OPTION

By giving Dick another option, with Dr. Holland in New York, the foundation has provided him with additional hope for good health, and Dick will be flying to see a specialist soon. "TJ Martell has reached out and offered to help in any way that it can," Dick says. "I will do whatever I have to do to beat this."

"There are days when I feel really down, really tired. There are days I'm lying wrapped around a pillow with stomach cramps. The chemo is an amazing drug, in that it heals you, but does so by almost killing you. It is nonselective; it kills every cell it is exposed to, not just the cancer cells. I weighed 262 pounds in 1998 and decided that I didn't want to weigh that anymore, so I dropped to 210. But now the cancer has caused me to drop down to 160 pounds."

The medical assistance from TJ Martell is just part of the support Dick has received. "A lot of

people have really come to the table," he says. "Some made a member of the Fruit of the Month Club because, hey, fruit good for you. Everybody has tried to do their best to make feel comfortable, to do anything for me and for my wife, Julie and daughter, Natasha."

"Julie and Tash have both been remarkable. They have come through in a time when most people might give up. They have been very supportive. Julie goes to every chemo trip with me and was by my side through all the operations. And daughter has held together extremely well. Tash is a strong, very adult child. She's 14 and has lived her whole life in the radio industry. When she was born, I gave her a radio nickname so that if she wanted to go into the industry, she could. She's Natasha Lacy Sheetz. Either that or she can be a dancer," Dick jokes.

It's well-known that stress hinders recuperation, and Dick is forever grateful that Clear Channel has aided his recovery by maintaining his job for him. "They allow OM Clear Channel Kampmeier to work with me," he says. "Tom Owens, who's the Sr. VP/Programming, said, 'Dick, it's your station. When you're healthy and you get back, it will still be your station.'"

"I started trying to come back to work in the end of April, and, finally, in May and June I started to get in three days a week. In June I went up to four days a week. I can't speak highly enough of this company and the way they've treated me in this situation."

HELPING HANDS

Dick is extremely proud of the staff he has assembled at WJRR. "I have one of the best staffs I have ever worked with in the world," he says. "They were all young and green when we started, but I would trust them with the station completely and I do now at times when I have to. Everybody works well together in my absence, and with my three or four days a week there, I'm still visible. In the meantime, the station has graduated in leaps and bounds. Our ratings for the spring book came back, and it was a 6.9 12+. It put us in third place 12+. We've never been there, ever."

Dick can't say enough about his entire staff, including new Promo Director Tracy Aljets and APD/MD Pat Lynch, who was the most recent Clear Channel Employee of the Quarter. "He deserves it, believe me," Dick enthuses. "He has done a fantastic job. He works his butt off. I was one of many who nominated him. The sales staff took us from a \$4 million promotion to about \$6 million now. All of that is important to me, my ability to try to beat this sinister little monster and return to what I love. I have been doing radio for 30 years — I'm not going to give up."

With a lifetime invested in radio, Dick has made many friends along the way. "These people have all been unbelievable; I can't say enough. It shows that when you have been in the community for a while, your friends in radio are your friends."

Continued on Page



Dick Sheetz

TJ Martell Offers A Second Chance

The TJ Martell Foundation was founded 25 years ago by record exec Tony Martell, after his son, TJ, was diagnosed with leukemia. Martell was frustrated by the lack of money for research, prompting his son to tell him to raise \$1 million on his own. With the encouragement of his son's attending physician, Dr. James Holland, and Martell's family and friends, that's what Martell did. He accomplished the feat in three years with concerts and other fund-raisers.

Eventually, his son died, but Martell knew he couldn't quit. It's a decision that has saved perhaps hundreds of lives. Jon Scott has been Director/Special Projects for the TJ Martell Foundation for 10 years and was previously a volunteer for 10 years. "We started doing events for the charity with the first industry bowling party in 1980," he says. "That developed into a golf tournament, a tennis tournament, celebrity hockey games and softball games."

Since its inception the foundation has raised an estimated \$140 million for medical research, says Scott. "The chance of survival at the time of TJ's death was around 20% to 40% — it was low. And now, through the advances in research, it's in the 65%-70% range. Another great thing about the charity is that 93% of the money raised goes straight to research. Overhead is very, very low — that's something that Tony really prides himself on."

Scott adds that the foundation is for people in the music industry and their relatives and friends. "We have access to a team of doctors who network and exchange information about procedures that work and don't work," he says. "They really have superior knowledge of many diseases. No one is a miracle worker, but at the very least they provide a good, reliable second opinion."

The TJ Martell Foundation can be reached at (212) 833-5444.

BEHIND the PEOPLE

IF I WASN'T IN PROMOTION I'D....

Be staring out over the great expanse that is Wembley Stadium as I headlined the seventh annual JoeyFest. The show would be broadcast in 75 different languages to over 2 billion people via conventional commercial radio, satellite radio, webcasts, pay-per-view TV and the soon-to-be theatrical release starring Dom DeLouise as Joey. The merchandising opportunities would be astronomical. From lunch boxes to dolls, I would exploit myself at every turn.

—Joey Scoleri, Hollywood



" 'ISOLATE' IS THE SINGLE THAT SHOWS OFF THE TRUE SONGWRITING ABILITY OF THIS GREAT BAND...WE HAVE HIGH EXPECTATIONS FOR THIS SONG WHICH IS WHY WE'RE ALREADY ON IT!"

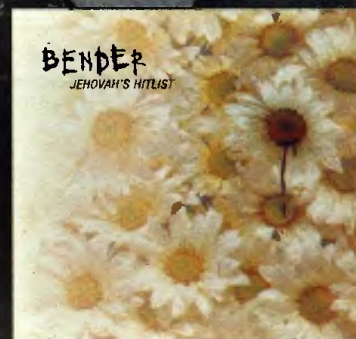
- RANDY HAWKE, PD - WLUM

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Dave Douglas, This Is Your Life!

WAAF/Boston's and PD Dave Douglas' recent awards are no surprise to industry supporters

At this year's R&R convention Dave Douglas won the Industry Achievement Award for Active Rock PD of the Year, and his station, WAAF/Boston, took home Active Rock Station of the Year honors. This came as no surprise to Douglas' friends and co-workers. In fact, his impact at Active Rock is so profound, we decided to ask those who know him best to share why they believe he and the station deserved these accolades.

JOEY SCOLERI, HOLLYWOOD

There are many ways of doing business. The best way is being direct. The poster children for this way of business are Dave Douglas and [WAAF MD] John "Ozone" Osterlind. In a "spin doctor," "beat around the bush," "I'll have to get back to you" world. Dave and John are about as honest and forthright as any programming tandem in the country. The most interesting thing is, they are in one of the more competitive markets in the country, and you'd figure that the occasional posterior smooching would be in the cards. No way. It's not quite "bull in a china shop," but you get where I'm coming from.

More important is the fact that WAAF breaks records. Boston is a great rock town, and WAAF knows how to get the music to its people and the listeners to the music. Passion and honesty are two traits that are rare. That's why I value the business we do with WAAF. It's not always easy: Dave can be a freaking nail-puller when he wants something (Ozone makes an excellent "good cop"), but if you do right by them, they do right by you.

GEORGE CAPPellini, ELEKTRA

I can tell you about Dave Douglas in one short phrase: a first-class act! In the last few years we have developed a special relationship. He cares about the music, something that a lot of people have forgotten about. His passion for WAAF and the music in general goes without saying. Let us not forget that he is in probably the most political market in the country, which in itself is testimony to his hard work and dedication.

He has been instrumental in the launch and success of Vast, Staind and Reveille. No wonder there are so many bands from the Boston area receiving such great national acclaim. It is because Dave gives new music a chance to be exposed in the Boston market. He and his staff know how to market and promote new product. All the kudos Dave and WAAF get, they deserve.

LEA PISACANE, ATLANTIC

To encapsulate all the ardent love, absolute respect, violent hatred, admiration, empathy, kinship and awe that I feel for Dave Douglas is one tough task. After being told never to

call him again over some cluster-fuck I'd rather forget and probably have, I believe I'm safe in assuming that things have stabilized. But during that rough time — when I was taking things way too personally and internalizing the rejection — my daughter, Miranda (2 at the time, and barely able to put a cohesive sentence together), presented me with some abstract artwork and announced, "Look, Mommy, I drew a picture of Dave Douglas." Just in case you think I don't bring this shit home, Dave! I mean, it was fucking Christmas week! Sorry, I was turning into Sam Kinison there for a second, dude. Amid all the "It's never easy when it's Boston" shit that makes record people's lives a living hell, it's immensely gratifying when we can make Dave happy. Live long and prosper.

YOUNGRADIO'S STEVE YOUNG

When I arrived in Seattle in October of 1989 to take over as PD at KISW, Dave was already in place as APD of the station. When I got to the station, several people, in an attempt to help me, tried to give me their take on everyone working there. Of Dave, they said that he was well-organized but perhaps too serious-minded, intense and quiet to ever become PD of a major-market radio station. I decided to wait and see for myself.

Of course, as is the case on many occasions, these scouting reports weren't entirely accurate. Dave is well-organized and can be intense, but as for the quiet part ... well, Dave Douglas is one funny guy! At every brainstorm session, we could always count on Dave to be the first one to get out of the box. Actually, he would get out of the box, board a rocket and leave the planet.

One year we were preparing for Seafair and the annual running of the Miss Rock Hydroplane. This was the centerpiece of KISW's visibility, and every year we would try to up the creativity of the promotion. Well, this one year Dave says, "Wouldn't it be great if we could get the boat to flip or maybe blow up ... not so that anyone gets hurt, but so that we could get some great press coverage out of it?" We all laughed and carried on with the brainstorm.

Sure enough, that weekend the dam boat blows up in a ball of fire. Every television station ran it as their lead story, and every newspaper on the West Coast had a front-page picture of the driver swimming away from this flaming hydroplane covered in our call letters. I'm pretty sure that all this was a coincidence and Dave had nothing to do with it. I'm right about that, aren't I, Dave?

Dave Dog, you've made all of us who have worked with you very proud.

WARREN CHAISTENSEN, VOLCANO/Q-PRIME

The rock guys at labels have to go to the head of promotion and prove to him time and time again why things need to go WAAF's way or why things need to be neutral. The heads constantly forget that WAAF sells records for us in seven different markets, including Boston, Manchester, Portsmouth, Providence and Hartford.

The reason that Dave Douglas and a station like WAAF win the kind of recognition that they do is because they have impact. Impact in this business means everything. When WAAF/Boston hits a record, it's not just a record they put on the radio; it's something they believe in, they embrace, and they rotate. You get phones, you see stories, you get sales, and, in most cases, it is a very early story. Dave and John break bands very early and give the labels a story to take to the rest of the country.

When I think of Boston and WAAF, I think of impact, stress and success. In every promotion person's mind, when you say Boston and radio, you think Tums and Advil. It's the nature of

the beast. It's a market where you can sell such a substantial number of records that it creates a lot of stress. You have two radio stations that are very powerful, and you're trying to make things work and take care of the people who deserve it.

The radio community cheers for them because of the tre-



POLISHING OFF A MEAL — Former WAAF GM Bruce Mittman, Cyndee Maxwell, MCA's Darren Eggleston, WLZR's Keith Hastings, Jerry Brenner Group's Michelle Munz and the man of the hour, Dave Douglas.

mendous success they've had over the years and because their batting average is so good. They are real underdog go-getters. They make things happen, win things over and make events theirs. You have to like and respect anybody who can hustle that hard and win that level. And it's not something they do for a special event; it's a way of life.

TIM SHERIDAN, PD, KRQC/OMAHA

[Sheridan was part of the morning show at KIBZ/Lincoln, NE when Dave was the PD.] Dave has an incredible sense of humor. He's eats very healthy food, and we always gave him shit about what he'd have for lunch. We took him to a greasy spoon once and made him eat the most disgusting thing he'd ever had. One time at a staff meeting he was reviewing some of the ways to improve your tonal quality before you go on the air. He had the whole building doing vocal exercises, saying, "A-E-I-O-U." We all sounded like idiots. At the time you think how stupid it is, but it's actually helpful, because in the morning your mouth is more asleep than you think. As a gag, I gave Dave a gold 45 record that I had made up for the DiFranco family. Hopefully, that's hanging with pride in his office in Boston.

He was such an easy guy to work with. He's like your dad. You don't want to disappoint him. He was very competitive. He seems meek and mild when you hang out with him, but when it was business time, he got shit done. I remember from aircheck meetings that he helped us along without making it seem like he was helping us. I'll never forget the day during our aircheck that he told us he was leaving. I was crushed. But to go from market 173 to Boston is big. The fact that he's still there after all these years, kicking ass and winning these great R&R awards, does not surprise me at all. It couldn't happen to a nicer guy.

CYNDEE MAXWELL, R&R

Dave, I hope you enjoyed this little surprise. I wish I could be there to see your face!



WHEN DAVE SPEAKS... — Here's Dave Douglas on last year's Active Rock panel at the R&R convention.



Dave Douglas



A DAVE DINNER — Look, it's four Daves! Seen here (l-r) are WAAF's Dave Douglas, WKQX's Dave Richards, Interscope's Dave Ross and KUFO's Dave Numme.



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McGathy: How To Build A Rock Empire

The promoter, manager and party-planner extraordinaire looks back on 30 years

By Sky Daniels

In 1976 I had just graduated from college and was hitchhiking down the Eastern seaboard from Ohio, carrying a knapsack full of demo tapes. My plan was to stop at every Rock station recognized by R&R, meet with the PDs, play my tape and wait for the bidding war to begin.

I crawled through 13 states and 35 stations, unwashed and unwanted. No one would even come out of their office to accept my demo. Finally, one PD, at WORJ/Orlando, took pity

McGathy Promotions Staff

Bill McGathy is quick to credit much of his success to his loyal staff. Here is a list of the people in the company and their job titles.

- Bill McGathy – Owner
- Rose McGathy – Owner
- Phin Daly – Head of the Rock Department
- Corey Sheridan – In De Goot Entertainment
- Mark Fischer – Head of the Plug Department
- Mike Childs – Head of the NTR Department
- Tony Couch – Head of the Internet/New Media Department
- Adam Lebensfeld – Promotion Coordinator
- Steve Nathan – Promotion Coordinator
- Roe Gallo – Head of Marketing and Special Promotion
- Vincent Hartong – Marketing and Special Promotion
- Mike Lutz – Web design for McGathy Promotions and In De Goot Entertainment
- Mark McKenzie – Internet/New Media Department
- Ralph Gallo – Office Manager, Accounting
- John Bambino – Head of Artist Development
- Dana Bove – Artist Development/Metal Dept.
- Mike Puckett – Artist Development/Metal Dept.
- Danny Cymbol – Artist Development/Metal Dept.
- Dawn Barger – Artist Development/Alternative Division
- Ron Brown – Artist Development/Alternative Division
- Melissa Emert – Artist Development/Alternative Division
- Kate Zawistowski – Artist Development/Alternative Division
- Gina Santoro – Accounting
- Peggy Ellis – Accounting
- Gwyther Bultman – Promotions Assistant
- Jen Rasole – In De Goot Entertainment Assistant.
- Griffey Bear – King



Team McGathy

on me and spent a few moments in the studio, critiquing my tape. He didn't offer me a job, but his kind words of encouragement gave me hope that I might make it in radio if I kept trying. That PD was Bill McGathy.

A RADIO FANATIC

Twenty-five years later McGathy has risen to a role of prominence few in our business attain. His independent promotion company has a radio client list in the hundreds, his management company represents numerous platinum acts, and his marketing company works in concert promotion, online development and retail services.

It can be argued that McGathy is the most powerful person in rock music. Certainly, few songs achieve success at Active Rock or Rock radio without McGathy Promotions' participation. Having built many strong relationships over the years, McGathy finds himself in the enviable position of being able not only to get a record heard by hundreds of programmers, but also to dispense strategic advice to countless record labels, artist managers and program suppliers.

Not bad for a self-described "radio fanatic." "Growing up in Houston, my best friend and I used to sit in our basements with way too much time on our hands," he recalls. "We would listen to every station we could get on the dial, logging each hour of music and comparing notes as to who was playing what. In that sense, we were human radio monitors. I went on to get a career in radio and, later, record promotion. I think my friend is still in the basement, though he's probably monitoring Internet radio now."

McGathy's passion for radio would lead him to his first — and last — radio job, at WORJ. "In the early '70s, if you were a fan of Rock radio, you bowed in the presence of [legendary KSAN/San Francisco PD] Tom Donahue," says McGathy. "This was before Arbitron turned FM radio into a real business. You went into FM Rock to play Lothar And The Hand People, not the stuff Top 40 churned out. Formatting was blasphemy, in our minds.

"I was lucky that when my company decided to make WORJ a 'real' station, it sent me to L.A. to meet with [ABC O&O] KLOS PD Tom Yates. Yates refused to meet me at first; he thought I just wanted to steal his format. I was only there because my manager knew I wanted to save my job. When Yates saw me scribbling notes in the lobby and talking to his jocks, he knew I wasn't going to leave, so he offered to consult the station."

THE OTHER SIDE

Back in those days, according to McGathy, "Radio was totally regionalized. We lived for Southern rock, which made us great friends with Phil Walden. Lynyrd Skynyrd, Wet Willie and The Marshall Tucker Band ruled our airwaves. We didn't focus on national overview; we listened to our hometown fans."

Seven years into his job at WORJ McGathy decided to "cross to the other side," as he puts it. "I got an offer from Polydor to do local promotion in Houston, my hometown. Polydor was an arty British label then. The Jam, 10cc and Phil Manzanera. Everyone in Houston was laid back, and I was in a hurry, so I pretty much outthrust the competition.

"People won't believe it, but I helped break all sorts of disco acts. Hell, I had a big part in helping break Gloria Gaynor, Peaches & Herb and Alicia Bridges. When Polydor offered to move me to national rock promotion, it gave my wife, Rose, a chance to be closer to her home in Connecticut. I was intimidated by New York. It was more like New Delhi then. But I had Rose and a real 'family' feel at Polydor."

McGathy admits that he allowed money to influence his next career move. "I left my family at Polydor for a job at RCA," he says. "RCA then wasn't the team it is now. You didn't have people like Bob Jamieson, Ron Geslin or Ron Poore wanting to develop artists. You had a company that regarded radio as a necessary evil.

"Having come from radio, I was offended by that thinking. My approach was to develop a bond with programmers and share their frustrations and successes. I challenged the powers that be so much that one day they brought guards to my office and led me out of the building — permanently."

That dark day was in 1982, but you can still hear how much it affected McGathy. In fact, it fueled his drive to build his empire. "I can still

see the snow falling from the gray clouds onto a grimy Manhattan street as I stood outside the RCA building," he recalls. "I figured I was blacklisted at that point, so I started calling a few of my friends from my apartment.

"People like Tom Evans at WIYY/Baltimore, Ralph Tortora at WBAB/Long Island, Lenny Bloch at WDHA/Morristown and

"In lieu of a life, I had this job. I called radio seven days a week, 14 hours a day. Independent promotion back then was getting receptionists to slip you the adds first."

Rich Hawk at KILO/Colorado Springs were among the first guys to take my calls as an independent. I sat in my room, calling and calling, building one relationship at a time. As we get ready to host over 500 people at the 15th McGathy Bash in Amsterdam, I remember there were only 12 people at the first one. I could hardly afford the dinner."

A FRIEND TO RADIO

McGathy says it was a combination of pride and insecurity that drove him to succeed. "In lieu of a life, I had this job," he says. "I called radio seven days a week, 14 hours a day."

Continued on Page 97

BEHIND the PEOPLE

IF I WASN'T A PROGRAM DIRECTOR I'D....

If I wasn't a program director, my head would probably stop hurting. No, I guess if I weren't involved in programming, I would most likely pursue a career that would still be closely related to music, like working for a label or possibly working for an industry magazine (any openings?).

— Kevin Keith, WSTZ/Jackson, MS



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**ON OZZFEST THIS SUMMER
ON TOUR WITH KORN IN EUROPE**

Warning: Contains Explicit Lyrics

Does radio need a parental advisory sticker?

By Tracey Hoskin, Assistant Rock Editor

Dirty words. Expletives. George Carlin only covered the words you couldn't say on television; the music industry was left to fend for itself. From The Doors to Limp Bizkit, rock 'n' roll has dealt with its share of controversy. We asked some programmers in the Active Rock community how they handle the issue of lyrical content and if it has an effect on their decisionmaking.

To Play Or Not To Play

Programmers agree on this: If it's a hit song, they're playing it. There is no market — big, little, staunchly conservative or screamingly liberal — that will turn away a bona fide hit due to a little swearing. It may be the radio edit, but it will get played.



Sydney Scott

WBZX/Columbus PD Hal Fish cites Limp Bizkit's "Break Stuff" as the best example. "We had to figure out a way to play it," he says. "It's our No. 1-testing song right now, but we can't play all of those words. We don't feel we can play it completely unedited. However, if we think a song is going to be appealing to our audience, lyrics don't play that big a role."

With the latest trend in music, it's no surprise that Active Rock is facing more edits than ever. Does heavier music equal heavier lyrics? Maybe. WRCQ/Fayetteville, NC PD Sydney Scott doesn't think it has been a problem until recently. "In Active Rock today it seems that almost every single song contains something unsavory," she says. "Everything that's new — Papa Roach, Disturbed — they're really heavy, and they cuss a lot. But if you say, 'I'm not going to bring this to my listeners,' you say, 'I'm not going to play hit music.'"

Rock is supposed to have an attitude. Does that factor into the choices PD's make? As they say in Fargo, "Oh, you betcha." PD Claudine DeLorenzo of WQXA/Harrisburg doesn't go through lyrics with a fine-toothed comb, but says, "We're an Active Rock station. There's somewhat of a shock with everything we do, from our sweepers to the entire attitude of the radio station."

KHTQ/Spokane PD Ken Richards agrees. "It's a lifestyle difference," he says. "I don't find that violence is an issue yet for Rock."

What about songs that haven't made it on the air? There haven't been many. Both Fish and Scott recall keeping an Insane Clown Posse song off the air due to content, but the vetoing of songs is rare. PD Eric

Slayer of KZRK/Amarillo, TX says, "I don't remember keeping a song off the air due to lyrical content or a dirty word. I think the record industry itself is responsible; they know better. They're going to push the envelope now and then, and that's where we come into play. I don't think we'll ever cross that bridge of, 'Oh my God, I can't believe they said that.'"

Circumstantial Evidence

How many times have we heard a song and thought, "Did he say what I think he said?" What about the occasional unbleeped word that does get by? The consensus is unanimous: It's a case-by-case thing.

WBZX's Fish explains, "If it's very obvious and in-your-face, we'll edit it out. It seems to be acceptable here to say

'shit' and the occasional masked 'fuck.' We went for a bit of an edit on the new Union Underground song because it was so in-your-face. It's a song-by-song thing. They say 'fuck' in a Godsmack song, and we left it in. It seemed appropriate to the music, almost like an expression. You try to find that level of tolerance and follow it."



Hal Fish

Most programmers have their own imaginary line. KHTQ's Richards draws the line at the f-word. "We will avoid that one, unless it's questionable or so covered up by the mix that it's buried," he says. "There are plenty of songs from classic rock on that have had some kind of naughty word that we, meaning radio, have let slip. It depends. We're playing 'She's Got Issues' from Offspring. There's no way around it, they say 'shit' in there. I think that's one of the words nowadays that's least offensive, especially with the attitude Active Rock carries."

KICT/Wichita PD Jules Riley feels that dayparting can solve most content issues. "If it's a great song with questionable lyrics, you're probably not going to throw it in at 8am, but maybe after 7 at night," she says. "We played the heavily edited version of 'Break Stuff' from 3pm on. You knew what they were saying with the edit, but no complaints were lodged against it."

Churches And Camaros

The bottom line is, how well do you know your market? Is it liberal or conservative? Are there more auto parts stores than offices? Cows than car phones? You get the picture.

KHTQ's Richards labels Spokane "a Camaro-drivin', mullet-cut-wearin', dirty-hands, laborin' kind of market. Spokane isn't known for its white-collar industry. Mullet hairdos live proudly here, and Queensryche still rocks. We're always on in the shops and car dealerships. We're not expecting to be on in the offices."



Jules Riley

For Bible Belters Slayer and KZRQ/Springfield, MO PD Ray Michaels, it's a slightly different story. "Lyrical content will play a role, due to the fact that we're the belt buckle of what's considered the Bible Belt," Slayer says. "I can't tell you we didn't have a conversation about U.P.O.'s 'Goddess,' because we did."

Michaels feels that lyrics are also an issue in his market. "We have a church on almost every corner, and they carry a lot of political power," he says. "The lyrical content of the song doesn't keep it off the air, but it has to be edited. The listeners understand that you have a limit to what you can and can't say on the air in a song."

"Pantera's 'Goddamn Electric' is double tough, because not only does the song have questionable lyrical content, but how do you back-sell it? It's what your market will allow. We're pushing it further than ever before, and our station is flying. There's no need to get into trouble now."

Who's Responsible?

WQXA's DeLorenzo suggests, "There are certain responsibilities that come with working in this medium. It's a really fine line of where that is. There's no book that goes with it. You have to make it case-sensitive and ask yourself what is piquing people's interest at that time."

WRCQ's Scott feels only a small amount of responsibility. "If we don't play it, they'll

see it on MTV or buy it in a record store. I feel that you have to let your audience be its own filter. Songs with the worst lyrics or message are the ones we get the most requests for. P.O.D.'s message is religious and good, but they hide it in such heavy, thrash music that kids are calling and requesting it. I don't think they have any idea what it's saying. The kid who is requesting P.O.D. is requesting Disturbed or Slayer, X, who are a little more questionable. You have to wonder how deeply the audience is listening."

"I don't remember keeping a song off the air due to lyrical content or a dirty word. I think the record industry itself is responsible; they know better."

Eric Slayer

Some PDs feel that the responsibility lies elsewhere. "We're speaking like they do," says Richards. "If we wanted to make the station more PC and apologize our way into Rock ratings, we could, but guys are pretty brash. We're No. 1 in 34 for a reason."

KRTQ/Tulsa's Chris Kelly says that it's all about the format and that Rock doesn't have to make excuses. "I think there is some responsibility there, but maybe not so much in the Rock format, simply because we're just catering to what the people want," he explains. "I'll be the first to say I'm not the moral police. We're Rock, not Easy Listening. You've got to make what the people want to a point, but I don't think it's gotten out of hand. If it continues in the direction it's going, maybe. But I don't think we're to the point yet where artists and record companies are irresponsible."

Market size or location can sometimes play a part. For example, you may be able to get away with more in Los Angeles than you could in Wichita. KICT's Riley says that just being aware of community standards is enough. "Wichita is fairly conservative, but there hasn't been a song yet that I've turned down due to lyrical content," she asserts.

Slayer feels that, in the end, the responsibility is to give the listeners hit music and more credit. "I don't want to keep hit music from them," he says. "I feel that our audience is responsible enough to take in what they want and spit out what they don't want. We're not going to try to be some kind of filter system. If it's a good song, we'll put it out there."

Maybe George Carlin needs to rewrite that list.



Chris Kelly

BEHIND the PEOPLE

IF I WASN'T IN PROMOTION I'D....

Still be working in radio. I'd still be doing something with music.

—Ray Koob, Sanctuary





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The Employment-Challenged (Or The Pink Slip Shuffle)

Managers' first intentions are to avoid firings, but sometimes it's unavoidable

We've received positive responses to past columns that have looked at the warning signs of a format flip and the warning signs of when you're about to be fired. This time we decided to see what goes on in management before that fateful pink slip gets filled out. What happens when an employee is not performing as expected?

We found that terminating someone is just as tough for the people who have to do the terminating as it is for those who find themselves back in the job market. To find out what really goes through the minds of managers — in both radio and records — when they are faced with letting an employee go, we talked with WLZR/Milwaukee PD Keith Hastings and Roadrunner Sr. VP/Promotion Dave Loncao.

KEITH HASTINGS: GREAT EXPECTATIONS

The most important tool for any manager is communication, Hastings emphasizes. If someone is not doing what is expected of them, the first thing Hastings does is make sure the employee knows what it is that's expected. "Spell it out to them in person, and follow it up in person," he advises. "No one likes to get a memo that says, 'Oh, by the way, there are problems.' That creates instant paranoia. Sit them down in private, look them in the eye and tell them exactly what the concerns are and what you expect.

"This seems to be a business where a lot of us have difficulty being blunt about things like that because there are egos involved, fragile personalities. But, as a manager, you're not doing anybody any favors by holding back. You've got to let them know what you expect, what your assessment is and what they're not doing. And, as a manager, you've got to help them correct it, because they may not know how."

It doesn't end with the meeting. Hastings always follows up in writing what was discussed because, as he says, "Invariably, down the road, if things aren't addressed to the manager's satisfaction, that person is going to say, 'Well, I didn't think you meant it that way.' If you have it in writing, you have a reference point. It's a bit confrontational, but it's a reference report."

Usually, when an employee is confronted, he or she will have excuses. That's completely natural, says Hastings. "As a manager, there's a point when you have to stop talking and listen to what they have to say and try not to have predisposed notions. I'm an absolute believer that very few people in the modern workplace get up in the morning and say, 'Let's see, how can I screw up today?' Most people, if they have any heart and soul about what they're doing, really want to get it right. They might not behave in that fashion, but deep down everybody, for the most part, has that desire."

Hastings tries to maintain an open-door policy so that his staff can talk to him if they disagree with something going on at the station or that relates specifically to them. "I encourage them to come into my office, shut the door, look me in the eye and tell me what they think," he says. "To be honest, they are not going to hurt my feelings. One of two things will happen: I'll either disagree and explain my position, and we'll forge a way to come to some sort of a working agreement. Or I might say, 'You know, you're right, and I need to rethink some things.' Hopefully, if I'm confident and doing my job well, I won't have to do that."

Hastings does not subscribe to the old-school philosophy of telling people they must do something because "That's the way I want it done." "People who can't embrace your plan

ultimately can't carry out your plan," he believes.

Dealing with personalities and how they perform is subjective, especially in terms of varying degrees of talent and creativity. So Hastings says that reviews must be done over time and over more than one meeting — unless it involves a hard-and-fast rule, like no visitors after hours.

"I had a situation once, as simple as it sounds, with a guy who wasn't checking the tower lights," he recalls. "I pulled him in and told him that this has got to be done because there's an airport not far from here. You can write the rest of the story: He kept forgetting, and it came to the point where I told him he had one more chance."

Now the hard part. An employee has been given ample opportunity to fix what's wrong, and things still aren't working. What the manager does often depends on the corporate culture. "There tend to be two types of companies out there," Hastings explains. "Companies that are easy to get fired from, and companies that are difficult to be fired from. Obviously, you want to work for the latter.

"As a manager, you have to be decisive, and you have to reach the point where you determine whether the problem is fixable. I have, unfortunately, been involved in a few cases when it hasn't been. Then, you sit down with your upper management and draw up the best severance package you can and bring the person in to talk face-to-face, never by phone.

"You have to be as humane and understanding as possible, knowing that you're about to send someone out who may or may not have trouble finding their next job. I consider it part of my responsibility to help this person find their next opportunity. Of course, the person who is being let go could want to sever all ties and be angry about it. My suggestion to someone who has been let go is that there's nothing to be had in spending that energy on being angry or vindictive, because one of the questions that is ultimately going to be asked of you is, 'Why are you not there anymore?' You want to be sure your story matches your employer's."

Hastings also advises not to fire someone during the workday, when the office is full of people. "If the person has to walk out of the building in front of 30-35 people, that's not friendly," he says.

DAVE LONCAO: IS THIS THE RIGHT FIT?

Communication is also important for Dave Loncao. But equally important is having respect for people and knowing what is a good fit for the company. "I've been at this label for 15 months now," he begins. "I inherited people, and I hired people. One of the people I inherited, I began having 'situations' with. The way things were happening wasn't a good fit for my team.

"One thing I always like to do is to make sure I spend enough time with and am very communicative with people in this situation, which I did. We had numerous discussions, all on the positive side. You have to pinpoint specific things so they have enough information to be able to change if they are capable. You need to give them the time to do that. Unfortunately, in this situation, it didn't work. The person found it hard

to do their job the way we needed it done. It's not that wasn't a good job, it was just their way of doing it."

Loncao does not dismiss the incident with the generic industry explanation "philosophical differences." "This person had their own way of doing things and couldn't change it," he says. "It didn't fit into the system. You see it with football players on a football team, for example. There's a player, Brian Cox, who was a problem child for a couple of teams. Damn good football player but he didn't fit on a couple of teams he was on. There was controversy, the press gave him a bad name. Then, all of a sudden, this bad seed got on his present team, and he is loved. Once your team loves you and you're playing well, they forget that you weren't a good fit on the other teams.

"You have to make sure that you give the person enough time and enough information to adapt to what you need them to adapt to. The you can get to that point, if necessary, when you say, 'I've done everything I can.'"

While Loncao admits that the record business is fast-moving and has a tendency to be cold, he clarifies that he tries to treat people with respect and dignity. That includes job applicants as well as existing employees. One example was when he was at RCA, interviewing candidates for an opening. "I interviewed several people, including Mark Abramson," he says. "I really liked Mark, and I wanted to hire him. But the situation at RCA was that for the last four or five job openings over the previous year and a half, we had hired people from outside.

"When you have a big staff, that's not good to do all the time. Some of your really good people get disenchanted and say, 'Where's my future? Where am I going here? They don't ever promote from within.' I felt obligated to promote from within, and as it turned out, it was great. I decided that the smart thing to do for staff purposes was to show them that you could get promoted from within."

Loncao wrote letters to Abramson and other candidates "telling them that they could've easily been the one to do the job, but, unfortunately for them, I felt obligated to promote from within. I would love the chance to work with them in the future somewhere.

"Most people don't do that," Loncao continues. "Either word gets to you that somebody else has been hired or you get a quick phone call. I've always said that there's a real stigma to the word 'no' in this business. Some people, when they say no to you, you walk away and want to wring their necks. Other people learn how to say no and earn the utmost respect from the people they've turned down. That's a true art, and one I try to practice."

While there are no hard-and-fast rules when it comes to dealing with staff in uncomfortable situations, both Hastings and Loncao have found that utilizing the basics — kindness, respect and open-mindedness — is never a wrong move.

BEHIND the PEOPLE

IF I WASN'T A PROGRAM DIRECTOR I'D....

Be on welfare! Actually, my first love in school was theater. I had lots of dreams of making movies until I realized that I'd probably be a crappy waitress and that I didn't want to starve. So I turned to my other love, radio. Anyone want to give me a six-picture deal?

—Michelle Matthews,
KXUS & KTOZ/Springfield, MO



Dave Loncao



Keith Hastings

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500,000 SOLD!

R&R ACTIVE ROCK: 11 - 8

R&R ROCK: 34 - 33

ACTIVE ROCK MONITOR: 11*-10*

MAINSTREAM ROCK MONITOR: 16*-15*

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THE SICKNESS

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to deny what you feel
that all that was good has died
laying in me

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R&R Rock: 8 - 7 (+78)

R&R Active Rock: 33 - 28 (+46)

Heritage Rock Monitor:

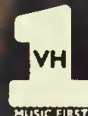
5*- 5* 610x (+23)

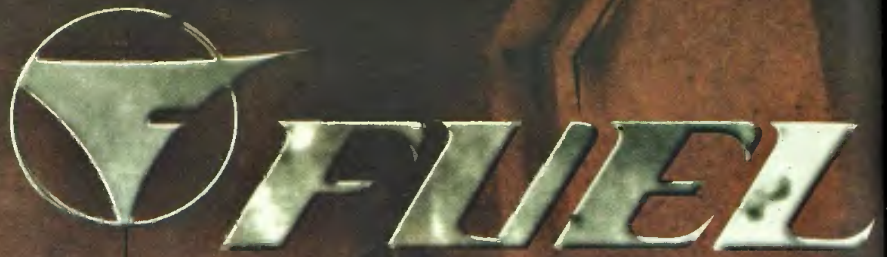
Mainstream Rock Monitor:

15*- 16* 821x (+23)

**kenny
wayne
shepherd
band**

last goodbye





On Over
160 Stations!

#1 MOST ADDED at 3 Formats:

Active Rock

WYSP WRIF WZTA
KXXR WXTM WIYY
and many more...

Rock

WMMR WDVE WEBN
WLUM WHJY KOMP
and many more...

Alternative

WXRK KROQ Q101 Live 105
WHFS 99X and many more...

“Hemorrhage (In My Hands)”

The first single from their new album

Something Like Human

3 Chart Debuts the week we go for adds!

BDS Active Rock 34*
BDS Mainstream Rock 40*
BDS Modern Rock - Hot Shot Debut! 27*

R&R Active Rock **34**
R&R Rock **43**
R&R Alternative **29**



Greatest Gainer
on all 3 charts!

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on all 3 charts!

Album in stores 9/19

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Personality Of The Cult

Ian Astbury discusses The Cult then and now

By Frank Correia

I missed the big animal power of The Cult," singer Ian Astbury states simply, with an unapologetic stare. But although Astbury's reasoning behind The Cult's re-formation is straightforward, the path leading him back to the band wasn't quite as direct.

"One of the last things that happened to me in The Cult was that I was left in a hotel lobby, asleep on my luggage. Everyone just left me there," Astbury murmurs, recalling a particular incident in Rio de Janeiro. A second later he snaps back into his usual matter-of-fact tone, saying, "But by that time no one wanted to deal with me anyway. I had become like a wayward child. I was moody, I was violent, I was drunk, I was high. Performances were erratic. I would abuse the audience from the stage — all the classic stuff."

"It looks great when human beings are coming apart at the seams. It's like why people watch auto racing; you want to see the crash."

Recognizing his own imminent crash, Astbury left The Cult in '95 during a South American tour. "I went back to L.A. via Miami," he says. "I went home, took every single thing that I had that was Cult-related — platinum discs, anything to do with The Cult — stuck it in the barbeque and set it on fire. I was totally nuts."

While looking back at such actions would inspire regret in most people, Astbury is thoroughly unrepentant by his ritualistic sacrifice of all things Cult. "It's what I had to do at that particular time, and it's what I did," he says. "I divorced myself from it totally. Six weeks later I started a new band, The Holy Barbarians, which was just as much about the rhetoric as it was about the music — definitely more about the rhetoric, because I've always had a lot to say, but sometimes the music didn't back it up."

LOVE REMOVAL MACHINES

Fascinated with sampling ever since hearing Rick Rubin's mid-'80s work with The Beastie Boys, Astbury began exploring different sounds and the sampling process during his initial tenure in The Cult. "I was really fascinated by the fact that you could go into the studio without a drummer, with just a tape loop, and put a great track over the top of it," he explains.

"When techno and electronica started to evolve a lot more and sampling in digital aspects came into it, the process was accelerated, and there was so much you could do to manipulate samples and rhythm tracks. I became obsessed with it. I always had a burning desire to make a record like that, probably from about '89 onward."

The Cult's contribution to 1992's *Cool World* soundtrack, "The Witch," reflected some of Astbury's electronic leanings. He was free to follow electronica in earnest after leaving the group. After his short-lived stint in The Holy Barbarians, he teamed up with Masters Of Reality's Chris Goss and a sampling guru named The Witchman.

Astbury put his electronic and rock vision on tape with *Virgil/Light/Speed*, completed two years ago. The studio, however, would not release the tapes until it received more money. That unfortunate news sent Astbury on soul-searching journeys through Nepal and Tibet and, eventually, back to The Cult.

CULT APPEAL

"By that time my interest in the music industry had gone out the window," Astbury says. "I loved music, but it wasn't the main thing in my life. The experiences I had while trav-

eling put me in an entirely different mind-set. I started to think about what was really important to me, and The Cult came up again in my feelings and in my thoughts. I felt the desire to go back and do that."

In 1999 Astbury and Cult guitarist Billy Duffy reunited for a brief tour that packed clubs with enthusiastic audiences. Apparently, Astbury wasn't the only one who missed the big animal power of The Cult. "I was pretty fuckin' blown away," he says of the response, which included a seven-night stint of sold-out shows at the Los Angeles House of Blues.

"The biggest shock to me was going to New York. We've got a special relationship with Los Angeles, but we've never really been a big band in New York. Here we are, six years later, and the Roseland Ballroom is just on fire. The audience was so vociferous. It was like this huge pilgrimage of devotees who couldn't contain themselves. Very, very few people I saw in the audience were in their 30s; it was mostly young kids. I was blown away by that. They were singing all the words. For whatever reason, they connect with our energy, and they know we're authentic. They know it's real."

Fortunately, fans of all ages will get to experience a new Cult album thanks to the band's new record deal with Lava/Atlantic. Having recently performed a Diane Warren song for the *Gone in 60 Seconds* soundtrack, Astbury and Duffy are currently engrossed in the writing process, with recording to begin in September.

The duo, known for their creative differences, are trying to find common ground between their respective electronic and straight-ahead rock influences. "It takes a while to reestablish the songwriting relationship," Astbury acknowledges. "I'm coming in saying that I'm really obsessed with things like Primal Scream. Billy's much more interested in riff-driven, guitar-oriented rock with a live band. He's a basic meat 'n' potatoes rock guy. But, by the same token, I'm a bit of a hard-ass in what I believe in too."

SONIC TEMPLATE

As someone who grew up following positive punk bands like Crass, Astbury sees definite parallels between punk and electronica. "That's where the punk movement went," he emphasizes. Like punk, electronic music has a "do it yourself" attitude. "The great thing is that, for very little money, you can put together your own record," Astbury continues. "Of course, with the mass available to the masses, there's a lot more mediocrity. But, by the same token, hopefully there's going to be more genius stuff coming out."

Especially nowadays, with the uploading and distribution capabilities of the Internet, Astbury agrees, saying, "That little genius in his bedroom in Pittsburgh is going to get heard. It's not going to be that he'll be a local genius who never gets discovered. If you're not embracing the new technology, you're definitely cutting your own throat."

Astbury contends that the industry is changing, and he views programs like Napster as positives. He also feels that some bands are hypocritical in their approach to working within the music industry. "I find it quite preposterous that a lot of young bands sign to

a record company and then try to smash the machine," he says. "If you really want to smash the machine, don't feed the machine. Say no. Set up your own record company on the Internet, record and release your own records and be a true alternative. It can be done."

Judging by the overwhelmingly positive response to The Cult's '99 tour, Astbury and Duffy's brand of hard rock may provide a welcome alternative to the glut of rap-rock. "In England rap-rock is called 'sporty rock,' like Sporty Spice," Astbury snickers. "It's kind of cute, in a way."

Labels aside, Astbury believes that today's bands, sporty rock outfits included, do tap into their audiences' emotions. "I think they reflect the angst of culture and what a lot of people feel, especially young males," he says.

"Eminem reflects the fact that there are a lot of young males out there who are really pissed off. It's like their forefathers — their older brothers and their fathers — told them about the great musical revolutions and everything they were a part of. And what do today's young people get? The Gap. Thanks very much. I would be fucking pissed, especially when you discover something like The Sex Pistols. It's like, 'I missed out on that? I'm angry!'"

SWEET SOUL BROTHER

With the growing interest in The Cult, it's not surprising that the band's former label, Beggars Banquet, has put out a greatest hits disc and freed Astbury's solo album from its hostage situation. Furthermore, the label has plans to release a boxed set of Cult B-sides and rarities around Christmas. The set, tentatively titled *Rare Cult*, will include *Peace*, an entire album that the band scrapped before releasing 1987's *Electric*.

Astbury has mixed feelings about the release of that record. "I feel that it's crass exploitation in some ways," he says. "By the same token, I think there's an interest there. I don't want to deny people who are into the band a chance to see what we did and where we came from."

"Some things on *Peace* are really embarrassing. One thing I like about it is the beauty of it. There's a lot of naive there. I forget that when I was 24, I was this very naive kid. I'd try things with my heart on my sleeve and fully believe in them."

A little older and much wiser, Astbury is looking to wear his soul on his sleeve nowadays. "In one respect, we're very familiar," he says. "There's bass, guitar, drums, vocals — it's rock; there's power. But on another level there's something else happening. There's a different chemical ingredient. I wouldn't say *mystique* is the right word, but there's certainly something that goes beyond the veil of everyday living."

"That's what I try to personally reach into, that realm. I convey that realm to the listener through the music. I know that everybody experiences it. Whatever you want to call it — God, the soul — that aspect of consciousness is what I try to cultivate in life."

BEHIND the PEOPLE

IF I WASN'T A PROGRAM DIRECTOR I'D....

Be an international equestrian — that's horse-rider, for the layperson. Actually, that is where most of my formal training lies — dressage, cross-country and stadium jumping. It is my most enjoyable hobby, which, alas, due to my job programming, I get to do far too infrequently. I must add that, after attending the Motley Crue show last night, the idea of being a scantily clad backup singer has some appeal.

—Sydney Scott, WRCQ/Fayetteville, NC



Ian Astbury



ROCK

Wacky
BEHIND the
MUSIC

Papa Roach Crawl Into The Spotlight

Guitarist Jerry Horton discusses his band's infestation of the mainstream

By Frank Correia

With a name like Papa Roach, this Northern California quartet have fielded their share of questions about marijuana references and household pests. The unusual moniker actually stemmed from a nickname for frontman Coby Dick's grandfather, whose last name was Roatch. Nevertheless, the cockroach metaphor is apt — the group snuck up through the underground and have hatched an army of fans.

The infectious hook of Papa Roach's lead single, "Last Resort," crawled onto radio playlists nationwide, propelling the band's DreamWorks debut, the aptly titled *Infest*, to platinum status. But the infestation is hardly confined to radio. The group has provided The Backstreet Boys with some odd company on MTV's *TRL*, and the video for "Last Resort" earned Papa Roach an MTV Video Awards nomination for Best New Artist in a Video. P-Roach, as their fans call them, also enjoyed high-profile exposure as a main-stage attraction at this year's Warped Tour. Next up is a monthlong stint with Korn and Powerman 5000 before headlining their own club tour.

Just before finishing up Warped, Roach guitarist Jerry Horton admits that the tour has been fun and sometimes chaotic. "I don't drink or anything, but this company has given little beer bongs to the bands," he says. "People are teaming up from different bands for the beer-bong Olympics. The guy who runs the tour, Kevin Lyman, has had to come and break things up a few times because it gets a little too rowdy. Last I heard, our soundman was the champion."

Has their crewmember's success affected P-Roach's stage show? "No, he's still doing well," Horton laughs. "He doesn't drink while he's working, so that always helps."

SPAWNING SUCCESS

Before the band were able to participate in such backstage festivities, they had to learn to rock. "We were basically a garage band who played whatever we could get; we weren't really worried about getting signed," Horton recalls. "We were just having fun at the time, playing teen centers and then moving up to clubs. Then we realized that maybe we could do something."

The group funded their own independent EPs, 1994's *Potatoes for Christmas* and '95's *Caca Bonita*, with drummer Dave Buckner pulling double duty as band manager. "There was only so far he could go until the clubs started saying they didn't want to hear from a guy in the band, they wanted to hear from a manager," Horton says. "Dave found us a manager, which was a really good thing for us. The manager gave us some direction with clubs and hooking up with other bands and stuff."

"We put out one full-length [1996's *Old Friends From Young Years*] and two EPs within a two-year period. We'd do trade-offs with other bands from the area. At that point we were just trying to get our stuff out, our CDs and merchandise and stuff like that. About a year and a half ago we started to headline clubs in Northern California."

It was around that time that Papa Roach began making monthly trips to L.A. to build up a buzz. "About a year ago at this time we scored a deal with Warner Bros.," Horton says. "We recorded and submitted it, and it got rejected, which was good, because in the process our A&R guy got fired. So even if they had picked us up, we wouldn't have had anyone to represent us at the company. As soon as they gave us the word, we shopped it to other labels, and DreamWorks was right there. We had a few other labels interested, but we decided that DreamWorks was the right home. We signed with them in October."

Papa Roach are very happy with DreamWorks, Horton says, adding that the band have an active role in their marketing. "Everything goes through us," he says. "The great thing about DreamWorks is that they've given us a lot of control. Dave's done a lot of the artwork for the posters and the postcards and all the stuff that goes out. The label will have someone come up with some stuff, but we always get ultimate control. It's really nice, because I know there are a lot of labels that don't do that for their bands."

CREEPING INTO THE MAINSTREAM

Papa Roach is a group with a six-year history, so the members have had time to acclimate to one another's likes and dislikes. "We've all kind of melded our influences together," says Horton. "At first I was the metal kid. Each of us recognizes good music, and we introduced each other to our own



music. Tobin [Esperance, bassist] listens to more hip-hop than I do, and Dave listens to more classic rock than I do. We all have our little areas, but we all listen to a lot of the same stuff now."

Although Papa Roach are getting lumped into the rap-rock craze, Horton believes that his band has a different vibe than most of the subgenre's offerings. "We have more of a punk rock vibe to us than heavy metal," he says. "A big thing about us is that Coby writes the lyrics from either personal experience or observation. He wrote about what he knows. It just so happened that a lot of kids are going through what he went through. They're really connecting with it."

Dealing with topics like divorce ("Broken Home"), alcoholism ("Binge") and suicide ("Last Resort"), *Infest* has hit a nerve with many latchkey kids. The response from radio programmers has also been great, which surprised Horton. "We had no idea 'Last Resort' would be this huge at radio," he explains. "Before we got signed, we just thought we'd do our thing, and if people liked it, great. It turned out that a lot of people liked it."

Horton realizes that, while bands may get massive radio airplay, they can still have trouble filling even a small club if they don't have something to offer live. "Radio is cool, MTV is cool, but we're really trying to establish ourselves as a live band," he says. "That's what keeps the kids coming back. That's what keeps your fan base. Some people just stay to hear the hit and don't stay for the rest of the set. We're trying to get out there and prove ourselves as a live band so people will want to come back and see us."

"Plus, our best time is onstage. The energy we get back from the crowd is like an addiction for us; it's like a drug."

CORE FAN BASE

Horton acknowledges that his group has a core fan base in every town, but he has noticed some new faces in the crowd. Sometimes, however, the new

fans can be a little fickle. "Our fan base is obviously a little different now," he says. "It's going toward the MTV crowd, which is cool, but we want to keep hitting them with the live show so they're not just there to see our hit song."

"It's a long process. We've experienced, especially playing radio shows, that if we don't play 'Last Resort' last, people will leave. It's also happened a few times on the Warped Tour. We're just doing our thing and hoping that people like it."

P-Roach recently met the MTV crowd, screaming teenagers and all, during the band's requisite appearance on *TRL*. "It's funny," Horton acknowledges. "At this point it's pretty silly. I'm not mad — it's cool — but it's a weird thing to see us and then The Backstreet Boys on *TRL*. Hopefully, we'll be able to knock them out of that spot. We had a lot of people out on the street with Papa Roach signs."

Papa Roach is a band with DIY roots and humble beginnings, so the runaway success of their major-label debut can be a bit much. "We're still overwhelmed, but you have to not think about it and just do it," Horton says. "If you think about it too much, your head feels like it's going to explode. I don't know about the rest of the guys, but I try to keep a little bit of time for myself. If I need to get away, I'll just go into my bunk and put the headphones on and chill for a while. Lately, I've been listening to A Perfect Circle. I saw them about a month ago with Nine Inch Nails. It was a really good show."

ROACH COACHING

Bands like P-Roach have revitalized a rock scene that was ailing just a few years back. "I'm more into hardcore and emo than I am into rock, but there's a lot of good stuff out now," Horton admits. "The one record that I just got recently that's really grown on me is Sevendust. A Perfect Circle and The Deftones are good. I went and got Taproot's new record, and their music grew on me."

But while young bands have revitalized the hard rock scene, Horton doesn't believe that the Alternative format is necessarily paving the way for future acts. "Some of the real Rock stations do take chances, but the Alternative stations are all about being safe and what's selling," he says. "KROQ in L.A. didn't pick us up for regular rotation until about a month ago. That's a prime example right there."

Furthermore, as a touring musician, Horton has witnessed the homogenization of radio. "I think the radio in each city is pretty standardized," he opines. "I don't think there's one city that stands out from the others just from the radio."

So how does a young band break into the scene? P-Roach has three P's: "Practice, practice, practice," emphasizes Horton. "Get your stuff out there. Work for whatever you get. Don't expect to get things handed to you, because they won't unless you know somebody in the industry. It's always better to do it yourself. Get out there; get in people's faces. If and when you reap the rewards, you'll appreciate it that much more. We built up a grass-roots following. We've been together since '93, and we did it independently for six years. We didn't have anyone's help."

BEHIND the PEOPLE

IF I WASN'T A PROGRAM DIRECTOR I'D....

Be an eternal amateur golfer trying to earn my PGA card. The reality of earning it would be pretty slim, but being on the course every day, trying, would be the ultimate reward. Fore!

—Darrin Arriens, WXQR/Greenville, NC



Nickelback

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WRIF (12x)	WXTM (16x)	WXRC (#4, 23x)	KICT (#10, 21x)
KXXR (#14, 17x)	KUPD (#5, 20x)	WTPT (#12, 18x)	WRWK (#4, 28x)
WXTB (14x)	WCCC (17x)	WMFS (#5, 33x)	WIOT (#15, 16x)
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ROCK

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BEHIND the MUSIC

Disturbed And Dope Dispense A Heavy Dose Of Rock

A look at two of hard rock's newest heroes

By Frank Correia

After the grunge washout of the mid-'90s, many naysayers were once again preaching the death of rock while pointing to electronica as the next big thing. But while cynics snickered at the notion of Ozzfest (still going strong), bands like Static-X, Limp Bizkit, Rage Against The Machine and Korn were forging a new brand of metal that garnered a hard-core grass-roots following before rising to commercial success.

Nowadays no one raises a pierced eyebrow as these groups and others of their ilk play sold-out shows, burn up request lines and provide worthy adversaries to bubble-gum boy bands on MTV's *TRL*. Flipping through the record store racks, we stopped at the letter "D" to spotlight two promising new hard rock outfits, Chicago's Disturbed and New York's Dope.

A DISTURBING DEVELOPMENT

Disturbed's lead single, "Stupify," is reacting stupendously with the throngs of rap-rock fans, and the Windy City four-piece are currently storming their way across the country on Ozzfest's side stage. It wasn't that long ago, however, that guitarist Dan Donegan, bassist Fuzz and drummer Mike Wengren were in search of a singer. Salvation came in the form of David Draiman. After answering an ad in a Chicago entertainment newspaper, Draiman brought his unique vocal style to the group.

"We like to polysyncopate everything as much as we can," Draiman says of Disturbed's tight sound. "I always had a pretty rhythmic vocal style. It seems to lend itself pretty well to the music." Draiman, who was raised in a strict, religious family, also brought the group its current name. "Obviously, the religious upbringing didn't set in too well," he deadpans. "I went to about five different schools growing up. I did all sorts of things. I set my principal's car on fire once."

Juvenile delinquency aside, Draiman and crew are lighting up request lines with their single. "As this current surge of heavy music is doing better and becoming a little more popular, the opportunities for bands like us are increasing."



Draiman says. "Radio's becoming a little more friendly to this kind of music."

Literally, life experience fuels the dark drama behind Disturbed's debut album, *The Sickness*. "The songs are meant to be cathartic as a means of dealing with different life experiences," says Draiman, who sees the songs as a positive influence. "It's a means of dealing with pent-up emotion and aggression. That's good for kids and anybody else. As long as they can find some kind of release in it and maybe relate to some of the things that are spoken about and identify with the overall message, I think it's beneficial."

Catharsis is definitely apparent on "Down With the Sickness," in which Draiman's character rants spastically against

an abusive parental figure and threatens to rise up in violence. "The whole mother abuse section of it is a metaphor," Draiman explains. "It's meant to symbolize the battle between a child and the mother culture of society who's trying to beat down the child who's striving to be an individual."

EMOTIONAL RELEASE

Disturbed's unlikely cover of Tears For Fears' "Shout" also provided Draiman with some release. "We wanted to take something that was way out in left field, something that sounded nothing like Disturbed, and make it our own," he says. "Also, we thought that the lyrical content of the song was very powerful: 'In violent times, you shouldn't have to sell your soul.' Those are very powerful words. The whole idea behind the song is catharsis itself."

Draiman and company employ the same emotional release onstage. "We let loose all of our emotion and connect with the songs," Draiman says. "I do a little bit of meditation before the show to open up some internal doors. I let the monster out to play for a little while."

Speaking of monsters, Draiman also weighs in on the hot topic of Napster. "We're all for it," he states, simply. "Anything that can get our music to as many people as possible, we're in favor of. There are two ways of looking at it. If Napster goes ahead and gets a hold of something that you're not ready to put out there, that's different. Theft is theft. But when you release something and it's out there, then, ultimately, you want it to be heard."

"Kids are going to buy the album anyway. I can't tell you how many e-mails we get stating that they downloaded a couple of our MP3s off Napster and then went out to buy the album. Again, it's another tool for us to reach more people. The Internet gives us a tremendous opportunity to reach many more people than we would normally be able to. It also enables us to maintain a greater personal connection."

Meeting fans is also a crucial part of Disturbed's day. "We always sign autographs after the show and throughout the day," Draiman says. "The only reason we're here and able to do this is because there are fans who believe in us and support the band. Our time is their time."

THE DOPE SHOW

What's in a name? Just ask Dope frontman Edsel Dope about his group's debut for Flip/Epic, *Felons and Revolutionaries*. "Me and my brother [Simon Dope] were selling drugs, and that's how we ended up financing the band," he states without hesitation. "That sent me into a state of mind that I never expected myself to be in. I went from being a guy in a band trying to make it to a felon who at any minute could have his door knocked down and be taken to jail for 30 years."

"That made me start really thinking about the injustices that this country has and the way that this society is so backward in the way that it views morals. You can rape or murder someone and oftentimes get out of jail sooner than if you sold drugs or had a large amount of a controlled substance on you."

Edsel certainly wears his heart and politics on his sleeve. Originally raised in Florida, he spent time as a drummer in punk bands before Hurricane Andrew wiped out his rehearsal space and destroyed all of his equipment. "I took it upon myself to start over again. I bought the drum machine, a four-track, a bass and a guitar and picked up and started moving around the country, working jobs, meeting people, writing songs, experiencing life,

growing and just becoming the person I've become."

Although Edsel and brother Simon are currently working together in Dope, the two really didn't get to know each other while growing up. Products of a broken home, Edsel lived with his mother, while Simon resided with Dad. "We knew each other, but we never really built any kind of relationship," Edsel says. "It was more like he'd beat the crap out of me every couple of weeks whenever we saw each other or when



ever our parents would swap kids at the Howard Johnson in-between houses. There was no real relationship built, but I guess deep down inside we had respect for each other."

The memory of HoJo smackdowns behind him, Edsel reunited with his brother in New York, and the two began working on music together. "It was a breath of fresh air," Edsel says. "We saw that we actually grew up with a lot of the same values, morals and beliefs. That transpired into him hearing all the music I was working on and really digging on it and giving me opinions. That rolled into us buying a keyboard as a sampler for him to start dicking around on. Before you knew it, we were building a band together. That band is the one we're currently in."

KEEPING IT REAL

With Edsel writing all the songs, Simon served as creative consultant. "My brother's always been one step ahead when it comes to music," Edsel explains. "He's the guy who bought Nine Inch Nails' *Pretty Hate Machine* the day it came out. He bought Smashing Pumpkins' *Gish* the day it came out. He's always been one of those guys who somehow finds great music before everybody else. He's really good, in that you play him stuff, he listens to it, and he'll help you go in the right direction as far as which songs are worth working on."

After recruiting guitarist Tripp Eisen, drummer Preston Nash and bassist Acey Slade, Dope hit the street to build awareness. "Anytime a band came to town that we felt had a similar fan base, we'd hand out sampler tapes and stickers," Edsel says. "The web is also a very positive way to spread your music and what you're doing."

After being signed to Flip, Dope concocted a mix of metal and old-school industrial for their debut record. Edsel is very

Continued on Page 9

BEHIND the PEOPLE

IF I WASN'T IN PROMOTION I'D....

Be driving race cars. Dad drove in the '60s and '70s and always hoped for another driver in the family. Mom is glad I decided on a more "sensible" career path.

—Doug Ingold, V2



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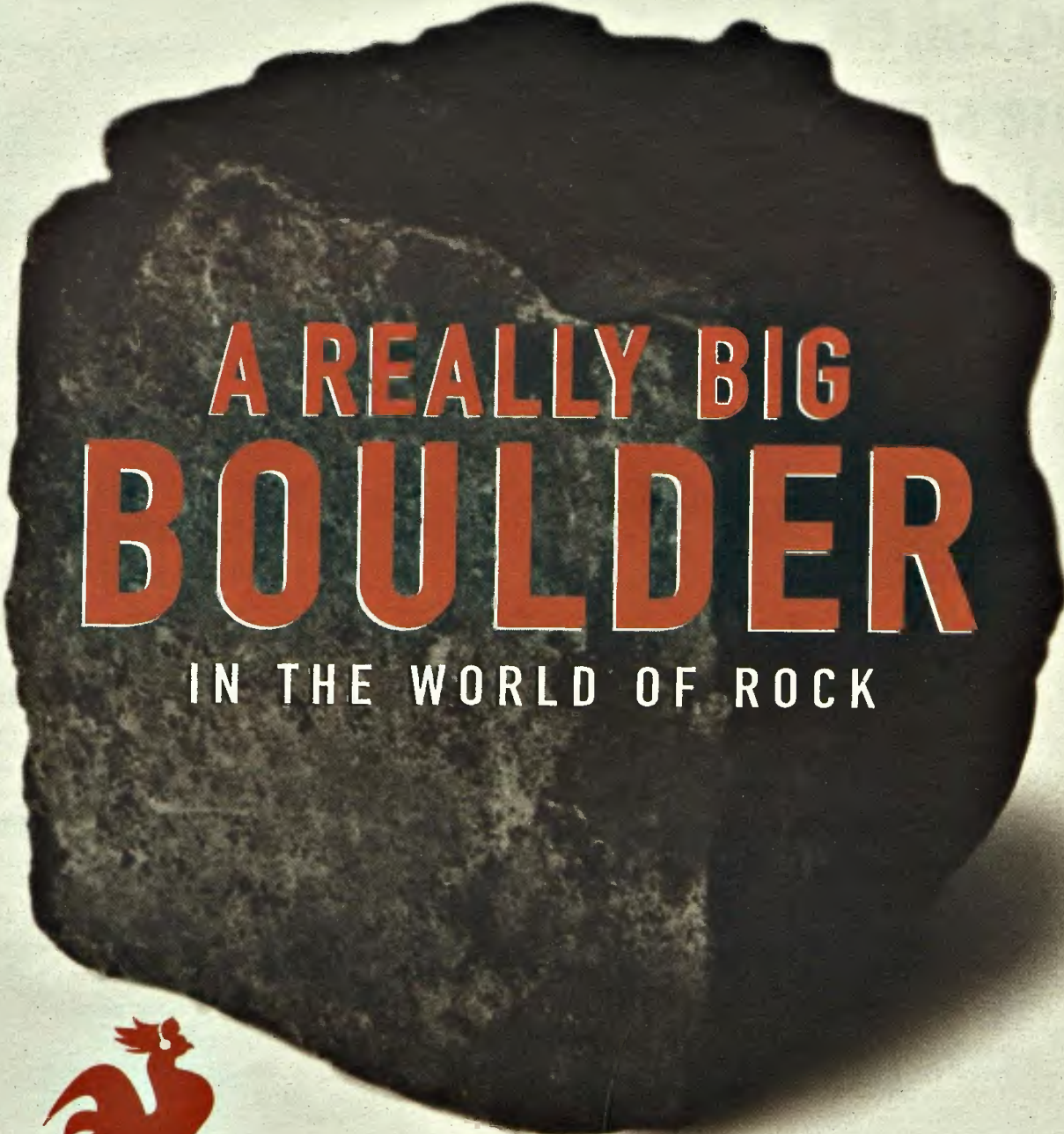
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Rock Gets Behind The Blues

Supporting the foundation of the music

By Jay Levy and Margo Ravel

The blues have always had a place of some kind in Rock. The genre is revered because it is the base upon which rock music was built. Likewise, those artists who perform it are equally revered by many programmers, top artists and loyal fans. While today's airwaves are saturated with hard-core rock, a handful of artists carrying on the blues tradition are also finding a niche on Rock playlists.

Kenny Wayne Shepherd, Jonny Lang, Steve Earle, Susan Tedeschi, Indigenous, Shannon Curfman and Doyle Bramhall are squeezing their way onto the charts, sometimes sandwiched between Metallica and A Perfect Circle. The strength of the blues genre fluctuates from market to market, but many programmers realize that it's a no-brainer to include blues-based rock artists on their playlists in order to superserve their audiences. Concurrently, labels continue to discover and develop blues artists to fill a musical need that is here to stay.

PART OF STATION SOUND

WDVE/Pittsburgh PD Garrett Hart says that the blues are a part of his station's sound. "With rock and blues being so much of an important part of the progressive music scene and the development of classic rock, it holds a place on our playlist and in our library," he says. "So the opportunities to find exciting, new, interesting artists who are blending blues and rock themes makes for a natural fit.



Garrett Hart

"The tragic turn of events is that some of the great blues legends are either no longer with us or simply not touring. The opportunity for exposure to the original music is not as great as it once was. It's almost like we have to look for ways to support this group of young artists as they carry on the tradition. Let's face it, Rock radio is never going to play Muddy Waters with Cream and Led Zeppelin in the way Progressive did."

KLBJ/Austin OM Jeff Carrol has the luxury of being in a market that embraces the blues. "The blues are viable for any station looking for the 30-44 cell," he says. He has no problem placing a song by Kenny Wayne Shepherd, Jonny Lang or Stevie Ray Vaughan next to Oleander or A Perfect Circle.



Jeff Carrol

Nonetheless, Carrol admits that dayparting is an important element. "Obviously, in mornings, middays and afternoons that style of music is immediately accepted, but at night it better have some edge," he says. "It's on a song-by-song basis as to whether it's going to be played at night. The new Kenny Wayne Shepherd ['Last Goodbye'] is a little soft at first. The last Jonny Lang was a little soft, so that might have been dayparted out of nights. But 'Lie to Me' was played everywhere. Shannon Curfman started off in middays and afternoons and later, as it became familiar, crossed into nights."

KDKB/Phoenix PD Joe Bonadonna says that because his station's parent company owns Classic Hits and Active Rock



Pete Ganbarg

stations in the market, it's essential that his station stays right down the middle music-wise. "When it comes to currents, you don't want to lean in the direction of your Active Rock sister station, because they own that territory," he explains. "So the question becomes, where are the currents for mainstream Rock coming from?"

"This is an opportunity for some of the blues-based artists to surface. Jonny Lang, Kenny Wayne Shepherd and Indigenous do well here because they give a fresh sound to a heritage Classic Rock station." Bonadonna says that he determines which blues artists to play based on research. "When we do research, there are songs that make the cut, and those that don't," he explains. "You give something a chance based on where you want to be soundwise, and if the audience takes to it and likes it, you continue to go with it. With the blues artists, it's not as clear-cut. Some will do real well, and some are speculative."

BALANCING ACT

Hart also faces the challenge of balance. "There's an important aspect of our listenership that likes blues rock," he says. "For us to find a way to serve them with good music and good artists in that category and still have room to deal with the other styles of rock that are important to our target audience is really the challenge.



Joe Bonadonna

"If you superserve one group of listeners, you turn off the other. So the challenge of integrating this music is not doing too much and making sure that there's a balance in how we present it. Our research has shown that it's one of the better-received musical styles, so there is a place for us to play blues rock throughout our broadcast day. It's all in how we place it, the actual formatting."



Mason Munoz

Adds Bonadonna, "If the music crosses too far to one side or the other, it's not going to work. We're in radio, so we have to be mass-appeal. To have diversity within a genre is a good idea, but it has to be done in a very smart way."

"It's entirely possible that we could play an artist who could be significant in Pittsburgh but nowhere else," explains Hart. "The charts are a really good indicator, but what makes each town unique and the stations

in those towns different from anywhere else is how they blend musical styles to suit the tastes of their listeners.

"Stevie Ray Vaughan, for example, was a huge success with Pittsburgh listeners. His work was a key to providing that transition to a younger generation, and his passing left a void. We're hearing a lot of younger artists who are gifted. It's not just, 'Gee, that's skillful guitar playing.' They are really remarkable artists, and we're looking for ways to expose them to our audience, because we feel they have a great future."

That's exactly what labels want to hear when they are introducing new blues-based rock artists. Programmers like Hart, Bonadonna, Carrol and many others validate the development of artists in this genre. Pachyderm President Mason Munoz is grateful for the radio support on Indigenous, a band from South Dakota. He recalls that when he decided to break the band in September of '98, his friends told him it was a suicidal mission.

"They said, 'You're a new label, you have an unknown act, and you're putting them out in the fourth quarter?'" he says. "But I felt that, from a marketing and musical perspective, I had something that was very unique at that time. I didn't have to compete against 20, 30 or 40 bands that sounded like my band or that had the same story."

Munoz enlisted the help of Libow Unlimited's Judy Libow to head up promotion for the band. "Rock radio was open to a really good blues rock record, and Judy was extremely passionate about the song, 'Now That You're Gone,' so we put the band on the road and started to grind it out," he says. "Originally, there were a lot of people who said this band would be a plains record, and that's it. The bottom line is, when that song went on the radio, it got phones, and there were stations like KQRS/Minneapolis and KMOD/Tulsa that were early supporters."



Judy Libow

BREAKING A MARKET

"Rock radio led the way on Indigenous," Libow says. "Unlike the way it was in the past, these days it's less about breaking a format and more about breaking a market. You have to find a radio station that will champion the music."

"We established a really solid base of stations that traditionally lend themselves toward this kind of music. That laid the foundation for other stations that might not have been as quick to play music like this. One of the first radio markets to really explode with this band was Tulsa. KMOD

Continued on Page 78

BEHIND the PEOPLE

IF I WASN'T IN PROMOTION I'D....

Probably have all of my hair and some sort of a life outside of this business and be less fulfilled and less ambitious. All kidding aside, if I were in another business besides the music business, I think I'd probably be involved in sports in some way. I was very involved in sports when I was in college. I was in the press box at Yankee, Shea and Giant Stadiums and Madison Square Garden, working with the New York newspapers. I'd probably be working in PR or marketing for a professional sports team.

—Jim Del Balzo, Columbia



Rock Gets Behind The Blues

Continued from Page 77

played every one of the songs that we released and then some.

"We had a handful of stations that were hugely responsible for breaking the band in their respective markets. In Minneapolis it was KQRS and KTCZ. In Omaha it was KEZO and KCTY. In Denver it was KBCO. At WDVE, Garrett Hart saw something unique and ran with it; this band is huge in that market. KLOS/Los Angeles was very supportive and helpful in breaking the band there. Bruce Warren at WXPN/Philadelphia has been a guru; he's unbelievable. We brought the band back into Philadelphia more times than I can count. Every time they go back there, they play a bigger venue. Jeff Carrol gave amazing support and did a tremendous job in establishing them. There are markets like that where we know this band can go anytime and fill clubs."

Libow says that the band's first album has sold 150,000 units to date. "I think that is a huge success story for any new artist, particularly one on an independent label with independent distribution," she explains. The band's second effort is called *Circle*. Libow says that the first single, "Little Time," went top 20 and that they are now ready to release the second single, "Rest of My Days."

"There is nobody who you can go see play that can do what this guy can do," Munoz says about Indigenous lead singer and guitarist Mato. Both Libow and Munoz believe that Indigenous is one of those bands that grows via word of mouth and an explosive live show.

YOUNG & TALENTED

Another member of the new crop of blues-based artists who has won fans at radio is Shannon Curfman, who, at 14 years of age, has made big inroads at Rock. Curfman's manager, Jake Welsh, labels Curfman more of a rock than a blues artist, although he thinks she earned the blues label because of the "rootsiness" of her music. Explains Arista VP/A&R Pete

"You give something a chance based on where you want to be soundwise, and if the audience takes to it and likes it, you continue to go with it. With the blues artists, it's not as clear-cut. Some will do real well, and some are speculative."

Joe Bonadonna

Ganbarg, "We really took the traditional approach to get her out and meet the programmers and do the shows. She did a lot of on-air performances and mornings shows and really had a presence at the Rock format. They knew she was accessible to them.

"She's the type of artist who can be put in any crowd, and they love her. She has a huge young following who think it's cool that she's not The Backstreet Boys. We're not touring her as the anti-Britney Spears, but she really is someone who writes her own songs. She co-produced the album, and she's an amazing musician and an accomplished artist. She's self-contained."

Adds Welsh, "She wrote 11 of the songs on the album. On MTV you see Christina, Britney and Jessica Simpson, but here's a girl who's younger than them and who picked up her first guitar when she was 10 and writes all of her own songs. She sings as strong as any female rock vocalist who's come out in the last 10-20 years."

Curfman was introduced to Rock with Jonny Lang. Ganbarg says, "Any programmer who didn't know Shannon but knew Jonny would at least put it on their CD player. Once they heard her voice, they were blown away.

"We've released three songs off the album to date. The first was 'True Friends,' which went top 10 at Rock. The second was 'Playing With Fire,' and it went top 15 at Rock. Simultaneously, we released 'I Don't Make Promises' to Adult Alternative, where it went top 15. Shannon's early supporters were WDVE/Pittsburgh, WHJY/Providence, KLBJ/Austin and WFBQ/Indianapolis, among others.

"She is touring through September, when her finale is Farm Aid," Ganbarg continues. He adds that Neil Young and John Mellencamp asked her to be at Farm Aid. Ganbarg feels that Shannon's exposure was helped immensely by her getting on great tours with artists like Mellencamp, Melissa Etheridge and The Indigo Girls.

Keeping the blues alive at Rock is a group effort involving the artists, radio and records. However, the passion, emo-

"The tragic turn of events is that some of the great blues legends are either no longer with us or simply not touring. It's almost like we have to look for ways to support this group of young artists as they carry on the tradition."

Garrett Hart

tion and talent cannot be manufactured; they come from within, which is why the genre continues to thrive with each successive generation of fans.

Kenny Wayne Shepherd Lives On

Kenny Wayne Shepherd blasted his way onto the Rock charts, firmly establishing his presence as an accomplished blues rock artist with his platinum release *Blue on Black*. With his most recent album, *Live On*, he continues to attract even more fans and has become a mainstay on the charts.

Jann Hendry, Head/Rock Promotions & AAA at Giant, says Shepherd's fans don't slot him as a rock or blues artist, but a mixture of both. "Judging from sales on his current album and his catalog, he is still one of the best-selling blues artists around," she says. Hendry says Shepherd's been expanding into the college area and that younger record buyers are discovering his music for the first time.

Live On, which came out in October, is almost gold, and Hendry expects Shepherd to follow the successful pattern of his last CD. Pat McGee, Kenny Wayne Shepherd and Shannon Curfman



Pat McGee, Kenny Wayne Shepherd and Shannon Curfman

"The first single we worked from *Live On* was called 'In 2 Deep,' she says. "It was No. 2 for a couple of weeks, only getting held back from No. 1 by Creed's 'Higher.' So it was in good company. Now we're working our third single, 'Last Goodbye.' It was Most Added the week it came out and is top 10 on the R&R chart. For the first time we have a video that's getting real airplay on VH1. What's interesting is that maybe a year ago Kenny was not so much the flavor of what was happening at adult rock and VH1, but now he's exactly their target."

Shepherd's singles have lately been added out-of-the-box and don't have to undergo the wait-and-see attitude at radio. "All three tracks that I've worked have been very well-received," Hendry says. "People have been waiting for a Kenny Wayne Shepherd record, and Kenny is a recognizable name at Rock radio, which

is, of course, what programmers look for. 'Last Goodbye' was No. 1 Most Added at Active Rock — a track that's certainly different from anything at Active Rock right now. Compare it to Creed and 3 Doors Down, which are more the mainstream now."

Hendry points out that the harder-edged Rock stations don't consider Kenny viable for their audience. "They think Kenny's music sounds too

adult," she says. "However, the larger, more-traditional Active Rock stations like WLZR (Lazer)/Milwaukee and WRIF/Detroit have embraced Kenny as an artist they can own. 'RIF added the record before we were officially going for adds."

Hendry doesn't think it's Shepherd's age (22) that attracts the younger crowd, but rather his approach to blues and rock and his ability to sound traditional while giving it a new flavor. "There's a song on the album that we worked called 'Was,' which really is a different take on blues rock because it has loops and because of how it's recorded," she says. "In concert, you hear the first note, and immediately people go crazy.

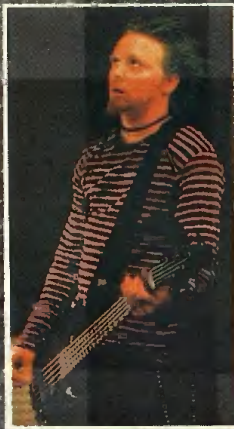
"It's very pleasing to watch this young man grow as an artist and as a person and then see his fans grow along with him."

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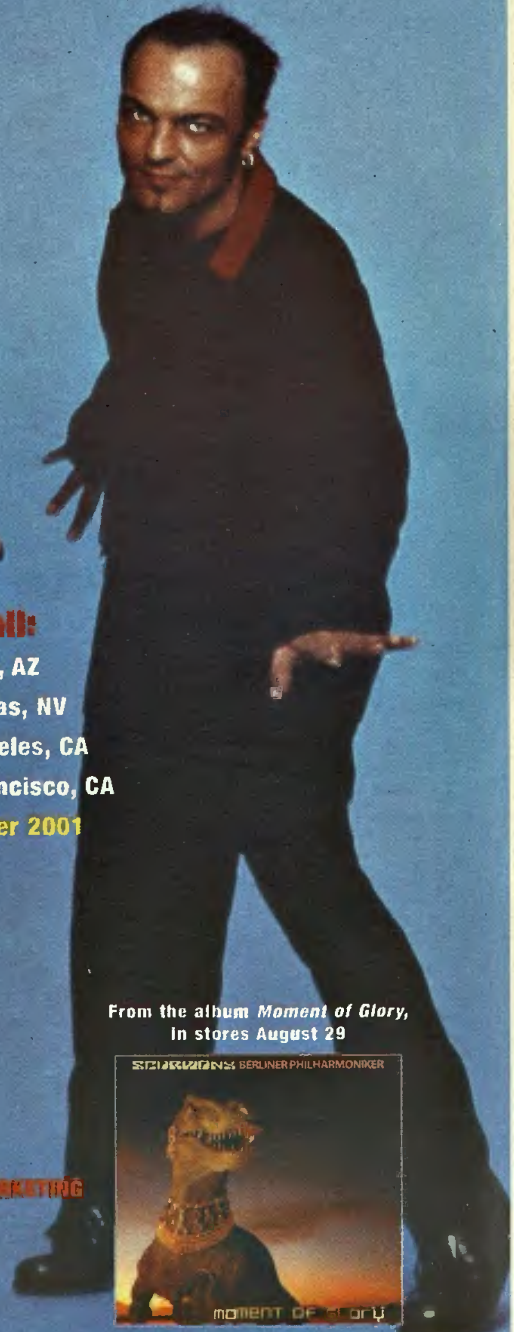


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Christian Rock: A Parallel Universe

Forget the stereotypes; the genre has as many niches as secular radio

Contemporary Christian music — particularly rock — has grown tremendously since its birth in the '70s. Not only have its artists experienced gold and platinum success, but their music is beginning to get airplay on secular stations.

To discuss this aspect of the business, we went to a name well-known in Rock circles: Burkhart. The consulting firm Burkhart/Douglas & Associates was co-founded by Kent Burkhart in 1973. His son, Brad, joined the business after working in record promotion for eight years. He opened the Christian media division of B/D & A in 1983. Three years later the division was renamed Brad Burkhart Christian Media and since 1990 has operated autonomously.

On Its Own

"Christian music runs in a parallel universe from mainstream music," explains Brad Burkhart. "It has its own set of retailers, its own concert promoters, its own radio and its own set of publications. There are gold-, even platinum-selling artists that the mainstream press doesn't really cover who perform in front of hundreds of thousands of people. People in the media, including radio people, don't even know they exist."

Furthermore, Christian music is also with artists who create music along formatic guidelines. There are Christian rock, adult alternative, AC, pop, country, ska, rap, urban and dance bands. "Just as people in the secular realm have personal tastes and are opinionated about their music, so are those who listen to Christian music," Burkhart says. "For example, fans of Christian rock probably won't like Christian country any more than fans of secular rock would like secular country."



Brad Burkhart

To understand how we arrived at this point, it's useful to learn how contemporary Christian music evolved from traditional religious music. Burkhart explains that the genre started in the early to mid-'70s, primarily in the musical hotbed of Southern California. "By the late '70s there were about 100 Christian rock bands," he says.

"The first rock band to get any prominence from a sales and touring standpoint was Petra. This was during the peak of arena-rock bands, and the group was selling out 14,000-16,000-seat venues. In the mid- to late '80s Stryper took over with their brand of Hollywood, hard-pop, metal rock. Their first album, *Soldiers Under Command*, was certified gold only a couple of months after release. *The Hell With the Devil* went platinum."

Christian rock has evolved just as mainstream rock has evolved, says Burkhart, noting the success of acts like DC Talk, "who were the next leaders in the Christian rock movement, scoring both gold and platinum records. Jars Of Clay came along in the late '90s. Their first record went double-platinum, and follow-up releases have done similarly well. Now, in 2000, we've seen P.O.D., which hints at a new direction, especially with MTV taking notice."

Lack Of Press

Burkhart feels that it's hard for the mainstream industry to keep up with the successes in the Christian music community because Christian stations don't get the press of their mainstream counterparts. "Certainly, the AC Christian format

has grown over the last seven or 10 years, and in some communities, like Dallas and Tulsa, it has been a real player," he explains.

"Unfortunately, that has not been the case in the more contemporary Christian CHR or Rock genres. While there may be 20-25 true Christian CHR Rock stations, there are maybe only four or five full-time Christian Rock stations. The biggest outlet for Christian rock music today is syndicated programs like *Z-Jam* or *Super Sonic Central*. And the leading Christian Rock stations are WUFM/Columbus, OH; WYSZ/Toledo; and KLYT/Albuquerque — all noncommercial."



Don Hughes

In recent months I've picked up a few Christian music CDs, and I was very surprised by the high quality of the music. I asked Burkhart how the improvement in contemporary Christian music occurred. He attributes it to increased budgets and production values. "Right now new Christian artists with no promotion to speak of are expected to sell 70,000-100,000 units — that's just the starting point," he says. "We're seeing a lot of commercially successful bands, both Christian and non-Christian, who are interested in singing about things other than simply what I'm going to do Saturday night and what I did last Saturday and with whom."

"I believe this has affected all areas of the industry, including producers, engineers and writers. As we've gone through the millennium, people have looked at big questions. There has been a continuing realization that personal values are not bad. To have personal values can be an enriching part of one's life."

Mainstream Acceptance

The acceptance of bands with Christian themes on many mainstream Rock stations has set the Christian music scene in a new direction. "The people who buy many of these leading bands are not necessarily in church three times a week," says Burkhart. "They just love the great music and don't mind a message that includes spirituality."

"The success of Christian Rock radio is dependent on quality product and on the mainstreaming of the genre's superstar artists. As bands like P.O.D., MXPX, Jars Of Clay and DC Talk gain in popularity, or are at least acknowledged in the mainstream, there will be an audience for this type of music made up of people who never knew it existed or where to find it."

Consolidation could help further the Christian Rock radio format. Burkhart notes, "The clustering of radio, as fewer owners own more stations in a market, could lead to more distinct niches. While a few owners have begun to look to the AC Christian format, in the future, as the genre's superstars continue to grow, a Christian Rock or Rock/CHR format will become a very viable alternative. Rock listeners are rock listeners. If you research Christian Rock listeners, you discover that they listen to mainstream Rock radio because their preference is not available."

Until that preference is available, Burkhart suggests that secular Rock stations can tap a potential new audience by programming a Christian rock show. "Even with just a few hours on Sunday morning, 6-10am, the word would spread to

the people who like and buy this music," he says. "The stations could advertise the show with flyers in Christian stores and run some promos, and Christian labels would be very cooperative with support."

"The bands are always touring, and the labels would be happy to set up artist appearances and give away tickets to the big Christian rock festivals that are happening across the country. It's a whole new revenue stream that would come from new consumers, new advertisers and new labels."

POWERFUL RATINGS

KJIL-FM/Meade, KS GM Don Hughes is the architect of *Survey of Christian Radio 2000*, which is available from the National Religious Broadcasters. The survey covers such topics as employee compensation, how many stations have websites, how many stream audio, the percentage of stations in each format, promotion and advertising budgets, etc.

Ratings are a key concern for the secular industry, and while Christian stations have typically been on the air mostly as a service to the community, some do generate reasonable numbers. Hughes says, "The noncomm numbers come from the Radio Research Corp., which buys the data from Arbitron."



Grant Hubbard

"These stations generally have ratings in the 3s, 4s, 5s, even 6s in some markets. WMHK/Columbia, SC generally pulls 4 to 5 rating shares. KSBJ/Houston has a cume of over 290,000 listeners 12+ in the latest spring survey."

According to the National Religious Broadcasters' Director/Communications & Marketing, Karl Stoll, "A 1998 research study conducted by Barna Research Group out of Ventura, CA concluded that an estimated 75 million to 80 million adults — four out of 10 adults — tune in to some Christian programming on the radio during the course of a typical week."

Hughes says that while commercial stations rely on advertising to keep them on the air, the noncommercial outlets rely on listener donations or grant underwriting. He has a background in secular radio, including seven years as a rock air personality, so his concept of programming a Christian station is to do it like the secular stations. "Except we play Christian music, and we have a different worldview as far as features we might air, news coverage, that sort of thing," he says.

THE LABEL SIDE

For a look at how the record side operates, I spoke with Grant Hubbard, who is VP/National Promotions for Sparrow Records and also has a radio background. He says one difference in

Continued on Page 94

BEHIND the PEOPLE

IF I WASN'T IN PROMOTION I'D....

Have four kids (instead of just one), live on a ranch, raise horses, teach yoga and do a part-time airshift at the hip Rock station in town.

—Gina Iorillo-Corrales, Beyond



Active Rock Takes The Lead

With excellent music crowding the Rock genre, the format is getting its day in the sun

Active Rock stations have endured the worst of times and are currently savoring the turn of the musical tide. Now it's Alternative stations that are taking music from Active Rock. But owning the music is not enough, and two PDs we talked with are flexing their promo muscles to make sure they maintain the dominant image in their markets.

'THE DYNAMIC HAS CHANGED'

KRXQ/Sacramento Station Manager Curtiss Johnson has certainly been aware of the sonic similarities between crosstown Alternative and his station. "Routinely over the years Pat [Martin, APD] and I have pulled Mediabase info and compared our station with our competitors and even our Classic Rock sister station, KSEG," he says.

"We look at how much sharing we're doing in terms of percentages of current music, library and sound hour on a quarterly, if not monthly, basis. Our ears were telling us that we were sharing more music with the Alternative station, KWOD, but when we did the actual comparison, it was almost the same."

Johnson and Martin were perplexed until they realized that the tables had turned. "A year ago the music we were sharing with them was more their music," Johnson says. "It was us going into their backyard and playing the alternative songs that rocked enough so that we could steal some of their cume. Now the music that tends to be generating the passion for both Active and Alternative is the harder-edged material, and the Alternative is coming into our territory for music.

"It's probably the same in many markets. Instead of us pilfering their music, they tend to be playing bands that a year or so ago were exclusively Active Rock. A year and a half ago KWOD would not have played much Rage Against The Machine. Tool was a band that they would never touch, yet they are now spinning A Perfect Circle 50 times or more a week and starting to play Tool library tracks.

"Papa Roach is another band they wouldn't have touched a year ago. The dynamic has changed, and they are more in our camp, even though the percentage of music we are truly sharing is relatively the same."

A CYCLICAL PROCESS

Johnson looks at the whole process as cyclical. "Depending on who is programming and what their background is,

"Depending on who is programming and what their background is, for the most part Alternative stations are always going to follow — much like top 40 radio — the trends much more so than an Active Rock station."

Curtiss Johnson

for the most part Alternative stations are always going to follow — much like top 40 radio — the trends much more so than an Active Rock station," he explains. "That's because they don't quite have the library we do. They rely on those spins.

"In a year or so, when maybe the luster starts to come off of these acts or the inevitable lemming syndrome hits where there are 8 million bands that sound like this, they will follow some other trend. Right now, in this market, we feel like the guns are squarely turned on us, whereas a year and a half ago the Alternative station was fighting a battle on the Modern AC side, and we were sneaking in the back."

The key becomes how Active Rock stations, in this case KRXQ, can carve out a definitive niche in the market. Johnson admits that it's tough and has to be looked at on different levels. "One thing is that you try to retain ownership of these bands," he says. "It's a hard road because of the fact that when you're an Active Rock, your heavy spins might be 34, 35 times a week, and an Alternative station, their mediums are at least that, if not more. Their heavies are up in the 50-spin range. It gets tough to retain ownership when an Alternative gets on an Active Rock band.

"You always fall back to the basics. You make sure that all the things you do around those records make the front-of-mind association fall into your camp. We've always been pretty proud of the way we've imaged this radio station — that's an important part of the battle. On the production and imaging side, we claim the music and do highly produced and entertain-

ing audio collages of those artists branded with our call letters and slogans.

"Instead of a front-announce or back-announce of new music, we run a produced 10- to 15-second intro to all of the new music we play. For example, with a new Godsmack song, the promo would be, 'New rock on 98Rock. Godsmack,' and it would play the hook and give the title, call letters and segue into the start of the song. It's a good way to keep our brand identity associated with these new artists.

"You also want to win promotionally," he stresses. "It's critically important when these bands come to town that you do everything to own the shows." KRXQ has a 40-foot tour bus that helps. "We've kept it updated. It's black and chrome and has a 10-foot logo on either side. We have the usual tents and banners, and we have a bat light, so we are able to throw our logo up on the side of the Arco Arena or the Memorial Auditorium.

"Right next to that is the Pacific Bell building, which has no windows on one side. It's like having a 10-story white video screen. We throw our 98Rock logo up, and you can see it for 20 blocks. If we don't get the official presents, we'll win the battle on the streets and on the air."

STAYING ALIVE

KUPD/Phoenix PD J.J. Jeffries admits that the Active Rock

format "starved" for a couple of years. "That was because Alternative was a hot format," he says. "It was a very tough stretch to find any records that you could even call close to a rock record. This is the most fruitful time we've had in a long time.

"Two years ago there was such an influx of alternative-type records that we just played as much rock as we could, and then we almost made a specialty category that rotated the Marcy Playgrounds of the world on a fairly frequent basis. It's called 'staying alive.'"

Turnabout is fair play, however, and KUPD now has a crowded playlist of active rock acts, with many more waiting in the pipeline. Jeffries acknowledges that while crosstown Alternative competitor KEDJ (The Edge) and KUPD have almost the same stock, the flavoring, as he calls it, is different.

"At The Edge you'll hear a little more of the hard-core, alternative-sounding stuff compared to an occasional Van Halen or AC/DC song on KUPD," he says. "So there is some separation, but more often than not it is pretty identical all the way down to promotions. In fact, The Edge is now using red T-shirts at concerts, like we do. They've done their best to mirror heritage radio station — us."

COME ORIGINAL

Jeffries now has to deal with KEDJ trying to capture KUPD's image as the "Big Red Radio Station," but he compares it to McDonald's announcing that it's going to carry the Whopper. "As far as the product is concerned, there is enough separation that listeners can differentiate between the two stations," he says.

"As far as everything else, all of the encompassing factors like promotions and such, we just need to continue to be the original radio station that continues to lead the way, in lack of a better term. I've never pictured the audience as being anything less than geniuses, so they realize what's going on. KUPD had the original idea and KUPD has the imaging that makes KUPD what it is. We just need to remain the entity that we are, which is the creative source right now, and those differences will be glaringly obvious."

Actually, Jeffries thinks that the Alternative and Active Rock formats are almost coming together. "You're going to have a lot of Alternative stations using their Alternative monikers less and less and just becoming Rock stations," he says. "The issue goes back to the library: It really does matter who you play for your wallpaper in between your currents. That should define the formats.

Continued on Page 97



J.J. Jeffries



Curtiss Johnson

BEHIND the PEOPLE

IF I WASN'T IN PROMOTION I'D....

Be an actor/comedian. I used to do stand-up, and I miss it. I would guess it's kind of like being a rock star. The energy you feel onstage, the connection with the audience. It's pretty cool. I still do some voices for radio morning shows and bits, which is a lot of fun. Otherwise, I have often dreamed of being a dancer.

—Bill Burrs, RCA



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The Rock Landscape's Top Testers

Callout for January through July 2000

The weekly Kelly Music Research (KMR) All-Market Callout Report, which combines listeners of Rock, Active Rock and Alternative, provides a general outlook of the rock genre at large. The data is sorted both regionally and nationally and gives an interesting overview of the country's most popular music. KMR's scoring method combines appeal, familiarity and burn into a grade for simpler digestion. A grade of 73 or better is considered excellent, 63-72 is good, and 62 or less — well, you don't want to know.

For this issue KMR's Tom Kelly compiled all of the data from January through July in order to give us a rundown of how this year's music is faring with the audience. Additionally, he provided

each song's top monthly Music Response Index (MRI) score within each P1 cluster. The MRI shows the appeal of the song among listeners familiar with it and reveals which songs score best within the clusters. For example, A Perfect Circle's "Judith" ranked at No. 96 overall but received "Excellent" scores with the Active Rock P1 audience. The lower scores at Mainstream and Alternative pulled down its total score. Where there is no score, the song was not tested with that format's P1 listeners.

Our thanks to Kelly Music Research for providing R&R with this important information and allowing us to share it with our readers.



ARTIST Song	Format P1s' Top Monthly MRI			Top Monthly Combined MRI
	Active	Alternative	Mainstream	
57. CAROLINE'S SPINE Nothing To Prove	-	-	68	68
58. GUANO APES Open Your Eyes	67	-	-	67
59. U.P.O. Godless	82	-	61	67
60. NICKELBACK Leader Of Men	74	63	63	67
61. BON JOVI It's My Life	-	-	67	67
62. FOO FIGHTERS Breakout	75	70	61	67
63. P.O.D. Rock The Party	67	-	-	67
64. OUR LADY PEACE Is Anybody Home?	60	69	-	67
65. RAGE AGAINST THE MACHINE Guerrilla Radio	66	67	-	67
66. STIR New Beginning	68	60	68	67
67. MEGADETH Breadline	68	-	66	67
68. FOO FIGHTERS/BRIAN MAY Have A Cigar	66	-	67	67
69. LIVE The Dolphin's Cry	83	70	63	66
70. DEF LEPPARD Day After Day	-	-	65	65
71. BUSH Warm Machine	74	64	62	65
72. THIRD EYE BLIND 10 Days Late	-	65	-	65
73. NO DOUBT Simple Kind of Life	-	65	-	65
74. PAPA ROACH Last Resort	85	58	48	65
75. LIT Over My Head	-	65	-	65
76. LIMP BIZKIT Take A Look Around	79	56	-	64
77. SMASHING PUMPKINS Stand Inside Your Love	69	64	66	64
78. TONIC Knock Down Walls	-	-	64	64
79. RAGE AGAINST THE MACHINE Sleep ...	87	57	-	64
80. INDIGENOUS Little Time	-	-	64	64
81. SANTANA / EVERLAST Put Your Lights On	66	-	64	64
82. KENNY WAYNE SHEPHERD BAND In 2 Deep	-	-	64	64
83. EVE 6 Promise	-	63	-	63
84. DAYS OF THE NEW Weapon And The Wound	59	-	65	63
85. 3 DOORS DOWN Loser	67	-	60	62
86. FILTER The Best Things	66	60	-	62
87. PEARL JAM Nothing As It Seems	74	68	53	62
88. SUICIDE MACHINES Sometimes I Don't Mind	-	62	-	62
89. ZZ TOP 36-22-36	-	-	62	62
90. NINE INCH NAILS Into The Void	-	62	-	62
91. APARTMENT 26 Basic Breakdown	62	-	-	62
92. OFFSPRING Totalimmortal	74	59	-	62
93. SR71 Right Now	-	61	-	61
94. SMASHING PUMPKINS The Everlasting Gaze	66	53	63	61
95. DON HENLEY Workin' It	-	-	61	61
96. A PERFECT CIRCLE Judith	82	54	53	59
97. IRON MAIDEN The Wicker Man	55	-	61	59
98. QUEENS OF THE STONE AGE The Lost Art Of Keeping A Secret	58	-	-	58
99. CURE Maybe Someday	-	58	-	58
100. EVERCLEAR Wonderful	62	62	50	58



ARTIST Song	Format P1s' Top Monthly MRI			Top Monthly Combined MRI
	Active	Alternative	Mainstream	
1. CREED Higher	91	70	87	87
2. KORN Falling Away From Me	86	62	64	86
3. SEVENDUST Waffle	86	-	-	86
4. BLINK-182 All The Small Things	-	85	-	85
5. STAINED Mudshovel	85	66	-	85
6. FOO FIGHTERS Learn To Fly	70	89	84	85
7. STAINED Home	84	73	69	84
8. VERTICAL HORIZON Everything You Want	-	84	-	84
9. THIRD EYE BLIND Never Let You Go	-	83	-	83
10. BLINK-182 Adam's Song	-	82	-	82
11. RED HOT CHILI PEPPERS Otherside	82	88	79	82
12. CREED With Arms Wide Open	85	85	76	81
13. NINE DAYS Absolutely (Story Of A Girl)	-	80	-	80
14. KID ROCK Only God Knows Why	75	70	80	80
15. INCUBUS Pardon Me	89	71	-	77
16. 3 DOORS DOWN Kryptonite	85	77	74	77
17. CREED What If	94	73	71	77
18. JIMMY PAGE/BLACK CROWES What Is And What Should Never Be	-	-	76	76
19. BLOODHOUND GANG The Bad Touch	-	76	-	76
20. FULL DEVIL JACKET Now You Know	76	-	-	76
21. FILTER Take A Picture	71	81	75	76
22. KORN Make Me Bad	90	69	-	76



23. LIMP BIZKIT Re-Arranged	84	70	73	75
24. METALLICA No Leaf Clover	80	68	72	75
25. MATCHBOX 20 Bent	-	78	71	74
26. LIT Miserable	-	74	-	74
27. GODSMACK Bad Religion	74	-	-	74
28. KENNY WAYNE SHEPHERD BAND Was	42	-	73	73
29. POWERMAN 5000 Nobody's Real	73	-	-	73
30. AC/DC Stiff Upper Lip	76	-	73	73
31. KID ROCK American Bad Ass	81	52	-	73
32. GOD GOO DOLLS Broadway	-	-	73	73
33. LYNRYD SKYNYRD Preacher Man	-	-	73	73
34. GODSMACK Voodoo	88	72	71	72
35. EMINEM The Real Slim Shady	-	72	-	72
36. DISTURBED Stupify	72	51	44	72
37. PINK FLOYD Young Lust (Live)	-	-	72	72
38. PANTERA Revolution Is My Name	72	-	-	72
39. STONE TEMPLE PILOTS Sour Girl	77	76	65	71
40. RED HOT CHILI PEPPERS Californication	70	72	-	71
41. NO DOUBT Ex-Girlfriend	-	71	-	71
42. LIVE Run To The Water	73	69	70	70
43. LIMP BIZKIT Break Stuff	87	70	-	70
44. 311 Flowing	-	70	-	70
45. R.E.M. The Great Beyond	-	71	69	70
46. METALLICA I Disappear	86	66	65	70
47. BUSH The Chemicals Between Us	70	71	69	70
48. SIMON SAYS Life Jacket	70	-	-	70
49. BUSH Letting The Cables Sleep	66	72	69	70
50. MIGHTY MIGHTY BOSSTONES So Sad To Say	-	69	-	69
51. 8TOPS7 Satisfied	69	-	-	69
52. OASIS Go Let It Out	-	69	-	69
53. MONSTER MAGNET Silver Future	76	-	70	69
54. STROKE 9 Little Black Backpack	-	68	-	68
55. APOLLO FOUR FORTY Stop The Rock	-	68	-	68
56. STONE TEMPLE PILOTS Heaven And Hot Rods	76	71	65	68

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- R&R Active Rock: #23

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Sept 11th - Spinonline chat with Nikki Sixx (9 PM EST)



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"COME CORRECT"

KFMA - 30x - #8 most played
KEDJ - #1 most requested
35 nights in a row

NEW THIS WEEK:
WZPC/Nashville
WJSE/Atlantic City
KQRX/Odessa



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"DISAPPOINTED"

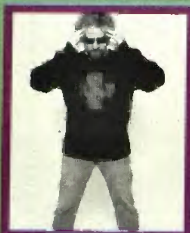
From the album "REACTIONARY" IN STORES NOW

KROQ/LA -
#4 Most Requested
and #4 Most Played 22x
WFNX 22x KNDD 15x
KRZQ 20x KJEE 16x

New This Week:
WEDJ WZPC KXTE

Already On:
WFNX KNDD KEDJ KNRK KWOD
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ALBUM IN STORES 9/12

New This Week:
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Already On:
WBMX/Boston KAMX/Austin KCDA/Spokane
KCDU/Monterey KCPT/Albany KLLY/Bakersfield
KZSR/Stouxs City WHIZ/Zanesville



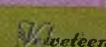
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KMBY/Monterey
WJSE/Atlantic City

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WXL	WHMH	WLLI	WTBK	KDEZ	WIBA	KSQY	WRXF	+ others

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9/2 Cleveland, OH - Taste Of Cleveland
9/3 Detroit, MI - Michigan State Fair
9/5 Toledo, OH - Stranahan Theater
9/6 Lima, OH - Allen County Fairgrounds
9/7 Milwaukee, WI The Rave
9/9 Denver, CO - Ogden Theater
9/10 Colorado Springs, CO - Music Hall
9/12 Salt Lake City, UT - E Center
9/15 San Francisco, CA - Warfield Theater
9/16 San Bernardino, CA - San Manuel Casino
9/20 Los Angeles, CA - Universal Amph.
9/27 Oklahoma City, OK - Brick Town Events Ctr.
9/29 St Louis, MO - American Theater

9/30 Indianapolis, IN - The Murat Theater
10/4 Pittsburgh, PA - AJ Palumbo Theater
10/5 Asbury Park, NJ - Paramount Theater
10/7 Atlantic City, NJ - Trump Marina
10/8 Boston, MA - The Orpheum
10/10 Virginia Beach, VA - Norva
10/12 Knoxville, TN - Chilhowee Park Amph.
10/13 Greenville, SC - Carolina Metroplex
10/14 Robinsonville, MS (Memphis, TN) - Sam's Town Casino
10/15 Chicago, IL - Hawthorne Racetrack
10/19 Wallingford/Hartford, CT - Oakdale Theater
10/27 Fowlerville, MI - Fowlerville Faigrounds
10/28 Mt. Pleasant, MI - Scaring Eagle Casino
10/31 NYC, NY - Roseland
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On The Road With The Red Hot Chili Peppers

Continued from Page 42

convulsing, in tears that he doesn't have the energy to go out and play. Yet he'll go out there and overcompensate. They're

about their music, and it's an emotional thing. When they come off the stage, they're exhausted because they've given their all. You play through the pain." Mathieu pauses, then jokes, "Don't let your babies grow up to be rock stars."

Christian Rock: A Parallel Universe

Continued from Page 81

Christian music is that there are fewer labels competing for spots on the radio. "We do have a lot of small independent labels, but they just don't have the strength or the manpower to get the numbers on the charts that we have," he explains.

"We also have fewer stations. Our total reporter base for all four of our formats is just over 100 stations. You can make those calls in three, or four days. It's not going to take you

"Christian music runs in a parallel universe from mainstream music. It has its own set of retailers, its own concert promoters, its own radio and its own set of publications."

Brad Burkhardt

two weeks to get hold of everybody. AC is our biggest format, as far as cumulative audience, and there are 41 AC reporters. Our AC format is a cross-pollination of mainstream AC and Top 40 radio."

He explains that there are two publications for Christian radio. "The stations report to the *Christian Research Report*, which is patterned after R&R, and the *Contemporary Christian Music Update*. Recently, the two merged. They now run the same charts but target their articles to different audiences. *CRR* is for radio, and *CCM Update* takes the *Billboard* approach and tries to reach into the retail sector."

Hubbard describes the other three contemporary formats: "We have a Rock format, which is really more shows. I compare it to how college radio has shows on the mainstream side. A lot of our CHR stations have rock shows that report to the Rock chart. CHR is not a true Top 40 format. It's almost more of a modern format, to use a comparison to the mainstream world. They go after a younger demographic, and they play much more aggressive music. It's really a hybrid of Alternative, Adult Alternative and Pop. And the other format is Inspirational, which is more like Soft AC or Easy Listening."

Having been in promotion for 10 years, Hubbard sees his role as helping stations achieve their goals and define their product. He explains, "We really try to help them grow and network with other stations. We help them get on the same page, if you will. We're still a young industry."

"The reality is that in 1990 we only had 20 full-time Christian music stations. We had a lot of Religious stations, but they were preaching half the day, then doing music the other half. Now it would be very difficult to become a reporter if you had a block of teaching in the middle of the day. That's been accomplished through education and learning better ways of programming. It's really a tight-knit family. We all try to help each other, and we try to help the young guys coming in."

Add dates are not a foreign concept, either, says Hubbard. "In the last eight years we've really modeled ourselves after what we've seen the mainstream promoters do in the trades," he says. "We read about what mainstream guys are doing to launch a record. We have all the same lingo — Going for Adds, out of the box, etc. What we're trying to accomplish is not dramatically different."

A POSITIVE MESSAGE

While crossover isn't necessarily the main goal in Christian music, Hubbard adds, "We're trying to make great mu-

Passion is the key word for Mathieu. "I love this job," he says. "I've been afforded so much and my life has been so enriched by my relationship and experience with these guys. They have taught me so much about self-sufficiency and having a strong work ethic. They entrust me to be their spokesperson, their face, and I cherish that trust."

sic with a positive message. We're hoping that the mainstream radio stations will someday say, 'Wow, this is just really good music. It's not offensive, and it's not poorly produced, and it can actually work on my station.'

"We take every record we make and bounce it off mainstream independent promoters. Very rarely will they come back and say, 'I think you have something here.' A lot of our lyrics are offensive to mainstream radio culture. It's very blatantly Christian, and I understand that they don't want to put it on their stations — that's fine. But a lot of it is just positive music that is uplifting and fun."

"We're trying to make great music with a positive message. We're hoping that the mainstream radio stations will someday say, 'Wow, this is just really good music.'"

Grant Hubbard

Hubbard also acknowledges that, previously, Christian music simply wasn't up to par with mainstream releases. "But now we've got David Foster and Michael O'Martian making records for us," he says. "You're not going to find a big difference sonically between what they made five to 10 years ago on mainstream and what they're making now with us. They're still professionals, and quality is still very important. And the Christian producers have learned from them too."

The Christian music industry has grown by leaps and bounds, so it's a perfect time to rethink the stereotypes and consider the possibility of tapping into a whole new army of listeners.

Universal Rocks The Charts

Continued from Page 49

he was buried behind the drum kit. Afterward, [manager] Bill McGathy pulled Brad out from behind the drums and told him he was going to be the leader, and they found a new drummer. Their performance has since caught up to the caliber of their music.

"All of these acts have really become part of the fabric of their own rock communities. It doesn't necessarily have to be a huge market."

Avery Lipman

"We were very fortunate to identify these bands. We have an aggressive and focused promotion department. I have to credit the consultants — Bill Jacobs, Ken Anthony, Dave Brewer and Pat Welsh — for being champions of the music."

MARKETING METHODS

When it came to marketing the bands, Universal Sr. VP/Marketing & Artist Development Kim Garner went straight to their home bases to capitalize on the momentum. "We micromarketed their hometown bases and just made them bigger," she says. "We remixed and remastered the records and put them out nationally, and we maximized our airplay. In all three cases we didn't do a first video, instead putting the money into TV spots."

"MTV won't play a song until it's a hit. We got a lot more impressions with a 30-second TV spot playing the hook of the song than with a video that we spend \$150,000 on that would never get seen on MTV or would get only two spins. With new bands, it's about repetition."

"In Godsmack's case we doubled sales in four weeks with just the TV exposure; with Oleander, we went from 6,000 units to 13,000. We basically doubled sales."

"We got a lot more impressions with a 30-second TV spot playing the hook of the song than with a video that we spend \$150,000 on that would never get seen."

Kim Garner

Garner feels that once you get into a market, you hit the audience from all sides. At the retail level, she says the company did large silk banners and posters and utilized all of Universal's artist development reps across the country, giving them samplers and stickers to hand out.

The one-two punch of Universal and Republic has helped the company establish a firm foundation at Rock. And because good new music benefits the format as a whole, we'll keep rooting for their continued success.

6gig

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WFNX

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R&R Alternative Specialty: 20* debut
Hits Alternative Specialty: 16* debut
Album Networks Fairly Underground: 28* debut



contact:
Sherri Trahan VP Promotion 310-558-1206
www.6gig.com
www.ultimatummusic.com



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promotion ~ marketing

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- b) Has over 25 years of working relationships with all aspects of the music industry.
- c) Has consistently been compared to Avis Car Rental.
- d) Will actually talk about your music everyday.
- e) All of the above.

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Dick Sheetz, In His Own Words

Continued from Page 60

friends in life," he says. "Because of the way this business is, you generally don't have a life outside of radio."

Friends from previous jobs also contacted Dick as soon as they heard the news, including his former co-workers from KGON/Portland and Apogee Communications. Dick notes, "The only other company that has treated me as well as Clear Channel would be Roy Disney, Jim Johnson and the folks at Apogee, when they let me work from home through two major back surgeries." A car accident in 1993 led to those operations.

"We have a good family here at 'JRR,'" Dick continues, "and I don't think they wanted to blow it up by saying, 'Hey, Dick, you're sick. We can't afford to take you on as a bur-

den. I've done everything I can to not be a burden. I work from home. I have e-mail, a separate phone line, cell phone, fax — everything necessary to put my eight hours in and get the work done."

THE GOOD FIGHT

Dick adds that support from the station wasn't just relegated to the office. Just before he was diagnosed, the family's golden retriever passed away after 11 years with them. "We were really broken up over it, so we decided to get another golden retriever puppy," he says. "About a week or two after I got out of the hospital, the folks at Lowes, a building supply store, gave me fencing materials for my backyard. I bought beer and pizza and watched as a crew of about 20 people rebuilt my fence: salespeople, promotions people,

friends of the radio station — even listeners. I was blown away to the point of tears."

As much as Dick credits all the loving people who have been there for him, he, too, deserves accolades for staying strongly focused on recovering. "The rumors of my death have been widely, widely exaggerated," he states. "I'm not there, I'm not even close to that. I'm fighting it. I don't want to quit; I don't want to give up. I want to continue to do what I do. Clear Channel has been gracious enough to give me that opportunity, and I owe them the world."

Throughout our conversation Dick tried not to name too many people for fear he might leave someone out, but he wants everyone to rest assured that their acts of kindness have not gone unnoticed. When I ask how people can help him now, he acknowledges that he finds strength in the prayers of others and replies, "All I can say is, keep it coming. The powerful thoughts ... just keep those coming."

Elements That Make A Site For Sore Eyes

Continued from Page 52

22-year-old guys with free Internet access at the U — start trading these cartoons. It's another vehicle to get our call letters out there.

We are growing our user database with every major on-air promotion. When we recently ran an at-work and bumper sticker promotion, we offered an "unfair" Internet advantage: If you joined the "X-mob," you received a daily e-mail giving you a head start on the contest.

For example, when we ran our Workforce Bribe, we featured an at-work song of the hour every hour from 9 to 5. At 5pm the 93rd caller had a chance to name all eight at-work songs for \$100 each. If they had all eight, we upped it to \$1,000. The X-mob received three of the eight songs in our daily e-mail.

The results were amazing: 12,000 to 15,000 listeners got the e-mail and were compelled to tune in for the rest of the songs. It's my opinion that listeners who opt in to radio and database contests are the type of listeners who are willing to fill out a diary.

Soon visitors to our website will earn bonus points through contesting that requires them to listen to 93X. Plus, every time an X-mob user comes back to 93X.com, they will accumulate points that can be used to get T-shirts, concert tickets or station swag. People love point systems. It's like getting your card punched every time you buy a coffee.

TIM DAVIS, JACOBS MEDIA DIR./ INTERNET STRATEGIES

First and foremost, a lot of things have changed in this last year alone. Sites that were excellent representations of where radio was on the Internet a year ago that have not progressed or changed in any way are actually behind the times now. The rules change every Monday online, and there are new technologies and new gizmos.

The percentage of people who are online today vs. 12 months ago is a whopping number. There are new people on all the time. Here are the most important things to consider when you do a "web check" of your site:

- **Internet PD.** You wouldn't run a radio station without somebody directing it or without knowing who your target is. It can't be Skippy, the intern who works down in the basement overnights. More often than not, your average PD in any market is more than busy enough trying to make his radio station successful in the new era of radio and consolidation and does not have time to be overseeing the details of his website.

We believe a radio station PD should be intricately involved in terms of determining the content and focus of a website, but you have to have somebody who really gets the content, who really gets the technology and understands the marketing aspects in ways of integrating your online content with your on-air content. That's an Internet PD, and you have

to have one now.

- **Streaming audio.** Streaming audio is a requirement on a radio website at this point. You should already be doing it, not being congratulated for it.

- **Alternate streaming audio.** You should be considering the benefits of alternate audio streams of your radio station. Like I-RIF is at WRIF/Detroit, this is a niche format on your website. Whatever you see popping up in your research that you can't fill on your air you might as well take ownership of on the Internet and brand with your radio station.

- **Database marketing.** This is something critical that programmers, managers and marketers need to wrestle with. They need to understand how they can utilize their airwaves to send an interactive mass-communication message to drive people to their site for one-to-one marketing relationships. You own two forms of media: radio and your website. Use them in conjunction to build a database of your loyal listeners, target them and provide them with specific and unique opportunities. That will keep listeners interested in your site, create repeat visits and create a whole new marketing system and another revenue outlet.

- **Local content.** As we've seen from all of the Edison/Arbitron studies, content is king on your website. Nothing will reveal the shortcomings of your content quicker than trying to do a database marketing initiative and driving people to your website through your station and then finding out they don't care because your site isn't interesting or entertaining enough. If you get listeners in Zimbabwe, that's a great pat on the back, but it's not going to help your advertisers or your ratings.

Target the local listener who can't listen in their building at work. You can think globally, but you have to market locally. The No. 1 source for driving traffic to your website are your marketing efforts on your airwaves. Create content to satisfy those people with local news, the midday jock's favorite place to eat, the night guy's favorite place to get drunk and the MD's favorite places to shop for hard-to-find CDs. These are sponsorable, creative and interesting. Keep a local flavor, and provide valuable content that's available on demand.

- **Interactivity.** It sounds like a catch phrase, but in truth, everybody's experience on your website should be different. People are looking for websites that remember who they are and know what they want. That ties in with your database marketing strategy. It's nice for a listener to come to a website that says,

"Hi, Tim. Thanks for coming back. Here's what's new since the last time you were here." There are hundreds of personal portal services, from MyYahoo to MyMontana, and there are companies that specialize in putting these things together. There's an expense involved, but it all comes back to the first point of hiring an Internet PD and investing in the product.

- **E-commerce Initiatives.** Can users buy something from your site — i.e., station wearables, concert tickets, CDs, even movie tickets? If they can't get it from you, they'll get it somewhere else. Shopping online is part of most Internet people's lives now, especially the streamies who are coming to listen to your station online. You have to provide shopping options branded by the station, drive that traffic with your own air and use it as another way to generate revenue.

Dovetail that into your database marketing efforts by sending out special offers to people who join your cyber club. For example, "We noticed you were thinking about buying a new car sometime in the next three months, so we've got this deal where you get \$2,000 off just for being a cyber club member. Here's a coupon for Joe's Chevy."

- **Archive audio or audio on demand.** This is good for specialty programming and new music shows. If I don't hear it on Sunday night on your station, I can hear it whenever I want to on the Internet. What if I love your morning show but don't get up in the morning? Give me your morning show on demand. It's an opportunity to insert a whole new set of spots into the programming throughout the day. This addresses the need to meet people when they want to be met.

The whole point of the Internet is to provide unique, one-on-one, interactive experiences that are customized to my needs and desires relative to your product. If you do a concert and it's a station exclusive and you broadcast it live, archive it and let me listen at my convenience. Have a "Music Director's closet" where I can listen to samples of five or six new records whenever I feel like it. There aren't a lot of people doing this, and it's a way to stand out and create an interactive experience with your listeners on the website by giving them what they want, when they want it.

BEHIND the PEOPLE

IF I WASN'T A PROGRAM DIRECTOR I'D....

Open an all-in-one surfboard/personal watercraft/scuba shop.

— John Griffin, KOMP/Las Vegas



Disturbed And Dope Dispense Heavy Dose Of Rock

Continued from Page 74

happy with the band's evolution. "What started out as myself, my brother and three hired guns has now really formed into a five-piece working band that I'm superproud of," he says. "Now that we're in a writing situation, everybody's able to bring a little bit more of themselves to the table, even though I'm still writing a majority of the material."

"The whole mother abuse section of it is a metaphor. It's meant to symbolize the battle between a child and the mother culture of society."

David Dralman

Edsel hopes that the band's political lyrics will educate younger listeners and influence them to vote. "There is a kid out there somewhere, I know it in my bones, who is formulating his own opinion right now. He's going to school in the public schools that I went to, he's listening to all kinds of music, he's listening to people like myself talk, and he's formulating his own opinions on life."

"That kid is hopefully going to take something I say to heart and develop the same type of viewpoints that I have, and hopefully that kid will become president 20 years from now."

Dope took their political stance a step further recently by offering to play an acoustic set for the inmates of Attica. "The simple fact is that a lot of those people don't belong in jail, and a lot of them are living in a very violent, terrible place with a lot of violent, terrible people for doing nonviolent, nonterrible things," Edsel says.

"Whether it's drugs, gambling or prostitution, I don't feel that the government should be my fuckin' baby sitter and tell me what I, as an adult in America, am allowed to do. Who cares if I go into the privacy of my own home and get high?"

THE LIGHTER SIDE

Less serious was the group's approach to their cover of Dead Or Alive's 1985 "You Spin Me Round (Like a Record)" for the *American Psycho* soundtrack. "We actually recorded the song in a hotel room, that's how seriously we took it," Edsel says. "We needed to get it done; we wanted to be on the soundtrack."

"The soundtrack company put it as the first song on the soundtrack, and then it started to get legs. Radio stations started to play it, then our record company fell in love with the track. We remixed it and had it added to our record. I look at it as a segue to the next album. Now stations are starting to play it. It's weird that after a year of being on tour and busting our ass on this album and creating a good underground following, all of a sudden we're beginning to get a little bit of attention from new places."

Fresh off sharing the stage with Staind and P.O.D. on MTV's *Return of the Rock* tour, Dope will now be touring with another Rock — namely, multiplatinum hick-hopper Kid Rock. "I'm excited but I'm more interested and curious," Edsel admits. "It's going to be a little bit less metal of a crowd and a little more rock 'n' roll. We've been touring now in the underground for about a year. It was all a similar fan base. This Kid Rock tour is definitely taking it into a new realm."

McGathy: How To Build A Rock Empire

Continued from Page 67

Independent promotion back then was getting receptionists to slip you the adds first. The locals were too lazy or too high to care then. I made sure I knew every receptionist's birthday. At first it was just Rose and me. The company has grown to 26 employees, but I've tried to make it a family with people like Phin Daly, whom I consider my best friend, not an employee."

McGathy knew he needed radio to believe in him as a friend before labels would acknowledge him. He says, "I always have to balance my relations between radio clients and the labels. I have to be fiercely devoted to my stations, particularly in light of biases through the years against Rock radio. There were many times when I had to stay strong against label cultures that wanted to turn their backs on Rock. I had to convince them that these stations mattered."

It wasn't just label bias that McGathy endured through the years. "There were a number of periods when ownership weren't big believers," he says. "We had to work our tail off to keep their stations competitive from a support standpoint. Just when it seemed most bleak, back at the height of Classic Rock, along came stations like KLOL/Houston with Ken An-

thony doing 'Outlaw Radio' and Greg Mull turning WXTB/Tampa into a prototype for Active Rock. Labels and owners saw benefits in Active Rock radio.

"Historically, CHR and Classic Rock were ongoing competitors for Rock stations. In the early '90s you had the Alternative explosion as well, and many of our clients flipped to Alternative. Because we had strong ties to them, that began our evolution into having an alternative division. Mark Fischer came aboard and has done a great job of helping to shape that part of the company. We kept our relationships with the 'converts' intact, which allowed us to endure early alienation by the Alt clique. We probably gained some cred because of our strength in college promotion."

"I look back and see a lot of signposts. The one that stands out says, 'Learn from your mistakes.'"

ORGANIC GROWTH

McGathy has no master plan. "It has all been organic," he says. "Relationships are the constant. A PD moves to a new market, a new format, or a label head goes to a new company. By maintaining relationships, we've broadened our reach. It's how we got into artist management. Radio would bring our attention to local acts they believed in. We figured we knew the ropes enough by now to presume to be able to offer acts some advice. Heck, I'd seen enough dumb ideas, I at least knew what to avoid."

Artist management has helped to fulfill McGathy in many ways. "This has been the best year of my life," he says. "By having had a platinum success with 3 Doors Down, I've felt a sense of legitimacy. It feels good knowing that I can help an act from Mississippi fulfill their dreams, and it provides me a sense of acceptance on every floor of a record company, not just promotion."

"In 27 years Rose and I never took a vacation. This was the first year we took one. I've gotten over the fear of eating cat food in my old age. I even allow myself to acknowledge eventual retirement. When people asked, 'Are you ever going to take it easy?' I used to wonder if it was out of concern or another way of saying, 'Get out of my way.' But I'm happy, and I look forward to continuing to work. I wasted a lot of my life taking drugs and getting crazy. It's my only real regret. I look back and see a lot of signposts. The one that stands out says, 'Learn from your mistakes.'"

Active Rock Takes The Lead

Continued from Page 82

"It's going to be an issue in the next year or two. This gray area is only going to get more gray. It's going to be very convoluted, and it will be interesting to see what takes place, because its going to be messy."

BIG RED BASTARD

This where KUPD's Big Red Bastard comes in, which Jeffries says is meant to scare and intimidate. The Big Red Bastard is a Ford F650, which is a super-duty construction truck. "It's got the super-extended cab so our crew can ride inside in comfort," Jeffries says. "It's got a great air-conditioner. I'm one of a few people who can drive it, by the way. We only have two guys on the promotion staff who can drive it, and they're experienced truck drivers. They can also run things over. Those were the two criterion that qualified them for the job.

"Talk about something that 18-34 males dig. They want to hang around it, they want to sit on the steps of it, and they want to get in the cab and act like they are driving it."

Needless to say, it will come in handy in terms of guerilla marketing, which Jeffries says is not a new strategy, but one in which he wants to go above and beyond the call of duty. "KUPD had a red rocking van for a long time, and everybody else in the market had vans or Suburbans or Hummers," he says. "From an image standpoint, KUPD has always done things bigger and better, so we had to go out and find something big." When they found the Big Red Bastard, all was well.

Jeffries says he allows the sales staff to use the truck, but that he doesn't want it to become a "sales slave," which he says is a danger. "We have a very good and understanding GSM who knows that the truck is very important to the image of the station and for guerilla marketing, so he only asks for it when it's open."

Both KRXX and KUPD grasp the importance of defining

their images when music times are bountiful, as they are now, as well as when they're lean.

"You're going to have a lot of Alternative stations using their Alternative monikers less and less and just becoming Rock stations. The issue goes back to the library: It really does matter what you play for your wallpaper in between your currents."

J.J. Jeffries

August 18, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	RED HOT CHILI PEPPERS Californication (Warner Bros.)	1447	+107	83900	9	68/0
1	2	CREED With Arms Wide Open (Wind-up)	1444	-64	79715	19	67/0
2	3	METALLICA I Disappear (Hollywood)	1268	-96	76624	17	63/0
4	4	3 DOORS DOWN Kryptonite (Republic/Universal)	1241	-10	95691	31	67/0
7	5	3 DOORS DOWN Loser (Republic/Universal)	1119	+146	67017	11	64/4
5	6	AC/DC Satellite Blues (EastWest/EEG)	1007	-45	62060	14	57/0
8	7	KENNY WAYNE SHEPHERD BAND Last Goodbye (Giant/Reprise)	980	+78	54056	6	55/0
6	8	STONE TEMPLE PILOTS Sour Girl (Atlantic)	927	-96	53330	20	51/0
11	9	PRIMUS W/OZZY N.I.B. (Divine/Priority)	799	+50	39390	7	55/1
9	10	U.P.O. Godless (Epic)	794	-59	49090	19	49/0
10	11	MOTLEY CRUE Hell On High Heels (Motley/Beyond)	774	+22	43672	10	52/0
12	12	A PERFECT CIRCLE Judith (Virgin)	693	-31	43822	18	45/0
15	13	LIVE They Stood Up For Love (Radioactive/MCA)	613	+75	34662	7	47/2
13	14	PAPA ROACH Last Resort (DreamWorks)	608	+38	29718	11	37/1
17	15	8STOPS7 Question Everything (Reprise)	550	+52	30609	6	51/0
14	16	GODSMACK Bad Religion (Republic/Universal)	549	-4	31076	9	37/0
21	17	NICKELBACK Breathe (Roadrunner)	540	+94	27133	4	49/4
23	18	JIMMY PAGE & BLACK CROWES Ten Years Gone (Musicmaker.com/TVT)	462	+36	28954	11	34/1
22	19	ONE WAY RIDE Painted Perfect (Refuge/MCA)	432	-1	22477	8	45/1
20	20	EVE 6 Promise (RCA)	432	-23	25522	10	40/1
18	21	IRON MAIDEN The Wicker Man (Portrait/Columbia)	432	-50	26406	13	38/0
25	22	QUEENS OF THE STONE AGE The Lost Art Of Keeping... (Interscope)	425	+21	26560	9	40/0
19	23	MATCHBOX TWENTY Bent (Lava/Atlantic)	415	-46	27921	18	25/0
16	24	PEARL JAM Light Years (Epic)	401	-102	25858	10	33/0
26	25	DEFTONES Change (In The House Of Flies) (Maverick)	392	+5	22562	12	30/0
29	26	ISLE OF Q Little Scene (Universal)	385	+28	19742	7	36/1
24	27	B.B. KING/ERIC CLAPTON Riding With The King (Duck/Reprise)	376	-40	24135	13	30/0
28	28	STIR Climbing The Walls (Capitol)	374	-1	20521	6	37/1
30	29	UNION UNDERGROUND Turn Me On... (Portrait/Columbia)	314	0	14511	8	34/1
33	30	DON HENLEY They're Not Here, They're... (Warner Bros.)	301	+37	17491	5	25/0
27	31	CULT Painted On My Heart (Island/IDJMG)	293	-93	21348	10	25/0
31	32	INCUBUS Stellar (Immortal/Epic)	283	-10	12284	6	25/0
34	33	DISTURBED Stupify (Giant/Reprise)	267	+35	15472	12	22/0
32	34	EVERCLEAR Wonderful (Capitol)	246	-24	19709	12	19/0
35	35	SR-71 Right Now (RCA)	228	+2	6721	4	25/1
39	36	RADFORD Closer To Myself (RCA)	208	+39	6201	2	24/2
48	37	AMERICAN PEARL Free Your Mind (Wind-up)	176	+67	7642	2	26/5
38	38	LIMP BIZKIT Take A Look Around (Theme...) (Hollywood)	173	-2	11767	8	10/0
41	39	MARVELOUS 3 Sugarbuzz (HiFi/Elektra/EEG)	168	+35	7321	2	20/5
Debut	40	VAST Free (Elektra/EEG)	166	+141	8339	1	28/10
40	41	KORN Somebody Someone (Immortal/Epic)	159	+8	7891	4	13/0
43	42	CLARKS Better Off Without You (Razor & Tie)	152	+28	12802	3	16/3
Debut	43	FUEL Hemorrhage (In My Hand) (550 Music)	148	+113	11112	1	44/34
37	44	PEARL JAM Nothing As It Seems (Epic)	146	-29	8255	18	13/0
Debut	45	FULL DEVIL JACKET Where Did You Go? (Island/IDJMG)	142	+122	4670	1	25/4
36	46	PAUL RODGERS Drifters (CMC/SRG)	127	-57	5957	13	11/0
44	47	DEADLIGHTS Sweet Oblivion (QED/Elektra/EEG)	123	+7	6770	3	12/0
50	48	DOPE You Spin Me Round (Like...) (Flip/Epic)	120	+19	4752	3	15/1
42	49	BON JOVI It's My Life (Island/IDJMG)	117	-11	7713	13	9/0
49	50	ROB ZOMBIE Scum Of The Earth (Hollywood)	109	+2	4486	3	10/0

Most Added

ARTIST TITLE LABEL(S)	ADDS
FUEL Hemorrhage (In My Hand) (550 Music)	34
FOO FIGHTERS Next Year (Roswell/RCA)	17
VAST Free (Elektra/EEG)	10
COLD Just Got Wicked (Flip/Geffen/Interscope)	6
ALICE COOPER Gimme (Spitfire)	6
AMERICAN PEARL Free Your Mind (Wind-up)	5
MARVELOUS 3 Sugarbuzz (HiFi/Elektra/EEG)	5
HALFORD Night Fall (Metal-Is/SRG)	5
3 DOORS DOWN Loser (Republic/Universal)	4
NICKELBACK Breathe (Roadrunner)	4
FULL DEVIL JACKET Where Did You Go? (Island/IDJMG)	4
MILE Back To The Floor (Aware/C2/Columbia)	4
(HED) PLANET EARTH Bartender (Volcano/Jive)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
3 DOORS DOWN Loser (Republic/Universal)	+146
VAST Free (Elektra/EEG)	+141
FULL DEVIL JACKET Where Did... (Island/IDJMG)	+122
FUEL Hemorrhage (In My Hand) (550 Music)	+113
RED HOT CHILI PEPPERS Californication (Warner Bros.)	+107
NICKELBACK Breathe (Roadrunner)	+94
KENNY WAYNE SHEPHERD BAND Last... (Giant/Reprise)	+78
LIVE They Stood Up For Love (Radioactive/MCA)	+75
AMERICAN PEARL Free Your Mind (Wind-up)	+67
SANTANA F/ROB THOMAS Smooth (Arista)	+55
COLD Just Got Wicked (Flip/Geffen/Interscope)	+55
8STOPS7 Question Everything (Reprise)	+50

Breakers

No Songs Qualified For Breaker Status This Week

71 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 8/6-Saturday 8/12. 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.

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.



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New & Active

RAGE AGAINST THE MACHINE Testify (Epic)
Total Plays: 109, Total Stations: 10, Adds: 0

WHEATUS Teenage Dirtbag (Columbia)
Total Plays: 75, Total Stations: 10, Adds: 0

DEF LEPPARD 21st Century Sha... (Mercury/IDJMG)
Total Plays: 100, Total Stations: 10, Adds: 1

KID ROCK Wasting Time (Top Dog/Lava/Atlantic)
Total Plays: 74, Total Stations: 9, Adds: 1

FINGER ELEVEN Drag You Down (Wind-up)
Total Plays: 96, Total Stations: 14, Adds: 2

TSAR I Don't Wanna Break Up (Hollywood)
Total Plays: 73, Total Stations: 12, Adds: 0

P.O.D. Rock The Party (Off The Hook) (Atlantic)
Total Plays: 96, Total Stations: 13, Adds: 0

CREASE Frustration (Roadrunner)
Total Plays: 68, Total Stations: 10, Adds: 0

SCORPIONS Hurricane 2000 (Angel)
Total Plays: 91, Total Stations: 11, Adds: 3

BLUE OCTOBER James (Universal)
Total Plays: 66, Total Stations: 8, Adds: 0

Songs ranked by total plays

Most Played Recurrents

CREED Higher (Wind-up)

RED HOT CHILI PEPPERS Otherside (Warner Bros.)

METALLICA No Leaf Clover (Elektra/EEG)

GODSMACK Voodoo (Republic/Universal)

FOO FIGHTERS Learn To Fly (Roswell/RCA)

CREED What If (Wind-up)

COLLECTIVE SOUL Heavy (Atlantic)

NICKELBACK Leader Of Men (Roadrunner)

INCUBUS Pardon Me (Immortal/Epic)

AC/DC Stiff Upper Lip (EastWest/EEG)

RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)

GODSMACK Keep Away (Republic/Universal)

BUSH The Chemicals Between Us (Trauma)

SANTANA F/ROB THOMAS Smooth (Arista)

STAINED Home (Flip/Elektra/EEG)

KID ROCK Only God Knows Why (Top Dog/Lava/Atlantic)

BUCKCHERRY Lit Up (DreamWorks)

SANTANA F/EVERLAST Put Your Lights On (Arista)

OLEANDER Why I'm Here (Republic/Universal)

LENNY KRAVITZ Fly Away (Virgin)

ROCK

Going For Adds 8/22/00

AC/DC Meltdown (EastWest/EEG)

BAR 7 4 Leaf Clover (Idabel/Sin-Drome)

CATHERINE WHEEL Gasoline (Columbia)

STEVE EARLE I Can Wait (E-Squared/Artemis)

INDIGENOUS Rest Of My Days (Pachyderm)

ORGY Fiction (Elementree/Reprise)

SONIC JOYRIDE Everything Is Beautiful (Anomaly)

TUNED-IN

R&R/MEDIABASE 24/7

ROCK

94.5 **WXRA/Greensboro**
the rock station

3am**ZZ TOP** Legs**QUEENSRYCHE** Silent Lucidity**JIMI HENDRIX** Are You Experienced**AEROSMITH** Come Together**ISLE OF Q** Little Scene**TED NUGENT** Cat Scratch Fever**SOUNDGARDEN** The Day I Tried To Live**AC/DC** For Those About To Rock**RED HOT CHILI PEPPERS** Californication**RUSH** Freewill**FUEL** Shimmer**11am****GODSMACK** Keep Away**ROLLING STONES** Sympathy For The Devil**SOUNDGARDEN** Pretty Noose**BILLY SQUIER** Lonely Is The Night**METALLICA** No Leaf Clover**STEVIE RAY VAUGHAN** Crossfire**AC/DC** Stiff Upper Lip**RUSH** Limelight**ALICE IN CHAINS** Man In The Box**DOORS** Roadhouse Blues**4pm****OZZY OSBOURNE** Mr. Tinkertrain**AEROSMITH** Last Child**SOUNDGARDEN** Burden In My Hand**JIMI HENDRIX** Hey Joe**GREEN DAY** When I Come Around**LED ZEPPELIN** Good Times Bad Times**FOO FIGHTERS** Everlong**RUSH** Spirit Of Radio**GODSMACK** Whatever**ZZ TOP** Tush**8pm****DIO** Rainbow In The Dark**RED HOT CHILI PEPPERS** Californication**BLACK SABBATH** War Pigs**COLLECTIVE SOUL** Heavy**TOM PETTY** You Wreck Me**SOUNDGARDEN** Black Hole Sun**DEF LEPPARD** Foolin'**KENNY WAYNE SHEPHERD** Blue On Black**3 DOORS DOWN** Kryptonite**BLACK CROWES** Hard To Handle**LIVE** Lightning Crashes**KISW****KISW/Seattle****3am****AC/DC** Satellite Blues**ACCEPT** Balls To The Wall**SUICIDAL TENDENCIES** Send Me Your Money**SCREAMING TREES** Shadow Of The Season**IRON MAIDEN** The Wicker Man**IRON MAIDEN** Run To The Hills**CULT** Painted On My Heart**PINK FLOYD** Brain Damage/Eclipse**TYPE O NEGATIVE** Cinnamon Girl**PRONG** Snap Your Fingers**TESTAMENT** Return To Serenity**11am****GEORGE THOROGOOD** Bad To The Bone**SCORPIONS** No One Like You**METALLICA** I Disappear**PINK FLOYD** Time**SOUNDGARDEN** Spoonman**EDGAR WINTER** Free Ride**BUSH** The Chemicals Between Us**STEVIE RAY VAUGHAN** Pride And Joy**PEARL JAM** Light Years**LED ZEPPELIN** Rock & Roll**BILLY THORPE** Children Of The Sun**4pm****QUEENSRYCHE** Another Rainy Night**LED ZEPPELIN** Going To California**FOO FIGHTERS** Learn To Fly**SAMMY HAGAR** There's Only One Way To Rock**STONE TEMPLE PILOTS** Wicked Garden**WHITESNAKE** Here I Go Again**JIMI HENDRIX** Purple Haze**JUDAS PRIEST** Living After Midnight**3 DOORS DOWN** Loser**TED NUGENT** Just What The Doctor Ordered**T. PETTY AND THE HEARTBREAKERS** American Girl**TEMPLE OF THE DOG** Hunger Strike**8pm****PAPA ROACH** Last Resort**DEF LEPPARD** Photograph**METALLICA** I Disappear**STEVIE RAY VAUGHAN** Look At Little Sister**GODSMACK** Bad Religion**RAINBOW** Man On The Silver Mountain**TED NUGENT** Live It Up**STONE TEMPLE PILOTS** Creep**FOO FIGHTERS** Monkey Wrench**ALICE IN CHAINS** Man In The Box**A PERFECT CIRCLE** Judith

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 8/7. © 2000, R&R Inc.

Stations and their adds listed alphabetically by market

Rock

WPKX/Albany, NY * PD: John Cooper... KNCC/Corpus Christi, TX * PD: Paula Newell... WKRG/Danbury, CT PD: Tom Bass... WZLQ/Morgantown, WV PD: Jeff Miller... WXRK/Rockford, IL PD: Jim Stone... WZOR/Saginaw, MI * PD: Kelly Lawson... WQBF/Albany, NY * PD: Susan Groves... WGBF/Evansville, IN PD: Mike Sanders... WGIW/Manchester, NH PD: Scott Strasser... KDOT/Reno, NV * PD: Jave Patterson... WNRV/Rochester, NY * PD: Erik Anderson... WKRV/Sacramento, CA * PD: Sharon Johnson... WZBZ/Salisbury, MD PD: Shawn Murphy... KISS/San Antonio, TX * PD: Kevin Cruz... KIOZ/San Diego, CA * PD: Rick Sanchez... WRBR/South Bend, IN PD: Woody Carlson... KHTO/Spokane, WA * PD: Gary Bennett... WKZQ/Myrtle Beach, SC PD: Eric & Nell... WKQR/Greenville, NC PD: Darrin Arriens... WNOR/Norfolk, VA * PD: Harvey Kolan... WTTT/Greenville, SC * PD: Taylor... WQXA/Harrisburg, PA PD: Claudia DeLorenzo... WCCC/Hartford, CT * PD: Michael Piccoli... WTKX/Pensacola, FL * PD: Joel Sampson... WYSP/Philadelphia, PA * PD: Tim Sabean... WTKR/Charleston, WV PD: Mike Rappoport... WWRK/Columbus, GA PD: Brian Waters... WWRX/Chattanooga, TN PD: Scott Hamilton... WRCR/Cincinnati, OH * PD: Scott Rainhart... WWRK/Columbus, GA PD: Brian Waters... WZLX/Richmond, VA * PD: John Lassman... WKAL/Riverside, CA * PD: Steve Hoffman... WROA/Roanoke-Lynchburg, VA * PD: Buzz Casey... WZLQ/Morgantown, WV PD: Jeff Miller... WXRK/Rockford, IL PD: Jim Stone... WZOR/Saginaw, MI * PD: Kelly Lawson... WQBF/Albany, NY * PD: Susan Groves... WGBF/Evansville, IN PD: Mike Sanders... WGIW/Manchester, NH PD: Scott Strasser... KDOT/Reno, NV * PD: Jave Patterson... WNRV/Rochester, NY * PD: Erik Anderson... WKRV/Sacramento, CA * PD: Sharon Johnson... WZBZ/Salisbury, MD PD: Shawn Murphy... KISS/San Antonio, TX * PD: Kevin Cruz... KIOZ/San Diego, CA * PD: Rick Sanchez... WRBR/South Bend, IN PD: Woody Carlson... KHTO/Spokane, WA * PD: Gary Bennett... WKZQ/Myrtle Beach, SC PD: Eric & Nell... WKQR/Greenville, NC PD: Darrin Arriens... WNOR/Norfolk, VA * PD: Harvey Kolan... WTTT/Greenville, SC * PD: Taylor... WQXA/Harrisburg, PA PD: Claudia DeLorenzo... WCCC/Hartford, CT * PD: Michael Piccoli... WTKX/Pensacola, FL * PD: Joel Sampson... WYSP/Philadelphia, PA * PD: Tim Sabean... WTKR/Charleston, WV PD: Mike Rappoport... WWRK/Columbus, GA PD: Brian Waters... WWRX/Chattanooga, TN PD: Scott Hamilton... WRCR/Cincinnati, OH * PD: Scott Rainhart... WWRK/Columbus, GA PD: Brian Waters... WZLX/Richmond, VA * PD: John Lassman... WKAL/Riverside, CA * PD: Steve Hoffman... WROA/Roanoke-Lynchburg, VA * PD: Buzz Casey...

Active Rock

WQBF/Albany, NY * PD: Susan Groves... WGBF/Evansville, IN PD: Mike Sanders... WGIW/Manchester, NH PD: Scott Strasser... KDOT/Reno, NV * PD: Jave Patterson... WNRV/Rochester, NY * PD: Erik Anderson... WKRV/Sacramento, CA * PD: Sharon Johnson... WZBZ/Salisbury, MD PD: Shawn Murphy... KISS/San Antonio, TX * PD: Kevin Cruz... KIOZ/San Diego, CA * PD: Rick Sanchez... WRBR/South Bend, IN PD: Woody Carlson... KHTO/Spokane, WA * PD: Gary Bennett... WKZQ/Myrtle Beach, SC PD: Eric & Nell... WKQR/Greenville, NC PD: Darrin Arriens... WNOR/Norfolk, VA * PD: Harvey Kolan... WTTT/Greenville, SC * PD: Taylor... WQXA/Harrisburg, PA PD: Claudia DeLorenzo... WCCC/Hartford, CT * PD: Michael Piccoli... WTKX/Pensacola, FL * PD: Joel Sampson... WYSP/Philadelphia, PA * PD: Tim Sabean... WTKR/Charleston, WV PD: Mike Rappoport... WWRK/Columbus, GA PD: Brian Waters... WWRX/Chattanooga, TN PD: Scott Hamilton... WRCR/Cincinnati, OH * PD: Scott Rainhart... WWRK/Columbus, GA PD: Brian Waters... WZLX/Richmond, VA * PD: John Lassman... WKAL/Riverside, CA * PD: Steve Hoffman... WROA/Roanoke-Lynchburg, VA * PD: Buzz Casey... WZLQ/Morgantown, WV PD: Jeff Miller... WXRK/Rockford, IL PD: Jim Stone... WZOR/Saginaw, MI * PD: Kelly Lawson... WQBF/Albany, NY * PD: Susan Groves... WGBF/Evansville, IN PD: Mike Sanders... WGIW/Manchester, NH PD: Scott Strasser... KDOT/Reno, NV * PD: Jave Patterson... WNRV/Rochester, NY * PD: Erik Anderson... WKRV/Sacramento, CA * PD: Sharon Johnson... WZBZ/Salisbury, MD PD: Shawn Murphy... KISS/San Antonio, TX * PD: Kevin Cruz... KIOZ/San Diego, CA * PD: Rick Sanchez... WRBR/South Bend, IN PD: Woody Carlson... KHTO/Spokane, WA * PD: Gary Bennett... WKZQ/Myrtle Beach, SC PD: Eric & Nell... WKQR/Greenville, NC PD: Darrin Arriens... WNOR/Norfolk, VA * PD: Harvey Kolan... WTTT/Greenville, SC * PD: Taylor... WQXA/Harrisburg, PA PD: Claudia DeLorenzo... WCCC/Hartford, CT * PD: Michael Piccoli... WTKX/Pensacola, FL * PD: Joel Sampson... WYSP/Philadelphia, PA * PD: Tim Sabean... WTKR/Charleston, WV PD: Mike Rappoport... WWRK/Columbus, GA PD: Brian Waters... WWRX/Chattanooga, TN PD: Scott Hamilton... WRCR/Cincinnati, OH * PD: Scott Rainhart... WWRK/Columbus, GA PD: Brian Waters... WZLX/Richmond, VA * PD: John Lassman... WKAL/Riverside, CA * PD: Steve Hoffman... WROA/Roanoke-Lynchburg, VA * PD: Buzz Casey... WZLQ/Morgantown, WV PD: Jeff Miller... WXRK/Rockford, IL PD: Jim Stone... WZOR/Saginaw, MI * PD: Kelly Lawson... WQBF/Albany, NY * PD: Susan Groves... WGBF/Evansville, IN PD: Mike Sanders... WGIW/Manchester, NH PD: Scott Strasser... KDOT/Reno, NV * PD: Jave Patterson... WNRV/Rochester, NY * PD: Erik Anderson... WKRV/Sacramento, CA * PD: Sharon Johnson... WZBZ/Salisbury, MD PD: Shawn Murphy... KISS/San Antonio, TX * PD: Kevin Cruz... KIOZ/San Diego, CA * PD: Rick Sanchez... WRBR/South Bend, IN PD: Woody Carlson... KHTO/Spokane, WA * PD: Gary Bennett... WKZQ/Myrtle Beach, SC PD: Eric & Nell... WKQR/Greenville, NC PD: Darrin Arriens... WNOR/Norfolk, VA * PD: Harvey Kolan... WTTT/Greenville, SC * PD: Taylor... WQXA/Harrisburg, PA PD: Claudia DeLorenzo... WCCC/Hartford, CT * PD: Michael Piccoli... WTKX/Pensacola, FL * PD: Joel Sampson... WYSP/Philadelphia, PA * PD: Tim Sabean... WTKR/Charleston, WV PD: Mike Rappoport... WWRK/Columbus, GA PD: Brian Waters... WWRX/Chattanooga, TN PD: Scott Hamilton... WRCR/Cincinnati, OH * PD: Scott Rainhart... WWRK/Columbus, GA PD: Brian Waters... WZLX/Richmond, VA * PD: John Lassman... WKAL/Riverside, CA * PD: Steve Hoffman... WROA/Roanoke-Lynchburg, VA * PD: Buzz Casey...

*=Mediabase 24/7 monitored

*=Mediabase 24/7 monitored

71 Total Reporters
71 Current Reporters
71 Current Playlists

71 Total Reporters
71 Current Reporters
71 Current Playlists

Note: WNDD/Gainesville-Ocala, FL is now listed under WNDD.

R&R Active Rock Top 50

August 18, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
	1	PAPA ROACH Last Resort (<i>DreamWorks</i>)	2101	-46	183262	23	69/0
2	2	A PERFECT CIRCLE Judith (<i>Virgin</i>)	1938	0	157144	19	71/0
3	3	RED HOT CHILI PEPPERS Californication (<i>Warner Bros.</i>)	1812	+35	150417	11	69/0
6	4	3 DOORS DOWN Loser (<i>Republic/Universal</i>)	1672	+84	141016	14	68/0
5	5	DEFTONES Change (In The House Of Flies) (<i>Maverick</i>)	1639	-20	117190	14	70/0
4	6	METALLICA I Disappear (<i>Hollywood</i>)	1556	-187	124383	17	68/0
7	7	GODSMACK Bad Religion (<i>Republic/Universal</i>)	1500	+13	118503	13	67/0
11	8	DISTURBED Stupify (<i>Giant/Reprise</i>)	1252	+54	96364	21	68/2
8	9	U.P.O. Godless (<i>Epic</i>)	1241	-146	86822	20	58/0
10	10	3 DOORS DOWN Kryptonite (<i>Republic/Universal</i>)	1208	-96	103357	33	64/0
12	11	PRIMUS W/OZZY N.I.B. (<i>Divine/Priority</i>)	1157	+149	101143	7	63/2
9	12	CREED With Arms Wide Open (<i>Wind-up</i>)	1134	-200	83348	21	59/0
14	13	INCUBUS Stellar (<i>Immortal/Epic</i>)	1079	+104	84221	9	64/1
15	14	UNION UNDERGROUND Turn Me On... (<i>Portrait/Columbia</i>)	935	+13	80190	10	68/3
16	15	ONE WAY RIDE Painted Perfect (<i>Refuge/MCA</i>)	922	+33	65662	9	63/1
17	16	ROB ZOMBIE Scum Of The Earth (<i>Hollywood</i>)	915	+39	71983	7	64/0
18	17	NICKELBACK Breathe (<i>Roadrunner</i>)	906	+115	56782	4	58/3
13	18	LIMP BIZKIT Take A Look Around (Theme...) (<i>Hollywood</i>)	877	-120	78850	18	47/0
19	19	KORN Somebody Someone (<i>Immortal/Epic</i>)	823	+68	67751	7	59/0
22	20	8STOPS7 Question Everything (<i>Reprise</i>)	716	+90	44441	7	51/2
21	21	QUEENS OF THE STONE AGE The Lost Art Of Keeping... (<i>Interscope</i>)	662	-44	48533	12	57/0
26	22	RAGE AGAINST THE MACHINE Testify (<i>Epic</i>)	591	+76	52588	3	52/2
23	23	MOTLEY CRUE Hell On High Heels (<i>Motley/Beyond</i>)	534	-42	49579	10	39/0
29	24	(HED) PLANET EARTH Bartender (<i>Volcano/Alive</i>)	516	+77	48422	5	46/1
31	25	DOPE You Spin Me Round (Like...) (<i>Flip/Epic</i>)	468	+39	41435	5	46/2
28	26	ISLE OF Q Little Scene (<i>Universal</i>)	463	+2	35772	8	43/2
30	27	FINGER ELEVEN Drag You Down (<i>Wind-up</i>)	460	+23	35092	6	45/1
33	28	KENNY WAYNE SHEPHERD BAND Last Goodbye (<i>Giant/Reprise</i>)	446	+46	19158	5	24/0
24	29	EVE 6 Promise (<i>RCA</i>)	438	-118	37220	10	31/0
25	30	AC/DC Satellite Blues (<i>EastWest/EEG</i>)	411	-106	28797	13	24/0
40	31	KID ROCK Wasting Time (<i>Top Dog/Lava/Atlantic</i>)	408	+161	37785	2	34/2
32	32	P.O.D. Rock The Party (Off The Hook) (<i>Atlantic</i>)	400	-10	34621	11	41/1
35	33	SR-71 Right Now (<i>RCA</i>)	375	+8	28524	6	25/1
Debut	34	FUEL Hemorrhage (In My Hand) (<i>550 Music</i>)	331	+261	27414	1	52/31
27	35	PEARL JAM Light Years (<i>Epic</i>)	326	-166	34174	10	28/0
34	36	LIVE They Stood Up For Love (<i>Radioactive/MCA</i>)	323	-65	28978	6	25/0
Debut	37	FULL DEVIL JACKET Where Did You Go? (<i>Island/IDJMG</i>)	319	+227	20976	1	47/15
36	38	KITTIE Charlotte (<i>NG/Artemis</i>)	315	-31	26428	9	34/0
44	39	MARVELOUS 3 Sugarbuzz (<i>HiFi/Elektra/EEG</i>)	278	+64	14129	2	30/4
42	40	APARTMENT 26 Backwards (<i>Hollywood</i>)	274	+38	21942	3	35/5
Debut	41	VAST Free (<i>Elektra/EEG</i>)	250	+185	22034	1	38/9
39	42	DEADLIGHTS Sweet Oblivion (<i>QED/Elektra/EEG</i>)	236	-40	15693	6	28/0
Debut	43	COLD Just Got Wicked (<i>Flip/Geffen/Interscope</i>)	225	+158	17940	1	42/12
43	44	SLIPKNOT Spit It Out (<i>Roadrunner</i>)	224	0	13724	6	27/0
37	45	EVERCLEAR Wonderful (<i>Capitol</i>)	222	-77	20589	12	12/0
41	46	CREASE Frustration (<i>Roadrunner</i>)	216	-27	19816	7	20/0
45	47	TAPROOT Again And Again (<i>Velvet Hammer/Atlantic</i>)	215	+5	19450	3	26/4
38	48	KID ROCK American Bad Ass (<i>Top Dog/Lava/Atlantic</i>)	185	-98	26727	16	22/0
Debut	49	SUNNA Power Struggle (<i>Astralwerks/Caroline</i>)	172	+84	12582	1	22/3
50	50	WHEATUS Teenage Dirtbag (<i>Columbia</i>)	172	+34	12363	2	8/0

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 8/6-Saturday 8/12. 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.



Most Added®

ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
FUEL Hemorrhage (In My Hand) (<i>550 Music</i>)	331	+261	27414	1	52/31
FULL DEVIL JACKET Where Did... (<i>Island/IDJMG</i>)	319	+227	20976	1	47/15
FOO FIGHTERS Next Year (<i>Roswell/RCA</i>)	225	+158	17940	1	42/12
COLD Just Got Wicked (<i>Flip/Geffen/Interscope</i>)	225	+158	17940	1	42/12
VAST Free (<i>Elektra/EEG</i>)	250	+185	22034	1	38/9
RADFORD Closer To Myself (<i>RCA</i>)	172	+84	12582	1	22/3
CREED Are You Ready (<i>Wind-up</i>)	1134	-200	83348	21	59/0
APARTMENT 26 Backwards (<i>Hollywood</i>)	274	+38	21942	3	35/5
AMERICAN PEARL Free Your Mind (<i>Wind-up</i>)	172	+84	12582	1	22/3
LINKIN PARK One Step Closer (<i>Warner Bros.</i>)	172	+34	12363	2	8/0

THE KING IS DEAD



Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
FUEL Hemorrhage (In My Hand) (<i>550 Music</i>)	331	+261	27414	1	52/31
FULL DEVIL JACKET Where Did... (<i>Island/IDJMG</i>)	319	+227	20976	1	47/15
VAST Free (<i>Elektra/EEG</i>)	250	+185	22034	1	38/9
KID ROCK Wasting Time (<i>Top Dog/Lava/Atlantic</i>)	408	+161	37785	2	34/2
COLD Just Got Wicked (<i>Flip/Geffen/Interscope</i>)	225	+158	17940	1	42/12
PRIMUS W/OZZY N.I.B. (<i>Divine/Priority</i>)	1157	+149	101143	7	63/2
NICKELBACK Breathe (<i>Roadrunner</i>)	906	+115	56782	4	58/3
INCUBUS Stellar (<i>Immortal/Epic</i>)	1079	+104	84221	9	64/1
AMERICAN PEARL Free Your Mind (<i>Wind-up</i>)	172	+84	12582	1	22/3
8STOPS7 Question Everything (<i>Reprise</i>)	716	+90	44441	7	51/2

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.

crush down



"This"

The Lead Track From The Debut Album like this... In Stores September 26th
On Tour Now

Add Date: 8/28

Already on KUPD!!!

www.crushdown.com www.mcarecords.com

© 2000 MCA Records

Breakers Top 30

TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS		TOTAL STATIONS ADDS
		TW	LW	
1	PAPA ROACH Last Resort (DreamWorks)	1728	1752	50/0
2	RED HOT CHILI PEPPERS Californication (Warner Bros.)	1397	1413	49/0
3	A PERFECT CIRCLE Judith (Virgin)	1276	1325	48/0
4	DEFTONES Change (In The House Of Flies) (Maverick)	1249	1252	50/0
5	3 DOORS DOWN Kryptonite (Republic/Universal)	1072	1097	46/0
6	INCUBUS Stellar (Immortal/Epic)	1031	985	48/0
7	LIMP BIZKIT Take A Look Around (Theme...) (Hollywood)	1029	1124	44/0
8	DISTURBED Stupify (Giant/Reprise)	1000	914	47/1
9	METALLICA I Disappear (Hollywood)	955	1055	46/0
10	3 DOORS DOWN Loser (Republic/Universal)	936	873	45/0
11	RAGE AGAINST THE MACHINE Testify (Epic)	794	738	46/3
12	GODSMACK Bad Religion (Republic/Universal)	723	740	36/0
13	CREED With Arms Wide Open (Wind-up)	687	725	40/0
14	SR-71 Right Now (RCA)	676	688	36/2
15	KORN Somebody Someone (Immortal/Epic)	664	656	46/0
16	EVE 6 Promise (RCA)	593	613	35/0
17	WHEATUS Teenage Dirtbag (Columbia)	521	497	23/0
18	FUEL Hemorrhage (In My Hand) (550 Music)	484	249	42/21
19	UNION UNDERGROUND Turn Me On... (Portrait/Columbia)	464	438	40/3
20	CYPRESS HILL Superstar (Ruffhouse/Columbia)	457	564	22/0
21	U.P.O. Godless (Epic)	439	549	28/0
22	ROB ZOMBIE Scum Of The Earth (Hollywood)	437	413	36/0
23	8STOPS7 Question Everything (Reprise)	411	368	26/1
24	BT Never Gonna Come Back Down (Nettwerk/Capitol)	391	402	24/0
25	P.O.D. Rock The Party (Off The Hook) (Atlantic)	385	355	35/1
26	EVERCLEAR Wonderful (Capitol)	372	406	26/0
27	(HED) PLANET EARTH Bartender (Volcano/Jive)	348	277	38/4
28	PRIMUS W/OZZY N.I.B. (Divine/Priority)	343	315	20/0
29	QUEENS OF THE STONE AGE The Lost Art Of Keeping... (Interscope)	321	362	33/3
30	OPM Heaven Is A Half Pipe (If...) (Atlantic)	315	310	14/0



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 8/6-Saturday 8/12. © 2000, R&R Inc.

Contributing Stations

WOBK/Albany, NY	KTBZ/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	WFMS/Memphis	KNDD/Seattle
WBCN/Boston	WZTA/Miami	KFNK/Seattle
WKQX/Chicago	KXXR/Minneapolis	KPNT/St. Louis
KILD/Colorado Springs	KKND/New Orleans	WXTM/St. Louis
WBZC/Columbus, OH	WXRK/New York	WXTB/Tampa
WDGE/Dallas	WNOR/Norfolk	KFMA/Tucson
KBPI/Denver	WJRR/Orlando	KMYZ/Tulsa
KXPX/Denver	WYSP/Philadelphia	WFHS/Washington, DC
WKLQ/Grand Rapids	KEDJ/Phoenix	WWDC/Washington, DC
WTPT/Greenville, SC	KUPD/Phoenix	KICT/Wichita
WQXA/Harrisburg	WXDX/Pittsburgh	WXBE/Wilkes Barre
WCCC/Hartford	KUFO/Portland, OR	

Most Played Recurrents

STONE TEMPLE PILOTS Sour Girl (Atlantic)
INCUBUS Pardon Me (Immortal/Epic)
KORN Make Me Bad (Immortal/Epic)
LIMP BIZKIT Break Stuff (Flip/Interscope)
CREED Higher (Wind-up)
STAIN'D Home (Flip/Elektra/EEG)
CREED What If (Wind-up)
STAIN'D Mudshovel (Flip/Elektra/EEG)
GODSMACK Keep Away (Republic/Universal)
GODSMACK Voodoo (Republic/Universal)

TUNED-IN

ACTIVE ROCK

R&R/MEDIABASE 24/7

94WYSP WYSP/Philadelphia

3am

COUNTING CROWS Mr. Jones
KID ROCK Cowboy
STONE TEMPLE PILOTS Sour Girl
DEF LEPPARD Foolin'
PANTERA Goddam Electric
FOO FIGHTERS I'll Stick Around
3 DOORS DOWN Loser
METALLICA Blackened
ROB ZOMBIE Scum Of The Earth
COLLECTIVE SOUL Heavy
LIMP BIZKIT Break Stuff
IRON MAIDEN The Number Of The Beast
CREED Torn

11am

MOTLEY CRUE Hell On High Heels
OZZY OSBOURNE No More Tears
JANE'S ADDICTION Been Caught Stealing
JIMI HENDRIX Wind Cries Mary
GODSMACK Whatever
RUSH Limelight
STONE TEMPLE PILOTS Sour Girl
METALLICA Nothing Else Matters
JIMMY PAGE/BLACK CROWES What Is & What Should...
LIVE I Alone
CREED Higher
AEROSMITH Walk This Way
PAPA ROACH Last Resort

4pm

JIMI HENDRIX Fire
LIMP BIZKIT Re-Arranged
METALLICA King Nothing
U2 Where The Streets Have No Name
PRIMUS W/OZZY N.I.B.
COLLECTIVE SOUL The World I Know
GUNS 'N' ROSES Welcome To The Jungle
FOO FIGHTERS Everlong
KID ROCK Bawitadaba
AEROSMITH Same Old Song & Dance
A PERFECT CIRCLE Judith
SMASHING PUMPKINS Bullet With Butterfly Wings

8pm

FILTER Hey Man, Nice Shot
AC/DC Shoot To Thrill
CREED With Arms Wide Open
NIRVANA Heart-Shaped Box
INCUBUS Stellar
PINK FLOYD Run Like Hell
PRIMUS W/OZZY N.I.B.
ALICE IN CHAINS Again
KID ROCK I Am The Bullgod
VAN HALEN Runnin' With The Devil
U.P.O. Godless



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 8/7. © 2000, R&R Inc.

Rock 104.5 KDOT/Reno

3am

PEARL JAM Jeremy
PAPA ROACH Last Resort
LENNY KRAVITZ Are You Gonna Go My Way
RAGE AGAINST THE MACHINE Guenilla Radio
UNION UNDERGROUND Turn Me On "Mr. Deadman"
METALLICA No Leaf Clover
STONE TEMPLE PILOTS Sex Type Thing
DEADLIGHTS Sweet Oblivion
GREEN DAY Basket Case
GODSMACK Bad Religion
FOO FIGHTERS Monkey Wrench
P.O.D. Rock The Party (Off The Hook)
KORN Falling Away From Me
MARILYN MANSON The Beautiful People

11am

LIVE Selling The Drama
COLLECTIVE SOUL Where The River Flows
3 DOORS DOWN Loser
METALLICA The Unforgiven
(HED) PLANET EARTH Bartender
DISHWALLA Counting Blue Cars
LIMP BIZKIT Break Stuff
BUCKCHERRY Lit Up
A PERFECT CIRCLE Judith
GUNS 'N' ROSES You Could Be Mine

4pm

AEROSMITH Come Together
3 DOORS DOWN Loser
AC/DC Girls Got Rhythm
NICKELBACK Breathe
GUNS 'N' ROSES Sweet Child O' Mine
8STOPS7 Question Everything
RAGE AGAINST THE MACHINE Testify
GODSMACK Keep Away
A PERFECT CIRCLE Judith
DAYS OF THE NEW The Down Town
CREED Higher

8pm

AC/DC Big Balls
LIMP BIZKIT Take A Look Around
JUDAS PRIEST You've Got Another Thing Comin'
SOUNDGARDEN Black Hole Sun
AMERICAN PEARL Free Your Mind
GODSMACK Keep Away
COLLECTIVE SOUL The World I Know
WHITE ZOMBIE Thunder KISS '65
VAN HALEN Runnin' With The Devil
U.P.O. Godless
DEFTONES Change (In The House Of Flies)

New & Active

AMERICAN PEARL Free Your Mind (Wind-up)
Total Plays: 171, Total Stations: 25, Adds: 5
RADFORD Closer To Myself (RCA)
Total Plays: 170, Total Stations: 25, Adds: 7
STIR Climbing The Walls (Capitol)
Total Plays: 129, Total Stations: 13, Adds: 1
STATIC-X Love Dump (Warner Bros.)
Total Plays: 122, Total Stations: 10, Adds: 0
STATIC-X Bled For Days (Warner Bros.)
Total Plays: 101, Total Stations: 15, Adds: 1

UNIFIED THEORY California (3:33/Universal)
Total Plays: 84, Total Stations: 9, Adds: 1
MILE Back To The Floor (Awara/C2/Columbia)
Total Plays: 84, Total Stations: 8, Adds: 0
FOO FIGHTERS Next Year (Roswell/RCA)
Total Plays: 83, Total Stations: 19, Adds: 14
PITCHSHIFTER Keep It Clean (MCA)
Total Plays: 82, Total Stations: 11, Adds: 0
LINKIN PARK One Step Closer (Warner Bros.)
Total Plays: 78, Total Stations: 9, Adds: 5

Songs ranked by total plays

ACTIVE ROCK

Going For Adds 8/22/00

AC/DC Meltdown (EastWest/EEG)
BAR 7 4 Leaf Clover (Idabel/Sin-Drome)
CATHERINE WHEEL Gasoline (Columbia)
STEVE EARLE I Can Wait (E-Squared/Artemis)
INDIGENOUS Rest Of My Days (Pachyderm)
ORGY Fiction (Elementree/Reprise)
SONIC JOYRIDE Everything Is Beautiful (Anomaly)

active INSIGHT

By
Tracey Hoskin
Asst. Rock Editor

Repeat after me: "No rap metal! No rap metal!" Get a Q-tip and clean out your ears. Linkin Park are a band who actually have the guts to sing, and they still kick your ass. Sure, they throw a sprinkling of hip-hop in there, but this fanatic group promise to pull you out of the rut with no kicking or screaming.

Linkin Park were offered a publishing deal for their first show at L.A.'s infamous Whisky a Go Go, and not long after that Warner Bros. signed them. With the exception of vocalist Chester Bennington, an Arizona native, and band members call Southern California home. High school buddies guitarist Brad Delson, vocalist Mike Shinoda and drummer Rob Bourdon recruited DJ Joseph Hahn to help complete their vision. Delson says he wants the public to say, "Oh, that's Linkin Park," when they hear the music, and he's making sure that Linkin Park will never be mistaken for a generic band.

The name of Linkin Park's debut, *Hybrid Theory* (which was also the original name of the band), describes their music as well. The album is an artful combination of rock, heavy metal riffs and electronica with hip-hop undertones. Musically, it pulls you and pushes you in all directions

but never lets you forget that it's rock 'n' roll — or forget who you're listening to. The first single, "One Step Closer," assaults you with an angry, catchy hook you can't ignore. At times Bennington's vocals sound eerily like James Hetfield. Intense.

Warner Bros. is going for adds Aug. 28, but there are some big guns that couldn't wait. WXTM/St.Louis, KXXR/Minneapolis, KUPD/Phoenix and KRXQ/Sacramento are among the early believers. HardDRIVE Producer/writer Roxy Myzal says, "I think they stand out from all the other new stuff I've received lately. Fresh, rockin', and, my gosh, a new band who aren't rapping! Don't get me wrong, I have a great love for those bands, but we're starting to feel the overkill. And Linkin Park aren't getting ready to slit their own wrists! Warner Bros. has a hit on its hands."



Linkin Park

R&R Top 20 Specialty Artists

August 18, 2000

- 1 (HED)-PLANET EARTH (*Volcano/Jive*) "Bartender," "Killing Time"
- 2 HALFORD (*Metal-Is/SRG*) "Resurrection," "The One You Love..."
- 3 IRON MAIDEN (*Portrait/Columbia*) "Wicker Man," "Brave New World"
- 4 IN FLAMES (*Nuclear Blast*) "Clay Man," "Pinball Map"
- 5 EARTH CRISIS (*Victory*) "Slither"
- 6 TAPROOT (*Velvet Hammer/Atlantic*) "Again And Again"
- 7 ULTRASPANK (*Epic*) "Crumble," "Jackass"
- 8 DISTURBED (*Giant/Reprise*) "The Game," "Down With The Sickness"
- 9 CONFRONTATION CAMP (*Ng/Artemis*) "Brake The Law"
- 10 STUCK MOJO (*Century Media*) "Hatebreed"
- 11 NATIVITY IN BLACK 2 (*Divine/Priority*) "N.I.B."
- 12 VAST (*Elektra/EEG*) "Free"
- 13 MUDVAYNE (*No Name/Epic*) "Dig"
- 14 PANTERA (*EastWest/EEG*) "Goddamn Electric," "We'll Grind That..."
- 15 UNION UNDERGROUND (*Portrait/Columbia*) "South Texas Deathride"
- 16 LOUD ROCKS (*Loud Rocks/Columbia*) "Shame"
- 17 COLD (*Flip/Geffen/Interscope*) "Just Got Wicked"
- 18 DEFTONES (*Maverick*) "Change (In The House...)"
- 19 SUICIDAL TENDENCIES (*Suicidal*) "Pop Song"
- 20 RORSCHACH TEST (*E-Magine*) "Fornicator"

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

Radio Network (JRN) Various Various Remy Myzal/Lou Brutus "Panic Circle: The Holyday" "Blood Lust: Where Did You Go?" "Confrontation Camp: Brake The Law" "Half planet earth: Bartender" "No Kings: Right Is Wrong"	WKGB/Binghamton, NY Incoming Monday 10pm-11:30pm Various Tim Boland "Disturbed: Stupidly" "Apartment 68: Anyone" "Kiss: Charlene" "Ultimate Facebook: Tell Me What You..." "Crease: Frustration"	KRZR/Fresno, CA Incoming Thursday 9pm-10pm Doug Brooker "Motorhead: Stay Out Of Jail" "Heavy Metal 2000: Stopped" "Pantera: Hell Bound" "Project 86: One Armed Man" "Shove Bam: Audio Genesis"	KLFX/Killeen, TX Kut Radio Saturday 10pm-midnight Bob Fonda "Stuck Mojo: Feel It Coming Down" "(hed) planet earth: I Get You" "SK-10: Heart Of A Rebel" "Disturbed: Down With The Sickness" "Disturbed: Conflict"	KXXR/Minneapolis, MN X-treme Metal Shop Friday 1-4am Nick Davis "Ultraspank: Crumble" "Baptist: Mirror's Reflection" "Rorschach Test: Fornicator" "Linea 77: Touch" "Relative Ash: Breathe"	KRXQ/Sacramento, CA Ear Whacks Sunday 8-9:30pm The Brooks, Paul Wilbur "On Fire: We Are" "Mushmouth: No Turning Back" "Rorschach Test: Fornicator" "Orange Goblin: Scopopoea" "Suicidal Tendencies: Animal"	KRXO/Springfield, MO Rock This Sunday 8pm-9pm E-man "Pantera: Electric Funeral" "Ultraspank: Crumble" "Union Underground: Turn Me On Mr. Tambourine Man" "Project 86: One Armed Man" "Stuck Mojo: Again And Again"	KLPX/Tucson, AZ Area 51 Friday 10pm-midnight Bob Bitchin' "Cold: Just Got Wicked" "Union Underground: Turn Me On Mr. Tambourine Man" "Pantera: We'll Grind That Ass" "Taproot: Again And Again"
MI Broadcasting (MJI) The Driver Various Mark Razz/Carrey Malke "Iron Maiden: Sombody Sometime" "Van Halen: "I Wanna Rock" "Mission Impossible: "Scam On The Earth" "Half planet earth: Bartender" "Wiley Duce: "Hell On High Heels"	WPXC/Cape Cod, MA To The Extremes Saturday 9:30-10:30pm Erik Stafford "(hed) planet earth: Bartender" "Vast: Free" "Deftones: "Gila" "Deadlight: "Sweet Oblivion" "Loud Rocks: "Shame"	WKLD/Grand Rapids, MI Metal At Midnight Thursday midnight-1am Tom "Wiz" Slavov "Loud Rocks: "Shame" "Jemini: "Time Is Mine" "Iron Maiden: "Fallen Angel" "Nativity In Black 2: "N.I.B." "Linea 77: "Tutto..."	WBAB/Long Island, NY Fingers Metal Shop Sunday 10pm-1am Fingers "Iron Maiden: "Brave New World" "Halford: "Resurrection" "Moby Duce: "Hell On High Heels" "Doe Sider: "Our Voice Will Be..." "Iron Maiden: "Wrathchild '99"	KATT/Oklahoma City, OK KATT's Big Metal Friday midnight-2am Erik G. "Velocity: "Slayer" "Halford: "The One You Love..." "Lynyrd Skynyrd: "God Don't Made No Music" "Pleasant: "Hate Every Song" "Bui 7: "No Show"	KBER/Salt Lake City, UT Radio Kaos Sunday 9-11pm Darby "Earth Crisis: "Slither" "In Flames: "Clay Man" "Mudvayne: "Dig" "Deep: "Pieces Of Nothing" "One King Down: "Gravity Wins Again"	WXTM/St. Louis, MO Static Sunday 8pm-9pm Johnny Orr "Linkin Park: "One Step Closer" "(hed) planet earth: "Killing Time" "Methods Of Mayhem: "Crazz" "Relative Ash: "Flavor" "Union Underground: "South Texas Death..."	WWDC/Washington, DC New Music Mart Sunday 9:30-10:30pm Buddy Rizer "Fast: "Memorabilia" "Valejo: "Into The New" "Dynamite Hack: "Anyway" "Stroke 9: "Washin' And Washin" "Dexter Fresh: "Leaving Town"
KRRR/Albuquerque, NM Roadkill Sunday 11pm-midnight Tom Servo "Project 86: "No Hope" "Flames: "Day Man" "Disturbed: "Down With The Sickness" "Stuck Mojo: "Raise The Deadman" "Cory: "No Hope - No Fear"	KEGL/Dallas, TX Unmodern Rock Show Sunday 7pm-9pm Robert Miquel "Poison: "I Hate Every Bone" "Def Leppard: "21st Century Shit" "Eric Burdon: "Weekend One..." "Iron Maiden: "The Wicker Man" "Alice Cooper: "Gimme"	WQXA/Harrisburg, PA Beats On The X Sunday 1-2am Nixon "Apollo 400: "Step The Rock" "Def Leppard: "21st Century Shit" "Mephisto Odyssey: "Some Kind Freak" "Duke Mushroom: "Rio" "Dimin From Paris: "The Place Is Rockin'"	WTFX/Louisville, KY The Attitude Network Saturday 10pm-2am Jack Frank "In Flames: "Clay Man" "Stuck Mojo: "Feel It Coming Down" "(hed) planet earth: "Bartender" "Halford: "The One You Love..." "Earth Crisis: "Slither"	KATT/Oklahoma City, OK Lauch Pad Thursday midnight-1am Leo Cage "Vast: "Free" "L'Amour: "Head" "Incubus: "Stellar" "Alice Cooper: "Gimme" "Limp Bizkit: "Take A Look Around"	KIOZ/San Diego, CA Another State Of Mind Saturday 10pm-2am Jack & Norm "Halford: "The One You Love..." "Suicidal Tendencies: "Sad Destruct" "Black Label Society: "All For You" "Crown: "Death Explosion" "Iron Maiden: "Out Of The Silent..."	WXTM/St. Louis, MO Monday Night Metal Mon-Fri 11pm-midnight Kane "(hed) planet earth: "Walking To Dea" "Pantera: "We'll Grind That Ass" "Stuck Mojo: "Drawing Blood" "Disturbed: "The Game" "P.O.D.: "Outcast"	WXBE/Wilkes Barre, PA Freddie's Closet Saturday 11pm-1am Freddie "Shadows Fall: "O' One Blood" "Halford: "Night Fall" "Mudvayne: "Nothing To Gain" "Deep: "Pieces Of Nothing" "Origin: "Lethal Manipulation"
HOBK/Albany, NY The PA Tuesday 8pm-9pm The Noble "Confrontation Camp: "Brake The Law" "Wiley Duce: "Show Me" "Loud Rocks: "Shame" "N.I.B.: "Beed Me On"	KBPI/Denver, CO Metalix Saturday midnight-2am Uncle Nasty "Mushmouth: "No Turning Back" "In Flames: "Another Day In..." "Deftones: "R.G. Queen" "Suicidal Tendencies: "No More Lies" "Halford: "Resurrection"	WQXA/Harrisburg, PA The Sunday News Sunday 9-10am Bill Hanson "Confrontation Camp: "Brake The Law" "Kid Rock: "Wishing Time" "2 Snake J's: "Stockholm Low" "At The Drive-In: "Pattern Against User"	WTFX/Louisville, KY Deater Sunday 8-10pm Chris Allman "Rancid: "Radio Havana" "Sikth: "Spit It Out" "Ultraspank: "Shuck" "Bloodhound Gang: "The Inevitable" "Deftones: "Passenger"	WYSP/Philadelphia, PA Rockers Friday midnight-2am Matt & Huggy "Motorhead: "See Me Burnin'" "Linea 77: "Touch" "Heavy Metal 2000: "Burned Alive" "Halford: "Resurrection" "Deftones: "Engine No. 9"	KISW/Seattle, WA New Music Hour Sunday 10-11pm Scott Vandergoal "United Theory: "California" "American Pearl: "Free Your Mind" "Sunis: "Power Struggle" "A Perfect Circle: "3 Lbars" "Mission Impossible: "Scam On The Earth"	WXTM/St. Louis, MO Hatefire Friday 10pm-midnight Johnny Orr "Tain: "Corazon" "Flak: "Tune In" "Moby: "Parasite" "Grown Armada: "If Everybody Looked" "Hardknox: "Abilities"	<p>31 total reporters from the Active Rock and Rock panels.</p>

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Tuned In To The Tampa Radio Wars

■ Behind the music with WFLZ and WLLD

In the spring 2000 Arbitron ratings in Tampa, Clear Channel's WFLZ surged nicely, moving 6.7-7.6 with top-ranked morning drivers MJ & BJ leading the charge. WFLZ ranked second in the market behind Cox's AC WDUV. In third place and also making nice gains was WFLZ's cross-town rival, Infinity's CHR/Rhythmic WLLD.

Here's a one-day sample of WFLZ's and WLLD's positioning, promotions, features, morning show and drivetime unit counts to provide you with a look behind this classic radio battle.

WFLZ/Tampa

Mediabase Monitored: July 3, 2000
Frequency: 93.3 MHz
Group/Owner: Clear Channel
PD: Domino
MD: Stan Piro
Station Identifier: 93.3 FLZ
Positioners: 182
Samples:
(54x) "It's [back-sell artist] on 93.3 FLZ, Tampa Bay's hit music channel."
(16x) "The world-famous 93.3 FLZ."
(5x) V/O, sfx: "WFLZ, Tampa Bay" ... V/O, sfx: "93.3 FLZ."
(5x) Female V/O, sfx: "93.3 FLZ."
(5x) V/O, sfx: "More music" ... Female V/O, w/sfx: "Tampa Bay's hit music channel" ... Second V/O: "93.3" ... Female V/O: "FLZ."
(4x) Female V/O, sfx: "More music. More music" ... Male V/O: "Tampa Bay's hit music channel" ... Second Male V/O: "Turn it up. Yeah!" ... Male V/O: "93.3 FLZ."
(4x) V/O, sfx: "Tampa Bay's hit music channel" ... Female V/O: "93.3 FLZ."
(4x) V/O, sfx: "Right now you're listening to the best, best, best" ... Female V/O: "The best station on the planet" ... V/O: "That's right, baby, it's the world-famous 93.3" ... Second V/O: "FLZ" ... V/O: "Keep it locked, all right?"
(3x) V/O: "93.3 FLZ" ... Second V/O: "On the streets and in your face."
(3x) Female V/O, sfx: "Next message" ... Male V/O: "The hit music channel."
(3x) Female V/O: "Shall we play more music?" ... Male V/O: "93.3 FLZ."
(2x) V/O: "93.3" ... Clip: "And now a musical alterlude. What is that?" ... Female V/O, sfx: "93.3" ... Second Female V/O: "FLZ" ... Clip: "Behold, the secrets of nature's deepest mystery" ... Third Female V/O: "Tampa Bay's hit music channel" ... Male V/O: "93.3 FLZ."
(1x) "Tampa Bay's official summer-time radio station. That's us, 93.3 FLZ."

(1x) "Tampa Bay's concert connection. That's us, 93.3 FLZ."
(1x) Various clips: "This radio station is the bomb, the bomb, the bomb" ... "Music for all the people" ... "That's what's unbelievable" ... "Music is about to change" ... "Hit me" ... "Great music" ... Female V/O: "The hit music channel" ... Clip: "It's a music thing" ... Male V/O: "93.3 FLZ."
(1x) Female V/O: "Welcome aboard Flight 933. What you're experiencing, experiencing is your sound, your sound, your sound. The sound of now, your sound, the sound" ... Male V/O: "What's it called?" ... Female V/O: "Of" ... Second Female V/O: "93.3" ... Second Male V/O: "FLZ."
(1x) V/O: "Hello, I'm Deputy Attorney General Richard Weasel, and, in light of 93.3 FLZ's continuing monopolistic tactics, we at the Justice Department have been forced to break it into two separate entities. For instance, to hear Pink, please listen only with your left ear. To hear Nine Days, please listen only with your right ear" ... Song clip: "Absolutely (Story of a Girl)" ... V/O: "We hope this breakup benefits you, the radio consumer, and we apologize for any seizures or dizziness this may cause. Thank you" ... Second V/O: "This is Tampa Bay's hit music monopoly, 93.3 FLZ."
Artist endorsements: 9x
Samples:
(2x) "Hey, this is Robbie from The Goo Goo Dolls, and you're wired into the best radio station on the planet, the world-famous 93.3 FLZ."
(1x) "Are you ready? Yep. Stand by. What's up, guys? Hey, this is Jessica Simpson" ... "I am Enrique Iglesias" ... "We are The Backstreet Boys" ... V/O: "Tampa Bay's hit music channel" ... "Hi, I'm Christina Aguilera, and 93.3 FLZ is my station" ... Second V/O: "93.3 FLZ."
(1x) V/O: "Drop it!" ... Female V/O: "Tampa Bay's hit music channel" ... "Ready? Hi, this is Mariah Carey, along with..." ... "Jennifer Lopez" ... "Carlos Santana" ... "Hip-hop now, homies" ... "This is Mark from Sugar Ray" ... "We're Savage Garden" ... "Right here, right now, 93.3 FLZ" ... "Come on, that's my station. Yo" ... Second V/O: "93.3 FLZ."
Others from The Backstreet Boys, Jennifer Lopez, Ricky Martin, Carlos

Santana, Amber, Christina Aguilera, Will Smith, Brian McKnight, Jessica Simpson and Pink.
Promotions
• Website. WFLZ has a website at www.933flz.com.
(14x) Female V/O, sfx: "933flz.com."
(1x) Clip: "Let me suggest" ... V/O, sfx: "933flz.com, the website so tasty that you'll want to lick it" ... Clip: "Go ahead, drool all you want. You can't hurt that finish" ... V/O: "So buckle your browser and hack into the site for sore ears, for shocking webcam hijinks" ... Clip: "Somebody cover that thing up" ... V/O: "And streaming audio adrenaline" ... Clip: "Plus" ... V/O: "Everything from photos, bios and music news to contests, events and e-mail" ... Clip: "Don't forget" ... V/O: "You can never blow up your browser with FLZ hot bars. Sign up for the 93.3 Z-mail network, and get your next party raided" ... Clip: "All right, fellas, let's go" ... V/O: "By the FLZ Street Patrol" ... Female V/O: "93.3 FLZ" ... V/O: "Dot-com. It's there. F ... waiting ... L ... hack in ... Z ... and get off. Designed and maintained by TampaWebDesign.com."
• Alice DeeJay Tickets. From 11am-1pm, caller nine won tickets to hang with WFLZ at an Alice DeeJay concert.
• WFLZ info line. 'FLZ has a station information line listing station events at (813) 835-9393.
(2x) Jingle: "93.3" ... V/O: "FLZ" ... Second V/O: "Station information" ... Female V/O: "Information."
• 93.3 FLZ's Moviefone. WFLZ and Moviefone have a movie information line at (813) 222-FILM.
(1x) V/O: "If you're going to the movies, don't forget to call 93.3 FLZ's Moviefone for the latest information on show times and theaters. Call 222-FILM. That's 222-F-I-L-M. Also, check it out on the web at moviefone.com."
• WFLZ Air Personalities
(1x) V/O: "If you would like 93.3 FLZ to DJ your school party or event, call 1 (800) 954-DJDI, 3535. That's 1-800-954-DJDI."
Features
• Nine O'Clock Instant Messages: During the 9pm hour, listeners were able to give shout-outs live on the air.
Morning Show



THE "I THINK I'M IN LOVE WITH YOU" REMIX

What note is our man Paul "Cubby" Bryant hitting? WHZT(Z100)/New York MD Bryant searches high and low for the right note, any note. He's pictured here with Jessica Simpson at her *Sweet Kisses* CD signing party in Herald Square, Manhattan.

MJ & BJ in the Morning

Hosts: MJ & BJ
Traffic was updated once during the 6am hour and three times an hour during the 7am and 8am hours. News was updated once an hour during the 6am, 7am and 8am hours.
Morning Show Positioning: 27x
Samples:
(7x) V/O, sfx: "You're listening to the best of MJ & BJ in the Morning. Now, Gary McHenry with the live 93.3 FLZ traffic update."
(6x) V/O, sfx: "More of the best of MJ & BJ in the Morning in 60 seconds on FLZ."
(4x) V/O, sfx: "Radio deja vu, deja vu; deja vu. The best of MJ & BJ on 93.3 FLZ."
(4x) V/O, sfx: "This is the MJ & BJ Worldwide Radio Network" ... Second V/O: "93.3 FLZ."
(3x) V/O, sfx: "The best of MJ & BJ in the Morning with live headline news from Martin Giles."
(3x) V/O, sfx: "You're listening to the best of MJ & BJ in the Morning. Yeah, we know, but it's still better than that crap on all the other stations. 93.3 FLZ."
Drivetime Unit Count Sample
7am hour
7:10 — 4 units
7:26 — 5 units
7:40 — 5 units
5pm hour
5:21 — 6 units
5:51 — 8 units

WLLD/Tampa

Mediabase Monitored: July 10, 2000
Frequency: 98.7 MHz
Group/Owner: Infinity/CBS
VP/GM: Charlie Ochs
PD/MD: Orlando
Station Identifier: Wild 98.7
Positioners: 147
Samples:
(48x) "Wild 98.7, your summer party station."
(36x) "Wild 98.7"
(6x) "WLLD Tampa Bay. Wild 98.7"

(6x) "Your Wild station."
(4x) Clip: "Can anyone give me definition of wild?" ... V/O: "Wild 98.7" ... Clip: "Very good."
(4x) "Wild 98.7, the Bay Area's summer party station."
(3x) V/O: "Who is WLLD/Tampa Bay? Wild 98.7."
(3x) V/O: "On the 15th floor we have lingerie, S&M gear, assorted farm animals and Trina" ... Song clip: "Pull Over" ... Second V/O: "And on the ninth floor, pastries, erotic body lotions, lap dances and Big Sammie" ... Song clip: "Crazy Things I Do" ... V/O: "On the fifth floor we have checkstands, cloned sheep, male whores and Debelah Morgan" ... Song clip: "Dance With Me" ... Second V/O: "Thank you for shopping at Wild 98.7."
(2x) Clip: "All right, I have one thing to say to you" ... V/O, sfx: "Wild 98.7. Wild, Wild" ... Clip: "What's that clear?"
(2x) V/O: "Wild 98.7 is Up in Smoke [coughing effect] with Dre and Snoop."
(2x) Various Voices: "Party, party party!" ... "We know what you want" ... "Your summer party station" ... "Wild 98.7."
(2x) V/O: "Freaking out the freshest new music" ... Second V/O: "New music now on Wild 98.7 [front-seat artist and title]."
(2x) Various Voices: "You know what we're gonna do?" ... "Party party now" ... "Party is, party is now" ... "Your summer party station, Wild 98.7."
(2x) V/O: "Third Leg Greg" ... Second V/O: "Yeah, I came to rock. I came to move the crowd, I came to scream it out loud. [Shouts] Wild 98.7!"
(2x) Various voices: "So, now what are you going to do?" ... "Wild 98.7" ... "Play more music!" ... "Wild 98.7"
Listener Endorsements: 6x
(2x) Female V/O: "Wild 98.7, I love you guys!"

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES August 18, 2000

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of July 23-29.

ARTIST TITLE LABEL(S)	CHR/POP TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
3 DOORS DOWN Kryptonite (Republic/Universal)	3.96	3.99	4.07	3.89	61.6	10.6	4.07	4.03	3.61	4.04	3.93	3.91	3.96
HP NELLY Country Grammar (Fo' Reel/Universal)	3.84	3.90	3.88	3.78	70.3	16.6	4.09	3.70	3.52	3.94	4.05	4.03	3.31
HP PAPA ROACH Last Resort (DreamWorks)	3.80	3.94	3.91	3.96	50.0	7.9	3.93	3.86	3.29	3.78	3.85	3.78	3.80
DESTINY'S CHILD Jumpin', Jumpin' (Columbia)	3.79	3.87	3.83	3.76	80.0	25.0	3.96	3.57	3.82	3.93	3.78	3.86	3.61
'N SYNC It's Gonna Be Me (Jive)	3.71	3.72	3.65	3.72	91.3	31.7	3.83	3.60	3.68	3.84	3.77	3.53	3.70
HP JAY-Z Big Pimpin' (Roc-A-Fella/IDJMG)	3.68	3.59	3.57	3.66	75.5	26.5	3.92	3.55	3.33	3.55	3.74	3.70	3.70
CREED Higher (Wind-up)	3.64	3.80	3.64	3.76	84.2	30.0	3.56	3.77	3.57	3.55	3.75	3.59	3.68
PINK There You Go (LaFace/Arista)	3.60	3.59	3.54	3.55	83.4	34.2	3.63	3.53	3.65	3.88	3.55	3.50	3.46
CHRISTINA AGUILERA Come On Over Baby (All I Want Is You) (RCA)	3.59	3.68	—	—	63.6	13.6	3.88	3.34	3.23	3.71	3.60	3.66	3.36
JANET Doesn't Really Matter (Def Soul/IDJMG)	3.58	3.57	3.53	3.47	71.0	19.1	3.87	3.15	3.64	3.90	3.63	3.50	3.31
VERTICAL HORIZON Everything You Want (RCA)	3.55	3.68	3.62	3.57	81.7	29.5	3.49	3.64	3.51	3.76	3.53	3.48	3.42
EMINEM The Real Slim Shady (Aftermath/Interscope)	3.54	3.49	3.50	3.58	89.1	41.1	3.78	3.48	3.22	3.63	3.39	3.61	3.54
MANDY MOORE I Wanna Be With You (550 Music)	3.54	3.53	3.54	3.52	72.5	19.3	3.71	3.38	3.47	3.62	3.67	3.41	3.45
TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)	3.51	3.57	3.52	3.49	76.7	27.2	3.62	3.31	3.62	3.71	3.51	3.42	3.38
BRITNEY SPEARS Lucky (Jive)	3.49	—	—	—	67.1	18.8	3.98	2.89	3.27	3.86	3.17	3.51	3.45
EVERCLEAR Wonderful (Capitol)	3.49	3.56	3.62	—	44.6	12.9	3.54	3.46	3.44	3.51	3.36	3.40	3.71
MATCHBOX TWENTY Bent (Lava/Atlantic)	3.48	3.59	3.43	3.68	75.7	26.7	3.36	3.54	3.61	3.59	3.65	3.36	3.35
NINE DAYS Absolutely (Story Of A Girl) (550 Music)	3.46	3.73	3.63	3.70	80.7	27.2	3.65	3.44	3.15	3.62	3.43	3.38	3.40
JESSICA SIMPSON I Think I'm In Love With You (Columbia)	3.45	3.49	3.53	3.53	74.0	24.0	3.90	3.01	3.27	3.63	3.40	3.41	3.34
BBMAK Back Here (Hollywood)	3.44	3.60	3.50	3.73	77.0	24.3	3.47	3.38	3.48	3.57	3.55	3.18	3.49
BON JOVI It's My Life (Island/IDJMG)	3.44	—	—	—	46.5	12.4	3.53	3.40	3.36	3.31	3.56	3.58	3.34
JOE I Wanna Know (Jive)	3.42	3.43	3.50	3.63	82.4	33.9	3.58	3.09	3.60	3.40	3.57	3.50	3.19
AALIYAH Try Again (BlackGround/Virgin)	3.41	3.51	3.44	3.49	86.1	38.1	3.45	3.31	3.50	3.60	3.35	3.16	3.51
SISTER HAZEL Change Your Mind (Universal)	3.23	3.12	—	—	43.8	12.4	3.08	3.39	3.21	3.24	3.34	3.21	3.11
LARA FABIAN I Will Love Again (Columbia)	3.19	2.92	—	—	52.2	18.6	3.17	3.21	3.19	2.99	3.31	3.27	3.33
STING Desert Rose (A&M/Interscope)	3.13	3.23	3.21	3.17	60.6	23.3	2.85	3.15	3.52	3.18	3.40	2.95	3.00
SHAGGY Dance & Shout (MCA)	3.01	—	—	—	56.4	17.3	3.08	2.91	3.03	2.95	3.05	3.01	3.04

CALLOUT AMERICA® Hot Scores

By TONY NOVIA

Just a short time ago 3 Doors Down (Republic/Universal) were just a local band playing in and around the Biloxi-Gulfport, MS area. Today, with a little help from a secret weapon called "Kryptonite," 3 Doors are experiencing huge sales and have a multi-format chart-topper. Once again, "Kryptonite" tops Callout America and is ranked No. 2 with teens, No. 1 18-24 and sixth among women 25-34.

CHR today is all about diversity in music, and to further prove that point, following 3 Doors Down, the second best-testing CHR song in America is "Country Grammar" by Nelly (Fo' Reel/Universal).

WAKS/Cleveland, WFKS/Cincinnati, KXXM/San Antonio and KIZS/Tulsa join 22 other CHR/Pop stations using Papa Roach's "Last Resort" (DreamWorks) as a secret weapon. With massive exposure on MTV, Roach rank third overall in Callout America and are fifth among teens and second with women 18-24 — no surprise coming off a No. 1 on the Alternative chart.

The top-testing songs by demographic are:

- Teens 12-17: Nelly, 3 Doors Down, Britney Spears "Lucky" (Jive), Destiny's Child "Jumpin'" (Columbia), Papa Roach, Jay-Z "Pimpin'" (Roc-A-Fella/IDJMG), Jessica Simpson "I Think I'm In..." (Columbia), Christina Aguilera "Come On Over" (RCA), Janet "Doesn't Really..." (Def Soul/IDJMG) and 'N Sync "It's Gonna Be Me" (Jive)

- Women 18-24: 3 Doors Down, Papa Roach, Creed "Higher" (Wind-up), Nelly, Vertical Horizon "Everything You Want" (RCA), 'N Sync, Jay-Z, Destiny's Child, Matchbox Twenty "Bent" (Lava/Atlantic) and Pink "There You Go" (LaFace/Arista)

- Women 25-34: Destiny's Child, 'N Sync, Pink, Janet, Toni Braxton "He Wasn't Man..." (Arista), 3 Doors Down, Joe "I Wanna Know" (Jive), Creed and Nelly.

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. Hit Potential (HP) 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 and 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.

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R&R CHR/Pop Top 50

August 18, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	MATCHBOX TWENTY Bent (Lava/Atlantic)	8955	+96	899930	18	168/0
1	2	NINE DAYS Absolutely (Story Of A Girl) (550 Music)	8678	-288	832842	16	168/0
7	3	DESTINY'S CHILD Jumpin, Jumpin (Columbia)	7899	+631	911520	11	156/4
6	4	JESSICA SIMPSON I Think I'm In Love With You (Columbia)	7627	+28	691665	12	168/0
3	5	AALIYAH Try Again (BlackGround/Virgin)	7504	-741	795655	17	154/
5	6	JOE I Wanna Know (Jive)	7425	-341	785606	17	159/0
4	7	'N SYNC It's Gonna Be Me (Jive)	6959	-808	746005	17	166/0
8	8	BBMAK Back Here (Hollywood)	6921	+37	700368	19	169/2
12	9	3 DOORS DOWN Kryptonite (Republic/Universal)	6597	+759	582894	9	157/4
14	10	JANET Doesn't Really Matter (Def Soul/IDJMG)	6438	+645	789209	10	165/3
13	11	TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)	6094	+286	739264	16	146/1
9	12	CREED Higher (Wind-up)	6023	-581	690426	30	154/1
16	13	CHRISTINA AGUILERA Come On Over (All I Want...) (RCA)	5768	+449	561882	5	166/2
18	14	BRITNEY SPEARS Lucky (Jive)	5621	+749	535440	4	170/5
11	15	MANDY MOORE I Wanna Be With You (550 Music)	5557	-534	570231	18	164/0
10	16	PINK There You Go (LaFace/Arista)	5437	-893	662781	24	144/0
17	17	EVERCLEAR Wonderful (Capitol)	5268	+384	483890	7	159/1
15	18	VERTICAL HORIZON Everything You Want (RCA)	5234	-302	635942	36	147/0
21	19	MADONNA Music (Maverick/WB)	5218	+1442	616352	3	170/3
19	20	SOULDECISION Faded (MCA)	4898	+70	462128	10	157/1
25	21	98 DEGREES Give Me Just One Night... (Universal)	4374	+1357	491991	2	170/0
20	22	STING Desert Rose (A&M/Interscope)	3984	-5	417097	14	150/1
23	23	BON JOVI It's My Life (Island/IDJMG)	3350	+124	378881	13	137/4
Breaker	24	VERTICAL HORIZON You're A God (RCA)	2705	+287	262194	4	134/3
24	25	SHAGGY Dance & Shout (MCA)	2694	-412	275075	8	130/1
Breaker	26	THIRD EYE BLIND Deep Inside Of You (Elektra/EEG)	2615	+270	271795	5	137/3
Breaker	27	BAHA MEN Who Let The Dogs Out (Artemis)	2592	+556	256750	5	125/11
33	28	NELLY Country Grammar (Fo' Reel/Universal)	2449	+520	275487	4	117/27
22	29	LARA FABIAN I Will Love Again (Columbia)	2427	-939	314209	12	128/0
29	30	MACY GRAY Why Didn't You Call Me (Epic)	2217	-37	213548	6	137/2
38	31	PINK Most Girls (LaFace/Arista)	2127	+606	232517	3	121/20
26	32	SISTER HAZEL Change Your Mind (Universal)	1873	-667	176882	13	98/0
36	33	JAY-Z Big Pimpin' (Roc-A-Fella/IDJMG)	1774	+66	208918	9	71/3
30	34	EMINEM The Real Slim Shady (Aftermath/Interscope)	1729	-449	191140	15	105/0
34	35	BRITNEY SPEARS Oops!...I Did It Again (Jive)	1643	-222	184939	19	126/0
37	36	NO AUTHORITY Can I Get Your Number (Maverick)	1641	+108	136104	6	106/5
35	37	GOO GOO DOLLS Broadway (Warner Bros.)	1568	-233	150128	20	77/0
49	38	FASTBALL You're An Ocean (Hollywood)	1541	+704	113111	2	119/18
41	39	DEBELAH MORGAN Dance With Me (DAS/Atlantic)	1312	+72	144258	6	85/2
39	40	DMX Party Up (Up In Here) (Ruff Ryders/IDJMG)	1272	-190	151211	14	62/0
32	41	NO DOUBT Simple Kind Of Life (Interscope)	1205	-731	162270	11	84/0
42	42	NEXT Wifey (Arista)	1153	-17	105631	4	65/0
46	43	EVAN AND JARON Crazy For This Girl (Columbia)	1141	+192	95674	2	89/13
Debut	44	CREED With Arms Wide Open (Wind-up)	1129	+406	137077	1	26/10
48	45	SAMANTHA MUMBA Gotta Tell You (Wildcard/Polydor/Interscope)	1066	+204	83507	2	110/20
47	46	I5 Distracted (Giant/Reprise)	1061	+120	82818	2	78/3
40	47	BACKSTREET BOYS The One (Jive)	1055	-219	118948	16	112/0
Debut	48	BARENAKED LADIES Pinch Me (Reprise)	847	+691	72662	1	94/25
43	49	BRIAN MCKNIGHT 6,8,12 (Motown/Universal)	847	-281	105074	11	59/0
50	50	BLAQUE 808 (Track Masters/Columbia)	792	-45	65137	14	9/0

Most Added

ARTIST TITLE LABEL(S)	ADDS
FAITH HILL The Way You Love Me (Warner Bros.)	50
EVE 6 Promise (RCA)	47
NELLY Country Grammar (Fo' Reel/Universal)	23
BARENAKED LADIES Pinch Me (Reprise)	25
CORRS Breathless (143/Lava/Atlantic)	25
PINK Most Girls (LaFace/Arista)	20
SAMANTHA MUMBA Gotta... (Wildcard/Polydor/Interscope)	20
FASTBALL You're An Ocean (Hollywood)	18
2GETHER The Hardest Part Of... (TVT)	17
KANDI Don't Think I'm Not (So So Def/Columbia)	15
ALICE DEEJAY Back In My Life (Republic/Universal)	15

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MADONNA Music (Maverick/WB)	+1442
98 DEGREES Give Me Just One Night... (Universal)	+1357
3 DOORS DOWN Kryptonite (Republic/Universal)	+758
BRITNEY SPEARS Lucky (Jive)	+749
FASTBALL You're An Ocean (Hollywood)	+704
BARENAKED LADIES Pinch Me (Reprise)	+691
JANET Doesn't Really Matter (Def Soul/IDJMG)	+645
DESTINY'S CHILD Jumpin, Jumpin (Columbia)	+631
PINK Most Girls (LaFace/Arista)	+606
BAHA MEN Who Let The Dogs Out (Artemis)	+556

Breakers

VERTICAL HORIZON You're A God (RCA)	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
	2705/287	134/3	24

THIRD EYE BLIND Deep Inside Of You (Elektra/EEG)	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
	2615/270	137/3	26

BAHA MEN Who Let The Dogs Out (Artemis)	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
	2592/556	125/11	27

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 8/6-Saturday 8/12. 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.



"Distracted"



"What I really like about 'Distracted' is its high energy and fantastic hooks. We're getting a ton of reaction... Top 5 Phones at night." -Bill Michaels, PD/WVKS

"'Distracted' stands out on the air from any other song in the genre. It's already generating requests after one week of airplay." -John O'Dea, PD/WNNK

"This song is working for us... already requesting! These ladies have the goods to cut through the traffic. They gave an amazing performance at our show." -Jeff Andrews, PD/WSNX

Giant

R&R CHR/Pop 46 1061x (+120)

Check out i5 on the web at www.i5girls.com

New & Active

DR. DRE The Next Episode (*Aftermath/Interscope*)
Total Plays: 692, Total Stations: 39, Adds: 1

MADISON AVENUE Don't Call Me Baby (*C2/Columbia*)
Total Plays: 626, Total Stations: 17, Adds: 3

KID ROCK Wasting Time (*Top Dog/Lava/Atlantic*)
Total Plays: 592, Total Stations: 53, Adds: 6

KANDI Don't Think I'm Not (*So So Def/Columbia*)
Total Plays: 550, Total Stations: 39, Adds: 15

ROXETTE Wish I Could Fly (*Edel America*)
Total Plays: 537, Total Stations: 57, Adds: 5

SON BY FOUR Purest Of... (*Sony Discos/Columbia*)
Total Plays: 516, Total Stations: 15, Adds: 0

CLEOPATRA U Got It (*Maverick/WB*)
Total Plays: 487, Total Stations: 58, Adds: 8

CORRS Breathless (*143/Lava/Atlantic*)
Total Plays: 467, Total Stations: 67, Adds: 25

PAPA ROACH Last Resort (*DreamWorks*)
Total Plays: 382, Total Stations: 32, Adds: 12

IDEAL Whatever (*Noontime/Virgin*)
Total Plays: 349, Total Stations: 27, Adds: 4

SAMMIE Crazy Things I Do (*Freeworld/Capitol*)
Total Plays: 320, Total Stations: 28, Adds: 1

WHEATUS Teenage Dirtbag (*Columbia*)
Total Plays: 283, Total Stations: 26, Adds: 7

DIDO Here With Me (*Arista*)
Total Plays: 260, Total Stations: 46, Adds: 14

RUFF ENDZ No More (*Epic*)
Total Plays: 241, Total Stations: 29, Adds: 9

EVE 6 Promise (*RCA*)
Total Plays: 226, Total Stations: 44, Adds: 43

TARSHA VEGA Be Ya Self (*RCA*)
Total Plays: 223, Total Stations: 46, Adds: 13

SISQO Incomplete (*Dragon/Def Soul/IDJMG*)
Total Plays: 197, Total Stations: 30, Adds: 10

PRECIOUS Say It Again (*Capitol*)
Total Plays: 180, Total Stations: 17, Adds: 0

Songs ranked by total plays



THE PEOPLE BRING THEIR ISSUES TO POWER 106

During their stay in Los Angeles, Warner Bros. recording group Somethin' For The People visited with the KPWR(Power 106) crew to promote the release of their new album, *Issues*. Pictured are (l-r): Fuzzy, Sauce, MD E-Man, Warner Bros. West Coast Regional Rod Edwards and Cat Daddy.



MAKING THE BAND

WXXL/Orlando's AMD/late night jock Nikki Knight (second from l) and evening jock Kid Cruz (center) audition for the ABC-TV show *Making The Band*. No, it wasn't a disaster, it just wasn't for them. Here they are being consoled by the guys from the band O-Town.

Tampa Radio

Continued from Page 106

(2x) V/O: "Wild 98.7 is the best!"

(1x) V/O: "Wild 98.7. Wassup!"

(1x) V/O: "Wild is the sh**. I love you guys!" ...

Female V/O: "Wild 98.7!"

Artist Endorsements: 1x

(1x) "What's up! We're Destiny's Child, and we're putting it down with our main man, the Scantman, on Wild 98.7."

Promotions

• Website

(7x) V/O, sfx: "Do you want to know what the World Wild Web is?" ... Second V/O, sfx: "News, traffic, chat rooms, wild pictures, celebrity interviews, dirty jokes, daily horoscopes, message boards, jock bios, e-mail" ... V/O: "Are you ready to step inside?" ... Second V/O: "The new Wild 98.7.com is here. Enter the World" ... V/O: "Wild Web" ... Second V/O: "With Wild 98.7 [beep effect] dot-com."

• Sticker Stop 2K

(1x) V/O: "Sticker Stop 2K" ... Second V/O: "Five" ... V/O: "Hooked up even more people" ... Various voices: "We the next to be balling" ... "It's absolutely wild" ... V/O: "More cash and prizes" ... Various voices: "We just won \$100" ... "I just won a Sony Mountain Bike on Wild 98.7" ... "I won \$100!" ... "I just won Up in Smoke tickets from Wild 98.7" ... "I just won a hundred bucks on Wild 98.7" ... "I just won a DVD player from Wild 98.7!" ... V/O: "And more sticker stops are on the way" ... Various voices: "I just won a hundred bucks from Wild 98.7" ... "It pays to call in sick" ... "98.7 be laying it down for me on Sticker Stop 2K!" ... Second V/O: "Five" ... V/O: "From the only station giving back to Tampa Bay, [shouts] Wild 98.7!"

• Summer Concerts

(6x) Various Voices: "Your summer party station, Wild 98.7 is heating up the Ice Palace with the two hottest shows of the year" ... "Hellacious concert No. 1: Wild 98.7 presents the blazin' hot Up in Smoke tour" ... "Starring Dr. Dre, Snoop Dogg, Eminem, Warren G, Daz, The Eastsidaz and TQ" ... "Tickets available at all Ticketmaster locations, Ice Palace box office

and on Wild 98.7" ... "The Up in Smoke tour" ... "Hellacious concert No. 2" ... "You read about it. You heard about it. Now let's do it again. The Last Damn Show: The Sequel!" ... "Y'all ain't ready for this" ... "Ticket info soon from the only station working them ho's, I mean, shows" ... "Wild 98.7."

Other promotions included a movie premiere of *Loser*, a "Something new coming on Sunday nights" teaser, the Street Team and a contest involving the new TV show *Young Americans*.

Features

• Old School Lunch: Every day at noon the station airs one hour of old school hits.

• Five O'Clock Traffic Jam: In the 5pm hour the station airs a live mix of popular songs. Listeners were also invited to call in to the station to "send someone to the dogs" — that is, make a public complaint about someone with whom they'd had a problem.

• Lust Line: In the 11pm hour the station encouraged listeners to call in with "Love Shout-Outs" and "Tuck-In Dedications."

Morning Show

The Morning Freak Show

Hosts: Corey, Flyin' Brian, Gordie Brian

News was updated twice an hour in the 6am, 7am and 8am hours, labeled "Five Things You Need to Know."

Morning Show Positioning: 10x

Samples:

(8x) V/O or Live: "The Freak Show. Wild 98.7" (1x) V/O: "Warning, medical research shows that listening to 'I'm Gay' and 'Be Gay' has been known to cause nausea, diarrhea, hair loss, decreased sex drive, warts, premature ejac.... Well, you get the idea" ... Clip: "Dude, this sucks."

(1x) V/O: "The Morning Freak Show. Arbitron-rated No. 1 [applause]. No. 4? What the hell is that? The Morning Freak Show on Wild 98.7."

Drivetime Unit Count Sample

7am hour
7:06 — 4 units
7:32 — 5 units
7:54 — 5 units
5pm hour
5:24 — 5 units
5:58 — 7 units



ONE LAST CONCERT FIX BEFORE SCHOOL STARTS

The sold-out KUBE/Seattle Summer Jam 2000 blows away more than 22,000 people at the Gorge. This year's line up included Destiny's Child, Nelly, Busta Rhymes and more. Hanging out backstage at the show are (l-r): KUBE's Shellie Hart, Beanie Sigel and KUBE's Keith Rhoades.

Most Played Recurrents

'N SYNC Bye Bye Bye (Jive)

ENRIQUE IGLESIAS Be With You (Interscope)

SONIQUE It Feels So Good (Farmclub/Republic/Universal)

SISQO Thong Song (Dragon/Def Soul/IDJMG)

DESTINY'S CHILD Say My Name (Columbia)

SANTANA F/ROB THOMAS Smooth (Arista)

MARC ANTHONY I Need To Know (Columbia)

CHRISTINA AGUILERA What A Girl Wants (RCA)

TRAIN Meet Virginia (Aware/Columbia)

SMASH MOUTH All Star (Interscope)

SAVAGE GARDEN Crash And Burn (Columbia)

FAITH HILL Breathe (Warner Bros.)

GOO GOO DOLLS Slide (Warner Bros.)

SAVAGE GARDEN I Knew I Loved You (Columbia)

SUGAR RAY Someday (Lava/Atlantic)

SMASH MOUTH Then The Morning Comes (Interscope)

CHRISTINA AGUILERA Genie In A Bottle (RCA)

JENNIFER LOPEZ If You Had My Love (Work/Epic)

TLC No Scrubs (LaFace/Arista)

TUNED-IN CHR/POP

R&R/MEDIABASE 24/7

B104 WAEB/Allentown

3am

SHANIA TWAIN You've Got A Way
JESSICA SIMPSON I Think I'm In Love With You
DUNCAN SHEIK Barely Breathing
BRIAN MCKNIGHT Back At One
JOHN MELLENCAMP I Need A Lover
VERTICAL HORIZON You're A God
JON SECADA Stop
SAIGON KICK Love Is On The Way
GOO GOO DOLLS Black Balloon
JANET Doesn't Really Matter
DEF LEPPARD Photograph
BRITNEY SPEARS Lucky
NINE DAYS Absolutely (Story Of A Girl)
EVAN AND JARON Crazy For This Girl
MACY GRAY I Try

11am

CHRISTINA AGUILERA What A Girl Wants
BILLY JOEL Only The Good Die Young
EVERCLEAR Wonderful
LFO Girl On TV
VAN HALEN Dreams
DON HENLEY Taking You Home
98 DEGREES The Hardest Thing
GOO GOO DOLLS Broadway
RED SPEEDWAGON Keep On Loving You
LOU BEGA Mambo #5 (A Little Bit Of...)
SHERYL CROW My Favorite Mistake
JOURNEY Don't Stop Believin'

4pm

CREED Higher
RICKY MARTIN Livin' La Vida Loca
GO-GO'S Our Lips Are Sealed
SAVAGE GARDEN I Knew I Loved You
BODEANS Closer To Free
BACKSTREET BOYS The One
JOHN COUGAR MELLENCAMP Authority Song
GOO GOO DOLLS Name
BON JOVI It's My Life
EVE 6 Inside Out
JOE I Wanna Know

8pm

CREED Higher
BACKSTREET BOYS The One
FIREHOUSE I Live My Life For You
EVERCLEAR Wonderful
'N SYNC It's Gonna Be Me
LARA FABIAN I Will Love Again
GOO GOO DOLLS Iris
JENNIFER LOPEZ If You Had My Love
EVAN AND JARON Crazy For This Girl
MONTELL JORDAN This Is How We Do It
BON JOVI It's My Life
EDWIN MCCAIN I Could Not Ask For More

K104 WKCI/New Haven

3am

'N SYNC It's Gonna Be Me
NINE DAYS Absolutely (Story Of A Girl)
BACKSTREET BOYS I Want It That Way
AALIYAH Try Again
JESSICA SIMPSON I Think I'm Love With You
PINK Most Girls
BLINK-182 All The Small Things
INOJ Time After Time
TONI BRAXTON He Wasn't Man Enough
CLEOPATRA U Got It
VERTICAL HORIZON You're A God
W. HOUSTON / F. EVANS & K. PRICE Heartbreak Hotel
BAHA MEN Who Let The Dogs Out
CHRISTINA AGUILERA Come On Over Baby...
PAPA ROACH Last Resort

11am

CREED Higher
BLAQUE Bring It All To Me
SAVAGE GARDEN Crash And Burn
MATCHBOX TWENTY Bent
DESTINY'S CHILD Bills, Bills, Bills
MANDY MOORE I Wanna Be With You
LIT My Own Worst Enemy
MADONNA Music
SMASH MOUTH Walkin' On The Sun
INOJ Time After Time
BRITNEY SPEARS Lucky
JOE I Wanna Know
BLESSID UNION OF SOULS Hey Leonardo...
WILL SMITH Just The Two Of Us

4pm

PINK There You Go
MANDY MOORE I Wanna Be With You
THIRD EYE BLIND Never Let You Go
JANET Doesn't Really Matter
VERTICAL HORIZON Never Let You Go
MARC ANTHONY I Need To Know
SONIQUE It Feels So Good
MATCHBOX TWENTY Bent
AALIYAH Try Again
LOU BEGA Mambo #5 (A Little Bit Of...)
SMASH MOUTH All Star
98 DEGREES Give Me Just One Night...
FUGEES No Woman, No Cry

8pm

TONI BRAXTON He Wasn't Man Enough
VERTICAL HORIZON Everything You Want
BRITNEY SPEARS Oops! ... I Did It Again
JAY-Z Big Pimpin'
CREED Higher
'N SYNC This I Promise You
THIRD EYE BLIND Semi-Charmed Life
CHRISTINA AGUILERA Come On Over Baby...
SALT-N-PEPA Shoop
MANDY MOORE I Wanna Be With You
SOULDECISION Faded
AALIYAH Try Again

CHR/POP

Going For Adds 8/22/00

MARC ANTHONY My Baby You (Columbia)
CHUMBAWAMBA Pass It Along (Republic/Universal)
DREAM He Loves U Not (Bad Boy/Arista)
EIFFEL 65 Too Much Heaven (Republic/Universal)
GYAN Don't Hide Your Wild Away (Deston/Universal)
BRIAN SETZER ORCHESTRA Gettin' In The Mood (Interscope)
ROBBIE WILLIAMS Rock DJ (Capitol)
YOUTH ASYLUM Jasmin (Qwest/WB)



R&R ALWAYS REMEMBERS THE LIL' ONES

Priority recording artist Lil' Zane recently stopped by our offices for a short tour and to meet the staff. Pictured are (l-r): Worldwide Entertainment's Chris, Sales Rep Sharon White, CHR Asst. Editor Renee Bell, Priority West Coast Regional Claude "Big Wes" Wesley, Zane, Gloria Guzman and R&R Sales Rep Paul Colbert hanging out in the infamous Club R&R.



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 8/7. © 2000, R&R Inc.

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Albuquerque, NM; Alexandria, LA) with their respective program directors and advertising managers. Each entry includes station call letters, frequency, and contact information.

* = Mediabase 24/7 monitored

CHR/Pop Playlists

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1 WHZZ/Philadelphia AMFM (212) 239-2300... 12+ Cum 2,339,600

MARKET #2 KISS/Los Angeles Kiss 92.5fm (818) 845-1027... 12+ Cum 2,059,680

MARKET #3 WRIC/Chicago Big 92.5fm (312) 573-9400... 12+ Cum 543,400

MARKET #4 KQZ/San Francisco Bonfire (415) 957-0957... 12+ Cum 884,800

MARKET #5 WHZZ/Philadelphia AMFM (610) 657-1000... 12+ Cum 925,500

MARKET #6 KHKS/Dallas-Ft. Worth AMFM (214) 891-3400... 12+ Cum 829,500

MARKET #7 WRDQ/Detroit AMFM (248) 354-3400... 12+ Cum 637,600

MARKET #8 WKQI/Detroit AMFM (248) 567-3750... 12+ Cum 551,800

MARKET #9 WWSX/Boston 106.1fm (781) 396-1430... 12+ Cum 880,800

MARKET #10 WWSZ/Washington, DC 106.1fm (703) 522-1041... 12+ Cum 517,300

MARKET #11 KRBE/Houston-Galveston Kiss 95.5fm (713) 766-1000... 12+ Cum 766,400

MARKET #11 WBTS/Atlanta Cox (404) 897-7500... 12+ Cum 318,300

MARKET #11 WSTW/Atlanta Jefferson-Pilot (404) 261-7970... 12+ Cum 728,800

MARKET #12 WYII/Miami Clear Channel (305) 463-9300... 12+ Cum 535,300

MARKET #14 KBKS/Seattle-Tacoma Infinity (206) 805-1061... 12+ Cum 469,600

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (000). Lists top 25 tracks for WHZZ/Philadelphia.

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (000). Lists top 25 tracks for KISS/Los Angeles.

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (000). Lists top 25 tracks for WRIC/Chicago.

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (000). Lists top 25 tracks for KQZ/San Francisco.

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (000). Lists top 25 tracks for WHZZ/Philadelphia.

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (000). Lists top 25 tracks for KHKS/Dallas-Ft. Worth.

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (000). Lists top 25 tracks for WRDQ/Detroit.

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (000). Lists top 25 tracks for WKQI/Detroit.

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (000). Lists top 25 tracks for WWSX/Boston.

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (000). Lists top 25 tracks for WWSZ/Washington, DC.

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (000). Lists top 25 tracks for KRBE/Houston-Galveston.

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (000). Lists top 25 tracks for WBTS/Atlanta.

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (000). Lists top 25 tracks for WSTW/Atlanta.

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (000). Lists top 25 tracks for WYII/Miami.

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (000). Lists top 25 tracks for KBKS/Seattle-Tacoma.

August 18, 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)	3533	+39	516322	20	60/0
2	2	DR. DRE The Next Episode (Aftermath/Interscope)	2711	-160	415193	16	62/1
3	3	JANET Doesn't Really Matter (Def Soul/IDJMG)	2689	+186	373912	12	61/0
4	4	JAY-Z Big Pimpin' (Roc-A-Fella/IDJMG)	2546	-231	344051	19	62/0
5	5	NEXT Wifey (Arista)	2460	-126	300499	14	60/1
6	6	DESTINY'S CHILD Jumpin, Jumpin (Columbia)	2457	-7	363741	23	56/0
7	7	PINK Most Girls (LaFace/Arista)	2285	+95	263699	10	54/2
8	8	DA BRAT What'chu Like (So So Def/Columbia)	2269	-129	349206	15	51/1
12	9	RUFF ENDZ No More (Epic)	2174	+195	343169	9	59/2
9	10	KANDI Don't Think I'm Not (So So Def/Columbia)	2055	+55	229971	8	52/2
11	11	JOE I Wanna Know (Jive)	1847	-139	278721	31	59/0
10	12	AALIYAH Try Again (BlackGround/Virgin)	1796	-195	252946	24	61/0
15	13	MYA Case Of The Ex (Whatcha...) (University/Interscope)	1760	+196	272426	4	55/2
14	14	JAGGED EDGE Let's Get Married (So So Def/Columbia)	1571	-84	283952	16	46/0
13	15	'N SYNC It's Gonna Be 'Me (Jive)	1526	-204	142978	14	33/0
18	16	SISQO Incomplete (Dragon/Def Soul/IDJMG)	1440	+25	206501	9	52/1
17	17	AVANT Separated (Magic Johnson/MCA)	1360	-118	229387	12	37/0
16	18	DMX Party Up (Up In Here) (Ruff Ryders/IDJMG)	1353	-125	175664	26	54/0
20	19	CHRISTINA AGUILERA Come On Over (All I Want...) (RCA)	1264	+109	118256	5	40/0
23	20	COMMON The Light (MCA)	1232	+133	198651	8	43/1
Breaker	21	MADONNA Music (Maverick/WB)	1202	+381	161954	2	39/2
24	22	BRITNEY SPEARS Lucky (Jive)	1183	+166	146929	4	31/3
21	23	IDEAL Whatever (Noontime/Virgin)	1013	-107	146784	12	40/0
19	24	EMINEM The Real Slim Shady (Aftermath/Interscope)	1004	-330	109857	17	53/0
27	25	SON BY FOUR Purest Of Pain (A Puro Dolor) (Sony Discos/Columbia)	944	+71	126880	10	30/3
22	26	MADISON AVENUE Don't Call Me Baby (C2/Columbia)	930	-184	109451	9	29/1
30	27	DMX What You Want (Ruff Ryders/IDJMG)	880	+80	200109	5	32/3
42	28	98 DEGREES Give Me Just One Night... (Universal)	877	+316	118187	2	38/1
31	29	LIL COOL J Imagine That (Def Jam/IDJMG)	861	+64	130670	3	41/2
44	30	EMINEM The Way I Am (Aftermath/Interscope)	853	+362	183085	2	55/7
32	31	DEBELAH MORGAN Dance With Me (DAS/Atlantic)	833	+45	80304	5	39/3
36	32	TRINA Pull Over (Slip 'N Slide/Atlantic)	833	+181	110852	4	36/4
25	33	JESSICA SIMPSON I Think I'm In Love With You (Columbia)	818	-164	64290	9	28/0
41	34	SOUTH PARK MEXICAN You Know My Name (Dopehouse/Universal)	775	+199	89587	2	40/2
26	35	KURUPT Who Ride Wit Us (Antra/Artemis)	709	-184	108939	14	26/0
28	36	504 BOYZ Wobble, Wobble (No Limit/Priority)	701	-148	97359	18	30/0
37	37	LIL' ZANE F/112 Callin' Me (Worldwide/Priority)	681	+48	90627	4	45/1
35	38	SAMMIE Crazy Things I Do (Freeworld/Capitol)	652	-30	39262	6	30/1
49	39	LIL BOW WOW Bounce With Me (So So Def/Columbia)	619	+214	78610	2	32/4
38	40	EMINEM Stan (Aftermath/Interscope)	598	-27	133229	8	6/0
33	41	LIL' KIM No Matter What They Say (Queen Bee/Undeas/Atlantic)	597	-166	153919	11	32/0
Debut	42	MYSTIKAL Shake Ya Ass (Jive)	586	+194	137869	1	33/11
34	43	LUCY PEARL Dance Tonight (Overbrook/Pookie/Beyond)	576	-135	125037	13	28/0
39	44	BOYZ II MEN Pass You By (Universal)	565	-53	63805	4	41/1
50	45	TONI BRAXTON Just Be A Man About It (LaFace/Arista)	541	+143	107377	2	31/3
Debut	46	ERYKAH BADU Bag Lady (Motown/Universal)	537	+144	138203	1	27/4
40	47	BAHA MEN Who Let The Dogs Out (Artemis)	507	-105	72908	3	20/1
46	48	BIG TYMERS Get Your Roll On (Cash Money/Universal)	467	+11	81459	12	19/0
47	49	DONELL JONES Where I Wanna Be (Untouchables/LaFace/Arista)	435	-21	145426	15	17/3
45	50	EVE F/JADAKISS Got It All (Ruff Ryders/Interscope)	425	-33	145921	8	19/0

Most Added®

ARTIST TITLE LABEL(S)	ADDS
MARY GRIFFIN Perfect Moment (Curb/London/Sire)	13
MYSTIKAL Shake Ya Ass (Jive)	11
LUDACRIS What's Your Fantasy (Def Jam South/IDJMG)	10
EMINEM The Way I Am (Aftermath/Interscope)	7
BEENIE MAN Girls Them Sugar (Virgin)	7
ANGELINA Every Time I Think Of You (Upstairs)	6
CAM'RON What Means The World To You (Epic)	5
BLACK EYED PEAS Weekends (Interscope)	5
TRINA Pull Over (Slip 'N Slide/Atlantic)	4
LIL BOW WOW Bounce With Me (So So Def/Columbia)	4
ERYKAH BADU Bag Lady (Motown/Universal)	4
JAY-Z F/MEMPHIS BLEEK & AMIL Hey Papi (Def Soul/IDJMG)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MADONNA Music (Maverick/WB)	+381
EMINEM The Way I Am (Aftermath/Interscope)	+362
98 DEGREES Give Me Just One Night... (Universal)	+316
LIL BOW WOW Bounce... (So So Def/Columbia)	+214
SOUTH PARK MEXICAN You Know... (Dopehouse/Universal)	+199
MYA Case Of The Ex... (University/Interscope)	+196
RUFF ENDZ No More (Epic)	+195
MYSTIKAL Shake Ya Ass (Jive)	+194
JANET Doesn't Really Matter (Def Soul/IDJMG)	+186
TRINA Pull Over (Slip 'N Slide/Atlantic)	+181

Breakers®

MADONNA
Music (Maverick/WB)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1202/381	39/2	21

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 8/6-Saturday 8/12. 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 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.

major figgas

“yeah that’s us”

From the new CD **figgas4life**



KTFM 15x WERQ 14x KDGS 20x
 WBOT 18x KBTE 15x KOHT 15x
 KBMB 21x WRVZ 25x KDON 16x

Hot Soundscan Ranks:

L.A. #15 Boston #11 Greensboro #15
 Chicago #17 Washington #14 Jacksonville #8
 Philly #6 Atlanta #11 Indianapolis #13



Hip Hop Top 20

August 18, 2000

Table with columns: LW, TW, ARTIST TITLE LABEL(S), TOTAL PLAYS, TOTAL STATIONS/ADDS. Lists top 20 hip hop songs.

66 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 8/6-Saturday 8/12.

New & Active

Table listing new and active songs with columns: ARTIST TITLE LABEL(S), TOTAL PLAYS, TOTAL STATIONS, ADDS.

Songs ranked by total plays

CHR/Rhythmic Reporters Stations and their adds listed alphabetically by market

Market listings for Albuquerque, NM; Anchorage, AK; Austin, TX; Baltimore, MD; Birmingham, AL; Boston, MA; Charlotte, NC; Chicago, IL; Corpus Christi, TX; Dallas-Ft. Worth, TX; Denver-Boulder, CO; Fresno, CA; Honolulu, HI; Houston-Galveston, TX; Indianapolis, IN; Jacksonville, FL; Las Vegas, NV; Little Rock, AR; Los Angeles, CA; Lubbock, TX; Memphis, TN; Miami, FL; Monterey-Salinas, CA; New York, NY; Norfolk, VA; Odesa-Midland, TX; Oklahoma City, OK; Omaha, NE; Orlando, FL; Oxnard-Ventura, CA; Palm Springs, CA; Phoenix, AZ; Portland, OR; Providence, RI; Reno, NV; Riverside, CA; Sacramento, CA; Salt Lake City, UT; San Antonio, TX; San Diego, CA; San Francisco, CA; San Jose, CA; San Luis Obispo, CA; Seattle-Tacoma, WA; Stockton, CA; Tampa, FL; Tucson, AZ; Utica-Rome, NY; Wichita, KS.

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* = Mediabase 24/7 monitored

65 Total Reporters 65 Current Reporters 65 Current Playlists

No Longer A Reporter (1): WJCF/Saginaw, MI



Mix Show Top 30

August 18, 2000

- 1 DR. DRE The Next Episode (Aftermath/Interscope)
- 2 NELLY Country Grammar (Fo' Reel/Universal)
- 3 JAY-Z Big Pimpin' (Roc-A-Fella/IDJMG)
- 4 DMX Party Up (Up In Here) (Ruff Ryders/IDJMG)
- 5 DA BRAT What'chu Like (So So Def/Columbia)
- 6 MYA I/TYRESE Case Of The Ex... (University/Interscope)
- 7 MADISON AVENUE Don't Call Me Baby (C2/Columbia)
- 8 RUFF ENDOZ No More (Epic)
- 9 COMMON The Light (MCA)
- 10 NEXT Wifey (Arista)
- 11 504 BOYZ Wobble Wobble No Limit/Priority)
- 12 KANDI Don't Think I'm Not (So So Def/Columbia)
- 13 PINK Most Girls (LaFace/Arista)
- 14 DE LA SOUL Ooh (Tommy Boy)
- 15 EMINEM The Real Slim Shady (Aftermath/Interscope)
- 16 DESTINY'S CHILD Jumpin' Jumpin' (Columbia)
- 17 EMINEM Bitch Please Pt 2 (Aftermath/Interscope)
- 18 IDEAL Whatever (Noontime/Virgin)
- 19 JUVENILE Back That Thang Up (Cash Money/Universal)
- 20 KURUPT Who Ride Wit Us (Antra/Artemis)
- 21 AALIYAH Try Again (BlackGround/Virgin)
- 22 JAGGED EDGE Let's Get Married (So So Def/Columbia)
- 23 JANET Doesn't Really Matter (Def Soul/IDJMG)
- 24 LIL' KIM No Matter What They Say (Queen Bee/Undeas/Atlantic)
- 25 ALICE DEEJAY Better Off Alone (Republic/Universal)
- 26 MYSTIKAL Shake Ya Ass (Jive)
- 27 LUCY PEARL Daniče Tonight (Overbrook/Pookie/Beyond)
- 28 DMX I/SISQO What You Want (Ruff Ryders/IDJMG)
- 29 DR. DRE Xplosive (Aftermath/Interscope)
- 30 AALIYAH I/DMX Come Back In One Piece (BlackGround/Virgin)



37 CHR/Rhythmic Mix Show Reporters

Contributing Stations

KKSS/Albuquerque, NM	WJFX/Fl. Wayne, IN	KDON/Monterey-Salinas, CA	KBMB/Sacramento, CA
KQBT/Austin, TX	KBOS/Fresno, CA	WQHT/New York, NY	KSFM/Sacramento, CA
KISV/Bakersfield, CA	KSEQ/Fresno, CA	WVNZ/Norfolk, VA	KTFM/San Antonio, TX
WBHJ/Birmingham, AL	KIKI/Honolulu, HI	KOCH/Omaha, NE	XHTZ/San Diego, CA
WJMN/Boston, MA	KBXX/Houston-Galveston, TX	WPYQ/Orlando, FL	KMEL/San Francisco, CA
WBBM/Chicago, IL	KLUC/Las Vegas, NV	KCAO/Oxnard-Ventura, CA	KYLD/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	WWWX/Providence, RI	KOHT/Tucson, AZ
			WPGC/Washington, DC

ARTIST
BREAKDOWN

CHANGING
FACES

Track: "THAT OTHER WOMAN"

Label ATLANTIC



In 1994 two sexy divas emerged singing real stories filled with joy and, sometimes, overwhelming sorrow. They were fortunate to hook up with true industry players — incredible singers, songwriters and producers. Their first release, "Stroke You Up," was just a tease, but the women's anthem for the '90s, "G.H.E.T.T.O.U.T.," written and produced by R. Kelly, had everyone asking, "What's next for Changing Faces?" ● The racy and provocative "Stroke You Up," from their debut self-titled album, was simple, but once you'd heard it a couple of times, it became addictive. I'm sure you've done this: heard a song for the first time and said to yourself, "This isn't that great." But then you hear it again while you're visiting with someone and they're singing it. "Do you like this?" you ask. Next thing you know, you're in your car, and the song comes on the radio, and you hear yourself singing, "Do you mind if I stroke you up?/I don't mind..." ● The follow-up single, "G.H.E.T.T.O.U.T.," from their second album, *All Day All Night*, was noted as being a women's anthem. A guy was cheating on one woman with another (I don't mind sharing, but not men). This was a great R&B record that was so real, even though a lot of you hated to admit it — you can never have two relationships without one mate finding out about the other. It's never been done. ● The dynamic duo is back, and their current single, "That Other Woman," is going to be a great peek into their anticipated third album, *Visit Me*. The song is about a woman who is tired of being the mistress. The dude would only see her on the weekends, and even that wasn't promised. Her calls are never returned, and she spends endless nights crying herself to sleep. She's heartbroken, accepting that he will never leave his wife, so she leaves him. (That's deep!)

— Renee Bell
CHR Asst. Editor

INDUSTRY PROFILE

PD Dion Summers

WERQ(92Q)/Baltimore

My love for radio officially began 10 years ago, in 1990. At that time Top 40 powerhouse WBSB(B104)/Baltimore changed format and became Soft AC. Mind you, at the time I was all of 16, with no idea what "Soft AC" meant. I called then-GM James Fox to complain about the format change. After our extended conversation, he was apparently so impressed with my knowledge and insight (or maybe just to get me the hell off the phone), he offered me an internship at his station. That's where it all started. ● After a few years there I attended Syracuse University, majoring in communications and working at the campus radio station. One of my Syracuse friends introduced me to WERQ's second PD, Russ Allen. And so, after months of Russ ignoring my phone calls ("Russ is in a meeting," "Russ is on a conference call," "Russ is in Sri Lanka"), he finally offered me a part-time position in 1994. ● Since then 92Q has been my home. In the past six years I've been extremely blessed to have gone from part-timer to overnighiter to *Love Zone* host to middays/APD to PD, right here in my hometown. Since I've been here, 92Q has grown immensely. We've gone from being virtual unknowns in Baltimore to a heritage, community-driven, lifestyle-intensive radio station. We've successfully managed to strengthen our local ties to the city and become part of the "Q-munity," as we call it. Our jocks are real people who you'll hear playing your favorite song one day and see at the local hot dog cart the next. A key to our consistent success (No. 1 12+ and No. 1 18-34 for 14 straight books) is the fact that we are so in tune with Baltimore — socially, mentally and no doubt musically. Those who helped a brotha along the way include Dr. Cathy Hughes, Russ, Tom Calococci, Steve Hegwood, Prof. Rick Wright, Vesta Jackson-Crute, Mom and God.

JESSICA



"A new star ready to blossom... definitely feelin' her project... don't sleep on this artist!"

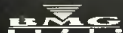
- Glenn Aure, KMEL

"Get Up"
R&R URBAN CHART 39 - 35

Debut Album "You Can't Resist" in Stores August 22nd



#219



Most Played Recurrents

- SISQO Thong Song (Dragon/Def Soul/IDJMG)
- PINK There You Go (LaFace/Arista)
- DESTINY'S CHILD Say My Name (Columbia)
- TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)
- JUVENILE Back That Thang Up (Cash Money/Universal)
- MONTELL JORDAN Get It On...Tonite (Def Soul/IDJMG)
- ALICE DEEJAY Better Off Alone (Republic/Universal)
- BLAQUE Bring It All To Me (Track Masters/Columbia)
- DR. DRE F/EMINEM Forgot About Dre (Aftermath/Interscope)
- 702 Where My Girls At? (Motown/Universal)
- BLAQUE 808 (Track Masters/Columbia)
- OL' DIRTY BASTARD Got Your Money (Elektra/EEG)
- SONIQUE It Feels So Good (Farmclub/Republic/Universal)
- JAY-Z F/AMIL AND JA Can I Get A... (Def Jam/IDJMG)
- BRIAN MCKNIGHT Back At One (Motown/Universal)
- MISSY "MISDEMEANOR" ELLIOTT Hot Boyz (EastWest/EEG)
- CHRISTINA AGUILERA What A Girl Wants (RCA)
- TLC No Scrubs (LaFace/Arista)
- 'N SYNC Bye Bye Bye (Jive)
- 112 Anywhere (Bad Boy/Arista)

CHR/RHYTHMIC

Going For Adds 8/22/00

- DREAM He Loves U Not (Bad Boy/Arista)
- EIFFEL 65 Too Much Of Heaven (Republic/Universal)
- KELLY PRICE You Should Have Told Me (Def Soul/IDJMG)
- SLIMM CUTTA-CALHOUN It's Ok (Aquemini/EastWest/EEG)
- 3LW No More (Baby I'ma Do Right) (Epic)
- YOUTH ASYLUM Jasmin (Maverick/WB)

TUNED-IN CHR/RHYTHMIC

R&R/MEDIABASE 24/7

KDON **KDON/Monterey-Salinas**

3am

- BRITNEY SPEARS Lucky
- MONTELL JORDAN Get It On...Tonite
- CHRISTINA AGUILERA Come On Over Baby (All I Want...)
- NELLY Country Grammar
- SAMMIE Crazy Things I Do
- DR. DRE The Next Episode
- LAURYN HILL Can't Take My Eyes Off You
- 'N SYNC Bye Bye Bye
- KANDI Don't Think I'm Not
- JAY-Z Big Pimpin'
- P.Y.T. P.Y.T. (Down With Me)
- NEXT Too Close
- BUSTA RHYMES Fire
- PINK Most Girls
- SANTANA I/ROB THOMAS Smooth

11am

- CHRISTINA AGUILERA Come On Over Baby (All I Want...)
- NICOLE Make It Hot
- NELLY Country Grammar
- DEBELAH MORGAN Dance With Me
- SONIQUE It Feels So Good
- DIVINE Lately
- NEXT Wiley
- PRINCE Erotic City
- MADONNA Music

4pm

- DESTINY'S CHILD Say My Name
- MADISON AVENUE Don't Call Me Baby
- NELLY Country Grammar
- BLAQUE 808
- LL COOL J Imagine That
- KANDI Don't Think I'm Not
- D-CRU I Will Be Waiting
- NEXT Wiley
- WILL SMITH Miami
- CHRISTINA AGUILERA What A Girl Wants
- SON BY FOUR Purest Of Pain
- PINK There You Go
- PAPERBOY Dirty
- DESTINY'S CHILD Bug A Boo
- OL' DIRTY BASTARD Got Your Money

8pm

- OL' DIRTY BASTARD Got Your Money
- JAGGED EDGE Let's Get Married
- 'N SYNC It's Gonna Be Me
- DR. DRE The Next Episode
- BRITNEY SPEARS Lucky
- JANET Doesn't Really Matter
- LIL' TROY Wanna Be A Baller
- DESTINY'S CHILD Jumpin' Jumpin'
- FUGEES Killing Me Softly



KPRR/EI Paso

3am

- PINK There You Go
- SELENA Disco Medley Part II
- 98 DEGREES Give Me Just One Night (Una Noche)
- NU FLAVOR 3 Little Words
- SISQO Thong Song
- JOE I Wanna Know
- BLACKOUT ALLSTARS I Like It
- TONI BRAXTON He Wasn't Man Enough
- USHER Nice And Slow
- SONIQUE It Feels So Good
- SOUTH PARK MEXIGAN You Know My Name
- CHRISTINA AGUILERA Genie In A Bottle
- SANTANA Corazon Espinado

11am

- DESTINY'S CHILD Jumpin' Jumpin'
- 98 DEGREES I Do (Clerush You)
- SANTANA Corazon Espinado
- EVERYTHING BUT THE GIRL Missing
- VERTICAL HORIZON Everything You Want
- BRIAN MCKNIGHT 6, 8, 12
- SONIQUE It Feels So Good
- KANDI Don't Think I'm Not
- AEROSMITH I Don't Want To Miss A Thing
- 'N SYNC It's Gonna Be Me
- MARC ANTHONY I Need To Know
- MADISON AVENUE Don't Call Me Baby
- LISA LISA & CULT JAM Can You Feel The Beat

4pm

- 98 DEGREES Give Me Just One Night
- INDOJ Time After Time
- SANTANA Corazon Espinado
- HAROLD MELVIN... If You Don't Know Me By Now
- USHER Nice And Slow
- JANET Doesn't Really Matter
- BACKSTREET BOYS I Want It That Way
- VERTICAL HORIZON Everything You Want
- W. HOUSTON /F. EVANS & K. PRICE Heartbreak Hotel
- 'N SYNC It's Gonna Be Me
- JAGGED EDGE Let's Get Married
- SANTANA I/ROB THOMAS Smooth

8pm

- MARY J. BLIGE Not Gon' Cry
- VERTICAL HORIZON Everything You Want
- JOE I Wanna Know
- LIL' ZANE I/12 Callin' Me
- NU FLAVOR 3 Little Words
- NELLY Country Grammar
- BRITNEY SPEARS Lucky
- SONIQUE It Feels So Good
- 98 DEGREES Give Me Just One Night (Una Noche)
- AALIYAH Try Again
- REAL 2 REAL I Like To Move It
- JANET Doesn't Really Matter
- JAY-Z Big Pimpin'
- LIL SUZY Take Me In Your Arms



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 8/7. © 2000, R&R Inc.

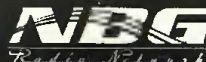


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CHR/Rhythmic Playlists

FIND COMPLETE PLAYLISTS FOR ALL CHR/RHYTHMIC REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1
WHTX/New York
Hot 97
 (415) 420-3700
 Cume: 2,451,300

PLAYS	ARTIST/TITLE	GI (000)
1	TONI BRAXTON/When He Wasn't Man...	81770
2	LARA FABIAN/Who Love Again	80109
3	MARK/There You Go	78946
4	HOUSSAT & KELIS/As Good As I Have This...	75454
5	MAISON MARTIN MARGIELA/You'll See	74565
6	JAY-Z/Who Know	69023
7	SON BY FOURS/Purest Of Pain...	49923
8	SOCY BOYS/Follow The Leader...	48782
9	WILFIE/Kiss Me	47821
10	BRIAN MCKENNA/You Know My Name	46440
11	JANET/Doesn't Really...	45278
12	MADONNA/Music	41378
13	JAY-Z/Who Know	39924
14	JOEY VANDIVA/Who Know	39924
15	SON BY FOURS/Purest Of Pain...	49923
16	SOCY BOYS/Follow The Leader...	48782
17	WILFIE/Kiss Me	47821
18	BRIAN MCKENNA/You Know My Name	46440
19	JANET/Doesn't Really...	45278
20	MADONNA/Music	41378
21	JAY-Z/Who Know	39924
22	JOEY VANDIVA/Who Know	39924
23	SON BY FOURS/Purest Of Pain...	49923
24	SOCY BOYS/Follow The Leader...	48782
25	WILFIE/Kiss Me	47821
26	BRIAN MCKENNA/You Know My Name	46440
27	JANET/Doesn't Really...	45278
28	MADONNA/Music	41378
29	JAY-Z/Who Know	39924
30	JOEY VANDIVA/Who Know	39924

MARKET #2
KPWR/Los Angeles
Power 106 FM
 (818) 953-4000
 Cume: 1,693,400

PLAYS	ARTIST/TITLE	GI (000)
83	SHADE SHEETS/Where I Wanna Be	60550
84	EMINEM/Without Me	59400
85	DESTINY'S CHILD/Jump, Jump	58460
86	KE\$HA/Right Back At It	56240
87	DA BRAT/What Chu Like	45140
88	RUFF ENDFZ/No More	45180
89	JAY-Z/Who Know	39920
90	EMINEM/Without Me	59400
91	KURUPT/Who Ride Wit Us	36720
92	WILFIE/Kiss Me	47820
93	NEWLYN/Who Know	44810
94	DEF SQUAD/Who Know	28820
95	MARSHALL-MATEO/Who Know	26540
96	DR. DRE/FEMME/About Dre	21660
97	DE LA/SOUL/Who Know	23660
98	DR. DRE/FEMME/About Dre	21660
99	DESTINY'S CHILD/Jump, Jump	22940
100	EMINEM/Without Me	20720
101	SON BY FOURS/Purest Of Pain...	18500
102	DR. DRE/FEMME/About Dre	17020
103	DESTINY'S CHILD/Jump, Jump	13320
104	JAY-Z/Who Know	11840
105	MARK/FROM THE STREET	11840
106	SOCY PAST/Who Know	11100
107	EMINEM/Without Me	10350
108	TRICK DADDY/Who Know	9620
109	MYSTIKAL/Who Know	8140
110	JAGGED EDGE/Let's Get Married	7400
111	NEWLYN/Who Know	7400
112	Q-TIP/Who Know	6660
113	DA BRAT/Who Know	6660
114	OL' DIRTY BASTARD/Who Know	6660
115	MARY/MARY/Who Know	6660
116	FRANKIE/Who Know	6660
117	WYCLEF JEAN/Who Know	6660
118	BIG PUNISHER/Who Know	6660
119	LUICY PEARL/Who Know	6660
120	LUICY PEARL/Who Know	6660

MARKET #3
WBWB/Chicago
B96
 (773) 538-6000
 Cume: 1,252,700

PLAYS	ARTIST/TITLE	GI (000)
84	NELLY/Country Grammar	50776
85	DA BRAT/What Chu Like	49488
86	DESTINY'S CHILD/Jump, Jump	48737
87	JAY-Z/Who Know	46298
88	JANET/Doesn't Really...	42667
89	DR. DRE/The Next Episode	31735
90	PINK/Most Girls	30881
91	KANDU/Who Know	27696
92	WILFIE/Kiss Me	25965
93	DA BRAT/What Chu Like	24811
94	98 DEGREES/Who Know	23657
95	AMANT/Who Know	20540
96	SON BY FOURS/Purest Of Pain...	22503
97	TONI BRAXTON/When He Wasn't Man...	21439
98	DR. DRE/The Next Episode	19286
99	TONI BRAXTON/When He Wasn't Man...	20772
100	PINK/There You Go	20772
101	IDEAL/Who Know	20195
102	FRANKIE/Who Know	19044
103	SON BY FOURS/Purest Of Pain...	18156
104	CRISTINA AGUILERA/Who Know	15002
105	MY CASE/Who Know	15002
106	MY CASE/Who Know	15002
107	MY CASE/Who Know	15002
108	MY CASE/Who Know	15002
109	MY CASE/Who Know	15002
110	MY CASE/Who Know	15002

MARKET #4
KMEL/San Francisco
KMELJAMS
 (415) 538-1061
 Cume: 673,000

PLAYS	ARTIST/TITLE	GI (000)
71	RUFF ENDFZ/No More	24455
72	EVE/FREAKY DIAMOND/I Am	20435
73	JAGGED EDGE/Let's Get Married	19785
74	LIL' KIM/How Many Licks	19430
75	SON BY FOURS/Purest Of Pain...	19430
76	SON BY FOURS/Purest Of Pain...	19430
77	SON BY FOURS/Purest Of Pain...	19430
78	SON BY FOURS/Purest Of Pain...	19430
79	SON BY FOURS/Purest Of Pain...	19430
80	SON BY FOURS/Purest Of Pain...	19430
81	SON BY FOURS/Purest Of Pain...	19430
82	SON BY FOURS/Purest Of Pain...	19430
83	SON BY FOURS/Purest Of Pain...	19430
84	SON BY FOURS/Purest Of Pain...	19430
85	SON BY FOURS/Purest Of Pain...	19430
86	SON BY FOURS/Purest Of Pain...	19430
87	SON BY FOURS/Purest Of Pain...	19430
88	SON BY FOURS/Purest Of Pain...	19430
89	SON BY FOURS/Purest Of Pain...	19430
90	SON BY FOURS/Purest Of Pain...	19430

MARKET #5
KYLD/San Francisco
WID 94.9
 (415) 356-0949
 Cume: 628,000

PLAYS	ARTIST/TITLE	GI (000)
61	NELLY/Country Grammar	28160
62	DR. DRE/The Next Episode	27720
63	EMINEM/Without Me	24640
64	KANDU/Who Know	22440
65	DA BRAT/What Chu Like	22440
66	MADONNA/Music	22440
67	MADONNA/Music	22440
68	MADONNA/Music	22440
69	PINK/Most Girls	18780
70	IDEAL/Who Know	18780
71	MARSHALL-MATEO/Who Know	15840
72	LIL' KIM/How Many Licks	14520
73	RUFF ENDFZ/No More	13200
74	JAY-Z/Who Know	12740
75	SOUTH PARK/MEXICAN/You Know My Name	11850
76	ALICE D.E./Who Know	11640
77	SON BY FOURS/Purest Of Pain...	11000
78	MADONNA/Music	9650
79	NUL FREAKY DIAMOND/Who Know	9600
80	JAY-Z/Who Know	8800
81	ANGEL/MONKEY/Who Know	8360
82	KURUPT/Who Know	8360
83	SON BY FOURS/Purest Of Pain...	8360
84	SON BY FOURS/Purest Of Pain...	8360
85	SON BY FOURS/Purest Of Pain...	8360
86	SON BY FOURS/Purest Of Pain...	8360
87	SON BY FOURS/Purest Of Pain...	8360
88	SON BY FOURS/Purest Of Pain...	8360
89	SON BY FOURS/Purest Of Pain...	8360
90	SON BY FOURS/Purest Of Pain...	8360

MARKET #6
KRBB/Dallas-Ft. Worth
100
 (214) 630-3011
 Cume: 381,100

PLAYS	ARTIST/TITLE	GI (000)
90	JAY-Z/Who Know	13254
91	BRIAN MCKENNA/Who Know	12930
92	MANDY MOORE/Who Know	12408
93	MY CASE/Who Know	11844
94	MY CASE/Who Know	11844
95	MY CASE/Who Know	11844
96	MY CASE/Who Know	11844
97	MY CASE/Who Know	11844
98	MY CASE/Who Know	11844
99	MY CASE/Who Know	11844
100	MY CASE/Who Know	11844

MARKET #7
WJMN/Boston
JMN 94.5
 (617) 683-2500
 Cume: 821,500

PLAYS	ARTIST/TITLE	GI (000)
68	NELLY/Country Grammar	40827
69	JANET/Doesn't Really...	37754
70	DA BRAT/What Chu Like	37119
71	DESTINY'S CHILD/Jump, Jump	35120
72	EVE/FREAKY DIAMOND/I Am	32925
73	EMINEM/Without Me	27657
74	MY CASE/Who Know	27018
75	DR. DRE/The Next Episode	26340
76	EMINEM/Without Me	24564
77	DA BRAT/What Chu Like	22867
78	DMX/Who Know	21860
79	JOEY VANDIVA/Who Know	20194
80	LIL' KIM/How Many Licks	19318
81	AALIYAH/Who Know	18523
82	SON BY FOURS/Purest Of Pain...	18523
83	SON BY FOURS/Purest Of Pain...	18523
84	SON BY FOURS/Purest Of Pain...	18523
85	SON BY FOURS/Purest Of Pain...	18523
86	SON BY FOURS/Purest Of Pain...	18523
87	SON BY FOURS/Purest Of Pain...	18523
88	SON BY FOURS/Purest Of Pain...	18523
89	SON BY FOURS/Purest Of Pain...	18523
90	SON BY FOURS/Purest Of Pain...	18523

MARKET #8
WPGC/Washington, DC
WPGC
 (301) 918-0955
 Cume: 757,200

PLAYS	ARTIST/TITLE	GI (000)
53	JAGGED EDGE/Let's Get Married	22568
54	AMANT/Who Know	21359
55	TONI BRAXTON/When He Wasn't Man...	20553
56	YOLANDA ADAMS/Who Know	18538
57	DESTINY'S CHILD/Jump, Jump	18538
58	FRANKIE/Who Know	18717
59	MY CASE/Who Know	14911
60	LIL' KIM/How Many Licks	14911
61	LUICY PEARL/Who Know	14508
62	DA BRAT/What Chu Like	14508
63	SOCY PAST/Who Know	12090
64	JAY-Z/Who Know	11840
65	SON BY FOURS/Purest Of Pain...	11840
66	DA BRAT/What Chu Like	11840
67	DMX/Who Know	11840
68	BOYZ II MEN/Who Know	11840
69	DMX/Who Know	11840
70	HOLSTON & COZ/Same Script...	10881
71	DOEELL JONES/Who Know	10881
72	SON BY FOURS/Purest Of Pain...	10881
73	MARY/MARY/Who Know	10881
74	MARY/MARY/Who Know	10478
75	SON BY FOURS/Purest Of Pain...	10478
76	SON BY FOURS/Purest Of Pain...	10478
77	SON BY FOURS/Purest Of Pain...	10478
78	SON BY FOURS/Purest Of Pain...	10478
79	SON BY FOURS/Purest Of Pain...	10478
80	SON BY FOURS/Purest Of Pain...	10478

MARKET #9
KBBX/Houston-Galveston
97.9 FM
 Clear Channel
 (713) 623-2108
 Cume: 617,600

PLAYS	ARTIST/TITLE	GI (000)
66	DMX/Who Know	30096
67	NELLY/Country Grammar	29728
68	AMANT/Who Know	27950
69	JAGGED EDGE/Let's Get Married	25992
70	NUL FREAKY DIAMOND/Who Know	24624
71	SON BY FOURS/Purest Of Pain...	24168
72	RUFF ENDFZ/No More	23712
73	DONEL JONES/Where I Wanna Be	22344
74	TONI BRAXTON/When He Wasn't Man...	20976
75	SOUTH PARK/MEXICAN/You Know My Name	20520
76	SOCY PAST/Who Know	19636
77	MY CASE/Who Know	19608
78	FRANKIE/Who Know	19608
79	BOYZ II MEN/Who Know	19152
80	EMINEM/Without Me	18240
81	SON BY FOURS/Purest Of Pain...	16672
82	SON BY FOURS/Purest Of Pain...	15048
83	LUICY PEARL/Who Know	15048
84	TRINA/Who Know	13224
85	DESTINY'S CHILD/Jump, Jump	11856
86	TONY TOUCH/Who Know	11856
87	SON BY FOURS/Purest Of Pain...	10488
88	LIL' KIM/How Many Licks	10488
89	LUICY PEARL/Who Know	10032
90	SON BY FOURS/Purest Of Pain...	7752
91	PROFYLE/Who Know	6840
92	TELETEL/Who Know	6840
93	TONI BRAXTON/When He Wasn't Man...	6840
94	RUFF ENDFZ/No More	6384
95	DR. DRE/The Next Episode	5472
96	SANTANA/FRODOCT. Maria Maria	5472
97	IDEAL/Who Know	5472
98	LUICY PEARL/Who Know	5472
99	DA BRAT/What Chu Like	5472
100	FRANKIE/Who Know	5016
101	DR. DRE/The Next Episode	5016
102	TONY TOUCH/Who Know	4560
103	702/Wanna Be What You Are	4560
104	DESTINY'S CHILD/Jump, Jump	4560
105	DMX/Who Know	4560
106	DMX/Who Know	4104

MARKET #10
WPOH/Miami
Hot 95
 (305) 663-6796
 Cume: 613,800

PLAYS	ARTIST/TITLE	GI (000)
12	DR. DRE/The Next Episode	21312
13	NELLY/Country Grammar	21312
14	TRINA/Who Know	21016
15	FRANKIE/Who Know	20424
16	JOEY VANDIVA/Who Know	18944
17	MARSHALL-MATEO/Who Know	18944
18	LIL' KIM/How Many Licks	18944
19	JAY-Z/Who Know	17760
20	SON BY FOURS/Purest Of Pain...	17760
21	SON BY FOURS/Purest Of Pain...	16872
22	PINK/Most Girls	16576
23	SOCY PAST/Who Know	16576
24	EMINEM/Without Me	15688
25	DMX/Who Know	15096
26	DA BRAT/What Chu Like	14208
27	ALICE D.E./Who Know	14208
28	NEWLYN/Who Know	13254
29	KC/Scuse Me	12416
30	MADONNA/Music	12416
31	BRIAN MCKENNA/Who Know	12416
32	WYCLEF JEAN/Who Know	12416
33	MY CASE/Who Know	11444
34	ANGEL/MONKEY/Who Know	11444
35	BEATLES/MAN/Who Know	10656
36	DA BRAT/What Chu Like	10656
37	FRANKIE/Who Know	10656
38	FRANKIE/Who Know	10656
39	FRANKIE/Who Know	10656
40	FRANKIE/Who Know	10656
41	FRANKIE/Who Know	10656
42	FRANKIE/Who Know	10656
43	FRANKIE/Who Know	10656
44	FRANKIE/Who Know	10656
45	FRANKIE/Who Know	10656
46	FRANKIE/Who Know	10656
47	FRANKIE/Who Know	10656
48	FRANKIE/Who Know	10656
49	FRANKIE/Who Know	10656
50	FRANKIE/Who Know	10656

MARKET #11
KUBE/Seattle-Tacoma
KUBE 93 fm
 (206) 285-2295
 Cume: 464,200

PLAYS	ARTIST/TITLE	GI (000)
65	RUFF ENDFZ/No More	16544
66	NEXT/Who Know	15663
67	DA BRAT/What Chu Like	14982
68	DA BRAT/What Chu Like	14982
69	DA BRAT/What Chu Like	14982
70	DA BRAT/What Chu Like	14982
71	DA BRAT/What Chu Like	14982
72	DA BRAT/What Chu Like	14982
73	DA BRAT/What Chu Like	14982
74	DA BRAT/What Chu Like	14982
75	DA BRAT/What Chu Like	14982

MARKET #12
XHTZ/San Diego
Z90
 (619) 573-9090
 Cume: 384,400

PLAYS	ARTIST/TITLE	GI (000)
48	NELLY/Country Grammar	7803



WALT LOVE
babylove@rronline.com

Keep It Real

■ Rhythmic Oldies is happening in Wichita

The Rhythmic Oldies format of KSJM (Hot 107.9 Jamz)/Wichita is a unique mixture of hit songs from the '60s through the '90s. The interesting thing is that the station's owner and management aren't running away from the heritage association and foundation of R&B music that is the backbone of this format. The station had been Country and flipped to its current incarnation July 1.

KSJM PD A.J. Jones spoke with me about this new startup. He has been in the industry approximately 20 years. He is a native of Chicago, but has been doing radio in Wichita for a number of years. When I asked about the station's ownership, Jones said, "The Sherman Broadcast Group owns the facility. That's Don Sherman and his wife and partner, Denise."

Why a Rhythmic Oldies format in Wichita? "We did research and found that there was a place for the format," Jones said. "Rhythmic Oldies has never touched Kansas. At one time we were looking at doing an Urban format, but we have two CHR/Rhythmic stations here in Wichita that are pretty much Urban-based musically. So if we had decided to become Urban, you would have had three stations here playing just about the same music by the same artists 24/7, and that's not it."

"Our target audience is folks 25-54 who have enjoyed and still enjoy R&B music from the '60s through the '90s. Our primary target within that 25-54 demographic is females. I should also tell you that part of our approach is to be more



Don Sherman



A.J. Jones

community-based than other stations in this market. We feel that's a niche we want to own in this city.

"What's good about this format, which is a plus for us, is the fact that most people already know the songs. It's music you know the words to and can sing along with. It makes you feel good. Those are the sort of on-air slogans we use to brand our station. That gives us familiarity from the start, which is to our advantage as a new station in the marketplace."

Satisfying A Dream

One of the things that most interested me about KSJM is that a young African-American couple decided to get into radio station

ownership at this point in time. I asked Don Sherman why he chose to invest in radio, and why now. "Satisfying a lifelong dream that I had to own a radio station was the reason," he said. "Now was the time, if it was ever going to happen. Why? Because consolidation is making it harder and harder for an entrepreneur to purchase facilities. So, for me, now was the time, or it wouldn't happen at all during my lifetime."

I wondered if radio was something Sherman had been involved in previously. "No, I never did anything in radio before," he said. "I just wanted ownership, and I also believed that local ownership and programming would be better for the community." What industry was he working in prior to this? "I came from the security industry," he said. "I had my own company and bought a larger company that we were in competition with. Two years later the largest security company in the world, Pinkerton, bought my company."

Sherman ended by saying, "I'll always believe that there's room for the little guy in the radio industry. I believe that we better serve communities with local radio ownership and programming. Buying the three properties that I did was a very trying process. My faith was never tested, but my patience was." The properties Sherman is referring to, in addition to KSJM, are KSOK-FM (95.9) and KSOK-AM (1280), which serve the Winfield-Ark City area, a county just south of Wichita.

Staff Staff

I asked Jones to introduce his airstaff. "A gentleman by the name of Lyman James, who's been in this market for a number of years working with CHR powerhouse KKRD/Wichita, does our evening show from 7pm-midnight," he began. "Carla Eckols does middays from 10am-2pm and hosts a gospel show on Sunday mornings. In the mornings we have *The Tom Joyner Morning Show*, and I do afternoon

"We have a lot going on here in the Midwest, and it's a great place to live and work. The quality of life is something we all enjoy in this part of the country."

A.J. Jones

drive from 2-7pm. At 10pm, when Lyman goes off the air, we do what we call *The Real Quiet Storm*, hosted by Lee Templeton, better known as Lee T., from 10pm-2am. Our overnights are voicetracked."

Jones then told me about another interesting programming approach they've implemented on KSJM: "Every Wednesday at 5:30pm we have a talk show called *Community Line*, hosted by Fred Irvin. The half-hour program touches on issues and topics that are important to the citizens of this community."

"I'll always believe that there's room for the little guy in the radio industry. I believe that we better serve communities with local radio ownership and programming."

Don Sherman

"I know that time slot is unusual, but for us it makes sense, because it is a time during the week when people are out and about, listening to the radio after their workday. It's a perfect time to get people's attention."

Not knowing anything about Wichita, I wanted to find out what kind of place it was. Is it a blue-collar community? "It's a manufacturing town," Jones said. "Aircraft production is what this city is known for. About 90% of the airplanes built are made in Wichita. People work for Boeing, Beechcraft, Lear, Raytheon and other smaller companies."

"This is also where Pizza Hut started, although they moved their corporate headquarters to Dallas about five years ago. Coleman lanterns and camping equipment are made here in Wichita. We have a lot going on here in the Midwest, and it's a great place to live and work.

The quality of life is something we all enjoy in this part of the country."

Getting With The Program

When it came to programming Jones explained what KSJM did to kick things off last month: "We came out of the gate playing 1,000 songs in a row. Our slogan was 'A thousand old-school songs you haven't heard in years.' These were songs that hadn't been played on any radio station in the area for years."

How long did it take to play that many songs consecutively? "It took us approximately four days to get it done," Jones said. "People enjoyed it and are now getting into what we're doing. They're starting to stick with us on a daily basis. One of our first large promotions is coming up on Labor Day weekend. It's the annual Black Arts Festival that was put on by the city, and this year we'll be participating. This function has been going on in Wichita for 30 years."

Getting back to the music, Jones said, "We start each hour with a 'song of celebration,' which is a hit gospel song. We do that from 9am until 6pm every hour. We have a local sponsor for this, and it's sold out. I know some people will say, 'How corny,' but 'That's country.' Well, I'm proud to tell you that it's a programming idea that we took from a Country-formatted station here that was very successful with it for years. What's important is that it works for us now."

"You might also find this interesting: The Country station that used to do this only stopped when the local ownership sold to outside corporate owners. As I mentioned, we also have gospel programming on Sundays, from 4am-2pm. People here love their gospel music."

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?
Phone: (310) 788-1367
E-mail:
babylove@rronline.com
Or post your comments now. Go to www.rronline.com and click on Message Boards.



IT'S GETTING HOT IN WICHITA!

The KSJM (Hot 107.9 Jamz)/Wichita staff has ignited a flame, and now the " arsonists " are ready to watch the flames of success. Pictured here (L-R) are *The Real Quiet Storm* host Lee T., PD/afternoon drive personality A.J. Jones, middayer Carla Eckols and President/CEO Don Sherman.



EMPTATIONS



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8/21&22**

IN STORES NOW



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R&R Urban Top 50

August 18, 2000

Table with columns: LAST WEEK, THIS WEEK, ARTIST, TITLE, LABEL(S), TOTAL PLAYS, +/- PLAYS, GROSS IMPRESSIONS (%), WEEKS ON CHART, TOTAL STATIONS/ADDS. Lists top 50 songs including Sisqo, Ruff Endz, Toni Braxton, etc.

Most Added

Table listing new additions with columns: ARTIST, TITLE, LABEL(S), ADOS. Includes Profyle, Lucy Pearl, Absolute, etc.

Most Increased Plays

Table listing songs with the most increased plays with columns: ARTIST, TITLE, LABEL(S), TOTAL PLAY INCREASE. Includes Mystikal, Erykah Badu, etc.

Breakers

BIG TYMERS #1 Stunna (Cash Money/Universal)

Chart for Big Tymers: TOTAL PLAYS/INCREASE 1165/211, TOTAL STATIONS/ADDS 56/1, CHART 20

TRINA Pull Over (Slip 'N Slide/Atlantic)

Chart for Trina: TOTAL PLAYS/INCREASE 1053/125, TOTAL STATIONS/ADDS 57/2, CHART 32



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 8/6-Saturday 8/12. Bullets appear on songs gaining plays or remaining flat from previous 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.

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THE INDUSTRY'S NEWSPAPER





**On Your Desk
Right Now**

SHOLA AMA

Imagine

Imagine Being Discovered By Chance
Imagine Becoming One of Europe's Premiere Vocalists
Now, Imagine What You'd Do When You Get to the States

The Long Awaited Debut Single From
UK R&B Sensation
SHOLA AMA

Look For The US Debut CD
In Return

IN STORES SOON

Featuring songs produced & written by Rodney Jerkins, Angie Stone,
Babyface, David Foster, D-Influence, and Soul Shock & Karlin

Produced by Fred "Unkle Freddie" Jerkins III for FJ
Productions Inc./Darkchild Entertainment Inc.
Management: Jorge Hinojosa / Eric Brooks for Syndicate / Advent



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Kelly Price

"you should've told me"

GOING FOR ADDS
ON AUGUST 21 & 22

"Non-stop phones for Kelly! Listeners are Kelly crazy!"

-Tasha Love/MD WVEE Atlanta

"WOW, does she have a hit...strong lyrics, powerful vocals! It's Kelly at her best!"

- KJ Holiday/PD WOWI Norfolk, VA

"This is the big girls anthem!!"

- Cedric Hollywood, PD WEDR Miami

"Kelly's streak continues with another female anthem that will go straight to the top of the charts!"

- Maurice Devoe/PD WPHI Philadelphia

"Kelly is doin' it again! You won't have any problems with this record!"

- Jay Alan/ APD WGCI Chicago

"Power.... Power Phones! Power Requests! Power Song!"

- Michael Long/PD WZHT Montgomery, AL

Exploding At:

WGCI Chicago x25	WJLB Detroit x15
WBLS New York x22	WGZM St. Louis x15
KBXX Houston x21	KPRS Kansas City x10
KMJQ Houston x30	



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ARTIST BREAKDOWN

ARTIST: **BEBE WINANS F/ B. MCKNIGHT & JOE**
 TRACK: **"COMING BACK HOME"**
 LABEL: **MOTOWN**

"I'll have a Diet Coke," exclaims this gentle-spirited man. (Hmmm. I just asked to be polite. He was supposed to say, "Water," cause that's what I was prepared to give him.) I skip along my merry way to the kitchen to get His Royal Highness his beverage of choice, I think, "He's demanding." So what he has a fantastic voice and he and his family members have carved their signature in both the R&B and gospel music archives. Members of my family have carved their signature on the side of many liquor stores throughout South Central L.A. and Compton. So there!

"Your Diet Coke, your Highness," I say to Motown recording artist **Bebe Winans**. Winans spent the afternoon visiting with the R&B staff and having lunch. He even attended Club R&R, where the spectacular group broke 5 performed. As he chatted with Urban Editor Walt "Baby" Love and Rock Editor Yndee Maxwell, he signed glossies while his drum played in the background. "Hey, Bebe," I said as I cleaned up the remnants of Junior's chili. "you sound all right. I think you might like it." "Oh, you think so," he remarks as he spreads a big grin across his face.

Upon his departure Winans bowed to me and made his royal exit. Back at my desk I remembered how polite, personable and pleasant this man was. So I borrowed R&B Music Meeting Dir./Urban Music Mktg. Herb Winans' "Coming Back Home" single (because I

don't have one) and began the journey "back home" with three of urban music's most talented singers.

Accompanied by Brian McKnight's and JOE's soulfully smooth sounds, Bebe Winans presents a loving, romantic ballad focusing on that powerful, unrelenting and inexplicable emotion called love. "Coming Back Home" allows each singer to "explain his actions" in the relationship. Regardless of why they left, each crooner realizes that home is where they need to be. "Took some time to come around/ Realized how I let you down," says Winans. "A bit too late for sorry now/My pride got in the way." (Pride spelled backwards is "edirp" — which means absolutely nothing.)

The (self-proclaimed) risqué JOE keeps the romanticism flowing without a pause. He reveals, "I thought I had it all figured out/I needed time away to work it out." Apparently while on this "vacation" away from his lady, a revelation occurred: The person who he separated himself from is the same person he needs in his life. (Sometimes the hardest things to see are right before our eyes.) Pulling in the rear is 6-foot-plus tear-jerker Brian McKnight, who confesses "Somehow I lost my way/Mistakes I made I have to pay/It hurts to know still today/That I wasted so much time." (This brotha might want to invest in a Thomas Guide or a compass.)

The harmonious blend of vocals intensifies the passionate, sincere and humble chorus: "So I'm coming back home/Home where love is waiting for me/Been gone much too long/This is where I want to be/So I'm coming home/Cause home is where I belong."

Combining the vocals of three such talented men with modest yet loving lyrics over a gentle melody wasn't a bad idea. It's nice to hear men sing about realizing their faults and their desire to make the situation right. Bebe Winans has done a great job with this sentimentally apologetic tune. He just might have what it takes to succeed in this crazy business. Peace.

— Tanya O'Quinn
 Asst. Urban Editor



IN MY OPINION

with **Stan Allen**

Yolanda Adams
"Open Your Heart"
 (Elektra/EEG)

WESE/Tupelo, MS
 Afternoon Drive

After first listening to some of her songs, I realize Yolanda Adams is an extremely good singer. However, when I listen to "Open My Heart," I'm reminded, performance-wise, of Miss Patti LaBelle. I'm not saying that she sounds like Patti. What I'm referring to is her actual performance and the fact that she is singing from her heart. She sounds absolutely outstanding. I met Adams once in Baton Rouge, and she is outstanding — a religious, down-to-earth lady.

This single crosses all boundaries. Its message is about love and of blessing. I would suggest that anyone play Yolanda Adams' "Open My Heart" 24/7. It's a great song. I knew it would be a hit from the start — a No. 1 record for Urban AC and possibly mainstream.

ADVANCE NOTICE

Giving you fair warning: These are the singles that are going for adds on Tuesday (8/22).

- CO-ED Roll With Me (Universal)
- JERSEY AVE. I Wonder Why (MCA)
- DONELL JONES This Luv (LaFace/Arista)
- RONNY JOSEPH Oh Yeah (Motown)
- LIBERTY CITY Who's She Lovin' Now (Harrell/Jive)
- KELLY PRICE You Should've Told Me (Def Soul/IDJMG)
- RUFF RYDERS World War III (Ruff Ryders/Interscope)
- STEPHEN SIMMONDS I Can't Do That (Priority)
- SLIMM CALHOUN It's Okay (EastWest/EEG)
- SOMETHIN' FOR THE PEOPLE f/TRINA & TAMARA Ooh Wee (Warner Bros.)
- TELA T.E.L.A. (Rap-A-Lot)
- 3LW No More (Epic)
- YING YANG TWINS Ying Yang In This ... (Universal)

Going for ADDS Aug 21 !!

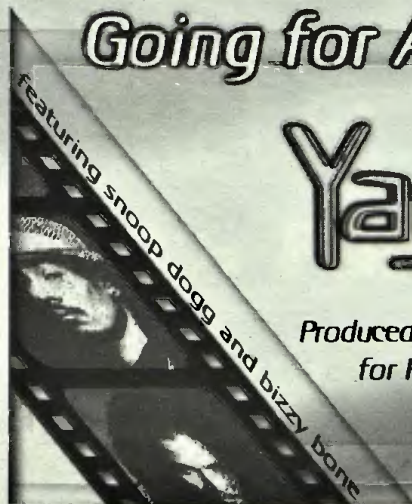
Ya Style

Produced by René, and Bruce Swedien
 for RuffTown Entertainment

from the new CD

THA CUM UP

WWW.RUFFTOWN.COM



August 18, 2000

New & Active

SHYNE F/BARRINGTON LEVY Bad Boyz (Bad Boy/Arista)
Total Plays: 589, Total Stations: 43, Adds: 3

PROFYLE Liar (Motown)
Total Plays: 570, Total Stations: 60, Adds: 59

EMINEM The Way I Am (Aftermath/Interscope)
Total Plays: 562, Total Stations: 54, Adds: 8

DE LA SOUL Ooh (Tommy Boy)
Total Plays: 552, Total Stations: 37, Adds: 2

BEENIE MAN Girls Them Sugar (Virgin)
Total Plays: 513, Total Stations: 20, Adds: 1

LIL' MO Ta Da (Gold Mind/EastWest/EEG)
Total Plays: 507, Total Stations: 49, Adds: 5

AMIL F/BEYONCE I Got That (Roc-A-Fella/Columbia)
Total Plays: 445, Total Stations: 39, Adds: 0

CAM'RON What Means The World To You (Epic)
Total Plays: 437, Total Stations: 48, Adds: 4

MARY MARY F/B. B. JAY I Sing (C2/Columbia)
Total Plays: 436, Total Stations: 45, Adds: 2

MACK 10 From Tha Streetz (Hoo Bangin'/Priority)
Total Plays: 420, Total Stations: 42, Adds: 3

TONI ESTES Hot (Priority)
Total Plays: 401, Total Stations: 42, Adds: 3

504 BOYZ Whodi (Priority)
Total Plays: 366, Total Stations: 38, Adds: 0

DO OR DIE Can U Make It Hot (Rap-A-Lot)
Total Plays: 341, Total Stations: 54, Adds: 53

LUCY PEARL Don't Mess... (Overbrook/Pookie/Beyond)
Total Plays: 290, Total Stations: 25, Adds: 0

TRIN-I-TEE 5:7 Imagine That (B-Rite/Interscope)
Total Plays: 235, Total Stations: 21, Adds: 1

RAM SQUAD Ballers (Up In Here) (Universal)
Total Plays: 195, Total Stations: 23, Adds: 0

1NC Nobody (Gospo Centric/Interscope)
Total Plays: 190, Total Stations: 13, Adds: 0

MACY GRAY Why Didn't You Call Me (Epic)
Total Plays: 184, Total Stations: 21, Adds: 0

MIRACLE We Ain't Scared (Universal)
Total Plays: 170, Total Stations: 40, Adds: 39

C-MURDER Down For My N's (Tru/No Limit/Priority)
Total Plays: 155, Total Stations: 19, Adds: 0

B. B. JAY Don't Be Mad (Who Da' Blame) (Harrell/Jive)

Songs ranked by total plays

Most Played Recurrents

DONELL JONES Where I Wanna Be (Untouchables/LaFace/Arista)

CARL THOMAS I Wish (Bad Boy/Arista)

AALIYAH Try Again (BlackGround/Virgin)

JOE I Wanna Know (Jive)

TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)

SISQO Thong Song (Dragon/Def Soul/IDJMG)

DMX Party Up (Up In Here) (Ruff Ryders/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)

MONTELL JORDAN Get It On...Tonight (Def Soul/IDJMG)

MISSY "MISDEMEANOR" ELLIOTT Hot Boyz (EastWest/EEG)

JAGGED EDGE He Can't Love U (So So Def/Columbia)

JUVENILE Back That Thang Up (Cash Money/Universal)

Q-TIP Vivrant Thing (Def Jam/IDJMG)

DRAMA Left, Right, Left (Atlantic)

ERIC BENET Spend My Life With You (Warner Bros.)

HOT BOYS I Need A Hot Girl (Cash Money/Universal)

DR. DRE F/EMINEM Forgot About Dre (Aftermath/Interscope)

ANGIE STONE No More Rain (In This Cloud) (Arista)

TUNED-IN

URBAN

R&R/MEDIABASE 24/7

WHRK/Memphis

3am

MARY J. BLIGE Your Child
R. KELLY It Seems Like You're Ready
ERYKAH BADU Bag Lady
SISQO Incomplete
D'ANGELO Untitled... (How Does It Feel?)
LSG Door #1
ROME I Belong To You
SILK Freak Me
AVANT Separated
SILK Meeting In My Bedroom

11am

TONI BRAXTON Just Be A Man About It
JAGGED EDGE Gotta Be
JANET Doesn't Really Matter
SISQO Incomplete
NELLY Country Grammar
LIL' ZANE 1/112 Callin' Me
DESTINY'S CHILD Say My Name
GINUWINE None Of Ur Friends Business
TELA Tela
TONY TOUCH I Wonder Why...
DA BRAT I/TYRESE What'chu Like
DR. DRE Xxplosive

4pm

SISQO Incomplete
EMINEM The Real Slim Shady
ERYKAH BADU Bag Lady
RUFF ENDZ No More
TELA Tela
EVE I/JADAKISS Got It All
DONELL JONES Where I Wanna Be
NELLY Country Grammar
CARL THOMAS Summer Rain
IDEAL Whatever
DA BRAT I/TYRESE What'chu Like
DR. DRE Xxplosive

8pm

SISQO Incomplete
JAY-Z I/AMIL & JA Can I Get A...
LIL' BOW BOW I/XSCAPE Bounce With Me
MARY J. BLIGE Your Child
BIG TYMERS Get Your Roll On
IDEAL Whatever



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 8/7. © 2000, R&R Inc.

WPEG/Charlotte

3am

ERYKAH BADU Bag Lady
TRINA Pull Over
LUCY PEARL Dance Tonight
BOYZ II MEN Pass You By
THREE 6 MAFIA Sippin' On Da Syrup
LUDACRIS What's Your Fantasy
AVANT Separated
MAJOR FIGGAS Yeah That's Us
METHRONE Loving Each Other 4 Life
DESTINY'S CHILD Jumpin' Jumpin'
SHYNE I/BARRINGTON LEVY Bad Boyz
JAGGED EDGE Let's Get Married
MYA I/JADAKISS Best Of Me
JAY-Z Do It Again

11am

TONI BRAXTON Just Be A Man About It
SANTANA I/PRODUCT G&B Maria Maria
CHANGING FACES That Other Woman
RUFF ENDZ No More
LIL' BOW WOW I/XSCAPE Bounce Wit' Me
METHRONE Loving Each Other 4 Life
DMX I/SISQO What They Want
LUDACRIS What's Your Fantasy
IDEAL Whatever

4pm

RUFF ENDZ No More
JUVENILE I/MANNY FRESH I Got That Fire
CARL THOMAS Summer Rain
JAGGED EDGE Let's Get Married
MYSTIKAL Shake Ya Ass
LIL' BOW WOW I/XSCAPE Bounce Wit' Me
IDEAL Whatever
LL COOL J Imagine That
COMMON The Light
AALIYAH I Don't Wanna

8pm

LIL' KIM Hold On
COMMON The Light
TRINA Pull Over
LIL' BOW WOW I/XSCAPE Bounce Wit' Me
DMX I/SISQO What They Want
JAGGED EDGE Let's Get Married
LUDACRIS What's Your Fantasy
TONI BRAXTON Just Be A Man About It
MYSTIKAL Shake Ya Ass

Stress

Healthy Music
Means
Stronger
Ratings



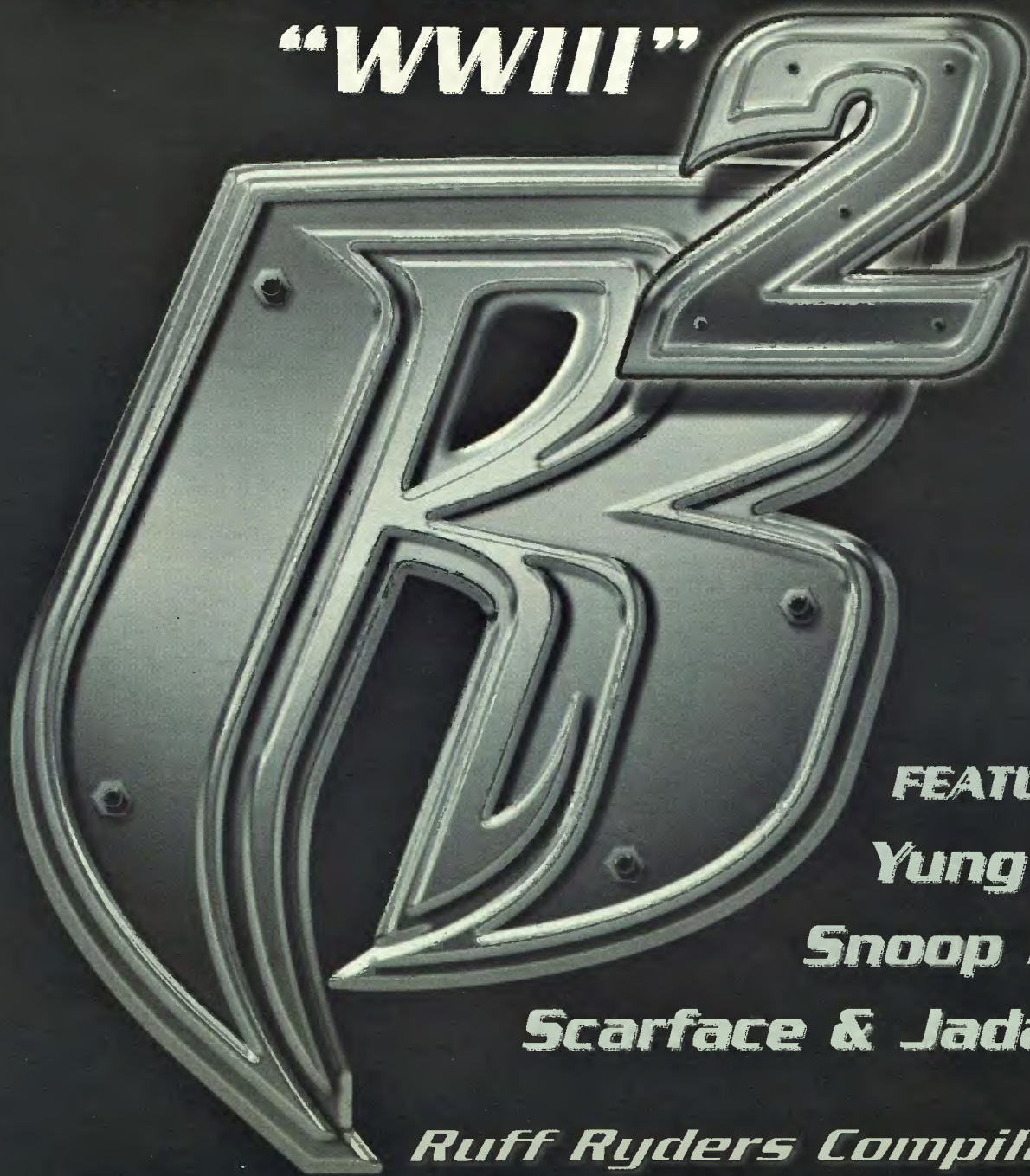
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*The next single from
RUFF RYDER'S VOLUME II
"WWIII"*



FEATURING:

Yung Wun

Snoop Dogg

Scarface & Jadakiss

Ruff Ryders Compilation

Ryde Or Die Vol. II

GOING FOR ADDS AUGUST 21 & 22

Reporters

Stations and their ads listed alphabetically by market

Urban

WAJZ/Albany, NY *
 PD: Mike Morgan
 MD: Ron Williams
 12 YOLANDA ADAMS "Open"
 3 PROFILE "Lar"
 9 LUDACRIS "Fantasy"
 CASH MONEY "Baler"
 CHARLIE WILSON "Without"
 PROFILE "Lar"

KBCB/Alexandria, LA
 Int. PD: Jay Michaels
 MD: R.J. Polk
 10 ABSOLUTE "Really"
 5 LUCY PEARL "Mess"
 5 PROFILE "Lar"
 5 SHOLA AAMA "Imagine"
 3 JPC "Me"
 5 LUDACRIS "Fantasy"
 5 CASH MONEY "Baler"
 5 C-MURDER "Down"
 5 DEVYNE STEPHENS "Uh-Huh"

WHTA/Atlanta, GA *
 PD: Derrick Johnson
 APD: Ryan Cameron
 MD: Ramona Debraux
 59 LUDACRIS "Fantasy"
 1 LL COOL J "Imagine"
 1 KELLY PRICE "Should've"
 C-MURDER "Down"
 CASH MONEY "Baler"
 JARULE FC. MILLIAN "Between"

WVEE/Atlanta, GA *
 PD: Tony Brown
 MD: Toledo Love
 3 JILL SCOTT "Gettin'"
 C-MURDER "Down"
 WACK 10 STREET
 PROFILE "Lar"

WFXA/Augusta, GA *
 PD: Robert Taylor
 MD: Yana Symone
 47 LUDACRIS "Fantasy"
 5 CASH MONEY "Baler"
 ABSOLUTE "Really"
 C-MURDER "Down"

WEMX/Baton Rouge, LA *
 PD: AJ Jai Wallace
 APD: Mya Vernon
 MD: Adrien Long
 18 PROFILE "Lar"
 1 LUCY PEARL "Mess"
 C-MURDER "Down"
 ABSOLUTE "Really"
 LUDACRIS "Fantasy"
 CASH MONEY "Baler"
 SHOLA AAMA "Imagine"
 DONNELL JONES "Ther"

KTCX/Beaumont, TX
 PD: Lou Bennett
 28 CHANGING FACES "Other"
 7 ABSOLUTE "Really"
 5 PROFILE "Lar"
 CHARLIE WILSON "Without"
 LUCY PEARL "Mess"

WJZD/Bloom-Gullport, MS
 PD: Rob Neal
 MD: Kathy Dames
 25 ABSOLUTE "Really"
 10 LUCY PEARL "Mess"
 10 PROFILE "Lar"
 5 SHOLA AAMA "Imagine"
 C-MURDER "Down"
 5 CASH MONEY "Baler"
 5 CHARLIE WILSON "Without"
 5 DEVYNE STEPHENS "Uh-Huh"
 5 3PC "Me"

WBDT/Boston, MA *
 PD: Tom Calocucci
 MD: Cheryl Martinez
 No Adds

WBLC/Buffalo, NY *
 PD: Mike Hilant
 4 MAJORIGAS "Yeah"
 1 LUCY PEARL "Mess"
 CHARLIE WILSON "Without"
 PROFILE "Lar"

WWVZ/Charlotte, SC *
 OMP/D: Terry Basse
 MD: Ron Spackardville
 5 ABSOLUTE "Really"
 4 PROFILE "Lar"
 4 LUDACRIS "Fantasy"
 3 LUCY PEARL "Mess"
 C-MURDER "Down"
 SHOLA AAMA "Imagine"
 CASH MONEY "Baler"
 CHARLIE WILSON "Without"

WPFG/Charlotte, NC *
 PD: Andre Carson
 MD: Nate Gidley
 51 LUDACRIS "Fantasy"
 13 PROFILE "Lar"
 8 JILL SCOTT "Gettin'"
 ABSOLUTE "Really"
 C-MURDER "Down"

WJTT/Chattanooga, TN *
 PD: Keith Landecker
 MD: Magic
 13 LUCY PEARL "Mess"
 8 PROFILE "Lar"
 1 LUDACRIS "Fantasy"
 DASH MONEY "Baler"
 C-MURDER "Down"
 ABSOLUTE "Really"
 SHOLA AAMA "Imagine"
 CHARLIE WILSON "Without"

WGC/Chicago, IL *
 OMP/D: Emy Smith
 APD/MD: Jay Alan
 26 PROFILE "Lar"
 7 MYSTICAL "Shake"
 5 SHYNE FB LEVY "Boy"
 CHARLIE WILSON "Without"

WIZF/Cincinnati, OH *
 VP/Prog.: Tony Fields
 MD: Terri Thomas
 7 PROFILE "Lar"
 ABSOLUTE "Really"

WENZ/Cleveland, OH *
 PD: Lance Pantan
 MD: Sam Sytk
 No Adds

WZAK/Cleveland, OH *
 MD: Langford Stephens
 8 ENEMEM "Way"
 7 PROFILE "Lar"
 SHOLA AAMA "Imagine"
 PROFILE "Lar"
 CHARLIE WILSON "Without"
 LUCY PEARL "Mess"

WHXT/Columbia, SC
 PD: Jerry Smokin' B
 MD: Bill Black
 16 SHYNE FB LEVY "Boy"
 13 C-MURDER "Down"
 13 LUCY PEARL "Mess"
 ABSOLUTE "Really"

WDOM/Columbia, SC *
 PD/MD: Paul Jackson
 26 TOM BRAXTON "Just"
 23 ERYKAH BADIU "Bag"
 16 MYSTICAL "Shake"
 4 ENEMEM "Way"
 2 JAY-Z FAMEPHIS "Papi"
 5M/BY "Whod"
 CASH MONEY "Baler"
 LUCY PEARL "Mess"
 PROFILE "Lar"
 SHOLA AAMA "Imagine"
 TONI ESTES "Ther"

WVNN/Florence, SC
 PD: Matt Scurry
 PD: Gerald McSwain
 APD/MD: Nikki Reed
 6 DELAQUA "Lar"
 PROFILE "Lar"
 SHOLA AAMA "Imagine"
 TONI ESTES "Ther"

WBVA/Charlotte, NC *
 PD: Andre Carson
 MD: DC
 14 NEXT "Way"
 5 TAMIA "Ther"
 5 LUCY PEARL "Mess"
 MARSA "Strong"

WVAZ/Chicago, IL *
 OMP/D: Mazi Mhyak
 APD/MD: Jamilah Muhammad
 CHARLIE WILSON "Without"

WLXC/Columbia, SC *
 PD/MD: Paula
 No Adds

WAGH/Columbus, GA
 PD: Billy Dee
 MD: Ed Lewis
 CHARLIE WILSON "Without"

KRNH/Dallas-Ft. Worth, TX *
 PD: Al Payne
 MD: Rudy "Y"
 7 CHANGING FACES "Other"

WFKE/Columbus, GA
 PD: Terri Anny
 MD: Bailey
 2 CASH MONEY "Baler"
 2 LUCY PEARL "Mess"
 C-MURDER "Down"
 2 PROFILE "Lar"
 2 ABSOLUTE "Really"

WCKX/Columbus, OH *
 VP/Prog.: Tony Fields
 PD: Paul Strong
 1 PROFILE "Lar"
 LUCY PEARL "Mess"
 AMIL FBYENCE "Got"
 LUDACRIS "Fantasy"
 ABSOLUTE "Really"

KKDA/Dallas-Ft. Worth, TX *
 PD/MD: Skip Cheatham
 37 PROFILE "Lar"
 LUCY PEARL "Mess"
 LUDACRIS "Fantasy"
 CASH MONEY "Baler"
 C-MURDER "Down"
 MARY MARY FB B. JAY "Sings"

WRDU/Dayton, OH *
 PD/MD: Marco Simmons
 BIG BUB "Material"

WDTJ/Detroit, MI *
 O.M.: James Alexander
 PD: Nate Bell
 MD: Phillip Mahome
 1 CASH MONEY "Baler"
 1 SHYNE FB LEVY "Boy"
 LUDACRIS "Fantasy"
 C-MURDER "Down"

WJLB/Detroit, MI *
 VP/Ops & Prog.: Michael Saund
 MD: Kris Kelley
 No Adds

WJMN/Dothan, AL
 PD: Tony Black
 10 PROFILE "Lar"
 10 3PC "Me"
 8 LUCY PEARL "Mess"
 7 ABSOLUTE "Really"
 7 C-MURDER "Down"
 6 CASH MONEY "Baler"
 3 SHOLA AAMA "Imagine"
 3 DEVYNE STEPHENS "Uh-Huh"
 CHARLIE WILSON "Without"
 LUDACRIS "Fantasy"

WZFX/Fayetteville, NC *
 PD: Bobby Jay
 APD: Garret Davis
 MD: Taylor Murgan
 12 MYSTICAL "Shake"
 10 JILL SCOTT "Gettin'"
 10 JAY-Z FAMEPHIS "Papi"
 3 PROFILE "Lar"
 2 ENEMEM "Way"
 1 MARY MARY FB B. JAY "Sings"

WZFF/Fayetteville, NC *
 PD: Bobby Jay
 APD: Garret Davis
 MD: Taylor Murgan
 12 MYSTICAL "Shake"
 10 JILL SCOTT "Gettin'"
 10 JAY-Z FAMEPHIS "Papi"
 3 PROFILE "Lar"
 2 ENEMEM "Way"
 1 MARY MARY FB B. JAY "Sings"

WZOO/Flint, MI *
 PD/MD: Chris Reynolds
 10 LUDACRIS "Fantasy"
 ABSOLUTE "Really"
 LUCY PEARL "Mess"
 JAY-Z FAMEPHIS "Papi"

WYNN/Florence, SC
 PD: Matt Scurry
 PD: Gerald McSwain
 APD/MD: Nikki Reed
 6 DELAQUA "Lar"
 PROFILE "Lar"
 SHOLA AAMA "Imagine"
 TONI ESTES "Ther"

KDKO/Denver-Boulder, CO
 Int. PD/MD: Jim Walker
 PROFILE "Lar"
 SHOLA AAMA "Imagine"
 TAMARA "Money"
 R. KELLY "Bae"

WDMK/Detroit, MI *
 PD/MD: James Alexander
 4 CHARLIE WILSON "Without"
 JILL SCOTT "Gettin'"

WVMX/Detroit, MI *
 VP/Prog. & Prog.: Michael Saund
 PD: Janet G.
 3 GERALD LEBERT "Baby"
 CHARLIE WILSON "Without"

WUKS/Fayetteville, NC
 PD: Bobby Jay
 APD: Garret Davis
 MD: Calvin Pee
 No Adds

WTMG/Gainesville-Ocala, FL
 OMP/D: Don Cody
 APD: Bailey
 11 WACK 10 STREET
 11 CHARLIE WILSON "Without"
 10 ROGER TROUTMAN L. "Lar"
 9 DU MAGG MIREL "Groove"
 6 SHOLA AAMA "Imagine"
 6 CASH MONEY "Baler"
 6 ANIL FBYENCE "Got"
 5 ABSOLUTE "Really"
 5 C-MURDER "Down"
 4 DEVYNE STEPHENS "Uh-Huh"
 4 PROFILE "Lar"
 4 3PC "Me"

WCKX/Columbus, OH *
 VP/Prog.: Tony Fields
 PD: Paul Strong
 1 PROFILE "Lar"
 LUCY PEARL "Mess"
 AMIL FBYENCE "Got"
 LUDACRIS "Fantasy"
 ABSOLUTE "Really"

WJMS/Greenville, NC *
 PD/MD: B. K. Kirkland
 4 ERYKAH BADIU "Bag"
 4 TAMIA "Ther"
 4 MYA "Case"
 LIL ZANE F112 "Callin'"

WJMJ/Greenville, SC *
 PD: Marvin Hanson
 MD: Doug Davis
 LUCY PEARL "Mess"
 ABSOLUTE "Really"
 CHARLIE WILSON "Without"

WNEZ/Hartford, CT
 PD/MD: Ricky Ricardo
 APD: J.J. Foxe
 32 PROFILE "Lar"
 24 RUFF RIDERS "WV"
 23 C-MURDER "Down"
 19 FORCE MVS "Messing"
 17 LUDACRIS "Fantasy"
 12 ABSOLUTE "Really"
 11 SHOLA AAMA "Imagine"
 8 CHARLIE WILSON "Without"
 6 CASH MONEY "Baler"
 5 LUCY PEARL "Mess"

WEPJ/Huntsville, AL *
 PD/MD: Steve Murray
 No Adds

WTLC/Indianapolis, IN *
 PD: Brian Wallace
 3 MYA "Case"
 CARL THOMAS "Summer"
 ENEMEM "Way"

WJMI/Jackson, MS *
 PD/MD: Stan Branson
 19 YOLANDA ADAMS "Open"
 12 PROFILE "Lar"
 LUDACRIS "Fantasy"
 LIBERTY CITY F.L.A. "Love"
 2 ABSOLUTE "Really"
 SHOLA AAMA "Imagine"
 LUCY PEARL "Mess"
 C-MURDER "Down"
 CASH MONEY "Baler"

KPRS/Kansas City, MO *
 PD: Sam Weaver
 APD/MD: Myron Fees
 11 LUDACRIS "Fantasy"
 SHOLA AAMA "Imagine"
 PROFILE "Lar"
 ABSOLUTE "Really"
 CASH MONEY "Baler"
 C-MURDER "Down"
 MD THUGS/FUZIE "Lar"

WZOO/Flint, MI *
 PD/MD: Chris Reynolds
 10 LUDACRIS "Fantasy"
 ABSOLUTE "Really"
 LUCY PEARL "Mess"
 JAY-Z FAMEPHIS "Papi"

WYNN/Florence, SC
 PD: Matt Scurry
 PD: Gerald McSwain
 APD/MD: Nikki Reed
 6 DELAQUA "Lar"
 PROFILE "Lar"
 SHOLA AAMA "Imagine"
 TONI ESTES "Ther"

WFLM/Ft. Pierce, FL
 PD/MD: Michael James
 CHARLIE WILSON "Without"
 SHOLA AAMA "Imagine"
 ABSOLUTE "Really"

WQMG/Greensboro, NC *
 PD: Alvin Stone
 MD: Bryan Maxwell
 CONNORS/MORZELL "Ther"

KMLL/Houston-Galveston, TX *
 PD: Carl Conner
 MD: Carla Boatner
 No Adds

WWSL/Jacksonville, FL *
 PD: Doc Wyler
 APD/MD: K.J.
 11 GERALD LEBERT "Baby"
 CARL THOMAS "Summer"
 PROFILE "Lar"

WKGN/Knoxville, TN
 PD/MD: Blair Braden
 O.M.P/D: Bailey
 10 PROFILE "Lar"
 5 ABSOLUTE "Really"
 5 SHOLA AAMA "Imagine"
 5 CHARLIE WILSON "Without"
 5 C-MURDER "Down"
 5 SHOLA AAMA "Imagine"
 5 LUCY PEARL "Mess"
 5 SOUTH "We-H-Huh"

KRRQ/Lafayette, LA *
 PD: Dre Richards
 MD: Darlene Prejan
 16 PROFILE "Lar"
 1 LUDACRIS "Fantasy"
 ABSOLUTE "Really"
 1 DEVYNE STEPHENS "Uh-Huh"
 1 CASH MONEY "Baler"
 1 LUCY PEARL "Mess"
 1 C-MURDER "Down"
 1 SHOLA AAMA "Imagine"

WJMI/Jackson, MS *
 PD/MD: Stan Branson
 19 YOLANDA ADAMS "Open"
 12 PROFILE "Lar"
 LUDACRIS "Fantasy"
 LIBERTY CITY F.L.A. "Love"
 2 ABSOLUTE "Really"
 SHOLA AAMA "Imagine"
 LUCY PEARL "Mess"
 C-MURDER "Down"
 CASH MONEY "Baler"

WNEZ/Hartford, CT
 PD/MD: Ricky Ricardo
 APD: J.J. Foxe
 32 PROFILE "Lar"
 24 RUFF RIDERS "WV"
 23 C-MURDER "Down"
 19 FORCE MVS "Messing"
 17 LUDACRIS "Fantasy"
 12 ABSOLUTE "Really"
 11 SHOLA AAMA "Imagine"
 8 CHARLIE WILSON "Without"
 6 CASH MONEY "Baler"
 5 LUCY PEARL "Mess"

WEPJ/Huntsville, AL *
 PD/MD: Steve Murray
 No Adds

WTLC/Indianapolis, IN *
 PD: Brian Wallace
 3 MYA "Case"
 CARL THOMAS "Summer"
 ENEMEM "Way"

WJMI/Jackson, MS *
 PD/MD: Stan Branson
 19 YOLANDA ADAMS "Open"
 12 PROFILE "Lar"
 LUDACRIS "Fantasy"
 LIBERTY CITY F.L.A. "Love"
 2 ABSOLUTE "Really"
 SHOLA AAMA "Imagine"
 LUCY PEARL "Mess"
 C-MURDER "Down"
 CASH MONEY "Baler"

KIPR/Little Rock, AR *
 OMP/MD: Joe Booker
 3 ABSOLUTE "Really"
 5 SOUTH "We-H-Huh"
 PROFILE "Lar"
 SHOLA AAMA "Imagine"
 CASH MONEY "Baler"
 C-MURDER "Down"
 LIBERTY CITY F.L.A. "Love"

KBFT/Los Angeles, CA *
 MD: Dorsey Fuller
 31 LUCY PEARL "Mess"
 15 PROFILE "Lar"
 11 LIL BOW WOW "Bounce"

WBLO/Louisville, KY *
 PD: Tony Fields
 MD: Karen Jordan
 MD: Gerald Harrison
 CASH MONEY "Baler"

WZOO/Flint, MI *
 PD/MD: Chris Reynolds
 10 LUDACRIS "Fantasy"
 ABSOLUTE "Really"
 LUCY PEARL "Mess"
 JAY-Z FAMEPHIS "Papi"

WFLM/Ft. Pierce, FL
 PD/MD: Michael James
 CHARLIE WILSON "Without"
 SHOLA AAMA "Imagine"
 ABSOLUTE "Really"

WQMG/Greensboro, NC *
 PD: Alvin Stone
 MD: Bryan Maxwell
 CONNORS/MORZELL "Ther"

KMLL/Houston-Galveston, TX *
 PD: Carl Conner
 MD: Carla Boatner
 No Adds

WWSL/Jacksonville, FL *
 PD: Doc Wyler
 APD/MD: K.J.
 11 GERALD LEBERT "Baby"
 CARL THOMAS "Summer"
 PROFILE "Lar"

WFXM/Macon, GA
 PD/MD: Derek Harper
 5 RAM SQUAD "Baler"
 10 PROFILE "Lar"
 5 CASH MONEY "Baler"
 C-MURDER "Down"

WBBB/Macon, GA
 PD/MD: Eric Scott
 5 LUCY PEARL "Mess"
 SHOLA AAMA "Imagine"
 CHARLIE WILSON "Without"
 PROFILE "Lar"
 C-MURDER "Down"
 CASH MONEY "Baler"
 LUCY PEARL "Mess"
 LUDACRIS "Fantasy"
 ABSOLUTE "Really"

WHRR/Memphis, TN *
 PD/MD: Bobby O'Jay
 APD: Eileen Nathaniel
 17 PROFILE "Lar"
 5 LUCY PEARL "Mess"
 2 JAY-Z FAMEPHIS "Papi"
 1 CASH MONEY "Baler"
 ABSOLUTE "Really"
 C-MURDER "Down"
 SHYNE FB LEVY "Boy"

WEDR/Miami, FL *
 O.M.: James Thomas
 PD/MD: Cedric Hollywood
 21 PROFILE "Lar"
 15 LUDACRIS "Fantasy"
 ABSOLUTE "Really"
 LUCY PEARL "Mess"
 CASH MONEY "Baler"
 C-MURDER "Down"
 17 PROFILE "Lar"
 17 LUCY PEARL "Mess"
 12 BEAME MAN "Gis"
 9 PROFILE "Lar"
 9 MARY MARY FB B. JAY "Sings"
 ABSOLUTE "Really"
 CHARLIE WILSON "Without"

WQHH/Lansing, MI
 PD/MD: Brian Johnson
 10 LIL MO "L"
 5 LUCY PEARL "Mess"
 5 PROFILE "Lar"
 ABSOLUTE "Really"
 CASH MONEY "Baler"
 LUDACRIS "Fantasy"
 SHOLA AAMA "Imagine"
 C-MURDER "Down"

WKKV/Milwaukee, WI *
 PD: Gary Young
 MD: Doc Lowe
 17 LUCY PEARL "Mess"
 12 BEAME MAN "Gis"
 9 PROFILE "Lar"
 9 MARY MARY FB B. JAY "Sings"
 ABSOLUTE "Really"
 CHARLIE WILSON "Without"

WBX/Mobile, AL *
 Int. PD/MD: Myranda Reuben
 6 JAY-Z FAMEPHIS "Papi"
 ABSOLUTE "Really"
 CHARLIE WILSON "Without"
 PROFILE "Lar"

WJWZ/Montgomery, AL
 PD/MD: D. Reed
 41 LUDACRIS "Fantasy"
 41 C-MURDER "Down"
 30 PROFILE "Lar"
 PROFILE "Lar"
 LIBERTY CITY F.L.A. "Love"

KBFT/Los Angeles, CA *
 MD: Dorsey Fuller
 31 LUCY PEARL "Mess"
 15 PROFILE "Lar"
 11 LIL BOW WOW "Bounce"

WZOO/Flint, MI *
 PD/MD: Chris Reynolds
 10 LUDACRIS "Fantasy"
 ABSOLUTE "Really"
 LUCY PEARL "Mess"
 JAY-Z FAMEPHIS "Papi"

WYNN/Florence, SC
 PD: Matt Scurry
 PD: Gerald McSwain
 APD/MD: Nikki Reed
 6 DELAQUA "Lar"
 PROFILE "Lar"
 SHOLA AAMA "Imagine"
 TONI ESTES "Ther"

WFLM/Ft. Pierce, FL
 PD/MD: Michael James
 CHARLIE WILSON "Without"
 SHOLA AAMA "Imagine"
 ABSOLUTE "Really"

WQMG/Greensboro, NC *
 PD: Alvin Stone
 MD: Bryan Maxwell
 CONNORS/MORZELL "Ther"

KMLL/Houston-Galveston, TX *
 PD: Carl Conner
 MD: Carla Boatner
 No Adds

WWSL/Jacksonville, FL *
 PD: Doc Wyler
 APD/MD: K.J.
 11 GERALD LEBERT "Baby"
 CARL THOMAS "Summer"
 PROFILE "Lar"

WQQK/Nashville, TN *
 O.M.: Jim Kennedy
 PD: Juan Castillo
 1 LUCY PEARL "Mess"
 PROFILE "Lar"

WYBC/New Haven, CT *
 O.M.: Wayne Schmidt
 PD: Steven Richardson
 MD: D.P.
 37 LUCY PEARL "Mess"
 18 LUDACRIS "Fantasy"
 LUDACRIS "Fantasy"
 CASH MONEY "Baler"
 PROFILE "Lar"
 ABSOLUTE "Really"

WQUE/New Orleans, LA *
 PD: Gerard Stevens
 MD: Angela Watson
 24 ERYKAH BADIU "Bag"
 C-MURDER "Down"
 ENEMEM "Way"
 ABSOLUTE "Really"
 CASH MONEY "Baler"
 PROFILE "Lar"
 LUCY PEARL "Mess"

WBLS/New York, NY *
 PD: Vinny Brown
 MD: Deeneen Workack
 No Adds

WOWI/Norfolk, VA *
 PD: K.J. Holiday
 MD: Michael Mauzone
 6 PROFILE "Lar"
 5 LUCY PEARL "Mess"
 3 ENEMEM "Way"
 ABSOLUTE "Really"
 CASH MONEY "Baler"
 LUDACRIS "Fantasy"
 SHOLA AAMA "Imagine"

WKKV/Milwaukee, WI *
 PD: Gary Young
 MD: Doc Lowe
 17 LUCY PEARL "Mess"
 12 BEAME MAN "Gis"
 9 PROFILE "Lar"
 9 MARY MARY FB B. JAY "Sings"
 ABSOLUTE "Really"
 CHARLIE WILSON "Without"

KVSP/Oklahoma City, OK *
 PD: Tony Mondy
 MD: Eddie Brasco
 7 ABSOLUTE "Really"
 TRIA "Ther"
 PROFILE "Lar"
 C-MURDER "Down"
 SHOLA AAMA "Imagine"
 LUCY PEARL "Mess"
 CHARLIE WILSON "Without"

WJHM/Orlando, FL *
 PD: Russ Allen
 Int. MD: Jay Love
 C-MURDER "Down"

WPHI/Philadelphia, PA *
 PD: Maurice Deane
 APD: Lavonda Williams
 4 PROFILE "Lar"
 ABSOLUTE "Really"

WUSL/Philadelphia, PA *
 PD: Helen Little
 APD/MD: Glenn Cooper
 6 PROFILE "Lar"
 6 LIL BOW WOW "Bounce"
 1 LUCY PEARL "Mess"
 1 LUDACRIS "Fantasy"
 1 MARY MARY FB B. JAY "Sings"
 ABSOLUTE "Really"

WAMO/Pittsburgh, PA *
 PD: Ron Atkins
 MD: DJ Boogie
 6 MAJORIGAS "Yeah"
 3 LUCY PEARL "Mess"
 30A BYZ "Whod"
 ABSOLUTE "Really"
 PROFILE "Lar"
 ENEMEM "Way"

WDAI/Myrle Beach, SC
 PD/MD: Chris Clay
 16 PROFILE "Lar"
 ABSOLUTE "Really"
 PROFILE "Lar"
 MAJORIGAS "Yeah"
 ENEMEM "Way"

WCFB/Orlando, FL *
 PD: Steve Holbrook
 MD: Joe Davis
 3 BOYZ MEN "Pass"
 BEBE WINANS "Name"
 RACHELLE FERRELL "Sister"

WDAS/Philadelphia, PA *
 PD: Joe Tarrano
 APD/MD: Darryl Seaver
 15 ANWAT "Separat"
 TAMIA "Ther"

KMJK/Phoenix, AZ<

Early Believers:

WQUE/New Orleans
KDKS/Shreveport
WHRK/Memphis
WWWZ/Charleston
WKKV/Milwaukee
WTLZ/Saginaw

NO MORE
(BABY I'MA DO RIGHT)



3LW No More (Baby I'ma Do Right)

the irresistible first single from the vocal trio of the new millennium.
taken from their forthcoming self-titled debut album.

OFFICIAL IMPACT DATE > AUGUST 22

Produced by Sean "Sepp" Hall for The Hitmaker.net
Management: Michele Williams for Big Cat Management

www.3LW.com www.epicrecords.com

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NINE LIVES

FIND COMPLETE PLAYLISTS FOR ALL URBAN REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1
WLSN/New York
Radio One
(212) 441-1000
Debra Williams
12+ Cume 1,599,300

107.5 FM
WBLS

PLAYS LW TW ARTIST/TITLE GI (800)
48 59 JAGGED EDGE/Let's Get Married 57466
48 59 TONI BRAXTON/Just Be A Man... 51822
50 32 RUFT ENDO/No More 50640
44 81 SAMMIE/Crazy Things I Do 49504
52 50 SISOQ/Incomplete 48974
54 48 DONELL JONES/Where I Wanna Be 46752
54 48 NEXT/Why 45752
45 45 JOE/That Her Like 43830
30 38 KELLY PRICE/As We Lay 37886
39 38 IDEAL/Whatever 37012
27 37 YOLANDA ADAMS/Open My Heart 35538
26 38 R. KELLY/Bad Man 35064
28 32 JOE/That Her Like 31166
29 27 DA BRAT/What Chu Like 29298
30 30 AWANT/Separated 29220
28 27 BOY II MEN/Pass You By 27272
38 27 LUCY PEARL/Dance Tonight 26298
27 26 DA BRAT/What Chu Like 26298
20 26 CARL THOMAS/Wish 25234
24 25 CHANGING FACES/That Other Woman 24370
24 24 TAMARA/Come For That 24356
19 20 ANAYAH/FROMX/Yeah That's Us 24356
23 23 ERYKAH BAD/Bag Lady 24242
11 23 LUCY PEARL/Dance Tonight 22402
11 23 KELLY PRICE/As We Lay 22402
20 21 AALI'YAH/Try Again 20454
20 21 MARY J. BLIGE/You And Me 19480
21 19 NO QUESTION/Don't Care 18586
19 19 DONELL JONES/Where I Wanna Be 18586
17 17 TONI BRAXTON/Just Be A Man... 16558

MARKET #2
KBKZ/Los Angeles
AMFM
(323) 634-1800
Fuller
12+ Cume 1,085,300

THE BEAT 103.5

PLAYS LW TW ARTIST/TITLE GI (800)
41 53 COMMON/The Light 28105
45 52 DA BRAT/What Chu Like 26572
55 52 NEXT/Why 26572
48 53 DR DRE/Next Episode 26572
54 52 LUCY PEARL/Dance Tonight 26572
47 50 DR DRE/Next Episode 25750
37 50 DR DRE/Next Episode 25750
30 31 BESTIN'S CHIL'D/Jumpin', Jumpin' 23955
42 34 JAGGED EDGE/Let's Get Married 17374
41 34 AWANT/Separated 16883
25 37 IDEAL/Whatever 16883
26 32 JOE/That Her Like 16352
15 31 KELLY PEARL/Dance Tonight 15841
26 31 DESTINY'S CHIL'D/Jumpin', Jumpin' 15841
23 29 ENIME/Beach Please Part 2 14819
26 29 RUFT ENDO/No More 14819
15 25 YOLANDA ADAMS/Open My Heart 12275
24 24 KELLY PRICE/As We Lay 12284
20 21 SISOQ/Incomplete 10731
20 21 LIL KIM/No Matter What... 10731
20 21 DE LA SOL/D.O. 10731
20 21 TONI BRAXTON/Just Be A Man... 10731
20 21 NELLY/Country Grammar 9178
20 18 DMX/What You Want 9178
9 22 ERYKAH BAD/Bag Lady 9178
16 15 ERYKAH BAD/Bag Lady 7665
16 15 ERYKAH BAD/Bag Lady 7665
11 15 PROFLY/E.L. 7665
14 14 JAY-Z/Things That U Do 7154
14 14 JOE/That Her Like 7154

MARKET #3
WGCI/Chicago
AMFM
(312) 886-9900
Smith/Alan
12+ Cume 911,300

107.1 FM
WGCI
"We Play the Hits"

PLAYS LW TW ARTIST/TITLE GI (800)
27 44 DR DRE/Next Episode 34980
40 40 JAGGED EDGE/Let's Get Married 31000
41 39 NEXT/Why 31000
36 46 TONI BRAXTON/Just Be A Man... 31000
36 34 DA BRAT/What Chu Like 27630
30 31 IDEAL/Whatever 24645
21 31 JANE/Doin' It Really 24645
23 29 DONELL JONES/Where I Wanna Be 23355
24 29 CARL THOMAS/Wish 23355
16 30 RUFT ENDO/No More 22760
35 27 RUFT ENDO/No More 21465
24 26 ERYKAH BAD/Bag Lady 20670
26 26 IDEAL/Whatever 20670
28 28 COMMON/The Light 20670
23 22 KELLY PRICE/As We Lay 19790
15 21 BEBE WINANS/Coming Back Home 16635
30 21 YOLANDA ADAMS/Open My Heart 16635
26 20 KELLY PRICE/As We Lay 15106
20 21 LUCY PEARL/Dance Tonight 15106
23 19 JOE/That Her Like 15106
21 17 TONY!/I'm Not a DJ 13115
20 17 CARL THOMAS/Wish 13115
9 16 CARL THOMAS/Wish 12720
9 16 LIL KIM/No Matter What... 12720
8 15 JILL SCOTT/Gettin' In the Way 11925
16 15 JAGGED EDGE/Let's Get Married 11925
11 15 NO QUESTION/Don't Care 9950
11 14 LUCY PEARL/Dance Tonight 9950
12 12 DESTINY'S CHIL'D/Jumpin', Jumpin' 9240

MARKET #5
WPHI/Philadelphia
Radio One
(215) 884-9400
Devo/Williams/George
12+ Cume 408,980

103.9 FM
Philly
"The Hit Station"

PLAYS LW TW ARTIST/TITLE GI (800)
59 58 LIL MO'TO Da 10416
57 55 AWANT/Separated 10230
54 53 DONELL JONES/Where I Wanna Be 9855
47 53 DR DRE/Next Episode 9855
45 47 MYA/FROMX/Yeah That's Us 8742
45 47 ERYKAH BAD/Bag Lady 8742
42 42 BEBE WINANS/Coming Back Home 8556
49 44 LIL KIM/No Matter What... 8184
57 48 BIG PUNISH/It's Hard 7812
33 42 TONI BRAXTON/Just Be A Man... 7812
30 40 BEANE SIGEL/FIVE/Remember Them Days 7440
30 40 DA BRAT/What Chu Like 7254
35 39 JAY-Z/FAMEPHIS...Aiy Paper 7254
39 39 SISOQ/Incomplete 7254
40 31 ERYKAH BAD/Bag Lady 7254
43 37 KELLY PRICE/As We Lay 6882
19 35 BEBE WINANS/Coming Back Home 6510
28 34 COMMON/The Light 6324
25 34 DA BRAT/What Chu Like 6324
35 32 NELLY/Country Grammar 5952
28 27 LIL KIM/No Matter What... 5022
18 24 LIL KIM/No Matter What... 6324
30 34 NAJOT TRIBUTE/Remember Them Days 6324
32 32 NELLY/Country Grammar 5952
28 27 LIL KIM/No Matter What... 5022
18 24 LIL KIM/No Matter What... 6324
18 24 LIL KIM/No Matter What... 6324
17 20 AALI'YAH/Try Again 3720
16 20 ERYKAH BAD/Bag Lady 3720
17 16 LIL KIM/No Matter What... 3534
15 16 SAM FINGUWINE/You Dve Me 2876
14 16 JAGGED EDGE/Let's Get Married 2804
16 16 LIL ZANE/F112/Cali'm 2804
14 14 CARL THOMAS/Wish 2804
36 13 BIG PUNISH/It's Hard 2418

MARKET #5
WPMF/Philadelphia
AMFM
(215) 463-9300
Lilly/Cocopee
12+ Cume 760,660

POWER 99.5

PLAYS LW TW ARTIST/TITLE GI (800)
44 49 JAY-Z/FAMEPHIS/They Papt 21820
45 44 DESTINY'S CHIL'D/Jumpin', Jumpin' 19710
30 44 JAY-Z/FAMEPHIS/They Papt 19710
41 43 CARL THOMAS/Summer Rain 15064
43 43 CARL THOMAS/Summer Rain 15064
42 42 DMX/What You Want 18418
19 18 JILL SCOTT/Gettin' In the Way 16362
49 40 JAGGED EDGE/Let's Get Married 14920
11 39 MYA/CASE OF THE EX... 17820
33 38 AWANT/Separated 15382
46 34 NELLY/Country Grammar 13360
40 32 MYA/FROMX/Yeah That's Us 14338
40 31 LIL MO'TO Da 12792
38 32 DONELL JONES/Where I Wanna Be 13560
35 28 TONI BRAXTON/Just Be A Man... 12544
30 28 LIL KIM/No Matter What... 12544
30 28 CARL THOMAS/Wish 12544
15 22 ERYKAH BAD/Bag Lady 12544
19 18 YOLANDA ADAMS/Open My Heart 7616
9 18 LUCY PEARL/Dance Tonight 7616
9 18 DMX/Party Up (Up II)... 5378
7 12 JOE/That Her Like... 5378
15 12 AALI'YAH/Try Again 5378
12 12 DMX/Party Up (Up II)... 5378
10 11 MOSTER/DEEP Ours Storm 4400
8 11 BIG PUNISH/It's Hard 4400
9 11 CARL THOMAS/Wish 4400
6 9 SAM FINGUWINE/You Dve Me 4002

MARKET #6
KKDA/Dallas-Ft. Worth
Service
(972) 263-9911
Beatham
12+ Cume 534,300

105.9 FM
KKDA

PLAYS LW TW ARTIST/TITLE GI (800)
57 62 AWANT/Separated 24490
52 57 BIE/TWIST/My Situation 22515
48 57 NELLY/Country Grammar 21725
63 55 DMX/What You Want 21725
60 54 LIL BOW WOW/Bounce With Me 21330
69 52 RUFF ENDO/No More 20540
27 50 MYA/SHAKE Ya Ass 19750
39 49 IDEAL/Whatever 19355
47 49 NEXT/Why 19355
45 47 SISOQ/Incomplete 18569
36 46 ERYKAH BAD/Bag Lady 18170
46 45 CHANGING FACES/That Other Woman 18170
43 43 COMMON/Doin' It Really 18170
45 43 DESTINY'S CHIL'D/Jumpin', Jumpin' 16958
40 43 JAGGED EDGE/Let's Get Married 16958
47 41 TONI BRAXTON/Just Be A Man... 18195
43 41 DONELL JONES/Where I Wanna Be 16195
21 38 JAY-Z/FAMEPHIS...Aiy Paper 15405
38 37 LIL KIM/No Matter What... 15010
35 37 KELLY PRICE/As We Lay 14615
35 37 PROFLY/E.L. 14615
30 36 DA BRAT/What Chu Like 14220
30 36 JOE/That Her Like 14220
25 35 LUCY PEARL/Dance Tonight 14220
31 27 SAMMIE/Crazy Things I Do 10665
27 26 MYA/CASE OF THE EX... 10270
41 26 DR DRE/Next Episode 8875
35 24 LIL BOW WOW/Bounce With Me 8875
26 24 CARL THOMAS/Wish 9480
14 21 YOLANDA ADAMS/Open My Heart 8295

MARKET #7
WDTJ/Detroit
Radio One
(313) 259-2000
Beatham
12+ Cume 435,480

105.9 FM
WDTJ

PLAYS LW TW ARTIST/TITLE GI (800)
42 59 TONI BRAXTON/Just Be A Man... 11741
55 58 SISOQ/Incomplete 11542
48 57 AWANT/Separated 11220
65 50 NELLY/Country Grammar 11343
45 46 JOE/That Her Like... 11144
51 53 DA BRAT/What Chu Like 10587
47 46 BIG TYME/Say My Roll On 9751
44 43 DESTINY'S CHIL'D/Jumpin', Jumpin' 8557
43 41 LIL MO'TO Da 8129
45 47 ERYKAH BAD/Bag Lady 7862
40 38 DR DRE/Next Episode 7862
37 37 NEXT/Why 7363
45 46 JAGGED EDGE/Let's Get Married 7363
45 46 MYSTICAL/Shake Ya Ass 7164
39 34 SDA BIV/Wobbe, Wobbe 6766
29 34 LIL BOW WOW/Bounce With Me 6766
41 34 AALI'YAH/Try Again 6567
29 34 M.E.T.H.R.O.N.E./Love Each Other 6169
17 29 LIL KIM/No Matter What... 5771
29 29 THREE MM/Say My Roll On Da Syrup 5572
35 40 DONELL JONES/Where I Wanna Be 5572
34 26 ERYKAH BAD/Bag Lady 4975
34 26 SISOQ/Incomplete 4577
34 26 EXPRESO/Don't Give Me No More 4577
30 23 KELLY PRICE/As We Lay 4378
38 22 DMX/What You Want 4378
36 22 BIG PUNISH/It's Hard 4378
25 21 TRICK DADDY/That 4179
25 20 JAY-Z/Things That U Do 3980

MARKET #7
WJLB/Detroit
AMFM
(313) 965-2000
Scaudone/Martin
12+ Cume 581,300

105.9 FM
WJLB

PLAYS LW TW ARTIST/TITLE GI (800)
58 57 JOE/That Her Like... 19380
45 55 SISOQ/Incomplete 18700
48 53 AWANT/Separated 17820
46 50 LIL MO'TO Da 17000
29 50 KELLY PRICE/As We Lay 17000
50 43 SISOQ/Incomplete 14620
26 43 ERYKAH BAD/Bag Lady 14620
43 41 DA BRAT/What Chu Like 13920
45 41 ERYKAH BAD/Bag Lady 13920
50 37 AWANT/Separated 12580
45 36 DR DRE/Next Episode 13560
44 31 NELLY/Country Grammar 10200
44 31 AALI'YAH/Try Again 10200
43 30 JAGGED EDGE/Let's Get Married 10200
40 29 JAY-Z/FAMEPHIS...Aiy Paper 10200
33 29 ENIME/Beach Please Part 2 9860
8 29 M.E.T.H.R.O.N.E./Love Each Other 9860
37 29 DR DRE/Next Episode 9860
37 29 AALI'YAH/Try Again 9860
32 26 M.E.T.H.R.O.N.E./Love Each Other 8140
45 26 BIG TYME/Say My Roll On 8140
24 24 CARL THOMAS/Wish 8180
24 24 JAY-Z/Things That U Do 8160
20 22 KELLY PRICE/As We Lay 7480
25 21 TONI BRAXTON/Just Be A Man... 7480
11 22 TRICK DADDY/That 7480
16 21 RUFF ENDO/No More 7140

MARKET #8
WBOT/Boston
Radio One
(617) 427-2222
Scaudone/Martin
12+ Cume 16,500

HOT 97.7

PLAYS LW TW ARTIST/TITLE GI (800)
59 58 MYA/FROMX/Yeah That's Us 2322
55 55 DONELL JONES/Where I Wanna Be 2041
48 53 AWANT/Separated 1922
50 47 AWANT/Separated 1888
50 47 LIL KIM/No Matter What... 1782
42 43 NEXT/Why 1768
56 41 NELLY/Country Grammar 1664
56 41 CARL THOMAS/Wish 1664
42 36 DESTINY'S CHIL'D/Jumpin', Jumpin' 1444
34 36 COMMON/The Light 1444
34 36 MYA/CASE OF THE EX... 1444
31 37 RUFF ENDO/No More 1200
20 27 JANE/Doin' It Really... 108
24 24 KELLY PRICE/As We Lay 108
20 27 LIL KIM/No Matter What... 82
30 24 CARL THOMAS/Wish 96
29 23 JAY-Z/Things That U Do 96
15 20 BOY II MEN/Pass You By 88
20 17 ERYKAH BAD/Bag Lady 88
9 22 DE LA SOL/D.O. 88
26 21 JAY-Z/Things That U Do 88
16 20 BOY II MEN/Pass You By 72
17 17 DESTINY'S CHIL'D/Jumpin', Jumpin' 72
11 18 BIG PUNISH/It's Hard 68

MARKET #9
WKYS/Washington, DC
Radio One
(301) 306-1111
Hick/Chapman
12+ Cume 648,800

107.5 FM
WKYS

PLAYS LW TW ARTIST/TITLE GI (800)
44 46 NEXT/Why 15248
43 45 DONELL JONES/Where I Wanna Be 15248
37 43 DESTINY'S CHIL'D/Jumpin', Jumpin' 14510
47 43 YOLANDA ADAMS/Open My Heart 14510
53 43 DA BRAT/What Chu Like 14538
53 43 LIL KIM/No Matter What... 14538
41 39 AWANT/Separated 13182
47 38 JAGGED EDGE/Let's Get Married 12844
47 38 LIL KIM/No Matter What... 12844
28 38 AWANT/Separated 12844
36 34 KELLY PRICE/As We Lay 11454
31 34 IDEAL/Whatever 11454
18 26 TONI BRAXTON/Just Be A Man... 940
36 25 DMX/What You Want 940
14 22 LUCY PEARL/Dance Tonight 840
13 26 MYSTICAL/Shake Ya Ass 810
23 25 NELLY/Country Grammar 845
20 24 AALI'YAH/Try Again 810
20 24 COMMON/The Light 810
24 24 SYMONE/FIVE/Remember Them Days 810
17 23 LIL KIM/No Matter What... 810
19 23 ERYKAH BAD/Bag Lady 690
21 20 BIG PUNISH/It's Hard 690
19 21 AWANT/Separated 690
8 20 TRICK DADDY/That 690
16 16 JAY-Z/FAMEPHIS...Aiy Paper 548
16 16 LUCY PEARL/Dance Tonight 548
16 16 THREE MM/Say My Roll On Da Syrup 548
16 16 HOUSTON & COX/Some Script... 500

MARKET #11
WHIA/Atlanta
Radio One
(404) 765-9750
Johnson/Cameron/Debraux
12+ Cume 354,000

HOT 97.5

PLAYS LW TW ARTIST/TITLE GI (800)
49 55 JAGGED EDGE/Let's Get Married 11682
43 59 LUDACRIS/What's Your Fantasy 11286
54 56 BIG TYME/Say My Roll On 11088
86 54 SAMMIE/Crazy Things I Do 10998
51 51 NELLY/Country Grammar 9108
40 46 LUCY PEARL/Dance Tonight 9108
41 41 AWANT/Separated 8118
49 46 DR DRE/Next Episode 8118
37 43 COMMON/The Light 7326
37 43 COMMON/The Light 7326
35 35 LIL BOW WOW/Bounce With Me 7326
30 34 ERYKAH BAD/Bag Lady 6534
33 33 OUTRASH/O.B.S. 6534
32 32 DESTINY'S CHIL'D/Jumpin', Jumpin' 6536
21 32 JUNE/M.I.D./Dance Tonight 6536
40 32 DMX/What You Want 6536
25 32 JAY-Z/FAMEPHIS...Aiy Paper 6536
32 32 NEXT/Why 6536
30 30 MYA/CASE OF THE EX... 6536
20 30 SISOQ/Incomplete 5940
20 30 LIL ZANE/F112/Cali'm 5940
24 30 DA BRAT/What Chu Like 4732
18 21 DR DRE/Next Episode 3960
18 21 MACK 10/From The Streets 3960
30 20 THREE 6 MARF/Say My Roll On Da Syrup 3960
19 21 BIG PUNISH/It's Hard 3564
15 19 FIELD MOON/Prez 3564
16 19 SNOOP DOGG...Down 4 My N's 3564
15 18 JOE/That Her Like... 3168

MARKET #11
WVEE/Atlanta
Infinity
(404) 898-8900
Brown/Lowe
12+ Cume 598,600

103.5 FM
WVEE
"The People's Station"

PLAYS LW TW ARTIST/TITLE GI (800)
64 57 JAGGED EDGE/Let's Get Married 27246
57 57 SISOQ/Incomplete 17170
37 57 AWANT/Separated 17686
41 53 KELLY PRICE/As We Lay 15774
22 30 DESTINY'S CHIL'D/Jumpin', Jumpin' 14340
20 30 NELLY/Country Grammar 14340
30 29 TONI BRAXTON/Just Be A Man... 13862
31 29 LIL BOW WOW/Bounce With Me 13862
29 28 ERYKAH BAD/Bag Lady 13862
32 26 MYA/CASE OF THE EX... 12428
34 25 SAMMIE/Crazy Things I Do 11950
24 25 DR DRE/Next Episode 11950
17 22 JOE/That Her Like... 10516
15 21 RUFF ENDO/No More 10038
19 20 CHANGING FACES/That Other Woman 9580
10 20 BIG TYME/Say My Roll On 9580
17 20 BOY II MEN/Pass You By 9580
19 19 MARY J. BLIGE/You And Me 9082
17 19 LIL KIM/No Matter What... 8214
11 15 SAMMIE/Crazy Things I Do 7170
16 14 DMX/What You Want 6892
14 13 JUNE/M.I.D./Dance Tonight 6214
11 12 BIG TYME/Say My Roll On 5736
19 12 DR DRE/Next Episode 5736
35 35 KELLY PRICE/As We Lay 5736
30 19 LIL KIM/No Matter What... 4590
30 19 MYA/CASE OF THE EX... 4437
28 28 LIL ZANE/F112/Cali'm 4284
14 13 MISSY/ELLIE/That Boy 3828
3 13 DESTINY'S CHIL'D/Jumpin', Jumpin' 3828
21 13 MARY J. BLIGE/You And Me 3213
11 21 DMX/Party Up (Up II)... 3213
13 13 AALI'YAH/Try Again 2658
16 20 JAY-Z/Things That U Do 3060
21 20 LIL ZANE/F112/Cali'm 3060
14 18 JOE/That Her Like... 2907

MARKET #12
WEDR/Miami
Cox
(305) 623-7711
Hollywood
12+ Cume 584,500

99.7 FM
WEDR 99.7
Miami • Ft. Lauderdale

PLAYS LW TW ARTIST/TITLE GI (800)
56 44 JAGGED EDGE/Let's Get Married 19828
26 45 AWANT/Separated 19828
32 40 SISOQ/Incomplete 17820
33 38 COMMON/The Light 15732
35 35 ERYKAH BAD/Bag Lady 15276
38 33 LIL KIM/No Matter What... 14420
29 33 RUFF ENDO/No More 14420
36 32 TONI BRAXTON/Just Be A Man... 13941
28 36 YOLANDA ADAMS/Open My Heart 13941
14 24 WYCLEF JEAN/The Project 10488
22 22 SAMMIE/Crazy Things I Do 9614
17 21 JANE/Doin' It Really... 9177
25 21 LIL KIM/No Matter What... 9177
11 21 PROFLY/E.L. 9177
11 20 DMX/What You Want 8740
17 20 RUFF ENDO/No More 8740
10 19 LIL BOW WOW/Bounce With Me 8740
28 18 R. KELLY/Bad Man 7866
14 18 LIBERTY CITY/F.L.A. Who's She Lovin' 7866
17 15 YOLANDA ADAMS/Open My Heart 7866
16 17 BIG TYME/Say My Roll On 7480
22 17 AALI'YAH/Try Again 7429
22 17 NELLY/Country Grammar 7429
17 16 NO QUESTION/Don't Care 7429
20 16 KELLY PRICE/As We Lay 6992
11 16 TRINA/Put U In 6892
20 19 DR DRE/Next Episode 6892
13 14 DR DRE/Next Episode 6118
13 14 GEL/LEVER/It's 6118

MARKET #19
KATZ/St. Louis
Clear Channel
(314) 551-5108
Akins/DeJays
12+ Cume 222,400

100.3 FM
KATZ

PLAYS LW TW ARTIST/TITLE GI (800)
14 60 LIL BOW WOW/Bounce With Me 10000
30 54 AWANT/Separated 9800
36 54 NELLY/Country Grammar 9800
32 52 TONI BRAXTON/Just Be A Man... 9100
51 51 DMX/What You Want 8920
31 51 LIL KIM/No Matter What... 8920
33 45 SISOQ/Incomplete 7875
21 45 MYSTICAL/Shake Ya Ass 7700
3 45 BIG TYME/Say My Roll On 7350
31 36 ERYKAH BAD/Bag Lady 6300
3 36 TIMBALAND & MAGDOO/We All I Again 6300
12 31 DESTINY'S CHIL'D/Jumpin', Jumpin' 5425
21 31 ERYKAH BAD/Bag Lady 5425
22 22 AALI'YAH/Try Again 4900
22 27 KELLY PRICE/As We Lay 4725
22 27 BEANE SIGEL/FIVE/Remember Them Days 4725
22 27 LIL KIM/No Matter What... 4725
17 23 JAY-Z/FAMEPHIS...Aiy Paper 4025
3 23 BEBE WINANS/Coming Back Home 4025
1 23 ENIME/Beach Please Part 2 3150
3 16 ENIME/Beach Please Part 2 2800
19 15 DR DRE/Next Episode 2625
19 15 MACK 10/From The Streets 2625
7 15 JILL SCOTT/Gettin' In the Way 2625
- 15 C-MURDER/Down For My N's 2625
15 15 RUFF ENDO/No More 2625
15 14 LIL ZANE/F112/Cali'm 2450
- 14 NO QUESTION/Don't Care 2450
- 14 BIG PUNISH/It's Hard 2450

MARKET #21
WTMP/Tampa
Cox
(813) 626-1300
Steele/Money
12+ Cume 67,000

HOT 97.5

PLAYS LW TW ARTIST/TITLE GI (800)
23 26 TONI BRAXTON/Just Be A Man... 1345
20 24 CHANGING FACES/That Other Woman 1345
19 24 NEXT/Why 1338
21 24 TRINA/Put U In 1338
19 24 LIL KIM/No Matter What... 1338
22 22 LIL BOW WOW/Bounce With Me 1254
22 22 KELLY PRICE/As We Lay 1254
21 21 RUFF ENDO/No More 1192
30 23 SAMMIE/Crazy Things I Do 1192
19 20 JOE/That Her Like... 1140
19 19 MYA/CASE OF THE EX... 1005
14 15 LIL KIM/No Matter What... 1005
12 16 RUFF ENDO/No More 999
16 16 DR DRE/Next Episode 999
17 16 NO QUESTION/Don't Care 910
16 16 LUCY PEARL/Dance Tonight 910
12 15 ENIME/Beach Please Part 2 858
9 15 MACK 10/From The Streets 858
4 13 AALI'YAH/Try Again 748
4 13 AALI'YAH/Try Again 748
14 13 LUDACRIS/What's Your Fantasy 748
- 13 SNOOP DOGG...Down 4 My N's 748
11 13 NO HILLS/HAVE YA... (The Allt) 748
11 13 JAY-Z/FAMEPHIS...Aiy Paper 748
12 12 RPM 2000/You're Body 604
18 18 JAGGED EDGE/Let's Get Married 500

MARKET #22
WAMO/Pittsburgh
Shannon/DJ
(412) 471-2181
Alkins/DJ Bebie
12+ Cume 192,800

106.1 FM
WAMO
"The Hit Station"

PLAYS LW TW ARTIST/TITLE GI (800)
30 29 JAGGED EDGE/Let's Get Married 6190
29 29 SISOQ/Incomplete 3857
27 27 LUCY PEARL/Dance Tonight 3591
26 25 DESTINY'S CHIL'D/Jumpin', Jumpin' 3458
24 24 NEXT/Why 3458
24 24 IDEAL/Whatever 3192
28 24 AWANT/Separated 3192
21 23 TONI BRAXTON/Just Be A Man... 3059
22 22 COMMON/The Light 2930
22 22 COMMON/The Light 2930
24 22 R. KELLY/Bad Man 2926
22 22 NELLY/Country Grammar 2660
20 20 HOUSTON & COX/Some Script... 2627
24 20 AALI'YAH/Try Again 2627
16 19 LIL MO'TO Da 2527
21 19 MYA/CASE OF THE EX... 2527
18 19 KELLY PRICE/As We Lay 2334
17 18 M.E.T.H.R.O.N.E./Love Each Other 2334
24 17 JANE/Doin' It Really... 2251
13 13 SAMMIE/Crazy Things I Do 2128
17 13 YOLANDA ADAMS/Open My Heart 2128
15 13 ERYKAH BAD/Bag Lady 1956
14 13 KEVIN KADOKA/Who's Love (In Her Mind)... 1956
16 15 DONELL JONES/Where I Wanna Be 1862
14 14 DONELL JONES/Where I Wanna Be 1862
5 14 LIL BOW WOW/Bounce With Me 1862
15 13 AALI'YAH/Try Again 1862
9 13 CHANGING FACES/That Other Woman 1729
9 13 LIL KIM/No Matter What... 1729
10 12 BEBE WINANS/Them Sugar 1596

MARKET #24
WENZ/Cleveland
Radio One
(216) 578-1111
Phantom/Syk
12+ Cume 319,600

107.9 FM
WENZ
"The Hit Station"

PLAYS LW TW ARTIST/TITLE GI (800)
58 58 DA BRAT/What Chu Like 8878
57 56 AWANT/Separated 8568
47 56 NELLY/Country Grammar 8568
57 55 LIL KIM/No Matter What... 8415
24 55 NEXT/Why 8415
56 51 JAGGED EDGE/Let's Get Married 7803
53 51 LIL BOW WOW/Bounce With Me 7803
51 50 SISOQ/Incomplete 7650
20 48 RUFF ENDO/No More 6884
39 42 COMMON/The Light 6426
47 41 NEXT/Why 6273
41 41 ERYKAH BAD/Bag Lady 6273
25 41 DESTINY'S CHIL'D/Jumpin', Jumpin' 6273
37 39 IDEAL/Whatever 5661
24 37 THREE 6 MARF/Say My Roll On Da Syrup 5335
25 27 KELLY PRICE/As We Lay 5335
34 32 BUSTA RHYMES/Yes 4896
42 32 TONI BRAXTON/Just Be A Man... 4896
30 30 R. KELLY/Bad Man 4590
30 30 MACK 10/From The Streets I Do 4590
30 30 MYA/CASE OF THE EX... 4437
28 28 LIL ZANE/F112/Cali'm 4284
14 13 MISSY/ELLIE/That Boy 3828
3 13 DESTINY'S CHIL'D/Jumpin', Jumpin'

PROGRAMMERS UNITED 2000

AUGUST 24-26, 2000

HYATT REGENCY SUPERDOME
NEW ORLEANS, LOUISIANA



REGISTRATION: \$300
AFTER AUGUST 1ST: \$350
RESERVE ROOMS AT HYATT REGENCY 504-561-1234.
ASK FOR PROGRAMMERS UNITED ROOM RATE.



SEMINARS INCLUDE:

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2. THE PROGRAMMERS ROUNDTABLE.
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4. PROMOTIONS 101. HOW WE LIKE IT IN RADIO.

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CONTACT LINDA JONES
901-367-0861

FIND COMPLETE PLAYLISTS FOR ALL URBAN AC REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #31 WKWV/Milwaukee Clear Channel (414) 321-1007 Young/Love 12+ Cum 197,100

MARKET #34 WCKY/Columbus, OH Blue Chip (614) 487-1444 Strong/Stevens 12+ Cum 156,200

MARKET #1 WRKS/New York Emms (212) 442-9870 Beasley/Green 12+ Cum 1,670,600

MARKET #2 KULH/Los Angeles (310) 330-5550 Winston 12+ Cum 330,900

MARKET #3 WVAZ/Chicago AMFMA (312) 360-9000 Myrick/Muhammad 12+ Cum 581,900

MARKET #36 WWOV/Norfolk Clear Channel (757) 466-0009 Holiday/Moore 12+ Cum 246,200

MARKET #37 WPEG/Charlotte Infinity (704) 333-0131 Holiday/Moore 12+ Cum 250,800

MARKET #5 WDAS/Philadelphia AMFMA (610) 617-8500 Holiday/Moore 12+ Cum 516,300

MARKET #6 KRNB/Dallas-Ft. Worth (972) 263-9911 Holiday/Moore 12+ Cum 155,300

MARKET #7 WDMK/Detroit Radio One (313) 259-2000 Alexander 12+ Cum 122,700

MARKET #38 WTLC/Indianapolis Emms (317) 955-9852 Wallace 12+ Cum 139,900

MARKET #39 WJHM/Orlando AMFMA (407) 919-0000 Allen/Lee 12+ Cum 319,200

MARKET #7 WMXD/Detroit AMFMA (313) 965-2000 Janet G 12+ Cum 333,500

MARKET #9 WHUR/Washington, DC Howard University (202) 305-3500 Hamblin/Dickson 12+ Cum 510,500

MARKET #8 WMJH/Washington, DC Radio One (301) 306-1111 Hampton 12+ Cum 346,700

MARKET #41 WQVE/New Orleans Clear Channel (504) 827-6000 Stevens/Watson 12+ Cum 235,200

MARKET #43 WOOK/Nashville Midwestern (615) 321-1007 Fox 12+ Cum 156,700

MARKET #10 KMLD/Houston-Galveston Clear Channel (713) 623-2105 Corner/Boatner 12+ Cum 379,400

MARKET #11 WALR/Atlanta Midwestern (404) 688-0068 White 12+ Cum 384,000

MARKET #12 WHOT/Miami Cox (305) 444-4404 Brown/Lettere 12+ Cum 418,800

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000)

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August 18, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	YOLANDA ADAMS Open My Heart (<i>Elektra/EEG</i>)	921	+15	141112	15	38/0
3	2	TONI BRAXTON Just Be A Man About It (<i>LaFace/Arista</i>)	838	+42	115792	9	38/0
2	3	WHITNEY HOUSTON & DEBORAH COX Same Script... (<i>Arista</i>)	712	-143	79762	15	38/0
4	4	JOE Treat Her Like A Lady (<i>Jive</i>)	659	+19	96427	11	35/0
8	5	GERALD LEVERT Baby U Are (<i>EastWest/EEG</i>)	630	+107	82252	9	38/2
9	6	DONELL JONES Where I Wanna Be (<i>Untouchables/LaFace/Arista</i>)	592	+37	105488	20	29/0
7	7	BOYZ II MEN Pass You By (<i>Universal</i>)	567	+157	98733	5	36/1
5	8	KELLY PRICE As We Lay (<i>Def Soul/IDJMG</i>)	562	-31	73016	11	33/0
6	9	CARL THOMAS I Wish (<i>Bad Boy/Arista</i>)	458	-108	65718	23	34/0
10	10	AVANT Separated (<i>Magic Johnson/MCA</i>)	410	+2	74876	14	21/1
Breaker	11	KEVON EDMONDS Love Will Be Waiting (<i>RCA</i>)	359	+38	49286	2	33/0
Breaker	12	BEBE WINANS F/MCKNIGHT & JOE Coming Back Home (<i>Motown</i>)	355	+12	47608	3	33/1
16	13	WILL DOWNING F/CHANTE' MOORE When You Need Me (<i>Motown</i>)	334	+2	36556	9	28/0
21	14	SISQO Incomplete (<i>Dragon/Def Soul/IDJMG</i>)	323	+19	67483	7	26/0
Debut	15	NEXT Wifey (<i>Arista</i>)	317	+97	64825	1	13/1
26	16	NORMAN BROWN F/VESTA Rain (<i>Warner Bros.</i>)	314	+41	41482	4	27/0
13	17	BARRY WHITE Which Way Is Up (<i>Private Music/Windham Hill</i>)	313	-32	26402	7	32/1
23	18	LV Woman's Gotta Have It (<i>Loud</i>)	307	+14	41474	8	20/0
12	19	TEMPTATIONS I'm Here (<i>Motown</i>)	306	-79	34432	20	28/0
27	20	RACHELLE FERRELL Satisfied (<i>Capitol</i>)	301	+33	23191	2	27/1
24	21	RUFF ENDZ No More (<i>Epic</i>)	301	+10	63602	6	17/1
Debut	22	ERYKAH BADU Bag Lady (<i>Motown</i>)	294	+116	57969	1	22/2
15	23	LUCY PEARL Dance Tonight (<i>Overbrook/Pookie/Beyond</i>)	289	-51	71189	13	20/0
18	24	METHRONE Loving Each Other 4 Life (<i>Clatown/Capitol</i>)	283	-32	19061	12	21/0
25	25	CARL THOMAS Summer Rain (<i>Bad Boy/Arista</i>)	276	+1	41703	4	23/2
11	26	D'ANGELO Send It On (<i>Cheeba Sound/Virgin</i>)	275	-124	54092	16	26/0
19	27	JAGGED EDGE Let's Get Married (<i>So So Def/Columbia</i>)	260	-54	37712	12	16/0
-	28	IDEAL Whatever (<i>Noontime/Virgin</i>)	251	+36	63810	3	11/1
Debut	29	AL JARREAU Just To Be Loved (<i>GRP/VMG</i>)	246	+9	20248	1	22/0
29	30	GEORGE BENSON The Ghetto (<i>GRP/VMG</i>)	235	-7	22558	4	20/0



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 8/6-Saturday 8/12. 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

HONEY JAMES & RICK BRAUN *Grazin' In The Grass (Warner Bros.)*
Total Plays: 193, Total Stations: 19, Adds: 0

J.T. TAYLOR *How (Taylor Made)*
Total Plays: 147, Total Stations: 9, Adds: 0

TAMIA *Can't Go For That (Elektra/EEG)*
Total Plays: 142, Total Stations: 17, Adds: 2

JILL SCOTT *Gettin' In The Way (Hidden Beach/Epic)*
Total Plays: 137, Total Stations: 22, Adds: 5

JEFFREY OSBORNE *Kreepin' (Private Music/Windham Hill)*
Total Plays: 121, Total Stations: 13, Adds: 1

JANET *Doesn't Really Matter (Def Soul/IDJMG)*
Total Plays: 120, Total Stations: 9, Adds: 0

MAYSA *Got To Be Strong (Rice/N-Coded Music)*
Total Plays: 113, Total Stations: 15, Adds: 3

TOMMY SIMS *Alone (Cherry/Universal)*
Total Plays: 93, Total Stations: 8, Adds: 0

MACY GRAY *Why Didn't You Call Me (Epic)*
Total Plays: 81, Total Stations: 9, Adds: 0

MARY MARY F/B.B. JAY I *Sings (C2/Columbia)*
Total Plays: 71, Total Stations: 10, Adds: 1

Songs ranked by total plays

Most Added

ARTIST TITLE LABEL(S)	ADDS
CHARLIE WILSON Without You (<i>Major</i>)	17
JILL SCOTT Gettin' In The Way (<i>Hidden Beach/Epic</i>)	5
PROFYLE Liar (<i>Motown</i>)	4
MAYSA Got To Be Strong (<i>Rice/N-Coded Music</i>)	3
LUCY PEARL Don't Mess... (<i>Overbrook/Pookie/Beyond</i>)	3
GERALD LEVERT Baby U Are (<i>EastWest/EEG</i>)	2
CARL THOMAS Summer Rain (<i>Bad Boy/Arista</i>)	2
ERYKAH BADU Bag Lady (<i>Motown</i>)	2
TAMIA Can't Go For That (<i>Elektra/EEG</i>)	2
THEO Lockdown (<i>Triumph</i>)	2
ABSOLUTE Is It Really Like That (<i>Noontime/Atlantic</i>)	2
SHOLA AMA Imagine (<i>Warner Bros.</i>)	2

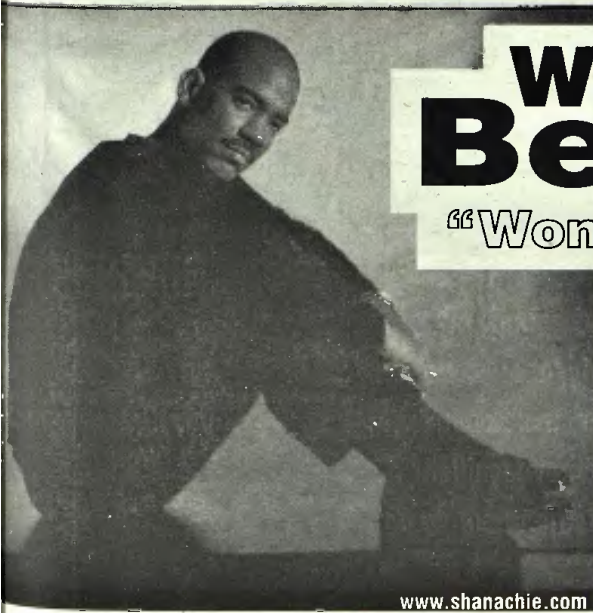
Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BOYZ II MEN Pass You By (<i>Universal</i>)	+157
ERYKAH BADU Bag Lady (<i>Motown</i>)	+116
GERALD LEVERT Baby U Are (<i>EastWest/EEG</i>)	+107
NEXT Wifey (<i>Arista</i>)	+97
TAMIA Can't Go For That (<i>Elektra/EEG</i>)	+65
JILL SCOTT Gettin' In The Way (<i>Hidden Beach/Epic</i>)	+62
MARY MARY F/B.B. JAY I Sings (<i>C2/Columbia</i>)	+61
TONI BRAXTON Just Be A Man About It (<i>LaFace/Arista</i>)	+42
NORMAN BROWN F/VESTA Rain (<i>Warner Bros.</i>)	+41
KEVON EDMONDS Love Will Be Waiting (<i>RCA</i>)	+38

Breakers

ARTIST TITLE LABEL(S)	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
KEVON EDMONDS Love Will Be Waiting (<i>RCA</i>)	359/38	33/0	11
BEBE WINANS F/MCKNIGHT & JOE Coming Back Home (<i>Motown</i>)	355/12	33/1	12

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.



Walter Beasley

"Won't You Let Me Love You"

"Sultry, Sensuous and Satisfying."

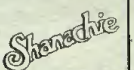
-BET Weekend

"His sultry sax almost sings the words themselves..."

-BRE

Add Date: August 21st

Couldn't Wait: WHUR, WYLD, KDKO & KBLX



August 18, 2000

Most Played Recurrents

MARY MARY Shackles (Praise You) (C2/Columbia)

JOE I Wanna Know (Jive)

KEVON EDMONDS No Love (I'm Not Used To) (RCA)

TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)

ANGIE STONE No More Rain (In This Cloud) (Arista)

KEVON EDMONDS 24/7 (RCA)

ERIC BENET When You Think Of Me (Warner Bros.)

ERIC BENET Spend My Life With You (Warner Bros.)

DONELL JONES U Know What's Up (Untouchables/LaFace/Arista)

GERALD LEVERT Mr. Too Damn Good (EastWest/EEG)

D'ANGELO Untitled (How Does It Feel?) (Cheeba Sound/Virgin)

JESSE POWELL You (Silas/MCA)

BRIAN MCKNIGHT Back At One (Motown)

TEMPTATIONS Stay (Motown)

MAXWELL Fortunate (Rock Land/Interscope/Columbia)

MINT CONDITION If You Love Me (Elektra/EEG)

CHANTE' MOORE Chante's Got A Man (Silas/MCA)

TEMPTATIONS This Is My Promise (Motown)

WHITNEY HOUSTON My Love Is Your Love (Arista)

ARETHA FRANKLIN A Rose Is Still A Rose (Arista)

URBAN AC

Going For Adds - 8/22/00

WALTER BEASLEY Won't You Let Me Love You (Shanachie)

PHIL PERRY Keep Me In The Dark Tonight (Peak/Private/Windham Hill)

TEMPTATIONS Selfish Reasons (Motown)



BADU SPORTIN' HER DO!

Motown recording artist Erykah Badu, sans her infamous hair wrap, takes time to chat with WIZF/Cincinnati staffers backstage at the Coors Light Festival at Cinergy Field in Cincy. Pictured (l-r) are overnighter J.J., Badu and evening personality Todd Reynolds. Man! She had a lot going on under that wrap, didn't she?

TUNED-IN URBAN AC

R&R/MEDIABASE 24/7

WGPR/Detroit

3am

SURFACE Shower Me With Your Love
ANN NESBY I'm Still Wearing Your Name
BELL BIV DEVOE Something In Your Eyes
TONI BRAXTON Just Be A Man About It
MARY J. BLIGE Don't Waste Your Time
J-SHIN One Night Stand
SMOKEY ROBINSON Sleepin' In
RAY, GOODMAN & BROWN Special Lady
STYLISTICS Break Up To Make Up
BOYZ II MEN Pass You By
NORMAN BROWN I/VESTA Rain
BARRY WHITE Which Way Is Up

11am

JAN AKKERMAN Streetwalker
L ORCHESTRA DRAYTON When Will You Be Mine
ISLEY BROTHERS Voyage To Atlantis
CHANTE MOORE I'm What You Need
RONNIE LAWS Every Generation
GEORGE DUKE No Rhyme, No Reason

4pm

BLACK BOX Everybody, Everybody
R. KELLY Home Alone
JEFFREY OSBORNE Plane Love
ERYKAH BADU Bag Lady
CHAMPAIGN Try Again
DONELL JONES Where I Wanna Be
MAYSA Got To Be Strong
LUCY PEARL Dance Tonight
NEXT Wifey
MARY J. BLIGE Your Child
STEVIE WONDER Part-Time Lover

8pm

L.J. REYNOLDS Didn't Mean To Turn You On
DAVE KOZ /MONTELL JORDAN Careless Whisper
JEFFREY OSBORNE Kreepin'
VANESSA WILLIAMS Happiness
STEVIE WONDER Isn't She Lovely
DRU HILL Beauty
RPM 2000 I Want Your Body
GEORGE MCCRAE I Get Lifted



KRNB/Dallas

3am

HEATWAVE Always And Forever
MAXWELL Sumthin' Sumthin'
PATTI LABELLE If Only You Knew
ERIC BENET When You Think Of Me
LUTHER VANDROSS A House Is Not A Home
S.O.S. BAND No One's Gonna Love You
BRIAN MCKNIGHT The Only One For Me
EARTH, WIND & FIRE That's The Way Of The World
GERALD LEVERT Baby U Are
FRANKIE BEVERLY & MAZE Too Many Games
NEXT Wifey
KENNY LATTIMORE For You

11am

ISLEY BROTHERS Don't Say Goodnight (It's...)
MILESTONE I Care 'Bout You
GUY Piece Of My Love
GERALD LEVERT Baby U Are
JOHNNY GILL My, My, My
NEXT Wifey
LEVERT Casanova
MARY MARY Shackles (Praise You)
SWITCH There'll Never Be
ZAPP More Bounce To The Ounce

4pm

MARVIN GAYE What's Going On
LUTHER VANDROSS I Can Make It Better
JOE Treat Her Like A Lady
OHIO PLAYERS Heaven Must Be Like This
MTUME Juicy Fruit
LAID BACK White Horse
KEITH SWEAT Don't Stop Your Love
TONY! TONI! TONE! Me And You
TONI BRAXTON He Wasn't Man Enough

8pm

GLENN JONES I've Been Searchin'...
TEDDY PENDERGRASS Turn Off The Lights
GERALD LEVERT Baby U Are
RENE & ANGELA Your Smile
RUFF ENDZ No More
SLAVE Slide
ISLEY BROTHERS Between The Sheets
JON B. They Don't Know
CON FUNK SHUN I'm Leaving Baby
JOE I Wanna Know



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Friday 8/7. © 2000, R&R Inc.

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Akron, OH; Albany, NY; Albuquerque, NM) with their respective programming and advertising details.

* = Mediabase 24/7 monitored

186 Total Reporters

149 Monitored Reporters

36 Country Indicator

Reported Frozen Playlist (1):

WXQQ/Rockford, IL



LON HELTON
helton@rronline.com

The Battle For The Alamo City

■ KAJA, KCYY and KKYX seek dominance in San Antonio

The battle for the Alamo was the only San Antonio conflict more fierce than the Country radio war between KAJA (KJ97) and KCYY (Y100). The Clear Channel and Cox Country outlets have stood toe-to-toe since Cox signed on KCYY in 1987, but the good news is that it's a civil dispute, one waged without hostility.

KAJA is San Antonio's senior Country station. Asked to describe it, PD Keith Montgomery comments, "I think we're fresher than KCYY with both music and personalities. We're still somewhat conservative when it comes to our playlist, but we're more current-based than KCYY, which is very gold-oriented. The hit records in this market seem to be the heavy recurrences, and both of us are playing about the same heavy recurrences."



Keith Montgomery

Battle Royale

That could cause confusion between Y100 listeners and those who listen to KJ97. "There's a lot of sampling between the two stations," Montgomery says. "It's been a battle for the entire seven years I've been here, and it's probably going to continue being a battle. You have two groups here who know what they're doing. Sometimes it comes down to research, and sometimes it comes down to promotional budget. Sometimes it also comes down to the time of year, since we have some built-in promotions that give us a lift at certain times."

"The fact is, there are two really good Country radio stations here, each one having a little different theme. With their gold-based sound, they appeal a little more to the 35- to 64-year-old, while we're more on the younger end of the 25-54 audience. But it's a battle, no doubt about it."

Perhaps the most refreshing part of the conversation with Montgomery was his assertion that, although it's a war, there are none of the petty disputes that characterize duels in other markets where two Country stations compete under different ownership.

He notes, "We have a lot of respect for them. In the beginning there may have been some squabbles between the two of us. I'm not speaking for KCYY here, but I think we all realized that this is a two-Country station market and that it's always going to be a two-Country station market. We each have to look for advantages where they lie."

In effect, the two have called a truce when it comes to "presents" situations.

"There have been no ramifications with labels or promoters as far as concerts have been concerned for several years," Montgomery says. "We do a lot of things on our own. We have a strong promotional tie-in with Six Flags Fiesta Texas, and we present a lot of the country shows out there. Y100 is more promotionally in tune with Sea World, another major San Antonio venue that books big country concerts."

"We don't fight over those types of things and don't disrupt one another's events. There's certainly spirited competition when a concert as big as the George Strait Festival comes to town, but there are so many promotional opportunities for both of us that we try not to get in the way of each other. There's no bad blood between the stations or the people."

Friendlier And Fresher

As stated earlier, Montgomery also sees KAJA as the "fresher" of the two stations when it comes to personalities. He explains, "I'm freer with the way the personalities present promotions, information or relatable events. I don't force them to read things. Y100 is a little more scripted than we are. I like to educate my personalities as to what I want to deliver on

the air and then turn them loose. We have a more friendly approach to what we do, and I think the audience may consider us to be more accessible than they are. Plus, we have not had a full-time staff change in five years.

"Our people are very well-known in this market. They each have their own fans. Longevity certainly has its benefits. We like the fact that we're able to keep our folks happy, and they like the atmosphere they work in. That's been fairly successful for us."

"But I'm not very happy with the general trend in Country radio right now. We lost a little bit of listening in the spring book, and I've noticed in other markets that there seems to be dwindling TSL both overall and with Country. We have to do our best to make what's between the records just as compelling as the records themselves."

Here are the folks providing the compelling content between the records at KAJA:

- **Mornings:** *Randy Carroll & J.R.* Carroll has been with KAJA for more than 12 years and in mornings on and off for almost 10 years. He also spent a number of years as KJ97's PD. He's had a few partners over the years; J.R.'s been with him for five years.

- **Middays:** Longtime Houston air talent Lisa Zamora joined KJ97 five years ago. Montgomery says of Zamora, "She's warm and friendly. She's very in tune with country music and relates to people in a way that makes them comfortable with artists and music. That helps us sell new artists and records, which is important to us, since we're going to play more new music than Y100."

- **Afternoons:** Montgomery has done PM drive for the last seven years.

- **Evenings:** Crystal Stone has handled nights for the last five years. Montgomery says, "She does a very phone-intensive show with lots of dedications. There's a 'Top 9 at 9' countdown. We're going after shift workers and those taking time away from TV or their computer."

- **Overnights:** *AfterMidnite*. With Blair Garner. Noted Montgomery, "It's been a very successful program in this market."

- **Weekends:** Holding down the fort on Saturdays and Sundays are various full-time personalities, along with weekenders Greg Dean and Tony

"People have been talking about this format being down because the music isn't as good as it's been in the past. While I don't necessarily agree with that, I still felt that we needed the strongest possible talent we could get on the air."

Steve Giuttari

Mann. On Saturday morning it's *The Best of Randy Carroll & J.R.*

On the subject of air talent, Montgomery adds, "We like having bright, upbeat personalities on the radio who know that if the opportunity presents itself for them to be relatable on a certain subject, the music can stop. By the same token, we are music-intensive, running a 40-minute sweep across the top of the hour with two breaks in the hour."

More specifically, KJ97 runs music from about :43 after to :20 after the hour. There's a six minute stopset followed by a three-record sweep and another six-minute stopset before the next 40-minute music set.

Y100's New Traditional Sound

KCYY has been undergoing a few changes since OM/DPD Steve Giuttari arrived five months ago. Giuttari has changed the direction of the music and the personalities as well. He explains, "From the moment I got here, I've been taking Y100's music in a more traditional direction. When you tune in, you'll hear a good variety, a good balance between pop and traditional sounds, although it leans traditional."

Giuttari agrees, in essence, with Montgomery's assessment of the musical positions of the two stations,

although Giuttari reasons it a bit differently. "People hear a lot more of their all-time favorites on KCYY, and they hear newer records on KJ," he says. "Our current-to-gold ratio is 45% to 55%, and I'd estimate that KJ is 70% to 30%."

"We're more choosy when it comes to the current material. When I came in, we were playing about eight currents, and now we're up to 14 or so. Depending on the overall quality of the product, I could see us going up to 18 or 20 currents. The music dictates how many we'll play."

"We also hold on to records a lot longer than they do. Our heavies are actually recurrences, and our research dictates what we play, especially in heavy rotation. For instance, 'Murder on Music Row' remains our No. 2-testing record. Men love it, and enough women like it to make it top five with them."

A huge change took place just a few weeks ago when a new morning show debuted on KCYY. While they're new to the station, the husband-and-wife team of Winston & Alyce are 14-year market veterans who arrived from

Classic Rock KZEP. Outlining reasons for the move, Giuttari explains, "People have been talking about this format being down because the music isn't as good as it's been in the past. While I don't necessarily agree with that, I still felt that we needed the strongest possible talent we could get on the air."

"Winston & Alyce have a great following; they've been No. 1 for years with a real family oriented show. I also felt they might bring some male listeners with them. My thought was that one way to get male listeners into this format was to get them to us with Winston & Alyce and expect them to the great music. Hopefully they'll stay." KCYY plays 50 minutes of music an hour with a pair of five minute stopsets that come around and :47 past the hour.

Giuttari takes exception to Montgomery's description of the KCYY personality approach, although

admits that it has been undergoing some change. "We've loosened up a little bit," Giuttari says. "Cox stations have a reputation for being pre-structured, but the Cox philosophy really lets the tweak things the way it want."

"What I try to do is sell talent who the target is 37-year-old females

males — and perhaps tell them all things not to do. After that I just say, 'Entertain me. Say things that are interesting.' So they have lots of fun and freedom. I hate liner cards that really discourage that."

The station's image as it relates to the audience is also under reconstruction. Giuttari says, "We're in the middle of giving this station back to listeners. You'll hear a lot of listener drops on the air, comments that get on the station from phone calls on the street at events. It's real people saying what they like and what they listen to Y100. They end with tag line in answer to how do you like country, 'C-o-u-n-t-r-y-100.'"

Giuttari says he encourages his talent to be country music authority. "I tell them to sell the music. I tell them that I think came from Cas Kasem, which is, 'Sell the music, it will sell you.' We have lots of information on the air."

A Bigger Piece Of The Pie

Giuttari agrees with Montgomery

Continued on Page 9

"I think we're fresher than KCYY with both music and personalities. We're still somewhat conservative when it comes to our playlist, but we're more current-based than KCYY."

Keith Montgomery

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The Battle For The Alamo City

■ KAJA, KCYY and KKYX seek dominance in San Antonio

The battle for the Alamo was the only San Antonio conflict more fierce than the Country radio war between KAJA (KJ97) and KCYY (Y100). The Clear Channel and Cox Country outlets have stood toe-to-toe since Cox signed on KCYY in 1987, but the good news is that it's a civil dispute, one waged without hostility.

KAJA is San Antonio's senior Country station. Asked to describe it, PD Keith Montgomery comments, "I think we're fresher than KCYY with both music and personalities. We're still somewhat conservative when it comes to our playlist, but we're more current-based than KCYY, which is very gold-oriented. The hit records in this market seem to be the heavy recurrences, and both of us are playing about the same heavy recurrences."

Battle Royale

That could cause confusion between Y100 listeners and those who listen to KJ97. "There's a lot of sampling between the two stations," Montgomery says. "It's been a battle for the entire seven years I've been here, and it's probably going to continue being a battle. You have two groups here who know what they're doing. Sometimes it comes down to research, and sometimes it comes down to promotional budget. Sometimes it also comes down to the time of year, since we have some built-in promotions that give us a lift at certain times."

"The fact is, there are two really good Country radio stations here, each one having a little different theme. With their gold-based sound, they appeal a little more to the 35- to 64-year-old, while we're more on the younger end of the 25-54 audience. But it's a battle, no doubt about it."

Perhaps the most refreshing part of the conversation with Montgomery was his assertion that, although it's a war, there are none of the petty disputes that characterize duels in other markets where two Country stations compete under different ownership.

He notes, "We have a lot of respect for them. In the beginning there may have been some squabbles between the two of us. I'm not speaking for KCYY here, but I think we all realized that this is a two-Country station market and that it's always going to be a two-Country station market. We each have to look for advantages where they lie."



Keith Montgomery

In effect, the two have called a truce when it comes to "presents" situations.

"There have been no ramifications with labels or promoters as far as concerts have been concerned for several years," Montgomery says. "We do a lot of things on our own. We have a strong promotional tie-in with Six Flags Fiesta Texas, and we present a lot of the country shows out there. Y100 is more promotionally in tune with Sea World, another major San Antonio venue that books big country concerts."

"We don't fight over those types of things and don't disrupt one another's events. There's certainly spirited competition when a concert as big as the George Strait Festival comes to town, but there are so many promotional opportunities for both of us that we try not to get in the way of each other. There's no bad blood between the stations or the people."

Friendlier And Fresher

As stated earlier, Montgomery also sees KAJA as the "fresher" of the two stations when it comes to personalities. He explains, "I'm freer with the way the personalities present promotions, information or relatable events. I don't force them to read things. Y100 is a little more scripted than we are. I like to educate my personalities as to what I want to deliver on

the air and then turn them loose. We have a more friendly approach to what we do, and I think the audience may consider us to be more accessible than they are. Plus, we have not had a full-time staff change in five years.

"Our people are very well-known in this market. They each have their own fans. Longevity certainly has its benefits. We like the fact that we're able to keep our folks happy, and they like the atmosphere they work in. That's been fairly successful for us."

"But I'm not very happy with the general trend in Country radio right now. We lost a little bit of listening in the spring book, and I've noticed in other markets that there seems to be dwindling TSL both overall and with Country. We have to do our best to make what's between the records just as compelling as the records themselves."

Here are the folks providing the compelling content between the records at KAJA:

• **Mornings:** *Randy Carroll & J.R.* Carroll has been with KAJA for more than 12 years and in mornings on and off for almost 10 years. He also spent a number of years as KJ97's PD. He's had a few partners over the years; J.R.'s been with him for five years.

• **Middays:** Longtime Houston air talent Lisa Zamora joined KJ97 five years ago. Montgomery says of Zamora, "She's warm and friendly. She's very in tune with country music and relates to people in a way that makes them comfortable with artists and music. That helps us sell new artists and records, which is important to us, since we're going to play more new music than Y100."

• **Afternoons:** Montgomery has done PM drive for the last seven years.

• **Evenings:** Crystal Stone has handled nights for the last five years. Montgomery says, "She does a very phone-intensive show with lots of dedications. There's a 'Top 9 at 9' countdown. We're going after shift workers and those taking time away from TV or their computer."

• **Overnights:** *AfterMidnite*. With Blair Garner. Noted Montgomery, "It's been a very successful program in this market."

• **Weekends:** Holding down the fort on Saturdays and Sundays are various full-time personalities, along with weekenders Greg Dean and Tony

"People have been talking about this format being down because the music isn't as good as it's been in the past. While I don't necessarily agree with that, I still felt that we needed the strongest possible talent we could get on the air."

Steve Giuttari

Mann. On Saturday morning it's *The Best of Randy Carroll & J.R.*

On the subject of air talent, Montgomery adds, "We like having bright, upbeat personalities on the radio who know that if the opportunity presents itself for them to be relatable on a certain subject, the music can stop. By the same token, we are music-intensive, running a 40-minute sweep across the top of the hour with two breaks in the hour."

More specifically, KJ97 runs music from about :43 after to :20 after the hour. There's a six minute stopset followed by a three-record sweep and another six-minute stopset before the next 40-minute music set.

Y100's New Traditional Sound

KCYY has been undergoing a few changes since OM/PD Steve Giuttari arrived five months ago. Giuttari has changed the direction of the music and the personalities as well. He explains, "From the moment I got here, I've been taking Y100's music in a more traditional direction. When you tune in, you'll hear a good variety, a good balance between pop and traditional sounds, although it leans traditional."

Giuttari agrees, in essence, with Montgomery's assessment of the musical positions of the two stations, although Giuttari reasons it a bit differently. "People hear a lot more of their all-time favorites on KCYY, and they hear newer records on KJ," he says. "Our current-to-gold ratio is 45% to 55%, and I'd estimate that KJ is 70% to 30%."

"We're more choosy when it comes to the current material. When I came in, we were playing about eight currents, and now we're up to 14 or so. Depending on the overall quality of the product, I could see us going up to 18 or 20 currents. The music dictates how many we'll play."

"We also hold on to records a lot longer than they do. Our heavies are actually recurrences, and our research dictates what we play, especially in heavy rotation. For instance, 'Murder on Music Row' remains our No. 2-testing record. Men love it, and enough women like it to make it top five with them."

A huge change took place just a few weeks ago when a new morning show debuted on KCYY. While they're new to the station, the husband-and-wife team of Winston & Alyce are 14-year market veterans who arrived from

Classic Rock KZEP. Outlining reasons for the move, Giuttari explains, "People have been talking about this format being down because the music isn't as good as it's been in the past. While I don't necessarily agree with that, I still felt that we needed the strongest possible talent we could get on the air."

"Winston & Alyce have a great following; they've been No. 1 for years with a real family oriented show. I also felt they might bring some new listeners with them. My thought was that one way to get male listeners into this format was to get them to us with Winston & Alyce and expect them to the great music. Hopefully they'll stay." KCYY plays 50 minutes of music an hour with a pair of five minute stopsets that come around and :47 past the hour.

Giuttari takes exception to Montgomery's description of the KCYY personality approach, although he admits that it has been undergoing some change. "We've loosened up the jocks a little bit," Giuttari says. "Cox stations have a reputation for being structured, but the Cox philosophy really lets the jocks tweak things the way they want."



Steve Giuttari

"What I try to do is tell the talent who the target is — 37-year-old females — and perhaps tell them all the things not to do. After that I just say, 'Entertain me. Say things that are interesting.' So they have lots of room and freedom. I hate liner cards, they really discourage that."

The station's image as it relates to the audience is also under reconstruction. Giuttari says, "We're in the middle of giving this station back to listeners. You'll hear a lot of listener drops on the air, comments that get on the station from phone calls on the street at events. It's real people saying what they like and what they listen to Y100. They end with tag line in answer to how do you do you country, 'C-o-u-n-t-r-y-100.'"

Giuttari says he encourages his talent to be country music authority. "I tell them to sell the music. I tell the line that I think came from Bob Kasem, which is, 'Sell the music, it will sell you.' We have lots of information on the air."

A Bigger Piece Of The Pie

Giuttari agrees with Montgomery

Continued on Page

"I think we're fresher than KCYY with both music and personalities. We're still somewhat conservative when it comes to our playlist, but we're more current-based than KCYY."

Keith Montgomery

A close-up photograph of a hand with the index, middle, and ring fingers extended, symbolizing the number three. The background is a soft, out-of-focus grey.

**Good
things
come in
threes...**

3 years

In Business (8-1-97)

3 acts

S H e D A I S Y

Rascal Flatts

Aaron Tippin

3 Top 20

SoundScan Albums

3 Top 20

Airplay Records

LYRIC STREET
RECORDS

Thank You
Country Radio,
Retail, Universal Music
and Video Distribution,
Buena Vista Music Group,
Disney Synergy.



john michael MONTGOMERY

“The Little Girl”

“When you played John Michael Montgomery’s new song I was sitting in the parking lot of a Wal-Mart. Boy am I glad I was not still driving on I-5. By the end of the song I didn’t just have a tear or two, I was sobbing! It is just about the most powerful song I have ever heard, what a beautiful message!! Thanks for playing it!”
—*Listener e-mail to KMPS-Seattle*



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THE LEAD SINGLE FROM THE
UPCOMING ALBUM *BRAND NEW ME*
IN STORES SEPTEMBER 26TH

August 18, 2000

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

ARTIST TITLE (LABEL)	TOTAL STATIONS/ ADDS	TOTAL POINTS	TOTAL PLAYS	50+	40-49	30-39	20-29	10-19	1-9
TRACE ADKINS I'm Gonna Love... (Capitol)	10/0	274	93	0	0	0	0	4	6
CLINT BLACK Love She Can't... (RCA/RLG)	32/0	1413	453	0	0	1	3	24	4
CHAD BROCK The Visit (Warner Bros.)	27/13	538	176	0	0	0	0	10	17
BROOKS & DUNN You'll Always Be... (Arista/RLG)	35/1	3394	1061	1	3	16	10	4	1
TRACY BYRD Take Me With You... (RCA/RLG)	3/2	51	15	0	0	0	0	0	3
CHRIS CAGLE My Love Goes On... (Virgin)	17/8	281	104	0	0	0	1	3	13
KENNY CHESNEY I Lost It (BNA/RLG)	22/12	615	205	0	0	0	3	8	11
CLARK FAMILY... Meanwhile Back... (Curb)	2/1	75	28	0	0	0	0	1	1
TERRI CLARK A Little Gasoline (Mercury)	26/3	1007	316	0	0	0	1	21	4
ANITA COCHRAN You With Me (Warner Bros.)	4/1	82	26	0	0	0	0	1	3
BILLY RAY CYRUS You Won't Be... (Monument)	27/5	1103	353	0	0	1	5	13	8
CLAY DAVIDSON I Can't Lie To Me (Virgin)	25/10	603	192	0	0	0	2	10	13
JOE DIFFIE It's Always Somethin' (Epic)	36/0	3551	1116	1	2	19	12	2	0
DIXIE CHICKS Cold Day In July (Monument)	31/0	2523	807	0	2	9	13	7	0
DIXIE CHICKS Without You (Monument)	1/1	0	0	0	0	0	0	0	1
SARA EVANS Born To Fly (RCA/RLG)	29/1	1226	394	0	0	1	4	19	5
VINCE GILL Feels Like Love (MCA)	37/0	2757	870	0	2	1	28	6	0
BILLY GILMAN One Voice (Epic)	32/0	2064	664	0	1	1	17	11	2
ANDY GRIGGS Waitin' On Sundown (RCA/RLG)	12/1	322	107	0	0	0	1	4	7
TY HERNDON A Love Like That (Epic)	4/0	168	50	0	0	0	0	3	1
FAITH HILL/TIM MCGRAW Let's... (Warner Bros.)	36/1	2859	904	0	2	8	21	4	1
STEVE HOLY Blue Moon (Curb)	32/2	1663	526	0	0	3	8	15	6
ALAN JACKSON It Must Be Love (Arista/RLG)	37/0	4234	1333	1	7	26	0	3	0
TOBY KEITH Country Comes To Town (DreamWorks)	37/0	3258	1019	1	3	7	23	3	0
KINLEYS She Ain't The Girl... (Epic)	12/0	483	148	0	0	0	1	8	3
TRACY LAWRENCE Lonely (Atlantic)	35/1	2107	666	0	0	1	19	13	2
LONESTAR What About Now (BNA/RLG)	37/0	4286	1347	2	6	26	2	1	0
PATTY LOVELESS That's The Kind... (Epic)	28/1	1334	428	0	0	0	5	21	2
SHANE MCANALLY Run Away (Curb)	7/1	199	63	0	0	0	0	4	3
MARTINA MCBRIDE There You Are (RCA)	37/0	2536	798	0	1	2	21	12	1
TIM MCGRAW My Next Thirty Years (Curb)	2/1	120	36	0	0	0	1	1	0
JO DEE MESSINA That's The Way (Curb)	37/0	4202	1329	1	7	24	5	0	0
GEORGIA MIDDLEMAN No Place Like Home (Giant)	5/1	132	42	0	0	0	0	3	2
CRAIG MORGAN Paradise (Atlantic)	9/1	294	103	0	0	0	0	8	1
JAMIE O'NEAL There Is No Arizona (Mercury)	5/3	124	46	0	0	0	0	2	3
BRAD PAISLEY We Danced (Arista/RLG)	34/0	1764	573	0	0	2	9	20	3
RASCAL FLATTS Prayin' For Daylight (Lyric Street)	32/0	3473	1095	1	7	18	3	3	0
RAYE W/EAKES Tired Of Loving This Way (Epic)	9/2	296	87	0	0	0	0	6	3
JOHN RICH I Pray For You (BNA/RLG)	5/0	178	63	0	0	0	1	3	1
RICOCHE She's Gone (Columbia)	5/1	137	47	0	0	0	0	2	3
LEANN RIMES I Need You (Sparrow/Curb/Capitol)	33/0	2399	764	0	0	4	21	8	0
KENNY ROGERS He Will, She Knows (DreamWorks)	15/2	629	186	0	0	0	3	10	2
SAWYER BROWN Perfect World (Curb)	7/0	329	98	0	0	0	1	6	0
SHEDAISY I Will...But (Lyric Street)	36/0	3783	1202	1	3	24	4	4	0
DARYLE SINGLETARY I Knew I Loved You (Audium)	4/0	194	55	0	0	0	1	3	0
SONS OF THE DESERT Everybody's... (MCA)	12/2	394	124	0	0	0	3	3	6
GEORGE STRAIT Go On (MCA)	37/0	2752	867	0	2	4	22	9	0
AARON TIPPIN Kiss This (Lyric Street)	37/0	2785	877	0	2	3	24	8	0
TRAVIS TRITT Best Of Intentions (Columbia)	36/1	1752	567	0	0	2	9	18	7
SHANIA TWAIN I'm Holdin' On To Love... (Mercury)	15/7	408	135	0	0	0	2	5	8
KEITH URBAN Your Everything (Capitol)	36/0	3397	1065	1	3	13	14	5	0
PHIL VASSAR Just Another Day (Arista/RLG)	35/1	1817	583	0	0	1	9	21	4
CLAY WALKER Once In A... (Giant)	15/2	560	170	0	0	0	2	10	3
WARINER W/BROOKS Katie Wants A... (Capitol)	26/1	1220	383	0	0	2	4	15	5
WARREN BROTHERS/SARA That's... (BNA/RLG)	34/1	2024	654	0	0	2	16	14	2
MARK WILLS Almost Doesn't Count (Mercury)	15/0	1068	328	0	1	1	8	5	0
LEE ANN WOMACK I Hope You Dance (MCA)	32/0	3131	987	0	4	16	8	4	0
DARRYL WORLEY When You Need... (DreamWorks)	37/1	2864	904	0	2	4	26	4	1
CHELY WRIGHT She Went Out For... (MCA)	1/0	17	5	0	0	0	0	0	1
WYNONNA Going Nowhere (Mercury/Curb)	1/0	66	20	0	0	0	1	0	0
YANKEE GREY This Time Around (Monument)	13/0	445	146	0	0	0	2	6	5
TRISHA YEARWOOD Where Are You Now (MCA)	17/1	688	199	0	0	0	2	11	4

Most Added®

ARTIST TITLE LABEL(S)	TOTAL POINTS INCREASE
JOHN MICHAEL MONTGOMERY The Little Girl (Atlantic)	+11
CHAD BROCK The Visit (Warner Bros.)	+10
KENNY CHESNEY I Lost It (BNA/RLG)	+10
CLAY DAVIDSON I Can't Lie To Me (Virgin)	+10
CHRIS CAGLE My Love Goes On And On (Virgin)	+10
SHANIA TWAIN I'm Holdin' On To Love... (Mercury)	+10
BILLY RAY CYRUS You Won't Be Lonely... (Monument)	+10
TERRI CLARK A Little Gasoline (Mercury)	+10
JAMIE O'NEAL There Is No Arizona (Mercury)	+10
STEVE HOLY Blue Moon (Curb)	+10
KENNY ROGERS He Will, She Knows (Dreamcatcher)	+10
CLAY WALKER Once In A Lifetime Love (Giant)	+10
SONS OF THE DESERT Everybody's Gotta Grow... (MCA)	+10
COLLIN RAYE W/BOBBIE EAKES Tired Of Loving... (Epic)	+10
TRACY BYRD Take Me With You When I Go (RCA/RLG)	+10

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINTS INCREASE
KEITH URBAN Your Everything (Capitol)	+50
GEORGE STRAIT Go On (MCA)	+40
TRAVIS TRITT Best Of Intentions (Columbia)	+33
CHAD BROCK The Visit (Warner Bros.)	+33
S. WARINER W/G. BROOKS Katie Wants... (Capitol)	+30
KENNY CHESNEY I Lost It (BNA/RLG)	+31
JOE DIFFIE It's Always Somethin' (Epic)	+29
TERRI CLARK A Little Gasoline (Mercury)	+27
SHEDAISY I Will...But (Lyric Street)	+27
SHANIA TWAIN I'm Holdin' On To Love... (Mercury)	+24
AARON TIPPIN Kiss This (Lyric Street)	+24
PHIL VASSAR Just Another Day In Paradise (Arista/RLG)	+23
SARA EVANS Born To Fly (RCA/RLG)	+19
CLAY WALKER Once In A Lifetime Love (Giant)	+17
CHRIS CAGLE My Love Goes On And On (Virgin)	+17

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAYS INCREASE
KEITH URBAN Your Everything (Capitol)	+11
GEORGE STRAIT Go On (MCA)	+11
CHAD BROCK The Visit (Warner Bros.)	+11
TRAVIS TRITT Best Of Intentions (Columbia)	+11
KENNY CHESNEY I Lost It (BNA/RLG)	+11
S. WARINER W/G. BROOKS Katie Wants... (Capitol)	+11
JOE DIFFIE It's Always Somethin' (Epic)	+11
SHEDAISY I Will...But (Lyric Street)	+11
TERRI CLARK A Little Gasoline (Mercury)	+11
SHANIA TWAIN I'm Holdin' On To Love... (Mercury)	+11
AARON TIPPIN Kiss This (Lyric Street)	+11
PHIL VASSAR Just Another Day In Paradise (Arista/RLG)	+11
CHRIS CAGLE My Love Goes On And On (Virgin)	+11
SARA EVANS Born To Fly (RCA/RLG)	+11
CLAY WALKER Once In A Lifetime Love (Giant)	+11
BROOKS & DUNN You'll Always Be Loved... (Arista/RLG)	+11
WARREN BROS. F.S. EVANS That's The Beat... (BNA/RLG)	+11

New & Active

CLAY WALKER Once In A Lifetime Love (*Giant*)
Total Stations: 30, Adds: 2, Points: 1296, Plays: 282 (+104)

DIXIE CHICKS Without You (*Monument*)
Total Stations: 12, Adds: 10, Points: 1167, Plays: 172 (+82)

TIM MCGRAW My Next Thirty Years (*Curb*)
Total Stations: 11, Adds: 1, Points: 1142, Plays: 220 (+45)

JOHN RICH I Pray For You (*BNA/RLG*)
Total Stations: 38, Adds: 6, Points: 1107, Plays: 234 (+18)

DARRYL SINGLETARY I Knew I Loved You (*Audium*)
Total Stations: 22, Adds: 1, Points: 1054, Plays: 210 (-14)

ANITA COCHRAN You With Me (*Warner Bros.*)
Total Stations: 29, Adds: 2, Points: 1000, Plays: 187 (+19)

CLARK FAMILY EXPERIENCE Meanwhile Back... (*Curb*)
Total Stations: 12, Adds: 3, Points: 873, Plays: 141 (+26)

RICOCHET She's Gone (*Columbia*)
Total Stations: 27, Adds: 8, Points: 760, Plays: 165 (+71)

TRACY BYRD Take Me With You When I Go (*RCA/RLG*)
Total Stations: 26, Adds: 24, Points: 171, Plays: 35 (-37)

Songs ranked by total points.



WGNA COUNTRYFEST 2000

Nearly 25,000 people gathered at the Saratoga Raceway for the 6th annual WGNA Countryfest 2000 in Saratoga Springs, New York. Pictured (l-r) are Tour Manager Mark Hivley, WGNA's Dick Stark, Martina McBride and 4Walls Entertainment's Len Walls.

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:
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Los Angeles, CA 90067

National Radio Formats

ABC RADIO NETWORKS

Coast-To-Coast

Mark Edwards • (972) 991-9200

Adds:

No Adds

Hottest:

AARON TIPPIN Kiss This
BRAD PAISLEY We Danced
TRAVIS TRITT Best Of Intentions

ALTERNATIVE PROGRAMMING

Steve Knoll • (800) 231-2818

Adds:

CHAD BROCK The Visit
CHRIS CAGLE My Love Goes On And On
DIXIE CHICKS Without You
JAMIE O'NEAL There Is No Arizona

Hottest:

SARAH GILL Feels Like Love
GEORGE STRAIT Go On

BROADCAST PROGRAMMING

Ken Moultrie • (800) 426-9082

Mainstream Country

L.J. Smith

Adds:

SARA EVANS Born To Fly
JOHN M. MONTGOMERY The Little Girl

Hottest:

ALAN JACKSON It Must Be Love
SHEDAISY I Will ... But
KEITH URBAN Your Everything
LONESTAR What About Now
JO DEE MESSINA That's The Way

New Country

L.J. Smith

Adds:

JOHN M. MONTGOMERY The Little Girl
STEVE WARINER/GARTH BROOKS Katie Wants...

Hottest:

JO DEE MESSINA That's The Way
ALAN JACKSON It Must Be Love
SHEDAISY I Will ... But
LONESTAR What About Now
RASCAL FLATTS Prayin' For Daylight

Lia

Ken Moultrie

Adds:

No Adds

Hottest:

JO DEE MESSINA That's The Way
ALAN JACKSON It Must Be Love
SHEDAISY I Will ... But
KEITH URBAN Your Everything
LONESTAR What About Now

JONES RADIO NETWORK

Jim Murphy • (303) 784-8700

CD COUNTRY

John Hendricks

Adds:

No Adds

Hottest:

JO DEE MESSINA That's The Way
LEE ANN WOMACK I Hope You Dance
MARTINA MCBRIDE There You Are
VINCE GILL Feels Like Love
DIXIE CHICKS Cold Day In July

PREMIERE RADIO NETWORKS

After Midnight

Kelly Erickson • (818) 461-5435

Adds:

AARON TIPPIN This Kiss

Hottest:

ALAN JACKSON It Must Be Love
LONESTAR What About Now
RASCAL FLATTS Prayin' For Daylight
BROOKS & DUNN You'll Always Be Loved By Me
KEITH URBAN Your Everything
SHEDAISY I Will...But
JO DEE MESSINA That's The Way

RADIO ONE COUNTRY PLAYLIST

Jim West • (970) 949-3339

Adds:

CLAY DAVIDSON I Can't Lie To Me

Hottest:

ERIC HEATHERLY Flowers On The Wall
LEE ANN WOMACK I Hope You Dance

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (805) 294-9000

Mainstream Country

David Felker

Adds:

TRACY LAWRENCE Lonely
TRAVIS TRITT Best Of Intentions
PHIL VASSAR Just Another Day In Paradise

Hottest:

LEE ANN WOMACK I Hope You Dance
LONESTAR What About Now
RASCAL FLATTS Prayin' For Daylight
ALAN JACKSON It Must Be Love
JO DEE MESSINA That's The Way

Hot Country

David Felker

Adds:

CLINT BLACK Love She Can't Live Without
TERRY CLARK A Little Gasoline
BILLY RAY CYRUS You Won't Be Lonely Now
STEVE WARINER/GARTH BROOKS Katie Wants...

Hottest:

LONESTAR What About Now
SHEDAISY I Will...But
ALAN JACKSON It Must Be Love
JO DEE MESSINA That's The Way
KEITH URBAN Your Everything



ADDS

CHARLIE DANIELS BAND Road Dogs
ERIC HEATHERLY Swimming In Champagne
RICOCHET She's Gone
CHALEE TENNISON Makin' Up With You

ELITE

LEE ANN WOMACK I Hope You Dance
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
RASCAL FLATTS Prayin' For Daylight
TOBY KEITH Country Comes To Town
AARON TIPPIN Kiss This
DARRYL WORLEY When You Need My Love



ADDS

CHARLIE DANIELS BAND Road Dogs
RICOCHET She's Gone
KENNY CHESNEY I Lost It
ERIC HEATHERLY Swimming In Champagne

TOP 10

FAITH HILL/TIM MCGRAW Let's Make Love
BILLY GILMAN One Voice
FAITH HILL The Way You Love Me
LEE ANN WOMACK I Hope You Dance
AARON TIPPIN Kiss This
TOBY KEITH How Do You Like Me Now?!

Information current as of August 18.



42 million households
Chris Parr, Director/Programming
Paul Hastaba, VP/GM

ADDS

CHALEE TENNISON Makin' Up With You
JOLIE & THE WANTED! I Would
RICOCHET She's Gone

TOP 10

ERIC HEATHERLY Flowers On The Wall
KEITH URBAN Your Everything
RASCAL FLATTS Prayin' For Daylight
GARTH BROOKS When You Come Back To Me Again
SHEDAISY I Will...But
DARRYL WORLEY When You Need My Love
LEANN RIMES I Need You
BILLY GILMAN One Voice
JOE DIFFIE It's Always Somethin'
JO DEE MESSINA Your Everything

HEAVY

AARON TIPPIN Kiss This
BILLY GILMAN One Voice
DARRYL WORLEY When You Need My Love
GARTH BROOKS When You Come Back To Me Again
JOE DIFFIE It's Always Somethin'
JO DEE MESSINA Your Everything
KEITH URBAN Your Everything
LEANN RIMES I Need You
LEE ANN WOMACK I Hope You Dance
LONESTAR What About Now
RASCAL FLATTS Prayin' For Daylight
SHEDAISY I Will...But
TOBY KEITH Country Comes To Town

HOT SHOTS

BILLY RAY CYRUS You Won't Be Lonely Now
CLAY DAVIDSON I Can't Lie To Me
JAMIE O'NEAL There Is No Arizona
JOLIE & THE WANTED! I Would
KENNY CHESNEY I Lost It
KENNY ROGERS He Will, She Knows
LISA ANGELLE A Woman Gets Lonely
RICKY VAN SHELTON Call Me Crazy
SARA EVANS Born To Fly
SONS OF THE DESERT Everybody's Gotta Grow Up...
TERRI CLARK A Little Gasoline
YANKEE GREY This Time Around

Heavy rotation songs receive 28 plays per week. Hot Shots receive 21 plays per week.

Information current as of August 16.

The New Album Gallery

In Stores: August 22, 2000



Bill Engvall
Now That's Awesome (BNA)

Catch phrases can help build careers in comedy — and Bill Engvall came up with a great line in “Here’s your sign.” On coming up with the concept, Engvall admits, “I just got lucky. I’m like the guy who walks up to a craps table and puts five dollars on that one-time roll of 11-to-1 — and then hits it.”

After huge success with his *Here’s Your Sign* album and single, Engvall releases his first BNA project, *Now That’s Awesome*. With his stand-up routine recorded at live appearances in Wyoming and Michigan, Engvall says, “Comedically, the album is so much stronger and so much funnier than anything I’ve ever done. And, believe me, I’m my worst critic.” The new CD finds Engvall delving into subjects that include upscale coffee shops, the trend toward body piercing, designated smoking areas, family vacations and *The Crocodile Hunter*. Explaining the challenges in producing new comedy bits, Engvall says, “It’s not just writing 30 or 40 minutes of new material, but I have to write 30 or 40 minutes of clean, funny material. I think people respect a clean joke because they know there’s more thought that goes into it.” In addition to the stand-up routine, the album also features a music track of “Now That’s Awesome” with vocals by Tracy Byrd, Neal McCoy and T. Graham Brown.



Various Artists
Nashville Guitars (Nuance)

You’ve heard them play on the hits, but this compilation gives 11 of Nashville’s hottest session guitarists a chance to strut their stuff on instrumentals. *Nashville Guitars* leads off with Diamond Rio’s Jimmy Olander, one of the most innovative musicians playing today. His string-bending skills run throughout Rio’s recordings, but Olander manages to take it to an even higher level with “Less Taste/More Filling.” Most of the tracks are energetic electric performances, but the softer side is shown by Reggie Young (who has recorded with Elvis Presley, Merle Haggard, Neil Diamond and Dusty Springfield, among others) and Mark Casstevens (an acoustic specialist who has recorded with Garth Brooks, Shania Twain and Brooks & Dunn). Another standout track is “Templar Treasure” by Ray Flacke, who played the blistering lead on Ray Skaggs’ “Highway 40 Blues.” Other featured guitarists include Kenny Marks, Tom Hemminger, Boomer Castleman, Kelly Black, Johnny Hiland and Dug Grieses. The CD closes with a track by Louie Shelton, who produced the collection for his Nuance Records. Shelton is a relative newcomer to Nashville, but his session work on the West Coast includes Seal Crofts’ “Summer Breeze,” Boz Scaggs’ “Lowdown” and the Monkees’ “Last Train to Clarksville.”



Neal McCoy
24-7-365 (Giant)

Neal McCoy is just one of several established artists who have found their way to different labels this year. During his time on the Atlantic/Nashville roster the Texan sold more than 5 million albums, making him the biggest-selling act on the country label in 1997. Two of those albums went platinum, with his *Greatest Hits* collection going gold.

McCoy moves to Giant for his eighth album, which marks the first time he has worked with producers Ed Seay (Pam Tillis, Collin Raye, Martina McBride) and John Hobbs (Collin Raye). McCoy says, “To me, this is the best album I’ve done. I’ve never had that big sound — full and thick — before.” On *24-7-365*, McCoy stays true to himself, although he’s the first to admit that he’s not one of country’s traditionalists. He explains, “The rest of country has come around to what I’ve been doing for years. I bring a little bit of every kind of music we all grew up with in the ’70s into country music. You’re gonna hear the truth from me. And the truth is that even if you talk real country and were raised in East Texas like I was, you listened to more than country.” McCoy adds, “I’m not out to change the world or make a statement in every song. I’m out to entertain people. I believe I was put here on earth to get on stage and bring happiness to people. I want them to sing along and clap along and dance, laugh a lot and maybe even cry a little. When they leave, I want them to feel like I feel — happy.”

C O U N T R Y
FLASHBACK

- 1 YEAR AGO**
• No. 1: “Amazed” — Lonestar (seventh week)
- 5 YEARS AGO**
• No. 1: “Not On Your Love” — Jeff Carson
- 10 YEARS AGO**
• No. 1: “Next To You, Next To Me” — Shenandoah
- 15 YEARS AGO**
• No. 1: “Modern Day Romance” — Nitty Gritty Dirt Band
- 20 YEARS AGO**
• No. 1: “Drivin’ My Life Away” — Eddie Rabbitt (second week)
- 25 YEARS AGO**
• No. 1: “Wasted Days & Wasted Nights” — Freddy Fender

The Writer... The Performance... The SINGLE...

YOUR CMA NOMINATED SONG OF THE YEAR!

LARRY CORDLE & LST

“Murder On Music Row”

(FROM THE ALBUM “MURDER ON MUSIC ROW”)

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“TOO BAD THEY DIDN'T THROW THIS ONE IN THE COFFIN.” - BILL REED KXXY

“...just the sort of thing to put some life back into Country.” -USA TODAY

It's a **POWERFUL** ballad • She has a **POWERFUL** voice • This song will get **POWERFUL** results

Rebecca Lynn Howard

"I Don't Paint Myself
Into Corners"

**"Now THAT's the best thing
I've heard all day!"**

Tim Closson, WUBE ADD at 20 SPINS

Immediate Airplay

MCA
NASHVILLE

S SOUTHWEST PERFORMANCE, 10:00 PM, SATURDAY AUGUST 19TH, SUNSET STATION

Most Played Recurrents

ERIC HEATHERLY Flowers On The Wall (Mercury)

CHAD BROCK Yes! (Warner Bros.)

REBA MCENTIRE I'll Be (MCA)

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)

CLAY DAVIDSON Unconditional (Virgin)

ANDY GRIGGS She's More (RCA/RLG)

DIXIE CHICKS Cowboy Take Me Away (Monument)

GEORGE STRAIT The Best Day (MCA)

TIM MCGRAW Something Like That (Curb)

TIM MCGRAW Some Things Never Change (Curb)

COLLIN RAYE Couldn't Last A Moment (Epic)

TIM MCGRAW My Best Friend (Curb)

KENNY ROGERS Buy Me A Rose (Dreamcatcher)

FAITH HILL Breathe (Warner Bros.)

BRAD PAISLEY He Didn't Have To Be (Arista/RLG)

MARTINA MCBRIDE I Love You (RCA/RLG)

LONESTAR Amazed (BNA/RLG)

PHIL VASSAR Carlene (Arista/RLG)

COUNTRY

Going For Adds 8/21/00

TAMMY COCHRAN So What (Epic)

BILL ENGVALL Now That's Awesome (BNA/RLG)

REBECCA LYNN HOWARD I Don't Paint Myself Into Corners (MCA)

SONYA ISAACS Barefoot In The Grass (Lyric Street)

J.W. LANCE Don't Let The Job Get You Down (Ponchatoula)

NEAL MCCOY Every Man For Himself (Giant)



SHEDAISY COMPLETES CHRISTMAS ALBUM

SHEDAISY has just completed a full-length Christmas album with producer Dann Huff. The album, titled *Brand New Year*, will be released on September 26, 2000 on Lyric Street records. *Brand New Year* features signature "SHEDAISY-fied" versions of several holiday classics, four new original songs co-written by Kristyn Osborn and a duet with label-mates Rascal Flatts. Pictured (l-r) are Kelsi, Cassidy and Kristyn Osborn with producer Dann Huff.

TUNED-IN COUNTRY

R&R/MEDIABASE 24/7

WQHK/Ft. Wayne

3am

JUDDS Why Not Me
 GEORGE STRAIT Go On
 JO DEE MESSINA I'm Alright
 ALAN JACKSON It Must Be Love
 LEANN RIMES I Need You
 AARON TIPPIN Kiss This
 SHEDAISY I Will ... But
 KENNY CHESNEY You Had Me From Hello
 MINDY MCCREARY Ten Thousand Angels
 SHANIA TWAIN Man! I Feel Like A Woman!
 BROOKS & DUNN You'll Always Be Loved By Me
 JOHN M. MONTGOMERY How Was I To Know
 CHELY WRIGHT Single White Female

11am

LEANN RIMES I Need You
 MARK WILLS Almost Doesn't Count
 FAITH HILL/TIM MCGRAW Let's Make Love
 CLAY DAVIDSON Unconditional
 DARRYL WORLEY When You Need My Love
 JOE DIFFIE It's Always Somethin'
 JOE DIFFIE New Way (To Light Up An Old...)
 TOBY KEITH Country Comes To Town
 BROOKS & DUNN You'll Always Be Loved By Me
 KEITH URBAN Your Everything
 DIXIE CHICKS Cold Day In July
 VERN GOSDIN Chiseled In Stone

4pm

SHANIA TWAIN (If You're Not...) I'm Outta...
 LONESTAR What About Now
 ALAN JACKSON There Goes
 GARTH BROOKS Much Too Young (To Feel...)
 BILLY GILMAN One Voice
 LORRIE MORGAN What Part Of No
 BRAD PAISLEY He Didn't Have To Be
 TOBY KEITH Should've Been A Cowboy
 JOE DIFFIE It's Always Somethin'
 AARON TIPPIN For You I Will
 DOUG STONE Why Didn't I Think Of That
 DARRYL WORLEY When You Need My Love
 CLINT BLACK Killin' Time
 PATTY LOVELESS That's The Kind Of Mood I'm In

8pm

MARY C. CARPENTER Down At The Twist...
 RANDY TRAVIS I'll Be Right Here Loving You
 TY HERNDON A Love Like That
 RICOCHET She's Gone
 CLAY DAVIDSON I Can't Lie To Me
 DIAMOND RIO Stiff
 BILLY RAY CYRUS You Won't Be Lonely Now
 CLAY WALKER Once In A Lifetime Love
 JUDDS Rockin' With The Rhythm Of...
 LEE ANN WOMACK I Hope You Dance
 KEITH URBAN Your Everything
 STEVE HOLY Blue Moon

WXBQ/Johnson City

3am

SHEDAISY I Will ... But
 TIM MCGRAW My Next Thirty Years
 TANYA TUCKER Strong Enough To Bend
 KENNY ROGERS Buy Me A Rose
 DEANA CARTER Strawberry Wine
 TRAVIS TRITT Where Corn Don't Grow
 GEORGE STRAIT Go On
 COLLIN RAYE If I Were You
 SARA EVANS Born To Fly
 KEITH WHITLEY Somebody's Doin' Me Right
 CLAY DAVIDSON Unconditional
 RASCAL FLATTS Prayin' For Daylight
 SHENANDOAH If Bubba Can Dance (I Can Too)
 FAITH HILL It Matters To Me
 LITTLE TEXAS My Love

11am

SAWYER BROWN Perfect World
 SHERRIE' AUSTIN Never Been Kissed
 DARRYL WORLEY When You Need My Love
 MARK WILLS Back At One
 DIXIE CHICKS Tonight The Heartache's On Me
 LEE ROY PARNELL Love Without Mercy
 AARON TIPPIN For You I Will
 RANDY TRAVIS A Man Ain't Made Of Stone
 KINLEYS She Ain't The Girl For You
 S. WARINER/G. BROOKS Katie Wants A Fast One
 COLLIN RAYE Anyone Else
 MICHAEL PETERSON Too Good To Be True
 GARY ALLAN Lovin' You Against My Will
 LEE ANN WOMACK I Hope You Dance
 WILKINSONS Jimmy's Got A Girlfriend

4pm

TRACY LAWRENCE Lessons Learned
 LONESTAR What About Now
 TRAVIS TRITT If I Lost You
 SAWYER BROWN Perfect World
 ALAN JACKSON I'd Love You All Over Again
 DOUG SUPERNAW Not Enough Hours In The Night
 KINLEYS She Ain't The Girl For You
 KENNY ROGERS He Will, She Knows
 JO DEE MESSINA Stand Beside Me
 GARY ALLAN Lovin' You Against My Will
 LEANN RIMES I Hope You Dance
 GEORGE STRAIT Meanwhile
 SHENANDOAH Rock My Baby

8pm

SAWYER BROWN The Dirt Road
 YANKEE GREY All Things Considered
 JOE DIFFIE It's Always Somethin'
 VINCE GILL Let's Make Sure We Kiss Goodbye
 SARA EVANS Born To Fly
 MARK COLLIE Even The Man In The Moon Is...
 TRACY LAWRENCE Alibis
 TIM MCGRAW Everywhere
 GARY ALLAN Right Where I Need To Be
 SONS OF THE DESERT Everybody's Gotta Grow...
 PATTY LOVELESS You Can Feel Bad
 JOHN M. MONTGOMERY Sold (The Grundy...)
 GEORGE STRAIT The Chair
 ALAN JACKSON Tequila Sunrise
 SARA EVANS Born To Fly
 DARYLE SINGLETARY I Knew I Loved You





MIKE KINOSHIAN
mkinosax@rronline.com

PART TWO OF A MULTIPART SERIES

Programmers Ponder, Part Deux

More AC PDs reflect on the '90s

In a follow-up to last week's column, more mainstream and Soft AC programmers reflect on the last decade.

Bill Tole
KTSM-FM/EI Paso

Name the artist who made the most dramatic format impact over the past 10 years.

"Celine Dion."
What wildly popular '90s event, trend, song, movie, celebrity or TV show didn't you get or understand?
"The Macarena."

In contrast, what was your favorite '90s trend, movie, celebrity, TV show or event?

"*Seinfeld*."
What was the most significant overall event of the '90s?

"Princess Diana's death."

What was your personal or professional 1990s highlight?

"Getting this job in 1992 (professional) and the birth of my son, Campbell (personal)."

What were your favorite '90s songs?

"Bryan Adams' 'Have You Ever Truly Loved a Woman?' Marc Anthony's 'You Sang to Me,' Toni Braxton's 'Un-Break My Heart,' Eric Clapton's 'Tears in Heaven,' Celine Dion's 'Power of Love,' Gloria Estefan's 'Coming Out of the Dark,' Enrique Iglesias' 'Bailamos,' Jewel's 'You Were Meant for Me,' Santana's 'Smooth,' Seal's 'From a Rose,' Rod Stewart's 'Have I Told You Lately?' Shania Twain's 'You're Still the One' and Paul Young's 'Oh Girl.'"

Roger Scott
KMG/Abuquerque

Name the artist who made the most dramatic format impact over the past 10 years.

"Celine Dion."
What wildly popular '90s event, trend, song, movie, celebrity or TV show didn't you get or understand?
"Turby. It's just plain stupid."

In contrast, what was your favorite '90s trend, movie, celebrity, TV show or event?

"*NYPD Blue* — still enjoy it."

What was the most significant overall event of the '90s?

"The Internet."

What was your personal or professional 1990s highlight?

"Being hired in Albuquerque (professional) and the birth of our daughter, Rebecca (personal)."

What were your favorite '90s songs?

"Jim Brickman's 'Valentine,' Mariah Carey's 'Hero,' Eric Clapton's 'Change the World,' Hootie & The Blowfish's 'Let Her Cry,' Lonestar's 'Amazed,' Madonna's 'Vogue,' R.E.M.'s 'Losing My Religion,' Britney Spears' 'Baby One More Time,' TLC's 'Waterfalls' and Vanessa Williams' 'Save the Best for Last.'"

Steve Albertsen
KEFM/Omaha

Name the artist who made the most dramatic format impact over the past 10 years.

"Celine Dion."
What was your favorite '90s trend, movie, celebrity, TV show or event?

"*Friends*."
What was your personal or professional 1990s highlight?

"Becoming KEFM's PD in 1998."

What were your favorite '90s songs?

"Toni Braxton's 'Un-Break My Heart,' Tom Petty's 'Free Fallin' and Santana's 'Smooth.'"

Michael Waite
WJBR-FM/Wilmington, DE

Name the artist who made the most dramatic format impact over the past 10 years.

"Celine Dion."
What wildly popular '90s event, trend, song, movie, celebrity or TV show didn't you get or understand?
"*South Park*."

In contrast, what was your favorite '90s trend, movie, celebrity, TV show or event?

"The computerization of America."

What was the most significant overall event of the '90s?

"The growth of the Internet."
What was your personal or professional 1990s highlight?

"Moving to Delaware to run WJBR — it's the best thing that ever happened to me."

What were your favorite '90s songs?

"Bryan Adams' '(Everything I Do) I Do It for You,' The Backstreet Boys' 'As Long as You Love Me,' Boyz II Men's 'I'll Make Love to You,' Phil Collins' 'You'll Be in My Heart,' Sheryl Crow's 'All I Wanna Do,' Celine Dion's 'My Heart Will Go On,' Everything But The Girl's

'Missing,' Janet Jackson's 'That's the Way Love Goes,' Madonna's 'Vogue' and Vanessa Williams' 'Save the Best for Last.'"

Paul Cannon
WMAS-FM/Springfield, MA

Name the artist who made the most dramatic format impact over the past 10 years.

"Celine Dion and Elton John."
What wildly popular '90s event, trend, song, movie, celebrity or TV show didn't you get or understand?

"Deregulation, moshing, Tom Green and the WB."

In contrast, what was your favorite '90s trend, movie, celebrity, TV show or event?

"Loosening dress codes for work, festival concerts, Bruce Willis and *Seinfeld*."

What was the most significant overall event of the '90s?

"The impeachment of the president."

What was your personal or professional 1990s highlight?

"Bringing WMAS-FM from fourth to first and staying there for three years."

Brent Johnson
WTCB/Columbia, SC

Name the artist who made the most dramatic format impact over the past 10 years.

"Celine Dion."
What wildly popular '90s event, trend, song, movie, celebrity or TV show didn't you get or understand?
"Beanie Babies, the Olsen twins, Teletubbies and Cher."

In contrast, what was your favorite '90s trend, movie, celebrity, TV show or event?

"*Seinfeld*, *Forrest Gump* and Meg Ryan."

What was the most significant overall event of the '90s?

"Deregulation."

What was your personal or professional 1990s highlight?

"Four Marconi nominations."
What were your favorite '90s songs?

"Jim Brickman's 'Angel Eyes,' Eric Clapton's 'Change the World,' Phil Collins' 'You'll Be in My Heart,' Celine Dion's 'Because You Loved Me,' Duran Duran's 'Ordinary World,' Ricky Martin's 'Livin' La Vida Loca' and Santana's 'Smooth.'"



ORLANDO MAGIC

On a recent station tour, Reprise artist Sasha and National AC Promotion rep Katie Seidel visited WMGF/Orlando. All smiles are (l-r) Seidel, PD Ken Payne, Sasha and morning team Darby Collins and Dean Miuccio.

Rob Harder
KISC/Spokane

Name the artist who made the most dramatic format impact over the past 10 years.

"Celine Dion — she's become the core of our format."
What wildly popular '90s event, trend, song, movie, celebrity or TV show didn't you get or understand?

"*The Blair Witch Project*."
In contrast, what was your favorite '90s trend, movie, celebrity, TV show or event?

"*Seinfeld*."
What was the most significant overall event of the '90s?

"The O.J. Simpson trial."
What was your personal or professional 1990s highlight?

"A string of eight No. 1 25-54 books."
What were your favorite '90s songs?

"Tracy Chapman's 'Give Me One Reason,' Eric Clapton's 'Tears in Heaven,' Phil Collins' 'You'll Be in My Heart,' Shawn Colvin's 'Sunny Came Home,' Celine Dion's 'My Heart Will Go On' and 'Where Does My Heart Beat Now?' Richard Marx's 'Now and Forever,' Bonnie Raitt's 'Something to Talk About,' Seal's 'Kiss From a Rose' and Rod Stewart's 'Having a Party.'"

Mark Lander
WLRQ/Melbourne

Name the artist who made the most dramatic format impact over the past 10 years.

"Hootie & The Blowfish. They moved the format from elevator music."
What wildly popular '90s event, trend, song, movie, celebrity or TV show didn't you get or understand?

"Gangster rap in small-city America."
In contrast, what was your favorite '90s trend, movie, celebrity, TV show or event?

"The Internet."
What was the most significant overall event of the '90s?

"The introduction of the Internet to most American households."
What was your personal or professional 1990s highlight?

"Taking WLRQ from sixth to second in 18 months (professional) and the 1994 birth of my son, Elijah (personal)."

What were your favorite '90s songs?

"Eric Clapton's 'Layla (Live Unplugged).'"

Barb Richards
WJFI/Fort Wayne, IN

Name the artist who made the most dramatic format impact over the past 10 years.

"Celine Dion — she made AC hip."
What wildly popular '90s event, trend, song, movie, celebrity or TV show didn't you get or understand?

"Body piercing."
In contrast, what was your favorite '90s trend, movie, celebrity, TV show or event?

"Music parents can share with their children."
What was the most significant overall event of the '90s?

"The Columbine shootings."
What was your personal or professional 1990s highlight?

"Becoming WJFI's PD and the 'prayer chain' we took to Littleton, CO."
What were your favorite '90s songs?

"Anything by The Backstreet Boys, Celine Dion's 'Because You Loved Me' and anything by Savage Garden."

Danny Howard
WDEF-FM/Chattanooga

Name the artist who made the most dramatic format impact over the past 10 years.

"Celine Dion."
What wildly popular '90s event, trend, song, movie, celebrity or TV show didn't you get or understand?

"Boy bands."
In contrast, what was your favorite '90s trend, movie, celebrity, TV show or event?

"The Internet."
What was the most significant overall event of the '90s?

"E-commerce."
What was your personal or professional 1990s highlight?

"Birth of my children, Rainee, Callie and Mordecai."
What were your favorite '90s songs?

"Toni Braxton's 'Un-Break My Heart,' Enigma's 'Sadness' and Whitney Houston's 'I Believe in You and Me.'"

R&R AC Top 30

August 18, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	MARC ANTHONY You Sang To Me (Columbia)	2502	-6	310410	26	114/0
2	2	FAITH HILL Breathe (Warner Bros.)	2449	+30	311227	31	110/0
4	3	DON HENLEY Taking You Home (Warner Bros.)	2406	+83	277110	16	111/1
3	4	LEANN RIMES I Need You (Sparrow/Curb/Capitol)	2233	-127	226381	21	111/0
5	5	CHRISTINA AGUILERA I Turn To You (RCA)	2127	+6	246181	16	106/1
6	6	LONESTAR Amazed (BNA/RLG)	1947	-95	225356	48	108/0
7	7	SAVAGE GARDEN I Knew I Loved You (Columbia)	1689	+9	218310	44	108/0
9	8	W. HOUSTON & E. IGLESIAS Could I Have This Kiss Forever (Arista)	1617	+21	187648	13	102/1
8	9	BACKSTREET BOYS Show Me The Meaning Of... (Jive)	1588	-63	181444	30	102/0
10	10	CELINE DION That's The Way It Is (550 Music)	1557	+28	208764	41	104/0
11	11	BRIAN MCKNIGHT Back At One (Motown/Universal)	1398	-16	183314	35	95/0
13	12	LARA FABIAN I Will Love Again (Columbia)	1381	+79	170357	13	104/4
12	13	SAVAGE GARDEN Crash And Burn (Columbia)	1299	-96	122015	21	96/1
14	14	PHIL COLLINS You'll Be In My Heart (Hollywood)	1133	-5	146110	70	94/0
Breaker	15	BBMAK Back Here (Hollywood)	913	+315	96612	1	76/14
17	16	BACKSTREET BOYS The One (Jive)	871	+78	129166	10	70/4
15	17	ELTON JOHN Someday Out Of The Blue (DreamWorks)	862	-174	117831	26	92/0
16	18	SANTANA F/ROB THOMAS Smooth (Arista)	848	-14	118518	41	46/0
20	19	MARTINA MCBRIDE There You Are (RCA/RLG)	748	+98	65285	3	89/8
18	20	98 DEGREES I Do (Cherish You) (Universal)	743	+7	92125	50	80/0
22	21	SASHA If You Believe (Reprise)	590	-25	41708	12	70/2
19	22	CELINE DION I Want You To Need Me (550 Music)	574	-121	58308	18	75/0
26	23	JIM BRICKMAN The Love I Found In You (Windham Hill)	555	+57	49302	3	76/3
25	24	JON SEGADA Stop (550 Music)	505	-3	56449	7	56/0
28	25	JESSICA SIMPSON I Think I'm In Love With You (Columbia)	470	+33	43669	4	49/1
21	26	MACY GRAY I Try (Epic)	467	-154	73804	20	41/0
24	27	MARK SCHULTZ He's My Son (Word/Epic)	413	-133	39303	9	58/0
Debut	28	STING Desert Rose (A&M/Interscope)	412	+56	58540	3	24/0
30	29	JOE I Wanna Know (Jive)	405	+23	96142	4	51/2
27	30	SUZY K W/DONNY OSMOND Now I Know (Vellum)	389	-52	31613	8	54/1

Most Added®

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ELTON JOHN Friends Never Say Goodbye (DreamWorks)	311
FAITH HILL The Way You Love Me (Warner Bros.)	281
BBMAK Back Here (Hollywood)	271
DAVE KOZ F/MONTELL JORDAN Careless... (Capitol)	261
CORRS Breathless (143/Lava/Atlantic)	251
SHELBY LYNNE Gotta Get Back (Island/IDJMG)	241
MARTINA MCBRIDE There You Are (RCA/RLG)	231
MARC ANTHONY My Baby You (Columbia)	221
LARA FABIAN I Will Love Again (Columbia)	211
BACKSTREET BOYS The One (Jive)	201
ROXETTE Wish I Could Fly (Edel America)	191
SOLEIL MOON Never Say Goodbye (MFO)	181
JOE COCKER She Believes In Me (Eagle)	171

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAYS INCREASE
BBMAK Back Here (Hollywood)	+315
SHELBY LYNNE Gotta Get Back (Island/IDJMG)	+141
MARC ANTHONY My Baby You (Columbia)	+111
MARTINA MCBRIDE There You Are (RCA/RLG)	+91
CORRS Breathless (143/Lava/Atlantic)	+81
DON HENLEY Taking You Home (Warner Bros.)	+81
LARA FABIAN I Will Love Again (Columbia)	+71
BACKSTREET BOYS The One (Jive)	+71
ROXETTE Wish I Could Fly (Edel America)	+71
DAVE KOZ F/MONTELL JORDAN Careless... (Capitol)	+71

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 8/6-Saturday 8/12. 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

ROXETTE Wish I Could Fly (Edel America)
Total Plays: 246, Total Stations: 38, Adds: 4

SHELBY LYNNE Gotta Get Back (Island/IDJMG)
Total Plays: 230, Total Stations: 45, Adds: 9

EVAN AND JARON Crazy For This Girl (Columbia)
Total Plays: 158, Total Stations: 23, Adds: 3

SOLEIL MOON Never Say Goodbye (MFO)
Total Plays: 152, Total Stations: 29, Adds: 4

FAITH HILL The Way You Love Me (Warner Bros.)
Total Plays: 143, Total Stations: 36, Adds: 26

CARLY SIMON So Many Stars (Arista)
Total Plays: 138, Total Stations: 23, Adds: 0

MANDY MOORE I Wanna Be With You (550 Music)
Total Plays: 126, Total Stations: 16, Adds: 1

CORRS Breathless (143/Lava/Atlantic)
Total Plays: 89, Total Stations: 29, Adds: 11

ELTON JOHN Friends Never Say Goodbye (DreamWorks)
Total Plays: 88, Total Stations: 38, Adds: 31

JENNIFER PAIGE Beautiful (Centropolis/Hollywood)
Total Plays: 80, Total Stations: 16, Adds: 0

DAVE KOZ F/MONTELL JORDAN Careless Whisper (Capitol)
Total Plays: 69, Total Stations: 29, Adds: 12

MICHAEL ENGLISH Heaven To Earth (Curb)
Total Plays: 59, Total Stations: 14, Adds: 1

Breakers®

BBMAK
Back Here (Hollywood)
TOTAL PLAYS/INCREASE: 913/315
TOTAL STATIONS/ADDS: 76/14

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.

Songs ranked by total plays



FAITH HILL

"The Way You Love Me"

THE FOLLOW-UP TO THE #1 SINGLE "BREATHE"

#2 MOST ADDED!



Produced by Byron Gallimore and Faith Hill
Mixed by Mike Shipley
Management: Borman Entertainment

ON TOUR NOW

Most Played Recurrents**BACKSTREET BOYS** I Want It That Way (Jive)

'N SYNC (God Must Have Spent) A Little More Time On You (RCA)

SARAH MCLACHLAN I Will Remember You (Arista)**SHANIA TWAIN** From This Moment On (Mercury/IDJMG)**EDWIN MCCAIN** I Could Not Ask For More (Lava/Atlantic)**CHER** Believe (Warner Bros.)**98 DEGREES** The Hardest Thing (Universal)**SIXPENCE NONE THE RICHER** Kiss Me (Squint/Columbia)**PHIL COLLINS** True Colors (Atlantic)**FAITH HILL** This Kiss (Warner Bros.)

'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)**ENRIQUE IGLESIAS** Be With You (Interscope)**RICKY MARTIN** She's All I Ever Had (C2/Columbia)**BACKSTREET BOYS** All I Have To Give (Jive)**ENRIQUE IGLESIAS** Bailamos (Overbrook/Interscope)**SHANIA TWAIN** You've Got A Way (Mercury/IDJMG)**SHANIA TWAIN** Man! I Feel Like A Woman! (Mercury/IDJMG)**Going For Adds 8/21/00****MARC ANTHONY** My Baby You (Columbia)**DION** Shu Bop (Collectables)**ELTON JOHN** Friends Never Say Goodbye (DreamWorks)**TUNED-IN AC**

R&R/MEDIABASE 24/7

Lite 105 WWLI/Providence

11am

ROD STEWART Faith Of The Heart
MICHAEL BOLTON How Can We Be Lovers
WHITNEY HOUSTON Saving All My Love For You
BETTE MIDLER The Rose
ERIC CLAPTON My Father's Eyes
ELTON JOHN Can You Feel The Love Tonight
JEFFREY OSBORNE On The Wings Of Love
TAKE THAT Back For Good
BILLY JOEL My Life
SAVAGE GARDEN Crash And Burn
GLENN MEDEIROS Nothing's Gonna Change...
PHIL COLLINS Groovy Kind Of Love
BACKSTREET BOYS Show Me The Meaning...

4pm

BRIAN MCKNIGHT Back At One
SHANIA TWAIN You're Still The One
ROBBIE WILLIAMS Angels
LIONEL RICHIE Truly
38 SPECIAL Second Chance
EAGLES Love Will Keep Us Alive
JOHN WAITE Missing You
JOE I Wanna Know
B. STREISAND/V. GILL If You Ever Leave Me
LEANN RIMES I Need You
ELTON JOHN Crocodile Rock
PHIL COLLINS Two Hearts

8pm

LARRY GRAHAM One In A Million You
'N SYNC (God Must Have Spent) A Little...
REO SPEEDWAGON Keep On Loving You
BRUCE SPRINGSTEEN Secret Garden
RICHARD MARX Hold On To The Nights
ELTON JOHN You Can Make History (Young...)
E. RABBITT/C. GAYLE You And I
LARA FABIAN I Will Love Again
AL GREEN Lets Stay Together
C. DION/A. BOCELLI The Prayer
ROBBIE WILLIAMS Angels

FM100 KSFJ/Salt Lake City

Continuously Soft 96.5

11am

KENNY LOGGINS Forever
SHANIA TWAIN You've Got A Way
MATTHEW WILDER Break My Stride
AMY GRANT I Will Remember You
CHER/PETER CETERA After All
R. KELLY I Believe I Can Fly
KANSAS Dust In The Wind
LONESTAR Amazed
PATTY SMYTH Sometimes Love Just Ain't...
AL JARREAU After All
MARIAH CAREY I Still Believe
JAMES TAYLOR How Sweet It Is (To Be Loved...)

4pm

ELTON JOHN I Guess That's Why They Call...
RICHARD MARX Now And Forever
SHANIA TWAIN From This Moment On
FOREIGNER I Want To Know What Love Is
CELINE DION It's All Coming Back To Me Now
PHIL COLLINS You'll Be In My Heart
CHICAGO Hard To Say I'm Sorry
SELENA I Could Fall In Love
RICK ASTLEY Together Forever
BACKSTREET BOYS I'll Never Break Your Heart
COLLIN RAYE Love, Me

8pm

L. RONSTADT/A. NEVILLE All My Life
ELTON JOHN Can You Feel The Love Tonight
BOB SEGER We've Got Tonight
BACKSTREET BOYS As Long As You Love Me
STEVE PERRY Foolish Heart
P. BRYSON/R. BELLE A Whole New World
ROD STEWART Forever Young
BRYAN ADAMS Please Forgive Me
W. HOUSTON/E. IGLESIAS Could I Have...
PAUL DAVIS I Go Crazy
TONI BRAXTON Breathe Again
WHAMI Careless Whisper



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 8/7. © 2000, R&R Inc.

Grammers

Continued from Page 149

Rob Harder
WAHR/Huntsville, AL

Name the artist who made the most dramatic format impact over the past 10 years.

"The Backstreet Boys."

What wildly popular '90s trend, song, movie, celebrity TV show didn't you get or understand?

"Orange."

In contrast, what was your favorite '90s trend, movie, celebrity, TV show or event?

"The Internet."

What was your personal or professional 1990s highlight?

"Becoming WAHR's PD."

What were your favorite '90s songs?

"Backstreet Boys' 'I Want It That Way.'"

Steve Peck
WSRS/Worcester, MA

Name the artist who made the most dramatic format impact over the past 10 years.

"Celine Dion."

What wildly popular '90s event, trend, song, movie, celebrity or TV show didn't you get or understand?

"The Furby."

In contrast, what was your favorite '90s trend, movie, celebrity, TV show or event?

"Seinfeld finale."

What was the most significant overall event of the '90s?

"The Boston Red Sox acquiring pitcher Pedro Martinez."

What was your personal or professional 1990s highlight?

"WSRS' consistent ratings success (professional) and the birth of my children (personal)."

Tim Kiesling
WFMK/Lansing, MI

Name the artist who made the most dramatic format impact over the past 10 years.

"Mariah Carey and Phil Collins."

What wildly popular '90s event, trend, song, movie, celebrity or TV show didn't you get or understand?

"The X-Files."

In contrast, what was your favorite '90s trend, movie, celebrity, TV show or event?

"Seinfeld."

What was the most significant overall event of the '90s?

"Anything 'dot-com.'"

What was your personal or professional 1990s highlight?

"The Detroit Red Wings' two Stanley Cup wins."

"Joining Liggett Broadcasting in 1996."

What were your favorite '90s songs?

"Billy Joel's 'River of Dreams,' John Mellencamp's 'Wild Night' and Oasis' 'Wonderwall.'"

J. Patrick
WCRZ/Flint

Name the artist who made the most dramatic format impact over the past 10 years.

"Michael Bolton and Celine Dion."

What wildly popular '90s event, trend, song, movie, celebrity or TV show didn't you get or understand?

"Who Wants To Be a Millionaire."

In contrast, what was your favorite '90s trend, movie, celebrity, TV show or event?

"The Detroit Red Wings' two Stanley Cup wins."

What was the most significant overall event of the '90s?

"The Internet and deregulation." "What was your personal or professional 1990s highlight?"

"An 18.2 12+ share (professional) and the birth of my son, Jack (personal)."

What were your favorite '90s songs?

"Paula Abdul's 'Opposites Attract,' Ace Of Base's 'The Sign,' Bryan Adams' 'Have You Ever Really Loved A Woman?' Michael Bolton's 'When a Man Loves a Woman,' Boyz II Men's 'End of the Road,' Celine Dion's 'It's All Coming Back To Me Now,' Los Del Rio's 'Macarena' and Meat Loaf's 'I'd Do Anything for Love (But I Won't Do That).'"

FIND COMPLETE PLAYLISTS FOR ALL AC REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1 WLTW/New York AMFM (212) 603-6000 Ryan 12+ Cum 2,462,880 106.7 Litefm

MARKET #2 KDST/Los Angeles AMFM (312) 427-1035 Chiang 12+ Cum 1,443,600 KOST 103.5FM

MARKET #3 WLLT/Chicago AMFM (312) 329-9002 Del Rosso 12+ Cum 641,900 lite rock 93.9

MARKET #3 WRND/Chicago Bonneville (312) 297-5100 Hamlin/Johns 12+ Cum 672,600 Windy 100FM

MARKET #5 WBEB/Philadelphia WEA Radio Inc (610) 328-1223 Conley 12+ Cum 753,800 B*10

MARKET #6 KVIL/Dallas-Ft. Worth Infinity (214) 691-1037 Curtis/King 12+ Cum 538,800 106.7

MARKET #8 WMLX/Boston Greater Media (617) 822-1037 Kelley/O'Terri/Lynch 12+ Cum 600,000 MAGIC 106.7

MARKET #9 WASH/Washington, DC AMFM (301) 984-9710 Allan/Reid 12+ Cum 497,800 Soft Rock 97.1

MARKET #11 WPCN/Atlanta Clear Channel (404) 367-0949 Dillard/Goss 12+ Cum 441,400 peach 49

MARKET #14 KLSY/Salt Lake City Sandusky (425) 653-9462 McKay/Thomas 12+ Cum 340,600 92.5 KL

MARKET #16 KEZZ/Phoenix Clear Channel (480) 955-5235 Holly/Jackson 12+ Cum 334,100 99.9 KEZZ

MARKET #17 WLTE/Minneapolis Infinity (612) 339-1029 Nolan 12+ Cum 332,900 WLTE

MARKET #18 WALK/Nassau-Suffolk AMFM (531) 475-5200 Michelle/Lombardo 12+ Cum 619,500 WALK 97.3

MARKET #19 KEZK/St. Louis Infinity (314) 531-0000 River/Davis 12+ Cum 382,300 KEZK 102.5

MARKET #20 WLIF/Baltimore Infinity (410) 823-1570 Balaban/Thor 12+ Cum 298,400 WLIF

MARKET #22 WSHH/Pittsburgh Radio (412) 875-5900 Anelli 12+ Cum 271,700 Wish 99.7FM

MARKET #23 KOSI/Denver-Boulder Tribu (303) 696-1174 Cochran/Hamilton 12+ Cum 298,400 KOSI 105.1

MARKET #24 WQOW/Cleveland AMFM (216) 696-0123 Maduri 12+ Cum 375,700 SoftRock102.1

MARKET #25 KKCW/Charlotte, DR Clear Channel (503) 222-5103 Nelson 12+ Cum 222,900 K103

MARKET #26 WRRM/Cincinnati Susquehanna (513) 241-9989 Holland/Ross 12+ Cum 288,200 Warm9

Stations and their adds listed alphabetically by market

AC

Hot AC

Table listing radio stations across various markets (e.g., Albany, NY; Cleveland, OH; Honolulu, HI) with their respective reporters and add counts. Includes a 'Mediabase 24/7 monitored' label at the bottom left.

* = Mediabase 24/7 monitored

114 Total Reporters
114 Current Reporters
114 Current Playlists

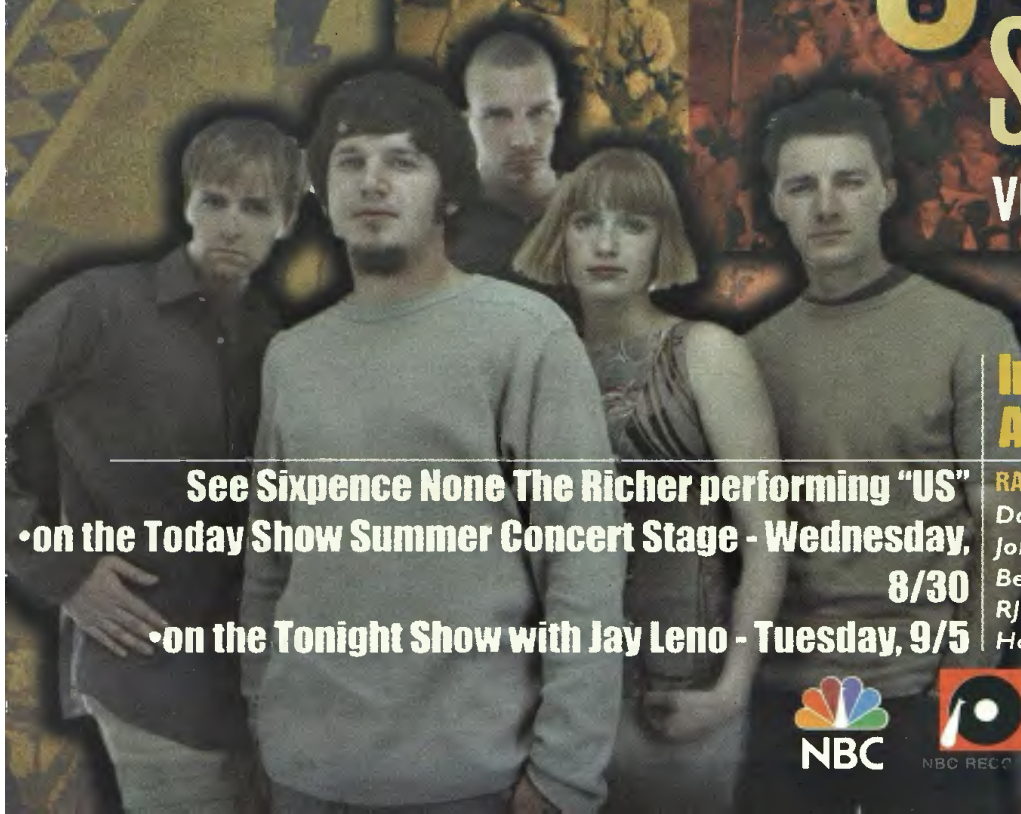
95 Total Reporters
95 Current Reporters
95 Current Playlists

SIXPENCE NONE THE RICHER "US"

The emphasis track from the NBC Records/Redline Entertainment release...



The BEST of the "SUMMER CONCERT SERIES" VOLUME ONE



**In stores everywhere on
August 22nd!**

RADIO PROMOTIONS CONTACTS

Dave Morrell/RED Ink-212.337.5457

John Butler/Squint Ent.-615.457.1214

Ben Brooks-626.584.6353

RJ Promotions-310.392.0089 or 201.871.9397

Howard Rosen Promotion-818.901.1122

See Sixpence None The Richer performing "US"
•on the Today Show Summer Concert Stage - Wednesday,
8/30
•on the Tonight Show with Jay Leno - Tuesday, 9/5



red ink squint

August 18, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	±	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	MATCHBOX TWENTY Bent (Lava/Atlantic)	3739	-54	388446	18	89/0
	2	NINE DAYS Absolutely (Story Of A Girl) (550 Music)	3446	+15	373111	16	88/1
	3	STING Desert Rose (A&M/Interscope)	3290	+27	338232	17	91/0
	4	VERTICAL HORIZON Everything You Want (RCA)	3275	-242	362295	34	91/0
	5	CREED Higher (Wind-up)	2345	-37	262051	24	67/0
	6	SISTER HAZEL Change Your Mind (Universal)	2287	+92	215353	12	85/2
	7	EVERCLEAR Wonderful (Capitol)	2124	+180	234593	7	84/1
	8	GOO GOO DOLLS Broadway (Warner Bros.)	2109	-225	198381	19	71/0
	9	MACY GRAY I Try (Epic)	2026	-174	196452	30	82/0
	10	THIRD EYE BLIND Never Let You Go (Elektra/EEG)	1986	-125	211208	32	71/0
	11	SANTANA F/ROB THOMAS Smooth (Arista)	1687	-146	194205	57	88/0
	12	NINA GORDON Tonight And The Rest Of My... (Warner Bros.)	1638	+76	168296	8	72/1
	13	BBMAK Back Here (Hollywood)	1631	+32	184786	9	62/0
	14	FAITH HILL Breathe (Warner Bros.)	1526	-87	164599	29	65/0
	15	DON HENLEY Taking You Home (Warner Bros.)	1420	-125	161857	13	68/0
Breaker	16	VERTICAL HORIZON You're A God (RCA)	1393	+134	152779	5	67/2
Breaker	17	SMASH MOUTH Then The Morning Comes (Interscope)	1381	-120	157355	41	75/0
	18	3 DOORS DOWN Kryptonite (Republic/Universal)	1358	+167	156609	5	47/2
	19	NO DOUBT Simple Kind Of Life (Interscope)	1341	+19	130902	12	50/2
	20	SAVAGE GARDEN Crash And Burn (Columbia)	1222	-43	108488	19	55/0
	21	BON JOVI It's My Life (Island/IDJMG)	1094	+142	140800	3	55/5
	22	DIDO Here With Me (Arista)	1043	+87	142352	6	52/2
	23	MACY GRAY Why Didn't You Call Me (Epic)	943	+58	100119	3	57/5
	24	THIRD EYE BLIND Deep Inside Of You (Elektra/EEG)	928	+138	108107	2	58/3
	25	NEVE It's Over Now (Portrait/C2/Columbia)	920	-44	70141	4	48/0
	26	MOBY Porcelain (V2)	908	-25	102061	6	38/0
EBUT	27	EVAN AND JARON Crazy For This Girl (Columbia)	902	+164	93580	1	56/5
	28	BEN HARPER Steal My Kisses (Virgin)	883	-227	85890	17	48/0
EBUT	29	'N SYNC It's Gonna Be Me (Jive)	863	+117	92791	1	27/1
EBUT	30	FASTBALL You're An Ocean (Hollywood)	841	+301	101502	1	66/7

Most Added

ARTIST TITLE LABEL(S)	ADDS
FAITH HILL The Way You Love Me (Warner Bros.)	16
FOO FIGHTERS Next Year (Roswell/RCA)	13
MADONNA Music (Maverick/WB)	12
BARENAKED LADIES Pinch Me (Reprise)	10
FASTBALL You're An Ocean (Hollywood)	7
MACY GRAY Why Didn't You Call Me (Epic)	5
EVAN AND JARON Crazy For This Girl (Columbia)	5
BON JOVI It's My Life (Island/IDJMG)	5
CORRS Breathless (143/Lava/Atlantic)	5
SANTANA F/DAVE MATTHEWS Love Of My Life (Arista)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BARENAKED LADIES Pinch Me (Reprise)	+532
FASTBALL You're An Ocean (Hollywood)	+301
MADONNA Music (Maverick/WB)	+246
EVERCLEAR Wonderful (Capitol)	+180
3 DOORS DOWN Kryptonite (Republic/Universal)	+167
EVAN AND JARON Crazy For This Girl (Columbia)	+164
BON JOVI It's My Life (Island/IDJMG)	+142
THIRD EYE BLIND Deep Inside Of You (Elektra/EEG)	+138
SANTANA F/DAVE MATTHEWS Love Of My Life (Arista)	+137
CREED With Arms Wide Open (Wind-up)	+135

Breakers

ARTIST TITLE LABEL(S)	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
VERTICAL HORIZON You're A God (RCA)	1393/134	67/2	16
3 DOORS DOWN Kryptonite (Republic/Universal)	1358/167	47/2	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.

95 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 8/6-Saturday 8/12. 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

BARENAKED LADIES Pinch Me (Reprise) Total Plays: 752, Total Stations: 57, Adds: 10	EVE 6 Promise (RCA) Total Plays: 408, Total Stations: 23, Adds: 0	CORRS Breathless (143/Lava/Atlantic) Total Plays: 172, Total Stations: 19, Adds: 5
WISH Heavy Things (Elektra/EEG) Total Plays: 659, Total Stations: 44, Adds: 0	LARA FABIAN I Will Love Again (Columbia) Total Plays: 350, Total Stations: 19, Adds: 0	SANTANA F/DAVE MATTHEWS Love Of My Life (Arista) Total Plays: 167, Total Stations: 17, Adds: 5
MADONNA Music (Maverick/WB) Total Plays: 584, Total Stations: 35, Adds: 12	BACKSTREET BOYS The One (Jive) Total Plays: 271, Total Stations: 15, Adds: 1	BRITNEY SPEARS Lucky (Jive) Total Plays: 167, Total Stations: 11, Adds: 3
MARK RIMES I Need You (Sparrow/Curb/Capitol) Total Plays: 508, Total Stations: 22, Adds: 1	ROXETTE Wish I Could Fly (Edel America) Total Plays: 252, Total Stations: 26, Adds: 2	99 DEGREES Give Me Just One Night... (Universal) Total Plays: 133, Total Stations: 9, Adds: 2
JESSICA SIMPSON I Think I'm In Love With You (Columbia) Total Plays: 489, Total Stations: 17, Adds: 1	DOGSTAR Cornerstone (Ultimatum) Total Plays: 207, Total Stations: 17, Adds: 1	KINA Girl From The Gutter (DreamWorks) Total Plays: 120, Total Stations: 9, Adds: 0
THE TEMPLE PILOTS Sour Girl (Atlantic) Total Plays: 456, Total Stations: 18, Adds: 0	WHITNEY HOUSTON & ENRIQUE IGLESIAS Could I Have... (Arista) Total Plays: 198, Total Stations: 10, Adds: 0	FAITH HILL The Way You Love Me (Warner Bros.) Total Plays: 112, Total Stations: 20, Adds: 16
		FOO FIGHTERS Next Year (Roswell/RCA) Total Plays: 9, Total Stations: 13, Adds: 13

Songs ranked by total plays



"back here"

BBMAK

Top 50 Market Spin Rankings:

Rank	Rank	Rank
WPLJ 8	KBIG 3	KIOI 5
KDMX 8	KFMB 8	KSTP 8
WMYX 3	KBEE 6	WOMX 1

BILLBOARD SALES

Certified Gold / 35,866 pieces sold last week! Rank 39*

R&R HOT AC 13

BILLBOARD ADULT TOP 40
16*-13* 1419x (+84)

R&R MAINSTREAM AC BREAKER
23 - 15 913x (+315)

BILLBOARD ADULT CONTEMPORARY
23*-16* Greatest Gainer!

Already on 76 stations!
14 new adds this week including:

WLTW/New York
WRCH/Hartford
KOSY/Salt Lake City
WRVR/Memphis



CALLOUT
RATE THE MUSIC #1

Your Peers, the sales, the callout and the charts are all telling you Back Here is a HIT!

Most Played Recurrents

- TRAIN Meet Virginia (Aware/Columbia)
-
- RED HOT CHILI PEPPERS Otherside (Warner Bros.)
-
- GOD GOO DOLLS Black Balloon (Warner Bros.)
-
- SPLENDER I Think God Can Explain (C2/Columbia)
-
- LONESTAR Amazed (BNA/RLG)
-
- SUGAR RAY Someday (Lava/Atlantic)
-
- MARC ANTHONY I Need To Know (Columbia)
-
- TAL BACHMAN She's So High (Columbia)
-
- SMASH MOUTH All Star (Interscope)
-
- GOD GOO DOLLS Slide (Warner Bros.)
-
- MARC ANTHONY You Sang To Me (Columbia)
-
- FASTBALL Out Of My Head (Hollywood)
-
- SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)
-
- SUGAR RAY Every Morning (Lava/Atlantic)
-
- NATALIE IMBRUGLIA Tom (RCA)
-
- EAGLE-EYE CHERRY Save Tonight (Work/Epic)
-
- CELINE DION That's The Way It Is (550 Music)
-
- SAVAGE GARDEN I Knew I Loved You (Columbia)

HOT AC

Going For Adds 8/21/00

- MARC ANTHONY My Baby You (Columbia)
- CHUMBAWAMBA Pass It Along (Republic/Universal)
- EIFFEL 65 Too Much Of Heaven (Republic/Universal)
- GYAN Don't Hide (Deston/Universal)
- ELTON JOHN Friends Never Say Goodbye (DreamWorks)
- BRIAN SETZER ORCHESTRA Gettin' In The Mood (Interscope)



GONE PHISHIN'

Following a sold out performance, Phish vocalist/Guitarist Trey Anastasio (c) chats backstage with Elektra VP/AC Promotion Dana Keil and Jerry Lembo Entertainment Group President Jerry Lembo.

TUNED-IN

HOT AC

R&R/MEDIABASE 24/7



KSTZ/Des Moines

3am

- KID ROCK Only God Knows Why
- 'N SYNC Bye Bye Bye
- DIDO Here With Me
- LENNY KRAVITS Fly Away
- JENNIFER LOPEZ If You Had My Love
- MATCHBOX TWENTY Bent
- SAVAGE GARDEN Crash And Burn
- GOD GOO DOLLS Black Balloon
- FASTBALL Out Of My Head
- VERTICAL HORIZON You're A God
- BACKSTREET BOYS I Want It That Way
- SISTER HAZEL Change Your Mind
- SPLENDER I Think God Can Explain
- BLESSID UNION OF SOULS Hey Leonardo...

11am

- SUGAR RAY Someday
- TLC Unpretty
- SPLENDER I Think God Can Explain
- LONESTAR Amazed
- JAYHAWKS I'm Gonna Make You Love Me
- BEN HARPER Steal My Kisses
- SHERYL CROW My Favorite Mistake
- CREED Higher
- MADONNA Beautiful Stranger
- EVERLAST What It's Like
- ADAM ANT Goody Two Shoes
- MATCHBOX TWENTY Bent

4pm

- RED HOT CHILI PEPPERS Otherside
- NINE DAYS Absolutely (Story Of A Girl)
- LONESTAR Amazed
- EVAN AND JARON Crazy For This Girl
- VERTICAL HORIZON Everything You Want
- JENNIFER LOPEZ Waiting For Tonight
- THIRD EYE BLIND Never Let You Go
- SAVAGE GARDEN Crash And Burn
- MATCHBOX 20 3AM
- JANET Doesn't Really Matter
- LENNY KRAVITS Fly Away
- SIXPENCE NONE THE RICHER Kiss Me

8pm

- 98 DEGREES Give Me Just One Night (Una Noche)
- BEN HARPER Steal My Kisses
- JANET Doesn't Really Matter
- 3 DOORS DOWN Kryptonite
- SOULDECISION Faded
- TONIC You Wanted More
- FASTBALL Out Of My Head
- NINE DAYS Absolutely (Story Of A Girl)
- STING Desert Rose
- GREEN DAY Time Of Your Life (Good...)
- JAYHAWKS I'm Gonna Make You Love Me
- BLINK-182 What's My Age Again
- EVAN AND JARON Crazy For This Girl
- SMASH MOUTH Then The Morning Comes

KMXD/Des Moines

3am

- DAVE MATTHEWS BAND What Would You Say
- MATCHBOX TWENTY Bent
- BRUCE SPRINGSTEEN Dancing In The Dark
- FAITH HILL Breathe
- U2 Mysterious Ways
- BBMAK Back Here
- BILLY OCEAN Loverboy
- SMASH MOUTH Can't Get Enough Of You Baby
- DISHWALLA Counting Blue Cars
- NINE DAYS Absolutely (Story Of A Girl)
- ROXETTE It Must Have Been Love
- EVERCLEAR Wonderful
- STING Brand New Day
- ESCAPE CLUB Wild, Wild West

11am

- JOURNEY Open Arms
- MATCHBOX TWENTY Bent
- PAULA COLE I Don't Want To Wait
- PHIL COLLINS I Missed Again
- SMASH MOUTH All Star
- NO DOUBT Simple Kind Of Life
- EAGLES Heartache Tonight
- DEEP BLUE SOMETHING Breakfast At Tiffany's
- VERTICAL HORIZON Everything You Want
- PRINCE Little Red Corvette
- 'N SYNC Bye Bye Bye
- TOAD THE WET SPROCKET All I Want
- HEART These Dreams
- TONIC If You Could Only See

4pm

- CARS My Best Friend's Girl
- SHANIA TWAIN Man! I Feel Like A Woman!
- STING Desert Rose
- PHIL COLLINS Against All Odds
- GIN BLOSSOMS Follow You Down
- HUMAN LEAGUE Don't You Want Me
- CHRISTINA AGUILERA I Turn To You
- HALL & OATES Rich Girl
- GOD GOO DOLLS Broadway
- BLUES TRAVELER Hook
- NO DOUBT Simple Kind Of Life
- BILLY VERA AND THE BEATERS At This Moment
- LENNY KRAVITS Fly Away

8pm

- KID ROCK Only God Knows Why
- NATALIE MERCHANT Wonder
- GOD GOO DOLLS Broadway
- CHER Believe
- NO DOUBT Simple Kind Of Life
- EURYTHMICS Sweet Dreams (Are Made Of This)
- VERTICAL HORIZON Everything You Want
- WALLFLOWERS One Headlight
- 'N SYNC Bye Bye Bye
- MATCHBOX TWENTY Bent
- MADONNA Live To Tell
- PHISH Heavy Things
- HOOTIE & THE BLOWFISH Only Wanna Be With You



FIND COMPLETE PLAYLISTS FOR ALL HOT AC REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1 WJZ-TV New York. Playlist for WJZ-TV New York featuring artists like CREDIA Higher, NINE DAYS/Absolutely, and VERICAL HORIZON/Everything You Want.

MARKET #2 KJLJ/Los Angeles. Playlist for KJLJ/Los Angeles featuring artists like JAY-Z/Doin' It Right, STING/Desert Rose, and NINE DAYS/Absolutely.

MARKET #3 KYSR/Los Angeles. Playlist for KYSR/Los Angeles featuring artists like CREDIA Higher, NINE DAYS/Absolutely, and VERICAL HORIZON/Everything You Want.

MARKET #3 WTMK/Chicago. Playlist for WTMK/Chicago featuring artists like BEN HARPER/Steal My Kisses, MATEO/BIG TWENTY/Bent, and NINE DAYS/Absolutely.

MARKET #4 KIOI/San Francisco. Playlist for KIOI/San Francisco featuring artists like FAITH HILL/Braveheart, NINE DAYS/Absolutely, and VERICAL HORIZON/Everything You Want.

MARKET #4 KJZZ/San Francisco. Playlist for KJZZ/San Francisco featuring artists like BEN HARPER/Steal My Kisses, MATEO/BIG TWENTY/Bent, and NINE DAYS/Absolutely.

MARKET #6 KDMX/Dallas-Ft. Worth. Playlist for KDMX/Dallas-Ft. Worth featuring artists like CREDIA Higher, NINE DAYS/Absolutely, and VERICAL HORIZON/Everything You Want.

MARKET #8 WBWS/Boston. Playlist for WBWS/Boston featuring artists like CREDIA Higher, NINE DAYS/Absolutely, and VERICAL HORIZON/Everything You Want.

MARKET #8 WDSX/Estorcon. Playlist for WDSX/Estorcon featuring artists like BRITNEY SPEARS/Oops!...I Did It, NINE DAYS/Absolutely, and VERICAL HORIZON/Everything You Want.

MARKET #9 WRDX/Washington, DC. Playlist for WRDX/Washington, DC featuring artists like COUNTING CROWS/Hangarland, NINE DAYS/Absolutely, and VERICAL HORIZON/Everything You Want.

MARKET #10 KJZZ/Dallas-Galveston. Playlist for KJZZ/Dallas-Galveston featuring artists like BEN HARPER/Steal My Kisses, MATEO/BIG TWENTY/Bent, and NINE DAYS/Absolutely.

MARKET #14 KPZZ/Seattle-Tacoma. Playlist for KPZZ/Seattle-Tacoma featuring artists like NINE DAYS/Absolutely, VERICAL HORIZON/Everything You Want, and STING/Desert Rose.

MARKET #15 KFMB/San Diego. Playlist for KFMB/San Diego featuring artists like MADONNA/Music, CREDIA Higher, and NINE DAYS/Absolutely.

MARKET #15 KMSX/San Diego. Playlist for KMSX/San Diego featuring artists like SAVAGE GARDEN/Crash And Burn, STING/Desert Rose, and NINE DAYS/Absolutely.

MARKET #16 KZON/Phoenix. Playlist for KZON/Phoenix featuring artists like MATEO/BIG TWENTY/Bent, NINE DAYS/Absolutely, and VERICAL HORIZON/Everything You Want.

MARKET #17 KSR95/Minneapolis. Playlist for KSR95/Minneapolis featuring artists like MATEO/BIG TWENTY/Bent, VERICAL HORIZON/Everything You Want, and FAITH HILL/Braveheart.

MARKET #17 WKYR/Minneapolis. Playlist for WKYR/Minneapolis featuring artists like MATEO/BIG TWENTY/Bent, VERICAL HORIZON/Everything You Want, and FAITH HILL/Braveheart.

MARKET #19 KYKY/Si. Louis. Playlist for KYKY/Si. Louis featuring artists like MATEO/BIG TWENTY/Bent, VERICAL HORIZON/Everything You Want, and FAITH HILL/Braveheart.

MARKET #19 WVRV/Si. Louis. Playlist for WVRV/Si. Louis featuring artists like MATEO/BIG TWENTY/Bent, VERICAL HORIZON/Everything You Want, and FAITH HILL/Braveheart.

MARKET #20 WFFF/Baltimore. Playlist for WFFF/Baltimore featuring artists like MATEO/BIG TWENTY/Bent, VERICAL HORIZON/Everything You Want, and FAITH HILL/Braveheart.

Top 20

POP/ALTERNATIVE

LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS		TOTAL STATIONS/ ADDS
			TW	LW	
2	1	MATCHBOX TWENTY Bent (<i>Lava/Atlantic</i>)	1664	1683	32/0
1	2	NINE DAYS Absolutely (Story Of A Girl) (<i>550 Music</i>)	1604	1692	32/0
3	3	STING Desert Rose (<i>A&M/Interscope</i>)	1357	1356	32/0
5	4	CREED Higher (<i>Wind-up</i>)	1226	1300	32/0
4	5	VERTICAL HORIZON Everything You Want (<i>RCA</i>)	1201	1324	32/0
6	6	GOO GOO DOLLS Broadway (<i>Warner Bros.</i>)	1073	1154	29/0
8	7	EVERCLEAR Wonderful (<i>Capitol</i>)	1059	991	32/0
7	8	SISTER HAZEL Change Your Mind (<i>Universal</i>)	1057	1039	30/0
11	9	3 DOORS DOWN Kryptonite (<i>Republic/Universal</i>)	980	863	31/1
10	10	NO DOUBT Simple Kind Of Life (<i>Interscope</i>)	913	869	30/0
9	11	THIRD EYE BLIND Never Let You Go (<i>Elektra/EEG</i>)	795	894	29/0
16	12	VERTICAL HORIZON You're A God (<i>RCA</i>)	784	692	32/0
12	13	RED HOT CHILI PEPPERS Otherside (<i>Warner Bros.</i>)	782	800	28/0
13	14	MOBY Porcelain (<i>V2</i>)	749	774	27/0
15	15	NINA GORDON Tonight And The Rest... (<i>Warner Bros.</i>)	731	708	30/0
14	16	MACY GRAY I Try (<i>Epic</i>)	684	742	29/0
18	17	NEVE It's Over Now (<i>Portrait/C2/Columbia</i>)	632	660	28/0
19	18	DIDO Here With Me (<i>Arista</i>)	606	568	26/1
—	19	THIRD EYE BLIND Deep Inside Of You (<i>Elektra/EEG</i>)	566	479	29/0
17	20	BEN HARPER Steal My Kisses (<i>Virgin</i>)	546	673	25/0



32 Pop/Alternative reporters. Songs ranked by total plays for the airplay week of Sunday 8/6-Saturday 8/12. © 2000, R&R Inc.

TUNED-IN

POP/ALTERNATIVE

R&R/MEDIABASE 24/7

KCDU/Monterey/Salinas

3am

VERTICAL HORIZON You're A God
TAL BACHMAN She's So High
NO DOUBT Simple Kind Of Life
INXS Never Tear Us Apart
NINE DAYS Absolutely (Story Of A Girl)
LISA LOEB & NINE STORIES Do You Sleep
BON JOVI It's My Life
SMASH MOUTH All Star
STONE TEMPLE PILOTS Sour Girl
VERVE PIPE The Freshmen
LAURA SATTERFIELD Naked And Scared
MATCHBOX TWENTY Bent
SEAL Kiss From A Rose
TARA MACLEAN Divided
THIRD EYE BLIND Semi-Charmed Life
SINEAD O'CONNOR No Man's Woman

4pm

MACY GRAY Why Didn't You Call Me
RED HOT CHILI PEPPERS Scar Tissue
CREED Higher
NATALIE MERCHANT Jealousy
THIRD EYE BLIND Deep Inside Of You
DURAN DURAN Someone Else Not Me
TONIC If You Could Only See
B-52'S Love Shack
NINE DAYS Absolutely (Story Of A Girl)
STING Brand New Day
NO DOUBT Simple Kind Of Life

8pm

THIRD EYE BLIND Semi-Charmed Life
PHISH Heavy Things
FLEMING & JOHN Ugly Girl
GOO GOO DOLLS Broadway
R.E.M. Man On The Moon
BETH HART Delicious Surprise
DISHWALLA Counting Blue Cars
MACY GRAY Why Didn't You Call Me
CAKE Never There
TRACY CHAPMAN Fast Car
SISTER HAZEL Change Your Mind
SINEAD O'CONNOR No Man's Woman
STING Desert Rose
4 NON BLONDES What's Up

11am

GOO GOO DOLLS Black Balloon
PHISH Heavy Things
SHAWN COLVIN Sunny Came Home
PET SHOP BOYS West End Girls
BON JOVI It's My Life
THIRD EYE BLIND How's It Going To Be
NO DOUBT Simple Kind Of Life
SPIN DOCTORS Little Miss Can't Be Wrong
MACY GRAY Why Didn't You Call Me
FASTBALL The Way
MATCHBOX TWENTY Bent
SHERYL CROW If It Makes You Happy



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Network. Tuned-In is based on sample hours taken from Monday 8/7. © 2000, R&R Inc.

New & Active

MACY GRAY Why Didn't You Call Me (*Epic*)
 Total Plays: 532, Total Stations: 29, Adds: 4

BARENAKED LADIES Pinch Me (*Reprise*)
 Total Plays: 504, Total Stations: 30, Adds: 3

BON JOVI It's My Life (*Island/IDJMG*)
 Total Plays: 494, Total Stations: 23, Adds: 1

FASTBALL You're An Ocean (*Hollywood*)
 Total Plays: 453, Total Stations: 31, Adds: 2

STONE TEMPLE PILOTS Sour Girl (*Atlantic*)
 Total Plays: 416, Total Stations: 16, Adds: 0

EVAN AND JARON Crazy For This Girl (*Columbia*)
 Total Plays: 408, Total Stations: 25, Adds: 1

EVE 6 Promise (*RCA*)
 Total Plays: 349, Total Stations: 21, Adds: 0

BBMAK Back Here (*Hollywood*)
 Total Plays: 340, Total Stations: 12, Adds: 0

MADONNA Music (*Maverick/WB*)
 Total Plays: 227, Total Stations: 10, Adds: 2

DOGSTAR Cornerstore (*Ultimatium*)
 Total Plays: 179, Total Stations: 15, Adds: 1

Songs ranked by total plays

Contributing Stations

KPEK/Albuquerque, NM

KAMX/Austin, TX

KLLY/Bakersfield, CA

WBMX/Boston, MA

WLNK/Charlotte, NC

WTMX/Chicago, IL

KVUU/Colorado Springs, CO

KKPN/Corpus Christi, TX

KFSR/Fresno, CA

WVTI/Grand Rapids, MI

WKSJ/Greensboro, NC

KUCD/Honolulu, HI

KMXP/Las Vegas, NV

KYSR/Los Angeles, CA

WXPT/Minneapolis, MN

KOSO/Modesto, CA

KCDU/Monterey-Salinas, CA

WPTE/Norfolk, VA

KYIS/Oklahoma City, OK

KZON/Phoenix, AZ

KLCA/Reno, NV

WZNE/Rochester, NY

KZZO/Sacramento, CA

WVRV/St. Louis, MO

KQMB/Salt Lake City, UT

KFMB/San Diego, CA

KLLC/San Francisco, CA

KMHX/Santa Rosa, CA

WSSR/Tampa, FL

KZPT/Tucson, AZ

WMBX/West Palm Beach, FL

WXLO/Worcester, MA

MICHAEL

(Pronounced Mee-khal)

"MY FRIEND"

Already On: KAYL, KEZU, KLKC, KNTI, KTHO, KYSL, WCKQ, WCMT, WGYL, WLKG, WSFW, KLMJ, KLOG, KONI, KQIS, KRTI, KSCQ, WDMG, WJDF, WSNN, WSNU, WSWV, WRCI and KHMX

And more friends are on the way!





CAROL ARCHER
archer@rronline.com

WSJZ Debuts In The Big Easy

Styles OM Edwards oversees launch of 'New Orleans Smooth Jazz'

Format enthusiasts had good reason to celebrate when NAC/Smooth Jazz returned to New Orleans' airwaves on Aug. 3 with the sign-on of Styles Broadcasting's WSJZ. Another station, KLJZ, debuted to strong ratings in 1994, but failed to produce significant revenue later flipped to Alternative. WSJZ's recent launch was guided by cluster OM Mark Edwards, former PD of WJZF/Atlanta. To learn more about plans for the format in a market known for its musical heritage, I spoke with Edwards and owner Kim Styles.

Mark and I are well-known each other a long time. Kim Styles became the first we spoke about doing Smooth Jazz in Panama City, where my husband and I own shops. Then, when we bought



Kim Styles



Mark Edwards

that many listeners on the south shore told us they put up antennas so they could hear our north shore signal. We knew there was a real need for Smooth Jazz."

When we bought stations on New Orleans' north shore, we talked with Mark about getting it there too. Eventually, we did get on, which was (and still is) the Radio Network NAC affiliate. It's in the metro, but 35 miles out, and we thought, 'Wouldn't it be cool if we could have a Smooth Jazz station in New Orleans?' My husband found a station on an adjacent frequency, 94.7, and he engineered it. Two years later New Orleans now has its Smooth Jazz.

"I predict business will be great. We already had such a great response from the community. One person told us she went into a six-month depression after KLJZ went off the air. For New Orleans not to have a Smooth Jazz station would be like Nashville without a Country station. There's the Heritage Jazz Festival here each year and weekly concerts in the central business district, which we'll be part of. Local artists are contacting us, as are the House of Blues and more. The need for Smooth Jazz is so strong

For Edwards, the chance to program Smooth Jazz in the Crescent City is a dream come true. "I first visited New Orleans eight years ago, and I fell in love with the city," he says. "It's thriving with diverse culture, great food and fabulous architecture. It struck me as unbelievable that there was no Smooth Jazz here. Kim and I have spoken over the years, and the sign-on of WSJZ is really a work that's two years in the making. To see it come to fruition today is thrilling."

The Local Angle

Once construction was complete, the station's signal was tested — it's a strong one that covers the market, Edwards notes — and all the music was put on hard drive, WSJZ's debut could unfold. "We're not a large corporation, but a small company, so it was a matter of rolling up our sleeves to get everything done," Edwards says. "Then, for 2 1/2 days beforehand, we played every version of 'When the Saints Go Marching In' that I could get my hands on. We

signed on at noon with Boney James' 'Sweet Thing.'" He pronounces the last word as "thang."

"We're playing long sets of music right now," he continues. "There are no jocks on the air, only a recorded announcement of Kim saying, 'Hi, I'm Kim Styles, President of Styles Broadcasting of Louisiana. Thanks for listening to New Orleans Smooth Jazz 94.9 WSJZ. We're so new we haven't had a chance to hire

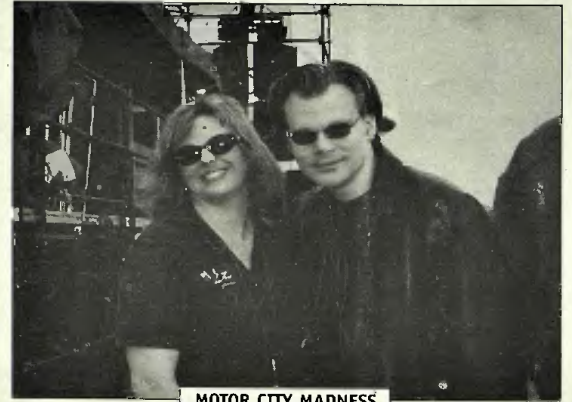
"For New Orleans to not have a Smooth Jazz station would be like Nashville without a Country station."

Kim Styles

any DJs yet, but we wanted to get this great music on the air, and we're playing lots of it!"

"The music flow here is decidedly more uptempo and rhythmic in nature than most Smooth Jazz stations I've heard. We'll also pay homage to the music and culture of New Orleans, including playing such local legends as Aaron Neville, Harry Connick Jr. and Dr. John interspersed in the mix.

"There are even some local bands that don't have national notoriety, but are phenomenal and fit in really well with what we're doing. The group Cool Bone, for example, will open our Aug. 18 launch party at Howlin' Wolf, which stars Dave Koz and Marilyn Scott. Cool Bone are a group of seven young local men who've picked up the traditional brass instruments of the early days of New Orleans jazz. They're playing the old dixieland stuff, and they are just great."



MOTOR CITY MADNESS

WVMV/Detroit personality/MD Sandy Kovach is seen here with Atlantic artist/keyboardist Brian Culbertson at a recent station event.

In addition to the station's tempo considerations, Edwards says there are other ways that WSJZ will differ from other Smooth Jazz stations. "Kim and I both sit right in the middle of the Smooth Jazz demographic. We like music with a beat, so it's not that we won't play Kenny G. The difference is that we'll play some Urban AC vocals that you won't hear on other Smooth Jazz stations, such as Stevie Wonder's 'Sir Duke,' Earth, Wind & Fire's 'September' and Patrice Rushen's 'Forget Me Not.' Our presentation is going to be bright as well. We won't be screaming at listeners, but we intend to approach this with a mainstream or uptempo adult AC on-air delivery."

Defining The Format

More elaborate marketing and promotion campaigns will come with time — and audience. "Our main mission right now is to let the market know we're here," Edwards observes. "The frequency had been dormant for some time. We'll splash the market with a billboard campaign in a couple of weeks.

"Contesting can be a useful tool, one we'll probably implement when the time is right. The task at hand is

to let people know what we mean by 'New Orleans Smooth Jazz.' We're the ones who can set the standard for what that means here.

"I already have one promo in the can with Al Jarreau, in which he introduces himself and says, 'This is what we mean by smooth jazz.' Then we play a brief three-song montage depicting the music you may — or may not — expect to hear on Smooth Jazz. When an artist says it, they put a seal of approval on what we decide to call the format."

Edwards says he won't fly by the seat of his pants when it comes to music, but he doesn't intend to let research rule his decisions either. "Research is going to be a valuable tool for us as we grow and mature as a radio station," he explains. "I believe in it as a good barometer to let us know whether we're on the right track, but not as the gospel."

As for the future, Edwards is optimistic. "With all the factors that make Smooth Jazz a success in other markets in place here, we're looking at a radio station that's going to have some great legs for the future," he says. "I can't see why we shouldn't be top five 25-54 sometime very soon."

With all the factors that make Smooth Jazz a success in other markets in place here, we're looking at a radio station that's going to have some great legs for the future."

Mark Edwards



GRAZIN' IN CLEVELAND

Warner Bros. artists Rick Braun (l) and Boney James (r) flank Cleveland radio veterans Bobby Jackson of WCPN (second from left) and WNNV PD Bernie Kimble backstage at a recent area appearance.

R&R NAC/Smooth Jazz Top 30

August 18, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (x)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	BRIAN CULBERTSON Do You Really Love Me (Atlantic)	786	+47	118864	18	39/0
	2	CHRIS STANDRING Hip Sway (Instinct)	714	+13	106439	18	35/0
	3	GEORGE BENSON Deeper Than You Think (GRP/VMG)	713	+29	82403	15	38/0
	4	DOWN TO THE BONE The Zodiac (Internal Bass)	707	+33	92776	18	36/0
	5	BONEY JAMES & RICK BRAUN Grazin' In The Grass (Warner Bros.)	687	-14	93060	16	37/0
	6	RICHARD ELLIOT Moomba (Blue Note)	651	+46	77657	14	36/0
	7	JEFF GOLUB F/PETER WHITE No Two Ways About It (GRP/VMG)	628	+83	98868	14	39/1
	8	DAVE KOZ Can't Let You Go (The Sha...) (Capitol)	583	+79	92931	9	38/0
	9	JOYCE COOLING Before Dawn (Heads Up)	518	+25	75606	20	34/0
	10	BRENDA RUSSELL Catch On (Hidden Beach/Epic)	504	+56	53155	13	37/0
	11	EUGE GROOVE Vinyl (Warner Bros.)	454	+49	67586	15	35/0
Breaker	12	JAY BECKENSTEIN Sunrise (Windham Hill)	401	+18	56816	18	31/0
Breaker	13	STEVE COLE Got It Goin' On (Atlantic)	400	+59	69681	5	36/2
	14	CRAIG CHAQUICO Cafe Carnival (Higher Octave)	385	+52	37521	6	29/1
	15	ACOUSTIC ALCHEMY Beautiful Game (Higher Octave)	363	+14	45373	10	30/0
	16	MICHAEL LINGTON Twice In A Lifetime (Samson)	353	+56	57852	5	35/1
	17	CLUB 1600 Stay (N-Coded)	334	+22	42429	19	28/0
	18	TONI BRAXTON Spanish Guitar (LaFace/Arista)	332	-15	43057	11	24/0
	19	MICHAEL MCDONALD The Meaning Of Love (Ramp)	324	+30	23753	8	24/1
	20	BRIAN MCKNIGHT 6,8,12 (Motown)	313	+25	37813	13	23/0
	21	STEELY DAN Jack Of Speed (Giant/Reprise)	295	-43	31545	16	24/0
	22	WALTER BEASLEY Comin' At Cha (Shanachie)	293	+88	23272	4	29/2
	23	DAVID BENOIT Red Baron (GRP/VMG)	262	+41	47352	3	28/4
	24	VARIOUS ARTISTS Manenberg (Heads Up)	231	+9	23288	6	23/3
	25	AL JARREAU Last Night (GRP/VMG)	220	+69	11757	3	16/2
	26	JAZZMASTERS London Chimes (Hardcastle/Trippin' 'N' Rhythm)	209	+8	31473	7	19/0
	27	BONEY JAMES All Night Long (Warner Bros.)	176	+18	31605	3	17/0
Debut	28	B.B. KING/ERIC CLAPTON Come Rain Or Come Shine (Duck/Reprise)	128	+30	15657	1	11/1
	29	CHUCK LOEB Silver Star (Shanachie)	123	+6	4407	9	12/1
Debut	30	YOLANDA ADAMS Fragile Heart (Elektra/EEG)	122	+33	8759	1	10/1

39 NAC/Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 8/6-Saturday 8/12. 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.

New & Active

DON HENLEY Taking You Home (Warner Bros.)
Total Plays: 122, Total Stations: 10, Adds: 0

KEN NAVARRO Island Life (Positive)
Total Plays: 107, Total Stations: 10, Adds: 0

NELSON RANGELL All In All (Shanachie)
Total Plays: 93, Total Stations: 9, Adds: 0

BEBEL GILBERTO So Nice (Summer Samba) (Six Degrees)
Total Plays: 89, Total Stations: 7, Adds: 0

GENE DUNLAP Got 'Til It's Gone (Avenue Jazz)
Total Plays: 78, Total Stations: 8, Adds: 0

SAM CARDON Last Night Of Summer (Treble V)
Total Plays: 76, Total Stations: 8, Adds: 0

JIMMY HASLIP Novelas (Unitone)
Total Plays: 73, Total Stations: 7, Adds: 0

LARRY CARLTON Silky Smooth (Warner Bros.)
Total Plays: 68, Total Stations: 8, Adds: 1

SAMMY PERALTA Trust Me (I Gotta Go) (N-Coded)
Total Plays: 62, Total Stations: 6, Adds: 0

JEFF KASHIWA Hyde Park ("Ah, Oooh Song") (Native Language)
Total Plays: 60, Total Stations: 13, Adds: 7

Songs ranked by total plays

Most Added®

ARTIST TITLE LABEL(S)	TOTAL PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
JEFF KASHIWA Hyde Park ("Ah Oooh" Song) (Native Language)	60	13	13/7
FOURPLAY Robo Bop (Warner Bros.)	58	18	38/0
DAVID BENOIT Red Baron (GRP/VMG)	57	15	38/0
CHIELI MINUCCI My Girl Sunday (Shanachie)	56	18	36/0
VARIOUS ARTISTS Manenberg (Heads Up)	55	16	37/0
MARC ANTOINE Children At Play (GRP/VMG)	54	14	36/0
STEVE COLE Got It Goin' On (Atlantic)	53	5	36/2
WALTER BEASLEY Comin' At Cha (Shanachie)	52	9	38/0
AL JARREAU Last Night (GRP/VMG)	51	3	16/2
URBAN KNIGHTS The Gypsy (Narada)	50	20	34/0
RONNY JORDAN F/ROY AYERS Mystic Voyage (Blue Note)	49	13	37/0
WARREN HILL Mambo 2000 (Narada)	48	15	35/0
JOE MCBRIDE Howzit (Heads Up)	47	18	31/0
DAVE KOZ F/MONTELL JORDAN Careless Whisper (Capitol)	46	5	36/2
GARDEN PARTY Do It Again (Samson)	45	6	29/1

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
WALTER BEASLEY Comin' At Cha (Shanachie)	293	4	29/2
JEFF GOLUB F/PETER WHITE No Two Ways... (GRP/VMG)	293	9	38/0
DAVE KOZ Can't Let You Go (The Sha...) (Capitol)	293	1	11/1
AL JARREAU Last Night (GRP/VMG)	220	3	16/2
STEVE COLE Got It Goin' On (Atlantic)	400	5	36/2
BRENDA RUSSELL Catch On (Hidden Beach/Epic)	504	13	37/0
MICHAEL LINGTON Twice In A Lifetime (Samson)	353	5	35/1
CRAIG CHAQUICO Cafe Carnival (Higher Octave)	385	6	29/1
EUGE GROOVE Vinyl (Warner Bros.)	454	15	35/0
BRIAN CULBERTSON Do You Really Love Me (Atlantic)	786	18	39/0

Breakers®

ARTIST TITLE LABEL(S)	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS
JAY BECKENSTEIN Sunrise (Windham Hill)	401/18	31/0

ARTIST TITLE LABEL(S)	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS
STEVE COLE Got It Goin' On (Atlantic)	400/59	36/2

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.



#2 MOST ADDED!

New At:

**WNWV KKJZ KSBR WLOG
WSJZ WZMR WJPL**

CD- "Yes Please" in Stores 8/22

Warner Bros. Jazz Space: www.wbjazz.com
www.fourplayjazz.com



NAC notes

with Carol Archer

rian Culbertson easily holds No. 1 for the second week with the track "Do You Really Love Me" (Atlantic), but his security will soon be under siege. The top half of the chart appears at first glance, with only Chris Standing's "Sway" (Instinct) gaining (3-2*) and only James & Braun's "Grazin'..." (Warner Bros.) popping among the top 12. Most of these tracks are strong, but keep a particular eye on Jeff Lab's "No Two Ways About It" (GRP/VMG) at 7. With 100% of the panel playing it and an increase of 83 plays for second Most Increased, coming on fiercely.

Walter Beasley's "Comin' at Cha" (Anachie) is performing very nicely where it's being played. Rotation increases, such as those at WMV/Detroit (add-to-5) and KOAI/Dallas (add-to-12), reflect programmers' confidence.

At 23*, David Benoit's "Red Baron" (GRP/World Circuit) earned four new adds, including WLOQ/

Orlando, and is gaining favor among programmers and listeners alike, as indicated by such signs as an add-to-17 move at WQCD/New York and 19 plays at KTWV (The Wave)/Los Angeles.

Jeff Kushiwa's "Hyde Park (The 'Ah, Ooh' Song)" (Native Language) is off to a strong start as our top Most Added track this week. WJZZ/Philadelphia jumped the gun last week, then moved Kushiwa to 13 plays. Seven new adds include WJZW/Washington, WNWV/Cleveland, WSJT/Tampa and WLOQ.

Two weeks ago in Under the Radar I discussed the dwindling number of programmers who step out and break records these days. Those comments certainly evoked an outpouring of emotion from our readers. Thanks for your encouragement. I intend to continue to champion those who take chances on something new and different, especially in major markets. This week, hats off to The Wave APD/MD Ralph Stewart, who's playing Brad Mehldau's cover of Neil Young's "Old Man" from the *Space Cowboys* soundtrack (Warner Bros.) at night. From the same project, KSBR's Terry Wedel is playing Joshua Redman's "Hit the Road, Jack," a track KJAZ/Los Angeles PD Lawrence Tarter first hipped me to, calling it, "Too cold!" And KKSF/San Francisco has officially added Bebel Gilberto's beguiling "So Nice (Summer Samba)" (Six Degrees).

When i.e. music left the Verve fold in June 1999 after the PolyGram merger, the label's President, Mark Wexler, turned his attention to securing a new situation for i.e.'s artists. A longtime respected contemporary jazz record man, Wexler has also lent his expertise as a consultant for the past year to a variety of other enterprises, including Avenue Records and the relaunch of Peak Records (which has joined forces with Concord Jazz). Now Wexler says i.e. music is about to re-emerge — though he can't give details, since the agreement hasn't been inked yet — in a production deal with a major label he describes as "very near and dear to our hearts."

UNDER THE RADAR

R&R'S EXCLUSIVE BAROMETER FOR NEW MUSIC

This production deal keeps the i.e. music name alive. [Partners] Lee Ritenour, Jazziz Publisher Michael Fagien and I are going out to find artists to bring to the table who we'll produce and deliver as finished projects. We'll champion what we've always believed in: quality music without boundaries. We intend to continue our tradition of quality. One of the first projects will be a follow-up to Lee's *A Twist of Jobim*, called *A Twist of Marley*. The former was a very successful project, with over 250,000 units sold worldwide. ■ We looked at the landscape after we left the Verve situation and decided it wasn't the right moment to restart our own label. But rather than let it sit dormant, we felt comfortable mining our own talents and finding acts that made sense for NAC/Smooth Jazz and other, allied adult formats, such as Urban AC. We're looking at a number of them right now. ■ I'll continue to consult with small companies and lend them some of the knowledge I've gained over the past 20 years to help them establish a foothold. I believe this is an extremely creative time for small labels. They can be the powerhouses of the future. ■ I feel very strongly about what's going on in the business. Radio and records have never been as far apart as they are currently. Both are doing their own things, but it doesn't feel as though they are coming together. This is a time when we're all searching for ways to bring everything full circle. The Internet represents one opportunity, and so does downloading. Satellite radio will definitely offer another opportunity. ■ What is encouraging are sales figures. In 1999 straight-ahead and smooth jazz sales combined rebounded from a 1.9% market share in 1998 to 3%. That means the consumer is still there, but we've lost our ability to reach that consumer, and that is a collective problem. Despite radio's great ratings, it is not selling records like it used to. Likewise, record labels are not working as closely with stations to promote their artists or the format. If anything needs to be addressed and worked on collectively, it's that very thing. With R&R's NAC/Smooth Jazz Summit coming up in early October, I hope we'll all be prepared to scrutinize that particular issue, since it has such a bearing on the state of our business. We really need to look at the structured environment we live in and do business in today. We all need to get back to our passion for the music — not just radio, but the label and artist community too. That's what's lost to this format now, but we can re-create a bit of that passion and excitement, and it will spill over into retail and all down the line. But we must do it before it's too late.



Mark Wexler

Heads

Rickie Lee Jones.
It's Like This
Artemis

Surely one of the most distinctive vocalists of our time, Rickie Lee Jones is back, and she's in rare form on *It's Like This* (Artemis). This fine 11-song collection is composed of a sensitive and somewhat offbeat song selection (and I mean offbeat in the positive, imaginative sense). The first single is the album opener (co-produced by no less a genius than Ben Sidran!), Jones' reading of Steely Dan's "Show Biz Kids," and its melody and melodic hook are as powerful in her interpretation as in Becker and Fagen's original. Similarly inspired are "Trouble Man," Lennon & McCartney's "For No One," "Low Spark of High Heeled Boys" and swingin' versions of "I Can't Get Started" and "Up a Lazy River." Such luminaries as Peter Erskine, Joe Jackson, Taj Mahal, John Zarelli, Dan Hicks, Rick Marotta and Buddy Montgomery lend musical support. I particularly appreciate the recording's understated production because it allows Jones' vocals to shimmer without distraction, much like oblique rays of light on the sea in late afternoon.



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Stations and their adds listed alphabetically by market

WZMR/Albany, NY PD: Patrick Ryan 11 AL JARREAU "Night" FOURPLAY "Robo"	KHHH/Denver-Boulder, CO PD/MD: Becky Taylor STEVE COLE "Got" VARIOUS ARTISTS "Manenberg" JOE MCBRIDE "Howzit"	WJZI/Milwaukee, WI PD: Chris Moreau MD: Debbie Young CHELIE MINUCCI "Sunday" JOE MCBRIDE "Howzit"	WJCD/Norfolk, VA MD: Larry Hollowell STEVE COLE "Got" YOLANDA ADAMS "Fragile" JORDAN FAYERS "Mystic" NORMAN CO-WORNS "Cobra"	KKJZ/Portland, OR PD: Chris Miller MD: David Shult FOURPLAY "Robo" KOZ F/JORDAN "Whisper" DAVID BENOIT "Red"	KKSF/San Francisco, CA PD: Paul Goldstein MD: Laurie Cobb MARC ANTOINE "Children"	WSJT/Tampa, FL PD: Ross Block MD: Kathy Curtis URBAN KNIGHTS "Gypsy" WARREN HILL "Mambo" JEFF KASHIWA "Hyde"
KNIK/Anchorage, AK OM/MD: Aaron Wallender MD: Jennifer Summers MARC ANTOINE "Children"	WVMV/Detroit, MI PD: Tom Steeiker MD: Sandy Kovach CRAIG CHAGUICO "Cale"	KSBR/Mission Viejo, CA OM/MD: Terry Wedel MD: Derrick Dixon 1 FOURPLAY "Robo" GARDEN PARTY "Do" SAMMY PERALTA "Top"	WLOQ/Orlando, FL PD: Dave Kosh MD: Patricia James JORDAN FAYERS "Mystic" DAVID BENOIT "Red" MICHAEL LINGTON "Twice" URBAN KNIGHTS "Gypsy" FOURPLAY "Robo" VARIOUS ARTISTS "Manenberg" CHUCK LOEB "Silly" LARRY CARLTON "Silly" JEFF KASHIWA "Hyde"	WWND/Raleigh-Durham, NC 17 KINGCLAPTON "Come" 9 CHELIE MINUCCI "Sunday"	KMGQ/Santa Barbara, CA PD: Mark De Anda APD/MD: Steve Bauer WALTER BEASLEY "Comin" TOM SAVIANO "Twist"	WJZW/Washington, DC PD: Kenny King 17 AL JARREAU "Night" JEFF KASHIWA "Hyde"
WNUA/Chicago, IL PD: Bob Kaake APD/MD: Steve Stiles No Adds	KEZL/Fresno, CA PD: J. Weidenhelmer 2 JEFF KASHIWA "Hyde"	KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff MARC ANTOINE "Children" GARDEN PARTY "Do" PAUL TAYLOR "Aerial" BLUE KNIGHTS "Saturday"	WJPL/Peoria, IL PD/MD: Rick Hirschmann FOURPLAY "Robo" DAVID BENOIT "Red"	KJZS/Reno, NV GM/MD: Scott Seidenstricker No Adds	KJZY/Santa Rosa, CA PD: Gordon Zlot MD: Rob Singleton No Adds	KWSJ/Wichita, KS PD: Ron Allen MD: Patrick Murphy 1 CHELIE MINUCCI "Sunday" KOZ F/JORDAN "Whisper" JEFF KASHIWA "Hyde"
WNWV/Cleveland, OH PD/MD: Bernie Kimble JEFF KASHIWA "Hyde" FOURPLAY "Robo"	KCIY/Kansas City, MO PD: Steve Wiersman MD: Michelle Chase No Adds	WQCD/New York, NY PD: John Mullen MD: Rick Laboy BOB BALDWIN "Never"	WJZZ/Philadelphia, PA PD: Anne Gress APD/MD: Michael Tozzi GROVER WASHINGTON... "Chameleon"	KSSJ/Sacramento, CA PD: Steve Williams APD/MD: Ken Jones 2 ROGER SMITH "Uptown"	KWJZ/Seattle-Tacoma, WA PD: Carol Handley MD: Dianna Rose DAVID BENOIT "Red"	JRN/(Jones NAC)/National PD: Steve Hibbard MD: Cheri Marquart CHELIE MINUCCI "Sunday" WARREN HILL "Mambo"
WJZA/Columbus, OH PD/MD: Bill Harman No Adds	WSMJ/Knoxville, TN PD/MD: Tom Miller 4 WALTER BEASLEY "Comin"	WSJZ/New Orleans, LA PD/MD: Mark Edwards 11 WILL DOWNING... "Need" VARIOUS ARTISTS "Manenberg" RONNIE LAWS "Days"	KYOT/Phoenix, AZ PD: Nick Francis APD/MD: Greg Morgan No Adds	KBZN/Salt Lake City, UT PD/MD: Rob Riesen JEFF KASHIWA "Hyde"	39 Total Reporters 39 Current Reporters 37 Current Playlists Reported Frozen Playlist (1): KOAZ/Tucson, AZ Did Not Report, Playlist Frozen (1): KTWW/Los Angeles, CA	

Most Played Recurrents

- RONNY JORDAN London Lowdown (Blue Note)
- PAUL TAYLOR Avenue (Peak/Unity/N-Coded)
- MARC ANTOINE Palm Strings (GRP/VMG)
- BOB JAMES Raise The Roof (Warner Bros.)
- URBAN KNIGHTS Sweet Home Chicago (Narada)
- LARRY CARLTON Fingerprints (Warner Bros.)
- AL JARREAU Just To Be Loved (GRP/VMG)
- CHRIS BOTTI Why Not (GRP/VMG)
- BONEY JAMES Boneyizm (Warner Bros.)
- WALTER BEASLEY Nice And Easy (Shanachie)
- ROGER SMITH Off The Hook (Miramar)
- KENNY GARRETT Simply Said (Warner Bros.)
- DAVID BENOIT Miles After Dark (GRP/VMG)
- DAVE KOZ Surrender (Capitol)
- KIM WATERS Secrets Told (Shanachie)
- NORMAN BROWN Paradise (Warner Bros.)
- JOYCE COOLING Callie (Heads Up)
- KENNY G Stranger On The Shore (Arista)
- CHUCK LOEB High Five (Shanachie)
- PETER WHITE Autumn Day (Columbia)

NAC/SMOOTH JAZZ Going For Adds

8/21/00

- SOUNDSCAPE U.K. Feel That Love (Instinct)
- RONNIE LAWS Old Days/Old Ways (HDH)

National Specialty Programming

JazTrax

ART GOOD
818-504-5787

- | | |
|--------------|--------------------------------|
| Warren Hill | Mambo 2000 |
| Espirito | Gypsy |
| Jeff Kashiwa | Hyde Park (The "Ah, Ooh" Song) |
| Euge Groove | Tender Hearted Lover |

Netradio.com

ROB MOORE
612-379-6253

- | | |
|----------------|---------------|
| Sammy Peralta | Trust Me |
| Jordan f/Ayers | Mystic Voyage |
| Paul Taylor | Ariel |
| Fourplay | Robo Bop |

Dave Koz Radio Show

Renee DePuy
609-921-1188

- | | |
|-----------------|---------------------|
| Michael Lington | Twice In A Lifetime |
|-----------------|---------------------|

NAC/Smooth Jazz Playlists

August 18, 2000 R&R • 163

FIND COMPLETE PLAYLISTS FOR ALL NAC REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1

Smooth Jazz
WJZZ/Philadelphia
AFMM
(215) 586-1200
Gross/Trezza
12x Cume \$30,980

**Smooth Jazz
WJZZ 106.1**

PLAYS		GI (0000)
23	ARTIST/TITLE	01 (890)
1	EDGE GROOVE/Vinyl	21840
2	CHRIS STANDING/Hip Sway	21840
3	DAVE KOZ/Can't Let You Go	21840
4	BRIAN CULBERTSON/Do You Really...	21840
5	JOYCE COOLING/Before Dawn	20930
6	JEFF GOLUB...No Two Ways About It	20930
7	CHRIS STANDING/Hip Sway	20930
8	ACUSTIC ALCHEMY/Beautiful Game	15470
9	DAVID BENQI/Red Baron	15470
10	MICHAEL MCDONALD/In A Lifetime	15470
11	JAZZMASTERS/London Chimes	14560
12	STEVE COLE/Get It Girl On	14560
13	CLUB 1800/Say	6370
14	URBAN NIGHTS/Sweet Home Chicago	6370
15	JAMES & BRAUN/Gratin' In The Grass	6370
16	PAUL TAYLOR/Avenue	6370
17	LARRY CARLTON/Fingertips	5450
18	DOWN TO THE BONE/The Zodiac	5450
19	GEORGE BENSON/Deeper Than You...	4550
20	RONNY JORDAN/London Lowdown	4550
21	FAT WATERS/Secrets To Love	4550
22	MICHAEL MCDONALD/In A Lifetime	4550
23	BOBBALAN/Never Can't Say...	0

MARKET #2

Smooth Jazz
WNJA/Chicago
AFMM
(312) 645-9550
Kalkbrenner
12x Cume 778,500

**WNJA 95.5
Smooth Jazz**

PLAYS		GI (0000)	
LW TW ARTIST/TITLE		01 (890)	
25	28	RICHARD ELLIOT/Moomba	13244
26	29	BRIAN CULBERTSON/Do You Really...	11825
27	30	JEFF GOLUB...No Two Ways About It	11825
28	31	STEVE COLE/Get It Girl On	10406
29	32	DAVE KOZ/Can't Let You Go	9933
30	33	DOWN TO THE BONE/The Zodiac	9460
31	34	GEORGE BENSON/Deeper Than You...	9460
32	35	CHRIS STANDING/Hip Sway	8987
33	36	MAYS/Got To Be Strong	7085
34	37	URBAN NIGHTS/Sweet Home Chicago	7085
35	38	ROBERT BROTHERS/Sonor Dr Latz	7085
36	39	JAZZMASTERS/London Chimes	7085
37	40	BONEY JAMES/In A Lifetime	6149
38	41	CHRIS STANDING/Hip Sway	6149
39	42	EDGE GROOVE/Vinyl	6149
40	43	DAVID BENQI/Red Baron	5876
41	44	ACUSTIC ALCHEMY/Beautiful Game	5876
42	45	TONY BRAXTON/Smooth Guitar	5876
43	46	RONNY JORDAN/London Lowdown	5558
44	47	FAT WATERS/Secrets To Love	5558
45	48	CLUB 1800/Say	2838
46	49	URBAN NIGHTS/Sweet Home Chicago	2838
47	50	JEFF KASHWAY/Hype Park...	2838
48	51	MICHAEL MCDONALD/In A Lifetime	1862
49	52	CHRIS STANDING/Hip Sway	1418

MARKET #3

Smooth Jazz
KKSF/San Francisco
AFMM
(415) 975-5555
Goldstein/Cobb
12x Cume \$84,600

**KKSF 103.7
SMOOTH JAZZ**

PLAYS		GI (0000)	
LW TW ARTIST/TITLE		01 (890)	
23	23	EDGE GROOVE/Vinyl	8786
24	24	DAVID BENQI/Red Baron	8786
25	25	RONNY JORDAN/London Lowdown	8404
26	26	KIRK WHALUMS/Save The Day	8404
27	27	JAMES & BRAUN/Gratin' In The Grass	8404
28	28	BONEY JAMES/In A Lifetime	8404
29	29	STEVE COLE/Get It Girl On	8404
30	30	RICHARD ELLIOT/Moomba	5730
31	31	URBAN NIGHTS/Sweet Home Chicago	4986
32	32	JOYCE COOLING/Before Dawn	4986
33	33	WALTER BEASLEY/Corner Al Chs	4986
34	34	DAVE KOZ/Can't Let You Go	4986
35	35	KENNY G/W/Ed Summer	4584
36	36	CHRIS STANDING/Hip Sway	4584
37	37	BRIAN CULBERTSON/Do You Really...	4202
38	38	PAUL TAYLOR/Avenue	4202
39	39	JEFF GOLUB...No Two Ways About It	4202
40	40	DAVID BENQI/Red Baron	3876
41	41	RONNY JORDAN/London Lowdown	3438
42	42	BOB JAMES/Raise The Roof	3438
43	43	CHRIS STANDING/Hip Sway	3438
44	44	BRENDA RUSSELL/Catch On	3056
45	45	TONY BRAXTON/Smooth Guitar	3056
46	46	AL JARREAU/Just To Be Loved	3056
47	47	MARC ANTONIO/Children At Play	0

MARKET #4

Smooth Jazz
WJZZ/Philadelphia
AFMM
(215) 586-1200
Gross/Trezza
12x Cume \$30,980

**Smooth Jazz
WJZZ 106.1**

PLAYS		GI (0000)	
LW TW ARTIST/TITLE		01 (890)	
28	28	DOWN TO THE BONE/The Zodiac	8996
29	29	BRIAN CULBERTSON/Do You Really...	8996
30	30	JAMES & BRAUN/Gratin' In The Grass	8996
31	31	CHRIS STANDING/Hip Sway	8996
32	32	JAY BECKENSTEIN/Sunrise	8996
33	33	JEFF GOLUB...No Two Ways About It	8996
34	34	AL JARREAU/Just To Be Loved	7140
35	35	BRENDA RUSSELL/Catch On	6763
36	36	BRIAN MCKNIGHT/Ho Home	6149
37	37	CHRIS STANDING/Hip Sway	4841
38	38	BOB JAMES/Raise The Roof	4284
39	39	CLUB 1800/Say	4641
40	40	JANG/Ocean Drive	4841
41	41	JEFF KASHWAY/Hype Park...	4841
42	42	MICHAEL MCDONALD/In A Lifetime	4284
43	43	DAVE KOZ/Can't Let You Go	4284
44	44	KEVIN G/W/Ed Summer	4284
45	45	ROBERT BROTHERS/Sonor Dr Latz	4284
46	46	DAVID BENQI/Red Baron	3927
47	47	GROVER WASHINGTON/Jamnation	0

MARKET #5

Smooth Jazz
KDAI/Dallas-Ft. Worth
Infinity
(817) 630-3011
Todd/Kincaid
12x Cume 273,788

**OASIS 107.5 FM
Smooth Jazz**

PLAYS		GI (0000)	
LW TW ARTIST/TITLE		01 (890)	
28	28	RICHARD ELLIOT/Moomba	4616
29	29	GEORGE BENSON/Deeper Than You...	4616
30	30	EDGE GROOVE/Vinyl	4644
31	31	DOWN TO THE BONE/The Zodiac	4300
32	32	BRIAN CULBERTSON/Do You Really...	4300
33	33	CHRIS STANDING/Hip Sway	4300
34	34	KINGCLAPTUN/Come Rain Or Shine	2924
35	35	TONY BRAXTON/Smooth Guitar	2924
36	36	BRIAN MCKNIGHT/Ho Home	2924
37	37	MICHAEL MCDONALD/In A Lifetime	2782
38	38	DAVE KOZ/Can't Let You Go	2064
39	39	JEFF GOLUB...No Two Ways About It	2064
40	40	MICHAEL LINGTON/Twice In A Lifetime	2064
41	41	STEVE COLE/Get It Girl On	2064
42	42	DAVE KOZ/Can't Let You Go	2064
43	43	JOYCE COOLING/Before Dawn	2064
44	44	RONNY JORDAN/London Lowdown	2064
45	45	PETER WHITES/Secrets To Love	2064
46	46	JAMES & BRAUN/Gratin' In The Grass	1892
47	47	MARC ANTONIO/Palm Straps	1892
48	48	LARRY CARLTON/Fingertips	1892
49	49	PHILIPAS/Artists In Menberg	1720
50	50	URBAN NIGHTS/Sweet Home Chicago	1720
51	51	BOB JAMES/Raise The Roof	1720
52	52	BRENDA RUSSELL/Catch On	1548
53	53	STEVE COLE/Get It Girl On	1376

MARKET #6

Smooth Jazz
WJZZ/Philadelphia
AFMM
(215) 586-1200
Gross/Trezza
12x Cume \$30,980

**Smooth Jazz
WJZZ 106.1**

PLAYS		GI (0000)	
LW TW ARTIST/TITLE		01 (890)	
23	23	SANTANA/Force	7774
24	24	CHRIS STANDING/Hip Sway	7176
25	25	CLUB 1800/Say	7176
26	26	DOWN TO THE BONE/The Zodiac	6877
27	27	BRIAN CULBERTSON/Do You Really...	6279
28	28	JAMES & BRAUN/Gratin' In The Grass	4165
29	29	WALTER BEASLEY/Corner Al Chs	4165
30	30	MICHAEL LINGTON/Twice In A Lifetime	4165
31	31	VARIOUS ARTISTS/Desert Slides	4165
32	32	YOUNG AND RUCKELSHAUS/Twice In A Lifetime	3580
33	33	JAY BECKENSTEIN/Sunrise	3580
34	34	EDGE GROOVE/Vinyl	3580
35	35	JEFF GOLUB...No Two Ways About It	3580
36	36	NORMAN BRONOW/Celebration	3580
37	37	STEVE COLE/Get It Girl On	3580
38	38	YOUNG AND RUCKELSHAUS/Twice In A Lifetime	3289
39	39	CHRIS STANDING/Hip Sway	3289
40	40	DAVE KOZ/Can't Let You Go	2890
41	41	RICHARD ELLIOT/Moomba	2890
42	42	CULBERTSON & PERRY/What A Wonderful	2290
43	43	CHRIS STANDING/Hip Sway	2290
44	44	KIM WATERS/Secrets To Love	2290
45	45	BRIAN MCKNIGHT/Ho Home	2290
46	46	MARC ANTONIO/Palm Straps	2691
47	47	PAUL TAYLOR/Avenue	2691
48	48	NESTOR TORRES/Venue Nights	2691
49	49	KENNY GARRETT/Simply Said	2691
50	50	RONNY JORDAN/London Lowdown	2691
51	51	MICHAEL MCDONALD/In A Lifetime	2691
52	52	BRIAN MCKNIGHT/Ho Home	2691
53	53	TONY BRAXTON/Smooth Guitar	2691

MARKET #7

Smooth Jazz
WJZZ/Philadelphia
AFMM
(215) 586-1200
Gross/Trezza
12x Cume \$30,980

**Smooth Jazz
WJZZ 106.1**

PLAYS		GI (0000)	
LW TW ARTIST/TITLE		01 (890)	
28	28	PAUL TAYLOR/Avenue	6378
29	29	BRIAN CULBERTSON/Do You Really...	6378
30	30	ACUSTIC ALCHEMY/Beautiful Game	6378
31	31	JOYCE COOLING/Before Dawn	6378
32	32	JAMES & BRAUN/Gratin' In The Grass	6378
33	33	DAVE KOZ/Can't Let You Go	5876
34	34	MICHAEL MCDONALD/In A Lifetime	5876
35	35	AL JARREAU/Just To Be Loved	5876
36	36	BRIAN MCKNIGHT/Ho Home	5876
37	37	TONY BRAXTON/Smooth Guitar	5876
38	38	CHRIS STANDING/Hip Sway	5876
39	39	DAVID BENQI/Red Baron	5876
40	40	SAM CARDON/Last Night Of Summer	5876
41	41	GEORGE BENSON/Deeper Than You...	5876
42	42	CHRIS STANDING/Hip Sway	5876
43	43	CRAIG CHAIKOV/Cafe Carnival	5876
44	44	STEVE COLE/Get It Girl On	5876
45	45	MICHAEL LINGTON/Twice In A Lifetime	2290
46	46	DOWN TO THE BONE/The Zodiac	2290
47	47	JEFF GOLUB...No Two Ways About It	2034
48	48	BONEY JAMES/In A Lifetime	2034
49	49	BOB JAMES/Raise The Roof	2034
50	50	PATRICK YANDAL/Avenue Street	2034
51	51	RICHARD ELLIOT/Moomba	2034
52	52	JAY BECKENSTEIN/Sunrise	1808
53	53	WALTER BEASLEY/Corner Al Chs	1808
54	54	KIRK WHALUMS/Save The Day	1808
55	55	PETER WHITE/Autumn Day	1808
56	56	PATRICK YANDAL/Avenue Street	1808

MARKET #8

Smooth Jazz
WJZZ/Philadelphia
AFMM
(215) 586-1200
Gross/Trezza
12x Cume \$30,980

**Smooth Jazz
WJZZ 106.1**

PLAYS		GI (0000)	
LW TW ARTIST/TITLE		01 (890)	
22	22	RICHARD ELLIOT/Moomba	5664
23	23	DAVE KOZ/Can't Let You Go	5664
24	24	CLUB 1800/Say	5428
25	25	JAMES & BRAUN/Gratin' In The Grass	5428
26	26	DOWN TO THE BONE/The Zodiac	5428
27	27	CHRIS STANDING/Hip Sway	5428
28	28	BRIAN CULBERTSON/Do You Really...	5428
29	29	CHRIS STANDING/Hip Sway	2832
30	30	CHRIS BOTTS/Why Not	2832
31	31	DAVE KOZ/Can't Let You Go	2832
32	32	URBAN NIGHTS/Sweet Home Chicago	2832
33	33	KIM WATERS/Secrets To Love	2832
34	34	RONNY JORDAN/London Lowdown	2596
35	35	BOB JAMES/Raise The Roof	2596
36	36	MARC ANTONIO/Palm Straps	2596
37	37	PAUL TAYLOR/Avenue	1652
38	38	NORMAN BRONOW/Celebration	1418
39	39	STEVE COLE/Get It Girl On	1418
40	40	MICHAEL LINGTON/Twice In A Lifetime	1418
41	41	JAY BECKENSTEIN/Sunrise	1418
42	42	WALTER BEASLEY/Corner Al Chs	1418
43	43	BONEY JAMES/In A Lifetime	1180
44	44	BOB JAMES/Raise The Roof	1180
45	45	JEFF GOLUB...No Two Ways About It	944
46	46	JEFF GOLUB...No Two Ways About It	944

MARKET #9

Smooth Jazz
WJZZ/Philadelphia
AFMM
(215) 586-1200
Gross/Trezza
12x Cume \$30,980

**Smooth Jazz
WJZZ 106.1**

PLAYS		GI (0000)	
LW TW ARTIST/TITLE		01 (890)	
11	11	JOYCE COOLING/Before Dawn	4816
12	12	GEORGE BENSON/Deeper Than You...	3915
13	13	DOWN TO THE BONE/The Zodiac	3810
14	14	VARIOUS ARTISTS/Menber	3770
15	15	CHRIS STANDING/Hip Sway	3770
16	16	JEFF GOLUB...No Two Ways About It	3770
17	17	YOUNG AND RUCKELSHAUS/Twice In A Lifetime	3770
18	18	STEELY DAN/Jack Of Speed	2175
19	19	BRENDA RUSSELL/Catch On	2175
20	20	RICHARD ELLIOT/Moomba	2175
21	21	MICHAEL MCDONALD/In A Lifetime	2175
22	22	DAVE KOZ/Can't Let You Go	1740
23	23	JOE MCGINLEY/Teas Rhythm Club	1740
24	24	RICHARD ELLIOT/Moomba	1595
25	25	JAY BECKENSTEIN/Sunrise	1595
26	26	BONEY JAMES/In A Lifetime	1595
27	27	CHRIS STANDING/Hip Sway	1595
28	28	WALTER BEASLEY/Corner Al Chs	1595
29	29	MICHAEL LINGTON/Twice In A Lifetime	1450
30	30	ACUSTIC ALCHEMY/Beautiful Game	1450
31	31	YOUNG AND RUCKELSHAUS/Twice In A Lifetime	1450
32	32	KEN NAVARRO/Stand In Line	1450
33	33	EDGE GROOVE/Vinyl	1450
34	34	SAM CARDON/Last Night Of Summer	1450
35	35	RICHARD ELLIOT/Moomba	1450
36	36	JAMES & BRAUN/Gratin' In The Grass	1305
37	37	MARCUS ARIEL/When Green Eyes	1305
38	38	KIM WATERS/Secrets To Love	1305
39	39	GOTW/1 Doud	1305
40	40	DWIGHT SILLS/Desert Slides	1305

MARKET #10

Smooth Jazz
WJZZ/Philadelphia
AFMM
(215) 586-1200
Gross/Trezza
12x Cume \$30,980

**Smooth Jazz
WJZZ 106.1**

PLAYS		GI (0000)	
LW TW ARTIST/TITLE		01 (890)	
16	16	BOB JAMES/Raise The Roof	2824
17	17	FAT WATERS/Secrets To Love	2824
18	18	CHRIS STANDING/Hip Sway	2824
19	19	AL JARREAU/Just To Be Loved	2460
20	20	CLUB 1800/Say	2460
21	21	RONNY JORDAN/London Lowdown	2460
22	22	DAVE KOZ/Can't Let You Go	2460
23	23	BOB JAMES/Raise The Roof	2296
24	24	CRAIG CHAIKOV/Cafe Carnival	2296
25	25	CHRIS STANDING/Hip Sway	2296
26	26	MICHAEL MCDONALD/In A Lifetime	2296
27	27	RICHARD ELLIOT/Moomba	2296
28	28	PAUL TAYLOR/Avenue	1804
29	29	CHRIS STANDING/Hip Sway	1640
30	30	DAVE KOZ/Can't Let You Go	1640
31	31	JOYCE COOLING/Before Dawn	1640
32	32	KIM WATERS/Secrets To Love	1640
33	33	MARC ANTONIO/Palm Straps	1640
34	34	BRIAN CULBERTSON/Do You Really...	1640
35	35	BRIAN CULBERTSON/Do You Really...	1476
36	36	CHELLI MANUCOV/Get Sunday	1476
37	37	EDGE GROOVE/Vinyl	1476
38	38	GEORGE BENSON/Deeper Than You...	1476
39	39	LARRY CARLTON/Fingertips	1476
40	40	STEVE COLE/Get It Girl On	



JIM KERR
jimkerr@rronline.com

A Case Of Teamwork

□ **WNNX/Atlanta and Universal Records work together to break Molly's Yes**

I received an interesting phone call a few weeks ago from WNNX (99X)/Atlanta APD/MD **Chris Williams** and Universal Records Alternative promotion head **Howard Leon**. They were both very excited about the possibility of breaking Molly's Yes, a Tulsa band that first got attention when Ray "Raydog" Seggern from KMYZ/Tulsa raved about them.

Well, I get quite a few phone calls from people excited about music, but Williams and Leon were not only excited about Molly's Yes, they actually had a proposal for me: If each of them would write a diary of their perspective on how the project was developing, would I print the diary entries every week? The answer, of course, was yes. You will see those entries starting next week.

There are numerous examples of the radio and record industries cooperating in both big ways and small. However, it appears to me that the vast majority of the press about this relationship is geared more toward confrontation. Hopefully, this series will provide an optimistic yet realistic view of how the two industries often work hand-in-hand. I am very interested in seeing how Leon's and Williams' views contrast as the two start working more closely together on promotions and other items involving Molly's Yes. If nothing else, it will be educational.

Some Background

The story of Molly's Yes at Universal Records actually begins with Republic Records Senior VP **Avery**



Chris Williams



Howard Leon



Avery Lipman

Lipman. "We picked up on the band through KMYZ in Tulsa, which was supporting the group by playing their single 'Sugar,' a song the band had released on an independent CD they put out," he says.

"In addition, the band had done all the right things, the type of goodwill things, that made the station want to support them. For example, they played gigs such as Edgefest for the station. We noticed that they are a hard-working band who created some buzz for themselves in Tulsa and also in Oklahoma City."

While the airplay in Oklahoma sparked Republic's initial interest, things quickly progressed. "A lot of times when we sign an artist, some

things that are coincidental all hit critical mass at the same time," Lipman continues. "It just so happened that when we were showing interest in Molly's Yes, we received a recording that the band sent to us of the 99X show *Short Stack*, which played the record that week.

"A station in Midland-Odessa, TX had hit the record on its own as well, reporting No. 1 phones on a different track. Those three things, combined with our interest in the group and love for the record, all sort of culminated in a decision to sign them."

Radio Rings In

For 99X, the story also begins in Tulsa. Seggern's effort to spread the word on the band eventually reached Atlanta. "A man named Randy Sadd brought it to our attention," explains Williams. "We told Randy we were excited about it, and Raydog in Tulsa was already playing 'Sugar' from the band. I think the buzz generated by us being interested in it along with the airplay it was getting in Tulsa and elsewhere led to them being picked up."

What is interesting is the amount of effort that Williams and 99X are putting into letting people know about how much they believe in the band. This isn't surprising, considering that the station showed similar enthusiasm from the beginning. "Randy said that he would quarterback the project until the band got a record deal," Williams continues. "So he kind of helped [former 99X MD] Sean Demery get the record out to other radio stations after the initial momentum was created by KMYZ in Tulsa and us."

Unfortunately, while there was quite a bit of airplay on Molly's Yes before the band was even signed, it was spread over a number of different songs. This made for a difficult situation for Universal: Which song should be the first single? The label decided to go with "Sugar," the song that broke the band out of Tulsa. Unfortunately, this wasn't the song that

"Publicity and marketing step over the bloody carcasses of the promotion team after we go in there like the Marines on D-day."

Howard Leon

99X believed in. They were excited about a song called "Fall Down," and thus gave "Sugar" only lukewarm support.

"After they got signed, we wanted to make sure that the backbone was there — CDs in the stores, marketing in place and those kind of things," says Williams. "But they didn't release the song we really liked; they released 'Sugar,' which is a fine song and the one Raydog was playing in Tulsa. After that they released 'Scars.' They never really released 'Fall Down.'"

While the first two singles were stalling on the charts, 99X never lost its excitement for "Fall Down" and the band. That enthusiasm inspired Williams to call Leon about the band and the song. It was this conversation that put things in motion.

"We wanted a commitment from Universal that they are really into it, that they are going to market it, that there is an official add date. We want it to be a real record."

Chris Williams

"Finally, about three months ago I called Howard Leon," Williams says. "I said, 'Dude, you guys have a really great song that no one is working us on. How about releasing this song that we've been asking for since Sean was here last December?' Howard asked if we'd play 'Fall Down' if it was released as a single, and we were like, 'Hell, yeah! We've been waiting for it forever!' We started having serious discussions about it and tried to map out a game plan."

Working Together

While Williams was excited, it was up to the label to pick up the gauntlet and rise to the challenge. "The initial conversations were with Howard, and they were along the lines of 'We want to do it, but we're not going to do it if we're just standing there alone,'" Williams says. "That's when I told him that if we

were going to do this, we needed to make a game plan.

"We wanted a commitment from them that they were really into it, they were going to market it, there was an official add date, we want it to be a real record. We didn't want them to just say, 'Hey, we're going to do it.' Let's wait and see if we can spread the story before we do anything else."

Leon picks up the story: "One of the things that we are constantly promoting to our field staff is that everybody has a chance to be a hero on any given track and that their enthusiasm for certain projects has helped break records in various ways. With the flood of records that we have, it is our mission to get every track its fair share of play to see if it is a hit. So when I brought Molly's Yes up to me and he liked 'Fall Down,' I thought, 'We are the elements that it takes to be a record in a market?'"

"No. 1 would be airplay. With that, everything else is caca. Publicity and marketing step over the bloody carcasses of the promotion team as we go in there like the Marines on D-day. No. 2 is a retail program and file. No. 3 is having the band come and play. So I created a marketing plan focusing on those three elements."

While Leon had come up with a plan, there was not yet a budget in place for a third single. However, an influential station like 99X in Tulsa, a budget was created. "There are a handful of stations in the country that, if they tell you they like a record and that they are interested in helping you break it, you seize that opportunity," explains Leon. "I am grateful that within the course of a simple phone call [Universal Records President] Monte Lipman said, 'I created a budget for it. Run with it.'"

The Future

Now that you're all caught up to the present, we'll watch every week as Molly's Yes develops at 99X and the rest of radio. I asked Leon about expectations, and he replied, "I have no expectations; I have high hopes. It's up to the listeners to let us know but I don't want anyone walking away from this single or project feeling we didn't do everything we could get a read on it."

Williams also brought up the topic in his final comments by starting his diary: "This week I put it on the air and see if the audience likes it."



CD
00
エビツケ!!

エビツケ!!



MONKEY KONG

ADDS: 8/21
IN STORES: 9/26

"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 snotty purists. Because A know that tedious purism is the DEATH OF POP."

— N.M.E.



PRODUCED, RECORDED AND MIXED BY AL CLAY
MANAGEMENT: TANKEELAD AT FURTIVE MASS TRANSIT

R&R Alternative Top 50

August 18, 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)	2721	-108	293349	21	78/0
2	2	RED HOT CHILI PEPPERS Californication (Warner Bros.)	2670	-103	222785	12	78/0
4	3	SR-71 Right Now (RCA)	2299	+38	195451	15	77/1
5	4	DEFTONES Change (In The House Of Flies) (Maverick)	2253	+15	207570	14	78/0
3	5	EVE 6 Promise (RCA)	2223	-75	162506	11	75/0
6	6	INCUBUS Stellar (Immortal/Epic)	2111	+159	202566	9	75/0
8	7	3 DOORS DOWN Kryptonite (Republic/Universal)	2008	-158	240974	26	73/0
7	8	A PERFECT CIRCLE Judith (Virgin)	1842	-154	192030	19	69/0
9	9	EVERCLEAR Wonderful (Capitol)	1712	-169	122628	13	66/0
13	10	WHEATUS Teenage Dirtbag (Columbia)	1663	+129	150718	7	67/0
10	11	STONE TEMPLE PILOTS Sour Girl (Atlantic)	1642	-105	158563	20	68/0
11	12	CREED With Arms Wide Open (Wind-up)	1392	-154	131211	21	60/0
14	13	DISTURBED Stupify (Giant/Reprise)	1387	+98	142052	13	61/3
12	14	LIMP BIZKIT Take A Look Around (Theme...) (Hollywood)	1367	-177	175636	19	58/0
21	15	3 DOORS DOWN Loser (Republic/Universal)	1255	+164	138776	6	64/3
20	16	RAGE AGAINST THE MACHINE Testify (Epic)	1254	+157	154267	3	64/3
16	17	VERTICAL HORIZON You're A God (RCA)	1234	-40	68433	9	53/0
15	18	METALLICA I Disappear (Hollywood)	1186	-100	152450	17	54/0
17	19	BT Never Gonna Come Back Down (Nettwerk/Capitol)	1174	+32	118553	8	55/0
18	20	NICKELBACK Leader Of Men (Roadrunner)	1163	+30	78847	12	55/1
Breaker	21	OPM Heaven Is A Half Pipe (If...) (Atlantic)	1042	+102	80928	5	48/2
Breaker	22	8STOPS7 Question Everything (Reprise)	1003	+107	53278	7	48/3
22	23	KORN Somebody Someone (Immortal/Epic)	948	-36	89202	7	58/0
25	24	MXPX Responsibility (A&M/Interscope)	939	+61	64010	10	55/1
26	25	LIVE They Stood Up For Love (Radioactive/MCA)	854	+66	61650	6	46/0
29	26	GODSMACK Bad Religion (Republic/Universal)	763	+34	67258	7	40/0
Debut	27	VAST Free (Elektra/EEG)	722	+418	88691	1	70/13
30	28	P.O.D. Rock The Party (Off The Hook) (Atlantic)	699	+52	59581	8	47/2
Debut	29	FUEL Hemorrhage (In My Hand) (550 Music)	697	+375	114935	1	72/53
27	30	MATCHBOX TWENTY Bent (Lava/Atlantic)	674	-99	43136	18	29/0
31	31	VIBROLUSH Touch And Go (Iguana/V2)	666	+54	29831	5	42/0
36	32	SUM 41 Makes No Difference (Island/IDJMG)	655	+89	41262	4	48/2
28	33	PEARL JAM Light Years (Epic)	597	-171	74033	10	37/0
33	34	STIR Climbing The Walls (Capitol)	592	-6	27494	6	35/0
35	35	DANDY WARHOLS Bohemian Like You (Capitol)	575	-3	44779	3	44/5
40	36	THIRD EYE BLIND Deep Inside Of You (Elektra/EEG)	550	+38	29596	4	35/0
43	37	DEXTER FREEBISH Leaving Town (Capitol)	531	+83	32417	2	40/7
37	38	U.P.O. Godless (Epic)	526	-35	26793	7	33/0
32	39	MOBY Porcelain (V2)	508	-101	49929	16	34/0
49	40	KID ROCK Wasting Time (Top Dog/Lava/Atlantic)	475	+141	37150	2	29/2
38	41	DYNAMITE HACK Boyz In The Hood (Farmclub.com/Universal)	417	-133	36202	17	41/0
Debut	42	UNION UNDERGROUND Turn Me On... (Portrait/Columbia)	394	+78	37215	1	30/4
Debut	43	BARENAKED LADIES Pinch Me (Reprise)	394	+245	28417	1	29/5
Debut	44	GOOD CHARLOTTE Little Things (Epic)	389	+151	30662	1	34/6
44	45	ELWOOD Sundown (Palm/London)	384	-36	22976	15	23/0
41	46	LIT Over My Head (Java/Capitol)	384	-121	15117	11	22/0
47	47	MIGHTY MIGHTY BOSSTONES She Just Happened (Big Rig/IDJMG)	366	+26	25342	2	24/0
Debut	48	QUEENS OF THE STONE AGE The Lost Art Of Keeping... (Interscope)	365	+66	60360	1	31/8
Debut	49	MARVELOUS 3 Sugarbuzz (HiFi/Elektra/EEG)	348	+44	22596	1	29/5
39	50	SNAKE RIVER CONSPIRACY How Soon Is Now? (Reprise)	342	-187	14829	9	25/0

80 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 8/6-Saturday 8/12. 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.

Most Added

ARTIST TITLE LABEL(S)	TOTAL PLAYS
FUEL Hemorrhage (In My Hand) (550 Music)	72/53
FOO FIGHTERS Next Year (Roswell/RCA)	72/53
VAST Free (Elektra/EEG)	70/13
FULL DEVIL JACKET Where Did You Go? (Island/IDJMG)	70/13
POE Walk The Walk (Atlantic)	70/13
QUEENS OF THE STONE AGE The Lost Art... (Interscope)	70/13
DEXTER FREEBISH Leaving Town (Capitol)	70/13
GOOD CHARLOTTE Little Things (Epic)	70/13
HARVEY DANGER Sad Sweetheart Of... (London/Sire)	70/13
(HED) PLANET EARTH Bartender (Volcano/Jive)	70/13

CAVIAR
"Tangerine Speedo"

New this week at: KROX, WFNX!
Explosive Phones at:
KNDD-Top 5! (28x), KNRK - #1!!! (32x), WBRU-#2! (21x)
Also On: 91X (22x), Q101 (19x), KPNT (15x),
KWOD, WMAD, WEQX, WRAX and Many More!
Island Def Jam Music Group A Universal Music Company

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAYS	TOTAL STATIONS/ INCREASE
VAST Free (Elektra/EEG)	70/13	+418
FUEL Hemorrhage (In My Hand) (550 Music)	72/53	+375
BARENAKED LADIES Pinch Me (Reprise)	394	+245
HARVEY DANGER Sad Sweetheart Of... (London/Sire)	389	+151
3 DOORS DOWN Loser (Republic/Universal)	394	+245
INCUBUS Stellar (Immortal/Epic)	389	+151
RAGE AGAINST THE MACHINE Testify (Epic)	389	+151
GOOD CHARLOTTE Little Things (Epic)	389	+151
KID ROCK Wasting Time (Top Dog/Lava/Atlantic)	475	+141
(HED) PLANET EARTH Bartender (Volcano/Jive)	475	+141

Breakers

ARTIST TITLE LABEL(S)	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS
OPM Heaven Is A Half Pipe (If...) (Atlantic)	1042/102	48/2
8STOPS7 Question Everything (Reprise)	1003/107	48/3

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.

"Race is not, and will not be an issue in this case."
—Robert Shapiro to Judge Lance Ito on the O.J. Simpson case, 1994

R&R: 22 Breaker from 24 !!!1003x!!!
Monitor: Top 25*!!! 706x

New Adds: KTCL, WBRU, WEDJ

Breaking At:

Q101-20x KOGS-20x WRAX-33x WPBZ-25x WJBX-24x
KXKK-27x KMYZ-29x WDYL-29x WXHR-23x WARQ-23x
WMRQ-21x KCXX-20x KFTE-22x KRAD-41x KMBY-51x
KNDD-20x DC101-20x KPNT-21x WROX-26x

Active Rock Monitor 23*, 452x!!! Mainstream Rock Monitor 22*, 703x!!!

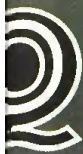
Question Everything

8STOPS7

R&R Active 20,716x!!!
R&R Rock 15,550x!!!

From the acclaimed debut album
IN MODERATION

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R&R Alternative Debut 48

New at:

- KROQ WBCN**
- KXPK KFRR**
- WCYY WHMP**
- WZZI KMBY**

QUEENS OF THE STONE AGE

www.qotsa.com
www.interscope.com



Break Through

Artist

MARVELOUS 3
Track: "SUGARBUZZ"
LP: **READYSEXGO**
Label: **HI-FI/ELEKTRA/VEEG**

By
Dayna Talley
Asst. Alternative Editor

essentials: In 1999 Atlanta, Georgia's Marvelous 3 released *Hey! Album*, a work that the band sees as "one of the few albums in recent history that can call itself rock and still look you in the eye." It was from that album that they scored one of the biggest radio success stories of the year with their modern rock top five hit, "Freak of the Week." It received loads of airplay, and as they toured with established acts such as Collective Soul, Eve 6, Blink-182, Lit and Orgy, they spread the word through hard-driving music and an in-your-face lyrical style.

Coming right on the heels of that album is their new release on Elektra, *ReadySex-Go*. The band (Butch Walker, lead vocals and guitar; Jayce Fincher, bass; and Slug, drums) says that this album will paint a true picture of what they are known best for: their live show. The album was co-produced by Walker and well-known studio wizard Jerry Finn (Blink-182, Rancid, Green Day). It features guest appearances by Lit's Jeremy Popov, Buckcherry's Yogi and Roger Joseph Manning Jr. of Jellyfish and Imperial Drag fame. On songs like "Get Off" and "Better Off Alone" they add to a classic rock 'n' roll mentality a whole new attitude, which gives us all a reason to perk up and enjoy the music. The first single is a fun little ditty called "Sugarbuzz," which is already creating a growing buzz throughout Alternative radio.

With an even bigger sound and even snottier lyrics than before, Marvelous 3's *ReadySexGo* is ready for the public that appreciates *real* rock.

Artist POV: (Butch's reaction to music's ever-changing persona) "In the '90s rock was so politically correct. It also, as human nature dictates, changed its face and style. It went from spandex, big hair and fringe in the '80s to combat boots, cutoff camo shorts and goatees. Nobody thought that stuff would go out of style, and then all of the sudden everybody is trading it all in for baseball caps turned backward, chain wallets, baggy pants and bucket hats. We love to see the evolution of style and music, but everyone must understand that everything changes. All I'm saying is that you should really just enjoy music for what it is and not get suckered into only accepting one particular style. I'm for bigger-than-life choruses, all the foot stomps you can stomach, and na-na's out the ass on this record."



Kenny "The Tick" Salcido
Promotion Manager
Grand Royal Records

Kenny Salcido ON THE RECORD

To be honest, it has been hard for me to find anything that I'm truly impressed with on mainstream radio these days, and I think that is why I completely support the commercial specialty world and college radio on the whole. Those formats are pushing the boundaries and taking the risks. But when searching the mainstream for bands that are sort of pushing the envelope, I like Rage Against The Machine's "Testify" and Deftones' "Change (In the House of Flies.)" I am loving Jurassic 5 and the new De La Soul albums right now. ■ Personally, I grew up in a mixture of music — punk rock, hip-hop and so on. My older siblings were into metal and early punk. My kid sister, on the other hand, is a total Riot Grrl, but all of my friends were DJs spinning at hip-hop clubs. So I was lucky enough to have exposure to all kinds of music growing up. I am really into anything with soul and passion. I will listen to anything from the new Slum Village to obscure Japanese bands and Common. ■ I am very excited to hear the new Radiohead album. I am also looking forward to Blue Tip on Discord Records.

The buzz on Fuel's "Hemorrhage" seems to indicate that it may hit rarefied territory. Check these stats out: 72 stations in its first week, including 53 new adds. Did I mention that the song debuted in the top 30? ... Speaking of debuts, another amazing new song debuted in the top 30: **Vast** and "Free," which picked up 13 more adds and very quickly has 70 stations already ... **The Foo Fighters** are the only other act to get double-digit adds, with 31 ... **Wheatus** proves themselves a hit and enters the format's heavy rotation — the top 10 ... Some nice punk rock action at radio, believe it or not. Look at **SR-71**, whose "Right" is at a lofty No. 3. **Rancid** also has a song to be reckoned with, getting airplay at WBCN/Boston, KXTE/Las Vegas and other places. Let's not forget **MXPX**, who pull in KROQ/L.A. this week. Interscope also got an add from KROQ on **Queens Of The Stone Age**. Also near the top of the chart are **The Deftones**, who kicked my ass at a show in L.A. last week ... Could the **Harvey Danger** song be any more cool? Don't wait. Play it now ... Another cool song out there right now is "Pinch Me" from **Barenaked Ladies**; it debuts at No. 43 this week ... Finally, if it's a hip, cool, reactive song you're looking for, you need go no further than **2 Skinnee J's** "Stockholm Love." **RECORD OF THE WEEK:** Everclear's "A.M. Radio"

ON THE RADIO

by Jim Kerr

2 SKINNEE J'S

Stockholm Love THE DEBUT SINGLE FROM

Volumizer



IN STORES 9/12/00
PRODUCED BY MICKEY PETRALIA
314 542 805-2

THE NEW SKINNEE:

WEDG	KPOI	WPGU
WRAX	WAVF	WFBZ
	KFTE	

STILL SKINNEE:

99X	KRAD	WEND
WXSR	WIIS	KKND
WWVV	KPKX	KFMZ
WMRQ	WROX	WMPS
WTGZ	KMBY	WKRL
WJSE	KWOD	WXNR
KPNT	KQRX	WIXO
WSFM	KACV	WCDW
WZPC	WARQ	KIWR

Most Played Recurrents

- INCUBUS Pardon Me (Immortal/Epic)
- BLINK-182 Adam's Song (MCA)
- CYPRESS HILL Superstar (Ruffhouse/Columbia)
- LIMP BIZKIT Break Stuff (Flip/Interscope)
- KORN Make Me Bad (Immortal/Epic)
- CREED Higher (Wind-up)
- BLINK-182 All The Small Things (MCA)
- LIMP BIZKIT Re-Arranged (Flip/Interscope)
- RED HOT CHILI PEPPERS Otherside (Warner Bros.)
- NINE DAYS Absolutely (Story Of A Girl) (550 Music)
- FOO FIGHTERS Learn To Fly (Roswell/RCA)
- BUSH The Chemicals Between Us (Trauma)
- GODSMACK Voodoo (Republic/Universal)
- LIT Miserable (RCA)
- BLINK-182 What's My Age Again? (MCA)
- LIT My Own Worst Enemy (RCA)
- RAGE AGAINST THE MACHINE Sleep Now In The Fire (Epic)
- STAIN'D Mudshovel (Flip/Elektra/EEG)
- FOO FIGHTERS Breakout (Roswell/RCA)
- RAGE AGAINST THE MACHINE Guerrilla Radio (Epic)

ALTERNATIVE

Going For Adds 8/22/00

- BAD RELIGION I Love My Computer (Atlantic)
- CHUMBAWAMBA Pass It Along (Republic/Universal)
- EVERCLEAR AM Radio (Capitol)
- FLAK Tune In (Restless)
- GYAN Don't Hide Your Wild Away (Deston/Universal)
- DRGY Fiction (Dreams In Digital) (Elementree/Reprise)

TUNED-IN ALTERNATIVE

R&R/MEDIABASE 24/7

WLRS/Louisville

11am

- SMASHING PUMPKINS Stand Inside Your Love
- EVE 6 Promise
- RAGE AGAINST THE MACHINE Testify
- CREED With Arms Wide Open
- 311 Large In The Margin
- 3 DOORS DOWN Loser
- SLIPKNOT Wait And Bleed
- NICKELBACK Leader Of Men
- EVERCLEAR Father Of Mine
- DEFTONES Change (In The House Of Flies)
- NIRVANA Smells Like Teen Spirit
- BLIND MELON No Rain
- PEARL JAM Light Years
- GREEN DAY Brain Stew
- PETER DINKELGATE Invent
- FILTER Take A Picture

4pm

- COWBOY MOUTH Easy
- LIT Over My Head
- LIMP BIZKIT Re-Arranged
- 311 Large In The Margin
- NIRVANA In Bloom
- BLINK-182 Adam's Song
- PRESIDENTS OF THE... Peaches
- INCUBUS Stellar
- SMASHING PUMPKINS Cherub Rock
- 3 DOORS DOWN Loser
- NINE INCH NAILS Head Like A Hole
- ELWOOD Sundown
- OFFSPRING The Kids Aren't Alright
- PEARL JAM Light Years
- LO FIDELITY ALLSTARS Battleflag

8pm

- CREED With Arms Wide Open
- A PERFECT CIRCLE Judith
- SUBLIME Wrong Way
- KORN Somebody, Someone
- NIRVANA Come As You Are
- LIT Over My Head
- BUSH Machine Head
- INCUBUS Stellar
- NINE INCH NAILS Terrible Lie
- STAIN'D Home
- ELWOOD Sundown
- KGB Space Cadet
- RADIOHEAD Creep
- SNAKE RIVER CONSPIRACY How Soon Is Now?

KAEP/Spokane

11am

- EVE 6 Promise
- COLLECTIVE SOUL The World I Know
- STONE TEMPLE PILOTS Sour Girl
- UB40 Red Red Wine
- ELWOOD Sundown
- SMASHING PUMPKINS Disarm
- NICKELBACK Leader Of Men
- PRESIDENTS OF THE... Lump
- EVERCLEAR I Will Buy You A New Life
- BEN HARPER Steal My Kisses
- GREEN DAY Basket Case
- FOO FIGHTERS Learn To Fly
- SANTANA I/EVERLAST Put Your Lights On

4pm

- BUSH Letting The Cables Sleep
- BIG BAD VOODOO DADDY You & Me & The Bottle...
- GUSTER Barrel Of A Gun (4,3,2,1)
- FIXX One Thing Leads To Another
- STONE TEMPLE PILOTS Sour Girl
- BOB MARLEY/WAILERS Buffalo Soldiers
- VIBROLUSH Touch And Go
- BARENAKED LADIES Pinch Me
- VERVE Bitter Sweet Symphony
- MATCHBOX TWENTY Bent
- BIG AUDIO DYNAMITE 2 The Globe

8pm

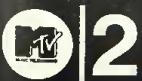
- POLICE Message In A Bottle
- 311 All Mixed Up
- STROKE 9 Letters
- SMITHEREENS Only A Memory
- MOBY Porcelain
- MARCY PLAYGROUND Sex & Candy
- 3 DOORS DOWN Kryptonite
- PRESIDENTS OF THE... Peaches
- CREED My Own Prison
- TONIC Sugar
- GREEN DAY Time Of Your Life (Good...)
- LIT My Own Worst Enemy
- NIRVANA About A Girl
- SUNDAYS Summertime



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 8/7. © 2000, R&R Inc.

mxpx

"responsibility"



Nationwide tour this fall

R&R 25 - 24
 Monitor 26* - 25*

Selling over
 7,000+ units for
 12 weeks straight

Recently appeared on Conan O'Brien



KROQ
 Add this week!

Already On:

- KROQ Q101 LIVE 105 WPLY
- KDGE WFNX KNDD 91X
- KEDJ KPNT KXPX and more

Stations and their adds listed alphabetically by market

New & Active

HARVEY DANGER Sad Sweetheart Of The Rodeo (*London/Sire*)
Total Plays: 340, Total Stations: 31, Adds: 6

DOPE You Spin Me Round (Like...) (*Flip/Epic*)
Total Plays: 337, Total Stations: 22, Adds: 0

CAVIAR Tangerine Speedo (*Island/IDJMG*)
Total Plays: 302, Total Stations: 22, Adds: 2

NO DOUBT Bathwater (*Interscope*)
Total Plays: 299, Total Stations: 19, Adds: 2

RADFORD Closer To Myself (*RCA*)
Total Plays: 274, Total Stations: 23, Adds: 8

ZEBRAHEAD Playmate Of The Year (*Columbia*)
Total Plays: 272, Total Stations: 20, Adds: 2

(HED) PLANET EARTH Bartender (*Volcano/Live*)
Total Plays: 249, Total Stations: 26, Adds: 6

2 SKINNEE J'S Stockholm Love (*Capricorn*)
Total Plays: 203, Total Stations: 21, Adds: 4

FACE TO FACE Disappointed (*Lady Luck/Beyond*)
Total Plays: 190, Total Stations: 17, Adds: 3

TAPROOT Again And Again (*Velvet Hammer/Atlantic*)
Total Plays: 190, Total Stations: 11, Adds: 0

PETER SEARCY Invent (*Time Bomb*)
Total Plays: 189, Total Stations: 15, Adds: 1

SUNNA Power Struggle (*Astralwerks/Caroline*)
Total Plays: 172, Total Stations: 17, Adds: 2

FOO FIGHTERS Next Year (*Roswell/RCA*)
Total Plays: 156, Total Stations: 36, Adds: 31

VALLEJO Into The New (*Chapel Land*)
Total Plays: 154, Total Stations: 8, Adds: 0

TSAR I Don't Wanna Break Up (*Hollywood*)
Total Plays: 139, Total Stations: 17, Adds: 2

FASTBALL You're An Ocean (*Hollywood*)
Total Plays: 134, Total Stations: 9, Adds: 1

K.G.B. Space Cadet (*DreamWorks*)
Total Plays: 126, Total Stations: 11, Adds: 0

Songs ranked by total plays

Reporters

WEOX/Albany, NY
PD: Mike Dederian
FOO FIGHTERS "Next"
FOO FIGHTERS "Next"
HARVEY DANGER "Sad"VAST "Free"

WHRL/Albany, NY *
OM/MD: Susan Groves
MD: Chris Osborne
FOO FIGHTERS "Next"
FUEL "Memorabilia"

KTEG/Albuquerque, NM *
PD: Ellen Flaherty
1 RAGE AGAINST "Ready"
VAST "Free"

WNNX/Atlanta, GA *
OM: Brian Phillips
PD: Leslie Fram
AP/MD: Chris Williams
1 FUEL "Memorabilia"

KROX/Austin, TX *
PD: Alan Smith
MD: Melody Lee
1 CARNIE "Sevens"

WRAX/Birmingham, AL *
PD: Dave Rossi
APD: Hurricane Shane
MD: Sazy Bo
21 HED PLANET EARTH "Bartender"
2 SKINNEE J'S "Stockholm"

KQXR/Boise, ID *
PD: Jacent Jackson
MD: Pete Schiecke
1 SYSTEM OF A DOWN "Steam"
1 (HED) PLANET EARTH "Bartender"
FUEL "Memorabilia"
VAST "Free"

WBGN/Boston, MA *
VP/Programming: Cedipus
AP/MD: Steven Stock
1 HARVEY DANGER "Sad"
QUEENS OF "Live"
(HED) PLANET EARTH "Bartender"
OM/MD: "Victor"

WFNK/Boston, MA *
PD: Cyrus
MD: Laurie Gail
6 SUNNA "Struggle"
1 RAGE AGAINST "Ready"
6 GIG "Round"
CARNIE "Sevens"

WEDG/Buffalo, NY *
PD/MD: Rich Weil
MD: Ryan Patrick
1 2 SKINNEE J'S "Stockholm"
1 FOO FIGHTERS "Next"
FUEL "Memorabilia"
FUEL DEVIL JACKET "When"

WAVF/Charleston, SC *
PD: Greg Patrick
AP/MD: Darryl Villalobos
1 BARNEKED LADIES "Pinch"
3 SKINNEE J'S "Stockholm"
FOO FIGHTERS "Next"
MARVELOUS 3 "Superstar"
DISTURBED "Supply"

WEND/Charlotte, NC *
PD: Jack Daniel
AP/MD: Kristen Pethus
1 FOO FIGHTERS "Next"
SANTANA "Matthews "Live"
VAST "Free"
MARVELOUS 3 "Superstar"
DISTURBED "Supply"

WKQX/Chicago, IL *
PD: Dave Richards
AP/MD: Wiley Shuminas
CREED "New"
STRONG "Waste"
FOO FIGHTERS "Next"
OM LA SOUL "Sweet"

WAQZ/Cincinnati, OH *
PD/MD: Rick Jamie
1 3 DOORS DOWN "User"
FUEL "Memorabilia"

WARG/Columbia, SC *
OM/MD: Gina Juliano
AP/MD: Lisa Biello
33 FUEL "Memorabilia"
3 DOORS DOWN "User"
1 FOO FIGHTERS "Next"
VAST "Free"
DANDY WARHOLS "Bohemian"

WWCV/Columbus, OH *
PD: Andy Davis
MD: Jack DeVries
18 FOO FIGHTERS "Next"
PSE "New"
1 VAST "Free"
BARNEKED LADIES "Pinch"
SUGICAL STENOGRAPHER "Top"

KRAD/Corpus Christi, TX
PD: Mike Thomas
33 FRINGE WIZZY "H.B."
FUEL "Memorabilia"
FOO FIGHTERS "Next"
FUEL DEVIL JACKET "When"
ELASTICA "New"

KDGE/Dallas-Ft. Worth, TX *
PD: Duane Doherty
MD: Alan Ayo
No Adds

WXEG/Dayton, OH *
PD: Mike Thomas
AP/MD: Alan Rantz
FUEL "Memorabilia"
MD ROCK "Wasting"

KTCL/Denver-Boulder, CO *
PD: F. Poff
MD: Sabrina Saunders
14 SUN A "Difference"
3 DISTURBED "Supply"

KXPX/Denver-Boulder, CO *
PD: Mike Stern
1 QUEENS OF "Live"

CIMX/Detroit, MI *
PD: Murray Brookshaw
APD: Vince Cannova
MD: Matt Franklin
2 FUEL "Memorabilia"

KNRQ/Eugene-Springfield, OR
PD: Kyle Gibson
MD: Stu Allen
MD: Cia
5 A PERFECT CIRCLE "Lover"
FUEL "Memorabilia"
FUEL "Memorabilia"
ZEBRAHEAD "Playmate"

KBRS/Fayetteville, AR
PD: Kyle Gibson
MD: Ashley Ross
8 FOO FIGHTERS "Next"
FOO FIGHTERS "Next"
MARVELOUS 3 "Superstar"

WJBX/Ft. Myers, FL *
PD/MD: Leo Daniels
FUEL "Memorabilia"
DANDY WARHOLS "Bohemian"
GOOD CHARLOTTE "Live"

WEJE/Ft. Wayne, IN
PD/MD: JJ Fabini
1 FUEL "Memorabilia"
FOO FIGHTERS "Next"
STRONG "Waste"
FASTBALL "Ocean"

KFRR/Fresno, CA *
PD: Bruce Wayne
MD: Raymond
3 DOORS DOWN "User"
FOO FIGHTERS "Next"
FUEL "Memorabilia"
QUEENS OF "Live"
VAST "Free"

WGRD/Grand Rapids, MI *
PD: Dan Clark
MD: Tom Bronson
STRONG "Waste"
FUEL "Memorabilia"
POE "Wah"

WXMR/Greenville, NC *
OM: Jeff Sanders
7 FUEL "Memorabilia"
VAST "Free"
FOO FIGHTERS "Next"

WDEO/Hagerstown, MD
PD/MD: Austin Davis
FOO FIGHTERS "Next"
FUEL "Memorabilia"
HARVEY DANGER "Sad"
TSAR "New"
UNION UNDERGROUND "Tum"

WMRQ/Hartford, CT *
MD: Chaz Kelly
3 FUEL "Memorabilia"
3 DISTURBED "Supply"

KTBJ/Houston-Galveston, TX *
PD: Jim Trapp
APD: Steve Robison
1 FUEL "Memorabilia"

WEDJ/Indianapolis, IN *
PD: Tom Pasz
MD: Scott Sanford
1 A PERFECT CIRCLE "Lover"
1 DISTURBED "Supply"
FACE TO FACE "Disappointed"
FUEL "Memorabilia"
FUEL DEVIL JACKET "When"

WRXZ/Indianapolis, IN *
PD: Scott Jamison
MD: Michael Young
6 FUEL "Memorabilia"
3 RAGE AGAINST "Ready"
NICKELBACK "Leader"

WPLA/Jacksonville, FL *
PD: Rick Schmidt
MD: Stacy
10 FUEL "Memorabilia"

WNFZ/Knoxville, TN *
PD: Dan Bozky
MD: Somer
2 FUEL "Memorabilia"

KETE/Las Vegas, NV *
PD: Dave Wellington
AP/MD: Chris Ripley
2 (HED) PLANET EARTH "Bartender"
FACE TO FACE "Disappointed"

WXZZ/Lexington-Fayette, KY *
PD: Derek Madden
MD: S.J. Kinard
3 BARNEKED LADIES "Pinch"
3 VAST "Free"
2 A PERFECT CIRCLE "Lover"
6 FUEL "Memorabilia"
FOO FIGHTERS "Next"
ZEBRAHEAD "Playmate"

KLEC/Little Rock, AR *
MD: Peter Gann
1 FOO FIGHTERS "Next"
1 FUEL "Memorabilia"
MARVELOUS 3 "Superstar"

KRDO/Los Angeles, CA *
VP/Prog.: Kevin Weatherly
APD: Gene Sandblom
MD: Lisa Worden
21 PAPA ROACH "Sucker"
5 QUEENS OF "Live"
4 JACOBS "Banquet"
P.O.D. "Rock"

WMAD/Madison, WI *
PD: Pat Frawley
MD: Amy Hudson
4 FUEL "Memorabilia"
1 FOO FIGHTERS "Next"
1 VAST "Free"

WHYG/Monmouth-Ocean, NJ *
OM/MD: Mike Sauler
19 FUEL "Memorabilia"
FOO FIGHTERS "Next"

KMBY/Monterey-Salinas, CA *
PD: Chris White
MD: Rich Berlin
FOO FIGHTERS "Next"
FUEL "Memorabilia"
FUEL "Memorabilia"
HARVEY DANGER "Sad"
QUEENS OF "Live"
ONE WAY RIDE "Planet"

WZPC/Nashville, TN *
PD: Brian Krysz
OM: Jim Patrick
AP/MD: Jim Numlar
FACE TO FACE "Disappointed"
DEXTER FREEDSON "Leaving"
DANDY WARHOLS "Bohemian"

WRRV/Newburgh, NY
PD: Greg O'Brien
MD: Andrew Boris
3 PETER SEARCY "Invent"
POE "Wah"
FUEL "Memorabilia"

KKND/New Orleans, LA *
OM/MD: Dave Stewart
MD: Laura Jones
24 FUEL "Memorabilia"

WRXK/New York, NY *
PD: Steve Klinton
MD: Mike Pez
19 HED PLANET EARTH "Bartender"
5000 CHARLOTTE "Live"

WRQX/Norfolk, VA *
MD: Holly Williams
21 FUEL "Memorabilia"
1 FOO FIGHTERS "Next"
1 VAST "Free"

KORX/Odessa-Midland, TX
GM/MD: Dave Cardwell
MD: Cary Rodman
FUEL "Memorabilia"
(HED) PLANET EARTH "Bartender"
MD: Matt Bahar
1 HARVEY DANGER "Sad"
DANDY WARHOLS "Bohemian"

WIXO/Peoria, IL
OM/MD: Russ Schenck
AP/MD: Matt Sabar
DEXTER FREEDSON "Leaving"
DANDY WARHOLS "Bohemian"

WPLY/Philadelphia, PA *
PD: Jim McGinn
APD: Suzie Dunn
MD: Dan Fain
12 FOO FIGHTERS "Next"

KEDJ/Phoenix, AZ *
PD: Paul Krieger
AP/MD: Marly Whitney
8 CRYSTIC FUTURE "Comet"

WXDX/Pittsburgh, PA *
PD: John Moschitta
AP/MD: Lenay Diana
25 FUEL "Memorabilia"
1 GOOD CHARLOTTE "Live"
FOO FIGHTERS "Next"

WCYV/Portland, ME
PD: Herb Ivy
MD: Brian James
FUEL "Memorabilia"
DEXTER FREEDSON "Leaving"
QUEENS OF "Live"
FOO FIGHTERS "Next"
ONE WAY RIDE "Planet"
FUEL DEVIL JACKET "When"
UNION UNDERGROUND "Tum"
TSAR "New"
SUNNA "Struggle"

KNRK/Portland, OR *
PD: Mark Hamilton
APD: Jayn
13 OPM "Nevers"
VAST "Free"
2000 CHARLOTTE "Live"
HARVEY DANGER "Sad"

WBRR/Providence, RI *
PD: Tim Schiavelli
MD: Josh Klemm
7 (HED) PLANET EARTH "Bartender"
1 DEXTER FREEDSON "Leaving"
1 FOO FIGHTERS "Next"
1 DISTURBED "Supply"

KRZD/Reno, NV *
PD: Guy Darr
MD: Heather Pirk
13 FUEL "Memorabilia"
FUEL DEVIL JACKET "When"
GOOD CHARLOTTE "Live"

WDYL/Richmond, VA *
MD: Greg O'Brien
10 FUEL "Memorabilia"
RAGE AGAINST "Ready"

KCXX/Riverside, CA *
PD: Keith Cliver
APD: John DeSantis
MD: Dargi James
14 FUEL "Memorabilia"
11 FOO FIGHTERS "Next"

WZZI/Roanoke-Lynchburg, VA
PD: Bob Travis
MD: Greg Travis
52 FUEL "Memorabilia"
QUEENS OF "Live"
DEXTER FREEDSON "Leaving"

KWOD/Sacramento, CA *
PD: Ron Bunce
APD: Bonmar Barbosa
32 FUEL "Memorabilia"
INCUBUS "Sue"
NO DOUBT "Banquet"
FUEL DEVIL JACKET "When"

KPNT/St. Louis, MO *
OM/MD: Alan Fee
APD: Marty Lince
MD: Donni Mueller
1 DEXTER FREEDSON "Leaving"
MD ROCK "Wasting"
CRYSTIC FUTURE "Comet"
FOO FIGHTERS "Next"

KXRX/Salt Lake City, UT *
VP/Ops & Prog.: Mike Summers
AP/MD: Todd Huber
14 A PERFECT CIRCLE "Lover"
13 POE "Wah"

XTRA/San Diego, CA *
PD: Bryan Schick
MD: Chris Madley
14 SPRING MONEY "Loser"
JOSEPH ARTHUR "Tum"

KITS/San Francisco, CA *
OM: Ron Henn
PD: Jay Taylor
MD: Aaron Axelsen
No Adds

KJEE/Santa Barbara, CA
GM/MD: Eddie Gutierrez
No Adds

WWVW/Savannah, GA
PD: Phil Conn
27 BARNEKED LADIES "Pinch"
FOO FIGHTERS "Next"
FUEL "Memorabilia"
MARVELOUS 3 "Superstar"
BY NARDO "Lucy"

KFNK/Seattle-Tacoma, WA *
PD/MD: Jake Kaplan
59 DISTURBED "Supply"
27 UNION UNDERGROUND "Tum"
24 S&T "Sugar"

KNDD/Seattle-Tacoma, WA *
PD: Phil Manning
MD: Kim Monroe
FUEL "Memorabilia"

KAEP/Spokane, WA *
PD: Dom Casual
MD: Karl Bushman
10 OPM "Nevers"
2 VAST "Free"
FOO FIGHTERS "Next"

WHMP/Springfield, MA *
PD/MD: Adam Wright
1 QUEENS OF "Live"
FUEL "Memorabilia"
FOO FIGHTERS "Next"
UNION UNDERGROUND "Tum"

WKRL/Syracuse, NY *
OM/MD: Mini Orszewid
1 BARNEKED LADIES "Pinch"
1 DEXTER FREEDSON "Leaving"
FUEL "Memorabilia"
POE "Wah"

WXSR/Tallahassee, FL
PD: Scott Pettibone
MD: Kristie
P.O.D. "Rock"
ELASTICA "New"
FUEL "Memorabilia"

KFMA/Tucson, AZ *
PD: John Michael
29 CRYSTIC FUTURE "Comet"
7 FUEL "Memorabilia"
2 INCUBUS "Sue"
FUEL DEVIL JACKET "When"

KMYZ/Tulsa, OK *
PD: Lynn Barstow
MD: Ray Segom
2 FUEL "Memorabilia"

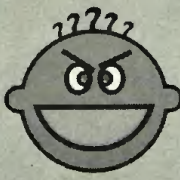
WHFS/Washington, DC *
PD: Robert Benjamin
APD: Bob Wauqh
MD: Pat Fettes
5 PAPA ROACH "Sucker"
(HED) PLANET EARTH "Bartender"

WPBZ/West Palm Beach, FL *
OM: John O'Connell
AP/MD: Dan O'Brian
DANDY WARHOLS "Bohemian"
GOOD CHARLOTTE "Live"

WSFM/Wilmington, NC
PD: Chris Scharf
MD: Janice Sutter
FUEL "Memorabilia"
A PERFECT CIRCLE "Lover"

* = Mediabase 24/7 monitored

80 Total Reporters
80 Current Reporters
80 Current Playlists



FLAK "tune In" IMPACTING NOW!



Alternative Playlists

August 18, 2000 R&R • 171

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1 KROQ Los Angeles. (818) 367-1067. Weather/Sandoborn/Worden. 12+ Cume 1,436,900.

MARKET #2 WKQC Chicago. Emmis. (415) 512-1053. Richards/Stuvinas. 12+ Cume 689,400.

MARKET #3 WFLY Philadelphia. Radio City. (610) 565-8900. McGuinn/Dunn/Rein. 12+ Cume 617,700.

MARKET #4 WDCN Boston. Infinity. (617) 266-1111. Oedquist/Sica. 12+ Cume 798,500.

MARKET #5 WFNX Boston. MCC. (513) 306-0991. Benjamin/Ferise. 12+ Cume 744,100.

MARKET #6 WNBC Boston. Infinity. (617) 266-1111. Oedquist/Sica. 12+ Cume 798,500.

MARKET #7 WNBC Boston. Infinity. (617) 266-1111. Oedquist/Sica. 12+ Cume 798,500.

MARKET #8 WNBC Boston. Infinity. (617) 266-1111. Oedquist/Sica. 12+ Cume 798,500.

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MARKET #15 WNBC Boston. Infinity. (617) 266-1111. Oedquist/Sica. 12+ Cume 798,500.

MARKET #16 WNBC Boston. Infinity. (617) 266-1111. Oedquist/Sica. 12+ Cume 798,500.

MARKET #17 WNBC Boston. Infinity. (617) 266-1111. Oedquist/Sica. 12+ Cume 798,500.

MARKET #18 WNBC Boston. Infinity. (617) 266-1111. Oedquist/Sica. 12+ Cume 798,500.

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MARKET #22 WNBC Boston. Infinity. (617) 266-1111. Oedquist/Sica. 12+ Cume 798,500.

MARKET #23 WNBC Boston. Infinity. (617) 266-1111. Oedquist/Sica. 12+ Cume 798,500.

MARKET #24 WNBC Boston. Infinity. (617) 266-1111. Oedquist/Sica. 12+ Cume 798,500.

MARKET #25 WNBC Boston. Infinity. (617) 266-1111. Oedquist/Sica. 12+ Cume 798,500.

MARKET #26 WNBC Boston. Infinity. (617) 266-1111. Oedquist/Sica. 12+ Cume 798,500.

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Alternative Playlists

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #25 KNKR/Portland, OR. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000).

MARKET #26 WAQZ/Cincinnati. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000).

MARKET #28 KXXV/Riverside. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000).

MARKET #29 KWOD/Sacramento. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000).

MARKET #33 WBRU/Providence. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000).

MARKET #34 WWCN/Columbus, OH. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000).

MARKET #35 KRXK/Salt Lake City. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000).

MARKET #36 WRXK/Norfolk. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000).

MARKET #37 WEND/Charlotte. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000).

MARKET #38 WEND/Indianapolis. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000).

MARKET #39 WRXZ/Indianapolis. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000).

MARKET #40 KTKF/Las Vegas. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000).

MARKET #41 KKNV/New Orleans. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000).

MARKET #43 WPZC/Nashville. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000).

MARKET #44 WMRH/Hartford. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000).

MARKET #45 WEDG/Buffalo. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000).

MARKET #47 WHYG/Manmouth-Oran. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000).

MARKET #49 KROK/Austin. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000).

MARKET #50 WPBZ/West Palm Beach. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000).

MARKET #51 WPLA/Jacksonville. Playlist table with columns: PLAYS, LW, TW, ARTIST/TITLE, GI (0000).

New Music Specialty Shows

R&R's Exclusive Look At The Cutting Edge Of Alternative

By Dayna Talley
Asst. Alternative Editor

Loads And Loads Of Music

I've got so much great new music to write about this week. Let me begin with the duo Tegan And Sara. These twin sisters are already creating quite a stir in Canada, but are ready to break through here in the States with their debut album, *The Business of Art*. They are on tour with Neil Young and The Pretenders and have recently worked with Paula Cole and Lilith Fair. With skillful (and apparently experienced) songwriting paired with the playfulness of their music, these 19-year-olds should definitely win over a dedicated following. For more info on Tegan And Sara, contact Dave Palese at Vapor Records, (310) 393-8442. Also, I just received a copy of The Yo Yo's new album, *Uppers and Downers*, which is out on Sub Pop. Songs such as "Time of Your Life" and "Champagne and Redness" are sure to be music to your punk rock-loving ears. I simply cannot wait to see them live this week! Speaking of live, this was another wonderful week of shows for me. I was fortunate to be one of the sweat-drenched masses packed into a local venue to watch Roadrunner's Glassjaw and Maverick's Deftones put on a stellar show. I was lucky enough to be invited to give a listen to some new Everlast music. Besides the usual cocktail/listening by the crowd was blessed with a live performance of a few songs from the new release, such as "Black Jesus" (which was the first single) and "Black Coffee." Everlast and his very talented band kept heads bobbing and feet tapping the entire time, and I'm sure they will continue to do just that with the release of their upcoming album, *Eat at Whitey's*. After that listening soiree, I headed on over to catch the new alternative rockers A play an energized show to a very enthusiastic crowd. These guys are getting a similar reaction at specialty this week as they climb the chart one more notch to find themselves at No. 5. Poe makes a substantial leap from No. 15 to a much more comfortable position at No. 6. Rockers At The Drive In reclaim the No. 1 spot, while Nitro's Vandals check in at No. 2. Some stellar debuts this week include Suicidal Tendencies with "Pop Songs," De La Soul featuring Beastie Boys Mike D and Ad Rock at No. 12, and Tinfed at No. 14. Ultimatum Records' 6 Gig climb onto the chart for the first time at No. 20. Records Of The Week: Underworld Live and Royal Fingerbowl



R&R Top 20 Artists August 18, 2000

- 1 AT THE DRIVE IN (*Grand Royal*) "One Armed Scissor"
- 2 VANDALS (*Nitro*) "Jackass"
- 3 VAST (*Elektra/EEG*) "Free"
- 4 ELASTICA (*Atlantic*) "Mad Dog"
- 5 A (*Mammoth*) "Monkey Kong"
- 6 POE (*Atlantic*) "Walk The Walk"
- 7 ZEBRAHEAD (*Columbia*) "Playmate Of The Year"
- 8 SUNNA (*Astralwerks/Caroline*) "Power Struggle"
- 9 RANCID (*Epitaph*) "Let Me Go"
- 10 SUICIDAL TENDENCIES (*Suicidal*) "Pop Songs"
- 11 FACE TO FACE (*Lady Luck/Beyond*) "Disappointed"
- 12 DE LA SOUL /MIKE D AND AD ROCK (*Tommy Boy*) "Squat"
- 13 VERBOW (*550 Music*) "New History"
- 14 TINFED (*Third Rail/Hollywood*) "Way Thru"
- 15 CYPRESS HILL (*Ruffhouse/Columbia*) "Can't Get The Best Of Me"
- 16 GOOD CHARLOTTE (*Epic*) "Little Things"
- 17 NOFX (*Epitaph*) "Bottles To The Ground"
- 18 QUEENS OF THE STONE AGE (*Interscope*) "Lost Art Of Keeping A Secret"
- 19 CHRONIC FUTURE (*Beyond*) "Come Correct"
- 20 6 GIG (*Ultimatum*) "Hit The Ground"

Ranked by total number of shows reporting artist.

Specialty Show Reporters Shows and their Top 5 songs listed alphabetically by market

<p>WHRL/Albany, NY Testing 1, 2, 3 Sunday 6pm-9pm Osborn Poe "Walk The Walk" A "Monkey Kong" Tinfed "Way Thru" Harvey Danger "Sad Sweetheart" Suicidal Tendencies "Pop Songs"</p>	<p>KTCL/Denver, CO Adventure University Sunday 7:30-8:30pm Professor Kat Gomez "Machismo" Face To Face "Disappointed" Poe "Walk The Walk" Eels "It's Beautiful" At The Drive In "One Armed Scissor"</p>	<p>KROQ/Los Angeles, CA Rodney On The Roo Sunday midnight-2am Rodney Bingenheimer Suicidal Tendencies "Self Destruct" Vandals "Jackass" Manson "I Can Only" Big Fields "In My Mood" Came "All The Party"</p>	<p>KCXX/San Bernardino, CA Xtreme X Saturday 9pm-3am Dave Casey/Daryl James Slipknot "Parity" System Of A Down "Shame" Underground "Turn Me" Dope "You Spin Me Round" Laproot "Mirror's Reflection"</p>
<p>WEJE/Fort Wayne, IN The Living Room Sunday 7:30pm-8:30pm Matt Jericho Fuel "Memorize" At The Drive In "One Armed Scissor" Cooter "Friday Morning" Chumbawamba "Pass It Along" Dynamite Hack "Anyway"</p>	<p>WJBF/Ft. Myers, FL 99 Xtreme Sunday 8-10pm Lancer At The Drive In "One Armed Scissor" Finger Eleven "Drag You Down" Neruda "Don't Blow It" Slipknot "RX Queen" Suicidal Tendencies "Pop Songs"</p>	<p>WXRK/New York, NY The Buzz Sunday midnight-2am Mike Peet/Radio Raheem Papa Roach "Broken Home" Barenaked Ladies "Pinch Me" Goldmask "Sweet Leaf" Slipknot "RX Queen" Everlast "AM Radio"</p>	<p>XTRA/San Diego, CA The Lab Sunday 7pm-9pm Action DJ Hilary Spring Money "Social Lizard" Yo Yo's "Time Of Your Life" Joseph Arthur "In The Sun" Queens Of The "Lug Of Lamb" Vast "Free"</p>
<p>KTEG/Albuquerque, NM Burning Sensations Sunday 7-8:30pm Adam 12 At The Drive In "One Armed Scissor" Face To Face "Disappointed" Arab Strap "Cherubs" Vast "Free" Shiner "Spinning"</p>	<p>WGRD/Grand Rapids, MI Radioactive Sunday 9:30pm-10:30pm Michael Crittenden Moby "On The Beach" Mission Orange "If You Don't Want..." Domestic Problems "Emie's Tragic" Nectar "Looking Forward..." Six Sixes "Touch and Go"</p>	<p>WROX/Norfolk, VA The Punk Show Sunday 10pm-midnight Michele & Josh Holly "Whatever Do You Want" Hot Water Music "Better Sense" Rancid "Bloodstain" Less Than Jake "Anchor" Avars "As We Speak"</p>	<p>KITS/San Francisco, CA Souncheck Sunday 10pm-midnight Aaron Azelstein Avars "My So Called Life" Cave "Language Spreads" Pale Alibi "Sonny" Glassjaw "By Ry's Song" Zebrahead "Playmate Of The Year"</p>
<p>WBCN/Boston, MA Nocturnal Emissions Sunday 8-10pm Oedipus/Albert D Harden "At Home" Grandaddy "Crystal Lake" A "Monkey Kong" Incubus/Big Pun "Still Not A Player" De La Soul/Beats... "Squat"</p>	<p>WEED/Hagerstown, MD Now Hear This Sunday 10pm-midnight Austin Davis Good Charlotte "Little Things" Jimmie's Chicken... "Lazy Boy Dash" Neruda "Don't Blow It" Queens Of The... "Lost Art Of..." Elastica "Mad Dog"</p>	<p>WPLY/Philadelphia, PA Y-No Sunday 9pm-10:30pm Dan Felt Coldplay "Yellow" Grandaddy "Broken Household..." Liquid Gang "Casser" Pale Alibi "Sonny" Vandals "Belling The Music"</p>	<p>KNDP/Seattle, WA Loudspeakers Sunday 11:00pm-Midnight Bill Reid NOFX "What's The Matter" Chris Lee "Thorn Bees" Elastica "Mad Dog" Rancid "It's Quite Alright" Spoozys "Astral Astronauts"</p>
<p>WFNX/Boston, MA The First Contact Friday midnight-2am Charlie Poe "Walk The Walk" Underworld "Rez/Cowgirl" Arab Strap "Cherubs" Vast "Free" Graham Coxon "Fame And Fortune"</p>	<p>WEED/Hagerstown, MD Now Hear This Sunday 10pm-midnight Austin Davis Good Charlotte "Little Things" Jimmie's Chicken... "Lazy Boy Dash" Neruda "Don't Blow It" Queens Of The... "Lost Art Of..." Elastica "Mad Dog"</p>	<p>WPRO/Portland, ME A Boot To The Head Sunday 7pm-9pm Jason Hudson Falcons "Working Class War" GCS "One For Eugene" Apoc-Hust "Rich People" Slipknot "In My Mind Eyes" Stumpy Seconds "TV Party"</p>	<p>KPNP/St. Louis, MO New Music Sunday Sunday 7-9:30pm Les Aaron System Of A Down "Shame" Storm "Time To Burn" Neuro Procto "Igana" Rancid "It's Quite Alright" Electronic "Vivid"</p>
<p>WEDG/Buffalo, NY Next Wave Monday midnight-1am Ryan Patrick 2 Skinny J's "Stochobin Love" Stroke 9 "Washin' and..." MDFMK "Get Out Of My Head" Good Charlotte "Little Things" Godsmack "Sweet Leaf"</p>	<p>WMRQ/Hartford, CT Spinning Unrest Sunday 10pm-midnight Cousin Chris Incubus "At Home" At The Drive In "One Armed Scissor" A "Monkey Kong" 2 Skinny J's "Stochobin Love" Stumpalack "Drive By"</p>	<p>WCYU/Portland, ME Sp!neut Thursday 7-9pm Shawn Jeffrey Deftones "Digital Bath" Ehrlend "Red Wagon" Rancid "Disgruntled" Vast "Free" Dandy Warhols "Cool Steins"</p>	<p>KMRX/Tulsa, OK Eggsars Friday 10pm-midnight Jules BTM Doughty "Never Gonna Come..." Sam 41 "Makes No Difference" Alan Grima... "Take Me To Your..." Vast "Free" Sunna "Power Struggle"</p>
<p>WWCD/Columbus, OH Invisible Hits Hour Sunday 7-9pm Curtis Schieber Neil Townsend "Stochobin Love" Brian Wilson "One At The Time" Dave Aron "Public Domain" Shabbarbone "Everything You..." Jack Lukeman "Boys And Girls"</p>	<p>WRZX/Indianapolis, IN Hangover: Cafe Sunday 9am-noon Dave Dugan Vandals "Jackass" James Michael "Inkable" Butterfly Joe "Fancy Walls" Dexter Fresh "Leaving Town" Elastica "Generator"</p>	<p>WOST/Poughkeepsie, NY Indie Flux Thursday 10:30-11:30pm Justin Habersaat NOFX "Theme From A..." At The Drive In "One Armed Scissor" A Guy Called Gerald "Humanity" Boss Hog "Choozie" Alicia Tve "Track 2"</p>	<p>KMYZ/Tulsa, OK New From The Edge Tuesday Midnight-1:00am Raydog A Perfect Circle "3 Libras" Static X "Bed For Days" 3 Doors Down "Loser" Zebrahead "Playmate Of The Year" Nickelback "Leader Of Men"</p>
<p>KOGE/Dallas, TX Adventure Club Saturday 8-9pm Josh Venable Pezabo "Taste In Men" Let's Go Bowling "Soy Market" A "Monkey Kong" Promise Ring "A Picture Postcard" Billy Bragg/Wico "Secret Of The Sea"</p>	<p>WPLA/Jacksonville, FL Forbidden Planet Saturday 9pm-1am Robert Goodman At The Drive In "One Armed Scissor" Vandals "Jackass" Sonic Youth "Ball In The Heather" Static X/Dead Prez "Hip Hop" Avant "Bad One"</p>	<p>WBRU/Providence, RI Breaking and Entering Saturday 10pm-midnight Josh Klemme Blank 182 "Going Away To..." Guster "Happier" Dykes Hw "Can't Get The Best..." Ewe S "On The Floor" Goldfinger "99 Left Balloons"</p>	<p>WHFS/Washington, DC New Hear This Sunday 8:00pm-10:30pm Dave Marsh De La Soul/Beats... "Squat" Frank Black "Pray For The Girls" Ladytron "Piggy" Verbow "New History" Elastica "Da Da Da"</p>
<p>WXEG/Dayton, OH The X Spin Cycle Sunday 9-10:30pm Allen Rantz Sum 41 "Makes No Difference" OPM "Heaven Is..." BTM Doughty "Never Gonna Come..." NOFX "Responsibility"</p>	<p>KOTE/Las Vegas, NV 11 Hurts When I Pee Sunday 10pm-midnight Tank Static X/Dead Prez "Hip Hop" Underworld "Rez/Cowgirl" Taproot "Again And Again" Papa Roach "Broken Home" Cypress Hill "Can't Get The Best..."</p>	<p>KWOD/Sacramento, CA Alternative Beat Sunday 10pm-2am DJ David X Rage Against The... "Hell" Underworld "Rez/Cowgirl" Ladytron "Commodore Rock" OPM "Heaven Is..." Rob Zombie "How To Make"</p>	<p>31 Total Reporters</p>



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Who Our Listeners Are

□ Latest Scarborough study profiles the likes and dislikes of format fans

By Adam Jacobson
R&R Radio Editor

According to the latest Scarborough Research format studies provided by Arbitron, the Adult Alternative format once again presents some of the highest qualitative data of any other format that plays current releases. That being the case, why aren't there more stations taking advantage of this lucrative demographic?

The following is a message to the advertising community: Good morning! I'm a twentysomething guy who likes a wide variety of music but prefers the sounds of Phish, Sting (and The Police, of course), Van Morrison, Sonia Dada and an endless array of other artists who can only be heard on Adult Alternative. I also am lucky enough to have some disposable income and plan on purchasing a new car by the end of the year. I recently vacationed in Italy, spend a considerable amount of money on wine and spirits, and I love just about every professional sport.

Yet, in the marketing and advertising world, I'm still unimportant because I'm not a woman. Let me educate you on what my Adult Alternative-listening friends and I mean to you.

Men Matter!

In a world where slightly more women 18 years of age and older listen to the radio than men (51.9%, compared to 48.1%), Adult Alternative is still a predominantly male-driven format. According to Scarborough, men make up 58.8% of the format's listeners. Of AA's total listener population, 34.2% are between 25 and 34 years old; 38% are 35 to 44 years of age.

As has been the case for many years, Adult Alternative listeners are financially comfortable, but not ultra-rich. Close to half of all listeners earn between \$35,000 and \$75,000 per year, and about 18% are lucky enough to make between \$75,000 and \$100,000 a year.

A majority of listeners are married (53.5%), but have no children (51.7%) under the age of 18 at home. However, almost as many (48.3%) have one or more child under 18 at

home. Why is this? Adult Alternative attracts younger couples with their first child as well as the older couple that is preparing to send their child off to college.

Now that we've established the basics on who we are, here's a quick overview of what we enjoy:

Adult Alternative listeners typically have one or two cars in their household. What are they driving? A wide mix of vehicles. Surprisingly, Ford placed No. 1 in the Scarborough report at 31%, earning a qualitative score of 110. In second place was Chevrolet, at 20.1% and a qualitative score of just 83. Other popular cars included Honda (10.9%), Nissan (10.5%) and Toyota (15.9%).

Where are these listeners getting their vehicles serviced? Jiffy Lube. The business earned a qualitative score of 141. NAPA Auto Parts and Wal-Mart also received respectable scores. And, like everyone else, Adult Alternative listeners are giving new car dealerships little business this year: 83.3% of Adult Alternative listeners have no desire to purchase a vehicle next year, and a whopping 96.6% have no intention of leasing a vehicle in the next year. Of those who do want to replace their current mode of transportation, the car placed above SUVs and pickup trucks.

Booze Snobs

When it comes to getting drunk, Adult Alternative listeners have no problem dishing out the dollars for quality product. Seriously, the liquor industry should take pride in the qualitative scores seen among our listeners. Look at these: Rum — 143, Tequila — 173, Vodka — 132. Of those who enjoy drinking wine,

most prefer vintages found in the pages of *The Wine Spectator*. Brands such as Ernest & Julio Gallo, Beringer and Kendall Jackson are popular, but Vendange, Woodbridge, Fetzer and Blossom Hill fared even better on the qualitative scale.

We Adult Alternative listeners also love our beer. But don't even think of giving us Coors or a Natural Light. Aside from Budweiser, Bud Light and all Miller beers, microbrews are the beer of choice, registering a qualitative score of 282 and second only to Bud Light. These include such well-known brands as Samuel Adams, Rolling Rock, Wild Goose, Red Hook and Sierra Nevada. We also love our imports, including mass producers Corona and Heineken.

There are hundreds of other local breweries that may present unique marketing and promotion opportunities for your station: Shiner Bock is huge in Texas. Anchor Steam is a popular beer in Northern California. Perhaps KGSR/Austin and KFOG/San Francisco have contacted these breweries as sponsors.

In terms of other beverages, such as soft drinks, AA listeners are pretty ordinary. Among the most popular beverages are Coca-Cola and Diet Coke, Pepsi and Diet Pepsi, Dr. Pepper, Sprite and Mountain Dew. Among sports drinks, Gatorade is by far the beverage of choice. Other brands receiving high scores include Snapple for fruit drinks and iced tea, and Ocean Spray, Tropicana and Minute Maid for fruit juice. And, to no one's surprise, bottled spring water sells very well among AA listeners and all others who listen to the radio.

On the food side, Adult Alternative listeners have a penchant for fast food. Sure, we're active and involved in a host of different activities, but that might explain why we love Burger King, McDonald's, Subway, Taco Bell and Wendy's so much. Who has time to stay home and cook when we're never home? According to Scarborough, the typical AA fan has eaten out more than 10 times in the last month. I'm trying to figure out how many times I've eaten at home in the last month.

That's a question most listeners won't be asking. While eating out is

Always Out And About

According to the most recent data provided by Scarborough Research and Arbitron, Adult Alternative listeners are forever active in an array of activities.

Aside from hunting and fishing, most of the leisure activities listed in the Scarborough study received qualitative scores above the mean of 100. Here is an overview of what our listeners like to do in their spare time.

Leisure Activities In The Past Year

	Adults 18+	Format	Qualitative Index
Bicycling	31.1%	46%	148
Bowling	24%	31.3%	130
Golf	17.6%	25.5%	144
Tennis	7.7%	11.6%	152
Free weights/circuit training	19%	30.8%	162
Swimming	39.1%	56.4%	144
In-line skating	8.0%	15.4%	193
Jogging/running	18.2%	29.6%	162
Hiking/backpacking	12.3%	22.2%	180
Team sports (softball, soccer, etc.)	10.9%	15.2%	140
Adult continuing education	13.0%	19.6%	152

Professional sporting events are also popular, with baseball the preferred activity. Disney World and Disneyland top the major attractions visited in the last year. Other locales visited by Adult Alternative listeners in the last year include rock concerts, comedy clubs, other nightclubs and movie theaters.

a favorite activity, the typical AA fan's grocery bill is between \$50 and \$125 per week. This reflects the family that buys for three or four people and also the single professional who needs only the essentials for the refrigerator.

Shopping, Online Usage High

Everyone enjoys shopping, whether they'll admit it or not. It just depends on the locale. Adult Alternative listeners love Wal-Mart. It's the all-purpose destination, and it ranks high in many different categories. When it comes to major furniture stores, JCPenney, Pier 1 Imports and Sears Home Life rank higher than their competitors. For home-improvement needs, there is The Home Depot.

What are the most common types of home improvement done in the past year? For AA fans, it's interior painting or wallpapering, landscaping or putting in new carpet or some other floor covering. Where's the most likely source of our lawn and garden material? The Home Depot, followed by Wal-Mart.

As far as clothing is concerned, AA listeners tend to be bargain-seekers. We also have a need for children's items. Aside from Pier 1, Marshalls, TJ Maxx and Toys 'R' Us rank at the top of those stores frequented most in the last three months. Adult Alternative fans are also book readers, and we enjoy shopping at B. Dalton, Barnes & Noble/Bookstar, Borders, Waldenbooks/Brentano's and just about any other place that sells books.

When we're not out at a shopping plaza or mall, chances are we're home online. While 47.7% of adults 18+ own a computer, 58.8% of AA listeners have one at home. While America Online is the top provider choice, a large number of AA fans

use an alternative Internet service provider or online service (Earthlink is one example). Yahoo! is the most frequently used search engine (9.1%) by Net users.

Not surprisingly, the television viewing time of AA listeners tends to be average when compared to listeners of other radio formats. We're reading and online usage so high that we have time to watch *Big Brother*, *Survivor* or *World's Funniest Police Chases*? For those who have cable TV (a large majority), the few channels that receive qualitative scores above 100 are Comedy Central (135), E! (121), FX (150) and CNN (111). MTV and The Disney Channel also received high scores, once again taking into account the presence of children in homes.

These statistics may not seem very newsworthy to some Adult Alternative PDs or the GMs who oversee such stations. However, R&R has just 29 reporters. Include stations in smaller markets that have stellar ratings with the format, and Adult Alternative is still dwarfed by CHR/Pop, AC, Hot AC and R&R formats.

Is it a music issue? In my opinion, Adult Alternative's struggle has little to do with the music available now and the vast number of gems sitting in the catalog that no other station will play. The problem is the continued desire of marketers and advertisers to target my male friends and to continue ignoring me.

That's OK. I need to place my money into my Roth IRA account.

Special thanks to Arbitron Radio Programming Services, Bob Michaels for providing the latest Scarborough Research data and R&R.

Lifestyle Connect Targets

	Adults 18+	Format	Qualitative Index
Automotive enthusiast	36%	42.3%	118
Beer drinker	30.1%	39%	129
Business traveler	3.8%	6.0%	159
Cultural aficionado	33.4%	53.8%	161
"Netizen"	41%	59.2%	144
Restaurant-goer	29.3%	35.1%	120
Sports participant	23.3%	34.4%	148

RBBS

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R&R Adult Alternative Top 30

August 18, 2000

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	MATCHBOX TWENTY Bent (<i>Lava/Atlantic</i>)	462	+9	38355	18	21/0
5	2	DAVID GRAY Babylon (<i>ATO</i>)	446	+22	34759	12	23/0
6	3	JONNY LANG Breakin' Me (<i>A&M/Interscope</i>)	445	+48	29553	9	24/0
1	4	B.B. KING/ERIC CLAPTON Riding With The King (<i>Duck/Reprise</i>)	422	-87	34585	13	25/0
4	5	EVERCLEAR Wonderful (<i>Capitol</i>)	398	-31	29082	10	17/0
3	6	PHISH Heavy Things (<i>Elektra/EEG</i>)	377	-60	31739	18	23/0
9	7	STONE TEMPLE PILOTS Sour Girl (<i>Atlantic</i>)	339	+8	28942	15	17/0
11	8	TRACY CHAPMAN Wedding Song (<i>Elektra/EEG</i>)	318	+30	26158	12	22/0
7	9	ROBERT BRADLEY'S BLACKWATER... Baby (<i>RCA</i>)	318	-27	30426	17	17/0
Breaker	10	BARENAKED LADIES Pinch Me (<i>Reprise</i>)	317	+225	27321	1	22/0
10	11	VERTICAL HORIZON You're A God (<i>RCA</i>)	315	+11	16664	8	16/0
8	12	XTC I'm The Man Who Murdered Love (<i>Idea/TVT</i>)	281	-61	17685	14	19/0
14	13	SISTER SEVEN The Only Thing That's Real (<i>Arista</i>)	265	+5	16492	5	20/2
Breaker	14	COUNTING CROWS All My Friends (<i>DGC/Geffen/Interscope</i>)	263	+52	17269	3	23/2
16	15	NEIL YOUNG Good To See You (<i>Reprise</i>)	243	-6	16560	7	21/1
17	16	DANIEL CAGE Sleepwalking (<i>MCA</i>)	236	+4	15573	8	19/2
15	17	SHIVAREE Goodnight Moon (<i>Capitol</i>)	232	-25	15139	16	18/0
26	18	SHELBY LYNNE Gotta Get Back (<i>Island/IDJMG</i>)	226	+40	13640	4	17/2
13	19	STING Desert Rose (<i>A&M/Interscope</i>)	223	-44	22765	31	19/0
18	20	SISTER HAZEL Change Your Mind (<i>Universal</i>)	217	-12	12324	9	12/0
22	21	STEVE EARLE Transcendental Blues (<i>E-Squared/Artemis</i>)	215	+9	13132	15	15/0
28	22	FASTBALL You're An Ocean (<i>Hollywood</i>)	214	+38	15791	2	18/1
27	23	BONNIE RAITT It's All Over Now, Baby... (<i>Artemis</i>)	212	+36	16758	2	18/0
19	24	BILLY BRAGG & WILCO Secret Of The Sea (<i>Elektra/EEG</i>)	211	-13	13238	11	20/0
25	25	AIMEE MANN Red Vines (<i>Superego</i>)	211	+25	18898	7	18/1
12	26	NINE DAYS Absolutely (Story Of A Girl) (<i>550 Music</i>)	207	-63	11820	18	11/0
Debut	27	STING After The Rain Has Fallen (<i>A&M/Interscope</i>)	189	+121	22431	1	21/6
20	28	SINEAD O'CONNOR No Man's Woman (<i>Atlantic</i>)	186	-36	13075	13	18/0
29	29	RED HOT CHILI PEPPERS Californication (<i>Warner Bros.</i>)	167	-4	14352	3	9/0
-	30	GOMEZ Revolutionary Kind (<i>Hut/Virgin</i>)	150	-6	7006	2	13/0



29 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 8/6-Saturday 8/12. 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

BRIAN SETZER ORCHESTRA Gettin' In The Mood (*Interscope*)
Total Plays: 132, Total Stations: 16, Adds: 1

3 DOORS DOWN Kryptonite (*Republic/Universal*)
Total Plays: 111, Total Stations: 4, Adds: 0

DEXTER FREEBISH Leaving Town (*Capitol*)
Total Plays: 106, Total Stations: 9, Adds: 1

JAYHAWKS Somewhere In Ohio (*American/Columbia*)
Total Plays: 86, Total Stations: 11, Adds: 1

KENNY WAYNE SHEPHERD BAND Where Was I? (*Giant/Reprise*)
Total Plays: 71, Total Stations: 4, Adds: 0

ENTRAIN Back In A Minute (*Dolphin Safe*)
Total Plays: 70, Total Stations: 8, Adds: 0

LEONA NAESS New York Baby (*Outpost/MCA*)
Total Plays: 59, Total Stations: 10, Adds: 3

VERBOW New History (*550 Music*)
Total Plays: 59, Total Stations: 8, Adds: 0

DOGSTAR Cornerstone (*Ultimatum*)
Total Plays: 58, Total Stations: 5, Adds: 0

JOAN OSBORNE Safety In Numbers (*Interscope*)
Total Plays: 55, Total Stations: 20, Adds: 19

STEELY DAN Janie Runaway (*Giant/Reprise*)
Total Plays: 52, Total Stations: 13, Adds: 12

Songs ranked by total plays

Most Added

ARTIST TITLE LABEL(S)	TOTAL PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
JOAN OSBORNE Safety In Numbers (<i>Interscope</i>)	55	20	20/19
STEELY DAN Janie Runaway (<i>Giant/Reprise</i>)	52	13	13/12
FIVE FOR FIGHTING Easy Tonight (<i>Aware/Columbia</i>)	48	9	9/24
SARAH HARMER Basement Apartment (<i>Zoe/Rounder</i>)	42	13	13/25
STING After The Rain Has Fallen (<i>A&M/Interscope</i>)	39	10	10/17
STEVE EARLE I Can Wait (<i>E-Squared/Artemis</i>)	37	18	18/23
FOO FIGHTERS Next Year (<i>Roswell/RCA</i>)	33	15	15/17
LEONA NAESS New York Baby (<i>Outpost/MCA</i>)	31	12	12/22
COUNTING CROWS All My Friends (<i>DGC/Geffen/Interscope</i>)	26	3	3/23
SISTER SEVEN The Only Thing That's Real (<i>Arista</i>)	26	5	5/20
DANIEL CAGE Sleepwalking (<i>MCA</i>)	23	8	8/16
SHELBY LYNNE Gotta Get Back (<i>Island/IDJMG</i>)	22	4	4/17
JOSEPH ARTHUR In The Sun (<i>Real World</i>)	21	5	5/20
INDIGENOUS Rest Of My Days (<i>Pachyderm</i>)	21	3	3/23
DAVID WILCOX Soul Song (<i>Vanguard</i>)	21	7	7/21
MICHAL My Friend (<i>RPM/Columbia</i>)	21	8	8/19

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
BARENAKED LADIES Pinch Me (<i>Reprise</i>)	317	1	1/22
STING After The Rain Has Fallen (<i>A&M/Interscope</i>)	189	1	1/21
COUNTING CROWS All My Friends (<i>DGC/Geffen/Interscope</i>)	263	3	3/23
JONNY LANG Breakin' Me (<i>A&M/Interscope</i>)	445	9	9/24
SHELBY LYNNE Gotta Get Back (<i>Island/IDJMG</i>)	226	4	4/17
FASTBALL You're An Ocean (<i>Hollywood</i>)	214	2	2/18
JAYHAWKS Somewhere In Ohio (<i>American/Columbia</i>)	86	11	11/18
BONNIE RAITT It's All Over Now, Baby... (<i>Artemis</i>)	212	2	2/18
DEXTER FREEBISH Leaving Town (<i>Capitol</i>)	106	9	9/18
TRACY CHAPMAN Wedding Song (<i>Elektra/EEG</i>)	318	12	12/22

Breakers

BARENAKED LADIES
Pinch Me (*Reprise*)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
317/225	22/0	10

COUNTING CROWS

All My Friends (*DGC/Geffen/Interscope*)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
263/52	23/2	10

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.

Joan Osborne

"SAFETY IN NUMBERS"

MOST ADDED

The first single from her new album

"RIGHTEOUS LOVE"

In Stores September 12

Including:
KACD WXRT KFOG WXPB
CIDR WXRV KMTT KXST
KTCZ WRNR KBCO WKOC
WRLT and more!!

Produced by Mitchell Froom and Joan Osborne.
Mixed by Bob Clearmountain Management: DAS Communications Ltd.

On Tour This Fall

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FIND COMPLETE PLAYLISTS FOR ALL ADULT ALTERNATIVE REPORTERS ON R&R ONLINE MUSIC TRACKING

Reporters

Stations and their ads listed alphabetically by market

Market #2: Los Angeles. Station: KCRW 90.5 FM. Playlist table with columns for artist/title, time, and genre.

Market #3: Chicago. Station: WXRT 93.1 FM. Playlist table with columns for artist/title, time, and genre.

Market #4: San Francisco. Station: KFOG 104.5 FM. Playlist table with columns for artist/title, time, and genre.

Market #5: Philadelphia. Station: WMMR 88.5 FM. Playlist table with columns for artist/title, time, and genre.

Market #6: Dallas-Ft. Worth. Station: KKMFR 93.9 FM. Playlist table with columns for artist/title, time, and genre.

Market #7: Detroit. Station: CIDR 93.9 FM. Playlist table with columns for artist/title, time, and genre.

Market #8: Boston. Station: WXRW 93.7 FM. Playlist table with columns for artist/title, time, and genre.

Market #9: Buffalo, NY. Station: WZLW 93.7 FM. Playlist table with columns for artist/title, time, and genre.

Market #10: Philadelphia. Station: WMMR 88.5 FM. Playlist table with columns for artist/title, time, and genre.

Market #11: Dallas-Ft. Worth. Station: KKMFR 93.9 FM. Playlist table with columns for artist/title, time, and genre.

Market #12: Detroit. Station: CIDR 93.9 FM. Playlist table with columns for artist/title, time, and genre.

Market #13: Boston. Station: WXRW 93.7 FM. Playlist table with columns for artist/title, time, and genre.

Market #14: Boston. Station: WXRW 93.7 FM. Playlist table with columns for artist/title, time, and genre.

Market #15: San Diego. Station: WHPD 102.7 FM. Playlist table with columns for artist/title, time, and genre.

Market #16: San Diego. Station: WHPD 102.7 FM. Playlist table with columns for artist/title, time, and genre.

Market #17: Minneapolis. Station: KTCT 97.1 FM. Playlist table with columns for artist/title, time, and genre.

Most Played Recent Recs

- VERTICAL HORIZON Everything You Want (RCA)
BEN HARPER Steal My Kisses (Virgin)
TRAIN Meet Virginia (Aware/Columbia)
THIRD EYE BLIND Never Let You Go (Elektra/EEG)
TRACY CHAPMAN Telling Stories (There Is...) (Elektra/EEG)
SANTANA F/ROB THOMAS Smooth (Arista)
COUNTING CROWS Hangin'around (DGC/Geffen/Interscope)
BOB DYLAN Things Have Changed (Columbia)
STING Brand New Day (A&M/Interscope)
GOD GOO DOLLS Black Balloon (Warner Bros.)
GOD GOO DOLLS Slide (Warner Bros.)
FOO FIGHTERS Learn To Fly (Roswell/RCA)
SANTANA F/EVERLAST Put Your Lights On (Arista)
COLLECTIVE SOUL Run (Hollywood/Atlantic)
TRAIN I Am (Aware/Columbia)
VAN MORRISON Precious Time (Point Blank/Virgin)
RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)
LINDIA WILLIAMS Can't Let Go (Mercury/DJMG)
SUGAR RAY Every Morning (Lava/Atlantic)
RED HOT CHILI PEPPERS Otherside (Warner Bros.)

OPENINGS

INTERNATIONAL

From Canada and want to come home? Always wanted to work in Canada? Want to get away from the multiplay madness? Want to work with talented people? People who care about developing talent, who are equal opportunity employers, are passionate about radio and still have a lot of fun? Ever want to be part of a new station launch? Whatever the format, Program Directors, Jocks, Newspeople, Writers, Producers, Music, Promotions, and anybody we've missed, take a step into your Northern future and make a deposit into the STANDARD RADIO TALENT BANK. Send audio and resumes to: J.J. Johnston, 2 St. Clair Ave., W. Toronto, Ontario. M4V 1L6

NATIONAL

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You have the talent, We have the jobs!!!
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(800) 231-7940

EAST

Buffalo's B92.9, WBUF seeks WE/Fill. One year on air experience. CALL: John Paul (716) 852-9292 (jpaul@cbc.com) if living in or around Buffalo. EOE (08/18)

MORNING CO-HOST OPPORTUNITY OF A LIFETIME!

Successful urban contemporary morning show in large north east market seeks to add co-host. Topical, funny, hip, spontaneous, with strong love and knowledge of today's R&B. If that's you, and you love doing show prep, rush your tape and resume to: Radio & Records, 10100 Santa Monica Blvd., #905, 5th Floor, Los Angeles, CA 90067. EOE

WMVY RADIO

Opportunity of a lifetime. Move to beautiful Martha's Vineyard. Take and develop the premiere morning slot and production department at one of the country's top progressive radio stations. T&R to: Barbara Dacey, P.O. Box 1148, Vineyard Haven, MA 02568. (508) 693-5000. EOE

Top-100 market now accepting morning show tapes and resumes for possible future openings. Applicants must have five years radio experience, two years morning show experience. Adult contemporary background a plus. Potential candidates must be willing to do whatever it takes to build and maintain a top flight morning show. Send tape and resume to: Radio & Records, 10100 Santa Monica Blvd., #907, 5th Floor, Los Angeles, CA 90067. EOE

ABC Radio's MIX 107.3 and Smooth Jazz 105.9, Washington, DC are looking for world class talent. Rush T&R to: Steve Kosbab, ABC Radio, 4400 Jenifer St., NW, Washington, DC 20015. Equal opportunity employer. M/F/D/V.

OPENINGS

LOCAL SALES MANAGER

WBCN is looking for a highly motivated LSM to lead a strong local staff to achieve aggressive revenue goals. Responsibilities include overseeing day-to-day local sales activity, hiring/training salespeople, selling existing NTR and event sales programs Experience managing a local staff, developing sales/relationships with agencies and direct clients, sales/mgmt. experience in the Boston market, ability to juggle more than one (maybe 3? 5?) tasks at once a must. Send resume to: Nancy Dieterich, GSM, WBCN Radio, 1265 Boylston Street, Boston, MA 02215 or nancyd@wbcn.com. No phone calls. WBCN is an EOE

DIRECTOR OF MARKET DEVELOPMENT WJZZ-FM/PHILADELPHIA

Are you a great planner, seller, motivator and trainer? Then WJZZ Smooth Jazz 106.1 is looking for you. We are currently accepting applications for a Director of Market Development — responsible for generating revenue by combining the power of WJZZ with sales promotion and event marketing techniques that deliver results for our clients. Accountability and customer satisfaction are a must. WJZZ encourages entrepreneurial and futuristic thinking and we support it with a working environment where people and ideas come first. Rush your resume via fax or e-mail to: Vince Raimondo, General Sales Manager, WJZZ-FM. Fax: 215-509-6748 or vraimondo@amfm.com. AMFM, Inc. is an Equal Opportunity Employer.

ON-AIR PERSONALITY

WWZZ-FM, THE CHR station in the Nations' Capital, seeks a mid-day personality who's comfortable with the lifestyle and can communicate to the 18-34 demo. Must have at least three years major market experience. You must be a show prep junkie who lives to create radio art, loves to do appearances and can find your way around a modern evolving digital facility. The ideal candidate must have a creative spirit, positive attitude and a willingness to do whatever it takes to get the job done. You must possess the passion to OWN your time slot. You must be a creative team player and have an appreciation for the 'net. If this is you, rush tape and resume to: Human Resources, Z104, 2000 15th Street, North, Suite 200, Arlington, VA 22201. No phone calls, please. Bonneville International is an Equal Opportunity/Affirmative Action Employer.

95 TRIPLE X

95 Triple X seeks an experienced air personality for 6-10pm. Strong phones, killer production, and crowd-pleasing appearances a must. State-of-the-art facility. Excellent pay and benefits. Live in one of America's most beautiful cities. Work at one of America's most respected top-40 powerhouses. Women and minorities encouraged to apply. WXXX-FM is an equal opportunity employer. Tape and resume to: Ben Hamilton, Program Director, 95 Triple X, P.O. Box 620, Colchester, VT 05446.

OPENINGS

Classic Hits Z93, WCIZ-FM in Watertown, NY, a NAB nominated Oldies/Classic Rock/Classic Hits station of the year has a rare, full-time air shift/MD opening. Applicant needs to be familiar with classic hits/rock music and Selector. Good topical entertainer. Production a must. Also, need part-time shifts filled. Send T&R to: Lance Thomas, Z93 Program Director, 134 Mullin St., Watertown, NY 13601. Regent Broadcasting is an EOE.

WFAS-FM has an immediate opening for a full-time daytime on-air host. Are you warm and friendly? Do you have an excellent delivery? Can you relate to women 25-54? Do you have at least two years on-air experience? Are you able to do great production? Rush your tape and resume NOW to: Emily Anton, PD, WFAS-FM, 365 Secor Road, Hartsdale, NY 10530. No Calls Please. Equal Opportunity Employer

SOUTH

One of the Country's Top-Country has an extremely rare opening for morning drive. WPSK is the #1 station 12+ and 25-54 in the Blacksburg/New River Valley area. Can you keep WPSK #1 in Arbitron-rated market #214? Our heritage morning show host is getting moved up the corporate ladder. If you think you are up to the challenge, send a taped and resume to: Jack Douglas PD, WPSK, 7080 Lee Highway, Radford, VA 24141. We are also hiring for Music Director and Morning Show Producer for our Classic Rock WBRW-FM, and part-time positions are also available. EOE

READY TO MOVE?

We need personalities for all size markets. Good phones a plus for current and future openings. Need PDs and news talent also. If you can't go any further where you are, call us. Years of placing nationwide with consultant/station contacts at all levels.

NETWORK
(407) 977-2900

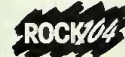


Need room to breathe? Heritage NAC/Smooth Jazz seeks relatable evening host for hungry audience. You will have all the tools to maintain a winning program. No liner card readers and only real, compelling communicators need apply. Exp. in UAC, AC or AOR preferred. A terrific staff and Infinity Broadcasting welcome you. Rush T&R to: Maxine Todd, KOAI PD, 7901 Carpenter Freeway, Dallas, TX 75247, No Calls. EOE

OPENINGS

NIGHTS AT THE BEACH! Saga Active rock WNOR/Norfolk-VA Beach seeks killer 7-mid. personality. You want this job — trust me. T&R to: Harvey Kojan, 870 Greenbrier Circle, Suite 399, Chesapeake, VA 23320. EOE

Classic Rock station in Southeast searching for Production Director. Administrative and organizational skills a must. Responsible for delegating production NOT station imaging. Includes airshift. Send tape/resume/photo. Radio & Records, 10100 Santa Monica Blvd., #909, 5th Floor, Los Angeles, CA 90067. EOE



Talented Morning Pro needed for WXRR, part of a national award-winning group of stations in incredibly livable Laurel-Hattiesburg. T&R to: Larry Blakeney, WXRR/WBBN/WKZW, P.O. Box 6408, Laurel, MS 39441. EOE

MIDWEST

The ABC Radio Group in Minneapolis (KQRS, 93X, Zone 105) is interviewing candidates for the NTR department position of Event Coordinator and Sales Specialist. Qualified candidates must be detail oriented and have strong organizational ability. Prior sales and promotion experience is required. E-mail cover letter and resume to: Gayle T. Bunge@ABC.com, or mail to Gayle T. Bunge, KQRS, Inc., 917 N. Lila Drive, Minneapolis, MN 55422. No calls please. EOE

SALES MANAGER — DES MOINES, IOWA

Great Country 92.5 seeks an experienced leader to manage its local sales team. The right candidate must have a proven record of success of meeting revenue budgets, managing inventory and pricing. Must be able to train, lead and motivate. Minimum 2 years sales management required. Excellent benefit package and compensation. Call 515-261-6113 or fax resume with references and salary history in confidence to: Two Rivers Broadcasting, L.P. at: 515-261-1215 or e-mail: Mfgillan@aol.com. Two Rivers Broadcasting L.P., 5161 Maple Drive, Des Moines, IA 50317. EOE

DIRECTOR OF MARKETING AND PROMOTION Chicago adult radio station (WNUA-FM Smooth Jazz) seeks an experienced (3-5 years) Director of Marketing and Promotions. The successful candidate will have a background in broadcast including experience with: management and creation of advertising and media plans; database management; event planning; corporate sponsorship; interactive; contest development/legislatives. Web and computer graphic skills a plus. Schedule demands beyond nine to five. BA in Communications or related field preferred. Salary commensurate with experience. Send letter and resume (no phone calls) to: WNUA Radio, Terry Hardin, 444 N Michigan Ave., Suite 300, Chicago, IL 60611. AMFM is an Equal Opportunity Employer.

GENERAL MANAGER

KASI-AM/KCCQ-FM, Ames, Iowa. Promotion available for individual with strong sales skills to manage AMFM Combo in Big 12 college town. Mail resume to: Steve Winkey, Iowa Market Manager, 1801 Grand Avenue, Des Moines, IA 50309. EOE

OPENINGS
OPENINGS
OPENINGS
POSITIONS SOUGHT
WEST


NATIONAL SALES/BUSINESS DEVELOPMENT
 FMTV Networks, Inc., is a Los Angeles based media convergence leader for the Internet, launching "iSuperstations" as interactive global entertainment networks targeting Gen Y. Position requires a minimum of 7-10 years in traditional radio, TV media industries, a proven track record of success in identifying account opportunities and strategic partners, a demonstrated ability to close sales and expand business, and success at managing multiple, complex, and diverse projects. Ideal candidate will have extensive experience in creating new distribution and syndication channel, as well as working with media partners, ad agencies, merchandising, and e-commerce. Must have key national level contacts/accounts and be results-oriented. MBA/BA in Marketing or Sales required.

ADVERTISING MARKETING AND PROMOTIONS
 FMTV Networks, Inc., is a Los Angeles based media convergence leader for the Internet, creating web-based global entertainment networks targeting the Gen Y market. Position requires a minimum of 7-10 years in traditional radio, TV, cable and print media industries. We are looking for "A" quality marketing/promotions executives to join our team. We are looking for someone who is experienced in building brand awareness, site traffic, customer base and repeat customers as well as growing distribution of FMTV Network content. Graphic, editorial and media buying experience a must. Manage in-house department as in-house agency. We offer competitive salaries, tremendous growth potential, stock options and excellent benefits. Send resume to: B. Martinez: employment@fmitv.com. Fax: 818-295-5450. NO PHONE CALLS OR WALK-INS. See our website at: www.fmitv.com. EOE

PROGRAM DIRECTOR - LOS ANGELES
VIVA 107.1 FM is looking for an experienced Program Director to lead it's Spanish CHR radio station to ratings success. Ideal candidate will have successful track record in Spanish and/or General Market CHR. Passion and extensive knowledge of today's hottest Latin music a must. Contact: HR (310) 785-9107 or fax resume (310) 557-2897. **VIVA 107.1** (Big City Radio FM radio stations: KLYY, KSYV, KVVY) is an Equal Opportunity Employer.

Client Services Representative/Corporate Ad sales for Inflight Audio Creative inflight and music marketing company in Pasadena area seeks experienced sales and marketing manager to solicit sponsorships and act as point person between record labels and major airline inflight programming. Radio account executive and music business background a must. Base pay + commission + benefits. Fax resume: (626) 405-2370. EOE

Searching for first professional radio gig. Hosted national award winning college morning show. Will go anywhere, do anything. BOB (781)-270-5174. (08/18)

Programming experience as well as on air in major/medium markets. Great voice. Experience in all formats. JERRY: (502) 223-3653. (08/18)

Fantastic Division 1 Sports BPB with sales success. Prepared to move before the kickoff of college football. Randy: (805) 882-3933. (08/18)

Great knowledge of Oldies and Classic Rock. I'd like to play 'em again. Great voice. Experience in medium and major markets. GARY: (409) 621-1630. (08/18)

PD/Mornings, Top 5 morning experience, Top 75 PD experience, CHR/Oldies/Country/AC. Good ratings track record. Work well with consultants. DON KELLOGG: (915) 949-0379. (08/18)

20 year vet seeking new newsroom--new challenge. If you have a serious news operation still committed to winning, let's talk. ALAN ZAREK: (330) 455-8687. adz@carnet.com. (08/18)

Beach bum morning show! Tropical and topical with a palm tree attitude. Phones and fun. Resume at <http://www.angelire.com/mi2/sfroad/page500.html>. (08/18)

Experienced talk show host, seeks quality market to work political and life style mag. Massage the brain and funnybone! Contact GREG at: SeelHeart@aol.com. (08/18)

Radio Marketing: The Museum of Television & Radio, Los Angeles
 Coordinate Museum's Los Angeles radio broadcast activities including marketing on-site radio broadcast facilities, managing broadcast events and promoting all Museum events to radio outlets. Radio experience, technical knowledge, written and verbal skills, college degree preferred. Resume and cover letter to: Dept. 10, Museum of TV & Radio, 465 North Beverly Drive, Beverly Hills, CA 90210. EOE

Air talent for Classic Rock, California, all dayparts. Format experience preferred. Prod. skills. Radio & Records, 10100 Santa Monica Blvd., #908, 5th Floor, Los Angeles, CA 90067. EOE

OPPORTUNITY KNOCKS
 in the pages of
R&R every Friday
 CALL: 310-553-4330

RADIO & RECORDS
 10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067

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POSTMASTER: Send address changes to R&R, 10100 Santa Monica Blvd., 5th Floor, Los Angeles, California 90067.

POSITIONS SOUGHT

Sidekick & on-air producer. Over six years of Rock radio and stand-up comedy experience with a winning track record! www.joelhaas.com. (08/18)

Seeking job in Augusta, GA market. Over 10 years in small market radio. AC/Oldies/Country. Naturally funny. 1st class production. BS degree. Email: radioman97@planet.net. (08/18)

Hard working, solid, hip female AT living the life of Cary on "Sex and the City". Resume and photo via email: RadioDramaQueen@aol.com. CFY/STAL MCKENZIE: (916) 441-6111. (08/18)

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 Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

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 (PST) eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

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 - 11. **PROMO VAULT #PV-41**, promo samples - all formats, all market sizes, Cassette, \$12.50
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The Back Pages.

National Airplay Overview August 18, 2000

CHR/POP

LW	TW	ARTIST	SON
2	1	MATCHBOX TWENTY	Bent (Lava/Atlantic)
1	2	NINE DAYS	Absolutely (Story Of A Girl) (550 Music)
7	3	DESTINY'S CHILD	Jumpin, Jumpin (Columbia)
6	4	JESSICA SIMPSON	I Think I'm In Love With You (Columbia)
3	5	AALIYAH	Try Again (BlackGround/Virgin)
5	6	JOE I	Wanna Know (Jive)
4	7	'N SYNC	It's Gonna Be Me (Jive)
8	8	BBMAK	Back Here (Hollywood)
12	9	3 DOORS DOWN	Kryptonite (Republic/Universal)
14	10	JANET	Doesn't Really Matter (Def Soul/IDJMG)
13	11	TONI BRAXTON	He Wasn't Man Enough (LaFace/Arista)
9	12	CREED	Higher (Wind-up)
16	13	CHRISTINA AGUILERA	Come On Over (All I Want...) (RCA)
18	14	BRITNEY SPEARS	Lucky (Jive)
11	15	MANDY MOORE	I Wanna Be With You (550 Music)
10	16	PINK	There You Go (LaFace/Arista)
17	17	EVERCLEAR	Wonderful (Capitol)
15	18	VERTICAL HORIZON	Everything You Want (RCA)
21	19	MADONNA	Music (Maverick/WB)
19	20	SOULDECISION	Faded (MCA)
25	21	98 DEGREES	Give Me Just One Night... (Universal)
20	22	STING	Desert Rose (A&M/Interscope)
23	23	BON JOVI	It's My Life (Island/IDJMG)
27	24	VERTICAL HORIZON	You're A God (RCA)
24	25	SHAGGY	Dance & Shout (MCA)
28	26	THIRD EYE BLIND	Deep Inside Of You (Elektra/EEG)
31	27	BAHA MEN	Who Let The Dogs Out (Artemis)
33	28	NELLY	Country Grammar (Fo' Reel/Universal)
22	29	LARA FABIAN	I Will Love Again (Columbia)
29	30	MACY GRAY	Why Didn't You Call Me (Epic)

#1 MOST ADDED

FAITH HILL The Way You Love Me (Warner Bros.)

#1 MOST INCREASED PLAYS

MADONNA Music (Maverick/WB)

TOP 5 NEW & ACTIVE

- DR. DRE The Next Episode (Aftermath/Interscope)
- MADISON AVENUE Don't Call Me Baby (C2/Columbia)
- KID ROCK Wasting Time (Top Dog/Lava/Atlantic)
- KANDI Don't Think I'm Not (So So Def/Columbia)
- ROXETTE Wish I Could Fly (Edel America)

CHR begins on Page 106.

AC

LW	TW	ARTIST	SON
1	1	MARC ANTHONY	You Sang To Me (Columbia)
2	2	FAITH HILL	Breathe (Warner Bros.)
4	3	DON HENLEY	Taking You Home (Warner Bros.)
3	4	LEANN RIMES	I Need You (Sparrow/Curb/Capitol)
5	5	CHRISTINA AGUILERA	I Turn To You (RCA)
6	6	LONESTAR	Amazed (BNA/RLG)
7	7	SAVAGE GARDEN	I Knew I Loved You (Columbia)
8	8	W. HOUSTON & E. IGLESIAS	Could I Have This Kiss Forever (Arista)
9	9	BACKSTREET BOYS	Show Me The Meaning Of... (Jive)
10	10	CELINE DION	That's The Way It Is (550 Music)
11	11	BRIAN MCKNIGHT	Back At One (Motown/Universal)
13	12	LARA FABIAN	I Will Love Again (Columbia)
12	13	SAVAGE GARDEN	Crash And Burn (Columbia)
14	14	PHIL COLLINS	You'll Be In My Heart (Hollywood)
23	15	BBMAK	Back Here (Hollywood)
17	16	BACKSTREET BOYS	The One (Jive)
15	17	ELTON JOHN	Someday Out Of The Blue (DreamWorks)
16	18	SANTANA	FROB THOMAS Smooth (Arista)
20	19	MARTINA MCBRIDE	There You Are (RCA/RLG)
18	20	98 DEGREES	I Do (Cherish You) (Universal)
22	21	SASHA	If You Believe (Reprise)
19	22	CELINE DION	I Want You To Need Me (550 Music)
26	23	JIM BRICKMAN	The Love I Found In You (Windham Hill)
25	24	JON SECADA	Stop (550 Music)
28	25	JESSICA SIMPSON	I Think I'm In Love With You (Columbia)
21	26	MACY GRAY	I Try (Epic)
24	27	MARK SCHULTZ	He's My Son (Word/Epic)
—	28	STING	Desert Rose (A&M/Interscope)
30	29	JOE I	Wanna Know (Jive)
27	30	SUZY K W/DONNY OSMOND	Now I Know (Vellum)

#1 MOST ADDED

ELTON JOHN Friends Never Say Goodbye (DreamWorks)

#1 MOST INCREASED PLAYS

BBMAK Back Here (Hollywood)

TOP 5 NEW & ACTIVE

- ROXETTE Wish I Could Fly (Edel America)
- SHELBY LYNNE Gotta Get Back (Island/IDJMG)
- EVAN AND JARON Crazy For This Girl (Columbia)
- SOLEIL MOON Never Say Goodbye (MFO)
- FAITH HILL The Way You Love Me (Warner Bros.)

AC begins on Page 149.

CHR/RHYTHMIC

LW	TW	ARTIST	SON
1	1	NELLY	Country Grammar (Fo' Reel/Universal)
2	2	DR. DRE	The Next Episode (Aftermath/Interscope)
5	3	JANET	Doesn't Really Matter (Def Soul/IDJMG)
3	4	JAY-Z	Big Pimpin' (Roc-A-Fella/IDJMG)
4	5	NEXT WIFEY	(Arista)
6	6	DESTINY'S CHILD	Jumpin, Jumpin (Columbia)
8	7	PINK	Most Girls (LaFace/Arista)
7	8	DA BRAT	What'chu Like (So So Def/Columbia)
12	9	RUFF ENDOZ	No More (Epic)
9	10	KANDI	Don't Think I'm Not (So So Def/Columbia)
11	11	JOE I	Wanna Know (Jive)
10	12	AALIYAH	Try Again (BlackGround/Virgin)
15	13	MYA	Case Of The Ex (Whatcha...) (University/Interscope)
14	14	JAGGED EDGE	Let's Get Married (So So Def/Columbia)
13	15	'N SYNC	It's Gonna Be Me (Jive)
18	16	SISQO	Incomplete (Dragon/Def Soul/IDJMG)
17	17	AVANT	Separated (Magic Johnson/MCA)
16	18	DMX	Party Up (Up In Here) (Ruff Ryders/IDJMG)
20	19	CHRISTINA AGUILERA	Come On Over (All I Want...) (RCA)
23	20	COMMON	The Light (MCA)
29	21	MADONNA	Music (Maverick/WB)
24	22	BRITNEY SPEARS	Lucky (Jive)
22	23	IDEAL	Whatever (Noontime/Virgin)
19	24	EMINEM	The Real Slim Shady (Aftermath/Interscope)
27	25	SON FURY	Purest Of Pain... (Sony Discos/Columbia)
22	26	MADISON AVENUE	Don't Call Me Baby (C2/Columbia)
30	27	DMX	What You Want (Ruff Ryders/IDJMG)
42	28	98 DEGREES	Give Me Just One Night... (Universal)
31	29	LL COOL J	Imagine That (Def Jam/IDJMG)
44	30	EMINEM	The Way I Am (Aftermath/Interscope)

#1 MOST ADDED

MARY GRIFFIN Perfect Moment (Curb/London/Sire)

#1 MOST INCREASED PLAYS

MADONNA Music (Maverick/WB)

TOP 5 NEW & ACTIVE

- JOE Treat Her Like A Lady (Jive)
- THREE 6 MAFIA Sippin' On Da Syrup (Hypnotize Minds/Loud)
- SAMANTHA MUMBA Gotta Tell You (Wildcard/Polydor/Interscope)
- LUDACRIS Figgas Your Fantasy (Def Jam South/IDJMG)
- MAJOR FISGAS Yeah That's Us (Ruffination/WB)

CHR begins on Page 106.

HOT AC

LW	TW	ARTIST	SON
1	1	MATCHBOX TWENTY	Bent (Lava/Atlantic)
3	2	NINE DAYS	Absolutely (Story Of A Girl) (550 Music)
4	3	STING	Desert Rose (A&M/Interscope)
2	4	VERTICAL HORIZON	Everything You Want (RCA)
5	5	CREED	Higher (Wind-up)
8	6	SISTER HAZEL	Change Your Mind (Universal)
10	7	EVERCLEAR	Wonderful (Capitol)
6	8	GOOD DOLLS	Broadway (Warner Bros.)
7	9	MACY GRAY	I Try (Epic)
9	10	THIRD EYE BLIND	Never Let You Go (Elektra/EEG)
11	11	SANTANA	FROB THOMAS Smooth (Arista)
14	12	NINA GORDON	Tonight And The Rest Of My... (Warner Bros.)
13	13	BBMAK	Back Here (Hollywood)
12	14	FAITH HILL	Breathe (Warner Bros.)
15	15	DON HENLEY	Taking You Home (Warner Bros.)
20	16	VERTICAL HORIZON	You're A God (RCA)
16	17	SMASH MOUTH	Then The Morning Comes (Interscope)
22	18	3 DOORS DOWN	Kryptonite (Republic/Universal)
18	19	NO DOUBT	Simple Kind Of Life (Interscope)
19	20	SAVAGE GARDEN	Crash And Burn (Columbia)
26	21	BON JOVI	It's My Life (Island/IDJMG)
25	22	DIDO	Here With Me (Arista)
29	23	MACY GRAY	Why Didn't You Call Me (Epic)
30	24	THIRD EYE BLIND	Deep Inside Of You (Elektra/EEG)
24	25	NEVE IT'S	Over Now (Portrait/C2/Columbia)
27	26	MOBY	Porcelain (V2)
—	27	EVAN AND JARON	Crazy For This Girl (Columbia)
23	28	BEN HARPER	Steal My Kisses (Virgin)
—	29	'N SYNC	It's Gonna Be Me (Jive)
—	30	FASTBALL	You're An Ocean (Hollywood)

#1 MOST ADDED

FAITH HILL The Way You Love Me (Warner Bros.)

#1 MOST INCREASED PLAYS

BARENAKED LADIES Pinch Me (Reprise)

TOP 5 NEW & ACTIVE

- BARENAKED LADIES Pinch Me (Reprise)
- PHISH Heavy Things (Elektra/EEG)
- MADONNA Music (Maverick/WB)
- LEANN RIMES I Need You (Sparrow/Curb/Capitol)
- JESSICA SIMPSON I Think I'm In Love With You (Columbia)

AC begins on Page 149.

URBAN

LW	TW	ARTIST	SON
1	1	SISQO	Incomplete (Dragon/Def Soul/IDJMG)
2	2	RUFF ENDOZ	No More (Epic)
5	3	TONI BRAXTON	Just Be A Man About It (LaFace/Arista)
4	4	NEXT WIFEY	(Arista)
8	5	DESTINY'S CHILD	Jumpin, Jumpin (Columbia)
3	6	IDEAL	Whatever (Noontime/Virgin)
9	7	JOE	Treat Her Like A Lady (Jive)
6	8	JAGGED EDGE	Let's Get Married (So So Def/Columbia)
7	9	AVANT	Separated (Magic Johnson/MCA)
14	10	COMMON	The Light (MCA)
21	11	ERYKAH BADU	Bag Lady (Motown)
18	12	LIL BOW WOW	Bounce With Me (So So Def/Columbia)
11	13	LIL' KIM	No Matter What They Say (Queen Bee/Undeas/Atlantic)
15	14	SAMMIE	Crazy Things I Do (Freeworld/Capitol)
16	15	DMX	What You Want (Ruff Ryders/IDJMG)
10	16	KELLY PRICE	As We Lay (Def Soul/IDJMG)
13	17	JANET	Doesn't Really Matter (Def Soul/IDJMG)
20	18	YOLANDA ADAMS	Open My Heart (Elektra/EEG)
28	19	MYSTIKAL	Shake Ya Ass (Jive)
22	20	MYA	Case Of The Ex (Whatcha...) (University/Interscope)
12	21	DA BRAT	What'chu Like (So So Def/Columbia)
24	22	BOYZ II MEN	Pass You By (Universal)
17	23	NELLY	Country Grammar (Fo' Reel/Universal)
25	24	KANDI	Don't Think I'm Not (So So Def/Columbia)
30	25	LIL' ZANE	F/112 Callin' Me (Worldwide/Priority)
29	26	CARL THOMAS	Summer Rain (Bad Boy/Arista)
19	27	R. KELLY	Bad Man (LaFace/Arista)
35	28	BIG TYMERS	#1 Stunna (Cash Money/Universal)
23	29	LUCY PEARL	Dance Tonight (Overbrook/Pookie/Beyond)
34	30	NO QUESTION	I Don't Care (Ruffination/WB)

#1 MOST ADDED

PROFYLE Liar (Motown)

#1 MOST INCREASED PLAYS

MYSTIKAL Shake Ya Ass (Jive)

TOP 5 NEW & ACTIVE

- SHYNE I/BARRINGTON LEVY-Bad Boyz (Bad Boy/Arista)
- PROFYLE Liar (Motown)
- EMINEM The Way I Am (Aftermath/Interscope)
- DE LA SOUL Ooh (Tommy Boy)
- BEEINIE MAN Girls Them Sugar (Virgin)

URBAN begins on Page 58.

ROCK

LW	TW	ARTIST	SON
3	1	RED HOT CHILI PEPPERS	Californication (Warner Bros.)
1	2	CREED	With Arms Wide Open (Wind-up)
2	3	METALLICA	I Disappear (Hollywood)
4	4	3 DOORS DOWN	Kryptonite (Republic/Universal)
7	5	3 DOORS DOWN	Loser (Republic/Universal)
5	6	AC/DC	Satellite Blues (EastWest/EEG)
8	7	KENNY WAYNE SHEPHERD BAND	Last Goodbye (Giant/Reprise)
6	8	STONE TEMPLE PILOTS	Sour Girl (Atlantic)
11	9	PRIMUM W/OZZY N.I.B.	(Divine/Priority)
9	10	U.P.O.	Godless (Epic)
10	11	MOTLEY CRUE	Hell On High Heels (Motley/Beyond)
12	12	A PERFECT CIRCLE	Judith (Virgin)
15	13	LIVE	They Stood Up For Love (Radioactive/MCA)
13	14	PAPA ROACH	Last Resort (DreamWorks)
17	15	8STOPS7	Question Everything (Reprise)
14	16	GODSMACK	Bad Religion (Republic/Universal)
21	17	NICKELBACK	Breathe (Roadrunner)
13	18	JIMMY PAGE & BLACK CROWES	Ten Years... (Musicmaker/Interscope)
22	19	ONE WAY RIDE	Painted Perfect (Refuge/MCA)
20	20	EVE 6	Promise (RCA)
18	21	IRON MAIDEN	The Wicker Man (Portrait/Columbia)
25	22	QUEENS OF THE STONE AGE	The Lost Art Of Keeping... (Interscope)
19	23	MATCHBOX TWENTY	Bent (Lava/Atlantic)
16	24	PEARL JAM	Light Years (Epic)
26	25	DEFONES	Change (In The House Of Flies) (Maverick)
29	26	ISLE OF G	Little Scene (Universal)
24	27	B.B. KING/ERIC CLAPTON	Riding With The King (Duck/Delmark)
28	28	STIR	Climbing The Walls (Capitol)
30	29	UNION UNDERGROUND	Turn Me On... (Portrait/Columbia)
33	30	DON HENLEY	They're Not Here, They're... (Warner Bros.)

#1 MOST ADDED

FUEL Hemorrhage (In My Hand) (550 Music)

#1 MOST INCREASED PLAYS

3 DOORS DOWN Loser (Republic/Universal)

TOP 5 NEW & ACTIVE

- RAGE AGAINST THE MACHINE Testify (Epic)
- DEF LEPPARD 21st Century Sha La La La Girl (Mercury/IDJMG)
- FINGER ELEVEN Drag You Down (Wind-up)
- P.O.D. Rock The Party (Oh The Hook) (Atlantic)
- SCORPIONS Hurricane 2000 (Angel)

ROCK begins on Page 37.



National Airplay Overview August 18, 2000

URBAN AC

TW	Artist	Album
1	YOLANDA ADAMS	Open My Heart (Elektra/EEG)
2	TOMI BRAXTON	Just Be A Man About It (LaFace/Arista)
3	WHITNEY HOUSTON & DEBORAH COX	Same Script... (Arista)
4	JOE TREAT	Her Like A Lady (Jive)
5	GERALD LEVERT	Baby U Are (EastWest/EEG)
6	DONELL JONES	Where I Wanna Be (Untouchables/LaFace/Arista)
7	BOYZ II MEN	Pass You By (Universal)
8	KELLY PRICE	As We Lay (Def Soul/IDJMG)
9	CARL THOMAS	I Wish (Bad Boy/Arista)
10	AVANT	Separated (Magic Johnson/MCA)
11	KEVIN EDMONDS	Love Will Be Waiting (RCA)
12	BEBE WINANS F/MCKNIGHT & JOE	Coming Back... (Motown)
13	WILL DOWNING F/CHANTE' MOORE	When You... (Motown)
14	SISQO	Incomplete (Dragon/Def Soul/IDJMG)
15	NEXT	Wifey (Arista)
16	NORMAN BROWN F/VESTA	Rain (Warner Bros.)
17	BARRY WHITE	Which Way Is Up (Private Music/Windham Hill)
18	LV	Woman's Gotta Have It (Loud)
19	TEMPTATIONS	I'm Here (Motown)
20	RACHELLE FERRELL	Satisfied (Capitol)
21	RUFF ENOZ	No More (Epic)
22	ERYKAH BADU	Bag Lady (Motown)
23	LUCY PEARL	Dance Tonight (Overbrook/Pookie/Beyond)
24	METHRONE	Loving Each Other 4 Life (Clatown/Capitol)
25	CARL THOMAS	Summer Rain (Bad Boy/Arista)
26	D'ANGELO	Send It On (Cheeba Sound/Virgin)
27	JAGGED EDGE	Let's Get Married (So So Def/Columbia)
28	IDEAL	Whatever (Noontime/Virgin)
29	AL JARREAU	Just To Be Loved (GRP/VMG)
30	GEORGE BENSON	The Ghetto (GRP/VMG)

#1 MOST ADDED

CHARLIE WILSON Without You (Major)

#1 MOST INCREASED PLAYS

BOYZ II MEN Pass You By (Universal)

TOP 5 NEW & ACTIVE

BONEY JAMES & RICK BRAUN Grazin' In The Grass (Warner Bros.)

J.T. TAYLOR How (Taylor Made)

TAMIA Can't Go For That (Elektra/EEG)

JILL SCOTT Gettin' In The Way (Hidden Beach/Epic)

JEFFREY OSBORNE Kreepin' (Private Music/Windham Hill)

URBAN begins on Page 58.

ACTIVE ROCK

TW	Artist	Album
1	PAPA ROACH	Last Resort (DreamWorks)
2	A PERFECT CIRCLE	Judith (Virgin)
3	RED HOT CHILI PEPPERS	Californication (Warner Bros.)
4	3 DOORS DOWN	Loser (Republic/Universal)
5	DEFTONES	Change (In The House Of Flies) (Maverick)
6	METALLICA	I Disappear (Hollywood)
7	GODSMACK	Bad Religion (Republic/Universal)
8	DISTURBED	Stupify (Giant/Reprise)
9	J.P.O.	Godless (Epic)
10	3 DOORS DOWN	Kryptonite (Republic/Universal)
11	PRIMUM W/OZZY N.I.B.	(Divine/Priority)
12	CREED	With Arms Wide Open (Wind-up)
13	INCUBUS	Stellar (Immortal/Epic)
14	UNION UNDERGROUND	Turn Me On... (Portrait/Columbia)
15	ONE WAY RIDE	Painted Perfect (Refuge/MCA)
16	ROB ZOMBIE	Scum Of The Earth (Hollywood)
17	NICKELBACK	Breathe (Roadrunner)
18	LIMP BIZKIT	Take A Look Around (Theme...) (Hollywood)
19	KORN	Somebody Someone (Immortal/Epic)
20	8STOPS7	Question Everything (Reprise)
21	QUEENS OF THE STONE AGE	The Lost Art Of Keeping... (Interscope)
22	RAGE AGAINST THE MACHINE	Testify (Epic)
23	MOTLEY CRUE	Hell On High Heels (Motley/Beyond)
24	(HED) PLANET EARTH	Bartender (Volcano/Live)
25	DOPE	You Spin Me Round (Like...) (Flip/Epic)
26	ISLE OF Q	Little Scene (Universal)
27	FINGER ELEVEN	Drag You Down (Wind-up)
28	KENNY WAYNE SHEPHERD BAND	Last Goodbye (Giant/Reprise)
29	EVE	6 Promise (RCA)
30	AC/DC	Satellite Blues (EastWest/EEG)

#1 MOST ADDED

FUEL Hemorrhage (In My Hand) (550 Music)

#1 MOST INCREASED PLAYS

FUEL Hemorrhage (In My Hand) (550 Music)

TOP 5 NEW & ACTIVE

AMERICAN PEARL Free Your Mind (Wind-up)

RADFORD Closer To Myself (RCA)

STIR Climbing The Walls (Capitol)

STATIC-X Love Dump (Warner Bros.)

STATIC-X Bled For Days (Warner Bros.)

ROCK begins on Page 37.

COUNTRY

LW	TW	Artist	Album
1	1	LONESTAR	What About Now (BNA/RLG)
2	2	ALAN JACKSON	It Must Be Love (Arista/RLG)
3	3	JO DEE MESSINA	That's The Way (Curb)
4	4	LEE ANN WOMACK	I Hope You Dance (MCA)
5	5	RASCAL FLATTS	Prayin' For Daylight (Lyric Street)
6	6	SHEDAISSY	I Will... But (Lyric Street)
7	7	KEITH URBAN	Your Everything (Capitol)
8	8	BROOKS & DUNN	You'll Always Be Loved By Me (Arista/RLG)
9	9	JOE DIFFIE	It's Always Somethin' (Epic)
10	10	TOBY KEITH	Country Comes To Town (DreamWorks)
11	11	FAITH HILL W/TIM MCGRAW	Let's Make Love (Warner Bros./Curb)
12	12	LEANN RIMES	I Need You (Sparrow/Curb/Capitol)
13	13	GEORGE STRAIT	Go On (MCA)
14	14	AARON TIPPIN	Kiss This (Lyric Street)
15	15	DARRYL WORLEY	When You Need My Love (DreamWorks)
16	16	DIXIE CHICKS	Cold Day In July (Monument)
17	17	VINCE GILL	Feels Like Love (MCA)
18	18	BILLY GILMAN	One Voice (Epic)
19	19	MARTINA MCBRIDE	There You Are (RCA/RLG)
20	20	WARREN BROTHERS F/SARA EVANS	That's The Beat... (BNA/RLG)
21	21	TRAVIS TRITT	Best Of Intentions (Columbia)
22	22	TRACY LAWRENCE	Lonely (Atlantic)
23	23	STEVE HOLY	Blue Moon (Curb)
24	24	MARK WILLIS	Almost Doesn't Count (Mercury)
25	25	PHIL VASSAR	Just Another Day In Paradise (Arista/RLG)
26	26	BRAD PAISLEY	We Danced (Arista/RLG)
27	27	PATTY LOVELESS	That's The Kind Of Mood I'm In (Epic)
28	28	CLINT BLACK	Love She Can't Live Without (RCA/RLG)
29	29	SARA EVANS	Born To Fly (RCA/RLG)
30	30	STEVE WARINER W/GARTH BROOKS	Katie Wants... (Capitol)

#1 MOST ADDED

JOHN MICHAEL MONTGOMERY The Little Girl (Atlantic)

#1 MOST INCREASED PLAYS

TRAVIS TRITT Best Of Intentions (Columbia)

TOP 5 NEW & ACTIVE

CLAY WALKER Once In A Lifetime Love (Giant)

DIXIE CHICKS Without You (Monument)

TIM MCGRAW My Next Thirty Years (Curb)

JOHN RICH I Pray For You (BNA/RLG)

DARYLE SINGLETARY I Knew I Loved You (Audiom)

COUNTRY begins on Page 136.

ALTERNATIVE

LW	TW	Artist	Album
1	1	PAPA ROACH	Last Resort (DreamWorks)
2	2	RED HOT CHILI PEPPERS	Californication (Warner Bros.)
3	3	SR-71	Right Now (RCA)
4	4	DEFTONES	Change (In The House Of Flies) (Maverick)
5	5	EVE	6 Promise (RCA)
6	6	INCUBUS	Stellar (Immortal/Epic)
7	7	3 DOORS DOWN	Kryptonite (Republic/Universal)
8	8	A PERFECT CIRCLE	Judith (Virgin)
9	9	EVERCLEAR	Wonderful (Capitol)
10	10	WHEATUS	Teenage Dirtbag (Columbia)
11	11	STONE TEMPLE PILOTS	Sour Girl (Atlantic)
12	12	CREED	With Arms Wide Open (Wind-up)
13	13	DISTURBED	Stupify (Giant/Reprise)
14	14	LIMP BIZKIT	Take A Look Around (Theme...) (Hollywood)
15	15	3 DOORS DOWN	Loser (Republic/Universal)
16	16	RAGE AGAINST THE MACHINE	Testify (Epic)
17	17	VERTICAL HORIZON	You're A God (RCA)
18	18	METALLICA	I Disappear (Hollywood)
19	19	BT	Never Gonna Come Back Down (Nettwerk/Capitol)
20	20	NICKELBACK	Leader Of Men (Roadrunner)
21	21	OPM	Heaven Is A Half Pipe (Atlantic)
22	22	8STOPS7	Question Everything (Reprise)
23	23	KORN	Somebody Someone (Immortal/Epic)
24	24	MXPX	Responsibility (A&M/Interscope)
25	25	LIVE	They Stood Up For Love (Radioactive/MCA)
26	26	GODSMACK	Bad Religion (Republic/Universal)
27	27	VAST Free	(Elektra/EEG)
28	28	P.O.D.	Rock The Party (Off The Hook) (Atlantic)
29	29	FUEL	Hemorrhage (In My Hand) (550 Music)
30	30	MATCHBOX TWENTY	Bent (Lava/Atlantic)

#1 MOST ADDED

FUEL Hemorrhage (In My Hand) (550 Music)

#1 MOST INCREASED PLAYS

VAST Free (Elektra/EEG)

TOP 5 NEW & ACTIVE

HARVEY DANGER Sad Sweatear O'... (London/Sire)

DOPE You Spin Me Round (Like...) (Flip/Epic)

CAVIAR Tangerine Speedo (Island/IDJMG)

NO DOUBT Bathwater (Interscope)

RADFORD Closer To Myself (RCA)

ALTERNATIVE begins on Page 164.

NAC/SMOOTH JAZZ

LW	TW	Artist	Album
1	1	BRIAN CULBERTSON	Do You Really Love Me (Atlantic)
2	2	CHRIS STANDORF	Hip Sway (Instinct)
3	3	GEORGE BENSON	Deeper Than You Think (GRP/VMG)
4	4	DOWN TO THE BONE	The Zodiac (Internal Bass)
5	5	BONEY JAMES & RICK BRAUN	Grazin' In The Grass (Warner Bros.)
6	6	RICHARD ELLIOT	Moomba (Blue Note)
7	7	JEFF GOLUB F/PETER WHITE	No Two Ways About It (GRP/VMG)
8	8	DAVE KOZ	Can't Let You Go (The Sha...) (Capitol)
9	9	JOYCE COOLING	Before Dawn (Heads Up)
10	10	BRENDA RUSSELL	Catch On (Hidden Beach/Epic)
11	11	EUGE GROOVE	Vinyl (Warner Bros.)
12	12	JAY BECKENSTEIN	Sunrise (Windham Hill)
13	13	STEVE COLE	Got It Goin' On (Atlantic)
14	14	CRAIG CHAQUICO	Cafe Carnival (Higher Octave)
15	15	ACOUSTIC ALCHEMY	Beautiful Game (Higher Octave)
16	16	MICHAEL LINGTON	Twice In A Lifetime (Samson)
17	17	CLUB 1600	Stay (N-Coded)
18	18	TONI BRAXTON	Spanish Guitar (LaFace/Arista)
19	19	MICHAEL MCDONALD	The Meaning Of Love (Ramp)
20	20	BRIAN MCKNIGHT	6, 8, 12 (Motown)
21	21	STEELE DAN	Jack Of Speed (Giant/Reprise)
22	22	WALTER BEASLEY	Comin' At Cha (Shanachie)
23	23	DAVID BENOIT	Red Baron (GRP/VMG)
24	24	VARIOUS ARTISTS	Manenberg (Heads Up)
25	25	AL JARREAU	Last Night (GRP/VMG)
26	26	DAVID JAZZMASTERS	London Chimes (Hardcastle/Trippin' 'N' Rhythm)
27	27	BONEY JAMES	All Night Long (Warner Bros.)
28	28	B.B. KING/ERIC CLAPTON	Come Rain Or Come Shine (Duck/Reprise)
29	29	CHUCK LOEB	Silver Star (Shanachie)
30	30	YOLANDA ADAMS	Fragile Heart (Elektra/EEG)

#1 MOST ADDED

JEFF KASHIWA Hyde Park ("Ah, Oooh" Song) (Native Language)

#1 MOST INCREASED PLAYS

WALTER BEASLEY Comin' At Cha (Shanachie)

TOP 5 NEW & ACTIVE

DON HENLEY Talking You Home (Warner Bros.)

KEN NAVARRO Island Life (Positive)

NELSON RANGELL All In All (Shanachie)

BEBEL GILBERTO So Nice (Summer Samba) (Six Degrees)

GENE DUNLAP Got 'Til It's Gone (Avenue Jazz)

NAC begins on Page 159.

ADULT ALTERNATIVE

LW	TW	Artist	Album
1	1	MATCHBOX TWENTY	Bent (Lava/Atlantic)
2	2	DAVID GRAY	Babylon (ATO)
3	3	JONNY LANG	Breakin' Me (A&M/Interscope)
4	4	B.B. KING/ERIC CLAPTON	Riding With The King (Duck/Reprise)
5	5	EVERCLEAR	Wonderful (Capitol)
6	6	PHISH	Heavy Times (Elektra/EEG)
7	7	STONE TEMPLE PILOTS	Sour Girl (Atlantic)
8	8	TRACY CHAPMAN	Wedding Song (Elektra/EEG)
9	9	ROBERT BRADLEY'S BLACKWATER...	Baby (RCA)
10	10	BARENAKED LADIES	Pinch Me (Reprise)
11	11	VERTICAL HORIZON	You're A God (RCA)
12	12	XTC	I'm The Man Who Murdered Love (Idea/TVT)
13	13	SISTER SEVEN	The Only Thing That's Real (Arista)
14	14	COUNTING CROWS	All My Friends (DGC/Geffen/Interscope)
15	15	NEIL YOUNG	Good To See You (Reprise)
16	16	DANIEL CAGE	Sleepwalking (MCA)
17	17	SHIVAREE	Goodnight Moon (Capitol)
18	18	SHELBY LYNNE	Gotta Get Back (Island/IDJMG)
19	19	STING	Desert Rose (A&M/Interscope)
20	20	SISTER HAZEL	Change Your Mind (Universal)
21	21	STEVE EARLE	Transcendental Blues (E-Squared/Artemis)
22	22	FASTBALL	You're An Ocean (Hollywood)
23	23	BONNIE RAITT	It's All Over Now, Baby... (Artemis)
24	24	BILLY BRAGG & WILCO	Secret Of The Sea (Elektra/EEG)
25	25	AIMEE MANN	Red Vines (Supergro)
26	26	NINE DAYS	Absolutely (Story Of A Girl) (550 Music)
27	27	STING	After The Rain Has Fallen (A&M/Interscope)
28	28	SINEAD O'CONNOR	No Man's Woman (Atlantic)
29	29	RED HOT CHILI PEPPERS	Californication (Warner Bros.)
30	30	GOMEZ	Revolutionary Kind (Hut/Virgin)

#1 MOST ADDED

JOAN OSBORNE Safety In Numbers (Interscope)

#1 MOST INCREASED PLAYS

BARENAKED LADIES Pinch Me (Reprise)

TOP 5 NEW & ACTIVE

BRIAN SETZER ORCHESTRA Gettin' In The Mood (Interscope)

3 DOORS DOWN Kryptonite (Republic/Universal)

DEXTER FREEBISH Leaving Town (Capitol)

JAYHAWKS Somewhere In Ohio (American/Columbia)

KENNY WAYNE SHEPHERD Where Was I? (Giant/Reprise)

ADULT ALTERNATIVE begins on Page 174.

Publisher's Profile

By Erica Farb



VAL GARRIS

Director of Rock/Top 40 Programming, Cumulus Broadcasting

you always want to program to your strengths. As each person finds their position within the market, the cluster and the company, you discover what strengths are within the building, then program to those. Use those for the betterment of each station and each cluster.

"Sure, there are cases where we have two Rock stations in a market and there's overlap between the two formats, Active Rock and Classic Rock. You really have to strive to win a particular portion of that. It's narrowcasting at its best. It's like magazines. If you go to the rack, there are 1,000 different magazines — everything from cycling to cars. Radio's become like that. You can't superserve anyone anymore. You have to pick a target and go for it."

How he works with his stations: "I'm in daily and weekly contact with each of them. Virtually every station receives some sort of market optimization study, a brand study — a perceptual, if you want to call it that. They generally have music testing once or twice a year. We go through it together. We develop a plan of action for the station so the program directors and their operations managers and myself and John Dickey understand the direction and strategy of the station. We do that on a daily basis.

"I am very much a strategist in one sense, but I want to get under the hood and get down to the nuts and bolts of the station. I will go as far as helping them with their production, showing them how to put production elements together. But market input is very valuable. I listen to the stations, and we work collectively on the common goal. For the most part, it's been very successful."

Staying on top of music: "I listen to a lot of music. Voice-mail and e-mail are great. Once you're in the loop, you are always in the loop. I do a lot of homework on Sunday, preparing for Monday. I probably spend about four hours each Sunday preparing. I do a lot of prep. It's something I've always done and that I really believe in. Preparation will always win in the end.

"It's not just for myself; I also share as much information as I can with my stations prior to our call on Monday, so they're seeing a lot of the same stuff that I am. We do a lot of collective calls so that we can share ideas — promotional, imaging and musical things that are working for each station. If we have similar strategies on similar formats, I'll group those guys together, whether they're regional or not, and share that information."

Biggest challenges: "Keeping our programmers focused on connecting with their audiences. With the tools we provide from a research standpoint — the perceptuals, the auditorium music testing — the music should be the easy part. The biggest challenge is having them work on a daily basis to build loyalty with the listener. You don't have a patent on your playlist. Sure, play the music, but what's left? That's what's going to ultimately bring the listener to the station. It's a daily challenge for myself and the stations to drive that loyalty to the station.

"If you think back to the legendary stations of 25 years ago, they had that loyalty. They had time to build that loyalty. In today's environment we don't have much time to build that sort of legendary status and loyalty for listeners. WNNX (99X) here in Atlanta does a wonderful job of transcending the Alternative format. They are the station for Atlanta. They are always involved in everything, whether it's alternative-based or not. They transcend the format.WSTR (Star 94) here in Atlanta transcends the CHR/Pop format too. Sometimes you have to think beyond the format and build listener loyalty toward the product."

Thoughts on the Internet: "You have to adapt and pay attention to new technologies. Every day there are

more and more opportunities for listeners to satisfy their entertainment needs. We've got TV, cable, satellite and Internet radio. High-speed broadband and satellite are technologies that are going to create more competition not just for radio, but for the listeners.

"It's very important that you stay up-to-date and adapt accordingly. You have to morph your philosophy to match the environment, which seems to be changing at a very rapid pace. Look at processor speed. Moore's Law says it's going to double every 18 months. I'm not sure about that, but look how it's changed just in the last couple of years. It takes so much more hard-drive space. Did you ever think you would need a 60-gig hard drive? I remember when I had a 235 meg hard drive and thought I'd never need all that space."

On creating balance in his life: "It comes very naturally. I am very fortunate that my wife understands what I do. She understands the industry. She's someone I met prior to my senior year in college. When I graduated from North Carolina and couldn't afford a 50-cent soda, she still liked me for who I was and am. She understands what it takes to be successful in this business. That helps create balance.

"Career, family and sports all make up my lifestyle. I'm not a nine-to-five guy. I'm a midnight-to-11:59pm guy. Whatever it takes to get it done, you knock it out. Keep rolling through."

Most influential individual: "There are certain individuals who have influenced different areas of my career in different ways. Burkhart-Douglas, McVay, John and Lew Dickey — all of those people have had a hand in my development. It would be very hard to pick one; they've all contributed in different ways."

Career highlight: "There's not one particular highlight. Becoming involved with the development of stations, being handpicked to headhunt them, to begin that process, would be a highlight. Going to BDA, McVay Stratford — sort of being carried along like that — has been one highlight."

Career disappointment: "I've been very fortunate and I'll be the first to say that. I've worked very hard to achieve what I have, and I still believe in working very hard every week, but I don't think there's been a disappointment."

Favorite radio format: "The formats I'm involved in are my favorite, all the Rock-based formats. And nothing beats a good Top 40 either."

Favorite television show: "Sports Center."

Favorite song: "Ramble On" by Led Zeppelin."

Favorite movie: "I'm easily amused. That's the way I approach movies. I use it as an entertainment escape more than anything else. I love DVDs now — they are great!"

Favorite book: "The Andromeda Strain."

Favorite restaurant: "Anything by the Buckhead Live Group in Atlanta — Blue Point, Nava, Fish Market."

Beverage of choice: "Liquid caffeine, Starbucks."

Favorite website: "MyYahoo.com."

Hobbies: "Anything that involves athletics. I still actively participate in competitive sports weekly. Ultimate Frisbee is something I've played for 20 years. It's kind of like Frisbee football. The current team I'm the captain of is leading the championship in Atlanta right now. I've played in the national and world championships. Basketball in the winter. Golf. And my family, but they're more than a hobby. I love my boys. They're 2 and 5."

Stock recommendation: "Cisco, Oracle and Intel."

E-mail address: "Valgar@aol.com. I've had that so long, people call me Valgar. Sometimes one's e-mail address becomes one's brand name."

Advice to the industry: "Don't get left behind, listen to your audience's needs, and satisfy those needs."

Business degree in hand, Val Garris has been able to feed his craving for music while growing his career in broadcast management. As Director of Rock/Top 40 Programming for Cumulus, Garris has direct responsibility for 60 stations in the group.

His travel schedule takes him out of the office weekly, but he tries hard not to be away more than one or two nights a week, claiming that families don't count days, they count the nights that you're gone.

Getting into the business: "I grew up listening to people like Jay Thomas and Robert Murphy. You waited for anything they said and the next song they were going to play. That's what sparked my interest as a kid. I fancied myself a musician. When I went to the University of North Carolina, I continued that passion as I went through business school. All of my electives were in the radio-TV-motion picture department.

"The radio station on campus was an Alternative station. I got involved with that on a peripheral basis. If it didn't work out, I would still have a business degree to fall back on. Somehow I've been able to marry the two. My first job in radio was on an AM station, WAYS/Charlotte, running the board and trying to work my way up the ladder."

State of radio: "It's changed a lot. People are optimizing clusters rather than operating from a one-station point of view. When you have an owner that owns five, six or seven stations in a market, the mentality is to operate them in a pattern for them to work together. That's the big difference we've seen over the past few years. Cumulus was born out of that strategy."

State of Rock radio: "In the last year it's been very healthy. We've had a lot of core bands that have released new projects. It's been very difficult to miss a hit. When you have new records by The Red Hot Chili Peppers, Creed — core artists for you now — it makes it a little easier. You can focus on other things the station needs, such as building loyalty with the listeners beyond just the music elements."

Programming philosophy: "Each strategy is obviously different within each market, depending on the format. There are certain needs each market has. You really have to adapt to the situation and the needs of the cluster. I feel like I went to school for what I do, having been at Burkhart-Douglas, the guys who invented and developed AOR radio. I'm used to working with a lot of stations at one time. My philosophy was developed by Burkhart-Douglas, then it was brought further by Mike McVay and his crew. Then carry it over to Lew and John Dickey's concept of brand-managing radio. You have to update your philosophy over time as technology, strategies and markets change. You have to remain creative and up-to-date."

Managing clusters: "The one common thing is that

**MOST ADDED
EVERYWHERE!**

Majors Include:

WKQI	KDMX	KHMX	WSTR	KSLZ
KYKY	WSHH	WFLZ	WMTX	KRSK
WKFS	WKTJ	WPRO	WNCI	KSMG
KQMB	KISN	KBEE	WNKS	WOMX
WQZQ	WDCG	WAPE	WFLY	KQKQ
WABB	KKRD	KKMG	WSSX	KHTO

The Biggest Multi-Media Artist of the Year!

- On the cover of *People Magazine* this week
— 3.5 Million Circulation!!
- Network TV Special Airing this Thanksgiving!
- Radio
- Superbowl
- Grammys
- Pepsi Campaign
- Covergirl Campaign
- Oscars



MUSIC FIRST™

- ✓ Artist of the Month
- ✓ Divas
- ✓ Behind the Music

- Sold-out Tour

Now...The Follow-Up from the 4x Platinum LP

FAITH HILL



MUSIC FIRST™

Top 10

www.wbr.com

Produced by Byron Gallimore and Faith Hill
Mixed by Mike Shipley
Management: Borman Entertainment

The Way You Love Me



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"Here are the facts: #1 phones, #1 callout,
7 straight weeks!"

• **Frankie Blue/WKTU**

"'My Baby You' is a mega-hit for Z-100, with
lyrics that strike an emotional chord. Research
gets stronger every week."

• **Cubby & Axl/Z-100**

"#1 requests after one week of airplay and Top 10
callout quicker than any song I've seen this year!"

• **Jim Ryan/WLTW**

"A timeless love song...Marc Anthony's vocal radiates
with near-trembling emotion, peaking with a note that
will send shivers up and down your spine."

• **Billboard**


Marc Anthony my baby you

The new single from the 2X Platinum album.

Single Produced by Walter Afanasieff & Dan Shea (for Dan Shea Productions, Inc.)

www.columbiarecords.com/marcanthony



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