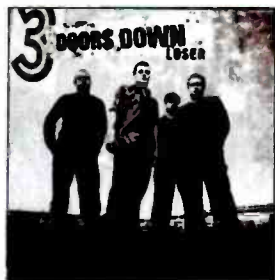


NEWSSTAND PRICE \$6.50

### Breakthrough 2000: 3 Doors Down

R&R's 2000 New Music Guide takes a format-by-format



look at this year's breakthrough artists. The multiformat champions are Republic/Universal's **3 Doors Down**, who charted at six formats with their debut hit, "Kryptonite." It all begins on page 30.



## THE INDUSTRY'S NEWSPAPER

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

NOVEMBER 17, 2000



Among the other features in this special issue: a frank discussion of the radio and record businesses with Warner Bros. President **Phil Quartararo**. Additionally, our Internet News & Views section questions just how secure the Secure Digital Music Initiative really is, and there are seven great columns from our Format Editors.

# Tired of the same old thing?

**GOING FOR ADDS THIS WEEK!**

# DON HENLEY

## "everything is different now"

The new single you've all been asking for...  
From the platinum album Inside Job

Produced by DON HENLEY and STAN LYNCH  
Management: IRVING AZOFF

Find out more @ [www.wbr.com/donhenley](http://www.wbr.com/donhenley)  
[www.donhenley.com](http://www.donhenley.com)



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**GOING  
FOR ADDS  
EVERYWHERE  
11/20 & 11/21!**

# JENNIFER LOPEZ | LOVE DON'T COST A THING

THE FIRST SINGLE FROM HER FORTHCOMING  
ALBUM, "J-LO." IN-STORES JANUARY 2001.

MANAGEMENT: BENNY MEDINA, DAVID GUILLOD AND  
JEFFREY NORSKOG - HANDPRINT ENTERTAINMENT

PRODUCED BY RIC WAKE FOR W&R GROUP | ADDITIONAL PRODUCTION BY RICHIE JONES  
FOR W&R GROUP AND CORY ROONEY FOR CORY ROONEY ENTERTAINMENT  
ALBUM. EXECUTIVE PRODUCERS: CORY ROONEY AND JENNIFER LOPEZ

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Every day nontraditional (or nonspotted) revenue is taking a more prominent place on radio station balance sheets. Sales & Marketing Editor Pam Baker — who has plenty of experience staging marketing events for radio stations — details how *Bon Appetit* scores big with its events. This week's Management, Marketing & Sales section also has the first of 10 tips for becoming a sales superstar, our weekly Radio Gets Results sales success story and our GM Spotlight, featuring St. Louis superstar John Beck.

This week's issue is chock-full of great columns about the direction of music in all the principal radio formats. Music Editor Steve Wonsiewicz kicks things off on this page with a keynote article featuring WB President Phil Quarataro. Inside, Wonsiewicz moderates his annual industry round table. This year's topic: artist development with MCA's Jay Boberg and Maverick's Bill Bennett.

- **KBZT, KMSX** become '80s competitors in San Diego
- **Ceridian** unveils names of future Arbitron board
- **Stu Olds** appointed CEO of Katz Media Group
- **Bobby Hunt** named VP/Pop Promo for MCA Records

**THIS #1 WEEK**

- **CHR/POP** CREED With Arms Wide Open (Wind-up)
- **CHR/RHYTHMIC** DESTINY'S CHILD Independent Women... (Columbia)
- **URBAN** R. KELLY I Wish (Jive)
- **URBAN AC** CHARLIE WILSON Without You (Major Hits)
- **COUNTRY** TRAVIS TRITT Best Of Intentions (Columbia)
- **AC** BBMAK Back Here (Hollywood)
- **HOT AC** CREED With Arms Wide Open (Wind-up)
- **MAC/SMOOTH JAZZ** JEFF KASHWA Hyde Park (... Song) (Native Language)
- **ROCK** 3 DOORS DOWN Loser (Republic/Universal)
- **ACTIVE ROCK** GOOSMACK Awake (Republic/Universal)
- **ALTERNATIVE** FUEL Hemorrhage (In My Hands) (550 Music/Epic)
- **ADULT ALTERNATIVE** U2 Beautiful Day (Interscope)

NEWSSTAND PRICE \$6.50

**ANNUAL NEW MUSIC GUIDE**

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Beginns Page 30

IN THE NEWS

**THIS #1 WEEK**

- **CHR/POP** CREED With Arms Wide Open (Wind-up)
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NEWSSTAND PRICE \$6.50



THE INDUSTRY'S NEWSPAPER  
www.ronline.com

**The Final Votes Are In...**

Presidential preferences, format by format

While most of America has been writing its collective hands over the presidential election results, the folks at RateTheMusic.com poked their test punts this week about their preferences for president of the U.S. Here are the 12+ results from six formats:

| Alternative (Sample: 435)  | Country (Sample: 514)      | Pop/Alternative (Sample: 543) | CHR/Pop (Sample: 616)      | CHR/Rhythmic (Sample: 240) | Rock (Sample: 252)         |
|----------------------------|----------------------------|-------------------------------|----------------------------|----------------------------|----------------------------|
| Bush/Cheney 24%            | Bush/Cheney 33%            | Bush/Cheney 27%               | Bush/Cheney 27%            | Bush/Cheney 18%            | Bush/Cheney 28%            |
| Gore/Lieberman 31%         | Gore/Lieberman 28%         | Gore/Lieberman 37%            | Gore/Lieberman 37%         | Gore/Lieberman 39%         | Gore/Lieberman 29%         |
| Nader/Laduke 9%            | Nader/Laduke 2%            | Nader/Laduke 1%               | Nader/Laduke 1%            | Nader/Laduke 5%            | Nader/Laduke 7%            |
| No answer/Did not vote 36% | No answer/Did not vote 29% | No answer/Did not vote 34%    | No answer/Did not vote 34% | No answer/Did not vote 38% | No answer/Did not vote 34% |

*One of the few formats where Gore captured most male demos, with the exception of 18-24 men. Women 25-34 preferred Gore by a 4-1 margin.*

| Alternative (Sample: 435)  | Country (Sample: 514)      | Pop/Alternative (Sample: 543) | CHR/Pop (Sample: 616)      | CHR/Rhythmic (Sample: 240) | Rock (Sample: 252)         |
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| No answer/Did not vote 36% | No answer/Did not vote 29% | No answer/Did not vote 34%    | No answer/Did not vote 34% | No answer/Did not vote 38% | No answer/Did not vote 34% |

*Gore did best among 25-54 females in (50%), Nader pulled 10% of listeners in the West region.*

**Cumulus: \$20 Million in Bad Debt Amid Encouraging Q3**

more earnings to be restated due to tax changes

Dickey blames charge on Weening, Bungeoth;

Veronis Suhler report credits consolidation

Pinch Appointed Cumulus EVP/COO

Phil Q On The WB  
A label veteran outlines what led to Warner-Repulse's changing fortunes



By Steve Wonsiewicz  
R&R Music Editor  
swons@ronline.com

NOVEMBER 17, 2000

After a string of poor earnings reports from Cumulus Media, Wall Street lowered its expectations, and in Q3 it was encouraged by the results.

On Tuesday Cumulus reported Q3 net revenues increased 23%, from \$47.3 million to \$58.1 million. Broadcast cash flow dropped from \$16.4 million to \$15.7 million, and EBITDA fell from \$14.7 million to \$12 million. Per share earnings were 58 cents, with the one First Call analyst polled predicting a loss of 32 cents.

Cumulus CEO Lew Dickey, who has been cutting operating costs since taking over the company in June, said Cumulus will save around \$4 million by year's end, trimming about \$1 million per month in costs since September. "We are doing a better job of managing this company now," he noted. "Twenty-nine new market managers are in place, Q3 net revenues increased 23%, and lacking."

However, there was some bad news for Cumulus. Dickey announced that Cumulus recorded a \$20.2 million in nonrecurring write-offs of \$4.6 million in markets being retained and a \$14.6 million in other markets being divested. \$8.3 million in revenues almost 120% to \$1.4 billion in 1999, while the aggregate operating income for radio companies was up 11% to \$1.4 billion in 1999, which increased 12% in 1999. Revenue growth for the public companies surpassed as a whole, for the industry as a whole, which increased 12% in 1999, 1999.

Cumulus Media has moved ranks by appointing Clear Channel International President Jonathan Pinch to the No. 2 post in the company. Pinch will serve as VP/COO under CEO Lew Dickey. "We are very pleased to have Jon join our team," remarked Dickey. "He is an excellent operator and a consummate broadcaster and professional. As President of Clear Channel International Radio, Jon built an impressive track record of running over 300 stations, which would be the second-largest group in the U.S. in number of stations owned and cash flow. This experience and Jon's highly successful track record with a radio group similar to Cumulus in both size and

Premiere Promotes Kelly To EVP/GM  
Weiner also rises

Premiere Radio Networks has elevated Tim Kelly to Executive VP/GM. Kelly, a 30-year radio industry veteran who co-founded Premiere in 1987, was most recently Executive VP & Director/Programming.

After several years of subpar results, Warner Music Group's flagship division, Warner Bros. Records, is showing signs of a turnaround. And the improvement isn't simply about better EBITDA, but something more telling: higher sales from a more balanced roster of blockbuster artists, emerging stars and new acts.

When the combined Warner fortunes became apparent one week in early October

Same-day fall 2000 Phase 1 Arbitrands: www.ronline.com

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PREMIERE/See Page 45

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See Page 45

"With all the Christmas songs about to clutter the airwaves, we need music to maintain the integrity of our radio station. 'South Side' is one of the best uptempo songs to take us through the Holiday season. Check out our incredible callout results!"

— J. Davis/WCPT-Albany

A research Home Run! #2 overall (F18-44)  
 #2 F18-24 #2 F18-34  
 80% familiar 500+ respondents

# MOBY // SOUTH SIDE

FEATURING GWEN STEFANI

THE NEW SINGLE AND VIDEO FROM THE MULTI-PLATINUM ALBUM PLAY

PRODUCED, WRITTEN & RECORDED BY MOBY  
 ADDITIONAL PRODUCTION AND MIX BY TOM ROTHROCK AND ROB SCHNAPP  
 MANAGEMENT: MCT

**IMPACTING TOP 40/HAC Dec. 4th!**



www.moby.v2music.com www.moby-online.com

**Big Spins!**

- 41x - KJEL - Santa Barbara
- 34x - KMBY - Monterey
- 32x - WWVW - Savannah
- 30x - X96 - Salt Lake City
- 26x - Q101 - Chicago
- 24x - KNBR - Portland
- 20x - KRDX - Austin
- 21x - KNDD - Seattle
- 20x - KROQ - Los Angeles
- 24x - WEIR - Long Island
- 21x - WBFS - Baltimore
- 20x - WPLY - Philadelphia
- 21x - 99x - Atlanta
- 22x - CD101 - Columbus

**26 R&B Alternative**  
**22\* Monitor Modern Rock**

**32\* Monitor Modern Ad**

# vibrolush

## Touch and Go

The first track from the album Touch and Go

Produced by Steve Thompson  
 Management: Magus Entertainment

[www.vibrolush.v2music.com](http://www.vibrolush.v2music.com)  
 ©2000 V2 Records, Inc.

**"Go and Touch Vibrolush now!  
 101.1 The River is truly excited to  
 be playing this song...It's a Hit!"**

--Rob White PD/CKEY Buffalo

- Major players**
- 32x - KTBS - Houston
  - 30x - WTMX - Chicago
  - 17x - KDGE - Dallas (new)
  - 17x - KIKF - Los Angeles
  - 13x - WXPT - Minneapolis
  - 15x - KAMX - Austin
  - 17x - WRLT - Nashville
  - 15x - CKEY - Buffalo
  - 20x - KALZ - Fresno
  - 19x - KCDA - Spokane
  - 22x - KVUU - Colorado Springs
  - 21x - KUCD - Honolulu

### Olds To Katz Media Group Restructures

Stu Olds has been named CEO of Katz Media Group, filling a slot left vacant 22 months ago when Tom Olson left the representation firm to head NCC Cable. Olds, who has been with Katz for 23 years, has been President of Katz Radio Group since 1994. During his reign as President the group's billing has increased by 129% to over \$1.5 billion annually. Olds is credited with being instrumental in the company's success. He has overseen the creation of Katz Dimensions, Katz Hispanic Media and Katz Interactive Marketing. Representing more than 2,100 radio stations, 350 television stations and 1,700 cable systems, Katz Media Group is the largest media rep firm in the U.S., with annual billings in excess of \$3 billion.

### MCA Elevates Hurt To VP/Promotion

MCA Records has elevated Bobby Hurt to VP/Promotion. Based in Nashville, he reports to Sr. VP Craig Lambert and VP/National Promotion Bonnie Goldner and will be involved in pop music presentation. The station is that have adopted an '80s-based Best Mix of the '80s & More.' '80s (see story, left). According to Mike Glickenhans, GM of Clear Channel's San Diego FMs, KMSX did not change its format. Rather, it has simply made a format adjustment. "Mix" was primarily '80s-based," Glickenhans told R&R. "That's what it was since its inception, and the station will fill a musical hole by Mike Bushey.



Similar to recent '80s sign-ons in Houston and Philadelphia, KBZT will focus on artists such as John Mellencamp, R.E.M., Journey and Don Henley. Jefferson-Pilot says the unbridled passion for music is unique to Clive Davis is infectious throughout the company. I am ecstatic to be part of this historic new venture and its stellar staff. I must also thank another industry legend, Richard Palmese, for presenting me with this enviable position.

### R&R Observes Thanksgiving

Due to the Thanksgiving holiday, R&R's Los Angeles, Nashville and Washington, DC offices will be closed Thursday, Nov. 23 and Friday, Nov. 24.

### Arbitron Readies New Board

Directors effective with Cordian spinoff

Arbitron has announced the names of those who will comprise its board of directors once the company's spinoff from parent company Cordian Corp. is complete. Stephen Morris, President of Cordian's Arbitron business, will be Arbitron's CEO of the new company, which will be known as Arbitron Inc., and will serve on the board of directors.

Also named to the new board: Lawrence Perelman, who recently retired from Cordian after serving 10 years as Chairman/CEO; R&R Publisher/CEO Erica Farber; 16-year Portable People Meter and Arbitron Webcast Ratings. We also believe in strong corporate governance and will ensure the independence of our new board with the strong leadership of North America Advertising and Corporate Marketing, Lucant and Arbitron Inc.

### Battle Of The '80s Reaches San Diego

Jefferson-Pilot's KBZT/San Diego dropped its traditional Oldies format on Nov. 10 to become the latest in a wave of radio stations by Mike Bushey.

### KBZT bumps Oldies to switch to 'B94.9'

KMSX/San Diego has ignited a battle for supremacy in America's Finest City, entering a head-to-head battle with Jefferson-Pilot's cross-town KBZT by dropping its current and recurring Hot AC titles to become "The New Mix 95.7" — The Best Mix of the '80s & More."

### Kline Joins J Records As VP/Promotion

J Records has tapped Steve Kline as VP/Promotion. Based in New York, he reports to Exec. VP/Promotion Richard Palmese. "Steve Kline's commitment to delivering hit records at every format is complemented by his unmatched energy to effectively and passionately promote the music of our artists," Palmese said. "We are proud to welcome Steve to the J family, and I look forward to working closely with him."

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George Laughlin, most recently acting GM of Clear Channel's KHXK/Dallas-Ft. Worth, has joined Radio One as GM of KJOI, the Oldies station Radio One recently acquired from Infinity. Laughlin, who reports to COO Mary Catherine Sneed, will oversee the day-to-day operations of the combo.

### Laughlin In As KJOI & KBFB/Dallas GM

George Laughlin, most recently acting GM of Clear Channel's KHXK/Dallas-Ft. Worth, has joined Radio One as GM of KJOI, the Oldies station Radio One recently acquired from Infinity. Laughlin, who reports to COO Mary Catherine Sneed, will oversee the day-to-day operations of the combo.



Elektra Entertainment Group has named Lisa Michelson VP/Radio-New Media Promotion. In addition to working in the online area, Michelson will continue to oversee Adult Alternative promotion for the label. Her previous title was VP/Adult Alternative Promotion.

## Radio One Acquires Newly Relocated KTXQ

□ Group divests stations in Richmond, Greenville to get Dallas signal

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

Radio One was as busy last week as Florida ballot-counters. The difference for Radio One's deal in Texas, however, is that the outcome is crystal-clear, and everyone is happy.

Here's the lowdown: Clear Channel completed its acquisition of the intellectual property and calls of KDFE/Dallas by shifting the Alternative station from 94.5 MHz to 102.1. KTXQ's Rhythmic Oldies format and calls, which were previously

located at 102.1, were sold by Clear Channel to Radio One for \$2 million. Radio One CFO Scott Royster told R&R.

Radio One will place the KTXQ calls and format on the 94.5 signal, which it agreed to buy from Sunburst

Media for \$52.5 million. To finance the deal, Radio One will divest WJMZ & WPEK/Greenville, SC and WDYL/Richmond to Cox Radio for \$52.5 million. Additionally, Radio One will sell WARV/Richmond to Honolulu Broadcasting for \$1 million. Sunburst exits radio with the sale of its 94.5 frequency, which it obtained in August from Salem in return for Contemporary Christian KLTU.

## Grams Is Out, LPFM Bill Waits For Passage

□ Oxley, Tauzin to battle for House Commerce chairmanship

Senator Rod Grams' Radio Broadcasting Preservation Act of 2000 has a much better chance of being passed by a lame-duck Congress than its sponsor does of serving in the next congressional session. While the bill, which requires third-adjacent channel protection for broadcasters from low-power FMs — thus limiting available low-power frequencies — is still pending, Minnesota voters rejected Grams' bid to be returned to the Senate, choosing instead Democrat Mark Dayton.

Missourian John Ashcroft was another Republican casualty in the Senate, defeated narrowly by the late Mel Carnahan. Ashcroft's departure will free up a Republican spot on Chairman John McCain's powerful Commerce Committee. A fellow committee member, Republican Conrad Burns, won a return ticket to Washington in a nail-biter. Others on the Commerce Committee's Telecommunications Subcommittee who are

going back to Washington include Trent Lott, Bill Frist and Kay Bailey Hutchison.

Senate Antitrust Subcommittee Chairman Mike DeWine won another term with 60% of the vote in Ohio, and ranking member Herb Kohl captured his seat with 62% of Wisconsin voters' approval.

On the House side, Ohio returned Mike Oxley to office, and Louisiana sent back the self-described "original

ragin' Cajun," Billy Tauzin. Since earlier this year, when Commerce Committee Chairman Tom Bliley announced he would not seek another term, Oxley and Tauzin have been butting heads over who would run the committee. Tauzin may have more leverage than Oxley in convincing Republican party leaders that he's the man for the job. He was originally sent to Congress in 1980 as a Democrat and could threaten to return to that party if he is not given the title — and the Republicans cannot afford his defection.

All 435 House seats were at stake in this election, and Republicans again took a very narrow edge, with 220 seats to the Democrats' 211. Two seats went to Independents, and two races were yet to be decided at press time.

—Jeffrey Yorke

## BroadcastAmerica, Surfer NETWORK To Combine, Raise Funds

□ \$2 million in debt, BroadcastAmerica files for bankruptcy

BroadcastAmerica, one of the nation's leading Internet streaming companies, with 750 radio stations under contract, said last week that it will merge with SurferNETWORK, a smaller but technologically superior operation with about 250 stations. SurferNETWORK will also kick in \$1 million as part of the deal.

Word of the merger came a day after cash-strapped BroadcastAmerica, acknowledging that it is \$2 million in debt, filed for bankruptcy in its hometown of Portland, ME. The Chapter 11 filing gives the company protection from creditors while it attempts to restructure its business and obtain additional funding.

Once the deal is completed, SurferNETWORK Chairman/CEO Gordon Bridge will hold that title for the combined companies. Current BroadcastAmerica President John Brier and Chairman/CEO Alex Lauchlan will sit on the firm's board of directors, along with Surfer NETWORK founders Harry Emerson, Robert Landmesser and William Grywalski.

### Priming The Pump

Brier, who will remain as the new company's President, told R&R that

the \$1 million from SurferNETWORK will not be used to pay old bills, but to prime the pump for new business. He said the combined company, which will retain the BroadcastAmerica name, expects to pay its creditors "100 cents on the dollar," but must first build its operation into a profitable business. He said that the company will continue its operations in Portland and Mt. Olive, NJ and that it expects to roll out SurferNETWORK's technology over the next three to six months.

The new entity will have contracts with about 1,000 traditional radio stations, including deals with United Stations Radio Network, SuperRadio, Talk Radio Network and One-On-One Sports. SurferNETWORK has cut streaming deals with group owners Nassau Broadcasting, Marathon

Media and New Northwest Broadcasting.

The improved technology from SurferNETWORK will allow the new company to immediately insert geographically specific advertising in webcasts and in the future will permit it to target specific online listeners with personalized advertising. The company operates on a revenue-sharing basis and has an average of 13 units per hour in its programming.

"It's a very tough market. We've all seen Priceline.com lose billions of dollars in value," Brier told R&R. "We've been in business 19 months, and it's just not possible to be profitable yet." He believes the company will need between \$10 million and \$15 million in financing to gain enough financial momentum to turn itself into a self-sustaining and profitable operation by late 2001. Brier said he is talking with "several large broadcasting groups in the U.S. and overseas. We'll continue to explore those opportunities. It comes down to funding."

—Jeffrey Yorke

## Bloomberg

## BUSINESS BRIEFS

### Clear Channel To Close Two AMFM Offices, Fire 400

Clear Channel said Tuesday it will close AMFM corporate offices in Dallas and Austin by March 31, 2000 as it cuts costs in the wake of its \$23.8 billion purchase of AMFM Inc. In an SEC filing the group said about 400 jobs have been or will be cut in connection with the restructuring. Other AMFM operations will either be closed or integrated into existing Clear Channel offices, the filing said.

### Storm Warnings: National Revenues Decline

Radio executives have known for months that late-year national radio revenues were heading south, but now the RAB numbers are in, and fears are beginning to be realized. On a year-to-year basis, industry revenues rose only 3% in September, and national revenues were off 6%. Local business grew 6% compared to September 1999. RAB President/CEO Gary Fries warned that the results are "the beginning of a course correction that will level out after the new year." On a year-to-date basis, overall business is up 16% compared to the same three quarters of last year. Local year-to-date numbers are 15% higher, while national business is still up a healthy 20%.

### Arbitron People Meter Tests To Begin Soon

Arbitron will begin testing its long-awaited People Meter within weeks. More than 30 Philadelphia-area radio stations and a number of broadcast and cable TV outlets already have Arbitron's encoding equipment installed in preparation for the first U.S. tests of the People Meter. Some 300 consumers will be recruited for the test, which will initially be conducted in the Wilmington, DE metro. In about a year the test will be expanded to the adjacent Philadelphia metro, where an additional 6,000 respondents will be recruited. Arbitron hopes that respondents will agree to wear the pager-sized meters for a year or more.

### American Radio Brokers Calls FCC 'Lawless Agency'

American Radio Brokers, which filed a petition with the FCC seeking reconsideration of a proposed fine against its KAXX-AM/Anchorage, AK, has characterized the commission as a "lawless agency." The company's petition said the FCC "lacks the moral authority to impose forfeitures on its regulatees." Citing an FCC rule that requires the agency to respond to certain petitions within 90 days, American Radio Brokers attorney David Tillotson pointed to a petition he filed that did not receive FCC action for 418 days. He added that he "personally was not aware of a single instance in which the commission or its staff complied" with the 90-day rule. While American Radio Brokers acknowledged that it did not respond to the commission's initial notice of the fine within the allotted time, it said it did comply with another commission rule that allows for a delay in response if a satisfactory reason is given.

### Infinity Outdoor Adds 1,300 Billboards

Infinity Outdoor will pay \$1.4 million for AutoNation's outdoor ad business, Republic Media Companies Holdings. All of that company's billboards are located in Florida. As part of the deal, AutoNation agreed to a three-year, \$15 million advertising contract with Infinity Outdoor, which says it plans to keep about 60% of Republic's more than 40 employees. The rest received severance pay, AutoNation said.

### Beasley: Centennial Stations' Value Diminished

Until last week Beasley Broadcasting was on track to buy Centennial Broadcasting's six stations in Las Vegas and New Orleans for \$138 million as part of a deal announced in June. But Beasley said a morning-show change that resulted in a ratings decline for Centennial's Classic Rock KKLZ/Las Vegas and the introduction of a third Vegas CHR station by a Centennial competitor have combined to bring down the value of all six stations. Beasley Chairman/CEO George Beasley said he wants to complete the deal but "won't overextend this company in the current market for the sake of completing a deal." Beasley Director/Communications Denyse Mesnik told R&R, "This deal is very much in negotiations."

### Metro To Provide Traffic Reports For OnStar

General Motors said this week that its OnStar in-vehicle communications system will include traffic and road-construction reports from both Metro and Etak Inc. The service will be available in the Northeast next quarter. Terms were not disclosed.

Continued on Page 8

## R&R Stock Index

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

|                 | 11/10/99  | 11/03/00  | 11/10/00  | Change Since 11/10/99 | 11/03/00-11/10/00 |
|-----------------|-----------|-----------|-----------|-----------------------|-------------------|
| R&R Radio Index | 356.80    | 259.37    | 234.29    | -34%                  | -9.7%             |
| Dow Industrials | 10,597.74 | 10,817.95 | 10,602.95 | +0.5%                 | -2%               |
| S&P 500         | 1373.46   | 1426.68   | 1365.98   | -0.5%                 | -4.2%             |

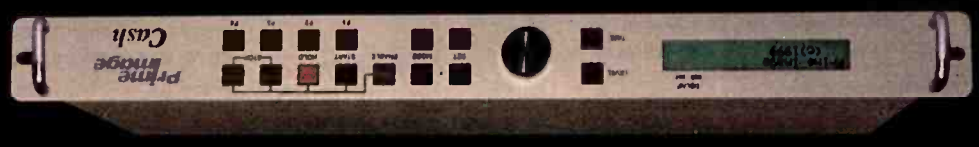
If time is money, what  
could you get for an extra  
radio commercial every  
ten minutes?

If you're in the radio business to  
make money (and who isn't)  
you need

## "Cash"

Through an exclusive time-  
shifting process, Cash creates  
additional broadcast time to  
sell. It does it in real time, right  
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## DEAL OF THE WEEK

- **KRLA-AM/Pasadena (Los Angeles) and KRAK-AM/Sacramento, CA \$68.31 million**

## 2000 DEALS TO DATE

**Dollars To Date: \$8,386,012,726**  
(Last Year: \$27,342,857,614)

**Dollars This Week: \$321,920,000**  
(Last Year: \$22,600,000)

**Stations Traded This Year: 1,049**  
(Last Year: 1,630)

**Stations Traded This Week: 24**  
(Last Year: 14)

## TRANSACTIONS AT A GLANCE

- **WXQL-FM/Baldwin, FL \$1.5 million**
- **WYPA-AM/Chicago, IL \$10.5 million**
- **WXRT-AM/Chicago, IL \$29 million**
- **WKXC-FM/Aiken, SC (Augusta, GA) and WSLT-FM/Clearwater, SC (Augusta, GA) \$12 million**
- **Radio One-Sunburst Media facility sale/Gainesville, TX \$52.5 million**
- **KBRZ-AM/Freepport, TX \$700,000**
- **KOVO-AM/Provo (Salt Lake City), UT**  
Price not disclosed\*
- **WARV-FM/Petersburg (Richmond), VA \$1 million**
- **KREW-FM/Naches (Yakima), WA \$1.3 million**

**FOR THE RECORD:** Last week's transaction concerning the sale of KZZX Inc.'s KINN & KZZX/Alamogordo, NM incorrectly listed the name of the buyer and the value of the deal. Burt Broadcasting is purchasing the stations for \$800,000. An incorrect value was listed in a KZZX press release.

## ABC Gets Golden State Homes For ESPN Radio

- ▣ **Grabs Infinity's KRLA and KRAK in \$68 million deal; Radio One swaps and trades for Dallas FM**

## Deal of the Week

### KRLA-AM/Pasadena (Los Angeles) and KRAK-AM/Sacramento, CA

**TERMS:** Asset sale for cash  
**PRICE:** \$68.31 million  
**BUYER:** ABC Radio Inc., headed by President/ABC Broadcast Group Robert Callahan. Phone: 212-456-6118  
**SELLER:** Infinity Broadcasting, headed by Chairman/CEO Mel Karmazin. Phone: 212-975-6500  
**FREQUENCY:** 1110 kHz; 1470 kHz  
**POWER:** 50kw day/20kw night; 5kw day/1kw night  
**FORMAT:** Talk; Sports  
**COMMENT:** KRLA is valued at \$65 million, while KRAK is valued at \$3.31 million.

## Multistate Deals

### Cox Radio-Radio One Deal

**PRICE:** \$52.5 million  
**TERMS:** Asset sale for cash  
**BUYER:** Cox Radio, headed by President Robert Neill. Phone: 404-843-5000  
**SELLER:** Radio One, headed by President/CEO Alfred Liggins III. Phone: 301-306-1111  
**COMMENT:** This deal is designed to fund Radio One's \$52.5 million purchase of a Dallas-area facility from Sunburst Media (see Radio One/Sunburst Media facility sale).

## South Carolina

**WPEK-FM/Seneca and WJMZ-FM/Anderson (Greenville-Spartanburg)**  
**FREQUENCY:** 98.1 MHz; 107.3 MHz  
**POWER:** 100kw at 997 feet; 100kw at 1,008 feet  
**FORMAT:** News/Talk; Urban

## Virginia

**WDYL-FM/Chester (Richmond)**  
**FREQUENCY:** 101.1 MHz

**POWER:** 6kw at 328 feet  
**FORMAT:** Alternative

### Clear Channel-Salem-Radio Seaway Swap

**PRICE:** Total value not available  
**TERMS:** Complete terms not known. Salem Communications is paying Radio Seaway \$10.5 million, while Clear Channel is receiving \$8 million from Radio Seaway.

## WHK-FM/Canton

**BUYER:** Clear Channel Communications, headed by Chairman/CEO, Radio Randy Michaels. Phone: 606-655-2267  
**SELLER:** Salem Communications, headed by President/CEO Ed Atsinger III. Phone: 805-987-0400  
**FREQUENCY:** 98.1 MHz  
**POWER:** 15.5kw at 879 feet  
**FORMAT:** Religious

## WCLV-FM/Cleveland

**BUYER:** Salem Communications, headed by President/CEO Ed Atsinger III. Phone: 805-987-0400  
**SELLER:** Radio Seaway, headed by President Robert Conrad. Phone: 214-464-0900  
**FREQUENCY:** 95.5 MHz  
**POWER:** 31kw at 620 feet  
**FORMAT:** Classical

## WHK-AM/Cleveland

**BUYER:** Radio Seaway, headed by President Robert Conrad. Phone: 214-464-0900  
**SELLER:** Salem Communications, headed by President/CEO Ed Atsinger III. Phone: 805-987-0400  
**FREQUENCY:** 1440 kHz  
**POWER:** 5kw  
**FORMAT:** Religious

### WAKS-FM/Lorain (Cleveland)

**BUYER:** Radio Seaway, headed

by President Robert Conrad. Phone: 214-464-0900

**SELLER:** Clear Channel Communications, headed by Chairman/CEO, Radio Randy Michaels. Phone: 606-655-2267  
**FREQUENCY:** 104.9 MHz  
**POWER:** 1.3kw at 499 feet  
**FORMAT:** CHR/Pop

### Excalibur Media-Clear Channel Deal

**PRICE:** \$5.8 million  
**TERMS:** Asset sale for cash  
**BUYER:** Clear Channel Communications, headed by Chairman/CEO, Radio Randy Michaels. Phone: 606-655-2267  
**SELLER:** Excalibur Media, headed by President Joel Hartstone. Phone: 860-678-7800

## New York

### WLCQ-FM/Port Henry

**FREQUENCY:** 92.1 MHz  
**POWER:** 18kw at 10 feet  
**FORMAT:** Oldies

## Vermont

### WWWT-AM & WCVR-FM/Randolph and WSYB-AM & WZRT-FM/Rutland

**FREQUENCY:** 1320 kHz; 102.1 MHz; 1380 kHz; 97.1 MHz  
**POWER:** 1kw day/66 watts night; 10.8kw at 436 feet; 5kw day/1kw night; 1.15kw at 2,591 feet  
**FORMAT:** Country; Country; Talk; CHR

## Florida

### WXQL-FM/Baldwin

**PRICE:** \$1.5 million  
**TERMS:** Asset sale for cash  
**BUYER:** Tama Group. No phone listed.  
**SELLER:** Peaches Broadcasting. No phone listed.  
**FREQUENCY:** 105.7 MHz  
**POWER:** 6kw at 328 feet  
**FORMAT:** Dark

## Illinois

### WYPA-AM/Chicago

**PRICE:** \$10.5 million  
**TERMS:** Asset sale for cash  
**BUYER:** Newsweb Corporation. No phone listed.  
**SELLER:** Catholic Radio Network, headed by Dale Rideau. Phone: 858-784-6900  
**FREQUENCY:** 820 kHz  
**POWER:** 5kw  
**FORMAT:** Talk

### WXRT-AM/Chicago

**PRICE:** \$29 million  
**TERMS:** Asset sale for cash  
**BUYER:** Salem Communications, headed by President/CEO Ed Atsinger III. Phone: 805-987-0400  
**SELLER:** Infinity Broadcasting Corp., headed by Chairman/CEO Mel Karmazin. Phone: 212-975-6500  
**FREQUENCY:** 1160 kHz  
**POWER:** 50kw day/5kw night  
**FORMAT:** Adult Alternative  
**COMMENT:** This facility had been WSCR-AM until August. WSCR is now located at 670 kHz.  
**BROKER:** Gary Stevens & Co.

## South Carolina

### WKXC-FM/Aiken (Augusta, GA) and WSLT-FM/Clearwater (Augusta, GA)

**PRICE:** \$12 million  
**TERMS:** Asset sale for cash  
**BUYER:** Beasley Broadcast Group, headed by Chairman/CEO George Beasley. Phone: 941-263-5000  
**SELLER:** GHB of Augusta Inc., headed by President George Buck Jr. Phone: 404-875-1110  
**FREQUENCY:** 99.5 MHz; 98.3 MHz  
**POWER:** 24kw at 712 feet; 2.8kw at 484 feet  
**FORMAT:** Country; Soft AC

## Texas

### Radio One-Sunburst Media facility sale/Gainesville

**PRICE:** \$52.5 million  
**TERMS:** Asset purchase agreement  
**BUYER:** Radio One, headed by President/CEO Alfred Liggins III. Phone: 301-306-1111  
**SELLER:** Sunburst Media, headed by John Borders. Phone: 972-702-7371  
**FREQUENCY:** 94.5 MHz  
**POWER:** 100kw at 1,906 feet  
**FORMAT:** Rhythmic Oldies  
**COMMENT:** In a separate deal, Radio One has acquired the intellectual property and call letters of KTXQ-FM/Dallas from Clear Channel for \$2 million. Radio One immediately placed KTXQ and its format on 94.5 MHz, concurrent with the company's acquisition of the signal. The station formerly heard at 94.5 MHz, Alternative KDGE, is now at 102.1 MHz and owned by Clear Channel.

### KBRZ-AM/Freepport

**PRICE:** \$700,000  
**TERMS:** Asset sale for cash  
**BUYER:** Aleliya Christian Broadcasting, headed by President Roberto Villareal. Phone: 712-920-1840  
**SELLER:** Coastal Broadcasting, headed by President Tim Payne. Phone: 979-233-2252  
**FREQUENCY:** 1460 kHz  
**POWER:** 500 watts day/214 watts night  
**FORMAT:** Country

## Utah

### KOVO-AM/Provo (Salt Lake City)

**PRICE:** Not disclosed  
**TERMS:** Not known  
**BUYER:** Millcreek Broadcasting, headed by Chris Devine and Bruce Buzil. No phone listed.  
**SELLER:** The Great Stock Company Of Vast International Import. No phone listed.  
**FREQUENCY:** 960 kHz  
**POWER:** 5kw day/1kw night

Continued on Page 8



# SOMEBODY SQUEEZING YOUR TV BUDGET?



You're not alone. Many stations are dealing with tight budgets next year especially in marketing. So the question is – if you haven't got enough money to do TV right, then what do you do?

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"Our big war is in middays. We went into the book with middays at #9 (18-34) and came out of the book at #1. The rate of people watching this thing was incredible."

*-Jeff Allen, PD WKXX, St. Louis*

"INCREDIBLE"

"I think if you need and want a quick, big impact, Vidpak would be hard to beat."

*-Tom Jackson, OM WLNK, Charlotte*

"HARD TO BEAT"

"We mailed women 25-49 and saw a 73% jump total week. I think I can safely say Vidpak worked beyond my wildest expectations."

*-Dick Harlow, GM WKSJ, Greensboro*

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## Earnings

Continued from Page 1

\$7.3 million allowance for "doubtful accounts" as of Sept. 30. Including the charge, Cumulus' Q3 BCF decreased to a loss of \$4.5 million, and EBITDA sank to a loss of \$8.3 million.

Dickey told analysts on a conference call Tuesday that he blames the charge on the previous management of Bill Bungeerth and Richard Weening, whom he says allowed long-term contracts to be written at low rates and to advertisers with bad credit. "A lot of deals that should have been cash in advance weren't paid," Dickey said. "They were just bad business."

Exec. VP/CFO Marty Gausvik said the company is implementing new credit and collections policies that span all 46 Cumulus markets and ensure "uniform and adequate procedures for extension of credit and collection of receivables." Dickey said the company's new credit and collections policies "are working very well. We are generating real cash flow. We are building cash in the bank, and that is more evidence that the turnaround is indeed well under way."

The company also said it has created incentives for its salespeople to collect delinquent debt up to Dec. 31. Dickey said that, in the future, salespeople will be paid when accounts are paid by advertisers. As for sponsors whose debt is 90 days outstanding, Dickey said, "They can't get back on the air." With the tougher policy in place, he added, "We are seeing collections go up ... it is paying off."

Dickey noted that Weening had not been involved with the group's day-to-day operations since June, when Dickey leapfrogged over him to gain the CEO title. Weening remained in Milwaukee when Cumulus' headquarters moved to Atlanta, and he remains a member of the board. Dickey added that he is in discussions with Weening on what is the appropriate next step for Weening.

Cumulus also announced that its previous restatement of 1998 financial statements resulted in a change in accounting for income taxes. As a result, Cumulus will restate its reports for the three- and nine-month periods ending Sept. 30, 1998. The combined effect of the change on the 1998 financial statements takes the company's net loss from \$8 million (\$1.35) to \$11.4 million (\$1.55).

In order to reflect these changes, the company will also restate its earnings for the three- and six-month periods ending March 31, 2000 (Q1) and June 30, 2000 (Q2). Q1 2000's net loss improves by \$5.8 million (16 cents), and Q2 2000's net loss improves by \$5.1 million (15 cents).

Prudential Securities analyst James Marsh acknowledged that the group's Q3 results were "below our aggressive published estimates, but we're not disappointed. They were relatively in line with our recently tempered expectations." He says he continues to believe the CMLS shares will be driven higher as investors show increased confidence in the new Cumulus management team.

Marsh, noting that the company continues to achieve the systems and cost-control improvements it set out to make in the middle of the year, lowered his 2000 and 2001 estimates to reflect the stations sold in various swap transactions with Clear Channel in August. He views the selection

of Jonathon Pinch as Exec. VP/COO (see story, Page 1) as "very positive news, because it strengthens the credibility of the company's management team, reinforces the potential inherent in the company's assets and underscores the progress the current management team is making." Marsh also maintained his "strong buy" recommendation on Cumulus but dropped the 12-month price target from \$30 to \$17.

## Disney Beats The Street

Walt Disney Co.'s new fiscal year is now underway. The company reported its Q4 earnings on Nov. 9 and wound up beating estimates for both the quarter and its overall fiscal year, which ended Sept. 30. Q4 net income increased to \$240 million, or 11 cents per share, beating First Call analysts' forecast of 7 cents and the 8 cents per share it delivered a year ago. Fiscal Q4 revenues rose 6%, from \$5.7 billion to \$6 billion. Revenues for ABC, Disney's broadcasting unit, were \$1.3 billion during the quarter, a 12% increase from fiscal Q4 1999's \$1.1 billion.

Disney's year-end earnings per share were 55 cents, beating First Call's predicted 51 cents, and revenues for the year climbed from \$23 billion to \$25 billion. ABC's year-end revenues grew 21%, from \$5.1 billion to \$6.2 billion. However, the good news was tempered after the company said Q1 earnings would be stagnant. The reaction on Wall Street was immediate, as the issue dropped almost 16% on the day of the announcement.

Analysts had mixed reactions, however. The day after the announcement Credit Suisse First Boston's Laura Martin and First Union Securities' Scott Davis raised the issue from "buy" to "strong buy," with Davis setting a target price of \$45 per share. Credit Lyonnais' Richard Read upgraded Disney from "hold" to "buy," with a 12-month target of \$46. But several analysts downgraded the issue, including Deutsche Banc Alex. Brown's Andrew Marcus (from "buy" to "market perform") and Salomon Smith Barney's Jill Krutick (from "buy" to "outperform"). Bear, Stearns & Co.'s Raymond Katz reiterated his "attractive" rating on Disney, with an 18-month target price of \$46. UBS Warburg's Christopher Dixon reiterated Disney's "strong buy" and 2001 price target of \$42 per share.

Merrill Lynch analyst Jessica Reif Cohen dropped her near-term rating from "accumulate" to "neutral" because, she says, "The revenue was light, which is the trend we've seen from a number of companies." Cohen also noted that ABC-TV's audience for *Who Wants to Be a Millionaire* "is skewing significantly older" and that the average viewer's age increased from 44 to over 55, which is not as attractive to advertisers.

Disney Chairman/CEO Michael Eisner said Cohen "is overly cautious. There is an upfront advertising buy in the spring that took revenue out of this period. We're cautiously optimistic about next year."

"Optimistic" may not be a strong enough word to describe Salem Communications President Ed Atsinger, who said during his company's Nov. 9 earnings announcement that his company is "recession-resistant." Atsinger pointed to the "extraordinary loyalty" of his Contemporary Christian listeners and the minimal exposure Salem has had to the downturn of dot-com advertising as factors that have helped keep the

company healthy.

Indeed, Salem's Q3 revenues rose 28%, from \$21.6 million to \$27.7 million. Broadcast cash flow climbed 15%, from \$10.4 million to \$12 million. On a same-station basis, revenues grew 13%, and BCF was up 7%. Salem said same-station BCF was affected by the sales of KLTX/Los Angeles, KPRZ/Colorado Springs and KKHT/Houston and would have increased 12% excluding those markets. Broadcast after-tax cash flow improved from \$5.4 million, or 23 cents per share, to \$5.6 million, or 24 cents. Net income was \$13.8 million, or 59 cents per share, compared to last Q3's loss of \$3.7 million, or 16 cents.

Atsinger also said that he and new CFO David Evans will be going on a "roadshow" to reintroduce investors to Salem and that the recent turmoil in radio stocks provides the optimal time to highlight his company's strengths and tell the "Salem story."

## More Q3 Earnings

Beasley Broadcast Group reported net revenues increased 15%, from \$24.3 million to \$28 million. Broadcast cash flow climbed 51%, from \$6.1 million to \$9.2 million. On a same-station basis, revenues increased 9%, and BCF was up 33%. Net income was \$800,000, or 3 cents per share, an improvement over the pro forma net loss of \$1.4 million, or 8 cents, in Q3 1999. After-tax cash flow for Q3 2000 rose 32% to \$5.1 million, or 21 cents per diluted share, beating Banc of America analyst Timothy Wallace's 14-cent estimate and giving shareholders reason to smile.

Investors in DG Systems had reason to celebrate as well, as the company moved into the black for the first time. Q3 net earnings improved from a loss of \$2 million, or 8 cents per share, to a gain for \$739,000, or 3 cents. Consolidated revenues rose 13%, from \$12.2 million to \$13.8 million. EBITDA increased 400%, from \$517,000 to \$2.6 million, primarily due to a reduction in operating costs. CEO Matt Devine noted that DG Systems not only achieved positive earnings for the first time, it also attained double-digit sales growth for the seventh consecutive quarter. DG is in the process of merging with StarGuide Digital Networks.

The news wasn't as happy for Big City Radio, as the company widened its Q3 loss. Net loss fell from \$5.7 million, or 40 cents per share, to \$6.9 million, or 48 cents. Net revenues climbed 4% to \$6.9 million, and broadcast cash flow dropped from \$421,000 to \$182,000. But Big City President/CEO Charles Fernandez pointed out that, excluding the company's "Viva 107.1" simulcast in Los Angeles — which is in its first year as a Spanish-language station — net revenue growth was 25%, and BCF improved more than \$400,000.

Fisher Broadcasting also reported a widened Q3 loss, with consolidated net income dropping from a loss of \$106,000, or 1 cent per share, to \$847,000, or 10 cents, for the company as a whole. Net income for Fisher's broadcast division rose from \$8.1 million to \$26.9 million, while revenues for the division improved from \$41.2 million to \$46.5 million.

The news was better for Jones International Networks' radio programming division, as revenues for the division, which includes the

## Bloomberg

## BUSINESS BRIEFS

Continued from Page 4

## Salem Completes Debt Restructuring

Salem Communications has restructured the \$48.3 million it borrowed in order to pay off short-term bridge financing related to its acquisition of several Clear Channel stations. By restructuring the debt, Salem lowers its average effective interest rate from 11.69% to 9.125%.

## Radio Unica Approves Stock Buyback

Radio Unica's board of directors last week authorized the repurchase of up to 3 million outstanding common shares.

## GetMusic Forges Content Agreement With AOL

GetMusic and America Online have announced a content agreement. GetMusic will become an anchor tenant in AOL's Music Channel and will be prominently featured on the channel's main page. GetMusic will also provide streaming-video programming to members signing on to the AOL service with high-speed connections as part of the AOL PLUS multimedia content offerings. The relationship also includes placement on Netscape and CompuServe.

## Jones Says Internet Business Growing

During Jones Broadcasting's quarterly results meeting last week, CFO Jay Lewis said that Jones' Internet business is growing and that its Internet advertising sales segment has signed deals with numerous audio-streaming clients, including DiscJockey.com, StreamingAudio.com, RadioMoi.com, WestwindMedia.com and thebroadcastweb.com. Lewis said that the division is "in talks with numerous other companies for media-streaming opportunities" and commented that Jones is "very excited" by the potential of streaming audio. He said that the company has the infrastructure for that segment in place and that key personnel have already been hired.

## Cuban Backs Sillerman In Firm Buyout

Former radio group head Robert Sillerman, who sold his SFX Entertainment concert promotion business to Clear Channel for \$3.3 billion in August, has joined forces with webcasting billionaire Mark Cuban, ex-Delsener/Slater principal Mitch Slater and former SFX CEO Mike Ferrel to buy The Firm, a Los Angeles artist-management company started by Jeff Kwatinetz and Michael Green. Cuban, who last year sold his Broadcast.com to Yahoo! for nearly \$6 billion, kicked in as much as \$50 million to get the first of an expected string of similar acquisitions rolling. Sillerman said, "The acquisition of The Firm is an ideal initial step, as Jeff Kwatinetz and Michael Green are two visionaries who have built one of the most impressive talent rosters ever assembled in the music industry ... Over the next few weeks we look forward to several more major announcements." Cuban has expressed a desire to start a new record label and is seeking a partnership with a major radio group, and sources have said that Clear Channel tops the list.

Continued on Page 45

## Transactions

Continued from Page 6

**FORMAT:** Spanish Misc.  
**BROKER:** Greg Merrill of Media Services Group  
**COMMENT:** Lobo Broadcasting has been operating KOVO under an LMA for the past two years.

## Virginia

## WARV-FM/Petersburg (Richmond)

**PRICE:** \$1 million  
**BUYER:** Honolulu Broadcasting. No phone listed.  
**TERMS:** Asset sale for cash  
**SELLER:** Radio One, headed by President/CEO Alfred Liggins III. Phone: 301-306-1111  
**FREQUENCY:** 100.3 MHz  
**POWER:** 4.75kw at 348 feet  
**FORMAT:** Country

## Washington

## KREW-FM/Naches (Yakima)

**PRICE:** \$1.3 million  
**TERMS:** Asset sale for cash  
**BUYER:** Clear Channel Communications, headed by Chairman/CEO, Radio Randy Michaels. It also owns KIT-AM, KMWX-AM, KATS-FM, KFFM-FM & KQSN-FM/Yakima. Phone: 606-655-2267  
**SELLER:** Butterfield Broadcasting Corp., headed by President/Director Mick Tacher. It also owns KYXE-AM, KZTS-AM, KZTA-FM & KZTB-FM/Yakima. Phone: 206-727-2222  
**FREQUENCY:** 99.3 MHz  
**POWER:** 930 watts at 830 feet  
**FORMAT:** N/A  
**COMMENT:** This station is presently represented as a Construction Permit.

company's radio programming and network radio ad sales businesses, increased from \$8.1 million to \$10.6 million. EBITDA for the division rose from \$2.1 million to \$2.5 million. Jones International Networks' overall net loss widened from \$2.3 million to

\$2.4 million, while revenues climbed from \$16.9 million to \$21.7 million, and EBITDA increased from \$3.7 million to \$4.8 million. For Q4, CFO Jay Lewis expects total revenues will drop between 4% to 6%, and EBITDA will fall between 9%-11%.

WORLD WEB NEWS NETWORK

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TALK AMERICA RADIO  
NETWORKS



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- Radio Music Award Winners, Page 13

# MMS

management marketing sales

"Sales are contingent upon the attitude of the salesman, not the attitude of the prospect."  
— W. Clement Stone

## SALES & MANAGEMENT

# FOCUS ON NONTRADITIONAL REVENUE

## ■ Savoring ideas from Bon Appetit interactive events

**By Pam Baker**

Sales & Marketing Editor  
pambaker@ronline.com



PAM  
BAKER

"We need to generate \$250,000 in nonspot revenue to make budget next year," declares the GM at Any Radio Station U.S.A. "How can we create a successful event that attracts listeners over the age of 30 and not only generates nonspot revenue, but creates brand loyalty and provides a way for our clients to communicate one-on-one with our listeners? Oh, and if the event could benefit a charity, that would be great."

Everybody loves to eat, and most people love to sample wines and spirits. Exotic vacations and fine dining are top priorities on most professionals' "gotta have" lists. Last month I attended the 11th Annual Bon Appetit Wine & Spirits Focus event at Paramount Studios in Los Angeles. The event was part of *Bon Appetit's* seven-city "lifestyle tour," which draws over 14,000 attendees annually. Guests taste the latest dishes from the country's top restaurants; sample champagnes, microbrewery beers and premium vintage wines; and mingle with chefs who come to present their culinary creations and sign their best-selling books. Admission to Focus events is \$75 per person.

Focus events in 2000-2001 have been held in Puerto Rico at the El Conquistador resort; in Las Vegas at the Venetian, Mandalay Bay, Paris and Bellagio hotels; in New York at the Marriott Marquis; in Los Angeles; in Chicago at the Field Museum; and at the Inforum in Atlanta. The last in the current series is coming up in February 2001 and will be held in San Francisco at One Market Pavilion and Concourse.

### A GROWING APPETITE

"Our event has grown from a single wine-tasting with 500 people in a New York restaurant to a seven-city tour," says *Bon Appetit* Publisher Lynn Heiler. "Now we're in several major-market cities, and we entertain 2,000 people at each event. We bring 20 to 30 of each city's best chefs and samples from approximately 150 wineries for our guests to experience.

"Additionally, our event is a reflection of our magazine and brings the pages to life through lifestyle vignettes that complement today's busy entertainer. Guests can not only taste the signature dishes of the country's hottest chefs and savor fine wines, they can learn about travel destinations, try on a beautiful piece of jewelry, try a new fragrance or see the newest appliances on the market. Our Wine & Spirits Focus has turned into a real lifestyle event. Our guests even have the opportunity to sit in a fine automobile. So you can see how we have made this event into a unique experience for folks who enjoy the finer things."

For each event *Bon Appetit* partners with a local radio station. In New York the radio partner was Bloomberg Radio's WBBR, and other partners in this year's series have been Windows To The World Communications' Classical WFMT/Chicago and Infinity's Classic Rock WZGC/Atlanta and News KFWB in Los Angeles.

About radio's part in promoting the Wine & Spirits

Focus events, Heiler says, "As part of any good communications plan, it is important to find vehicles to spread the word, and radio certainly does that for *Bon Appetit's* Focus events. It is the perfect way to reinforce the message we bring to our 5.3 million readers through the pages of *Bon Appetit*, and, by using radio, we can reach new people as well."

Today's 21-35-year-olds are quite sophisticated, and I wondered if the *Bon Appetit* events are attracting that younger crowd. "We certainly do see a trend of younger professionals being interesting in fine dining and travel. In the past these kinds of interests were things that people developed later in life, but our magazine and these events give young people an opportunity to learn more about wines and fine dining in a very accessible way."

### SATISFYING SURVEY RESULTS

During the 1998-1999 events *Bon Appetit* asked attendees to respond to a questionnaire. (The first 250 respondents received cookbooks.) Below are excerpts from that survey:

#### Impressions

Judging by agreement with the following statements:

- The quality of the food was impressive 93%
- Restaurants and chefs were the best/hottest in town 93%
- The quality of the wine and spirits was impressive 94%
- It was worth the money spent on tickets 85%
- Have attended a Focus event before 32%
- Plan to attend a Focus event again in 1999-2000 90%

#### Impact

- Purchased a new wine for home use 49%
- Ordered a new wine at restaurant/bar 28%
- Tried a new restaurant 58%

The Wine & Spirits Focus attracts sophisticated consumers with a wide range of interests. Respondents would like to see more information on the following:

- Spirits (in addition to wine) 45%
- Travel 46%
- Healthy/nutritious cooking 50%
- Home & kitchen renovation/home furnishings/decorating 31%

#### Profile

With an average age of 43 and household income of \$128,020, *Bon Appetit* Wine & Spirits Focus attendees describe themselves:

- Active 98%
- Fashionable 90%
- Influential 76%
- Hip/Cool 68%
- Trendsetters 48%
- I entertain all the time 60%



Gary Wild, Mary Bell, Jen Wild and Janet Shepardson enjoy the spirits at the Bon Appetit Wine & Spirits Focus.

- I entertain at home more than I used to 60%
- Attraction**  
Attendees come to Focus events for a variety of reasons:
- The food 54%
  - The wine-tastings 41%
  - Sounded like a great night out with friends/date 51%
  - The event benefited charity 51%
  - The event was an opportunity to learn what's new 48%
  - It was a *Bon Appetit* event 48%

### PLAN A STATION EVENT

With an organized and strategic game plan, a radio station or group cluster can create its own "lifestyle event," reaping financial rewards and benefiting charities.

The *Bon Appetit* sales team presented a Marketing Partnership Package to prospective clients that included the following elements:

- Recognition in national *Bon Appetit* four-color ads reaching 5 million readers, plus a multipage regional ad
- Name recognition on 350,000 event invitations
- Online exposure through *Bon Appetit's* Focus website



KFWB/Los Angeles' Tammy Trujillo (l) interviews Border Grill's Susan Feniger prepares guacamole.

- Mention on 175,000 promotional cards distributed to consumers at restaurants via bill servers and to guests at hotel check-in

- Increased reach via hard-hitting retail events, Convention & Visitors Bureau promotions and credit card programs

- Savvy, experienced publicity support with extensive press mailings

- Complimentary full-page ad in the Focus Event Program

- Prominent on-site event signage

Other on-site activities designed for clients include:

- The latest in computer and electronic technology via Cyber Cafes and other multimedia demonstration opportunities

- Custom-designed environments, such as the Outdoor Kitchen, with state-of-the-art ranges, cookware and cutlery in a Center Stage Demo area

- Dramatic beauty and fragrance bars, enhanced by a menu of retail promotions designed to drive sales

- Tabletop and Lifestyle Vignettes designed by *Bon Appetit* editors for *Bon Appetit* readers and upscale customers

- Informal modeling and elegant jewelry displays to delight and entertain a discriminating audience

- Sleek luxury cars displayed inside and out at each Focus venue in interactive, branded showcases

- A center-stage silent charity auction; the ideal way to showcase products and reinforce sponsor presence.

management • marketing • sales



**JOHN BECK JR.**  
 St. VP/Market Manager of Emmis/St. Louis (KTR-FM, KIHT-FM, KPNT-FM, KSHE-FM & WMLL-FM)



*My most unforgettable moment at a radio station:*

"The morning that KSHE aired a fake nuclear attack. It was a produced comedy bit featuring Don Pardo, but he aired it with no explanation between records and near the beginning of the Gulf War. Many listeners — and therefore the FCC — took it very seriously. We apologized and paid a big fine, but KSHE made world news. I was getting calls from news organizations from Australia to London. I don't recommend this to anyone, but it was unforgettable."

*I'm most proud of:*

"The amount of good a radio station can do for a community. KSHE, for perhaps 10 years, held the largest media-sponsored Red Cross blood drive in the U.S.A. Steve and DC on WKXX have, all by themselves, raised over \$600,000 for St. Louis Children's Hospital in the last three years. These are the most notable contributions, but many more wonderful things for the St. Louis community. Many people don't realize the impact that radio has on the communities it serves. It's truly amazing and something for all of us in this business to be very proud of."

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

"If a job is worth doing, it's worth doing right." Your job is to help people reach their goals, and when you do that, you will be a success. Remember the people on the way up, because they are the same people you'll meet on the way down, and everything you do comes back to you."

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

"I once worked in a monastery."

**Nurturing creativity, productivity and innovation in St. Louis**

This week's GM Spotlight honors Emmis/St. Louis' John Beck. "Having been in the business for over 20 years, I have not worked for a better GM," e-mails one R&R reader. Another adds, "John has cultivated a loyal staff by hiring good people and letting them do their jobs." Congratulations!

He thought I could sell Beautiful Music and hired me to be an account executive at WSHH. That sales manager was Ira Rosenblatt."

*Career highlights:*

"There are several. The highlight of all highlights has been working for Doyle Rose and Jeff Smulyan running KSHE for 12 years and moving on to my present position with Emmis." Also, working with Dave Popovich, the first PD who ever explained to me how the programming side of this business really works. We worked together at WFFM/Pittsburgh and KKCI/Kansas City."

1980 I was hired to be the Detroit Sales Manager of CBS. In working for the same company as Dan Kather and Walter Cronkite, Joe Schwartz, the present Emmis GM for Denver, was instrumental in getting me that position. I made so many of my present friends as a result of that job that it still amazes me. One of those people was Jeff Smulyan, when he owned just WENS/Indianapolis. He was just 35 at the time.

"Becoming a GM for the first time, I think I was 29 years old when Norfolk Radio mogul's Larry Saunders and Dick Lamb gave me a shot at the GM thing at their KKCI-FM/Kansas City. I had never even wanted to be a GM, and Larry talked me into it. I, in turn, talked present-day McVay into Media consultant Dave Popovich into joining me. We ran the Bobby Hatrick-Talk-owned KYYS a real run for its money by taking our station to a 6.0 share within a year.

"Working with the Emmis/St. Louis management team. We have done so many fabulous things together that it would be difficult to list them here. Suffice to say that these radio people are, without a doubt, the very best."

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

I have always been fascinated by radio. As a kid I would fall asleep at night listening to Ed and Wendy King on KDKA/Pittsburgh or Cousin Bruce on WABC/New York. At the time I had the top bunk and would listen on a crystal radio shaped like a rocket ship; I would attach it with an alligator clip to the ceiling light fixture. As a teenager I was totally fascinated with FM Progressive Rock stations WDFE and WYDD in Pittsburgh. I had my parents' house wired for sound and would try to imitate the laid-back stations. One of those jocks was current rock consultant Dwight Douglas, who is now in Atlanta.

"At the time I never thought I'd really be in the radio business. Even today I have to pinch myself to make sure I'm not dreaming.

*First job in broadcasting:*

"After college I was not sure what to do with my life. I decided that while I was thinking about it I'd tend bar in downtown Pittsburgh. The bar just happened to be right next-door to Hefel's WKTO-AM (130) and WSHH. This was when WKTO was big. The evening guy was Jackson Armstrong. The sales manager used to visit the bar often — how odd — and saw something in me.



"I decided that while I was thinking about it I'd tend bar in downtown Pittsburgh. The bar just happened to be right next-door to Hefel's WKTO-AM (130) and WSHH. This was when WKTO was big. The evening guy was Jackson Armstrong. The sales manager used to visit the bar often — how odd — and saw something in me.



GM thing at their KKCI-FM/Kansas City. I had never even wanted to be a GM, and Larry talked me into it. I, in turn, talked present-day McVay into Media consultant Dave Popovich into joining me. We ran the Bobby Hatrick-Talk-owned KYYS a real run for its money by taking our station to a 6.0 share within a year.

"Working with the Emmis/St. Louis management team. We have done so many fabulous things together that it would be difficult to list them here. Suffice to say that these radio people are, without a doubt, the very best."



The GM Spotlight is selected by your nominations. Acknowledge the GM who made a difference in your career! E-mail nominations to pambaker@tronline.com.

**Looking for NTR?**

Online employment advertising is the third largest revenue generator on the Internet.

Simply create a link on your Web site pointing to our Employment-Classifieds software. Our software...

1. Becomes your station's very own Employment Center. (It's customized to match your station's existing Web site.)
2. Costs your station \$0 to install, maintain, and support.
3. Enables you to receive up to 75% of all the revenue generated. You make money as employers run classified job ads. You are paid monthly.
4. Requires no sales staff in order to generate revenue.
5. Has your name on it. Builds your brand (not somebody else's). Keeps visitors coming back to your site.
6. Comes preloaded with local job openings and resumes of local job seekers. (Also works for national sites.)

**www.employment-classifieds.com**

Newspapers may own the print employment classified market, but radio will own it on the Web!

Powered by Top Echelon (the world's largest network of executive recruiters)

## TEN TIPS TO BECOMING A SALES SUPERSTAR

■ Part one of a two-part series

**By Dick Kazan** Would you like to become a sales superstar? The ability to sell is the foundation of every business. It can make you invaluable to any organization, let you build long-term customer relationships with people you enjoy and allow you to amass considerable wealth. So where do you start?

1. **Believe in yourself.** If you don't believe in yourself, nobody else will believe in you — and they won't buy from you. While others may appear self-confident, confidence is actually a struggle for most people. To build your confidence, think of your successes: good grades in school, friendships, awards, a happy marriage, being a loving parent and your donations to charity and other kind deeds. Everyone has accomplishments to be proud of. To feel even better about yourself, do something nice today.

2. **Control your anxieties.** We all fear rejection, and everyone has felt its sting. This factor, more than any other, stops salespeople from prospecting by direct contact or cold calls. That's unfortunate, considering how much business can be closed that way. If you cold-call and receive a rejection, don't take it personally.

When I launched my computer leasing company, I spent most of each day cold-calling decisionmakers at Fortune 500 companies, many of whom abruptly turned me away. Each time that happened, I'd remove my tie and go to the men's room to retie it in front of the mirror. That walk allowed me to calm down and refocus for the next call. Eventually, I found people who welcomed my calls, and many of them became customers.

3. **Define your market.** You won't succeed by trying to be all things to all people. McDonald's is highly successful selling and serving low-priced fast food in a casual setting, while Lawry's The Prime Rib does well by serving gourmet meals at high prices in a

luxurious environment. Wal-Mart became the world's biggest retailer as the "low-price leader" on mass merchandise, but Nordstrom succeeds with premium service and prices to match. Evaluate your product and choose your target market carefully.



DICK KAZAN

4. **Offer compelling reasons to buy.** Why would your prospects want what you offer? Will it help them accomplish their goals? Save time or money? Gain flexibility? Sell more product? Bring them prestige? If you were a money manager, you'd attract clients by offering potentially high rates of return and assuring clients their funds were safe. Nobody "needs" a \$5,000 watch, but many Rolex customers buy them to show others how successful they are — basketball star Shaquille O'Neal bought a Rolex for each of his teammates after

he signed his most recent contract. So think in terms of what the other person wants, then provide it.

5. **Sell decisionmakers.** Because decisionmakers are often well-protected, many salespeople pursue business at the lower levels. If you do that, you're doing yourself a disservice, because you won't build relationships with those who make the decisions. You won't understand how they reach their conclusions, you won't affect their thinking at a critical time in the

decision process, and you won't be able to offer them fresh new ideas. It's far better to pursue the decisionmaker during the prospecting stage than to later be frustrated by your lack of access.

Next week: tips six-10 for sales stardom.

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

THE ROAD TO  
SUCCESS

## BETTIN' ON BUFFALO FOR \$75,000



WGRF-FM/Bufalo morning show personality Larry Norton, Jay Snedeker and Heluva Good Quality Foods' Randy Scroger presented a \$75,000 check to listener Tina Cur for correctly predicting the final score of the Oct. 15 Buffalo Bills vs. San Diego Chargers football game. Seen here (l-r) are Norton, Cur, Snedeker and Scroger.

Classic Rocker WGRF (97 Rock)/Buffalo, along with Heluva Good Quality Foods, awarded \$75,000 to listener Tina Cur for predicting the score of the Oct. 15 Buffalo Bills vs. San Diego Chargers game. Cur correctly predicted the game would end with a score of Bills 27, Chargers 24.

American Media & Special Promotions coordinated the promotion to celebrate the 75th anniversary of Heluva Good Quality Foods. As the flagship station for Buffalo Bills radio broadcasts, 97 Rock directed listeners to register for the contest at local Tops and Wegmans supermarkets. Each week one contestant was randomly chosen to win a pair of tickets to an upcoming Bills game, a Heluva Good Dip tailgate-party pack and the chance to predict the score of the game for \$75,000.

"Heluva Good had advertised with us last year, but we got their renewal because of this larger-than-life promotion," says Citadel/Bufalo Director/New Business Development Kelly Sutton.

## NEW GUYS BURIED ALIVE

For a Halloween charity stunt, Hot AC KZON (The Zone) Phoenix buried its morning team of Dave Smiley and Greg Simms, better known as *The New Guys*. The station then encouraged listeners to call in with cash donations to get the guys out.

After spending more than 26 hours buried in wooden coffins, the *New Guys* were exhumed when listeners helped raise more than \$20,000 for HomeBase Youth Services. That more than doubled the station's \$10,000 goal and exceeded its wildest expectations.

"It was a good cause, and our listeners made it happen," says Simms. An exhausted Smiley adds, "The coffins were about a foot too short. That made it a little uncomfortable." Air tubes delivered oxygen to the coffins, and R&R is pleased to report that Simms and Smiley are in good health and happy to be above ground.

HomeBase Youth Services serves thousands of homeless and runaway youth in Arizona. The money donated by KZON listeners will benefit more than 200 children in the program.



KZON/Phoenix *New Guy* Dave Smiley gets comfortable as he prepares to spend 26 hours underground.



Happy to be above ground, KZON/Phoenix's *New Guys* morning team celebrate raising over \$20,000 for charity. Pictured (l-r) are morning show members Greg Simms, Narayan "Monkey Boy" Lewis and Dave Smiley and HomeBase Youth Services Dir./Marketing & Development Sue Baker.

## TALK RADIO SEMINAR 2001

Make plans to send your sales manager and marketing director to TRS 2001 in Los Angeles, March 8-10 at the Marina Beach Marriott. Take advantage of early-bird registration savings and get complete hotel booking information by clicking on "Conventions" on the R&R ONLINE homepage at [www.ronline.com](http://www.ronline.com).

# RADIO GETS RESULTS

## SUCCESS STORIES FROM THE RAB

### RADIO KEEPS MINT MESSAGE FRESH

One of the great radio advertising success stories in recent years has been the brand-awareness campaign for BreathAure. When Anthony Raitzen was starting the company in 1992, he searched for a cost-effective means of getting the word out about his new product. Radio has played a major part in making BreathAure America's top-selling breath capsule and continues to be the main advertising medium for the company's new products.

**Category:** Health and Beauty Products  
**Market:** New York  
**Submitted by:** NYMRAD (New York Market Radio)

**Situation:** As advertisers find an ever-greater need to get a positive return on every ad dollar, many are using the direct-response marketing model to take advantage of its high degree of accountability. Radio, with its flexibility and immediacy, particularly lends itself to direct-response campaigns.

Eight years ago BreathAure began to build its brand awareness, using radio as its primary advertising medium. This year, as the company introduced its new MintAure, it used only radio to build awareness of the product before it hit stores.

**Objective:** According to BreathAure founder/exec. VP Anthony Raitzen, radio is the exclusive medium for MintAure because radio can provide immediacy, targetability and creative flexibility.

**Campaign:** The initial New York campaign, consisting of 30 to 40 spots per week on three stations, broke on May 30 and ran through September. Once MintAure became available in stores, the number of stations was increased. Raitzen says radio enables MintAure to target its audience more specifically than other media can. He notes, "We were able to target not just the demographics of the audience, but the psychographics as well."

Since MintAure wasn't initially available in stores, the campaign was direct-response, which capitalized on radio's immediacy. "We use a toll-free number for people to call and order the mints," Raitzen explains. "Each station has a different toll-free number, so we can track the results. This helps us define MintAure's audience and target subsequent campaigns."

**Results:** As MintAure begins to arrive in stores, the company continues to look to radio as its marketing partner. While the company is reluctant to share sales figures this early, it is clear that MintAure believes in the power of radio. Raitzen explains that radio's production flexibility enables MintAure to keep its message fresh by constantly changing the scripts. This, he says, is in contrast to television, "where there is thousands of dollars worth of production."

# 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 [www.rab.com](http://www.rab.com).

**FROM THE RAB'S RADIO MARKETING GUIDE AND FACT BOOK**  
 "Competitive test scores from The PreTesting Co. underscore radio's powerful brand image capabilities. Respondents recalled the key messages conveyed by radio commercials 51% of the time, compared to just 38% of TV's key messages. An updated study by the PreTesting Co. using 84 pairs of radio and TV commercials in a real-life setting has found that radio executions often outperform those on television. Unaware of the purpose of the test, target audience participants were asked to recall specific main messages after their selection of either TV or radio, choosing from three different television programs or four different radio stations. Participants could change channels at will throughout the 45-minute presentation." (Source: PreTesting Company, 1999)

**FROM THE RAB'S MEDIA FACT BOOK**  
 "Many viewers consume a limited amount of TV in the course of the day. Those viewers, characterized as 'light TV viewers,' watch only about 90 minutes of TV between the hours of 6 am and midnight. Reaching such viewers with a TV spot can be difficult, and 40% of all TV viewers fall into this category."

The Megablast Industry Awards were held in conjunction with the recent 2000 Radio Music Awards (at which KIIS-FM/Los Angeles morning personality Rick Dees won Air Personality of the Year) during the live telecast on ABC-TV. The Radio Music Awards Academy — which comprises 600 programmers from the top 100 radio markets — selected the Megablast Industry Award winners, who were announced Nov. 3 at the Aladdin Resort & Casino in Las Vegas. Congratulations to all the winners!

# MEGABLAST INDUSTRY AWARDS WINNERS

## CHR/Pop

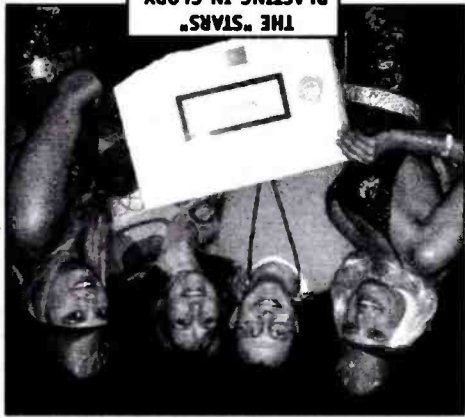
- Station Of The Year: Lisa Worden, KROQ-FM/Los Angeles
- PD Of The Year: Dan Kieley, KIIS-FM/Los Angeles
- Asst. PD/MD Of The Year: Michael Steele, KIIS-FM/Los Angeles
- Air Personality Of The Year: Rick Dees, KIIS-FM/Los Angeles
- Marketing Director Of The Year: Sammy Simpson, WHTZ-FM/New York
- Record Label Of The Year: Jive
- Label Promo Executive Of The Year: Chris Lopez, Interscope
- CHR/Rhythmic
- Station Of The Year: KPWV-FM/Los Angeles
- PD Of The Year: Jimmy Seal, KPWV-FM/Los Angeles
- Asst. PD/MD Of The Year: Danion Young, KPWV-FM/Los Angeles
- Air Personality Of The Year: Big Boy, KPWV-FM/Los Angeles
- Marketing Director Of The Year: Diana Obermeyer, KPWV-FM/Los Angeles
- Record Label Of The Year: Island Def Jam
- Label Promo Executive Of The Year: Lisa Ellis, Columbia

## Hot AC

- Station Of The Year: KYSR-FM/Los Angeles
- PD Of The Year: Angela Perelli, KYSR-FM/Los Angeles
- Asst. PD/MD Of The Year: Chris Patyk, KYSR-FM/Los Angeles
- Air Personality Of The Year: Jeff and Jer, KFMB-FM/San Diego
- Marketing Director Of The Year: Robert Lyles, KYSR-FM/Los Angeles
- Record Label Of The Year: Columbia
- Label Promo Executive Of The Year: Pete Cosenza, Columbia
- Rock/Alternative
- Station Of The Year: KROQ-FM/Los Angeles
- PD Of The Year: Kevin Weatherly, KROQ-FM/Los Angeles



A-B-C-DEESI



THE STARS  
 BLASTING IN GLORY



HE BANGS, BY LISTENER REQUEST!

- Asst. PD/MD Of The Year: Lisa Worden, KROQ-FM/Los Angeles
- Air Personality Of The Year: Ope and Anthony, WNEW-FM/New York
- Marketing Director Of The Year: Jennifer Nech, WNNX-FM/Atlanta
- Record Label Of The Year: Universal
- Label Promo Executive Of The Year: Jim Del Balzo, Columbia
- Country
- Station Of The Year: KNIX-FM/Phoenix
- PD Of The Year: Mike Kennedy, KBEG-FM/Kansas City
- Asst. PD/MD Of The Year: Cody Alan, KPXX-FM/Dallas
- Air Personality Of The Year: Randy Miller, KBEG-FM/Kansas City
- Marketing Director Of The Year: Vicki Fiorilli, KNIX-FM/Phoenix
- Record Label Of The Year: MCA
- Label Promo Executive Of The Year: Mike Wilson, RCA
- Urban
- Station Of The Year: KPRS-FM/Kansas City
- PD Of The Year: Eroy Smith, WGCI-FM/Chicago
- Asst. PD/MD Of The Year: Jay Alan, WGCI-FM/Chicago
- Air Personality Of The Year: Tom Joyner, ABC Radio Networks
- Marketing Director Of The Year: Angela Fleming, WGCI-FM/Chicago
- Record Label Of The Year: Island Def Jam
- Label Promo Executive Of The Year: Johnnie Walker, Island Def Jam
- Industry Awards
- Radio Show Producer Of The Year: Tommy Sablan, Jeff & Jer Show, KFMB-FM/San Diego
- Independent Promoter Of The Year: Tr-State Promotions
- Radio Consultant Of The Year: Guy Zapoleon
- Radio Trade Publication Of The Year: Radio & Records

Accepting their Megablast Industry Awards are PD/MD of the Year winner Chris Patyk and KYSR PD of the Year Angela Perelli. Star 98.7 was also awarded Station of the Year in the Hot AC category.

Clear Channel's KIIS-FM/Los Angeles morning host and Premier Radio Network works syndicated personality Rick Dees receiving his Radio Music Award for Air Personality of the Year Awards, broadcast on ABC-TV Nov. 4.

## Election May Hinge On Bad User Interface

By Kurt Hanson

RAIN: Radio And  
Internet Newsletter



KURT  
HANSON

As a reminder that graphic design issues are not a minor point, keep in mind that the race to determine the next President of the United States may hinge on a single bad decision about the "user interface" of the Florida ballot.

On Palm Beach County's large-print ballot, designed to assist senior citizens, a voter reading down the left-hand side of the page saw the names of Republican candidates George W. Bush and Dick Cheney first, immediately followed by

Democrats Al Gore and Joe Lieberman. But a voter who punched the circle to the right of Gore's name would, in fact, have been voting for Reform Party candidate Pat Buchanan, whose name appeared on the facing page. If a confused voter tried to correct the mistake by punching another circle, that invalidated the ballot entirely. Apparently, 19,000 Floridians made exactly that mistake, and their votes were thrown away.

The ballot's design does seem to be illegal under Florida law, which states, "Beneath the caption and preceding the names of the candidates shall be the following words: 'To vote for a candidate whose name

*The race to determine the next President may hinge on a single bad decision about the "user interface" of the Florida ballot.*

is printed on the ballot, place a cross (X) mark in the blank space at the right of the name of the candidate for whom you desire to vote.'" (Statute section 101.151, subparagraph part (3) (a) )

Obviously, there is no easy solution to the problems that the ballot's design has apparently caused. While one can infer how voters *probably* would have voted on a ballot with a different design, it would be a tough decision to change the outcome of a national election based on guesswork. And, of course, a new election could not possibly be accomplished cleanly; even if ruled legal, such an election would be wildly influenced by new factors.

The lesson Internet designers can learn from the Florida debacle is the importance of good graphic design and user testing. It is very likely that user testing, particularly testing by the senior citizens the large-print ballot was intended to assist, would have revealed the design problem.

## The Kerbango Internet Radio: More Radio, Less Internet

Audio appliance hopes to make 'Net audio more accessible

By Paul Maloney  
& Ralph Sledge

RAIN: Radio And  
Internet Newsletter

Last week in *Internet News & Views* we reviewed the Sonicbox and Akoo Kima Internet audio appliances. Another device-based approach in the move toward taking Internet radio off the computer is the Kerbango standalone Internet radio tuner. The machine won't be available until after the holidays (but perhaps before your Playstation 2 shows up), but Amazon.com is taking early orders.

### The Device

Kerbango, owned by 3Com, is banking on the idea that Internet radio would be better if it didn't have anything to do with computers — or, at least, nothing to do with the end user's computer. For about \$300 you can have one of these blue-and-green bundles of joy sitting on your night stand on Jan. 9, pulling in streaming audio from all corners of the world. And you'll never have to install, uninstall, configure, reboot or worry about what that "Scroll Lock" key is all about.

The Kerbango works through a direct connection to a broadband hookup (and only a broadband hookup, for now). The device has a tuning knob to select from such audio categories as "Music," "Weather" or "Comedy"; then users choose from the available



stations within a category. (If you're feeling old-school, the Kerbango unit also has an AM-FM tuner built in.)

The Kerbango's audio options are designed to update automatically through the Kerbango Tuning System, which is the company's extensive database of station information. As the Internet industry and the number of streaming options grow, so will the choices on the Kerbango.

Unfortunately, since the unit is not yet available, we were not able to test it in our offices. But we were able to get some specs from a company spokesperson, who told us that RealAudio and streaming MP3 are supported on the Kerbango, but, as of now, it does not support Windows Media streams. (And it may be disheartening to learn that if you already have your computer on your broadband connection, you'll probably have to plunk down \$80 or more for a router to hook up the Kerbango.)

To get a feel for how the Kerbango player will work, the company's site at [www.kerbango.com](http://www.kerbango.com) offers a good emulation — and a very nice guide to Internet radio.

### The Website

The Kerbango website is tastefully designed in the same greens and blues as the player. The heart of the



### The New Sound Of Liverpool: Juice.fm

Here's another example of attractive design and extensive lifestyle elements combining to make a compelling and effective website. Liverpool, England CHR/Rhythmic Juice 107.6 FM ([www.juice.fm](http://www.juice.fm)) is web developer Innuity's first European client, and the partnership has proved to be a great way to showcase to the Old World what the San Clemente, CA-based design firm can do for a station's online presence.

The tasteful color combinations, rounded-corner page elements, logical navigation and subtle graphic effects make every page of the site very pleasing to the eye. In fact, the subtle design approach contributes to the hip and stylish effect. Even though Juice aims young with its programming, its site is definitely not brash or "in-your-face."

The station itself seems to occupy a musical and stationality niche that's almost unheard-of here in the States: a well-blended presentation of hip-hop, CHR hits and alternative-leaning Brit-pop, with some rock acts thrown in as well. It's a pretty wide format — more like



one would expect from MTV than from a tightly targeted large-market U.S. station — but it works. The Juice's air personalities like to talk, but they exhibit great energy and enthusiasm.

The site has most of the typical station-site contents: a schedule of air talent (including Boy George, who hosts a syndicated dance show on Friday nights) with links to the personalities' sections; a station playlist, though it's in no particular order and inexplicably divided into four sections; and the usual contact and photos pages. Links to interact with the station and its sponsors appear in a pull-down menu at the top of most pages, and visitors can voice their opinions on current events, get Juice.fm e-mail accounts and enter contests.

But those sections make up only about half of the menu options available. And here's a crazy idea: The rest of the site isn't devoted to a rehash of the material that might make a P1 visit the site in the first place. In other words, the folks behind the site realize that to keep eyeballs on the pages, they need to put up more than the usual obvious (and, too often, shallow) station info. Juice does that by offering an array of useful, constantly updated lifestyle content. Especially good is its comprehensive online Liverpool entertainment guide, which includes a guide to city bars and clubs, restaurant reviews, a look at what's playing at the movies and the week's DVD releases. There's also a bit of editorial on the latest music acts, a searchable concert guide and an online chat section, all very nicely done.

The only really unfortunate part of the site is its custom player. We understand the intent behind a Java-based streaming solution (Juice uses Emblaze). With Java, the station doesn't risk losing potential listeners who are afraid to download and install a plug-in, and the software works across all platforms — Windows, Mac or Linux. Just about any system that can get online can handle a Java-based stream.

Of course, we don't know for sure that the poor quality of the Juice stream lies with the Java-based player — the problem could be the stream itself or the transmission path. But just the same, Juice may want to consider adding Windows Media or RealAudio streams to its offerings.

—Paul Maloney

Continued on Next Page



# Is The SDMI Really Secure?

## Secure Digital Music Initiative Inspires Controversy

By Paul Maloney

RAIN: Radio And  
Internet Newsletter

SDMI technology has received a fair amount of press recently due to an ongoing disagreement between the SDMI organization and the hackers it invited to try to break its digital encryption schemes. Some hackers say they broke all the protections; the SDMI claims that only one technology was successfully hacked.

### What is SDMI?

SDMI stands for Secure Digital Music Initiative. The organization is a coalition of the RIAA, whose members make the music that needs protection, and some 190 technology companies that make the software and hardware required to play and distribute that music in digital form.

The goal of SDMI is to create standardized specifications for the technology used to secure digital music. The members of the coalition are not creating a new audio format. Rather, they are attempting to develop an encryption method that can be integrated into current forms of digital music.

How, exactly, will that protection work? It's fairly complicated. The SDMI website at [www.sdmi.org](http://www.sdmi.org) features the current specs, but you may be in for a few hours of looking at labyrinthine flowcharts and memorizing obscure acronyms before you'll be able to get a good idea of what's going on.

But, to put it simply, the SDMI is developing digital "watermarks" that will be embedded into music files. A watermark is an inaudible message that is encrypted to make it very difficult to remove by hacking. This message will "hear" the message and do a series of checks to see whether the file is legitimate or stolen. Illegitimate files will simply be inaccessible — users won't be able to listen to them or move them to other devices.

What that means is that labels or musicians that distribute music in digital form will be able to control the spread of the files themselves. A user can pay for a track online, download it to a computer and copy it to an SDMI-compliant portable device, such as a Sony Music Clip. That user will not, however, be able to make copies for friends or redistribute the music through a file-sharing utility like Napster.

### The Controversy

On Sept. 6 SDMI Exec. Director Leonardo Chang-ione posted an open letter on the SDMI website asking would-be hackers to participate in a contest to try to hack the encryption technologies being considered by the SDMI. Six technologies were presented, and \$10,000 per successful hack was at stake.

Even before that challenge was issued, there were those who had problems with what the SDMI represents. Many in the hacker community don't care for the idea of digital controls on music (or anything else), so, shortly

Paul Maloney is Associate Editor of RAIN: Radio And Internet Newsletter. His experience includes 10 years as a Rock radio programmer and air personality. He's also a website designer and has managed public relations for an adventure expedition group. Maloney holds a B.S. in Journalism from the University of Illinois. Ralph Sledge started on the Internet during the era of UNIX shells, gophers and Archie, and still, on occasion, uses Lynx. He graduated from Knox College with a B.A. in Theater and English. Sledge began at RAIN as an intern and now writes about Internet radio technology and works on the RAIN website.

SDMI technology has truly been compromised. So what's really going on? If you believe the hackers, the SDMI technologies have been compromised, and now the organization is trying to change and strengthen its safeguards while the continuing to tell the public that the codes are strong and unhackable. Or it's possible that some hackers are simply trying to get the best of the organization — with allegations true or false — and are using their anonymity to protect themselves.



Secure Digital Music Initiative

### To Get More Information

It's difficult to get a good idea of what SDMI will mean for users and the music industry because it effectively doesn't exist yet. But right now you can get a good simulation of its intended effect by using either Liquid Audio or Windows Media. Both of those programs, while proprietary, offer many of the same protections and restrictions that SDMI will have. Windows Media, for example, allows companies to release tracks that expire, or "time out," after a predetermined length of time and that cannot be redistributed.

### Kerabango

Continued from Page 14  
The Kerabango database is directly accessible from the homepage. From such broad initial categories as "Music," "News," "Talk" and "Sports," you can narrow down your selection to precisely the kind of station you want to hear. For example, you can choose "Music," then "International," then make a choice by region. The results can then be sorted by a number of parameters, including city, format and popularity.



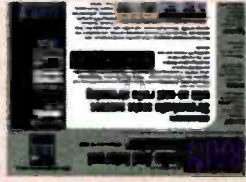
Regular Kerabango site users will find other convenient features, including the ability to save "presets" for favorite stations. The presets appear as buttons across the tops of the site's pages. There's also a nice "Help" section that assists users in obtaining and installing the various audio players they'll need for Internet radio.

In general, the Kerabango site looks good and behaves solidly. The site even works well on nonstandard browsers (that is, browsers other than Netscape or Internet Explorer). The only real criticism we can make is that some of the links are in very small typefaces. That is a minor flaw, however, and we have to say that the Kerabango site does what it does very well.

The website doesn't feature a great deal of editorial bandwidth, but the site's tested ability to deliver its streams content, but it does offer a "Special Feature" section that covers stations that have been "identified by Kerabango as exceptionally cool." The featured sites change frequently, and the selections are varied and interesting. The homepage also includes a list of "Cool Streams" that features stations ranging from Adult Alternative KP10 to BBC World News.

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### Would Visitors 'Vote' For Your Site?



Did the Florida ballot's "user interface" really affect the outcome of the presidential election? What role does the graphical interface play when a visitor to your site "votes" on whether to spend time there or go with another "candidate"? RAIN: Radio And Internet Newsletter is a web-based newsletter dedicated to helping its readers keep up-to-date on the latest issues involving radio and its relationship to the Internet — both the threats and the opportunities. Read RAINdaily at [www.kurthanson.com](http://www.kurthanson.com).

### On The Web

- 8Stops7 crank up their cyberramps and rock out in performance on Tuesday (11/21) at 3pm ET, noon PT ([www.hob.com](http://www.hob.com)).
- American folk rock gets the Brit-pop treatment from Mojave 3, performing on Thursday (11/23) at 9pm ET, 6pm PT ([www.getmusic.com](http://www.getmusic.com)).
- Michael Anderson

### 'Net Chats

- K-CI & JoJo's multipatinum discs redefined R&B for the '90s. Ask them what gives for 2000 on Monday (11/20) at 8pm ET, 5pm PT ([www.getmusic.com](http://www.getmusic.com)).
- Former Blackstreet member and soul testifier Dave Hollister is available for chatting on Monday (11/20) at 6:30pm ET, 3:30pm PT ([chat.yahoo.com](http://chat.yahoo.com)).
- Sister Hazel have that rootsy rock thing going on. Speak with them on Tuesday (11/21) at 9pm ET, 6pm PT ([www.lwec.com](http://www.lwec.com)).
- These Florida punks like to do Celine Dion covers. Ask New Found Glory about that perversion and others on Saturday (11/25) at 7pm ET, 4pm PT ([www.soundbreak.com](http://www.soundbreak.com)).

### CYBERSPACE

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

## Whose Fault Is A 'Net Failure?

When an Internet company closes, the other edge of the two-edged sword that is online business strikes: The same openness that gives us up-to-the-moment access on the web to anything we want brings news of failure to the market that much faster. The bad news gets pushed to us just as quickly as the good.



David Lawrence

That accelerated approach to getting the facts out can lead us to jump to conclusions about the causes of Internet failures. This year's "corrections" of Internet-stock prices and "right-sizing" of companies (sometimes to zero) have been accompanied by stories of hugely expensive launch parties and shameful fiscal activities in the executive suites. In many ways it's been a huge party that is now ending, and the cleanup is imminent.

But what about when a sales concept has simply failed to capture the imagination of the audience? Is that the audience's fault for not recognizing the opportunity? Or is it the company's fault for not creating a compelling product or service? Sometimes it's neither. Sometimes it's a simple matter of price.

One thing lost on most people when the MP3.com lawsuit or the Napster-Bertelsmann alliance are discussed is the price points these companies may be offering to the public. Do the math: If the rumors of a \$4.95 subscription fee are at all accurate (though that's unlikely — more on that above the charts, right), and the average user downloads a few dozen songs a month, you're looking at about a dime a dance. Hardly the insanity of the \$3.95 per digital download Sony has threatened to charge for the latest hits. And in open-source MP3 format, not some proprietary format that requires a Sony Memory Stick-compliant audio player.

Thank your stars for that. Sony and other labels may still manage to mount campaigns to try to shove the digital versions of songs at web surfers for twice the price they'd pay for the music on CD, but that will fail spectacularly. Critics will raise the cry that labels are once again ripping off the public, and no one will buy. And the labels will blame the public or, worse, the 'Net, when all it was about was price.



What's the equilibrium price point for a digital single? Probably somewhere between all-you-can-eat for a flat fee and Emusic's 99 cents. It has to be; no artist or label that would like to make a living on digital music can sell it for less. But let's hope that the accountants don't try to kill a goose that could lay some very valuable golden eggs.

Questions? Comments? [david@netmusiccountdown.com](mailto:david@netmusiccountdown.com), or post to the Internet Message Board at [www.ronline.com](http://www.ronline.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.

## e-charts

## Now How Much Would You Pay?

Let's do some math on the monthly subscription fee being hinted at by Hank Barry for Napster's future. In *Grand Theft Audio*, MTV's special on Napster from this summer, MTV took a camera and went up and down dormitory halls at an unnamed college. The MTV crew asked the students who opened their doors to estimate how many cuts they'd grabbed from Napster in the last month. Estimates ranged from a few hundred ("I had a bunch of stuff to do and didn't get to do much downloading this month") to over 10,000 from several respondents.

Let's take 50 monthly downloads as a really conservative average

(even though we know that, with broadband, 50 three-megabyte files take about 25 minutes to download). Take that suggested \$4.95 monthly subscription, divide it by two — half for Napster, half for the labels — then divide that \$2.475 by five to represent the "big five" RIAA labels (even though we know there will be more labels involved than that). Does anyone really think that the music industry, the artists, the songwriters or the producers are going to settle for reducing what is now an average sale of \$15 per 10 or 12 songs to somewhere south of a penny per song? Not for long.

— David Lawrence

### CHR/Pop

| LW | TW | ARTIST             | CD/Title  |
|----|----|--------------------|---|
| 1  | 1  | MADONNA            | <i>Music</i> / <i>"Music"</i>                         |
| 2  | 2  | CREED              | <i>Human Clay</i> / <i>"Arms"</i>                     |
| 3  | 3  | 3 DOORS DOWN       | <i>Better Life</i> / <i>"Kryptonite"</i>              |
| 4  | 4  | 'N SYNC            | <i>No Strings Attached</i> / <i>"Promise"</i>         |
| 8  | 5  | MATCHBOX TWENTY    | <i>Mad Season</i> / <i>"Gone," "Bent"</i>             |
| 6  | 6  | WALLFLOWERS        | <i>Breach</i> / <i>"Sleepwalker"</i>                  |
| 5  | 7  | 98 DEGREES         | <i>Revelation</i> / <i>"Night"</i>                    |
| 7  | 8  | BARENAKED LADIES   | <i>Maroon</i> / <i>"Pinch"</i>                        |
| 10 | 9  | DESTINY'S CHILD    | <i>Writing's On The Wall</i> / <i>"Jumpin'"</i>       |
| 11 | 10 | PINK               | <i>Can't Take Me Home</i> / <i>"Girls"</i>            |
| 14 | 11 | FAITH HILL         | <i>Breathe</i> / <i>"Love"</i>                        |
| 12 | 12 | BRITNEY SPEARS     | <i>Oops!...I Did It Again</i> / <i>"Lucky"</i>        |
| —  | 13 | BACKSTREET BOYS    | <i>Black And Blue</i> / <i>"Shape"</i>                |
| 20 | 14 | BAHA MEN           | <i>Who Let The Dogs Out</i> / <i>"Dogs"</i>           |
| 9  | 15 | CHRISTINA AGUILERA | <i>Christina Aguilera</i> / <i>"Over"</i>             |
| 13 | 16 | BON JOVI           | <i>Crush</i> / <i>"Life"</i>                          |
| 15 | 17 | NELLY              | <i>Country Grammar</i> / <i>"Grammar"</i>             |
| 18 | 18 | JANET              | <i>Nutty Professor 2 Soundtrack</i> / <i>"Matter"</i> |
| 16 | 19 | SOULDECISION       | <i>No One Does It Better</i> / <i>"Faded"</i>         |
| —  | 20 | EVAN AND JARON     | <i>Evan And Jaron</i> / <i>"Crazy"</i>                |

### Country

| LW | TW | ARTIST             | CD/Title  |
|----|----|--------------------|---|
| 1  | 1  | FAITH HILL         | <i>Breathe</i> / <i>"Love"</i>                          |
| 4  | 2  | TRAVIS TRITT       | <i>Down The Road I Go</i> / <i>"Intentions"</i>         |
| 3  | 3  | GEORGE STRAIT      | <i>Go On</i> / <i>"Go"</i>                              |
| 2  | 4  | DIXIE CHICKS       | <i>Fly</i> / <i>"Without"</i>                           |
| 5  | 5  | JOHN M. MONTGOMERY | <i>Brand New Me</i> / <i>"Little"</i>                   |
| 6  | 6  | MARTINA MCBRIDE    | <i>Emotion</i> / <i>"There"</i>                         |
| 7  | 7  | PHIL VASSAR        | <i>Phil Vassar</i> / <i>"Paradise"</i>                  |
| —  | 8  | BILLY RAY CYRUS    | <i>Southern Rain</i> / <i>"Lonely"</i>                  |
| 9  | 9  | LEANN RIMES        | <i>Jesus Miniseries: TV Soundtrack</i> / <i>"Need"</i>  |
| 8  | 10 | SARA EVANS         | <i>Born To Fly</i> / <i>"Fly"</i>                       |
| 11 | 11 | LONESTAR           | <i>Lonely Grill</i> / <i>"Tell"</i>                     |
| 6  | 12 | TOBY KEITH         | <i>How Do You Like Me Now?</i> / <i>"Country"</i>       |
| 14 | 13 | KEITH URBAN        | <i>Keith Urban</i> / <i>"Grace," "Everything"</i>       |
| 17 | 14 | STEVE WARNER       | <i>Faith In You</i> / <i>"Katie"</i>                    |
| 15 | 15 | TIM MCGRAW         | <i>Place In The Sun</i> / <i>"Thirty"</i>               |
| 13 | 16 | AARON TIPPIN       | <i>People Like Us</i> / <i>"Kiss"</i>                   |
| 16 | 17 | VINCE GILL         | <i>Let's Make Sure We Kiss Goodbye</i> / <i>"Feels"</i> |
| —  | 18 | KENNY CHESNEY      | <i>Greatest Hits</i> / <i>"Lost"</i>                    |
| 20 | 19 | BRAD PAISLEY       | <i>Who Needs Pictures</i> / <i>"Danced"</i>             |
| 19 | 20 | CHAD BROCK         | <i>Yes</i> / <i>"Visit"</i>                             |

### Hot AC

| LW | TW | ARTIST                | CD/Title   |
|----|----|-----------------------|--|
| 1  | 1  | BARENAKED LADIES      | <i>Maroon</i> / <i>"Pinch"</i>                                 |
| 2  | 2  | WALLFLOWERS           | <i>Breach</i> / <i>"Sleepwalker"</i>                           |
| 3  | 3  | CREED                 | <i>Human Clay</i> / <i>"Arms"</i>                              |
| 4  | 4  | 3 DOORS DOWN          | <i>Better Life</i> / <i>"Kryptonite"</i>                       |
| 5  | 5  | MADONNA               | <i>Music</i> / <i>"Music"</i>                                  |
| 7  | 6  | DIDD                  | <i>No Angel</i> / <i>"Here"</i>                                |
| 8  | 7  | DAVID GRAY            | <i>White Ladder</i> / <i>"Babylon"</i>                         |
| 12 | 8  | EVERCLEAR             | <i>Songs From An American Movie Pt. 1</i> / <i>"Wonderful"</i> |
| 11 | 9  | U2                    | <i>All That You Can't Leave Behind</i> / <i>"Beautiful"</i>    |
| 14 | 10 | MATCHBOX TWENTY       | <i>Mad Season</i> / <i>"Gone," "Bent"</i>                      |
| 6  | 11 | STING                 | <i>Brand New Day</i> / <i>"Desert"</i>                         |
| 10 | 12 | CORRS                 | <i>In Blue</i> / <i>"Breathless"</i>                           |
| 9  | 13 | VERTICAL HORIZON      | <i>Everything You Want</i> / <i>"God"</i>                      |
| 13 | 14 | RED HOT CHILI PEPPERS | <i>Californication</i> / <i>"Californication"</i>              |
| 16 | 15 | FAITH HILL            | <i>Breathe</i> / <i>"Way"</i>                                  |
| 15 | 16 | SISTER HAZEL          | <i>Fortress</i> / <i>"Change"</i>                              |
| 18 | 17 | BON JOVI              | <i>Crush</i> / <i>"Life"</i>                                   |
| 19 | 18 | EVAN AND JARON        | <i>Evan And Jaron</i> / <i>"Crazy"</i>                         |
| —  | 19 | INNA GORDON           | <i>Tonight And The Rest Of My Life</i> / <i>"Tonight"</i>      |
| 17 | 20 | LENNY KRAVITZ         | <i>Greatest Hits</i> / <i>"Again"</i>                          |

### Urban

| LW | TW | ARTIST         | CD/Title  |
|----|----|----------------|---|
| 2  | 1  | JILL SCOTT     | <i>Who Is Jill Scott?</i> / <i>"Gettin'"</i>          |
| 1  | 2  | TONI BRAXTON   | <i>The Heat</i> / <i>"Man"</i>                        |
| 4  | 3  | SISQO          | <i>Unleash The Dragon</i> / <i>"Incomplete"</i>       |
| 3  | 4  | NELLY          | <i>Country Grammar</i> / <i>"E.I."</i>                |
| 12 | 5  | MYSTIKAL       | <i>Let's Get Ready!</i> / <i>"Shake"</i>              |
| 5  | 6  | JIL BOW WOW    | <i>Big Momma's House Soundtrack</i> / <i>"Bounce"</i> |
| —  | 7  | PROFYLE        | <i>Nothing But Drama</i> / <i>"Liar"</i>              |
| 6  | 8  | YOLANDA ADAMS  | <i>Mountain High Valley Low</i> / <i>"Heart"</i>      |
| 8  | 9  | JA RULE        | <i>Rule 3:36</i> / <i>"Between"</i>                   |
| 11 | 10 | JAGGED EDGE    | <i>JE Heartbreak</i> / <i>"Married"</i>               |
| 16 | 11 | JOE            | <i>My Name Is Joe</i> / <i>"Lady"</i>                 |
| 14 | 12 | DONELL JONES   | <i>Where I Wanna Be</i> / <i>"Luv"</i>                |
| 13 | 13 | ERYKAH BADU    | <i>Mama's Gun</i> / <i>"Lady"</i>                     |
| 7  | 14 | RUFF ENDOZ     | <i>Love Crimes</i> / <i>"More"</i>                    |
| 10 | 15 | NEXT           | <i>Welcome To Nextacy</i> / <i>"Queen"</i>            |
| 15 | 16 | CARL THOMAS    | <i>Emotional</i> / <i>"Summer"</i>                    |
| 9  | 17 | LIL' ZANE      | <i>Young World: The Future</i> / <i>"Callin'"</i>     |
| —  | 18 | BOYZ II MEN    | <i>Nathan, Michael, Shawn, Wanya</i> / <i>"Thank"</i> |
| —  | 19 | AVANT          | <i>My Thoughts</i> / <i>"First"</i>                   |
| —  | 20 | CHANGING FACES | <i>Visit Me</i> / <i>"Woman"</i>                      |

### NAC/Smooth Jazz

| LW | TW | ARTIST                 | CD/Title  |
|----|----|------------------------|---|
| 1  | 1  | B.B. KING/ERIC CLAPTON | <i>Riding With The King</i> / <i>"Rain"</i>           |
| 2  | 2  | NORMAN BROWN           | <i>Celebration</i> / <i>"Paradise"</i>                |
| —  | 3  | CHUCK LOEB             | <i>Listen</i> / <i>"Kiss"</i>                         |
| 4  | 4  | DAVID BENNETT          | <i>Professional Dreamer</i> / <i>"Miles"</i>          |
| 3  | 5  | BONEY JAMES            | <i>Body Language</i> / <i>"Night"</i>                 |
| 5  | 6  | KIM WATERS             | <i>One Special Moment</i> / <i>"Secrets"</i>          |
| 9  | 7  | JOYCE COOLING          | <i>Keeping Cool</i> / <i>"Dawn"</i>                   |
| —  | 8  | WALTER BEASLEY         | <i>Won't You Let Me Love You</i> / <i>"Comin'"</i>    |
| 10 | 9  | KIRK WHALUM            | <i>For You</i> / <i>"Goes"</i>                        |
| 7  | 10 | WARREN HALL            | <i>Life Thru Rose Colored Glasses</i> / <i>"Take"</i> |
| 13 | 11 | FOURPLAY               | <i>Yes Please</i> / <i>"Robo"</i>                     |
| 11 | 12 | WALTER BEASLEY         | <i>For Your Pleasure</i> / <i>"Nice"</i>              |
| 14 | 13 | TOM SCOTT              | <i>Smokin' Section</i> / <i>"Smokin'"</i>             |
| —  | 14 | SADE                   | <i>Lovers Rock</i> / <i>"Side"</i>                    |
| 12 | 15 | SPYRO GYRA             | <i>Got The Magic</i> / <i>"Breezeway"</i>             |
| —  | 16 | PAUL TAYLOR            | <i>Undercover</i> / <i>"Arenal"</i>                   |
| 15 | 17 | BRIAN TARQUIN          | <i>Soft Touch</i> / <i>"Web," "Darlin'"</i>           |
| —  | 18 | GOTA                   | <i>Let's Get Started</i> / <i>"Started"</i>           |
| 17 | 19 | PETER WHITE            | <i>Perfect Moment</i> / <i>"San Diego"</i>            |
| 6  | 20 | CHIELI MINUCCI         | <i>Sweet On You</i> / <i>"Sunday"</i>                 |

### Alternative

| LW | TW | ARTIST           | CD/Title   |
|----|----|------------------|--|
| 1  | 1  | GREEN DAY        | <i>Warning</i> / <i>"Minority"</i>                             |
| 3  | 2  | 3 DOORS DOWN     | <i>Better Life</i> / <i>"Loser"</i>                            |
| 4  | 3  | U2               | <i>All That You Can't Leave Behind</i> / <i>"Beautiful"</i>    |
| 2  | 4  | WALLFLOWERS      | <i>Breach</i> / <i>"Sleepwalker"</i>                           |
| 5  | 5  | RADIOHEAD        | <i>Kid A</i> / <i>"Optimistic"</i>                             |
| 12 | 6  | LIMP BIZKIT      | <i>Chocolate Starfish...!</i> / <i>"Rollin'," "Generation"</i> |
| —  | 7  | EVERLAST         | <i>Eat At Whitey's</i> / <i>"Jesus"</i>                        |
| 7  | 8  | FUEL             | <i>Something Like Human</i> / <i>"Hemorrhage"</i>              |
| 6  | 9  | DRGY             | <i>Vapor Transmission</i> / <i>"Fiction"</i>                   |
| 9  | 10 | CREED            | <i>Human Clay</i> / <i>"Ready"</i>                             |
| 8  | 11 | COLLECTIVE SOUL  | <i>Blender</i> / <i>"Why"</i>                                  |
| 10 | 12 | BARENAKED LADIES | <i>Maroon</i> / <i>"Pinch"</i>                                 |
| 11 | 13 | WHEATUS          | <i>Wheatus</i> / <i>"Teenage"</i>                              |
| 15 | 14 | A PERFECT CIRCLE | <i>Mer De Norms</i> / <i>"Libras"</i>                          |
| 16 | 15 | ONSTURBED        | <i>Sickness</i> / <i>"Stupify"</i>                             |
| —  | 16 | LENNY KRAVITZ    | <i>Greatest Hits</i> / <i>"Again"</i>                          |
| 17 | 17 | MATCHBOX TWENTY  | <i>Mad Season</i> / <i>"Crutch"</i>                            |
| 14 | 18 | MOBY             | <i>Play</i> / <i>"Southside"</i>                               |
| —  | 19 | VAST             | <i>Music For People</i> / <i>"Free"</i>                        |
| 13 | 20 | INCUBUS          | <i>Make Yourself</i> / <i>"Stellar"</i>                        |

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

### Silvers Stated As WPCH/Atlanta PD

Clear Channel/Honolulu Director/Programming Jeff Silvers has been tapped to program WPCH/Atlanta. He succeeds Vance Dillard, who recently left the Clear Channel Soft AC to oversee South Central Communications' three

"I'm looking forward to working with everyone at Peach, especially GM Pat McDonald." Silvers told R&R. "I'm also doing some Clear Channel brand-managing for AC. Doing outside-market projects is fun, and you learn a lot from the stations you work with. My main focus, however, will be on Peach, and I'm going there to make it a winning station. We need to capitalize on what makes it a successful AC station. People need to be reminded that it's Atlanta's heritage

Having spent a few days in Atlanta several weeks ago, Silvers told R&R, "I miss the sheer beauty of Hawaii and the aloha spirit. Everywhere you look here is just beautiful. But Atlanta's a wonderful, vibrant city, and I'm looking forward to getting back to a big metropolitan area. I know WPCH has some challenges from Cox [AC WSB-FM] and all the other signals in the market. We're going to make it the best AC we can. Creative Services Director Jim Cook and I clicked right away. As the one who pins together the jingles and images, he's a huge part of the station's success."

Silvers, who begins his new duties Jan. 15, spent three years as head of his own consultancy, The Silvers Company. He has previously programmed WLTI/Detroit, WEBR/Washington and WLEV/Allentown.

### KLZ & KSTJ/Vegas Tap Carson As PD

Ken Carson has been named PD of Centennial's Classic Rock-80s combo KLZ & KSTJ/Vegas, effective Nov. 27. Currently he is Corporate PD of LM Communications and OM of LM Rocker/WYBB/Charleston, SC.

Carson told R&R, "I'm very excited to work for legendary broadcaster [and Centennial owner] Alan Shaw and Centennial VP Harry Williams. I look forward to raising the bar at both properties."

Carson has been with LM since February of this year. Previously he programmed WROQ/Greenville, SC.

Hurt

"It's great to be a part of the MCA team headed by Craig," Hurt noted. "He understands what production is all about and what it takes to make records happen. I'm proud to accept his confidence in me, and I look forward to expanding on what we've already accomplished with our artists."

Continued from Page 3

### Lawrence Opens Radio Research Firm

Former KIOI/San Francisco programmer and broadcast architect Sr. VP/Research Bob Lawrence has established Pin-nacle Media Management. He will serve as President of the San Diego-based broadcast research firm, which expects to roll out product by Jan. 1.

### Hettel Takes HBC Music Industry Post

In an unusual move for a radio company, Hispanic Broadcasting has named Richard Hettel VP/Music Industry Relations. In his new role Hettel will act as the liaison between HBC and recording artists, agents, record labels and recording companies. He'll hold those duties for all of Hispanic Broadcasting's radio properties.



Hettel

### Foster Now Capito/Nashville SVP/Mktg.

Former Arista/Nashville Sr. VP/Marketing Fletcher Foster has joined Capito/Nashville as Sr. VP/Marketing. In his new position Foster will oversee all marketing, new media, creative services and production efforts for the label. He recently exited Arista/Nashville after label President Tim Dubois departed and the imprint moved under National Publicity. He spent nearly two years at MCA as VP/Telerevision & Multimedia Marketing before returning to Nashville in 1995 to rejoin Arista.



Foster

### Lynch Elevated To WJRR/Olando PD

Alternative (R&R 11/3), Pat provides a common thread of leadership that will serve WJRR well into the new millennium.



Lynch

WJRR/Olando has promoted Assn. PD/MD Pat Lynch to PD of the Clear Channel Active Rock station. The promotion comes five weeks after PD Dick Sheetz died of cancer (R&R 10/13).

## EXECUTIVE ACTION

### Buck Becomes COO Of MediaAmerica Radio/Cable

Jed Buck has been promoted to COO of MediaAmerica's Radio/Cable units, responsible for all of those divisions' operations, as well as several corporate functions. Buck most recently was Exec. VP for MediaAmerica and Jones Radio Networks, overseeing affiliate sales and programming. Both MediaAmerica and JRN are subsidiaries of Jones International Networks.

### WWT Entertainment Affiliate Sales Ups Krasny

Westwood One has elevated Max Krasny from Director/Entertainment to Sr. Director/Entertainment Affiliate Sales. Krasny will be responsible for affiliating WWT programs with radio stations nationwide, developing new and existing WWT programming and handling the company's programming relationship with MTV and VH1.

### WMJL/Long Island Adopts New 'Sound'

Barnstable Broadcasting flipped Country WMJL/Long Island to include Pat Benatar, Phil Collins, INXS, Billy Joel, Journey, John Mellencamp and Tom Petty. It's the station's updated slogan, and "The Long Island Sound" is its new imaging statement. The WMJL calls will be kept, at least for the time being.

### Paulson Promoted To PD At WCCO-AM

WCCO-AM/Minneapolis Assn. PD Wendy Paulson has been promoted to PD of the Infinity News-Talk station. Paulson takes over for Chuck Dickemann, who recently departed the Twin Cities to pursue opportunities in the dot-com world.

### Atkinson Assigned PD Duties At WRIT

WLITQ/Milwaukee PD Stan Atkinson has assumed additional duties as PD for Clear Channel's sister WRIT (Oldies 95.7). Atkinson arrived in Milwaukee almost three years ago as PD for AC WLITQ.

### Binary Plans Web Tuner For Stations

Binary Broadcasting is planning a service that offers listeners a station by adjusting categories of music they like best.

**National Radio**

• **WESTWOOD ONE** renews its agreement to syndicate Martha Stewart Living Omnimedia's radio feature "ask-Martha" for three years.

Also, WW1's morning news-magazine show, *America in the Morning*, adds Mike Barnicle as a commentator.

Additionally, WW1 presents the simulcast of the CBS-TV special *Grand Ole Opry 75th Anniversary Celebration* Nov. 23 from 9-11pm ET.

And WW1 launches the five-hour weekend music and entertainment show *Night Flight*, hosted by Guy Davis, Saturdays from 9pm-2am ET. For more information, contact Todd Goodman at 212-641-2177.

• **MJI BROADCASTING** presents the two-hour special *James Taylor: His Life & Music*, made available from Nov. 17-20.

Also, MJI offers country music variety show *Home for the Holidays*, available from Nov. 22-26. For more information, contact Justin Chadwick at 212-896-5397.

• **UNITED STATIONS RADIO NETWORKS** presents the three-hour specials *Country Heroes 2000*, hosted by Reba McEntire, available the week of Nov. 20, and *Country Winners 2000*, hosted by Travis Tritt, available the week of Dec. 25. For more information, contact Julie Harris at 212-869-1111.

**Records**



Chambers

• **CHRIS CHAMBERS** is made VP/Publicity for Arista Records. He was previously Dir./Urban Publicity at Interscope Records.

**Industry**

• **D. MICHAEL LYONS** is appointed Dir./Aftermarket Business Development for

**CHRONICLE**

**BIRTHS**

Ricochet (Columbia Records) keyboardist **Eddie Kilgallon**, wife Terry, daughter Addison Marie, Nov. 6.

Roadrunner Records Southeast Mgr./Promotion **Keith Cunningham**, wife Elisha, son Cameron Ethan, Oct. 29.

KOH/Reno, NV afternoon host **Rusty Humphries**, wife Kathleen, daughter Karaline Betty, Oct. 31.

**CONDOLENCES**

Blackwood Brothers member **Cecil Blackwood**, 66, Nov. 13.

iBiquity Digital. He was most recently Dir./Worldwide Marketing for Compaq Computer.

• **ANDREW HUNTER** is now VP/Network Development for MTV2. He was previously Dir./Accounts for MTV Networks.

**Changes**

AC: **Joey Rosati** joins WQSX/Boston for nights.

CHR: **WLAN/Lancaster, PA** morning host **Cadillac Jack** exits ... **WSTO/Evansville, IN** adds **Jim Shea** for mornings ... **Lucas** joins **KXUU/Denver** for nights ... **KWIN/Stockton, CA** morning host **Mark Ediss**, a.k.a. **Sharkman**, exits.

Country: **WSOC/Charlotte** adds **Jeff Roper** for mornings.

News/Talk: **Tom Kamb** joins **KLIF-AM/Dallas** for afternoons ... **KSDO-AM/San Diego's Sully & Scooter Show** is now on 6-9am, and **Ray Lucia's On the Money** now

airs from 9am-noon.

Rock: **KLPX/Tucson** adds **Barry & Andy** for mornings.

National Radio: **Ahmet Zappa** and former MTV VJ **Kennedy** join **Comedy World** for mornings.

Records: **Denise Donlon** is now President of **Sony Music Canada** ... **Susan Danz** is named Sr. Dir./Sales & Financial Ops for **BMG Distribution** ... **Sony Music Entertainment** appoints **Daniel Brescoll Sr.** Counsel.

**PROS ON THE LOOSE**

Sanctuary Midwest Regional promo rep **Brian O'Neill**; 919-873-9460; [briank.o@prodigy.net](mailto:briank.o@prodigy.net).

**Davis Appointed PD At WRVW/Nashville**

Clear Channel has promoted **WMLI & WZEE/Madison, WI** OM/PD **Rich Davis** to the PD post at co-owned **CHR/Pop WRVW (The River)/Nashville**. Davis replaces **Jimmy Steele**, who was recently promoted to PD at **WNCI/Columbus (R&R 10/6)**.

Late word out of the Clear Channel camp is that **Davis** will also add **Brand Manager** duties at approximately eight stations in the region. He is expected to join **WRVW** on Dec. 11.

"This is an incredible opportunity, and I am very excited," **Davis** told **R&R**. "I've been talking with [Clear Channel programming execs] **Marc Chase**, **Buddy Scott** and

**Todd Shannon** for some time about other opportunities within the company, and I'd like to thank them and [WRVW GM] **Bob Barnett** in Nashville for this opportunity. **Jimmy** has done a great job with this radio station, and I can't wait to get in. I have a lot of ideas for the music and imaging of the station to keep it fun and in the forefront of the listeners' minds."

**Davis** began his radio career at **WYCR/York, PA** and has worked at **WBSB/Baltimore, WVRT/Baltimore, WAEB/Allentown, WYXR/Philadelphia** and **KDWB/Minneapolis**.

Back at **WMLI, MD** **Ray Sherman** has been elevated to PD.

**KKHN/Honolulu Drops 'Da Bomb' On Country**

New Wave Broadcasting's **KKHN/Honolulu** is expected to drop **Country** for **CHR/Rhythmic** on Friday. The move gives New Wave its second **CHR** in the market, as it already owns **KQMQ**. The station has changed call letters to **KKBM** and will be known as "102.7 Da Bomb." To help launch the new format, management began stunting on Monday, playing The **Gap Band's "You Dropped a Bomb On Me"** nonstop.

• **KKBM's** new PD/morning driv-

er is **Kid Leo**, who joins from a recent stint as Asst. PD/morning driver at crosstown **CHR/Rhythmic KXME**. "The hype building around this radio station is insane," **Leo** said. "We've already been on TV and in the newspapers. Advertisers are already booking time on the new station, and we haven't even hit the air yet. I've worked at all the **CHR's** in this town, and I believe they all execute it poorly. After spending three years at **KXME**, I've watched

**KKBM/See Page 45**

**KBZT**

Continued from Page 3

in the San Diego market that many stations have tried to fill but have been unwilling to focus on directly. "This station will be perfect for those of us who really loved the '80s," **Bushey** said. "It's a radio station that will specialize in music that defined an entire generation."

When asked why **KBZT** decided to drop **Oldies**, company Director/Programming & Operations **John Dimick** told **R&R**. "KBZT was one of the most-flanked **Oldies** stations in the country. We don't have the luxury of having one or two powerhouse stations and six or seven failing ones that we can hodgepodge together. All of our signals have to perform on their own, and we thought this was a great way to have a station stand on its own."

**Bushey** added, "As a traditional **Oldies** station, **KBZT** had been stuck at a nondesirable level ratings-wise, and revenues were starting to slip. We thought this would give us an important advantage — an opportunity tailor-made for us. I'm really happy about this move, and I was one of the first people in this company to bring it up for consideration. It was too big an opportunity not to consider."

Following the launch period for **B94.9**, which features 10,000 songs in a row, afternoon host **Rich**

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**Steve Knoll • (800) 231-2818**  
**Gary Knoll**

**Rock**

**CREED** Riders On The Storm  
**EVERCLEAR** When It All Goes Wrong Again  
**STONE TEMPLE PILOTS** Break On Through

**Alternative**

**EVERCLEAR** When It All Goes Wrong Again  
**DAVID GRAY** Babylon  
**P.O.D.** School Of Hard Knocks  
**STRAIT UP (LAJON)** ... Angel's Son

**CHR**

**EVERCLEAR** AM Radio  
**PLUS ONE** Last Flight Out  
**SHAGGY** It Wasn't Me  
**BRITNEY SPEARS** Stronger  
**UZ** Beautiful Day

**Mainstream AC**

**EVERCLEAR** AM Radio

**Lite AC**

**PLUS ONE** Last Flight Out  
**STING** My Funny Friend And Me

**NAC**

**GEORGE BENSON** Medicine Man  
**KIRK WHALUM** Now Til Forever

**UC**

**FUNKMASTER FLEX (DMX)** Do You  
**JAH'EM** Could It Be  
**MONIFAH** I Can Tell  
**PUBLIC ANNOUNCEMENT** Mama'cha

**JONES BROADCAST PROGRAMMING**  
**Ken Moultrie • (800) 426-9082**

**Alternative**

**Teresa Cook**  
No Adds

**Hot AC**

**Steve Young/Josh Hosler**  
**DIDD** Thankyou  
**SISTER HAZEL** Champagne High

**CHR**

**Steve Young/Josh Hosler**  
**EVERCLEAR** AM Radio

**Rhythmic CHR**

**Steve Young/Josh Hosler**  
**98 DEGREES** My Everything

**Soft AC**

**Mike Bottelli**  
**LEE ANN WOMACK** I Hope You Dance

**Mainstream AC**

**Mike Bottelli**  
**NATALIE COLE** Angel On My Shoulder

**Delilah**

**Mike Bottelli**  
No Adds

**JONES RADIO NETWORK**

**Jon Holiday • (303) 784-8700**

**Adult Hit Radio**

**JJ McKay**  
**LENNY KRAVITZ** Again

**Rock Classics**

**Rich Bryan**  
No Adds

**Soft Hits**

**Rich Brady**  
**LEANN RIMES** Can't Fight The Moonlight

**RADIO ONE NETWORKS**

**Tony Mauro • (970) 949-3339**

**Choice AC**

**Yvonne Day**  
No Adds

**New Rock**

**Steve Leigh**  
**BT** Smartbomb  
**CRAZY TOWN** Butterfly

**WESTWOOD ONE RADIO NETWORKS**

**Charlie Cook • (661) 294-9000**  
**Bob Blackburn**

**Adult Rock & Roll**

**Jeff Gonzer**  
No Adds

**Soft AC**

**Andy Fuller**  
**NATALIE COLE** Angel On My Shoulder  
**CORRS** Breathless

**Bright AC**

**Jim Hays**  
**RICKY MARTIN** She Bangs

**KMSX**

Continued from Page 3

we have simply positioned it a little more dramatically. We took the essence of the station and focused it a little bit. It's an imaging move as well as a format adjustment. Eighty percent of the music was already in the library. We've added more titles though."

When asked if the decision to change **KMSX's** sound was in response to **KBZT's** format change, **Glickenhauser** said. "Nothing we do in our business is done in a vacuum. Were we aware of **B94.9's** success. Is this a response? I'm not sure I'd put it that way. We felt that this was the best way to defend against market changes. We have 250,000 cume, and they blew off their entire **Oldies** cume."

**Glickenhauser** added that PD **Mike O'Brian, MD** **Kerry McCall** and the **KMSX** airstaff have not been affected by the format adjustment and that Clear Channel plans on promoting the station by taking advantage of the many synergies that exist with the other stations the company operates in the San Diego market.

DATEBOOK

MONDAY NOVEMBER 27

National Bavarian Cream Pie Day

1962/ The first test flight of a Boeing 727 takes place.

1967/ The nations with the largest gold supplies agree to hold the price of gold down to \$35 an ounce to prevent wild price fluctuations.

1980/ The Chicago Bears' Dave Wilkins becomes the first player in NFL history to return a kick for a touchdown in overtime.

Born: Caroline Kennedy 1957, Robin Gliven 1964

In Music History

1968/ Steppenwolf release their self-titled first album. The record contains "Born to Be Wild," which made famous in the film Easy Rider.

Easy Rider: Get your motor running!

1974/ "Kung Fu Fighting" by Carl Douglas goes gold.

1979/ Us Weekly declares that The Bee Gees are on the verge of a breakup. Barry Gibb denies the report, and the brothers are playing together to this day.

1989/ Stevie Wonder joins Paul McCartney onstage at an L.A. show for a performance of "Ebony & Ivory."

Born: Eddie Rabbit 1941-1998, Jimi Hendrix 1942-1970, Charlie Burchill (Simple Minds) 1959

TUESDAY NOVEMBER 28

National French Toast Day

1981/ Natalie Wood drowns when she falls from a yacht near California's Catalina Island. Her death is ruled an accident but remains controversial.

1984/ Phil Donahue moves his TV talk show from Chicago to New York.

1985/ Astronauts aboard the space shuttle Atlantis celebrate Thanksgiving with a dinner of irradiated turkey and freeze-dried vegetables.

Born: Judd Nelson 1959, Anna Nicole Smith 1967

In Music History

1987/ Gang scuffles disrupt a Salt-N-Pepa show at the Hollywood Palladium. The show is stopped briefly while order is restored.

1989/ George Harrison responds to reports of a possible Beatles reunion with "As far as I'm concerned, there won't be a reunion as long as John Lennon remains dead."

Born: Randy Newman 1944, Paul Shaffer 1949

WEDNESDAY NOVEMBER 29

Great Expectations Day

1961/ A Mercury Atlas V spacecraft takes Enos, a chimpanzee, on a

THURSDAY NOVEMBER 30

You're Welcome Day

1965/ Henry Ford, 60, marries Shirley Adams, 33. It's his fifth marriage, her first.

1977/ Eric Sevareid retires from CBS-TV. He'd been a news reporter for 38 years.

1986/ Ivan Lendl becomes the first tennis player to have career earnings exceeding \$10 million.

Born: David Mallet 1947, Bo Jackson 1962

In Music History

1992/ U2's first TV special, U2's Zoo in 1996.

1992/ U2's first TV special, U2's Zoo TV Outside Broadcast, airs on FOX.

Released: The Beatles' "I Want to Hold Your Hand" 1963, The Who's The Who Sell Out 1968

Born: Chuck Mangione 1940, Jonathan Knight (ex-New Kids On The Block) 1969

FRIDAY DECEMBER 1

Eat An Apple Day

1984/ A handwritten 14th-century Bible goes for a record \$825,000 at auction.

1986/ The Fairmont Hotel in San Francisco offers the world's most expensive hotel suite: three bedrooms for \$20,000 a night.

Born: Woody Allen 1935

In Music History

1976/ The Sex Pistols shock the U.K. by cursing in a BBC interview. They're banned from playing all over the country (but the interview is suspended for protesting them).

1997/ The families of two teenage victims of Salvador Argon protest Paul Simon's musical, The Capeman, which tells the convicted killer's story.

Born: Lou Rawls 1935, Bette Midler 1945, Gilbert O'Sullivan 1946

SATURDAY DECEMBER 2

National Fritters Day

1972/ The Supreme Court rules that states can shut down bars that host nude dancing.

1982/ Barney Clark receives the first artificial heart. He survives with it almost four months.

1988/ Cable network ESPN broadcasts the 10,000th edition of SportsCenter.

Born: Lucy Liu 1968, Monica Sales 1973

In Music History

1988/ KISS guest on Geraldo to discuss "Sex on the Road."

1979/ KISS perform their farewell show before going on to pursue solo projects. They reunite in 1996.

1992/ U2's first TV special, U2's Zoo TV Outside Broadcast, airs on FOX.

Released: The Beatles' "I Want to Hold Your Hand" 1963, The Who's The Who Sell Out 1968

Born: Chuck Mangione 1940, Jonathan Knight (ex-New Kids On The Block) 1969

SUNDAY DECEMBER 3

Blow Your Own Horn Day

1954/ Dr. Walter Dornberger of Bell Aircraft says that rocket-powered fighters capable of flying 13,000 mph can be built within 10 years.

1984/ Miss America 1971, Phyllis George (who is also an heiress to the Kentucky Fried Chicken fortune), signs on as a co-anchor of TV's CBS Morning News.

1991/ Hulk Hogan defeats The Undertaker for his fourth WWF championship.

Born: Brendan Fraser 1968, Anna Chumsky 1980

In Music History

1976/ Pink Floyd's 40-foot-long inflatable pig, created for the Animals cover, breaks loose from its wires and takes flight over London. It attains estimated heights of over three miles before coming down in Kent later in the day.

1979/ A crush at the doors kills 11 fans lined up for first-come, first-served seats at a Who concert in Cincinnati. The incident causes many cities to restrict or outlaw such "festival seating."

1991/ Gilby Clarke replaces Izzy Stradlin as Guns N' Roses' lead guitarist.

Born: Ozzy Osbourne 1946

Michael Anderson — A Bride Connolly



Easy Rider: Get your motor running!



KISS: Strange bedfellows.

1998/ Jimmy Buffett heads home to Mobile to play a benefit for victims of Hurricane Georges.

Born: Rick Savage (Def Leopard) 1960, Nate Mandel (Fog Fighters) 1968

Cher A Republican? Not!

'Zinescene



HAVE SOME HUMBLE PIE — While waiting near a Manhattan high-rise to shoot a scene for her movie All That Glitters, Mariah Carey was approached by a guy who asked her if a commercial was being shot there. "It's a movie," she replied. "Really?" he asked her. "Anybody famous in it?" (Globe)

Madonna recently won a hearing to evict cyberstalker Don Parisi from www.madonna.com, an Internet site he was the first to post. Here's the Globe's spin on the lawsuit: "Elton John Paid Ex-Lover \$30 Million — Now He Wants It Back!"

Elton John has one of the largest private collections of photographs in the world, according to Time. Until Jan. 28, 2001, John will be displaying 380 of these photographs at the High Museum of Art in Atlanta.

Paul McCartney, who is currently showing a collection of his paintings at the Matthew Marks Gallery in New York, has been stumping a book of song lyrics and poems around publishers in New York. Entertainment Weekly bandmates are also thinking about starring in the third installment of the musical Grease, re-enters the scene.

Speaking of Britney, Madonna wore a T-shirt emblazoned with the words "Britney Spears" in recorded album — while flying from Cincinnati to New Orleans. What if Feels Like to Be a Girl? to the young singer during the Material Mom's recent concert at the Roseland Ballroom in New York. (Us Weekly)

Speaking of personal journals, it seems Eminem has lost his report that, according to the rapper's website, he lost the notebook — which has a photo of Britney Spears on its cover and includes material for a soon-to-be-released album. Entertainment Weekly reports that, according to the rapper's website, he lost the notebook — which has a photo of Britney Spears on its cover and includes material for a soon-to-be-released album. Entertainment Weekly reports that, according to the rapper's website, he lost the notebook — which has a photo of Britney Spears on its cover and includes material for a soon-to-be-released album.

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



AL PETERSON  
alpeterson@monline.com



# The World According To Leykis

Westwood One's talker steps up and speaks out in a candid interview

Tom Leykis is no stranger to controversy. Given his long career behind the microphone, that doesn't come as any big surprise. With the strong opinions, quick wit and no-fear attitude that he brings to the studio every day, Leykis has seen the Talk radio business from both the top and the bottom of the ladder of success. During my recent conversation with Westwood One's "mouth that roared," Leykis addressed both fans and foes of the daily discussion he leads on what he calls "the issues you really care about."



Tom Leykis

**R&R:** Who is the real Tom Leykis? Are you an actor-turned-philosopher or a philosopher-turned-actor?  
**TL:** Everything I say on the program is my real opinion. I have never fabricated any opinions to attract an audience. What I have done over the years is to never stay locked into one style or one area of subject matter.

**R&R:** You started out as a more traditional politically oriented talk host, correct?  
**TL:** Well, later in my career I did do issue-oriented talk, but I really began doing talk somewhat by accident in 1979 at a music station, WPIX-FM, in New York. We began dropping records to take phone calls in what became more of a comedy show. We had these bits where listeners became a part of the evolution. My evolution as a personal-ty has been, and still is, a continuing

"My evolution as a personality has been, and still is, a continuing process."

## Annual News/Talk 'E-address' Update

As the end of another year draws near, it's time for our annual update of News/Talk radio e-mail addresses. In today's world it has become nearly impossible to maintain communication with other professionals in our business without an up-to-date e-mail address book. So once again we'll publish our annual updated listing of "e-addresses" for News/Talk radio professionals on these pages Dec. 15.

To be sure that you are included in this clip 'n' save annual listing, send us your "e-address" today. Even if you've been included in years past, be sure that we have your latest e-mail address on file, as well as your station and company affiliation and the city where you are located. Don't get left out of this once-a-year special News/Talk column.

Send your "e-address" right now to: [alpeterson@monline.com](mailto:alpeterson@monline.com).

Howard Hoffman at night during the dying music radio days of WABC.

**TL:** I'm not concerned about that at all. In some ways I think some of these guys take to me like the father or older brother they never had. I live a lifestyle that is much like my listeners. I don't have kids, and I'm out at night, going to clubs and seeing bands. I'm not at home watching Disney videos with the kids. My wife and I live in a house that's like an amusement park for grown-ups. We live like we are a lot younger than we are, and in L.A. I don't think that is all that uncommon.

**R&R:** Speaking of marriage, you had a few well-publicized failures at that institution prior to your present wife. Why should anyone take advice from you on how to handle a relationship?

**TL:** Well, first of all, let's keep in mind that I don't advise people on relationships; I'm just here to tell the stuff he hears me talking about on the show. He's generally single, although many times he is married but years for the days when he was single. We have created this show to appeal to men 25-44. If we win there, we win 25-54, as we do in L.A. and Seattle.

**R&R:** How does a married guy, with 30 years of radio behind him, think he can relate credibly to a 25-year-old single guy?

them and participated over the phone. For example, we used to do this bogs soap opera and cast listeners in different roles as various characters. We also used to do a game show in which callers were given an embarrassing situation they might find themselves in, and we'd give them 10 seconds to come up with a good way to lie their way out of it. I also used to do these character voices with that time. I've done many things, and I have done a lot of different kinds of shows. So I don't ever worry about becoming one-dimensional.

**R&R:** You started out as a more traditional politically oriented talk host, correct?

**TL:** Well, later in my career I did do issue-oriented talk, but I really began doing talk somewhat by accident in 1979 at a music station, WPIX-FM, in New York. We began dropping records to take phone calls in what became more of a comedy show. We had these bits where listeners became a part of

"First it was Rush. Then it was Laura. Now it's the Mike Gallagher Show that demands your attention and consideration." CARY PAHIGIAN, VP Market Manager / Saga — Portland, Maine

There's a reason why groups like Citadel, Saga and Entercom are turning to Mike.

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WEDDING ANNIVERSARIES IN AMERICA—Why do wives expect all the gifts?

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MIKE



**Leykis**

Continued from Page 21

When I do "Leykis 101," I clearly tell listeners that I do not pretend to be some sort of expert. I am simply a licensed interpreter who is able to translate women into English for men. If somebody actually wants to take me seriously knowing that up front, well, that's certainly not my fault.

**R&R:** Let me ask you a bit about Susan, your wife. How does she react to some of what she hears coming from you on the air?

**TL:** Well, I'm not a workaholic. I like my work, but I have a home office, and I work at home most of the time. I go into the studio just to do my show. So my wife and I are together more often than we're apart. Even when I go on the road, most of the time Susan comes with me. So she really knows who I am and what I'm all about.

As far as the content of the show, I think she realizes that most of it is actually true. I think that is what is most maddening for women who hear the show. When they disagree with something I say, I'll tell them,

"Fine. Prove me wrong." And most of the time they'll reply that it's not that I'm wrong, it's just that they can't believe that I would actually say it.

For instance, when I say, "When a guy first meets a girl, all he really

wants is to see her naked," that makes them angry. But they can't prove it's not true, and, in fact, most agree that it probably is true. But they have to live in denial about it if they want to continue to talk to and like men.

**R&R:** So, your wife's OK with the infamous "rack signings," where you go out and autograph women's breasts at your live broadcasts?

**TL:** First of all, the rack signings didn't come about by design. It developed spontaneously and grew from there. I'm sure she would rather I wouldn't do them, but I really approach them like a gynecologist. They come up to me. I sign them in about 30 seconds or less, and I never see them again. It's not like I'm making out with them over in the corner or something.

**R&R:** Does it bother you that much of the focus of the press you receive is about things like rack signings and women exposing themselves in public for "Flash Fridays"? Do you think that sort of coverage tends to misrepresent your show?

**TL:** I don't worry about it. The purpose of all of the mayhem that

**"Radio is a craft and an art form, and too many people in our business forget that the first priority when hiring a host is to get someone on the air who knows what the hell they are doing as a broadcaster."**



Sharing a laugh while broadcasting live during the Museum of Television and Radio's recent salute to L.A. radio are onetime KABC midday legend (and current KRLA host) Michael Jackson (l) and current KABC midday talker Al Rantel.

surrounds the show is to attract cume. The hard-core reality of consolidation in our business is that one of the things it has impacted is marketing dollars. Stations are spending less and less on marketing.

So when you go on the air at a station today — especially in a market like L.A., where you are facing some 81 other stations — as a host, you have to do things that will draw cume to the radio station and your show. This is not something that is unique to Los Angeles or Infinity; it's a fact everywhere. So we need incidents where I get into feuds with a local newspaper columnist or where 3,000 people show up someplace and start signing each other.

We need that because radio stations as a whole are not spending very much money on marketing in today's world. When Budweiser introduces a new variety of beer or McDonald's launches a new sandwich, just try to ignore it! But radio stations don't consider their product to be something that should be marketed. Like I always say, in our business we just sell advertising; we don't buy it. It's like we don't believe that advertising works unless we're selling it.

**R&R:** So any publicity is good publicity?

**TL:** Sure. People might get the wrong idea about the show from some article that gets written, but when they tune in, they find out that it's not just about rack signings, and it's not just about sex. It's about lots of things. But I could grow very old sitting around waiting for a station to put up a billboard saying, "Tom Leykis: He Does A Great Show," so I believe it's part of my job to do things that will draw people to sample the radio show.

I've always done that. I gave up a long time ago on the idea that the radio station is going to make me successful. Our show is its own entity that performs on its own strength and reputation. My advice to hosts is: If you're smart and willing to get out there and work the market by doing appearances, you can build your own cume. In a place like Southern California that means you need to go to

maybe 200-plus places, like we have over the course of the last couple of years.

**R&R:** What sets you apart from other talk hosts who, like you, are often described as outrageous?

**TL:** In this new FM Talk universe, I am a broadcaster. Too often in this business, in an attempt to take shortcuts to get cume and notice, people are put on the air who are notorious in other fields, but who are not broadcasters. In reality, look at those who have been most successful in syndication — Howard Stern, Dr. Laura, Imus, Rush Limbaugh, Art Bell — they are all radio professionals.

Radio is a craft and an art form, and too many people in our business forget that the first priority when hiring a host is to get someone on the air who knows what the hell they are doing as a broadcaster. I've been a DJ, a producer, a talk host — I've done every level of broadcasting. The people who have done that, it shows in their work — and that's not just me; it's all of the most successful hosts out there in syndication.

**R&R:** What are the best and worst times you've experienced in your career?

**TL:** The worst? Definitely the seven months I was off the air after I got fired at KFI back in the early '90s. The best time? Now. Absolutely. I've had lots of fun at various times in my career, but in terms of professional recognition, compensation and just plain having fun going to work every day, now is definitely the best time in my life.



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Allan Cook, PD, KOOL FM Tucson, AZ

● "Fits perfectly in our demos. Goddard's 35 years on the air are all packaged in one great 3 hour program!"  
Rick Andrews, PD, KOOL 101.3 Albuquerque, NM

● "We made the right choice! Goddard's Gold is a fresh change of pace for my station."  
Brad Majors, PD, Oldies 99WAVS Macon, GA

● "Fits great for our target demo. Keep the great programs coming!"  
Dennis Michaels, GM, Z-100 FM Mt. Shasta, CA



time employees, Skettino says. "Other-  
ers will start new careers or simply de-  
velop new interests. Colleges and uni-  
versities that benefited tremendously  
from boomers during traditional col-  
lege years may have a chance to recap-  
ture some of this enrollment."  
Adding that there will be no change  
in baby boomers' need to enjoy them-  
selves, she says. "As leisure time  
grows, so will the advent of specialized  
travel services. Not cruises with  
shuffleboard, but adventure vacations  
and travel to exotic locales, maybe  
even "retirement zones" specializing in  
leisure products and services for the  
elderly."  
Those in both the 55-64 demo and  
the 65+ group have a larger percent-  
age of discretionary income than any  
other age group, even the highest-ear-  
ing of the 45-54 bracket, Skettino says.  
"In fact, they control 50% of all dis-  
cretionary spending. After the children  
leave the house, many baby boomers  
will be seeking sophisticated furniture,  
travel, food luxuries and other rewards  
for the years they spent cleaning up  
grape juice or paying for extra car in-  
surance."  
Total household assets will increase  
with age too. "Boomers have enjoyed  
very prosperous times throughout most  
of their adult lives," Skettino says.  
"Boomers who invested in the '70s,  
'80s or even early '90s have probably  
seen their assets grow considerably."  
Additionally, most baby boomers are  
also homeowners, and their property  
values could have doubled or tripled.

## Discretionary Income

At this summer's NAB Ra-  
dio Show in San Francisco, Interop  
VP/Marketing Com-  
munications Michele Skettino  
accomplished the formidable  
task of condensing the informa-  
tion in the report while simulta-  
neously expanding on its sig-  
nificance. This week we'll fo-  
cus on some of her conclu-  
sions.

## An Overview

Whatever affects advertising and  
marketing campaigns obviously has a  
direct impact on Oldies radio. Explain-  
ing the implications, Skettino notes,  
"It could spark the long-anticipated  
shift in dollars up the demographic  
ladder. Currently, an estimated 5% of  
dollars are directed toward 50+ demo-  
graphics. However, along with a shift  
in dollars must also come a redifi-  
nition of the needs and attitudes of ma-  
turing boomers."  
Baby boomers, those born between  
1946 and 1964, make up 31% of the  
population and account for 62% of  
the Oldies radio audience. All 78 mil-  
lion baby boomers are in the 35-54  
aged definition of old age should be  
along the lines of: Youth: 18-25; Young  
Adult: 25-40; Middle-aged: 40-  
60; Late Adulthood: 60-80; Old Age:  
80-100; Very Old Age: 100+.  
Product branding for baby boomers  
2020 30% of the population will fall  
into the 55+ demo.



Michele Skettino

in May (5/19) we took a look at some of the statistics highlighted in Interop's compelling  
report "Boomers Break the 55 Limit." With the first wave of baby boomers crossing the 55+  
threshold next year, the report delivers hard data on how these people perceive themselves —  
and how that perception affects them as consumers.

# More On Breaking The 55 Limit

Expanded Interop report focuses on baby boomers' future market impact



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## Street Talk®

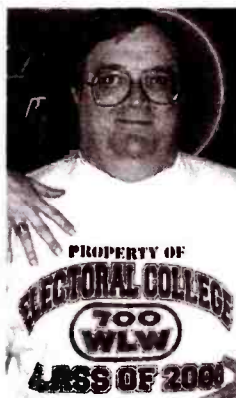
# Y-100 Puts Palm Beach Ballot To The Test!

The bizarre outcome, or lack thereof, of the 2000 presidential election has placed the state of Florida under the microscope of news organizations from around the globe. Radio stations from around the country are also looking at Florida, and ST's complete election coverage begins in South Florida, which has unwittingly become ground zero in the Presidential Battle of the Candidates.

**WHYI (Y-100)/Miami** VP/GM David Ross couldn't wait for the courts to decide whether Palm Beach County's "butterfly ballot" was confusing for voters. On Monday the station set up its own polling places at the Miami-Dade, Broward and Palm Beach County courthouses in an attempt to see how many of each county's residents could vote correctly. After declaring in writing their voting preferences, volunteers were handed a ballot and asked to cast their votes. The completed form was then attached to the ballot, and the votes were tabulated. How'd it go? The *New York Post* reports that 50 nursing home residents aged 92 to 97 marked their ballots correctly! Meanwhile, the promo department at Y-100 has successfully tabulated the results of its 14th annual Wing Ding fund-raiser. The poultry chow-down and two-day concert brought in more than \$400,000 — a new record — for a Miami-based substance-abuse prevention and treatment center for young adults and kids.

Florida's election fiasco has resulted in an indefinite relocation for KSTP-AM/Minneapolis talk hosts **Barbara Carlson, Mark O'Connell** and **Ron Rosenbaum**. The trio have set up camp at WRMF/West Palm Beach's studios in order to provide listeners with live reports on what's happening with the county's disputed election results. The three remaining members of the station's morning show will hold down the fort in the Twin Cities until America's next president is officially declared — whenever that may be....

**WLW/Cincinnati** decided to have fun with this year's disputed presidential election results by producing limited-edition "Electoral College" sweat-shirts. They'll be given away to WLW listeners, although the station considered accepting donations for a "Save South Palm Beach's Vision" campaign. That fund would have provided free or discounted eye exams to disgruntled Florida voters. Here's WLW's own sports personality, **Seg Dennison**, sporting his own high-quality poly-cotton blend.



Another Cincinnati radio station, **Oldies WGRR**, is offering listeners a trip to the "scene of the crime": West Palm Beach. Contestants must correctly guess the date and time at which either Al Gore or George W. Bush will concede the presidential election.

As if figuring out the ballot wasn't confusing enough for Palm Beach County residents, radio listeners are coping with yet another signal swap for Clear Channel Talker **WBZT/West Palm Beach**. The station moved from 1290 kHz to 1040 kHz a few years back. But thanks to the recent sale of the 1040 AM frequency to James Crystal, WBZT has relocated to 1230 kHz. As a result, Adult Standards **WJNA/West Palm Beach** shifts to 1040 kHz.

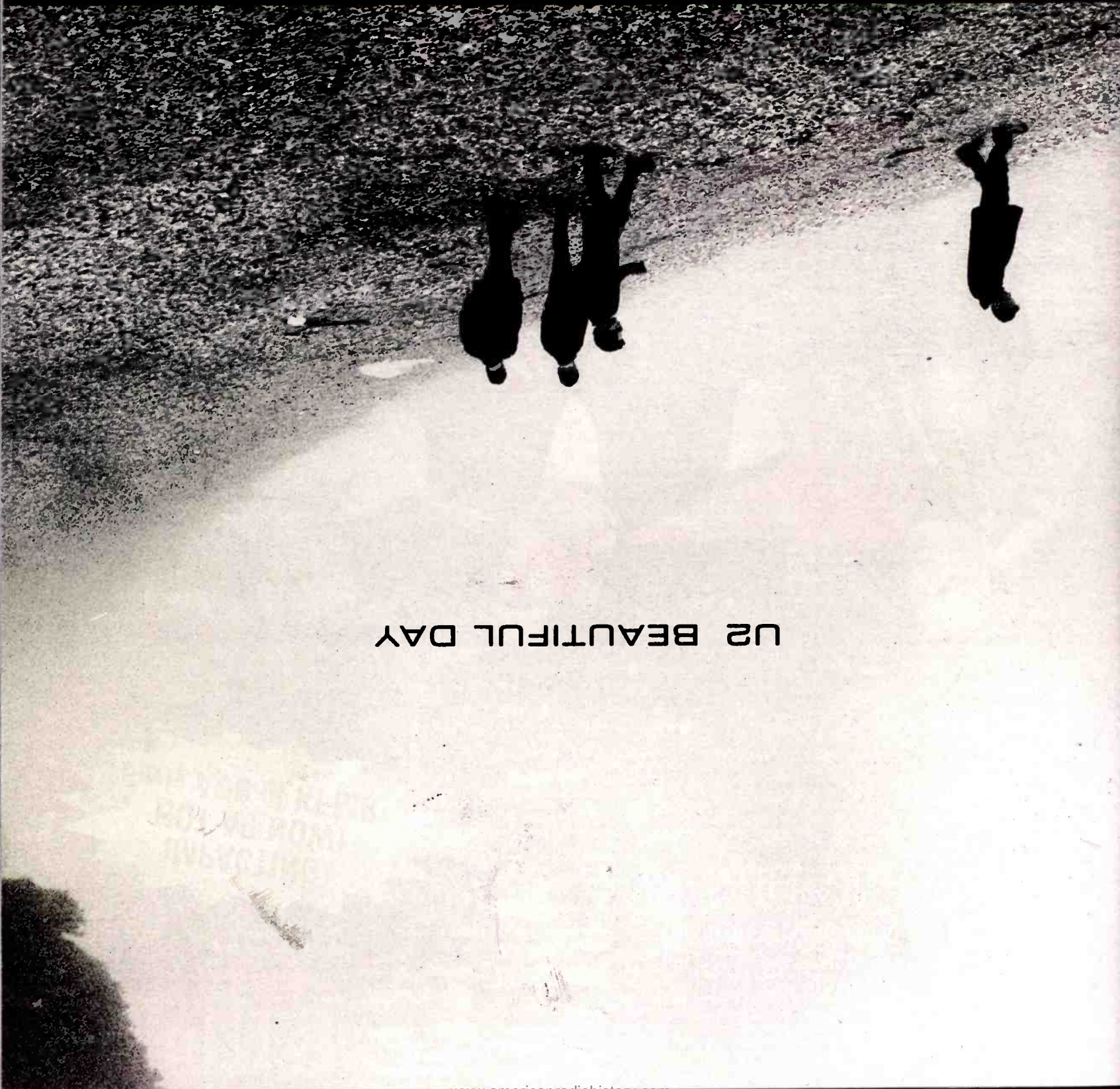
Before wrapping up our election coverage, we turn our attention to Davidson County, NC, where signs touting the political candidates disappeared faster than usual this year. It seems **WKZL/Greensboro** has offered \$500 to the person who collects and returns the most campaign signs to the station, and listeners have been rabidly taking down signs since Nov. 6 — one day before the election. While several candidates and political workers have complained, one contestant told *The Dispatch* he'd collected three pickup-truck-loads of signs from throughout the county. The contestant plans on using the prize money to pay for a National Rifle Association gun-safety program he'd like to expand in schools.

### ► Bertelsmann, EMI Music Discussing Merger ◀

According to London's *Financial Times*, music industry giants Bertelsmann and EMI Music Group have confirmed that they're in talks to merge their operations. Bertelsmann would pay EMI shareholders a cash dividend, giving them a 50.01% stake in a combined BMG-EMI. EMI says no detailed discussions have taken place as yet and that "there can be no assurance that a transaction will result." However, the business daily says that Bertelsmann Chairman/CEO Thomas Middelhoff and EMI Chairman Eric Nicoli reportedly met in New York on Tuesday to begin working on the transaction, which is similar to the one proposed by Warner Music Group and EMI. That merger was withdrawn after it was learned that the European Union was planning to block the deal.

In other record news, Universal Music Group is now \$53.4 million richer after U.S. District Judge Jed Rakoff ruled in favor of UMG in its copyright-infringement case against MP3.com, which concerned the latter's

Continued on Page 26



U2 BEAUTIFUL DAY

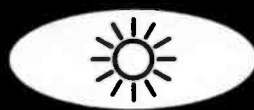
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Macy's Thanksgiving Day Parade- November 23  
Billboard Music Awards- December 5**

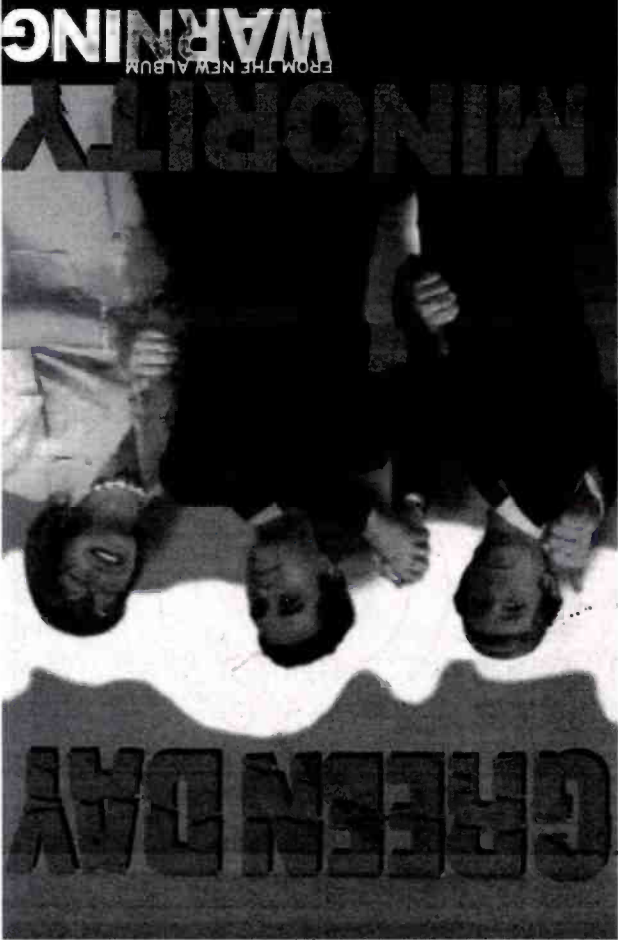
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**Street Talk**

My.MP3.com "music locker" service. MP3.com does not plan to appeal the decision. As part of the deal, UMG also granted MP3.com a non-exclusive North American license for use in My.MP3.com.

**Drudge Drubbed By ABC Radio Nets!**

Conservative commentator and Internet gossip-monger Matt Drudge's deal with the ABC Radio Networks will end when his contract expires Dec. 31, ABC spokesperson Julie Hoover tells ST. Hoover said the decision was made by ABC's Bob Callahan and not the Disney hierarchy. Drudge was quoted in the *Washington Post* as saying, "I see it as punishment for dating to report on ABC's activities." Eight ABC O&Os and a reported 130-plus affiliates carried Drudge's Sunday-evening program.

**Rumors**

• Bonneville Regional Director Karl Winston steps in as interim GM at WWZZ/Washington as GM Tom Glade steps down.

• WSKS/Utica-Rome PD Stew Schantz adds duties as Market OM. He'll now oversee WSKS, WOUB, WRFM and the AM Sports Stars Radio Network (WADR, WRNY & WUTO).

• KBIO & KGFT/Colorado Springs VP/Operations and GM Ken Saesso departs the Salem-owned duo.

• Scott Meier, Regional VP/GM for Citadel's five Saginaw, MI properties, adds GM duties for WTRX & WFBE/Flint, MI.

• Brad Hansen is named OM of Journal's KTTN-AM & FM & KMXX/Springfield, MO. Concurrently, KTTS MD Warren McDonald exits to be come OM for the Zimmer Group's stations in Joplin, MO.

• Mike Allen joins WYBB/Charleston, SC as OM.

• Former WPOW/Miami PD Frank Walsh joins Tiger-Radio.com as VP/GM. He'll also serve as VP/Music Programming for parent company Define Media and all Tiger Radio formats.

• Jerry Frenness becomes GM at KTUX/Shreveport, LA. He succeeds David Macelko.

• Leap O' The Week: Dave St. John departs the PD chair at Contemporary Christian WNCB/Duluth, MN for the PD/morning host slot at Christian CHR noncom WAFF/West Palm Beach.

• WRXK/Ft. Myers PD John Rozz adds similar duties at Alternative sister WJBX.

• WGTZ and WING-AM & FM Dir./Operations & Prog. Randy James adds PD duties at GTZ as PD Ange Canessa exits.

• KDON/Monterey-Salinas PD Dan Watson exits as sister KTOM OM Cory Mikhalis adds PD duties at DON.

• KWWV/San Luis Obispo, CA PD Craig Marshall exits. Bob Lewis steps in as interim PD.

• KZKX/Lincoln, NE MD Brian Jennings rises to PD.

• Veteran radio personality "Banana" Joe Montone is named PD/morning host at WAKT/Panama City, FL. He most recently held the morning shift at KTXX/Dallas.

• Brad Carson is tapped as PD of WKOE/Atlantic City, NJ.

• Former WKMI-AM, WKFR-FM & WRKR-FM/Kalamazoo, MI OM John Flint joins KIXY/San Angelo, TX as PD.

• WKLB/Boston evening host Jim Radler joins WIOV/Lancaster, PA as PD.

• Bret Michael joins NAC/SJ KOAI/Dallas-Ft. Worth as Asst. PD/MD. He had been PD of WLVE/Miami and simulcast partner WWLV/West Palm Beach.

**Records**

• Beyond VP/National promo George Silva and the label part ways.

• Arista head of Adult Alt. promo Nick Attaway segues to Charleston, SC, where he'll handle regional promo duties while retaining his Adult Alt. duties.

• Edel North America names former mercury Exec. VP/GM David Leach its new head of marketing & promotion. Are more announcements forthcoming?

• Capital taps former Arista Florida rep Rick Austin as its new Orlando-based rep.

• Maverick Northwest regional Sam Bates exits.

Last week **R&R** reported that two-year Journal Broadcast Group VP/Radio Programming Dave Dillon had been named Director/Program-Ming for KABL & KIOI/San Francisco. Now it seems he's changed his mind, and he'll stay with Journal, where he's been overseeing the company's 36 radio stations. "I decided to stay here for personal reasons," Dillon tells ST. He adds that the KABL & KIOI position "was a wonderful gig. It's a fabulous job. The GM and the Market Manager are fabulous people, and those stations will succeed." Dillon will continue to be based in Houston.

Greater Media Chairman/CEO Frank Kabela has announced his retirement. Kabela served as President/COO of the company for most of his 38-year tenure and was promoted to his current position following the 1999 death of company founder Peter Bordes. Brother John Bordes, who is an executive in Greater Media's cable TV division, becomes Chairman.

The *Chicago Sun-Times* reports that Bonneville/Chicago President/GM Drew Horowitz has been elevated to Regional VP. He'll continue to oversee Chicago's WNNB, WLUP & WTMX and adds similar duties at WXTR, WTOP-AM & FM, WGMS, WWVZ & WWZZ/Washington.

George Putnam, a 66-year radio vet, extends his contract with Salem Talker KIEV/Los Angeles for three years. As part of the deal, his program shifts from noon-2pm to 3-5pm. Putnam recently celebrated 25 years at the station.

**Cock Jock' Cops Top Spot in Weekly Freebie**

While Angelenos were bombarded with Election Day coverage from the local dailies and TV newscasts, the Los Angeles *New Times* treated readers to a front-page feature on Westwood One syndicated talker and top-rated KLSX/L.A. afternoon host Tom Leykis. The five-page

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# music



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## Street Talk®

Continued from Page 27

piece, titled "Cock Jock," described the typical behind-the-scenes, sports bar atmosphere at the Leykis' Culver City, CA base of operations. The piece also offers a glimpse at Leykis' upbringing as a teen in Long Island, NY in 1970 and his rise to the top of the ratings pack in Southern California. Leykis says he doesn't "pretend to be anything but what I am. I'm a guy with a big mouth who blabs into a microphone." But one person interviewed by the alternative weekly misses the old, serious on-air Leykis who made a name for himself at such stations at WGY/Albany. "He is really good at issues. Frankly, you know, I find that more entertaining. As an old married woman, I suppose I find nonstop talk about 'racks' and getting laid something I can't identify with anymore." The woman quoted is Leykis' 40-year-old wife, Susan.

An ongoing feud between a Coral Gables, FL resident and WQAM midday host Neil Rogers has escalated once again. The *Sun-Sentinel* reports that John Thompson, a longtime Rogers critic, has sent the Beasley Sports Talker a letter in which Thompson claims "the failure of WQAM to prevent the broadcast of (indecent) material reflects poorly upon its continuing privilege to operate a radio station." Rogers' attorney, Norman Kent, said the letter is simply another attempt to harass Rogers and that "this isn't enough to prevent a station from renewing its license." WQAM was forced to pay \$35,000 in fines last July for indecent Rogers broadcasts.

The *New York Post* reports that Howard Stern is "downright despondent" about his future at Infinity and that he's still awaiting a new contract with weeks to go on his present deal. Stern told listeners he'd prefer to re-sign with Infinity, but he may consider an offer from another broadcaster. Stern agent Don Buchwald and an Infinity spokesperson declined to comment to the *Post*.

**B.J. Shea** was fired from FM Talker KQBZ (The Buzz)/Seattle in March for making on-air remarks that suggested he wanted to shoot members of such groups as the Christian Coalition, which had condemned an HBO made-for-cable TV film exploring lesbian relationships. On Monday Shea returned to the station, thanks to an arbitrator's ruling that Shea should have been suspended for five days. When asked to comment on Shea's return, KQBZ OM Kris Olinger told *ST*, "The arbitrator ruled that while the comment B.J. made was 'indefensible,' the punishment was too severe."

Gary Willis won \$1,000 from **WEBN/Cincinnati** in 1975. Willis, then 19, used the winnings to relocate to Silicon Valley and start a software company. Sadly, Willis recently died. But he didn't forget about WEBN. Willis left close to \$11,000 (the amount his prize would be worth if he'd invested it) to the station. Now, it will give away the cash in \$1,000 increments as part of a promo called "Gary Coughs up the Cash."

Radio programmers are encouraged to take part in a survey being conducted by Uni-

RADIO RECORDS



1

- **John Fullam** tapped as Exec. VP for AMFM/New York.
- Clear Channel sets **Gene Romano** and **Jack Taddeo** as Regional VPs/Programming.
- **Jack Hutchison** elevated to VP/Market Manager for Entercom/Portland.
- **Mike Wheeler** named Chief PD for Clear Channel/St. Louis.
- **Tony Fiorentino** hired as OM/DP of WMTX/Tampa.

5

- **Joe Riccitelli** elevated to Sr. VP/Promotion at Island Records.
- **Dave Ervin** boosted to National PD for Bonneville.
- *New PDs for Houston:* **John Roberts** at KIKK-AM & FM and **Dennis Winslow** at KLDE.
- **Zeb Norris** named PD of KUMT/Salt Lake City.
- **Cliff Nash** promoted to PD of WXLE/Albany.

10

- **Ruben Rodriguez** appointed Sr. VP/Urban Music at Elektra Records.
- RCA ups **Geary Tanner** to VP/National Promotion and **Bonnie Goldner** to VP/Promotion & Trades.
- **Steve Streit** upped to OM of WPRD & WMGF/Orlando.
- **Tom Sandman** set as PD of WBOS/Boston.
- **Tim Closson** wooed to WUBE/Cincinnati as PD.

15

- **Maurice Tunick** tapped as VP/Director at ABC Talkradio.
- *Leap O' The Week:* PD **Gabe Baptiste** goes from KSTT & WXP/Davenport, IA to WINZ-FM/Miami.
- **Steve Weed** planted in PD chair for WCZY-AM & FM/Detroit.
- **David Bernstein** becomes PD of WTIC-AM/Hartford.
- **Mary June Rose** is named MD of WIBC/Indianapolis.

20

- **Gary Fisher** promoted to GSM of WABC/New York.
- **Gabe Baptiste** named MD of WXP/Davenport.

25

- **Don Kelly** chosen as WFYR/Chicago's new PD.
- **Tom Franklin** named News Dir. of WCBS-FM/New York.

versity of Cincinnati professor John W. Owens. The questionnaire takes five to 10 minutes to complete, participants won't be identified, and results will appear in *R&R*. Visit [www.oz.uc.edu/~owensjw](http://www.oz.uc.edu/~owensjw) to submit your responses.

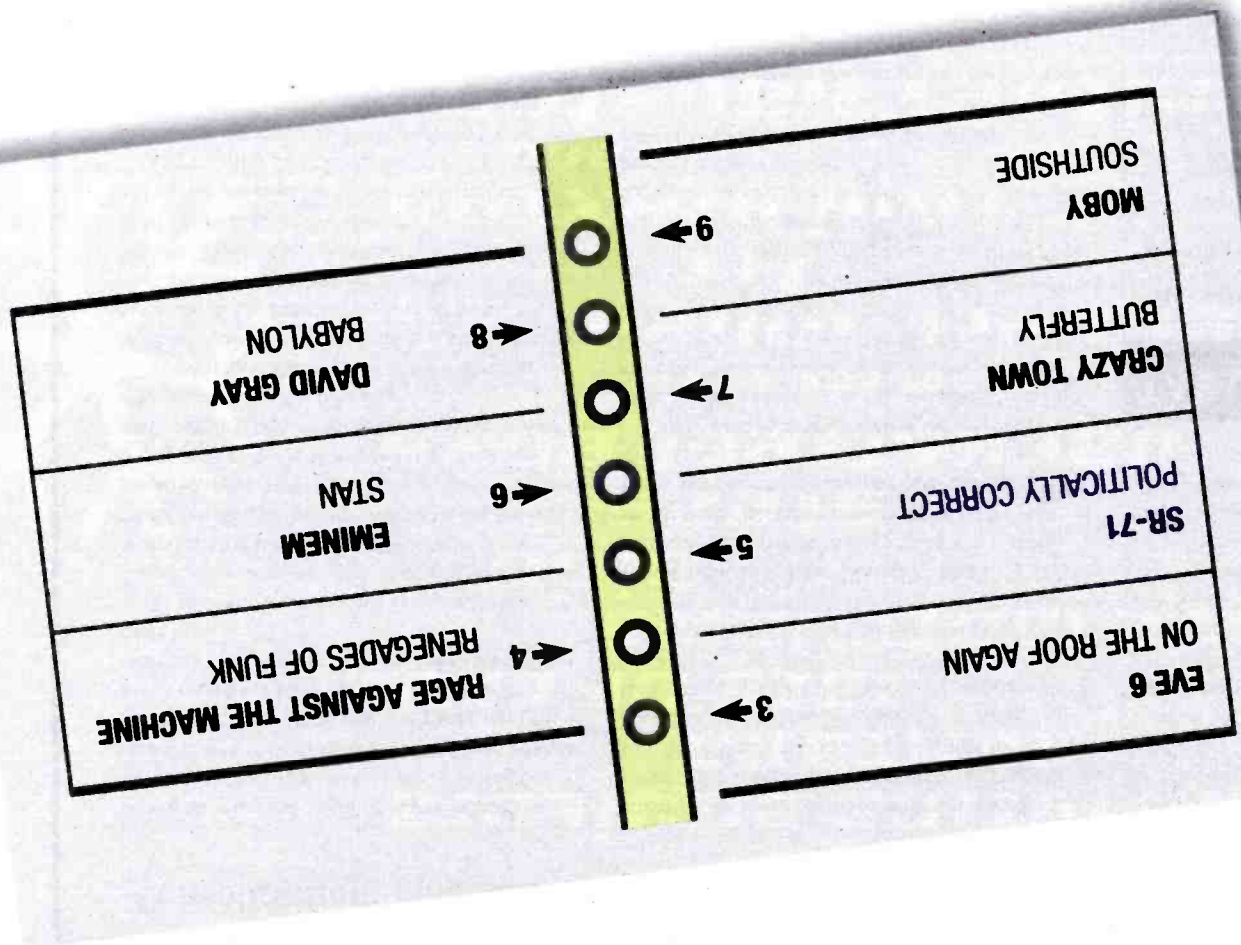
Services were held on Tuesday in Boston for radio and television pioneer **Vivian Roundtree**, who died of cancer Nov. 8 at age 63. Roundtree worked at New York stations WLIB-FM (now WBLB) and WCBS-AM in the late '60s and also held an overnight shift at WPLJ in the early '70s. She was also the first African-American on-air reporter for WNBC-TV.

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



**My Fellow Americans:**

SR-71 demands a recount. The electoral travesty that occurred in Florida this week has been anything but "Politically Correct." With all due respect to our opponent, the magnitude of "irregularities" in the Florida adds have made a sham of the process. They pollute the airwaves with "fuzzy math" that is ignorant of our popular vote triumph. Reports of intimidation outside of music meetings are troubling. Consultant tampering has been reported from the Gulf Coast. Bribes and shakedowns abound. The fact that the brother of our opponent is a high ranking official in state government seems more than a coincidence. That adds swelled 500% for a record whose extremist views this region finds reprehensible is a further curiosity. Frankly, SR-71 rocks Broward County. Numerous female residents will vouch for their status in neighboring Palm Beach County. If our founding fathers were still around, they would not stop throwing up over this perversion of democracy. We delivered "Right Now" to the masses. The gold record status of our debut **NOW YOU SEE INSIDE** is a mandate from the people. We urge the courts to be "Politically Correct."



Produced by Gil Norton  
Mixed by Jack Joseph Puig  
A&R: David Bendeth  
Management: Andy Martin for Deep South Entertainment



# NEW MUSIC GUIDE

## FRESH & HOT FOR 2001

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## Doing More With Less: Artist Development In The 2000s

**Consolidation, cutbacks and competition continue to reshape how labels break acts**

During an interview earlier this year about the mergers and acquisitions that are recasting the record industry, one respected Wall Street analyst-banker asked me, "Why would anybody want to own a record company 10 years from now if everyone can get all of the music they want for free?"

Yikes! That's a pretty harsh assessment, but, fortunately, one not shared by everyone on the Street. Nevertheless, it's a chilling reminder of how many people close to the business feel about the industry in the wired world. That's the bad news. The good news is that sales continue to rise and that consumer demand hasn't dampened despite the surge in entertainment product offerings.

Looking back, the first year of the millennium hasn't been overly kind to the music business. Napster has grown to be, according to some estimates, the most successful music site yet to surface on the Internet. About 38 million people have downloaded the music-copying software, and on any given day over 1 million files are available for download. For free.

Consolidation also caused a few uneasy nights. Clear Channel gobbled up AMFM, creating the largest radio group ever, while America Online is *this close* to getting regulators' approval to buy Time Warner. And now there's talk of a BMG-EMI alliance.

As if that wasn't enough, the music business found itself the center of unwanted government

attention, first with regard to minimum advertised prices, and then over marketing violent products to kids. The industry also caught public grief for its lawsuit against Napster. To top it all off, Bertelsmann comes along and jolts the industry by pacting with Napster.

Fortunately, the music industry isn't alone when it comes to new technology forcing executives to look at how business is done. The movie, sports, TV and computer-gaming industries, to name a few, share similar challenges when it comes to adapting old-school business models and practices to the World Wide Web.

Which gets us to the theme of this year's New Music Guide: managing the day-to-day artist development process in a dramatically changing macroeconomic climate. It's a given that the old ways of doing business — whether it's promotion, A&R, marketing, sales or publicity — are long gone. What's also history are the seemingly unlimited financial resources that the major record companies could tap into during the salad days of the '70s, '80s and '90s. Fewer people than ever before are having to accomplish even more to develop and break new artists.

To find out how the majors are handling life in the 2000s, we sought the opinions of MCA Records President Jay Boberg and Maverick Recording Company President Bill Bennett. We also talked at length with Warner Bros. Records President Phil Quartararo to find out the secrets behind that company's successful reorganization. Lastly, we took a close look at what the future holds for two of the industry's hottest genres: rap and hip-hop. Providing the input for that article are Def Jam/Def

Soul President Kevin Liles, Elektra Entertainment Group Sr. VP/R&B Promotion Richard Nash, Chrysalis Music Group VP/Urban Music Valerie Patton and Columbia Records' Grammy Award-winning artist Kandi Burruss.

In addition, R&R once again presents a format-by-format overview of the top-10 breakthrough artists for 2000. Based on year-to-date total airplay, each top 10 chart is ranked by the most-played tracks by this year's new artists. Because these charts are YTD, they will not necessarily match R&R's official year-end charts, which will be released in December.

Enjoy the first New Music Guide of the 2000s.

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Steve Wonsiewicz



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| KRWM | KUDL | KKCW | KSFI |
| WLTE | KKMJ | KGBY | WTVR |
| KOSI | WRCH | WLIF | WSHH |

**CHR MAJORS:**

|      |      |      |          |
|------|------|------|----------|
| Y100 | KRBV | KHTS | WFLZ     |
| WPRO | B97  | KZHT | WKSS     |
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# R&R's Music Industry Round Table

□ Jay Boberg and Bill Bennett look at breaking new acts

**A**rtist development is a nebulous concept at best. Ask a dozen record company executives what works, and you'll likely get 12 different answers. Yet the artist-development process — finding artists, working with them in the studio, organizing tours, fine-tuning promotion, publicity and marketing plans — remains the heart and soul of the music industry.

But with financial pressures continuing to mount courtesy of some dramatic upheavals in the macroeconomic environment — Napster, the FTC and MP3, the Warner Online-Time

among the items you mentioned is that we've yet to feel their impact. Some of the radio companies believe they can use their size and leverage to get a piece of the record companies' pie, they're going to quickly find out that there isn't much left.

**JB:** I don't know if you agree with that. Bill, I don't know if I would add it if a label is making money.

**JB:** Well, for one, some of these companies could begin to have too much clout. Clear Channel — if it chooses to exercise that power — could be tough on bands and labels. Right now we haven't felt anything and don't yet know what it really means.

**JB:** We're still dealing with an evolving marketplace. There have been ebbs and flows when it comes to the consolidation of assets in this business over the years.

**JB:** Do you see benefits from consolidation at radio as the owners become more focused on their programming and promotion?

**JB:** Absolutely. If you stage things right, radio is still a key point in achieving critical mass. There isn't a couple of significant events occurred that could — if they haven't already — impact how labels break new artists: Clear Channel purchased AFM, Napster usage exploded, and

in 1994. Here's what they had to say.

**R&R:** Over the past year a couple of significant events occurred that could — if they haven't already — impact how labels break new artists: Clear Channel purchased AFM, Napster usage exploded, and

and absolute power corrupts absolutely? Centralized power, for lack of better words, can have more of an impact because more things work cohesively at the same time. The problem is that it's often difficult to get it to work that way — plus there are often competing agendas.

The one thing that scares the record companies is that there is still the perception that we are making a ton of money, and everyone wants to get some of it. The reality is that the business has changed dramatically and isn't as profitable as it was. I don't believe that if you went back 10 years, when labels like A&M and Geffen and others were more decentralized, that 50% of those companies



Jay Boberg



Bill Bennett

we cut the number of releases by about 50%. My philosophy is that we only put out records that are completely competitive from artists we truly believe in and are ready to stick with.

There is a totally different approach that a few other labels are quite successful with, which is to put out a lot of records, but only stick with the ones that show immediate heat. And when that happens, they throw the kitchen sink at them. About 90% of the records don't get much done with them, but the rest really take off.

**BB:** By and large the big labels still live by the big swings. The small labels are trying to get to first base, move their artists to second and third and then slap a single up the middle to get them home.

The bad news is that while everybody is going for the big swing, we kind of lose sight of the smaller, incremental success, because they always get compared to the home runs. It's easy to get wrapped up in the ones that go flying onto radio during their first week and to spend less time with the acts with which you're trying to win moral victories, like getting six adds a week, getting spins up or getting the album to sell in Detroit — but even

You can compare it to people who have been dieting and then go on a huge binge. They're not thinking about what they're doing when they're in the middle of the binge, but they soon wake up and go, "Shit. I can't believe I did that. Now I weigh five pounds more."

It's the same way with marketing spending. The business is so competitive and there are so many people with big egos and self-serving agendas that they get caught up in the battle. The next morning they wake up and go, "Jesus Christ. I spent so much money getting these records that, by the time I got them, I haven't made any money."

**R&R:** Hasn't that process been well understood for the past few years, as evidenced by the declining number of albums that the major record companies have been releasing?

**JB:** There are a couple of different methods that are rolling around out there. When I got here about 4 1/2 years ago,

**JB:** That's absolutely right. Now I would add it if a label is making money.

**JB:** The only way record companies have been able to maintain profits is by constantly gobbling up other companies and eliminating costs, mostly in overhead and various things along that line. But the cost of doing business — in marketing, with regard to things like co-op advertising, touring, doing radio shows, radio promotion, and God knows what else — has resulted in a much higher cost structure. If the radio companies believe they can use their size and leverage to get a piece of the record companies' pie, they're going to quickly find out that there isn't much left.

**JB:** I don't know if you agree with that. Bill, I don't know if I would add it if a label is making money.

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## R&R's Music Industry Round Table

CONTINUED FROM PAGE 33

not demonstrating loyalty to any particular band, or to fewer bands. Consequently, the old rule of thumb — selling 250,000 on the first album, 500,000-600,000 on the second, and all the while establishing a touring base with a “real” band so you’re in a position to hit it out of the park on the third or fourth album — doesn’t work today.

And it’s not because there aren’t acts that can do that, but rather a) it costs so much to do 250,000 on the first album and 500,000 on the second one that you’re never going to get anything back, and b) the audience is moving so quickly that it’s not clear they are going to stick around for the third album. I’m not saying that I buy into that totally, but if you talk to a lot of people, there is a perception that that methodology doesn’t work anymore.

**BB:** It’s probably more genre-specific. In pop the audience moves on faster, but the cost of doing business is just astronomical.

**JB:** I don’t think it’s just pop. Declining artist loyalty affects a lot of other genres.

**R&R:** Has it now become more incumbent upon the artist and the manager — even before the act gets signed — to build a compelling story? Will fewer artists get signed or become priority projects based on three-song demos?

**BB:** We talk about that all the time. Our feeling is that you’re either a touring band or you’re not. The label cannot make you a touring band. We expect bands that come in to have been on the road for a while or to have the digital equivalent of that in the form of their own website, chat rooms, database, etc. They need to have created their own community, whether it’s on the road or on the “Net” — or, at minimum, in their own hometown. One of my biggest challenges — and frustrations — is trying to create a base for an artist.

**R&R:** Bill, how does what’s happening today compare to your days at Geffen? Were you taking more chances with bands and signing them based on demos?

**BB:** It’s a matter of the bands coming in and being equipped to do it. I remember we put Weezer on the road without a record. They only wanted a van at the time, so we gave them one. When it came to Counting Crows, they didn’t want us to put a single out. They just wanted enough money to go on the road. When Nirvana came to us, all they wanted was for us to arrange for them to open for Sonic Youth. Their attitude was, “If we can sell a couple hundred thousand records and tour with Sonic Youth, we’re cool.”

But that was inherently part of those bands’ makeups. They wanted to tour. You can’t sign a band, put them on the road for 12 weeks and pretend that you’re building something if the band is essentially starting from scratch. There has to be a compelling presence. Generally, that’s a couple of great songs and a passionate

fan base that builds into a community.

**JB:** You cannot begin to sign a rock act that does not have a live following. That’s more and more the case. They have to know how to be on the road and know how to be on the road economically. Then you can actually witness how they build the audience with the power of their performance and the infrastructure they created through their websites, mailing lists and merchandising.

We have a band, New Found Glory, that we picked up through our deal with Drive-Thru Records. They had already released two albums. They do about 250 dates a year and do “x” dollars in merchandise. They can go around the country and visit 30-40 cities and sell 1,000 tickets in each market. In that situation we can do a lot with them. On the new album we scanned 25,000 records in three weeks with very little airplay. If they didn’t have all of that stuff — which we can’t take any credit for — the new album would have sold 200 records during the same period.

**BB:** Bob Krasnow used to have this saying that became kind of famous: “If you find out you’re working harder than the band, something’s wrong.” We try to make

**“Right now, if a new act sells 500,000-600,000 copies, it’s not — and I can’t believe I’m saying this — perceived as a success.”**

Jay Boberg

sure every dollar we spend earns a dollar or its equivalent in publicity, promotion or whatever, that it leads to something. You have to think in a linear manner and have a good idea of what your next step will be. If you’re thinking, “We just want to keep them on the road for a while until something happens,” you’re in trouble.

**R&R:** Are the major labels maxed out when it comes to squeezing out more productivity at current staffing levels, but still hitting the numbers?

**BB:** Again, every company is totally different, but we’re very lean and getting mean. It’s a tough business, but it’s still very exciting. It’s more exciting than I’ve seen it in a long time because of all of the opportunities and what the Internet can do for us.

**JB:** Based on all of the labels I interact with, there’s probably never been more pressure for return on sales. And there is intense pressure on head count. We just saw Sony go through some cutbacks. Universal Music Group certainly did a while ago. You hear about it here and there. You try to avoid across-the-board cutbacks and all of the publicity that goes with them, but in terms of companies doing substantial hiring, how many record companies can you point to that are 25% larger in terms of head count today than they were two years ago?

**R&R:** So if there is an inordinate amount of pressure on each department — whether it’s A&R, publicity, promotion or marketing — what’s going to give? What department will be more affected than others?

**BB:** The good news is that all of this pressure will force us to be more creative. One of the things we have to do is not be so bound by corporate pressure that we don’t recognize some of the opportunities the new technologies offer. One of the benefits of being smaller is that, hopefully, we’ll be faster; we’ll be nimble enough or entrepreneurial enough to take advantage of it. The idea that we’re on the verge of delivering music into people’s homes is very exciting. It’s just a matter of getting through the fiscal pressures we have on a day-to-day basis and not losing sight of that and our focus on breaking artists, which is what we’re here to talk about.

**R&R:** Both of you consistently refer to the Internet. Will the web be the factor that drives future growth and helps minimize financial pressure?

**BB:** I don’t know if it will drive future growth, but it will damn sure make us more efficient. If you think about all of our inefficiencies — we pay so much to put records in stores; we pay so much money to make videos of the quality that

to monetize those opportunities.

**R&R:** One thing I’ve found interesting is what’s currently happening with Fisher, the pop act signed to Farmclub.com. Fisher created a huge buzz on the Internet by themselves, yet it still took radio to give them the mass exposure they needed to put them in a position to sell a lot of albums. Your thoughts?

**BB:** I know Farmclub was designed to be an A&R vehicle, but, to be honest, I’m watching the TV show and seeing it as a vehicle to get my rock records started.

**JB:** They signed Fisher based on the success they were seeing via the Internet. Farmclub and Interscope have used that as a vehicle to make people aware of the song and to let traditional radio stations know about their listeners’ desire to hear that song, which further stimulated demand. But it was all based on Fisher’s grass-roots work. What Farmclub saw — and I know, having talked to [Universal Music Group Chairman/CEO] Doug Morris about it — was a record that was incredibly reactive based on all of the download activity. It showed them the real master, Joe Public, was speaking.

**R&R:** Some feel that the web will revolutionize the A&R process. How is that progressing?

**JB:** What’s happened is that there are very few secrets these days. In the past I used to hear about a band from a retailer or a club owner in a city like Mobile. Then I could sneak down to the city, and nobody in the business would know I was there. Now, if there is any buzz on any band, whether they’re on the tip of Florida or the tip of Washington, the Internet has it. The bands themselves have figured out how to use the Internet to raise their visibility. The Internet has made things much more immediate. If something gets really hot, everybody knows about it.

**BB:** Now every big band has a huge fan community online, and within their websites there is usually always a mention of their three or four favorite bands that haven’t been signed yet.

**R&R:** Going back to the Fisher example, doesn’t it show the importance of melding mass media with the Internet? The Internet might open the door, but is it going to make them platinum-plus artists?

**BB:** They don’t have to be platinum-plus, because the business model allows them to make money at sales levels that are a lot less than what we have to achieve.

**R&R:** Any last observations?

**BB:** The only thing I’d like to add is that building bands is something we do constantly. We have something like four rock records coming out next year. These days we’re borrowing a lot from the rap community — and I’m sure Jay is as well — and using street teams six or seven months in front of the album’s street date. We’re finding it to be more efficient than what we talked about earlier, which was putting a band on the road and building a base. And we’re using samplers and song snippets, as opposed to sending out CD-Pros to radio all the time. Overall, it’s still an exciting time to be in the business.

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# Phil Q On The WB

CONTINUED FROM PAGE 1

this year for a new rock act. Concurrently, hard rock outfit Orgy's sophomore Elementree/Reprise disc recently debuted at No. 16.

One of the chief architects and administrators of the turnaround is Warner Bros. Records President Phil Quartararo, a promotion vet and the former head of Virgin Records America who officially joined Warner Bros. on Nov. 3, 1997. In an exclusive interview with R&R, Quartararo spoke at length about the changes of the past few years and what's in store for the future.

Quartararo's journey hasn't been a cakewalk. The restructuring of the A&R, promotion and marketing departments resulted in the departure of many longtime Warner/Reprise executives — some voluntarily, some not. One of his handpicked lieutenants, Andy Schuon, left after a short time, with Quartararo's blessing, to become President/COO of Farmclub.com. And, as recently as a year ago, Quartararo himself was gossip fodder when rumors circulated that he was moving on.

What a difference a year makes. The major changes in personnel and department structure are basically over, says Quartararo. The rejuvenated team is delivering the hits, and the results, especially on the rock side, are beginning to roll in.

As for his future, Quartararo wants to put any rumors to rest: "I'm not going out the door any time soon, and I'm certainly not going to choose to go out the door. Warner Bros. is a company I've admired and aspired to work for my entire career."

Quartararo's experiences and candid insights provide an interesting case study of the ins and outs of managing a major record company during a period of intense change, both internally and externally. Just as important, they also provide a rare glimpse of what it's like for an outsider to join a company steeped in tradition and to try to effect change.

**R&R:** Interscope-Geffen-A&M Records President Tom Whalley will join Warner/Reprise in early 2002. What's the status of the company's discussions with him?

**PQ:** The funny part is that there isn't a lot of discussion, even though it's confirmed that it will happen. The reason there hasn't been a lot of discussion is because he's under contract, and we're obliged not to have correspondence with him until his contract expires.

**R&R:** How is the delay affecting what you are trying to accomplish?

**PQ:** It hasn't. Because there is all of this activity, people think we should be running our business differently, but we're not. We always strive to run the best company we can. The fact that we've been under the microscope because of the AOL acquisition and the [now-withdrawn] merger is incidental.

**R&R:** So you aren't operating on a preset

timeline with the idea that things will change dramatically in the future?

**PQ:** No. It's nothing like that. A record company is a living thing. It's people and music. When you're dealing with artists' careers and lives, it's not a light switch that you can turn on and off. There's a cycle, and you can't interrupt the cycle even for something like AOL.

**R&R:** What's your relationship with Tom like?

**PQ:** We know and like each other, but we mostly know each other socially. We've never done any business together.

**R&R:** So you two haven't had a chance to brainstorm over what the future holds?

**PQ:** No. Not at all.

**R&R:** There will undoubtedly be significant changes in the future. Has the uncertainty affected how artists and managers evaluate Warner Bros. as their label of choice?

**PQ:** It affects the perception, but I haven't heard any concerns from managers or artists. The strongest bond in the music business is between the artist and the person they align themselves with from the record company. Artists who look at Warner Bros. — or Interscope, for that matter — have to ask themselves, "Is the person I'm making a deal with going to be here?" We don't get that question a lot. When we do, I answer it as candidly as I have answered you: We will run the business as best we can, we plan on being here, and if we're not, you will still be in great hands.

**R&R:** Do you have any idea how different Warner Bros. will be in one or two years?

**PQ:** I don't think any of us do. People assume that there is an ongoing process of redefining the organization, but we're really not there yet. And until we know what it's going to be, we don't want to guess. We don't want to proceed down a path of redesigning or rebuilding the company right now, because if we did, we would start putting a lot of time, money and energy into creating something that we might not want. At the moment the thinking from the top is, "Let's make the best of the deals and then architect a plan and put it into action."

**R&R:** You made significant changes in some key departments, including marketing, A&R and promotion. Let us in on the method to the madness.

**PQ:** One of the criticisms leveled at the company was that it didn't have any breaking acts, that it was mostly hanging its hat on artists who had been around for years. That criticism is very subjective and can get spun certain ways, but after looking back at the company and how it was running three to five years ago, we felt it was important to open more direct lines of communication and authority. We felt that a leaner company would run more efficiently and yield better results. It was that simple. We put a lot of energy into evaluating the people we had and the systems that were in place to find and develop new talent.

**R&R:** Could you elaborate on that last part? Did you want to cut A&R loose and give the execs more freedom?

**PQ:** We had to reassess the group of people we had. In all fairness, you can't do that by only looking backward. We established a starting point, then went forward and evaluated their track records, which took a lot of time. We found that we were a little underproductive, so over the last year we've undergone a pretty radical overhaul on the A&R side.

[Warner/Reprise Exec. VP/A&R] David Kahne, who used to be head of A&R for Reprise, became the overseer of A&R for both labels. He's a very talented guy with great ears, but he's also able to motivate and teach the younger A&R people. We also brought in people like [Reprise VP/A&R] Mio Vukovic, [VP/A&R] Jeff Blue and [Director/A&R-Staff Producer] Brad Kaplan. It's not that we wanted only younger people; we wanted people who have a different view of the world and a different approach to discovering talent.

**R&R:** What about the changes in promotion?

**PQ:** Promotion was a different story. It's easier to read because you get a report card

**"On the revenue side, we stayed on records longer and outperformed our expectations. On the spending side, we managed ourselves better. I don't think we changed very much in terms of what we do. We just did a better job."**

every Tuesday night. On any given Tuesday you can look back and see how the company performed. We asked ourselves, "Did we not have the music?" Well, the music wasn't where we needed it to be. "Do we not have the right people?" Well, some of the people had been there a long time and were clearly established in their markets, but when we looked back at the report cards, we determined that we could do better.

Some people were struggling to do more, but they weren't in an environment that allowed it. We identified those folks and made sure they remained among the pillars we would build the department on. [Warner Bros. Records Sr. VP-Head/Promotion] Tom Biery was given a shot to be head of the department, and it has turned out to be great for him and the company. We were fortunate that [Warner Bros. Sr. VP/Promotion] John Boulos became available. I hired John 20 years ago as a local promotion rep. He was shampooing rugs at the time. The combination of Grover in Los Angeles and John in New York has radically improved the department. Their personalities play off and complement each other.

We brought in [Reprise Sr. VP/Promotion] Phil Costello, as well as people like [Warner Bros. Records VP/Pop Promotion] Felicia Swerling, [Warner Bros. Records VP/Pop Promotion] Dale Connone and [Warner Bros. Records Sr. VP/Urban Music Promotion] Dwight Bibbs. And there's [Giant Records Head/Promotion] Bob Catania, who I go back a long time with. We have a team that I can talk to in shorthand, which allows us to get things done quicker and more efficiently. I'm really proud of that department.

**R&R:** Are the major personnel changes over? Is this the team you're banking on to deliver the hits?

**PQ:** Yes.

**R&R:** How did those changes affect release schedules and overall product flow?

**PQ:** Once the A&R and promotion departments started firing on all cylinders, we were able to handle more of a variety of records, even though the number of releases actually decreased. Counting all of the companies, including Giant and Maverick and the urban and country divisions, in 1997 there were about 215 releases. In 1998 it was down to about 120. Last year it was about 95, and this year we want to be close to 80. Next year we're ideally shooting for around 90.

That's not any different from what the rest of the industry is doing. With the smaller release schedule, we were able to commit more resources to certain projects. And when your promotion department gets better, which ours clearly did over the past 18 months, you are able to stay on records longer, be more deliberate and work them at different formats.

**R&R:** Are The Goo Goo Dolls a good example? The company took a significant break in the middle of the record before going after another single.

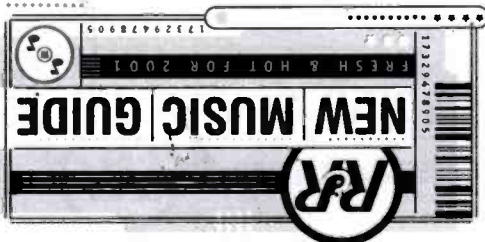
**PQ:** Yes. We do a lot more strategizing than before. We're spending more time trying to read the market. There is a life span to any record, but there's also a life span to how long the listener can stay with an artist or song before they begin to get fatigued or whatever. You don't want to cross the line and stay with something too long.

Faith Hill is another good example of us doing things differently. Prior to the release of her new album we got everybody together from Nashville and Burbank and made a concerted effort to roll out the record as a team. It was a companywide priority, not just a country priority, to cross her over.

**R&R:** After a long dry spell, Warner Bros. Records has turned a profit over the past few quarters. Is that sustainable?

**PQ:** The beauty of a big company like Warner Bros. is having a catalog that has been built over decades. That catalog can contribute about \$180 million-\$200 million or more each year and is a big piece of the business. You don't rely on it, but it does give you the basis to manage the business. But the greatest opportunity is still the developing artists. If you're able to take an artist from 100,000 sales to 300,000, 500,000 or 700,000, you can build real value.

CONTINUED ON NEXT PAGE



**"We do a lot more strategizing than before. We're spending more time trying to read the market."**

Channel staff. The local's job used to be almost entirely focused on getting the local stations to start records. The job now encompasses more of the overall marketing in the marketplace, from touring and local concert promotion to working with local newspapers and retailers. It will continue to move in that direction.

If the local programmer is going to be less receptive or less able to deliver the results you need with your records, it becomes more important to put your energy

into providing a better forum in the marketplace, so in the event that the programmer does add your record, it has a better environment in which to prosper.

**R&R:** Do you see things like Internet radio stations and online music sites paying dividends when it comes to promotion? Is there anything you can point to specifically, or is it just a gut call?

**PD:** It's a gut call. It's a very tough thing to quantify because the boundaries are so fluid. When you run a promotion on the Net and get a spike, it doesn't necessarily mean that A equals B, but it's still a great vehicle to reach people in a more targeted manner.

**R&R:** Overall, how would you rate the music industry with regard to adopting new technology?

**PD:** For an industry that claims to be so progressive and cutting-edge, it's still made up of people who are clearly terrified of change. Do I think that we embraced the Internet in a timely fashion and in the right way? No. We were slow and afraid. We are reluctant embracing it as an industry because we have had to acknowledge that this is what it is, not what it might be someday. It is what it is, and because it's being used by our consumers, we have to understand how to best utilize it.

The big story is that downloading is going to kill all of us. Downloading is a problem, but piracy didn't happen yesterday. It's the latest chapter in the book, and we'll find a way to resolve it and deal with it just as we have in the past. People said blank cassettes would kill the industry and that video would kill the movie business. The real discussion about the Internet is not going to be about downloading or piracy, but about the tremendous marketing opportunity it brings our industry over the next decade.

**PD:** That's the perception of the industry. From inside the company, not only are we supported, but we're encouraged to be in that business. There is no corporate policy or any restrictions.

**R&R:** What's in store for the country division? Again, a lot of rumors that there could be upper-management changes.

**PD:** I've been hearing rumors about consolidation and people coming and going for as long as I've been here — even before I got here. I can't tell you there's a plan to make changes because I'm not aware of one. Do I think that area is going to be looked at? Absolutely.

But I can tell you that the conventional wisdom coming out of New York and in our CEO meetings is that the more labels we have, the better. We see the labels as different creative centers. We're not looking to smash things together.

**R&R:** Let's change gears a minute. Clear Channel is starting to make changes since it closed on its purchase of AMFM. Given its size and the scope of its business, how will that change the radio promotion business?

**PD:** First of all, I can't believe that the government has allowed what's happened at radio. The thing that's great about radio is its localization, its ability to be a friend of the community. Deals like that are going to change the face of radio forever, and not for the better.

**R&R:** Is it going to be more difficult to break artists?

**PD:** It could, because you once had 1,000 people listening to your music. When that universe shrinks to 10 people who mandate the music and formatting in this a spot are substantially minimized.

The relationship between the PD or MD and the local promotion person has started heavily diminished because programming is not always done at the local level anymore.

**R&R:** Do you see this as Day One of a new era in the radio-records relationship?

**PD:** I guess so — and it's not a good one, if this is a new era. But let me get back to the original question. Yes, maybe it's going to be more difficult to break records at radio because of all of the deals, but the music industry has always had to find new ways to get our foot in the door in order to start and market records. By the same token, there are new avenues springing up for us. That's all good.

Radio is still the single biggest way people hear new music and become acquainted with their favorite artists. It won't become tougher in the big picture, because other opportunities will arise.

**R&R:** Will the record companies have to change the way they do promotion? In the future, will there be a need for so many local or national directors or vice presidents?

**PD:** I don't know what it will mean one, three or five years from now, because things are moving so quickly. Anything I predict now will change dramatically in six months. The role of the local promotion person will probably change. It has been changing for several years, since long before the Clear

**R&R:** Did you make money, for instance, with the hard rock band Static-X?

**PD:** That band is closing in on 900,000 units, so, yes, we made money. We also know it's the first album from an act that we believe will have a long career, so we reinvested a lot of money back into that artist.

**R&R:** Overall, where did the profits come from? What changed with regard to revenues and expenses?

**PD:** On the revenue side, we stayed on records longer and outperformed our expectations. On the spending side, we managed ourselves better. I don't think we changed very much in terms of what we do; we just did a better job. It's not like we had dramatic cutbacks in what we're spending. We improved our ability to communicate and work as a team. When you can do that, you can keep a lot of money from falling through the cracks.

**R&R:** On the revenue side, where did you see the most growth? Was it from new acts or from established acts?

**PD:** We maximized the opportunity with established acts. We sold about 10 million Red Hot Chili Peppers albums around the world, almost 6 million in the U.S. Faith Hill has very quietly sold about 4 million, and we're just starting with a second single at Pop radio. Eric Benet's new album has sold almost 900,000 units. We have acts like Linkin Park and Nina Gordon happening a year and a half ago.

**R&R:** Let's talk about your urban music department. I started at R&R just over five years ago. During that time the label has tom that department down and rebuilt it at least twice. What are the plans for that division?

**PD:** It's a pretty short mission statement: Sign hit artists and have hit records. While Warner Bros. has been, by many accounts, the best record company for 20-25 years, it has not been a big player in the black music arena during a time when the music has exploded. We are proportionately behind in that arena. Two years ago we basically hit the reset button. We brought in Dwight Bibbs on the promotion side, and he has done very well when he's had the records. We brought in [Warner Bros. Records VP/Publisher] Karen Lee on the press side, and, most recently, we brought in [Warner Bros. Records Sr. VP/Urban Music] Demmette Guidry. We improved the marketing and promotion when we've had hit albums had been there when we've had hit records.

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**"There have been rap and hip-hop deals in the past that the company missed, and there have been things that it chose not to do, but I don't think there was ever a time when it wanted to do something and couldn't because of financial restrictions."**

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# Artist Development, Hip-Hop Style

□ Music pros outline challenges, debunk myths in rap, hip-hop artist development

**T**he bears are prowling Wall Street, but the bulls are roaming the halls of record labels in New York and Los Angeles.

And rightly so, as sales of hip-hop and rap continue to rise. One week in late October Nelly, Ja Rule and Mystikal had the top three best-selling albums in the country. The following week Ludacris' debut disc bowed at No. 2, beaten only by Limp Bizkit's new album.

The airplay story is just as compelling, as format lines continue to blur. Eminem raised eyebrows — and the airplay bar — when songs from his new album charted at multiple formats, including Alternative, Urban, CHR/Rhythmic and CHR/Pop. These days multiplatinum rap/hip-hop act OutKast is causing a stir with the song "B.O.B.," which is getting played at Alternative stations KROQ/Los Angeles, WXRK/New York and KPNT/St. Louis.

That's today's story. Tomorrow and beyond look even more bullish. A survey Edison Media Research unveiled at R&R Convention 2000 showed that the most popular artists with the 12-24 demo were Eminem, 'N Sync, Limp Bizkit, Britney Spears, Korn, The Backstreet Boys, DMX, Dr. Dre, Metallica and Blink-182. EMR President/co-founder Larry Rosin said at the time, "Do I think rap and hip-hop are a fad? No. I think these kids will be in their wheelchairs 60 years from now, rolling back and forth to these songs."

With the popularity of the music practically a given, urban execs say more emphasis must be placed on artist development, and for good reason: While demand for the music continues to be robust, there are some very real concerns when it comes to guiding artists' careers. One worry is that artists aren't getting enough time to develop at the street level. Another concern is that hip-hop and rap have become too producer-driven. Others believe that rap and hip-hop acts are becoming as faceless as, say, another hat act in Nashville. Still others wonder if the music is



Kevin Liles

starting to sound so pop that the next N.W.A. or Public Enemy isn't getting fair shot.

## The Producer-Driven Myth

Def Jam/Def Soul Records President Kevin Liles believes that those misgivings are unfounded. Take the concern over the genre being overly producer-driven. "I understand why people make that comment, but I don't believe it's true," he says. "It's creative-driven and culture-driven. Look what's happened with the groups down in the South, with No Limit and the Cash Money Millionaires. Look what's happening with Nelly in the Midwest. Each has their

own style.

Liles acknowledges that certain producers have more clout than ever before, but says that it's no different from other genres where a handful of white-hot producers make their collective mark and artists and labels line up for their services.

"That's why it's the record company's responsibility to come up with the right creative plans for the artist," he says. "We don't want it to get where everything sounds or feels the same, because if it does, you'll turn off the consumer. Everything has been done, so you have to do it in innovative ways. You have to make sure each artist sounds different — that Jay-Z sounds different from DMX, and that DMX sounds different from Musiq."

## An Industry Divided

Liles also dismisses naysayers who complain that hip-hop and rap have become too pop-sounding. "It's still very difficult for black artists to go after the pop market first and then come back to urban," he says. "Look at a group like TLC. They didn't go to mainstream America; mainstream America came to them because they recorded fun, uplifting songs. The same goes for Toni Braxton, Jay-Z and DMX. DMX has sold 12 million records. Does that make him pop or popular? It's not just the music. Our culture is now mainstream and continues to get exposed to new people."

Elektra Entertainment Group Sr. VP/R&B Promotion Richard Nash believes the huge popularity of a handful of crossover rap and hip-hop records only makes it appear that the genres have become more pop-flavored. "It's not like CHR/Pop is playing most of the genre's artists," he says. "It's only a couple of records. Once a certain record gets in at Pop radio, you basically have to stand in line and hope your record becomes the next one."

"The CHR/Pop stations are not doing us any favors when it comes to crossing records faster, unless it's one of those special records. It's still a very divided industry. If they have to play it, they will; but if they didn't have to, I don't think they would."

"The artists who are selling now are benefiting from the changes in the music cycle. Five years ago it was R&B. Now it's rap, hip-hop and hard rock from bands like Limp Bizkit and Korn and pop dance from The Backstreet Boys and 'N Sync."

## Taking It To The Streets

Because no one knows when or how the music cycle will change, Nash says that labels must remain committed to breaking rap and hip-hop from the ground up, especially at the club and mix-show level. He continues, "You have to support those people so you will still get some love within that scene. The mixers and the club DJs have been and continue to be instrumental in

taking hip-hop and rap into the mainstream, not to mention influencing a lot of PDs. They've been there from the beginning.

"If you go too early to commercial radio, they'll feel they've been overlooked and that you don't need their help. Then they'll go looking for something else, which is exactly what you don't want to happen."

Not surprisingly, given their seemingly never-ending appetite for rap and hip-hop, the industry and consumers continue to get deluged with these releases. What helps the labels in their image-building efforts are the Roc-A-fellas, Cash Moneys, Ruff Ryders and — in EEG's case — the Aqueminitis of the industry.

"These associations help tremendously and are very important in helping new artists," Nash says. "When OutKast go on a promo tour, they talk up Slimm Calhoun, and vice versa. The same thing when these groups go on tour. It's all about brand-building, and the artists understand that."

These artist-led label deals — few and far between in other genres — don't show any signs of abating. Nash notes, "The cliques all travel together, even the new ones. Has it reached a saturation point? I don't see it that way, and I don't think the consumer does either."

## Persish Without The Publishers

Another positive that the rap and hip-hop industry has going for it is how well the artists and production houses work with each other. Chrysalis Music Group VP/Urban Music Valerie Patton comments, "We do a lot of nurturing and building before the album is released. You want to make sure your artists are doing interviews with the media, collaborating with other artists outside the project and building their exposure within the community. You don't want to go from the studio to being a record company's top priority. I've seen that happen without the proper setup and watched the record come and go. It's a tragedy."

As for worries that rap and hip-hop have become too producer-driven, Patton says that's a refrain she's been hearing for well over a year. "If your artist is signed to a production company, it's true that artist often doesn't get the opportunity to have much input," she explains. "But that's been going on for a while."

"That's why it's important to work with other writers and production camps. With one artist who finished an album, we took several of the songs that didn't make the album and have been trying to exploit them for TV, film and commercials. Our goal is to establish her as a writer and an artist and eventually get her signed directly to the label, where she will have more control over her music."

Patton says that concerns about artists not spending enough street time are overblown, but "there could be a little bit of that on the rap side for a few reasons," she acknowledges. "First, as an artist, you never know how many records you're going to get in. Secondly, the kids didn't necessarily come from the professional world. Getting their records quickly is pretty important to them."

## Kandi's Sweet Success

One artist who's jumped through her fair share of hoops is Columbia Grammy Award-winning singer-songwriter Kandi Burruss, a former member of platinum group Xscape who also penned such huge hits as "No Scrubs" and "Bills, Bills, Bills." One thing Burruss learned from her experiences with Xscape was the value of songwriting. "We weren't able to write our songs, so, financially, we weren't where we wanted to be, even though our albums went platinum," she says.

What Burruss didn't know at the time was how invaluable her songwriting experience would be when she ventured out as a solo artist, especially when it came to working with the media. "Radio has been treating me very well, and not only because of the stuff I did with Xscape," she says. "It seems they're giving me as much, if not more, respect for the songwriting I've done for other artists."

"It's interesting, because I didn't seek out songwriting before I pursued my solo career. It just happened. But I'm glad it did, because I am being treated much better than if I was just another person leaving the group."

Interestingly, Burruss says that the fans also notice her songwriting. "Writing with other artists puts me in the eyes of more fans than I could reach by myself, because they'll hear about those songs and then check out my music," she says. "The media picked up on it, and now radio programmers talk about it on the air when they play my music. It's taken on a life of its own."

## Creative Control

Songwriting also had another benefit: It allowed Burruss to gain creative control over her solo album. "Right now for new artists it's totally controlled by the producers. I don't think they did that back in the day. You can even see it in the trade ads, where one of the first things mentioned is the name of the producer."

"If the artist isn't a songwriter or doesn't have talent as a producer, it's important to have a producer to set the tone. With Xscape, Jermaine Dupri set the tone. While I was negotiating the deal for my album, I started writing songs for other artists, and they shot up the charts. That gave the record company confidence in my ability."



Kandi Burruss



Richard Nash



Valerie Patton



2000'S BREAKTHROUGH ARTISTS



Pink's Future Is Bright

More than just the color of her hair



She has one of the most recognizable hair colors in America, and her music is undeniably her own. LaFace/Arista's newest hit artist, Pink, had the life experience and the extreme talent to achieve superstardom.

Pink, born Alecia Moore, began singing and hanging out at clubs in Philadelphia when she was 14 years old. She quickly moved onto the DJ scene and eventually became backup singer for the short-lived Philly group Basic Instinct on MCA Records. She later became lead singer for another band, Choice, who were

signed by LaFace. LaFace realized the talent that Pink had to offer to diverse audiences and helped her release her first album, *Can't Take You Home*. The debut single, "There You Go," leaped to the top of the CHR/Pop and Rhythmic

charts, spending more than 20 weeks on the Pop chart and 16 weeks on the Rhythmic. The follow-up to "There..." is "Most Girls." This track has also proven to be a success, as it has reached No. 2 on Rhythmic and jumped to No. 3 on Pop, spending over 15 weeks on both charts. Don't be fooled by Pink's young age: The 21-year-old has been through a lot, which is probably why she was able to write half of the 13 tracks on *Home*. She explains: "I decided that I was going to be me to the fullest extent, that my songs were going to reflect relationships I've had, things I've been through and even the stuff I'm embarrassed about."



- 1 SISQO Thong Song (Dragon/Def Soul/IDJMG)
- 2 NELLY Country Grammar (Fo'Reel/Universal)
- 3 PINK There You Go (LaFace/Arista)
- 4 JUVENILE Back That Azz Up (Cash Money/Universal)
- 5 PINK Most Girls (LaFace/Arista)
- 6 SONIQUE It Feels So Good (Farmclub.com/Republic/Universal)
- 7 RUFF ENDZ No More (Epic)
- 8 KANDI Don't Think I'm Not (So Def/Columbia)
- 9 SISQO Incomplete (Dragon/Def Soul/IDJMG)
- 10 ALICE DEEJAY Better Off Alone (Republic/Universal)

Rank ARTIST title (Label)

Macy Gray's Life

All hail Pop's newest diva



The sound is unmistakable; the voice, wondrous and powerful — sharp yet sweet on one track, harsh and raspy on another. Her words, the messages of her songs, the feeling with which she sings, the passion in her lyrics — this is Macy Gray.

Her sound and wild image intrigue people all over the world. Her music touches the hearts, lives and emotions of everyone who hears it. *On How Life Is*, Gray's debut album on Epic, has blown up since its release last year, going double platinum in the U.S. and New Zealand. *Life* also went gold in Holland, Italy, Denmark,



Austria, South Africa, Norway and Switzerland. The album features various types of sounds, including old school, funk, rock and R&B. "I Try," the first single, left radio audiences asking, "Who was that?" and raving about the lyrics. It has been on numerous charts, including CHR/Pop and Hot AC. The song sat at No. 1 on the R&R CHR/Pop chart for a total of four consecutive weeks in May 2000. The follow-up to "Try" was another song that captured the audience's hearts. "Why Didn't You Call Me," about a one-night stand, finished in the top 30 on the Hot AC chart. Gray's latest release, "Still," is just breaking onto the Pop chart as New & Active.

Rank ARTIST title (Label)

- 1 MACY GRAY I Try (Epic)
- 2 SONIQUE It Feels So Good (Farmclub.com/Republic/Universal)
- 3 PINK There You Go (LaFace/Arista)
- 4 NINE DAYS Absolutely (Story Of A Girl) (550 Music/Epic)
- 5 BMAK Back Here (Hollywood)
- 6 ENRIQUE IGLESIAS Be With You (Interscope)
- 7 3 DOORS DOWN Kryptonite (Republic/Universal)
- 8 EIFFEL 65 Blue (Da Ba Dee) (Republic/Universal)
- 9 MARC ANTHONY I Need To Know (Columbia)
- 10 SISQO Thong Song (Dragon/Def Soul/IDJMG)



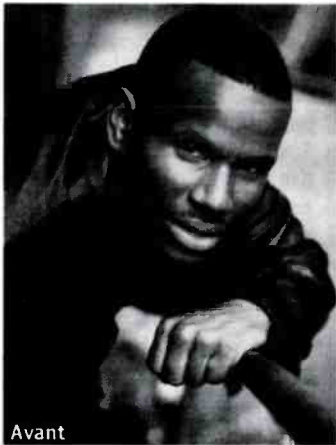
URBAN

URBAN AC

2000's BREAKTHROUGH ARTISTS

**Avant Has Magic In His Music**

■ He wants to make you smile



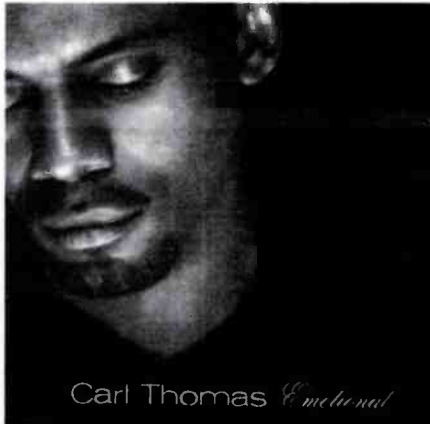
Avant

Cleveland-born Avant (Magic Johnson/MCA) knew by the age of 5 that music was what he wanted to do. "Singing in the choir really impacted me," he says. He was also influenced by classic soul artists like Stevie Wonder, Marvin Gaye, Aretha Franklin and Sam Cooke. While attending the Cleveland School of Arts, Avant grabbed the attention of manager Eric Payton. He toured locally and met the likes of Keith Sweat and Gerald Levert. "Separated" became a No. 1 hit at Urban and performed well at Urban AC and CHR/Rhythmic. Avant's latest single, "My First Love," is now top 10 on the Urban chart.

"I call this a relationship album" says Avant, who co-wrote or co-produced most of the 12-track album. He also used talented Chicago producer-songwriter Steve Huff to help him out, and notes, "I knew I needed some phat beats when Eric Payton hooked up Steve and me. I think we made magic."

But that wasn't the only magic that was key to Avant's quick rise to the top: His big break came when his demo tape reached the label founded by former NBA great Magic Johnson. Johnson himself heard the tape, and Avant was signed.

While Avant calls Cleveland home, he's on the road promoting his debut album. "If I can make you smile, if I can brighten your day with music, then I've done what I've set out to do," he says.



Carl Thomas *Emotional*

Rank ARTIST Title (Label)

- 1 **AVANT** Separated (Magic Johnson/MCA)
- 2 **SISQO** Thong Song (Dragon/Def Soul/IDJMG)
- 3 **CARL THOMAS** I Wish (Bad Boy/Arista)
- 4 **SISQO** Incomplete (Dragon/Def Soul/IDJMG)
- 5 **RUFF ENDZ** No More (Epic)
- 6 **LUCY PEARL** Dance Tonight (Overbook/Pookie/Beyond)
- 7 **NELLY** Country Grammar (Fo' Reel/Universal)
- 8 **BLACK ROB** Whoa! (Bad Boy/Arista)
- 9 **LIL BOW WOW** Bounce With Me (So So Def/Columbia)
- 10 **504 BOYZ** Wobble, Wobble (No Limit/Priority)

**Mary Mary Find Inspiration**

■ Gospel plus rhythmic beat equals hit



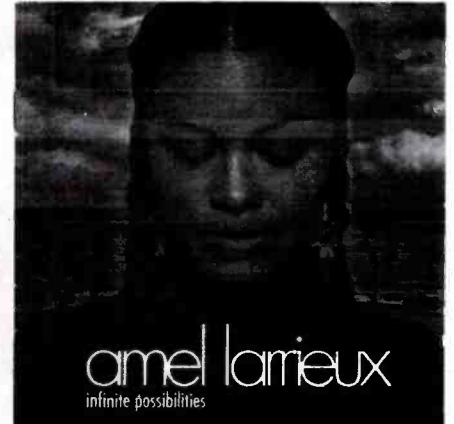
Mary Mary

Columbia's Mary Mary used their roots to shape their success, and it paid off in 2000 as the R&B/gospel duo rank No. 2 among this year's breakthrough artists at Urban AC.

Sisters Erica and Tina Atkins grew up in Los Angeles attending church with their gospel-singing parents, and it was that inspiration that led them to choose the name Mary Mary from two prominent Mary's in the Bible — Mary the mother of Jesus and Mary Magdalene.

The dance-floor beat of "Shackles" inspired Urban and Urban AC radio and helped put Mary Mary on an extensive tour of the United States as part of this year's Columbia Records roadshow. Radio executives, retail and the trade press were brought together in major cities such as New York, Los Angeles and Miami for a highly energized showcase of Columbia artists, including this hot new duo.

Erica Atkins comments, "Inspirational music makes me feel good, like I can go on, I can make it, I can do whatever I put my mind to. Because our music is so hip-hop and has an urban feel, a lot of people think, 'Oh, it's inspirational, it's contemporary.'" Whatever it's called, the future of Mary Mary is shining bright.



amel larrieux  
infinite possibilities

Rank ARTIST Title (Label)

- 1 **CARL THOMAS** I Wish (Bad Boy/Arista)
- 2 **MARY MARY** Shackles (Praise You) (C2/Columbia)
- 3 **PHAT CAT PLAYERS f/COCO BROWN** Sundress (Parlane)
- 4 **AVANT** Separated (Magic Johnson/MCA)
- 5 **SISQO** Incomplete (Dragon/Def Soul/IDJMG)
- 6 **LUCY PEARL** Dance Tonight (Overbook/Pookie/Beyond)
- 7 **METHRONE** Loving Each Other 4 Life (Clatown/Capitol)
- 8 **AMEL LARRIEUX** Get Up (550 Music/Epic)
- 9 **CARL THOMAS** Summer Rain (Bad Boy/Arista)
- 10 **RUFF ENDZ** No More (Epic)

2000'S BREAKTHROUGH ARTISTS

Phil Vassar's Dreams Come True

His talent is apparent in his songwriting

Not all artists dream about being big superstars. Some dream about influencing the stars in one way or another. Phil Vassar, born in Lynchburg, VA, moved to Nashville in 1987

and developing himself as a piano player. His success grew as he began to write songs for such well-known country artists as Tim

McGraw, Alan Jackson, Blackhawk and Collin Raye. Vassar's song "Bye Bye," which was recorded by Jo Dee Messina, won him ASCAP Song of the Year for 1999, as well as 1999's

"Carlene," Vassar's first single, was released Nov. 19, 1999. The song, one of 11 tracks on his self-titled debut album — all of which he co-wrote with Byron Gallimore —

remained on the chart for more than 25 weeks and reached No. 1. Vassar describes how he came up with the song: "I saw a show with Cindy Crawford,



Phil Vassar

and it talked about how she was valedictorian of her high school class and also attended Northwest-ern. The fact that she's so beautiful and so smart stuck with me, so during a writing appointment with Charlie Black and Roy Bourke, I told them about the program. We talked about my days in high school as a

football player. I don't think people expected me to become a songwriter. It made me wonder if people expected Cindy to become a supermodel." Vassar's latest single, "Just Another Day in Paradise," is another hit. The track, which has been on the chart since mid-June and reached No. 4, proves that his talent is apparent.

Rank ARTIST title (Label)

1 RASCAL FLATTS Prayin' For Daylight (Lyric Street)

2 PHIL VASSAR Carlene (Ansta)

3 DARRYL WORLEY When You Need My Love (DreamWorks)

4 PHIL VASSAR Just Another Day In Paradise (Ansta)

5 STEVE HOLY Blue Moon (Curb)

6 BILLY GILMAN One Voice (Epic)

7 KEITH URBAN It's A Love Thing (Capitol)

8 JENNIFER DAY The Fun Of Your Love (BNA)

9 CLAY DAVIDSON I Can't Lie To Me (Virgin)

10 CHRIS CAGLE My Love Goes On And On (Virgin)

Euge Groove Is Huge

Sax player ranks as No. 1 breakthrough artist at NAC/Smooth Jazz

Steven Eugene Groove, a.k.a. Euge Groove, is a very talented and accomplished saxophonist whose credits include stints with Tower Of Power, Joe Cocker, Richard Marx and Tina Turner. He

came to the attention of Warner Bros./Jazz Sr. VP/GM Matt Pierson by being the No. 1 downloaded jazz

artist at MP3.com, with the tune "Romeo & Juliet." Euge Groove worked hard in 2000 to meet his loyal and

growing fan base by performing many shows and at events for stations around the country.

Warner Bros./Jazz Sr. Director/Promo Deborah Lewow recounts, "In spite of a crowded, highly competitive field, we had good radio support right from the start. Early believers included KSF/San Francisco, where 'Vinyl' went

from an add to them playing it twice a day the very next week. They were soon followed by KOAI/Dallas, WNWV/Cleveland and WJZW/Washington. From there, it was a sweet, slow ride to the top

five. "Finally, after 25 weeks, 'Vinyl' peaked at 4\* on R&R's 9/22/00 NAC/Smooth Jazz chart. The NAC family, including R&R's Carol Archer, were treated to the first-ever showcase featuring Euge as a frontman on Aug. 29 of this year at Arcadia in Santa Monica, CA. From that night, with a killin'

band, to his DAT performance at Club R&R the next day, we all witnessed the very beginning of big."

Rank ARTIST title (Label)

1 EUGE GROOVE Vinyl (Warner Bros.)

2 JAY BECKENSTEIN Sunrise (Windham Hill)

3 CLUB 1600 Stay (N-Coded Music)

4 JEFF KASHIWA Hyde Park... (Native Language)

5 DWIGHT SILLS Desert Skies (Citylights/Monarch)

6 KOMBO Talk The Talk (GRP/VMG)



Jay Beckenstein



AC

HOT AC

## 2000's BREAKTHROUGH ARTISTS

## Multiformat Mak Attack

■ Not just another boy band



BBMak

The British trio of Mark Barry, Christian Burns and Ste McAnally — better-known as BBMak — have climbed to the top of the AC chart with "Back Here." The track also went top 15 on R&R's CHR/Pop and Hot AC charts and has been a chart-topping hit around the world, including in Britain and Japan.

BBMak write much of their own music, play

their own instruments and don't do any choreographed dancing. While they are young, good-looking guys, they don't consider themselves to be just another boy band.

The guys met while playing in separate bands on the music circuit in northwest England and have been together for four years. While doing some casual jamming, they realized that they might have something special and began to work together. McAnally says that BBMak is truly a group effort and that nothing is done unless all three bandmembers agree.

Burns adds, "When you hear BBMak, what you're hearing is actually our personalities. It's not a record company's ideas. It's actually us that comes out in the melodies, the lyrics and the production."

Now BBMak are on to the release of their second U.S. single, "Still on Your Side," which was recently serviced to CHR/Pop. "Back Here" is still hanging out at the top of the AC chart.



Lara Fabian

Rank ARTIST Title (Label)

- 1 **ROBBIE WILLIAMS** Angel (Capitol)
- 2 **LARA FABIAN** I Will Love Again (Columbia)
- 3 **BBMAK** Back Here (Hollywood)
- 4 **MARC ANTHONY** I Need To Know (Columbia)
- 5 **MACY GRAY** I Try (Epic)
- 6 **ENRIQUE IGLESIAS** Bailamos (Interscope)
- 7 **WESTLIFE** Swear It Again (Arista)
- 8 **MARC ANTHONY** My Baby You (Columbia)
- 9 **SASHA** If You Believe (Reprise)
- 10 **ENRIQUE IGLESIAS** Be With You (Interscope)

## Nine Days Absolutely A Hit

■ Long Island group score at Hot AC



Nine Days

The realness of the music and lyrics is the top priority for Nine Days, the quintet who enjoyed a huge multiformat run with their debut single, "Absolutely (Story of a Girl)." And

ranking No. 3 for the year among Hot AC's breakthrough artists is just one of Nine Days' many accomplishments. Signed to Epic Records Group's 550 Music after pounding the Long Island pavement looking for a break, the group also won WBAB/Long Island's Homegrown Talent Search and WLIR/Long Island's Best Unsigned Band honor.

Vocalist/guitarist John Hampson says, "We want the songs to be the focal point, as opposed to a loud guitar or a screaming vocal. The whole point is that if it's not a great song with just you and a guitar, then it's not a great song." With "Absolutely" having spent nearly 30 weeks at the top of R&R's Hot



Tal Bachman

AC chart and the group's current single, "If I Am," climbing steadily, it looks as though radio agrees that Nine Days delivers on that promise to record great songs.

Rank ARTIST Title (Label)

- 1 **MACY GRAY** I Try (Epic)
- 2 **MARC ANTHONY** I Need To Know (Columbia)
- 3 **NINE DAYS** Absolutely (Story Of A Girl) (550 Music/Epic)
- 4 **TAL BACHMAN** She's So High (Columbia)
- 5 **SPLENDER** I Think God Can Explain (C2/Columbia)
- 6 **MARC ANTHONY** You Sang To Me (Columbia)
- 7 **BBMAK** Back Here (Hollywood)
- 8 **3 DOORS DOWN** Kryptonite (Republic/Universal)
- 9 **NINA GORDON** Tonight And The Rest Of My Life (Warner Bros.)
- 10 **DIDO** Here With Me (Arista)

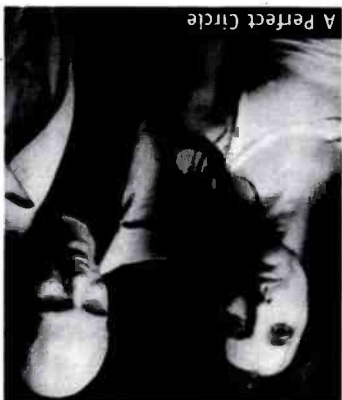
ACTIVE ROCK

ROCK

2000'S BREAKTHROUGH ARTISTS

**Roach Infestation Hits Active Rock**  
 ■ Super-flamboyant, super-happy and super-successful

There's been a major infestation at several formats by DreamWorks artists Papa Roach. The Northern California band started at Alternative, Active Rock and Rock with their chart-topping "Last Resort," and they've now begun another trek up the Rock charts with the follow-up, "Broken Home." Meanwhile, "Last Resort" is still moving up at CHR/Pop and receiving favorable research on R&R's Callout America.



Roach frontman Cobey Dick has been quoted as calling himself "super-flamboyant, super-happy and super-pissed off." Dick wants the band to bring out emotions in their fans, and their album *Infest* has songs inspired by such topics as divorce, alcohol, attention-deficit disorder and suicide. While *Infest* may be the band's major label debut, they've been recording and touring since 1995. Guitarist Jerry Horton describes the band's sound: "We lean more toward hip-hop, punk and funk, and we also have a rock influence, but we're not really rap-core. The songs have a pop structure, and they're very melodic."

Drummer Dave Buckner discusses his influences, saying, "I remember being 3 years old and listening to Pink Floyd's *The Wall*." Buckner says that as he grew older he was into everything from Metallica and Suicidal Tendencies to rap artists like Run-DM.C. and The Beastie Boys. Buckner says that he's kept his mind wide open — as has radio, as the band has crossed over to and succeeded at multiple formats.

Rank ARTIST title (Label)

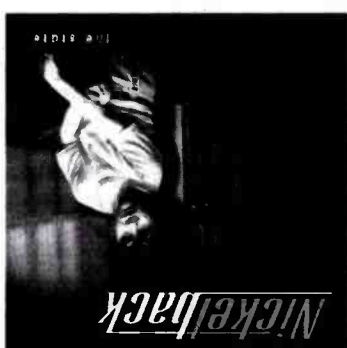
- 1 3 DOORS DOWN *Kryptonite* (Republic/Universal)
- 2 A PERFECT CIRCLE *Judith* (Virgin)
- 3 PAPA ROACH *Last Resort* (DreamWorks)
- 4 3 DOORS DOWN *Loser* (Republic/Universal)
- 5 DISTURBED *Stupify* (Giant/Reprise)
- 6 U.P.O. *Godless* (Epic)
- 7 NICKELBACK *Leader Of Men* (Roadrunner)
- 8 UNION UNDERGROUND *Turn Me On "Mr. Deadman"* (Portrait/Columbia)
- 9 GUANO APES *Open Your Eyes* (Super Sonic/RCA)
- 10 NICKELBACK *Breathe* (Roadrunner)

**3 Doors Knock Down Multiple Doors**  
 ■ A radio love story

You can call them supermen: Republic/Universal recording artists 3 Doors Down have broken down more doors than three. They've actually topped four of R&R's charts — Rock, Active Rock, Alternative and CHR/Pop — with their smash hit "Kryptonite." "I have never experienced phones of this magnitude," notes WCPM/Biloxi-Gulfport, MS OM Kenny Vest about the band from nearby Escatawpa. 3 Doors' second single, "Loser," has topped the Rock and Active Rock charts while climbing into the top five at Alternative.



The group got its name on a road trip to Alabama. Some letters had fallen off the side of a building so that its sign read "Doors Down." Singer-bassist Brad Arnold says, "There were three of us at the time, so we called ourselves 3 Doors Down." Universal Sr. VP/Promotion Steve Leeds tells R&R how the label became aware of the band: "Some time in the summer of 1999 our research department, run at the time by Marc Nathan, knew that WCPM was playing 3 Doors Down. Republic signed them, and we put the record out in February of this year. We started getting airplay in December. Early supporters included WAAF/Boston, WLZR/Milwaukee, WXTB/Tampa, WFSF/Memphis, KILT/Colorado Springs and KTFE/Lafayette, LA.



"We knew we had something special. Stations started getting requests, and 3 million albums later, 'Kryptonite' is a No. 1 hit at Pop radio. Duck and Runt will be released as the next single sometime over the holidays. The good news is that we have some guys from rural Mississippi with their heads screwed on straight. Lead singer Brad Arnold wrote 'Kryptonite' in the back of math class in high school. The record started at radio, and it's a radio love story."

Rank ARTIST title (Label)

- 1 3 DOORS DOWN *Kryptonite* (Republic/Universal)
- 2 3 DOORS DOWN *Loser* (Republic/Universal)
- 3 U.P.O. *Godless* (Epic)
- 4 NICKELBACK *Leader Of Men* (Roadrunner)
- 5 A PERFECT CIRCLE *Judith* (Virgin)
- 6 PAPA ROACH *Last Resort* (DreamWorks)
- 7 NICKELBACK *Breathe* (Roadrunner)
- 8 STOPS7 *Question Everything* (Reprise)
- 9 UNION UNDERGROUND *Turn Me On "Mr. Deadman"* (Portrait/Columbia)
- 10 SHANNON CURFMAN *True Friends* (Anista)



ALTERNATIVE

ADULT ALTERNATIVE

2000'S BREAKTHROUGH ARTISTS

SR-71: To Outer Space & Back

Baltimore band breaks at Alternative

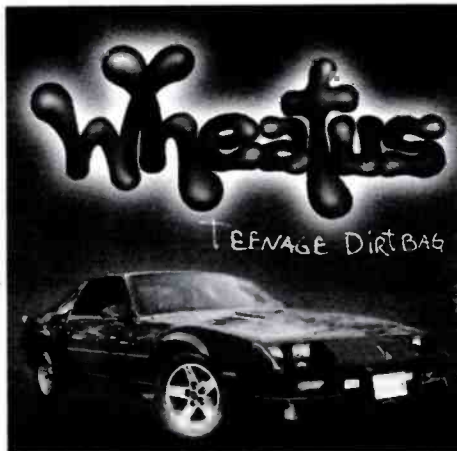
Resembling a stealth aircraft that is capable of flying to the edge of outer space at mach 3.2+, SR-71 took off at Alternative. The 5-year-old, four-member group hails from the Baltimore/Washington area. The single "Right Now" places at No. 4 on this year's exclusive R&R recap of the year's newest and hottest success stories.



RCA Sr. National Director/Alternative Rick Morrison says, "Our thanks really goes out to WHFS/Washington for its unwavering passion and

support of SR-71. The station's commitment to this hometown band and belief that they would be huge at Alternative really paved the way for SR-71. It worked because it was a male record lyrically, had a very female-friendly sound, and everyone played it nationally — from the softest Alternative to the hardest — and that is what made it successful."

SR-71's hot streak continues at the format as "Politically Incorrect" heats up the already overheated political climate that exists in America right now.



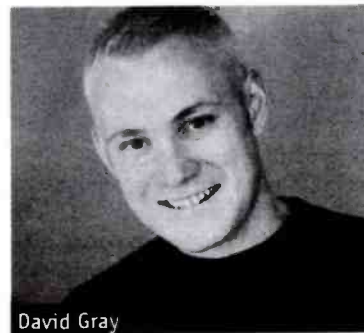
Rank ARTIST Title (Label)

- 1 3 DOORS DOWN Kryptonite (Republic/Universal)
- 2 PAPA ROACH Last Resort (DreamWorks)
- 3 A PERFECT CIRCLE Judith (Virgin)
- 4 SR-71 Right Now (RCA)
- 5 STROKE9 Little Black Backpack (Cherry/Universal)
- 6 DISTURBED Stupify (Giant/Reprise)
- 7 NINE DAYS Absolutely (Story Of A Girl) (550 Music/Epic)
- 8 3 DOORS DOWN Loser (Republic/Universal)
- 9 DYNAMITE HACK Boyz In The Hood (Farmclub.com/Universal)
- 10 WHEATUS Teenage Dirtbag (Columbia)

Adult Alternative Artist Development

Chart-topper David Gray ascends to multiformat success

With four albums, worldwide touring and huge national sales, David Gray has become a multiformat hitmaker. Gray, who has been described as a hybrid of Bob Dylan, Neil Young and Eddie Vedder, writes songs of passion and life. Born in Manchester, England, Gray's family moved to Wales when he was 9 years old. He played in a few punk bands as an adolescent, but while attending the University of Liverpool, he realized he had a passion for songwriting. After college Gray moved closer to the music industry in London and eventually signed with Hut Records in England and Caroline Records in the U.S.

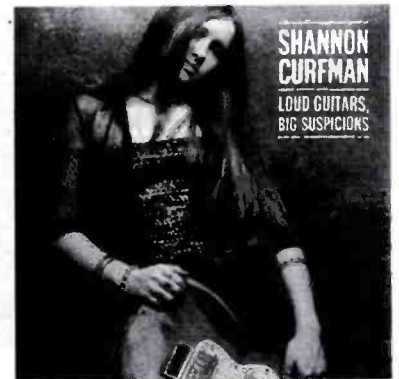


David Gray

*A Century Ends*, his 1993 debut release, earned him dedicated fans. *Flesh* (1994) and *Sell, Sell, Sell* (1996) were released by EMI and

kept Gray's fan base alive and wanting more, which he gave them with live performances all over Europe.

In early 1999 Gray released *White Ladder* on his own label, IHT Records, in Ireland and the United Kingdom. In March of this year an independent label formed by Dave Matthews, ATO Records, released *Ladder* in the U.S. as an enhanced CD. The single, "Babylon," became a phenomenal hit for Gray and exemplifies the multiformat success of many music acts today. Since the track's release in midyear, it's been high on the Adult Alternative chart, reaching No. 1 and remaining there for many weeks. "Babylon" was also on the Hot AC chart for a few weeks, making it to the top 30, and found success in Alternative as it debuted in the top 50.



Rank ARTIST Title (Label)

- 1 DAVID GRAY Babylon (ATO/RCA)
- 2 NINE DAYS Absolutely (Story Of A Girl) (550 Music/Epic)
- 3 SHIVAREE Goodnight Moon (Capitol)
- 4 SHANNON CURFMAN I Don't Make Promises... (Arista)
- 5 DANIEL CAGE Sleepwalking (MCA)
- 6 LEONA NAESS Charm Attack (Outpost/MCA)
- 7 3 DOORS DOWN Kryptonite (Republic/Universal)
- 8 ANGIE APARO Spaceship (Melisma/Arista)
- 9 MACY GRAY I Try (Epic)
- 10 BURLAP TO CASHMERE Eileen's Song (A&M/Interscope)

Binary

and the station's advertisers... Wespahl explained, "We have cre- and the perfect scenario for stations that want to broaden their appeal and prevent losing listeners to Internet stations. Stations can direct listeners to their sites and let each listener have his or her own musical experi- ence while still enjoying the person- alities and promotions that distin- guish the station."



Table with multiple columns and rows containing names and titles under various categories like EDITORIAL, CIRCULATION, PRODUCTION, ADMINISTRATION, BUREAUS, and ADVERTISING.

Pinch

Country for the past five years, but the decision to change formats ba- sically came down to advertiser compatibility." Barmstiel/Long is- land VP/GM Dave Widmer told R&R, "It's tough spending the first 20 minutes of a sales call trying to convince people that the Country listener isn't who they think it is. It wasn't too difficult to decide where being covered."

Pinch commented, "The decision to leave Clear Channel was a diffi- cult one, and I have great respect for the Mays' operation. However, after carefully researching this opportu- nity, I've found Cumulus is a com- pany with tremendous assets and talented people. I believe my skills as an operator will help Cumulus realize the cash flow potential of its significant radio platform, and I'm excited to be a part of the Cumulus team."

Paulson joined WCCO in Octo- ber 1999 after serving as OM for WGEE & WNFL/Green Bay, WI. Prior to that she served as PD for KFGO-AM/Fargo, ND. "I left this area for nearly 20 years and came back home to my dream job."

WMMJ

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Olds

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Atkinson

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Bloomberg

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KKBM

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Paulson

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Laughlin

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NetRadio Enters Partnership With European ISP

Webcaster NetRadio, which currently reaches over 2 million users each month, has entered into an agreement with London-based Vizzazi Ltd. to provide a co-branded player that will provide 60 NetRadio channels for use on Vizzazi's portal site. Vizzazi will pay NetRadio an hourly stream- ing fee for the use of its service. Vizzazi is a multiaccess Internet portal that will soon act as the online service portal for 80 million mobile phone and interactive TV subscribers throughout Europe.

Salem Acquires Infinity's WXTV-AM/Chicago

Salem Broadcasting announced that it will pay \$29 million for Infinity's WXTV-AM/Chicago. Closing is expected in Q1 2001. Salem already owns cross-town Christian Talk WLL-FM at 106.7 MHz. Salem President/CEO Ed Atsinger said the Christian broadcaster has been trying to add prop- erties in the Chicago market, but other station owners "have been justifi- ably reluctant to give up quality stations in this attractive and tight market." He added that it was fortunate for Salem that Infinity was required to divest some properties due to the CBS/Viacom merger.

Herfel

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TONY NOVIA

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## In Search Of Future Hits

□ All the new that's fit to print

It's the fourth quarter, and future hits are rolling out of the labels. To help you get a handle on the remainder of this year and to offer a peek into 2001, we asked our label friends for a glance at their schedules. Please keep in mind that all dates are subject to change.

### Arista

Courtesy of Sr. VP Steve Bartels, here are some of the new releases coming in the near future from Arista.

112 It's Over Now  
**ANGIE APARO** Hush  
**KOFFEE BROWN** Afterparty  
**DIDO** Thankyou  
**ELECTRASY** Morning  
 Afterglow  
**WHITNEY HOUSTON** //  
**GEORGE MICHAEL** If I Told  
 You That  
**HAVANA MENA** How Much  
 You Want Me  
**PINK** You Make Me Sick  
**OUTKAST** Ms. Jackson  
**SANTANA** Primavera  
**SHYNE** That's Gangsta  
**CARL THOMAS** Emotional

### Artemis

**Baha Men** will release the follow-up to their multiplatinum "Who Let the Dogs Out," a song you'll be hearing in stadiums for a long time to come. The new single is "You All Dat." Baha Men have been opening for 'N Sync and will be on *New Year's Rockin' Eve* with Dick Clark and in the Macy's Thanksgiving Day Parade.

**Josh Joplin Group** from Atlanta, GA, produced by Jerry Harrison, will release "Camera One." WKRZ/Wilkes Barre-Scranton, PA is the first CHR/Pop station on it. Another new act coming soon on Artemis is **Jacob Young**. You may recognize him as a heartthrob on ABC-TV's daytime serial *General Hospital*.

Also, look for highly anticipated follow-ups from **Kurupt** and **Spacehog**.

### Atlantic

Atlantic is currently working **Uncle Kracker's** "Follow Me" at CHR. Also coming is the David Foster-produced "Last Flight Out" from **Plus One**. Look for **Cuban Link's** *Still Telling Lies* to hit retail in January. More fresh music in January includes **M2M's** "Everything You Do," which is going for adds Jan. 22. The album is already on its way to gold.

**Rod Stewart** joins the legendary Atlantic family with a single to be announced in January, and Atlanta resident **Elton John** joins hometown band **Collective Soul** on the single "Perfect World."



Look for new singles from **Debelah Morgan** and **The Vengaboys** at Pop and Rhythmic and **Changing Faces** at Rhythmic, with "Ladies Man." Atlantic is still very passionate about international superstars **The Corrs**, and they will continue to be a major priority for the label in 2001.

Remember **Ashley Ballad** from the first Pokémon album? Listen for the new single, "Hottie," coming in 2001.

### Capitol

Sr. VP Burt Baumgartner has had a few "work" records in his time, and he is passionate about **Dexter Freebish's** "Leaving Town." He says that it is a labor of love and compares it to the long, hard-fought battles to get **Eagle Eye Cherry**, **Creed** and **Sixpence** on the air at Pop radio.

**Everclear's** "AM Radio" is the follow-up to the multiformat top 10 hit "Wonderful." If you've ever had the chance to see **Robbie Williams** live, you know a superstar when you hear one. Williams, a huge international star, is back in the States with his next single, "Better Man," in mid-January.

### Columbia

Sony's powerhouse label is loaded with the future hits for the remainder of the fourth quarter and well into the first quarter of 2001. Columbia is currently working:

**CRAZY TOWN** Butterfly  
**FIVE FOR FIGHTING** Easy  
 Tonight  
**LIL BOW WOW** Bow Wow  
 (That's My Name)  
**RICKY MARTIN** Loaded  
**SHAWN MULLINS** Everywhere  
 I Go  
**OFFSPRING** Original Prankster  
 Looking ahead to the new year, expect singles from these Columbia art-

ists for CHR/Pop and CHR/Rhythmic: **Aerosmith**, **Shawn Colvin**, **Destiny's Child**, **Evan And Jaron**, **Maxwell**, **Our Lady Peace**, **Jessica Simpson** and **Train**.

### DreamWorks

DreamWorks will finish out the year with the continued development of the **Nelly Furtado** single "I'm Like a Bird," which is currently moving up the Pop/Alternative and Hot AC charts and is about to debut on the CHR/Pop chart.

Next is the follow-up to the successful "Girl From the Gutter" from **Kina**. According to head of Promo **Mark Gorlick**, "Me" is a song that just about every programmer who has seen Kina's live show in the past six months has raved about. DreamWorks is also going to the clubs with a remix on this project. The company will begin to go after airplay in December and into the new year.

Following that, DreamWorks will go for adds on **Lifeshouse's** "Hanging by a Moment," which has blasted up the Alternative and Active Rock charts. By the time this single reaches CHR/Pop, it will have been powered at two formats and should familiar to much of the CHR audience.

Two more forthcoming CHR/Rhythmic releases are from **Dave Hollister** and **Canella Cox**, signaling the start of a busy year for DreamWorks.

### Edel America

Edel America calls it incredible music from a fresh new artist. Her name is **Jo Davidson**. She is currently out on the road showcasing songs from her debut album, *Kiss Me There*.

**RA**, managed by Arma Andon and Paul Geary (Godsmack), are now in the studio with producer **Rupert Hine** (Rush, The Fixx, Duncan Sheik), recording their debut album.

Eve's "Who's That Girl" is the first single from her sophomore album. Her first went double platinum. The new album hits the streets in mid-December and is already buzzing on the streets.

**Funkstar De Luxe** is what critics call a brilliant DJ. He was the man responsible for the Bob Marley "Sun Is Shining" remix. His debut album, *Keep on Moving. It's Too Funky in Here*, is coming soon.

**Cyndi Lauper** is back! Stay tuned for her new album and single.

### Elektra Entertainment Group

**Vitamin C's** "The Itch" is a Breaker at No. 26 on the R&R CHR/Pop chart, and look for a new album in January, entitled *More*. **Vitamin C**, a.k.a. **Colleen Fitzpatrick**, is starring in two Miramax films in December and January. She has her own doll by **Mattel** in stores now and is featured on the cover of *Teen People*. Look for her on *Regis* on Nov. 20. "The Itch" is already top 30 after three weeks. The video has debuted on MTV's *Total Request Live*. Commercial singles hit stores Nov. 21.

**Yolanda Adams's** "Open My Heart" is one of those songs that refuses to go away and demands to be played. After eight months of work, "Open" now holds down the No. 1 position at Urban AC. At CHR/Rhythmic the callout stories are big, including No. 1 callout in New York, DC, Chicago, Philly, Dallas, Detroit and Baltimore, a Callout America debut at No. 7 and a No. 1 ranking among women 25-34.

**Lugo** was born in Queens and raised in Miami. This 15-year-old Latino is set to blast onto the scene with his infectious Dallas Austin-produced party record, "Boom," going for adds at CHR/Rhythmic Dec. 4.

**Angie Martinez's** "Mi Amor" duet with **Jay-Z** is already on the air at WQHT (Hot 97)/New York, **KMEL & KYLD/San Francisco** and **WPOW/Miami**. Look for the debut album in-store in the spring and the single in January. It features collaborations with **Jay-Z**, **Mary J. Blige**, **Wyclef Jean**, **Prodigy**, **Bone Thugs and Snoop Dogg**.

Coming in the first quarter, look for **Tamla's** "Stranger in My House." After just two weeks in-store, Tamla's album is already top 50, selling over 60,000 copies.

**Natalie Cole's** "Livin' for Love" is on its way to being a No. 1 dance club record. Listen for an early 2001 launch to radio matched with a lot of exposure. **Natalie Cole's Greatest Hits, Volume 1** is already in stores, and her autobiography, *Angel on My Shoulder*, is in bookstores everywhere. Natalie will also be featured in *Livin' for Love: The Natalie Cole Story*, airing on NBC Dec. 10.

### Epic Records Group

After a recent restructuring, the combination of Epic and 550 Music has created another music powerhouse, this one under the guidance of new Epic Records Group Executive Vice President/Promotion **Hilary Shae**.

First up is the new single from **Jennifer Lopez's** new album, *JLo*. It's called "Love Don't Cost a Thing" and after very successful adds weeks is at Pop and Rhythmic now. Word on the streets is that the album is stockpiled with hits and should easily take the label through 2001.

**3LW** is about to cross from Rhythmic to Pop, and the **Sade** buzz is big. Her new album is shipping over a million units.

In 2001 the Epic Records Group has a lineup that includes new music from **Ginuwine**, **Jon B** and **Rhona**, who will cross her star personality from television to music. The company will also have new singles from **Anastacia** and **Mandy Moore**.

Crossing over to Pop from a strong ride at Rock, Active Rock and Alternative is **Fuel's** hit "Hemorrhage (In My Hands)," which is almost platinum. As of this writing **Fuel** have spent five weeks at No. 1 on R&R's Alternative chart and have been top five at Active Rock and Rock for six weeks.

Don't be surprised if **Incubus's** mass-appeal sounding "Drive" finds its way onto Pop radio.

The long-awaited new **Michael Jackson** project also comes in 2001. With the likes of hitmaker **Rodney Jerkins** working on this album, stay tuned.

### Giant

Giant will be picking up an artist named **French Affair** (a.k.a. **Barbara Alcindor**) who has had a No. 1 international hit with "My Heart Goes Boom (La-Di-Da-Da)." The song has already sold a million units overseas and is now developing a strong club and mix show foundation in the U.S. through the work of **Logic Records**. The game plan is for **Logic** to continue to develop the foundation, then pass the single off to **Giant** for the Pop push in January.

Also coming in the first quarter will be the second **15** single. The girls have been busy opening for 'N Sync and exploring opportunities at **Disney**.

### Hollywood

At Hollywood the **BBMak** attack continues, with "Still on Your Side"

Continued on Page 49



NO LIMIT RECORDS



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www.priorityrecords.com

Track produced by Timbaland for Timbaland Productions, Inc.  
Album produced and mixed by Dr. Dre  
Executive Producer: Master P

Letterman 12/27

Check out Snoop on Behind the Music This Sunday 11/19

Z90... loads of mix action!

KMEL KBMB KCAO

WQHT WBOT KBOS

Over 25 stations committed at presstime

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Impacting Crossover-11/20

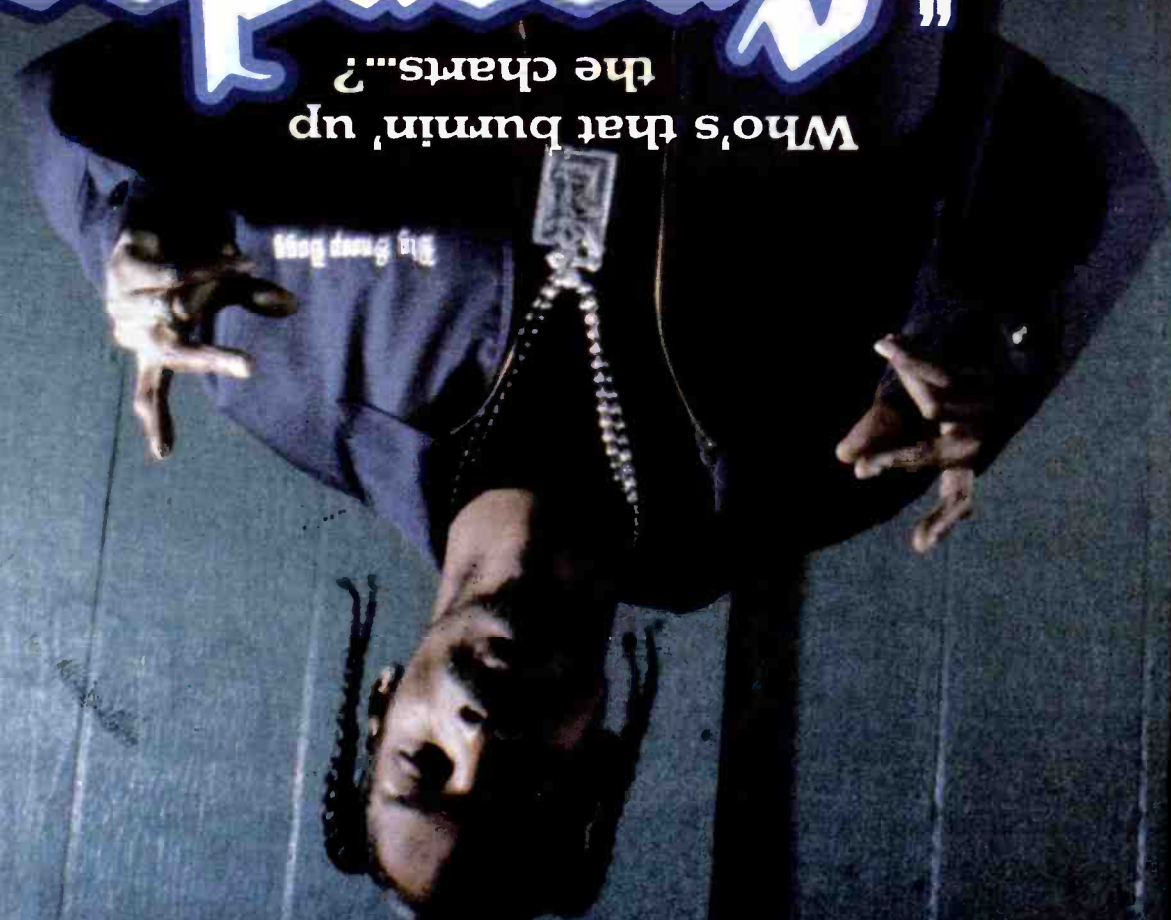
In Stores December 19, 2000

# THE LAST MEAL

The self-titled lead single from  
his highly-anticipated new album

# Snoop Doggy Doggy Style

Who's that burnin' up  
the charts...?



HELLO  
my name is

JON

THANK  
YOU

# BON JOVI

...TO ALL OF THE FOLKS WHO PURCHASED A COPY OF "CRUSH" AND MADE IT PLATINUM.

...TO ALL OF THE PROGRAM DIRECTORS AND MUSIC DIRECTORS ACROSS AMERICA  
WHO HELPED MAKE "IT'S MY LIFE" THE SMASH HIT IT IS.

...TO ALL THE RECORD COMPANY STAFF WHO WORKED THEIR BUTTS OFF ON THIS PROJECT.

...TO ALL THE RADIO LISTENERS WHO CALLED IN & REQUESTED "IT'S MY LIFE".

...TO ALL THE TV VIEWERS WHO CALLED IN & REQUESTED THE "IT'S MY LIFE" VIDEO.

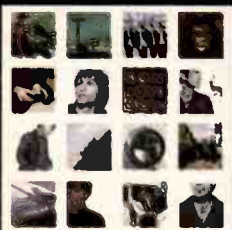
...TO ALL OF YOU ON THE INTERNET SUPPORTING THE BAND OUT IN CYBERSPACE.

...TO ALL OF YOU HOLDING TICKETS TO UPCOMING BON JOVI CONCERTS.

...TO ALL THE FANS WHO NEVER STOPPED BELIEVING.

AND TO ALL THE REST OF YOU...

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THE PLATINUM ALBUM

## CRUSH

FEATURING THE NEW SINGLE

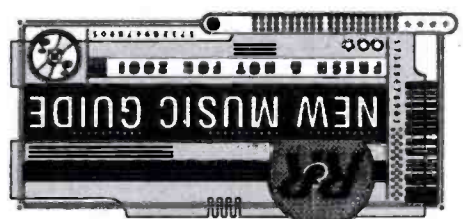
### "THANK YOU FOR LOVING ME"

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



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FROM THE ISLAND DEF JAM MUSIC GROUP  
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On the CHR/Rhythmic side, look for Awards Dec. 5. December and *The Billboard Music* premiere Nov. 20. *Jay Leno* in early BBak on MTV's *Making the Video*, Urban and Rhythmic radio, look for single, "Just Friends," already out at Down." "The Wallflowers" "Hand Me Down" will be the follow-up to their first multi-format hit, "Sleepwalker," from the critically acclaimed new album *Breach*, which *Killing Stone* partners have already been made by many to D'Angelo and Maxwell.

Star's "True Colors." Starr was formerly in the first quarter of 2001 to CHR/Rhythmic is *Fredro* "Flavor of the Weak," will start at Bink-182, *Foo Fighters* and *Smash-Family Channel* hit TV show *S Club* 7 is now going into its third season. It is the highest-rated show on the network, and the group has developed a loyal fan base.

Europe's most endearing stars as the leader of the Irish boy band *Boyzone*. Six years into being part of one of the U.K.'s brightest and biggest-selling pop bands, Keating searched for an alternative creative outlet. He began managing another male pop group, Westlife, and recorded his debut solo effort using the craftsmanship of artists such as Bryan Adams and Barry Gibb. He is a working songwriter with the utmost class. Roman's first single in the U.S. will be "Life is a Rollercoaster," with his album to follow.

Another upcoming Hollywood release making noise is the *Fantasia* soundtrack. The only thing Hollywood could tell us is to expect a big movie with a big soundtrack and a big single.

On the CHR/Pop and Rhythmic front, it's been a great year for the Island Def Jam Music Group and Def Jam Music Group under new Sr. VP Ken Lane. From the success of Michael Jordan's "Get It On" to the rebirth of *Bon Jovi* at CHR with "It's My Life" to Ja Rule's "Be-Tween Me and You," Island Def Jam has been cranking out the hits.

Wanna Love U," which has garnered over 40 million in audience in less than three weeks. The new album, *Dynasty*, debuted at No. 1, selling over 580,000 copies. *Bon Jovi* are also back with the ballad many radio programmers were Me." Good luck getting tickets to the band's already sold-out tour.

Heading into 2001, Def Jam South has hit pay dirt with *Ludacris*' "What's Your Fantasy," and there will be lots more coming out of that shop. One future project comes from Christina Milian. You might recognize her as the backup singer on "Between Me and You." Milian has been

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# You've heard about Elton John's live greatest hits disc recorded recently at Madison Square Garden. On Nov. 21 look for John and Mary J. Blige's "I Guess That's Why They Call It the Blues."

Luther Vandross is reinventing himself in the studio.

Amazon.com. S Club 7's first album sold over 250,000 copies in the U.S. with no radio support. Their new single is "Natural," and their second album, "Love," is in stores on Nov. 14. It entered the U.K. chart at No. 1 and is fast approaching double platinum. The Fox Family Channel hit TV show *S Club 7* is now going into its third season. It is the highest-rated show on the network, and the group has developed a loyal fan base.

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# R&R Callout America

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES November 17, 2000

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of October 22-28.

| ARTIST TITLE LABEL(S)   | CHR/POP                                   |      |      |      | TOTAL % FAVORABILITY | TOTAL % BURN | DEMOGRAPHICS |             |             | REGIONS |       |          |      |
|---|---|------|------|------|----------------------|--------------|--------------|-------------|-------------|---------|-------|----------|------|
|   | TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5) |      |      |      |                      |              | WOMEN 12-17  | WOMEN 18-24 | WOMEN 25-34 | EAST    | SOUTH | MID-WEST | WEST |
|   | TW  | LW   | 2W   | 3W   |                      |              |              |             |             |         |       |          |      |
| DESTINY'S CHILD Independent Women... (Columbia)                         | 3.97                                      | —    | —    | —    | 69.6                 | 13.0         | 4.11         | 4.00        | 3.66        | 3.94    | 3.98  | 4.10     | 3.85 |
| FAITH HILL The Way You Love Me (Warner Bros.)                           | 3.88                                      | 3.58 | —    | —    | 59.7                 | 10.1         | 3.88         | 3.97        | 3.80        | 3.53    | 3.90  | 4.06     | 4.02 |
| <b>HP</b> LUDACRIS What's Your Fantasy (Def Jam South/IDJMG)            | 3.88                                      | 3.86 | —    | —    | 55.0                 | 12.7         | 4.16         | 3.74        | 3.53        | 3.98    | 3.64  | 4.28     | 3.77 |
| 'N SYNC This I Promise You (Jive)                                       | 3.82                                      | 3.69 | 3.77 | 3.83 | 70.5                 | 15.8         | 4.04         | 3.63        | 3.69        | 3.79    | 3.90  | 3.81     | 3.78 |
| CREED With Arms Wide Open (Wind-up)                                     | 3.81                                      | 3.82 | 3.82 | 3.75 | 79.2                 | 24.3         | 3.88         | 3.74        | 3.79        | 3.80    | 3.89  | 3.77     | 3.77 |
| MYA Case Of The Ex (Whatcha Gonna Do) (University/Interscope)           | 3.74                                      | 3.68 | 3.77 | 3.69 | 80.2                 | 16.0         | 3.96         | 3.81        | 3.38        | 3.75    | 3.75  | 3.73     | 3.72 |
| PINK Most Girls (LaFace/Arista)   | 3.74                                      | 3.65 | 3.74 | 3.73 | 76.2                 | 18.9         | 3.78         | 3.88        | 3.52        | 3.64    | 3.72  | 3.91     | 3.67 |
| NELLY Country Grammar (Fo' Reel/Universal)                              | 3.72                                      | 3.56 | 3.51 | 3.58 | 81.4                 | 25.7         | 4.03         | 3.64        | 3.39        | 3.80    | 3.56  | 3.94     | 3.62 |
| 3 DOORS DOWN Kryptonite (Republic/Universal)                            | 3.71                                      | 3.79 | 3.84 | 3.85 | 78.3                 | 23.8         | 3.90         | 3.79        | 3.40        | 3.78    | 3.67  | 3.59     | 3.81 |
| <b>HP</b> PAPA ROACH Last Resort (DreamWorks)                           | 3.67                                      | 3.76 | 3.84 | 3.88 | 62.0                 | 13.4         | 3.89         | 3.60        | 3.32        | 3.63    | 3.64  | 3.71     | 3.72 |
| <b>HP</b> JA RULE (C. MILIAN) Between Me... (Murder Inc./Def Jam/IDJMG) | 3.66                                      | 3.76 | 3.95 | 3.64 | 61.1                 | 14.6         | 3.89         | 3.64        | 3.27        | 3.62    | 3.68  | 3.91     | 3.49 |
| MATCHBOX TWENTY If You're Gone (Lava/Atlantic)                          | 3.64                                      | 3.63 | —    | —    | 46.0                 | 7.5          | 3.53         | 3.67        | 3.77        | 3.61    | 3.78  | 3.57     | 3.59 |
| CHRISTINA AGUILERA Come On Over Baby (All I Want Is You) (RCA)          | 3.57                                      | 3.49 | 3.58 | 3.46 | 77.8                 | 28.5         | 3.76         | 3.56        | 3.28        | 3.66    | 3.62  | 3.44     | 3.58 |
| <b>HP</b> SISOO Incomplete (Dragon/Def Soul/IDJMG)                      | 3.54                                      | 3.66 | 3.60 | 3.49 | 48.8                 | 13.0         | 3.65         | 3.37        | 3.58        | 3.50    | 3.50  | 3.60     | 3.55 |
| DESTINY'S CHILD Jumpin' Jumpin' (Columbia)                              | 3.53                                      | 3.51 | 3.64 | 3.75 | 82.8                 | 33.5         | 3.55         | 3.62        | 3.41        | 3.86    | 3.47  | 3.20     | 3.62 |
| KANDI Don't Think I'm Not (So So Def/Columbia)                          | 3.53                                      | 3.43 | 3.62 | 3.51 | 62.0                 | 15.6         | 3.67         | 3.65        | 3.13        | 3.43    | 3.59  | 3.62     | 3.46 |
| DREAM He Loves U Not (Bad Boy/Arista)                                   | 3.52                                      | 3.34 | —    | —    | 55.2                 | 12.7         | 3.84         | 3.36        | 3.18        | 3.48    | 3.42  | 3.72     | 3.48 |
| VERTICAL HORIZON You're A God (RCA)                                     | 3.48                                      | 3.42 | 3.40 | 3.48 | 68.6                 | 16.5         | 3.51         | 3.37        | 3.56        | 3.48    | 3.60  | 3.43     | 3.41 |
| BACKSTREET BOYS Shape Of My Heart (Jive)                                | 3.47                                      | 3.42 | 3.40 | 3.42 | 60.6                 | 14.4         | 3.55         | 3.39        | 3.41        | 3.61    | 3.39  | 3.51     | 3.35 |
| SOULDECISION Faded (MCA)  | 3.46                                      | 3.48 | 3.44 | 3.51 | 53.1                 | 13.7         | 3.66         | 3.51        | 3.07        | 3.53    | 3.35  | 3.72     | 3.21 |
| <b>HP</b> SR-71 Right Now (RCA)   | 3.45                                      | 3.57 | 3.61 | —    | 52.6                 | 10.6         | 3.67         | 3.15        | 3.43        | 3.26    | 3.44  | 3.54     | 3.53 |
| SAMANTHA MUMBA Gotta Tell You (Wildcard/Polydor/Interscope)             | 3.43                                      | 3.33 | 3.52 | 3.57 | 59.4                 | 13.9         | 3.58         | 3.38        | 3.18        | 3.20    | 3.34  | 3.78     | 3.38 |
| RUFF ENDZ No More (Epic)  | 3.40                                      | 3.39 | 3.48 | 3.51 | 66.0                 | 21.2         | 3.46         | 3.34        | 3.37        | 3.52    | 3.36  | 3.34     | 3.38 |
| BARENAKED LADIES Pinch Me (Reprise)                                     | 3.39                                      | 3.49 | 3.41 | 3.37 | 54.2                 | 15.1         | 3.44         | 3.19        | 3.56        | 3.40    | 3.45  | 3.45     | 3.27 |
| BAHA MEN Who Let The Dogs Out (Artemis)                                 | 3.38                                      | 3.39 | 3.32 | 3.22 | 86.8                 | 34.2         | 3.59         | 3.24        | 3.26        | 3.46    | 3.14  | 3.57     | 3.35 |
| <b>HP</b> MYSTIKAL Shake Ya Ass (Jive)                                  | 3.38                                      | 3.43 | 3.51 | 3.40 | 65.3                 | 22.4         | 3.44         | 3.32        | 3.36        | 3.28    | 3.21  | 3.62     | 3.44 |
| DEBELAH MORGAN Dance With Me (DAS/Atlantic)                             | 3.36                                      | 3.42 | 3.46 | 3.41 | 53.5                 | 15.6         | 3.34         | 3.49        | 3.22        | 3.25    | 3.47  | 3.31     | 3.36 |
| MADONNA Music (Maverick/WB)   | 3.28                                      | 3.27 | 3.32 | 3.29 | 77.6                 | 32.8         | 2.98         | 3.20        | 3.77        | 3.00    | 3.34  | 3.40     | 3.33 |
| 98 DEGREES Give Me Just One Night (Una Noche) (Universal)               | 3.12                                      | 3.12 | 3.23 | 3.36 | 77.4                 | 30.9         | 3.18         | 3.07        | 3.09        | 3.15    | 3.05  | 3.18     | 3.12 |
| RICKY MARTIN She Bangs (Columbia)                                       | 3.03                                      | 3.16 | 3.12 | 3.25 | 63.2                 | 27.4         | 2.97         | 3.02        | 3.12        | 2.95    | 3.04  | 3.09     | 3.03 |

## CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

Following the debut of the movie *Charlie's Angels* in the top spot at the box office, one of the key songs from the soundtrack — "Independent Women (Part 1)" by **Destiny's Child** (Columbia) — enters at the top of *Callout America*. R&R's exclusive national survey of 400 women aged 12-34. "Women" ranks second among teens, first 18-24 and sixth 25-34.

American Music Awards nominee **Faith Hill** vaults into a tie for the No. 2 spot on the survey with "The Way You Love Me" (Warner Bros.). "Way" ranks ninth with teens while posting huge 18-24 and 25-34 scores, to rank second and first, respectively, in those cells.

**Ludacris**, who debuted on top last week, moves up in score while tying with Hill for No. 2. "What's Your Fantasy" (Def Jam South/IDJMG) tests well across all demos again this week, ranking first with teens, sixth 18-24 and 10th 25-34.

**Matchbox Twenty** continue to post solid 18-34 scores in *Callout America* as "If You're Gone" (Lava/Atlantic) ranks 12th overall, eighth 18-24 and a solid third 25-34.

Several songs show strong scores in key demos this week: **Madonna** continues to be a solid performer among 25-34s with "Music" (Maverick/WB), ranking third in the cell. Also posting strong 25-34 scores are "Incomplete" by **Sisoo** (Dragon/Def Soul/IDJMG), which ranks seventh, as well as "You're A God" by **Vertical Horizon** (RCA) and "Pinch Me" by **Barenaked Ladies** (Reprise), which tie for eight.

The *Callout America* holiday schedule is set. Surveys will appear in next week's issue, as well as the issues dated Dec. 8 and 15. There will be no survey in the Dec. 1 or Dec. 22 publications, and the first survey for 2001 will appear in the Jan. 12 issue.

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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- Kent Bailey, Manager  
CMT International

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November 17, 2000

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)  | TOTAL PLAYS | WEEKS ON CHART | GROSS REVENUE (\$) | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|--|-------------|----------------|--------------------|----------------|----------------|
| 1         | 1         | CREED With Arms Wide Open (Wind-up)                          | 10157       | 14             | -50                | 14             | 169/1          |
| 2         | 2         | PINK Most Girls (LaFace/Arista)                              | 9852        | 16             | -124               | 16             | 170/0          |
| 3         | 3         | 3 OORS DOWN Kryptonite (Republic/Universal)                  | 8934        | 22             | -461               | 22             | 164/0          |
| 4         | 4         | 'N SYNC This I Promise You (Jive)                            | 8666        | 11             | +111               | 11             | 175/0          |
| 5         | 5         | MYA Case Of The Ex (Whatcha...) (University/Interscope)      | 7919        | 9              | +889               | 9              | 166/3          |
| 6         | 6         | SAMANTHA NUMBA Gotta Tell You (Wildcard/Polydor/Interscope)  | 7711        | 15             | +258               | 15             | 173/0          |
| 7         | 7         | BACKSTREET BOYS Shape Of My Heart (Jive)                     | 7330        | 7              | +293               | 7              | 175/0          |
| 8         | 8         | MADONNA Music (Maverick/WB)                                  | 7292        | 16             | -805               | 16             | 167/0          |
| 9         | 9         | RICKY MARTIN She Bangs (Columbia)                            | 7134        | 8              | +140               | 8              | 173/0          |
| 10        | 10        | SOULOCISION Faded (MCA)                                      | 6997        | 23             | -472               | 23             | 162/0          |
| 11        | 11        | DESTINY'S CHILD Independent Women Pt. 1 (Columbia)           | 6919        | 8              | +1251              | 8              | 164/6          |
| 12        | 12        | DEBELAH MORGAN Dance With Me (DAS/Atlantic)                  | 6213        | 19             | +340               | 19             | 165/1          |
| 13        | 13        | MATCHBOX TWENTY If You're Gone (Lava/Atlantic)               | 5544        | 8              | +549               | 8              | 162/2          |
| 14        | 14        | KANDI DON'T Think I'm Not (So Def/Columbia)                  | 5539        | 13             | +189               | 13             | 148/2          |
| 15        | 15        | VERTICAL HORIZON You're A God (RCA)                          | 5344        | 17             | -506               | 17             | 151/1          |
| 16        | 16        | BARENAKED LAOIS Pinch Me (Reprise)                           | 5195        | 14             | +89                | 14             | 149/1          |
| 17        | 17        | DREAM He Loves U Not (Bad Boy/Arista)                        | 5102        | 10             | +540               | 10             | 154/5          |
| 18        | 18        | RUFF ENDS No More (Epic)                                     | 4425        | 11             | -32                | 11             | 139/0          |
| 19        | 19        | NELLY Country Grammar (Fo' Reel/Universal)                   | 4248        | 17             | -552               | 17             | 137/0          |
| 20        | 20        | CHRISTINA AGUILERA Come On Over (All I Want...) (RCA)        | 4108        | 18             | -864               | 18             | 155/0          |
| 21        | 21        | EVAN AND JARON CRAZY For This Girl (Columbia)                | 4014        | 15             | +410               | 15             | 146/2          |
| 22        | 22        | SHAGGY It Wasn't Me (MCA)                                    | 3767        | 4              | +168               | 4              | 143/19         |
| 23        | 23        | FAITH HILL The Way You Love Me (Warner Bros.)                | 3381        | 12             | +162               | 12             | 126/3          |
| 24        | 24        | BAYA MEN Who Let The Dogs Out (Artemis)                      | 2507        | 18             | -546               | 18             | 150/1          |
| 25        | 25        | NINE DAYS If I Am (550 Music/Epic)                           | 2837        | 7              | +169               | 7              | 131/1          |
| 26        | 26        | VITAMIN C The Rich (Elektra/EG)                              | 2788        | 5              | +250               | 5              | 150/1          |
| 27        | 27        | BRITNEY SPEARS Stronger (Jive)                               | 2907        | 3              | +1008              | 3              | 151/14         |
| 28        | 28        | EVERCLEAR Wonderful (Capitol)                                | 2037        | 20             | -402               | 20             | 103/0          |
| 29        | 29        | 98 DEGREES Give Me Just One Night... (Universal)             | 1767        | 15             | -665               | 15             | 128/0          |
| 30        | 30        | SR-71 Right Now (RCA)  | 2373        | 9              | +127               | 9              | 123/1          |
| 31        | 31        | LENNY KRAVITZ Again (Virgin)                                 | 1922        | 6              | +397               | 6              | 103/11         |
| 32        | 32        | SISQO Incomplete (Dragon/Det Soul/DJMG)                      | 1819        | 8              | -157               | 8              | 90/0           |
| 33        | 33        | 98 DEGREES Walk Me Home (550 Music/Epic)                     | 1762        | 5              | +82                | 5              | 113/1          |
| 34        | 34        | EVERCLEAR AM Radio (Capitol)                                 | 1580        | 2              | +340               | 2              | 97/11          |
| 35        | 35        | BOYZ II MEN Pass You By (Universal)                          | 1520        | 7              | -31                | 7              | 115/0          |
| 36        | 36        | USHER Pop Ya Collar (LaFace/Arista)                          | 1458        | 3              | +151               | 3              | 92/2           |
| 37        | 37        | EMINEM Stan (Aftermath/Interscope)                           | 1452        | 2              | +381               | 2              | 99/13          |
| 38        | 38        | 98 DEGREES My Everything (Universal)                         | 1441        | 1              | +995               | 1              | 140/20         |
| 39        | 39        | U2 Beautiful Day (Interscope)                                | 1424        | 2              | +415               | 2              | 100/17         |
| 40        | 40        | BBMAK Still On Your Side (Hollywood)                         | 1416        | 2              | +568               | 2              | 123/16         |
| 41        | 41        | MYSTIKAL Shake Ya Ass (Jive)                                 | 1415        | 5              | -29                | 5              | 92/4           |
| 42        | 42        | SPICE GIRLS Holler (Virgin)                                  | 1175        | 2              | +217               | 2              | 73/10          |
| 43        | 43        | NELLY E.I. (Fo' Reel/Universal)                              | 1171        | 1              | +332               | 1              | 54/17          |
| 44        | 44        | TIONNE "T-BOZ" WATKINS My Getaway (Maverick)                 | 1063        | 3              | +121               | 3              | 93/9           |
| 45        | 45        | JA RULE F.C. MILIAN Between Me... (Murder Inc./Det Jam/DJMG) | 1024        | 1              | +288               | 1              | 72/6           |
| 46        | 46        | DAVID GRAY Babyion (A/TOR/RCA)                               | 974         | 1              | +183               | 1              | 83/10          |
| 47        | 47        | WALLFLOWERS Sleepwalker (Interscope)                         | 924         | 9              | -925               | 9              | 82/0           |
| 48        | 48        | JOY ENRIQUEZ Tell Me How You Feel (LaFace/Arista)            | 918         | 5              | -142               | 5              | 73/0           |
| 49        | 49        | SISTER HAZEL Champagne High (Universal)                      | 912         | 2              | +91                | 2              | 66/1           |

175 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 11/5-Saturday 11/11. Bulletins 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 re-entrant after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.



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PORTABLE DISPLAYS

- HIGH-IMPACT GRAPHICS
- DURABLE CONSTRUCTION
- MAXIMUM PORTABILITY
- 10-MINUTE SET-UP

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.

**Stronger (Jive)**  
**BRITNEY SPEARS**  
**Breakers®**

TOTAL PLAYS/INCREASE TOTAL STATIONS/ADDS  
2907/1008 151/14

CHART 24

**Most Increased Plays**

| ARTIST TITLE LABEL(S)                           | TOTAL PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|---|-------------|----------------|----------------|
| DESTINY'S CHILD Independent Women... (Columbia) | +1251       | 3              | 151/14         |
| SHAGGY It Wasn't Me (MCA)                       | +1168       | 7              | 131/1          |
| BRITNEY SPEARS Stronger (Jive)                  | +1008       | 5              | 150/1          |
| 98 DEGREES My Everything (Universal)            | +995        | 3              | 123/1          |
| MYA Case Of The Ex... (University/Interscope)   | +889        | 9              | 123/1          |
| BBMAK Still On Your Side (Hollywood)            | +568        | 2              | 122/5          |
| MATCHBOX TWENTY If You're Gone (Lava/Atlantic)  | +549        | 8              | 103/0          |
| DREAM He Loves U Not (Bad Boy/Arista)           | +540        | 20             | 103/0          |
| BON JOVI Thank You For Loving Me (Island/DJMG)  | +513        | 6              | 103/11         |
| U2 Beautiful Day (Interscope)                   | +415        | 12             | 126/3          |

## New &amp; Active

**LEANN RIMES** Can't Fight... (London Sire/Curb)  
Total Plays: 859, Total Stations: 51, Adds: 1

**FISHER** I Will Love You (Farmclub.com/Interscope)  
Total Plays: 745, Total Stations: 64, Adds: 1

**O-TOWN** Liquid Dreams (J)  
Total Plays: 715, Total Stations: 86, Adds: 13

**BON JOVI** Thank You For Loving Me (Island/IDJMG)  
Total Plays: 644, Total Stations: 75, Adds: 13

**DEXTER FREEBISH** Leaving Town (Capitol)  
Total Plays: 594, Total Stations: 46, Adds: 2

**NELLY FURTADO** I'm Like A Bird (DreamWorks)  
Total Plays: 590, Total Stations: 59, Adds: 6

**LEIGH NASH** Need To Be Next To You (Engine/Arista)  
Total Plays: 576, Total Stations: 47, Adds: 0

**TONI BRAXTON** Spanish Guitar (LaFace/Arista)  
Total Plays: 506, Total Stations: 55, Adds: 12

**CRYSTAL SIERRA** Playa No More (Virgin)  
Total Plays: 386, Total Stations: 28, Adds: 1

**GREEN DAY** Minority (Reprise)  
Total Plays: 351, Total Stations: 51, Adds: 17

**LUDACRIS** What's Your... (Def Jam South/IDJMG)  
Total Plays: 300, Total Stations: 18, Adds: 3

**LEE ANN WOMACK** I Hope You Dance (MCA)  
Total Plays: 280, Total Stations: 32, Adds: 6

**3LW** No More (Baby I'ma Do Right) (Epic)  
Total Plays: 267, Total Stations: 30, Adds: 17

**PLUS ONE** Last Flight Out (Atlantic)  
Total Plays: 261, Total Stations: 21, Adds: 0

**K-CI & JOJO** Crazy (MCA)  
Total Plays: 216, Total Stations: 35, Adds: 19

**MADONNA** Don't Tell Me (Maverick/WB)  
Total Plays: 192, Total Stations: 16, Adds: 14

**OFFSPRING** Original Prankster (Columbia)  
Total Plays: 189, Total Stations: 55, Adds: 48

**S CLUB 7** Natural (Interscope)  
Total Plays: 188, Total Stations: 15, Adds: 2

**BABYFACE** Reason For Breathing (Arista/Epic)  
Total Plays: 132, Total Stations: 23, Adds: 6

**FUEL** Hemorrhage (In My Hands) (550 Music/Epic)  
Total Plays: 127, Total Stations: 42, Adds: 37

**UNCLE KRACKER** Follow Me (Top Dog/Lava/Anti)  
Total Plays: 103, Total Stations: 23, Adds: 9

Songs ranked by total plays



DANCE WITH ME

DAS/Anti recording artist Debelah Morgan stopped by KFMS/Las Vegas during a promo run to support her new album, *Dance With Me*. She is led by (l-r) KISS-FM's Buck Head and night show producer Rob in an unusual three-way tango.

## Future Hits

Continued from Page 49

as to key morning show personalities. With massive TV exposure, the label is betting on teen and young adult familiarity right out of the box.

## Robbins Entertainment

The major thrust at Robbins Entertainment continues to be **Rockell's** sophomore album, *Instant Pleasure*, and her cover of Garth Brooks' "The Dance." The label plans to release a new Rockell single in January.

Robbins also has two fourth-quarter compilations: *The Best of Trance, Volume One* and *Dance Party Like It's 2001*.

## Squint Entertainment

Squint launches into 2001 with a new flavor of music as the company enters the world of hip-hop and CHR/Rhythmic with a brand-new act called **L.A. Symphony**. This is a homegrown L.A. group whose music lives and breathes the cultural and racial diversity of the city. The first single for mix show and CHR/Rhythmic is scheduled to drop sometime in February. Tracks on the album were produced by Will I Am (Black Eyed Peas). The Gourmets, Prince Paul and Mario C. After a Rhythmic rollout, look for the move to cross it over to Pop.

One of the hardest-working ladies out there is **Leigh Nash** from Sixpence None The Richer. The Diane Warren-penned track "Need to Be Next to You" is at CHR/Pop. You may recognize it as the lead single from the soundtrack to the movie *Bounce*, which opens this week. Look for Leigh and her bandmates in Sixpence None The Richer to return to the airwaves in 2001 with a new record produced by Paul Fox (10,000 Maniacs, Semisonic) and mixed by Tom Lord-Alge (Third Eye Blind, Barenaked Ladies, Vertical Horizon).

## Universal

Universal Records is looking to continue its yearlong multiformat rollout of hits with

new releases. On November 21 **South Park Mexican** will be back with the follow-up to "You Know My Name." "Oh, My, My."

You've heard about **Elton John's** live greatest hits disc recorded recently at Madison Square Garden. On Nov. 21 look for John and **Mary J. Blige's** "I Guess That's Why They Call It the Blues." The CBS television Elton John special will air Friday, Dec. 1.

On Nov. 28 **Monifah** follows up her hit "Touch It" with the new "I Can Tell." With new music being a specialty at Universal, a new act out of Modesto, CA comes out Dec. 21. **Flying Blind** with "Smokescreen." Coming to Pop is **Nelly's** "E.I." on Nov. 28.

**Caleb** is a new artist who many say sounds like Sting, Seal and Squeeze. He's an 18-year-old singer-songwriter based in Brooklyn, NY, and his new single, "Welcome," comes to Pop Jan. 9. **Sonique's** "Put a Spell on You," a No. 1 hit in the U.K., also rolls on Jan. 9.

On January 16 an 18-year-old from Memphis, TN, **Tanya Mitchell**, comes to Pop with "Broken Promises." **3 Doors Down's** next hit is "Loser," out on Jan. 23. **ATC**, who are No.

1 in six countries, come with "All Around the World" on Jan. 30.

## V2

The goal for V2 at CHR is the continued effort to expose **Moby** to the masses. The label is now entering its 20th month of this campaign, and the album is nearly double platinum — all this without a CHR hit. Now V2 is working the duet with **Moby** and **Gwen Stefani**, "South Side." With Alternative airplay and heavy rotation at MTV, **Moby** has clearly put a face on electronic music. The add date is Dec. 4.

Coming in the first quarter is a "Best of" album from **Blessid Union Of Souls**. The album features four newly recorded songs, as well as eight of their top 10 hits. The first single is "Storybook Life." Look for the band to be touring beginning around Christmas and going into the first quarter in support of the single.

The label is wrapping up production on **Billy Crawford's** new album, due out in late March. With major success overseas, V2 is looking to develop an equally strong base for him stateside, and they feel that the market is perfectly timed for a young, solo male act with his type of approach.

## Virgin

For the fourth quarter, Virgin continues its full-out blitz on the already platinum **Lenny Kravitz's** *Greatest Hits* and the first new single from the album, "Again." **The Spice Girls** are back with "Holler," and it's already on almost 100 stations. This track was written and produced by Rodney Jerkins.

**Crystal Sierra's** "Playa No More" is already on over 30 Pop and Rhythmic stations. Outside of big early requests, **Crystal's** buzzing with a killer Hype Williams video. The smooth ballad from **Outsiderz 4 Life**, "Not Enough," already has some of America's biggest Rhythmic radio stations joining the party.

After thousands of impressions on MTV, VH1 and national TV in the "Like a feather" **Tommy Hilfiger** commercial, Australian **Nikka Costa** is ready to making a name of her own in the world of contemporary music

with her new single, "Everybody Got Their Something."

In early 2001 look for new Virgin music from superstars **Aaliyah** and **Janet Jackson**. One of the newest hot production teams is **The Neptune Bros**. Listen for **N-E-R-D** (pronounced "any r.d.") and the song "Lapdance." **Billie Piper** also has new music in the pipeline, and **Daft Punk** will come with "I More Time." It's already making big inroads in the club scene. Other new Virgin music includes a new single from **Kelis & Guru** from *Jazzmatazz*, "Supa Love," and an emotional new single from **Strait Up f/Lajon** from *Sevendust*, "Angel's Son."

## Warner Bros.

Warner Bros. is pushing into the fourth quarter very strong. After completing a successful run with **The Red Hot Chili Peppers**, with almost 5 million albums sold in the States and plenty of recurrent airplay, Warner Bros. is anticipating that *Californication* will sell right through the holidays.

**Faith Hill's** "The Way That You Love Me" already has over 30 stations reporting top-five research. After 13 weeks at radio, the promotion staff expects this record to hit its full stride by Thanksgiving. On Nov. 28, **Don Henley's** second single, "Everything Is Different Now," will officially go to all Pop, Rock and adult formats.

**Madonna's** second single from *Music* is "Don't Tell Me." It officially goes for adds at Pop, Rhythmic and adult formats Nov. 28. Early airplay is already happening in Los Angeles, New York, San Diego and Long Island. As *Music* makes its very slow descent down the charts, Warner Bros.' prediction is that most stations will have two Madonna tracks in solid rotation during the holiday season.

Coming off a top 10 Hot AC record, look for the second single from **Nina Gordon**, "Now I Can Die," in mid-January at CHR/Pop and Hot AC. Also in the first quarter, look for a new band from the East Coast called **Samsara** and their first single, "Say Goodbye," an infectious pop song on Ruffnation/WB.

**Crossing over to Pop from a strong ride at Rock, Active Rock and Alternative is Fuel's hit "Hemorrhage (In My Hands)," which is almost platinum. As of this writing Fuel have spent five weeks at No. 1 on R&R's Alternative chart and have been top five at Active Rock and Rock for six weeks.**

**TUNED-IN**  
CHR/POP  
R&R/MEDIABASE 24/7

**3am**  
WAEZ/Johnson City

**3am**  
NEXT Too Close  
SR-71 Right Now  
SHAGGY JAMMET Luv Me, Luv Me  
SISQO Incomplete  
BARENKAGED LADIES Pinch Me  
MONICA Angel Of Mine  
EVERCLEAR Wonderful  
90 DEGREES Give Me Just One Night (Una Noche)  
JANET Doesn't Really Matter  
BON JOVI It's My Life  
SPACE GIRLS Say You'll Be There  
MATCHBOX 20 3 AM  
MALIAH CAREY Always Be My Baby  
EVERLAST What It's Like  
DESTINY'S CHILD Independent Women Part 1

**11am**

USHER My Way  
EVAN AND JARON Crazy For This Girl  
ANASTACIA I'm Outta Love  
MANDY MOORE Walk Me Home  
LENNY KRAVITZ Fly Away  
SOUDECISION Faded  
SMASH MOUTH Then The Morning Comes  
DEBILAH MORGAN Dance With Me  
600 600 DOLLS Its  
EN VOGUE Free Your Mind  
DREAM He Loves U Not  
NOTORIOUS B.I.G. No Money No Problems  
BRYAN ADAMS Heaven  
SUGAR RAY Every Morning  
MADONNA Music

**4pm**

LFO Summer Girls  
RUFF ENOZ No More  
SHAWN MULLINS Lullaby  
TOMI BRAXTON Spanish Guitar  
MATCHBOX 20 Real World  
RICKY MARTIN She Bangs  
90 DEGREES Because Of You  
EVERCLEAR Wonderful  
MONICA The First Night  
CORONA Rhythm Of The Night  
BAHA MEN Who Let The Dogs Out  
BLACKSTREET /MYA Take Me There  
DESTINY'S CHILD Say My Name

**3am**  
WKXJ/chattanooga

**3am**  
LEN Steal My Kisses Sunshine  
SAMANTHA MUMBA Gotta Tell You  
SUGAR RAY Someday  
N SYNC This I Promise You  
ALANIS MORISSETTE You Oughta Know  
SHAGGY It Wasn't Me  
DEBILAH MORGAN Dance With Me  
AEROSMITH I Don't Want To Miss A Thing  
RICKY MARTIN She Bangs  
THIRD EYE BLIND Jumper  
EVERCLEAR Wonderful  
PRINCE Little Red Corvette  
BARENKAGED LADIES Pinch Me  
DESTINY'S CHILD Independent Women Part 1  
EFFEL 66 Blue (Da Ba Dee)  
WALLFLOWERS Sleepwalker

**11am**

BRANDY Have You Ever?  
SOUDECISION Faded  
RASTBALL Out Of My Head  
MELLY COUNTRY Grammar  
SIXPENCE NONE THE RICHER There She Goes  
SHAGGY It Wasn't Me  
JANET Doesn't Really Matter  
MATCHBOX TWENTY If You're Gone  
UR40 Red Red Wine  
THIRD EYE BLIND Never Let You Go  
MADONNA Music  
BEMAK Still On Your Side  
CREED Higher

**4pm**

BARENKAGED LADIES Pinch Me  
EMINEM Stan  
DESTINY'S CHILD Independent Women Part 1  
BACKSTREET BOYS Shape Of My Heart  
BAHA MEN Who Let The Dogs Out  
RUFF ENOZ No More  
MELLY COUNTRY Grammar  
SR-71 Right Now  
SHAGGY It Wasn't Me  
PINK There You Go  
MATCHBOX TWENTY If You're Gone  
WILL SMITH Gettin' Jiggy Wit It  
LENNY KRAVITZ Again  
BRANDY & MONICA The Boy Is Mine

**TUNED-IN**  
CHR/POP  
R&R/MEDIABASE 24/7

**3am**  
WAEZ/Johnson City

**3am**  
NEXT Too Close  
SR-71 Right Now  
SHAGGY JAMMET Luv Me, Luv Me  
SISQO Incomplete  
BARENKAGED LADIES Pinch Me  
MONICA Angel Of Mine  
EVERCLEAR Wonderful  
90 DEGREES Give Me Just One Night (Una Noche)  
JANET Doesn't Really Matter  
BON JOVI It's My Life  
SPACE GIRLS Say You'll Be There  
MATCHBOX 20 3 AM  
MALIAH CAREY Always Be My Baby  
EVERLAST What It's Like  
DESTINY'S CHILD Independent Women Part 1

**11am**

USHER My Way  
EVAN AND JARON Crazy For This Girl  
ANASTACIA I'm Outta Love  
MANDY MOORE Walk Me Home  
LENNY KRAVITZ Fly Away  
SOUDECISION Faded  
SMASH MOUTH Then The Morning Comes  
DEBILAH MORGAN Dance With Me  
600 600 DOLLS Its  
EN VOGUE Free Your Mind  
DREAM He Loves U Not  
NOTORIOUS B.I.G. No Money No Problems  
BRYAN ADAMS Heaven  
SUGAR RAY Every Morning  
MADONNA Music

**4pm**

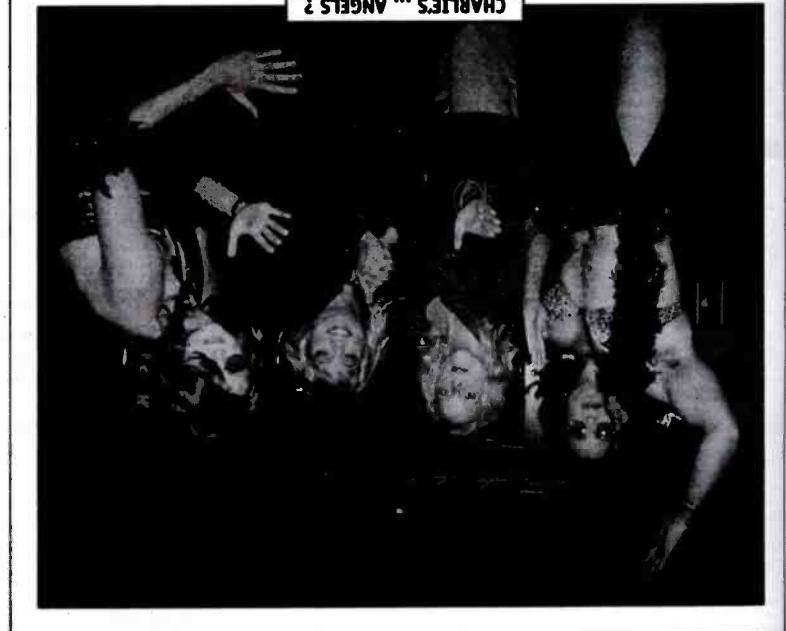
LFO Summer Girls  
RUFF ENOZ No More  
SHAWN MULLINS Lullaby  
TOMI BRAXTON Spanish Guitar  
MATCHBOX 20 Real World  
RICKY MARTIN She Bangs  
90 DEGREES Because Of You  
EVERCLEAR Wonderful  
MONICA The First Night  
CORONA Rhythm Of The Night  
BAHA MEN Who Let The Dogs Out  
BLACKSTREET /MYA Take Me There  
DESTINY'S CHILD Say My Name

**Most Played Recurrents**

- DESTINY'S CHILD Jumpin' Jumpin' (Columbia)
- BON JOVI It's My Life (Island/JMG)
- TOMI BRAXTON He Wasn't Man Enough (Lafayette/Arista)
- NINE DAYS Absolutely (Story Of A Girl) (550 Music/Epic)
- JANET Doesn't Really Matter (Del Soul/JMG)
- CREED Higher (Wind-up)
- MALIAH TRY AGAIN (Blackground/Virgin)
- PINK There You Go (Lafayette/Arista)
- VERTICAL HORIZON Everything You Want (RCA)
- N SYNC It's Gonna Be Me (Jive)
- JOE I Wanna Know (Jive)
- BEMAK Back Here (Hollywood)
- SONIQUE It Feels So Good (Farmclub/Republic/Universal)
- JESSICA SIMPSON I Think I'm In Love With You (Columbia)
- SANTANA /PROB THOMAS Smooth (Arista)
- N SYNC Bye Bye Bye (Jive)
- DESTINY'S CHILD Say My Name (Columbia)
- ALICE DEEJAY Better Off Alone (Republic/Universal)
- BLAQUE Bring It All To Me (Track Masters/Columbia)

**Going For Adds 11/21/00**  
CHR/POP

- INNOCENSE So Together (RCA)
- ELTON JOHN /MARY J. BLIGE I Guess Why They Call It The Blues (Universal)
- K-CI & JOJO Crazy (MCA)
- JENNIFER LOPEZ Love Don't Cost A Thing (Work/Epic)
- SOUTH PARK MEXICAN Oh My My (Dopehouse/Universal)



**CHARLIES ... ANGELS?**  
KHTS (Channel 933)/San Diego PD Diana Laird and the station's "Boy Toys" posed as the crime-fighting divas at a screening of the hit movie *Charlies Angels* held at a local AMC theater.

Networked survey data supplied by Mediabase Research, a division of Premier Radio Networks. Tuned-in is based on sample hours taken from Monday 11/6, © 2000, R&R Inc.

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Charleston, SC; Detroit, MI; Harrisburg, PA; Las Vegas, NV; Memphis, TN; New York, NY) with their respective program directors and current adds.

\* = Mediabase 24/7 monitored
175 Total Reporters
175 Current Reporters
174 Current Playlists
Reported Frozen Playlist (1):
WIXX/Green Bay, WI
No Longer A Reporter (1):
KCHQ/Albuquerque, NM



**CHR/POP PLAYERS FOR ALL CHR/POP REPORTERS ON RAR ONLINE MUSIC TRACKING**

|   |   |  |  |   |
|---|---|--|--|---|
| <p><b>WJOP/Philadelphia</b><br/>                 Clear Channel<br/>                 (610) 426-8000<br/>                 MARKET #8</p> | <p><b>WJOP/Philadelphia</b><br/>                 Clear Channel<br/>                 (610) 426-8000<br/>                 MARKET #8</p> | <p><b>WIS/Chicago</b><br/>                 Spidee<br/>                 (773) 390-1000<br/>                 MARKET #9</p> | <p><b>KISS/102.7</b><br/>                 Clear Channel<br/>                 (818) 410-1027<br/>                 MARKET #2</p> | <p><b>WRTZ/New York</b><br/>                 Clear Channel<br/>                 (212) 232-3000<br/>                 MARKET #1</p> |
| <p><b>WJOP/Philadelphia</b><br/>                 Clear Channel<br/>                 (610) 426-8000<br/>                 MARKET #8</p> | <p><b>WJOP/Philadelphia</b><br/>                 Clear Channel<br/>                 (610) 426-8000<br/>                 MARKET #8</p> | <p><b>WIS/Chicago</b><br/>                 Spidee<br/>                 (773) 390-1000<br/>                 MARKET #9</p> | <p><b>KISS/102.7</b><br/>                 Clear Channel<br/>                 (818) 410-1027<br/>                 MARKET #2</p> | <p><b>WRTZ/New York</b><br/>                 Clear Channel<br/>                 (212) 232-3000<br/>                 MARKET #1</p> |
| <p><b>WJOP/Philadelphia</b><br/>                 Clear Channel<br/>                 (610) 426-8000<br/>                 MARKET #8</p> | <p><b>WJOP/Philadelphia</b><br/>                 Clear Channel<br/>                 (610) 426-8000<br/>                 MARKET #8</p> | <p><b>WIS/Chicago</b><br/>                 Spidee<br/>                 (773) 390-1000<br/>                 MARKET #9</p> | <p><b>KISS/102.7</b><br/>                 Clear Channel<br/>                 (818) 410-1027<br/>                 MARKET #2</p> | <p><b>WRTZ/New York</b><br/>                 Clear Channel<br/>                 (212) 232-3000<br/>                 MARKET #1</p> |
| <p><b>WJOP/Philadelphia</b><br/>                 Clear Channel<br/>                 (610) 426-8000<br/>                 MARKET #8</p> | <p><b>WJOP/Philadelphia</b><br/>                 Clear Channel<br/>                 (610) 426-8000<br/>                 MARKET #8</p> | <p><b>WIS/Chicago</b><br/>                 Spidee<br/>                 (773) 390-1000<br/>                 MARKET #9</p> | <p><b>KISS/102.7</b><br/>                 Clear Channel<br/>                 (818) 410-1027<br/>                 MARKET #2</p> | <p><b>WRTZ/New York</b><br/>                 Clear Channel<br/>                 (212) 232-3000<br/>                 MARKET #1</p> |





# R&R CHR/Rhythmic Top 50

November 17, 2000

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)  | TOTAL PLAYS | +/- PLAYS | GROSS IMPRESSIONS '00 | WEEKS ON CHART | TOTAL STATIONS ADDS |
|-----------|-----------|--|-------------|-----------|-----------------------|----------------|---------------------|
| 2         | 1         | DESTINY'S CHILD Independent Women Pt. 1 (Columbia)               | 4109        | +243      | 586238                | 11             | 68/0                |
| 1         | 2         | JA RULE F/C. MILIAN Between Me... (Murder Inc./Def Jam/IDJMG)    | 4003        | -86       | 598889                | 11             | 69/0                |
| 4         | 3         | SHAGGY It Wasn't Me (MCA)  | 3756        | +224      | 414018                | 8              | 60/0                |
| 3         | 4         | NELLY E.I. (Fo' Reel/Universal)                                  | 3660        | -24       | 523479                | 11             | 68/0                |
| 7         | 5         | LUDACRIS What's Your Fantasy (Def Jam South/IDJMG)               | 3011        | +259      | 489418                | 12             | 66/1                |
| 5         | 6         | MYA Case Of The Ex (Whatcha...) (University/Interscope)          | 2917        | -113      | 343706                | 17             | 60/0                |
| 6         | 7         | MYSTIKAL Shake Ya Ass (Jive)                                     | 2469        | -365      | 383548                | 14             | 64/0                |
| 15        | 8         | OUTKAST Ms. Jackson (LaFace/Arista)                              | 2310        | +630      | 393444                | 3              | 62/8                |
| 14        | 9         | JAY-Z I Just Wanna Love U... (Roc-A-Fella/IDJMG)                 | 2166        | +429      | 399238                | 5              | 65/8                |
| 11        | 10        | R. KELLY I Wish (Jive)   | 2036        | +160      | 362476                | 8              | 57/3                |
| 10        | 11        | EMINEM Stan (Aftermath/Interscope)                               | 1968        | +64       | 258229                | 19             | 59/0                |
| 8         | 12        | PINK Most Girls (LaFace/Arista)                                  | 1959        | -154      | 263109                | 23             | 49/0                |
| 17        | 13        | K-CI & JOJO Crazy (MCA)  | 1827        | +185      | 168483                | 5              | 54/4                |
| 12        | 14        | 3LW No More (Baby I'ma Do Right) (Epic)                          | 1824        | -35       | 182935                | 11             | 54/4                |
| 9         | 15        | LIL BOW WOW Bounce With Me (So So Def/Columbia)                  | 1824        | -259      | 228942                | 15             | 54/0                |
| 13        | 16        | LIL' KIM F/SISQO How Many Licks (Queen Bee/Undeas/Atlantic)      | 1803        | +50       | 247626                | 13             | 54/0                |
| 20        | 17        | USHER Pop Ya Collar (LaFace/Arista)                              | 1561        | +75       | 163547                | 4              | 56/2                |
| 19        | 18        | 'N SYNC This I Promise You (Jive)                                | 1476        | -20       | 137162                | 11             | 32/0                |
| 16        | 19        | KANDI Don't Think I'm Not (So So Def/Columbia)                   | 1469        | -206      | 143486                | 21             | 41/0                |
| 18        | 20        | NELLY Country Grammar (Fo' Reel/Universal)                       | 1426        | -112      | 233105                | 33             | 59/0                |
| 23        | 21        | SHADE SHEIST Where I Wanna Be (Baby Reel/London Sire)            | 1145        | -7        | 157502                | 9              | 43/0                |
| 21        | 22        | MADONNA Music (Maverick/WB)                                      | 1138        | -269      | 111134                | 15             | 38/0                |
| 24        | 23        | PROFYLE Liar (Motown/Universal)                                  | 1085        | -22       | 140341                | 7              | 51/0                |
| 26        | 24        | WYCLEF JEAN F/MARY J. BLIGE 911 (Ruffhouse/Columbia)             | 946         | +19       | 179332                | 5              | 29/1                |
| 28        | 25        | SAMANTHA MUMBA Gotta Tell You (Wildcard/Polydor/Interscope)      | 886         | +34       | 83535                 | 13             | 30/0                |
| 22        | 26        | CHANGING FACES That Other Woman (Atlantic)                       | 885         | -272      | 72032                 | 11             | 40/0                |
| 31        | 27        | TIONNE "T-BOZ" WATKINS My Getaway (Maverick)                     | 846         | +33       | 78632                 | 5              | 42/0                |
| 29        | 28        | BACKSTREET BOYS Shape Of My Heart (Jive)                         | 817         | -30       | 94671                 | 6              | 29/3                |
| 25        | 29        | BEENIE MAN F/MYA Girls Dem Sugar (Virgin)                        | 785         | -149      | 165370                | 11             | 32/0                |
| 27        | 30        | RICKY MARTIN She Bangs (Columbia)                                | 775         | -91       | 111573                | 7              | 31/1                |
| 32        | 31        | DREAM He Loves U Not (Bad Boy/Arista)                            | 760         | +14       | 42740                 | 9              | 20/0                |
| 34        | 32        | JOY ENRIQUEZ Tell Me How You Feel (LaFace/Arista)                | 716         | +3        | 67913                 | 7              | 38/0                |
| 30        | 33        | CHRISTINA AGUILERA Come On Over (All I Want...) (RCA)            | 658         | -179      | 58777                 | 18             | 26/0                |
| 39        | 34        | MUSIQ Just Friends (Def Soul/IDJMG)                              | 652         | +78       | 141320                | 3              | 29/1                |
| 38        | 35        | DEBELAH MORGAN Dance With Me (DAS/Atlantic)                      | 605         | +23       | 66420                 | 18             | 26/0                |
| Debut     | 36        | AVANT My First Love (Magic Johnson/MCA)                          | 598         | +210      | 76570                 | 1              | 29/7                |
| 35        | 37        | KEITH SWEAT F/LIL' MO I'll Trade (A Million Bucks) (Elektra/EEG) | 583         | -65       | 66091                 | 5              | 37/1                |
| 40        | 38        | PUBLIC ANNOUNCEMENT Mamacita (RCA)                               | 567         | +12       | 50086                 | 2              | 37/5                |
| 37        | 39        | MIKAILA So in Love With Two (Island/IDJMG)                       | 566         | -17       | 62329                 | 6              | 28/0                |
| 36        | 40        | LIMP BIZKIT Rollin' (Flip/Interscope)                            | 555         | -42       | 61805                 | 4              | 32/0                |
| 43        | 41        | ERYKAH BADU Bag Lady (Motown/Universal)                          | 532         | +19       | 120040                | 14             | 20/0                |
| 41        | 42        | SHYNE F/BARRINGTON LEVY Bad Boyz (Bad Boy/Arista)                | 529         | +3        | 146854                | 7              | 25/0                |
| 45        | 43        | CAM'RON What Means The World To You (Epic)                       | 513         | +19       | 160743                | 6              | 17/1                |
| Debut     | 44        | SHAGGY Angel (MCA)   | 470         | +130      | 65547                 | 1              | 1/0                 |
| 49        | 45        | SPICE GIRLS Holler (Virgin)                                      | 468         | +26       | 41164                 | 2              | 26/1                |
| Debut     | 46        | LIL BOW WOW Bow Wow (That's My Name) (So So Def/Columbia)        | 465         | +263      | 59810                 | 1              | 37/8                |
| 42        | 47        | MACK 10 F/T-BOZ Tight To Def (Hoo Bangin'/Priority)              | 464         | -57       | 53561                 | 7              | 31/0                |
| 46        | 48        | CRYSTAL SIERRA Playa No More (Virgin)                            | 462         | +9        | 33318                 | 2              | 24/0                |
| 44        | 49        | CHANTE' MOORE Straight Up (Silas/MCA)                            | 450         | -50       | 47634                 | 4              | 27/0                |
| Debut     | 50        | FUNKMASTER FLEX F/DMX Do You (Loud)                              | 448         | +127      | 104993                | 1              | 24/0                |

## Most Added.

| ARTIST TITLE LABEL(S)                                     | ADDS |
|---|------|
| DE LA SOUL F/CHAKA KHAN All Good (Tommy Boy)              | 26   |
| CASH MONEY MILLIONAIRES Project... (Cash Money/Universal) | 17   |
| CUBAN LINK Still Telling Lies (Terror Squad/Atlantic)     | 10   |
| JAY-Z I Just Wanna Love U... (Roc-A-Fella/IDJMG)          | 8    |
| OUTKAST Ms. Jackson (LaFace/Arista)                       | 8    |
| LIL BOW WOW Bow Wow... (So So Def/Columbia)               | 8    |
| OUTSIDERZ 4 LIFE Not Enough (BlackGround/Virgin)          | 7    |
| AVANT My First Love (Magic Johnson/MCA)                   | 7    |
| ANGIE MARTINEZ F/JAY-Z Mi Amor (EastWest/EEG)             | 7    |
| SHYNE That's Gangsta (Bad Boy/Arista)                     | 6    |

## Most Increased Plays

| ARTIST TITLE LABEL(S)                            | TOTAL PLAY INCREASE |
|--|---------------------|
| OUTKAST Ms. Jackson (LaFace/Arista)              | +630                |
| JAY-Z I Just Wanna Love U... (Roc-A-Fella/IDJMG) | +429                |
| 98 DEGREES My Everything (Universal)             | +292                |
| LIL BOW WOW Bow Wow... (So So Def/Columbia)      | +263                |
| LUDACRIS What's Your... (Def Jam South/IDJMG)    | +259                |
| DESTINY'S CHILD Independent Women... (Columbia)  | +243                |
| OUTSIDERZ 4 LIFE Not Enough (BlackGround/Virgin) | +232                |
| SHAGGY It Wasn't Me (MCA)                        | +224                |
| AVANT My First Love (Magic Johnson/MCA)          | +210                |
| K-CI & JOJO Crazy (MCA)                          | +185                |

## 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.



71 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 11/5-Saturday 11/11. 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.



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71 CHR/Rhythmic and 83 Urban reporters combine into a custom chart. Hip Hop titles are ranked by total plays for the play week of Sunday 11/5-Saturday 11/11. For complete reporter lists refer to CHR/Rhythmic and Urban sections. ©2000, R&R Inc.

| Rank           | Artist Title (Label)                                  | Total Plays | Total Stations |
|----------------|---|-------------|----------------|
| 1              | J. RILEY FC. MLLW Between. (Murder Inc./Def Jam/DJMG) | 6261        | 141/0          |
| 2              | NELLY E.L. (Fo' Reel/Universal)                       | 5098        | 138/2          |
| 3              | LUDACRIS What's Your Fantasy (Def Jam South/DJMG)     | 4805        | 142/2          |
| 4              | MYSTIKAL Shake Ya Ass (Live)                          | 4637        | 138/0          |
| 5              | OUTKAST Ms. Jackson (LaFace/Arista)                   | 4473        | 141/7          |
| 6              | JAY-Z I Just Wanna Love U... (Roc-A-Fella/DJMG)       | 4272        | 141/11         |
| 7              | WYCLEF JEAN FARMY J. BIJEE 911 (Ruffhouse/Columbia)   | 3742        | 112/3          |
| 8              | BEEBIE MAN F&M YA Girls Dem Sugar (Virgin)            | 2946        | 124/3          |
| 9              | LIL' KIM F/SISO ...Licks (Queen Bee/InDeas/Atlantic)  | 2621        | 121/0          |
| 10             | EMINEM Stan (Aftermath/Interscope)                    | 2306        | 120/9          |
| 11             | LIL BOW WOW Bounce With Me (So So Def/Columbia)       | 2243        | 109/0          |
| 12             | NELLY Country Grammar (Fo' Reel/Universal)            | 1607        | 1719           |
| 13             | SHYNE F/BARRINGTON LEVY Bad Boyz (Bad Boy/Arista)     | 1535        | 1874           |
| 14             | SHADE SHEEST Where I Wanna Be (Baby Face/London Sire) | 1413        | 1402           |
| 15             | FUNKMASTER FLEX F/DXK Do You (Loud)                   | 1283        | 1004           |
| 16             | LIL BOW WOW Bow Wow... (So So Def/Columbia)           | 1247        | 783            |
| 17             | CASH MONEY... Project Chick (Cash Money/Universal)    | 1245        | 796            |
| 18             | MACK 10 F/T-BOZ Tight To Det (Hoo Bangin'/Priority)   | 1235        | 1210           |
| 19             | C-MURDER Down For My N's (Tru/No Limit/Priority)      | 1213        | 1450           |
| 20             | COMMON The Light (MCA)                                | 1151        | 1294           |
| TOTAL PLAYS    |   | 6453        | 141/0          |
| TOTAL STATIONS |   |             | 141/0          |

**November 17, 2000**  
**R&R Hip Hop Top 20**

**CHR/Rhythmic Reporters**  
*Stations and their adds listed alphabetically by market*

|   |   |   |   |   |   |  |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|--|---|---|---|---|---|---|---|---|
| <p><b>KOHT/Tucson, AZ</b><br/>PD: Paul Johnson<br/>AP/MD: Mike Chavez<br/>1 LA BOW WOW<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> <p><b>KBLZ/Tyler-Longview, TX</b><br/>PD: Lance Ross<br/>AP/MD: Lance Ross<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> <p><b>WOWZ/Utica-Rome, NY</b><br/>PD: J.P. Marks<br/>AP/MD: J.P. Marks<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> <p><b>WPCC/Washington, DC</b><br/>PD: Tom Minton<br/>AP/MD: Tom Minton<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> <p><b>K06S/Wichita, KS</b><br/>PD: Greg Williams<br/>AP/MD: Greg Williams<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> | <p><b>WLD/Tampa, FL</b><br/>PD: Scott Adams<br/>AP/MD: Scott Adams<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> <p><b>KMIN/Stackson, CA</b><br/>PD: John Christian<br/>AP/MD: John Christian<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> <p><b>KSVR/Silverton, LA</b><br/>PD: Howard Clark<br/>AP/MD: Howard Clark<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> <p><b>WDCO/Saltwater, MD</b><br/>PD: Mike Ross<br/>AP/MD: Mike Ross<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> <p><b>KSRN/Scranton, CA</b><br/>PD: Stephen Fliss<br/>AP/MD: Stephen Fliss<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> <p><b>KMBZ/Seattle-Tacoma, WA</b><br/>PD: Steve Hart<br/>AP/MD: Steve Hart<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> | <p><b>KRWV/San Luis Obispo, CA</b><br/>PD: Bob Lewis<br/>AP/MD: Bob Lewis<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> <p><b>KRNB/Sacramento, CA</b><br/>PD: Steve Hart<br/>AP/MD: Steve Hart<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> <p><b>KOCH/Omaha, NE</b><br/>PD: Eric Roberts<br/>AP/MD: Eric Roberts<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> <p><b>WYD/Dallas, FL</b><br/>PD: Paul Johnson<br/>AP/MD: Paul Johnson<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> <p><b>KCAD/Oakland-Ventura, CA</b><br/>PD: Mike Ross<br/>AP/MD: Mike Ross<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> | <p><b>KRWV/Rain Springs, CA</b><br/>PD: Paul Johnson<br/>AP/MD: Paul Johnson<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> <p><b>KTRF/Phoenix, AZ</b><br/>PD: Bruce St. James<br/>AP/MD: Bruce St. James<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> <p><b>KCTM/San Antonio, TX</b><br/>PD: Steve Hart<br/>AP/MD: Steve Hart<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> <p><b>KCMR/Portland, OR</b><br/>PD: Steve Hart<br/>AP/MD: Steve Hart<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> | <p><b>WVUX/Portland, OR</b><br/>PD: Steve Hart<br/>AP/MD: Steve Hart<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> <p><b>WVUX/Portland, OR</b><br/>PD: Steve Hart<br/>AP/MD: Steve Hart<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> <p><b>WVUX/Portland, OR</b><br/>PD: Steve Hart<br/>AP/MD: Steve Hart<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> <p><b>WVUX/Portland, OR</b><br/>PD: Steve Hart<br/>AP/MD: Steve Hart<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> | <p><b>WVUX/Portland, OR</b><br/>PD: Steve Hart<br/>AP/MD: Steve Hart<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> <p><b>WVUX/Portland, OR</b><br/>PD: Steve Hart<br/>AP/MD: Steve Hart<br/>1 CASH MONEY<br/>2 DE LA SOUL<br/>3 CASH MONEY</p> 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|---|---|---|---|---|---|--|---|---|---|---|---|---|---|---|

**New & Active**

Songs ranked by total plays

| Rank | Artist Title (Label)                                  | Total Plays | Total Stations |
|------|---|-------------|----------------|
| 98   | DEGREES My Everything (Universal)                     | 409         | 34             |
| 99   | OUTSIDERZ 4 LIFE Not Enough (Blackground/Virgin)      | 405         | 34             |
| 100  | DOGGY'S ANGELS Baby If... (Doggystyle/TVT)            | 392         | 32             |
| 101  | E-40 F/MATE 0066 Nah, Nah... (Slick Wit'/Live)        | 373         | 10             |
| 102  | VITAMIN C The Ichn (Elektra/EEG)                      | 283         | 14             |
| 103  | HAZYTAK Reckon (Koch)                                 | 281         | 17             |
| 104  | DE LA SOUL F/CHAKA KHAN All Good (Tommy Boy)          | 281         | 24             |
| 105  | CASH MONEY... Project Chick (Cash Money/Universal)    | 281         | 26             |
| 106  | BABYFACE Reason For Breathing (Arista/Epic)           | 247         | 23             |
| 107  | HAZYTAK Reckon (Koch)                                 | 247         | 17             |
| 108  | SUNDAY I Know (Better Place/Capitol)                  | 89          | 13             |
| 109  | CUBAN LINK Still Telling Lies (Terror Squad/Atlantic) | 57          | 12             |

**R&R** *Mix Show Top 30*  
 © November 17, 2000

- 1 **JA RULE** I/C. **MILIAN** Between Me And You (Murder Inc./Def Jam/IDJMG)
- 2 **JAY-Z** I Just Wanna Love U (Give It...) (Roc-A-Fella/IDJMG)
- 3 **NELLY** E.I. (Fo' Reel/Universal)
- 4 **OUTKAST** Ms. Jackson (LaFace/Arista)
- 5 **DESTINY'S CHILD** Independent Women Part 1 (Columbia)
- 6 **SHAGGY** It Wasn't Me (MCA)
- 7 **LUDACRIS** What's Your Fantasy (Def Jam South/IDJMG)
- 8 **MYSTIKAL** Shake Ya Ass (Jive)
- 9 **DR. DRE** The Next Episode (Aftermath/Interscope)
- 10 **MYA** Case Of The Ex... (University/Interscope)
- 11 **LIL BOW WOW** Bounce With Me (So So Def/Columbia)
- 12 **3LW** No More (Baby I'ma Do Right) (Epic)
- 13 **MACK 10** I/T-BOZ Tight To Def (Hoo Bangin'/Priority)
- 14 **SHADE SHIEST** Where I Wanna Be (Baby Reel/London Sire)
- 15 **JAGGED EDGE** Let's Get Married (So So Def/Columbia)
- 16 **LIL' KIM** I/SISQO How Many Licks (Queen Bee/Undeas/Atlantic)
- 17 **BEENIE MAN** I/MYA Girls Dem Sugar (Virgin)
- 18 **C-MURDER** Down 4 My N's (Tru/No Limit/Priority)
- 19 **EMINEM** Stan (Aftermath/Interscope)
- 20 **NELLY** Country Grammar (Fo' Reel/Universal)
- 21 **SHYNE** I/B. **LEVY** Bad Boyz (Bad Boy/Arista)
- 22 **JAY-Z** Big Pimpin' (Roc-A-Fella/IDJMG)
- 23 **KANDI** Don't Think I'm Not (So So Def/Columbia)
- 24 **RUFF** ENDZ No More (Epic)
- 25 **USHER** Pop Ya Collar (LaFace/Arista)
- 26 **DA BRAT** I/TYRESE What'chu Like (So So Def/Columbia)
- 27 **DE LA SOUL** I/C. **KHAN** All Good (Tommy Boy)
- 28 **FUNKMASTER FLEX**/DMX Do You (Loud)
- 29 **JUVENILE** Back That Thang Up (Cash Money/Universal)
- 30 **BIG TYMERS** #1 Stunna (Cash Money/Universal)



37 CHR/Rhythmic Mix Show Reporters

**Contributing Stations**

|                          |                            |                           |                         |
|--------------------------|----------------------------|---------------------------|-------------------------|
| KKSS/Albuquerque, NM     | WJFX/Ft. Wayne, IN         | KDON/Monterey-Salinas, CA | KBMB/Sacramento, CA     |
| KOBT/Austin, TX          | KBOS/Fresno, CA            | WOHT/New York, NY         | KSFM/Sacramento, CA     |
| KISV/Bakersfield, CA     | KSEQ/Fresno, CA            | WNVZ/Norfolk, VA          | KTFM/San Antonio, TX    |
| WBHJ/Birmingham, AL      | KIKI/Honolulu, HI          | KQCH/Omaha, NE            | XHTZ/San Diego, CA      |
| WJMN/Boston, MA          | KBXX/Houston-Galveston, TX | WPYO/Orlando, FL          | KMEL/San Francisco, CA  |
| WBBM/Chicago, IL         | KLUC/Las Vegas, NV         | KCAQ/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             | WWKX/Providence, RI       | KOHT/Tucson, AZ         |
|                          |                            |                           | WPGC/Washington, DC     |

**ARTIST**  
**BREAK DOWN**

**TALIB KWELI & HI TEK**

Album: *Reflection Eternal*  
 Label: Rawkus



Rawkus GM Kris Peterson sent me a copy of Talib Kweli & Hi Tek's album *Reflection Eternal* months ago and asked if I would give it a listen, but it ended up getting lost in the pile of CDs that come across my desk every week. Not wanting to call her and ask for another copy (and get chewed out about it), I decided to search for it, and I still couldn't find it. I ran into Kris at the Key Club in Los Angeles, and she asked me, "Did you get Kweli and Hi-Tek?" Being the candid person that I am, I said, "No, I didn't." ● As soon as the new package arrived, I ripped it open and popped it the CD in the player. While listening, my first thought was to read the cover to see who was featured on the album. De La Soul, Xzibit, Rah Digga, Kool G Rap, Vinia Mojica, Les Nubians, Mos Def ... hmm. My second thought was that I should have listened to the first copy I was sent and have been the first to hype it. Although it's hard to say this about many albums that I've heard, the majority of these tracks are unbelievable. ● The first single, "Move Somethin'," made a modest but unforgettable impact on radio. In the boastful track "Some Kind of Wonderful," Kweli and Hi-Tek make a bold but confident move, inviting other MCs to do battle. The passion for hip-hop flows through the duo on "Too Late": "Nowadays rap artists coming halfhearted/Commercial like pop or underground like black markets/Where were you the day hip-hop died?" The crowd mover "Down for the Count," featuring Rah Digga and Xzibit, explodes with thunderous lyrics, while "Love Language," featuring French R&B divas Les Nubians, reveals a more mellow vibe. ● *Reflection Eternal* displays real hip-hop music with a myriad of tight beats and spirited vocals. From the rough-edged, Flip Mode-flavored "Down for the Count" to the intense "Too Late," emcee Talib Kweli and DJ Hi-Tek display a great deal of diversity in their rhyme and flow. Their energy, backed by the incredible production of Hi-Tek, means getting your hands on this record is a must.

— Renee Bell  
 CHR Asst. Editor

**INDUSTRY PROFILE**

Mark McCray, APD/MD and afternoon host  
 KOBT/Austin

Since I started in radio nine years ago, I noticed a feeling that has only occurred since then. It's a feeling of nausea, being flushed and having your heart stop simultaneously. Let me explain: Whenever you return to the studio after going to the bathroom and realize that the station is off the air, you experience it. Locking yourself out of the radio station while on the air is another example. Or when your hotline in the studio rings after you've said something "inappropriate" on the air. Or, my favorite, when you air the wrong recorded phone call, the one that is filled with every dirty word in the book. Wait, I just remembered another one: How 'bout when your PD or GM says they want to see you when you get off the air — yikes! Just one more: Have you ever fallen asleep on the air? Nuff said! After talking to my friends in the business, I have grown to realize that these little panic attacks are normal, and they make us better broadcasters in the long run. My experiences (most of them) and stories are the best part of being in radio — besides the listeners asking me what time our "Phat 5 at 5" countdown starts of course!

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November 17, 2000

R&R/MEDIABASE 24/7

**TUNED-IN**

CHR/RHYTHMIC

**3am**  
WPW/Miami

**3am**  
WBHJ/Birmingham

**4pm**

**11am**

MONITORED DISPLAY DATA SUPPLIED BY MEDIABASE RESEARCH, A DIVISION OF PREMIERE RADIO NETWORKS. TUNED-IN IS BASED ON SAMPLE HOURS TAKEN FROM MONDAY 11/6 © 2000, R&R INC.

**3am**  
WPW/Miami

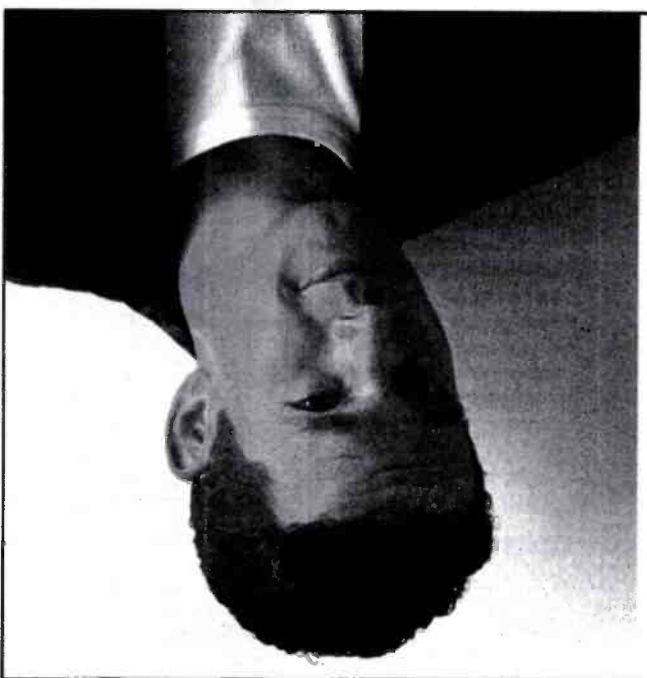
**3am**  
WBHJ/Birmingham

**4pm**

**11am**

**Going For Adds 11/21/00**

CHR/RHYTHMIC



**HOLLYWOOD WEEKEND TOP 30**

**Slamin' HITS**

Superstar Interviews  
Top Air Talent

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MAINSTREAM version coming early 2001!

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- ELTON JOHN / MARY J. BLIGE | Guess Why They Call It The Blues (Universal)
- KANDI CHEATIN' ON ME (So So Def/Columbia)
- JENNIFER LOPEZ | Love Don't Cost A Thing (Work/Epic)
- MYA | Free (Universality/Interscope)
- MOS DEF / PHAROAH MONCH & MATE DOGG | Oh No!!! (Rawkus/Priority)
- 112 | It's Over Now (Bad Boy/Arista)
- PRU CANDLES (Capitol)
- SNOOP DOGG | Snoop Dogg (No Limit/Priority)
- SOUTH PARK MEXICAN ON MY MY (Dopelhouse/Universal)

- Most Played Recurrents**
- DR. DRE | The Next Episode (Aftermath/Interscope)
  - RUFF ENOZ | No More (Epic)
  - SISQO | Incomplete (Dragon/Det Soul/DJMG)
  - JAGGED EDGE | Let's Get Married (So So Def/Columbia)
  - DESTINY'S CHILD | Jumpin' Jumpin' (Columbia)
  - ALIYAH | Try Again (Blackground/Virgin)
  - JAY-Z | Big Pimpin' (Roc-A-Fella/DJMG)
  - JOE | I Wanna Know (Live)
  - JANET | Doesn't Really Matter (Det Soul/DJMG)
  - DA BRAT / FT/RESE | What'chu Like (So So Def/Columbia)
  - SISQO | Thong Song (Dragon/Det Soul/DJMG)
  - NEXT | Witely (Arista)
  - DMX | Party Up (Up In Here) (Ruff Ryders/DJMG)
  - PINK | There You Go (LaFace/Arista)
  - JUVENILE | Back That Thang Up (Cash Money/Universal)
  - TONI BRAXTON | He Wasn't Man Enough (LaFace/Arista)
  - DESTINY'S CHILD | Say My Name (Columbia)
  - N SYNC | It's Gonna Be Me (Live)
  - DR. DRE / FEMINEM | Forgot About Dre (Aftermath/Interscope)
  - EMINEM | The Way I Am (Aftermath/Interscope)

- DJ SAKIN | Protect Your Neck
- N SYNC | Bye Bye Bye
- JAY-Z | Just Wanna Love U (Give It...)
- JOE | I Wanna Know
- EMMA SWAPPLIN | Spente Le Stelle
- NELLY | E.I.
- MYSTIKAL | Shake Ya Ass
- FRAGMA | Toca's Miracle
- SHAGGY | It Wasn't Me
- LUACRIS | What's Your Fantasy
- LUACRIS | What's Your Fantasy
- ATB | 9 PM Till I Come
- ROBIN FOX | I See Stars

- SON BY FOUR | Miss Me So Bad
- NELLY | Country Grammar
- MELLY | Country Grammar
- RUFF DRIVERS | Dreamin'
- JAY-Z | I Just Wanna Love U (Give It...)
- JA RULE | C.C. MILLIAN | Between Me And You
- MELLOW MAN | ACE | Mentrosa
- MELANIE | C | Turn To You
- R. KELLY | I Wish
- BENIE MAN | MYA | Girls Dem Sugar
- CHRISTINA AGUILERA | What A Gift Wants
- NELLY | E.I.
- NICE & WILD | Diamond Girl

- LUACRIS | What's Your Fantasy
- SON BY FOUR | Miss Me So Bad
- ANGEL MOON | He's All I Want
- MVA | Case Of The Ex (Whatcha...)
- SPACE GIRLS | Holler
- MYSTIKAL | Shake Ya Ass
- REINOLD-O | My Sweet Love
- N SYNC | Bye Bye Bye
- SHAGGY | Angel
- JAY-Z | I Just Wanna Love U (Give It...)
- ETERNAL | Angel Of Mine
- NELLY | Country Grammar
- JA RULE | C.C. MILLIAN | Between Me And You
- RICKY MARTIN | She Bangs
- MISSY ELLIOTT | Hot Boyz

- SLIMM CUTTA-CALHOUN | It's OK
- CAMRON | What Means The World To You
- CASH MONEY | Project Chick
- OUTKAST | Ms. Jackson
- TRICK DADDY | Nann N...a
- FRYKKAH | BADU | Bag Lady
- LIL BOW WOW | Bounce With Me
- YOLANDA ADAMS | Open My Heart
- JAY-Z | I Just Wanna Love U (Give It...)
- WYCLEF JEAN | MARY J... 911
- DRU HILL | The Love We Had Stays...

- MARY J. BLIGE | I'm Goin' Down
- WYCLEF JEAN | MARY J... 911
- THREE 6 MAFIA | Tongue Ring
- JOE | I Wanna Know
- SLIMM CUTTA-CALHOUN | It's OK
- FAITH EVANS | Never Gonna Let You Go
- OUTKAST | Ms. Jackson
- SHYNE | B.B. LEVY | Bad Boyz
- TONI BRAXTON | Just Be A Man About It
- FIELD MOB | Project Dreams
- BIG TYMERS | Get Your Roll On

- AVANT | My First Love
- ERYKAH | BADU | Bag Lady
- HOT BOYS | I Need A Hot Girl
- JAY-Z | I Just Wanna Love U (Give It...)
- CO-ED | Roll With Me
- NOTORIOUS B.I.G. | Hypnotize
- MYSTIKAL | Danger (Been So Long)
- FUNKMASTER FLEX | DMX Do You
- CASE | Happily Ever After
- THREE 6 MAFIA | Tongue Ring
- CASH MONEY | MILLIONAIRES | Project Chick
- 2PAC | Ain't Mad At Cha









WALT LOVE

babylove@rronline.com

## On Your Mark, Get Set, Go!

### Next year's hits

Labels are warming up and stretching their muscles, getting their acts in shape for next year's musical race for hits. Read on to see how one of MCA's key runners is a male quartet that keeps it all in the family. And will Priority Records' hip-hop and rap success spill over into the Gospel format? Can Capitol make Sunday the most popular day of the week? Also, what would you get if you combined Luther Vandross, Teddy Pendergrass and Jay-Z? Warner Bros. claims it has the answer.

It's that time of year again when we interact with record company executives and they tell us about their upcoming releases and new artists. We'll discuss releases for the fourth quarter of this year and first-quarter 2001 offerings.

**CeCe McClendon**  
Sr. Director/R&B Promotion,  
Arista

Our quarters are a little different from other companies'. We are actually in our second quarter, whereas most companies are going into their first quarter. For us, January 2001 is our third-quarter releases, which start with **Dream**, **Usher** and **Joy Enriquez**. I'm looking for great things from **Koffee Brown**, a new group produced by **KG of Naughty By Nature**. Toward the end of my third quarter, in March, we'll have **112**. Also up in March will be **Run DMC** and **G-Dep** from **Bad Boy**.

**Usher** is an exciting release for us, because he's coming out with some really great music on the project. There's music from **Jermaine Dupri**, and he's going to have some songs from our new venture with **Jimmy Jam** and **Terry Lewis**. **Usher's** project is called *All About U*.

**David Linton, Sr. VP/R&B Promotion and Marketing**  
Capitol

In early February we'll be releasing an album by the group **Sunday**, whose current single, "I Know," is going up the charts. **Sunday** is a five-member girl group from Newark, NJ co-managed by **Whitney Houston** and **Robin Crawford**. This is an excellent album, with great uptempo things and some soulful ballads. They are five young ladies who can really sing, and we are really excited about them here at Capitol.

We have a follow-up single coming sometime in February from **Pru**. The song is "183 Miles." It's a clever combination of hip-hop and



folk, a banging track. It's a song that always comes back to us with positive comments and also happens to be one of my favorites. Her current single, "Candles," is top 15, and, hopefully, by the time you read this it will be higher. **Pru** is doing really well. She's been out there doing an extensive tour. She's a real artist doing her thing with a live band, and we're very excited about her and her career. Her album is titled *Pru*.

The next artist up is the first artist from **Hiram Hicks'** new label, **Highrise**. The artist is **Blue**, and his single is untitled at this point. This guy is phenomenal, and his music will make you dance. Everybody's been waiting to see what **Hiram** was going to do after leaving **Island**, and his first project for **Capitol** is going to answer all those questions by being right back in the hit zone. The first single from that project will also be out in February.

February is going to be a busy month for us here at **Capitol**. Also up will be **Puff Johnson**. Many people remember **Puff** from a couple of years back, with her debut album on **Columbia Records**. She's been away from the music scene, but she's stayed very busy, and she's in great voice. She's been working with a number of excellent producers. Her project will be released in April, but her first single will be out in February. Those are just some of the things we have coming in the first quarter.

**Cynthia Johnson-Harris**  
Sr. VP/Urban Promotion  
Columbia

**Maxwell** will be our first release in the first quarter. The name of the single is "Got to Get to Know Ya." The video is already completed, and we'll get things started with the single around the first or second week of January, right after the holidays. The album, *Now*, is scheduled to be released in March.

There's also going to be a new **Destiny's Child** album in the spring, but I don't have any information other than that they are working on it right now. I have heard a couple of the cuts, which are very strong. It's like the next generation of **Destiny's Child**. It will definitely be **Beyonce**, **Kelli** and **Michelle**. It's not like it's going to be **Beyonce** featuring **Destiny's Child** or something like that. It's **Destiny's Child** as we've known it to be.

**Jodi Williams**  
VP/Promotion  
RCA

January 2001 is going to be the most exciting quarter for **RCA** black music in the last four years. We have three exciting releases coming up back-to-back. First is the **Public Announcement** album, which is scheduled for a Feb. 6 release. We're currently having a lot of success with their first single, "Mamacita," and we'll get into a

"We have the music over here now, and each of our artists have made positive inroads, especially the new artists, and we're really proud of them. They're on the charts; they're making noise."

Rodney Shealey

second single at the top of the year. We're very excited about it because we've played this album for radio, and they've told us that, in their opinion, we have four or five singles.

The long-awaited **Tyrese** album is finally completed, and we're excited to have a single from him at the top of the year. I'm not going to give you a title, because it may change, but the title of the album is *2000 Watts*. **Watts** is where he grew up in Southern California, and **2000** denotes the millennium and also stands for all the heat and energy coming out of **Watts**. **Babyface** has a cut on the album, as do **Jermaine Dupri** and **Rodney Jerkins**. **Tyrese** also wrote a couple of songs himself.

Then there's **Coko**, who is being A&R'd by **Candy Tookes**. She's the same person who did A&R for the **Donell Jones** project. This comes out in February or March. We don't want to go too far ahead, because people tend to forget, but **Keven Edmonds** is back in the studio, and we certainly expect big things from him following his gold album.

**Michelle Campbell**  
Sr. Director/Promotion  
RCA

Also coming up from **RCA** is **Dante**. If you were comparing his style to someone you're already familiar with, **Dante** is a mixture of **Genuwine** and **NAS**. He's in the middle of those two, with the tight body and the good looks — that handsome, **Kenny "Babyface" Edmonds** look. His music is music you can feel.

**Tom Bracamontes**  
Sr. VP/Urban Music  
Virgin

Starting with our partner label, **Blackground**, we have the **Aallyah** album, which looks like it will be coming in February. There's also a developing artist they have high hopes for by the name of **Tank**, who also has a potential February release. There's also talk about a February or March release for **Timbaland**.

Going into March 2001, we are looking at a couple of significant releases, the largest being **Janet Jackson**, which we are hoping to have by the end of March. When I look at April, we have two of our first New York hip-hop signings.

One is an artist by the name of **Bathgate**. His album will come in the early part of April. Toward the latter part of April will come our first female hip-hop artist from New York, who goes by the name of **Blade**. Another interesting project that we have coming to us is from the production team known as **The Neptunes**, who are responsible for everything from **Jay-Z's** current single to **Mystikal's** "Shake It Fast." The name of that project is **N.E.R.D.**, and it should be hitting around the first part of May.

We also have a pending release from our **Rap-A-Lot** label from **Devin**. **Devin's** first album, *Devin the Dude*, was a big hit on the streets, so we're expecting big things from him probably sometime in May. We'll also have an act that broke through with not only two huge singles, but also a gold album: **Ideal**. It looks like **Ideal** will be dropping their album right around the first part of June. Lastly, we'll have an album from a young lady who shocked the world when she first came out: **Kelis**. She'll be happening around the first part of July.

**Rodney Shealey**  
Sr. VP/Urban Promotion  
Epic

We have a lot of exciting new releases and follow-up singles by groups that we've established this year. We have the single by **Ruff Endz**, "No More," that we were able to see go up the **R&R** charts and become a top-five record this year. Their follow-up single, "Where Does Love Go From Here," has also done well. We'll be working a follow-up single from the **Jill Scott** project, which is probably one of the most-anticipated projects out there right now in terms of buzz and everything else. The name of that single will be "Long Walk."

In the first quarter of next year we're going to be bringing some of our very successful past artists to the forefront. We'll have a new single by **Genuwine**. He's following up his double-platinum album *100% Genuwine*. We will also have a single from **Jon B.**, which is a follow-up to his double-platinum album. We'll have a new artist from the **Rodney Jerkins** imprint by the name of **Rhona**. Also from **Rodney's** imprint, we'll have **So Plush**.

Continued on Page 66

MAOI



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DE LA SOUL AND CHAKA KHAN THE BEST IN HIP HOP AND R&B, "ALL GOOD"

ADDED THIS WEEK WPEG

- |      |      |      |      |      |      |
|------|------|------|------|------|------|
| WNEZ | WBOT | WYBC | WKYS | WUSL | WAMO |
| WBLK | WJKS | WCDC | WJTT | WFXE | WEAS |
| WEDR | WTMP | WWVZ | WTMG | WYNN | WIBB |
| WFXM | WHNR | WJLB | WIZF | WGCI | WKV  |
| WCKX | WQHH | WJMI | KDKS | KBCE | WEUP |
| WZHT | KIPR | WGZB | WJUN | WKGN | WZD  |
| KRRQ | WEMX | WBLO | WBTF | KPRS | WFUN |
| KVSP | KJMM | KTCX |      |      |      |

Already Added At:

# ALL GOOD? DE LA SOUL /// FEAT: CHAKA KHAN



Continued from Page 64

We are also looking forward to working another **Jennifer Lopez** project. There's also going to be a new **Sade** single. The album will be in stores Nov. 14, and you can look for another single sometime in January. So, our plate is pretty full for 2001.

We have the music over here now, and each of our artists have made positive inroads, especially the new artists, and we're really proud of them. They're on the charts; they're making noise. This is a label that didn't have anything on the charts in January 2000, so putting four or five records on the charts at the end of the year — and most of them being new artists — is a statement that we're headed in the right direction.

**Greg Powell, Sr. National Director/Urban Promotion Priority**

From the R&B world we have **Athena Cage**, the lead singer from **Kut Klose**. You will hear her on most of **Keith Sweat's** duets. She's working with some of the top producers right now. Her album will be ready to roll in April. Currently out is **Stephen Simmonds' Spirit Tales** and **Toni Estes' Two Eleven**. Simmonds' second single will be released in January, and we'll continue to work Estes' "Stupid," her second single, into the new year. We also have a new gospel artist, **Nysa Shenay**. Her album, *My Everything*, will be released Jan. 23.

In the fourth quarter we're releasing **Master P's Ghetto Postage**, which contains the single "Soul-jas." This single, which has a very animated video, is an incredible leadoff for the album. The second single is "Gold Teeth in My Mouth." The album is filled with everything from club tracks to radio-friendly beats. It's due out Nov. 28, and we're expecting platinum status.

**Snoop's** first single is "**Snoop Dogg**." It's produced by **Timbaland & Magoo**, so there's a little different sound there. His album, *The Last Meal*, has production by **BattleCat**, **Dr. Dre**, **Meech Wells** and many more talented producers. **Kokane** is on the album, along with **Dre** and **Cube**. We expect this to go multiplatinum. The release date is Dec. 19.

On Jan. 16 we have *My World, My Way* by **SilkK The Shocker**. We're expecting platinum status with this one as well. The first single is already at radio. **Mack 10's Paper Route** will be worked into the next year. This album has done extremely well. The second single, "Tight to Def," is also doing very well. **Lil' Zane** is starring in *Dr. Doolittle Part II*. He's also filmed a movie with **Sean Connery**. He's about to release the second single from his album, *Young World: The Future*. "None Tonight." We're very excited about him. On March 27 **JT Money** will release his album *Blood, Sweat and*

*Years*. We're expecting this to go gold-plus. The best **Bad Azz** album yet is coming out Jan. 16. It's called *Personal Business*. From time to time we do special projects. These include a *Wu Chronicles* album and the *Riding in the Dirty South* compilation on Jan. 30, and *Nothing but a Gangsta Party II* on Feb. 27.

**Howard Geiger VP/Urban Promotion Interscope/Geffen/A&M**

**Eve's** album, *Scorpion*, will be coming out in January. I've heard some of the record, and it's really good. We're closing the year with **Charlie Wilson**. His single is "Big Pimpin'." The album is due in stores Nov. 20. We're looking for big things from him. The next big record is by **Mya**, from the *Bait* soundtrack. It's called "Free." The add date is Nov. 21, and it's produced by **Jimmy Jam** and **Terry Lewis**.

Next up is a single from **The Black Eyed Peas** featuring **Macy Gray**. It's called "Request Line." Then we have the group **City High**. Their single is "What Would You Do?" Their self-titled album will be out in February. Our artist **Bilal** has a single out, "Soul Sista." The video is doing very well. His album, *1st Born Second*, will also be coming in February. **Eminem** has a group called **D-12**, and their album will be out in late February or early March."

**Ken James, National Director/R&B Promotion MCA**

**Chanté Moore's Exposed** is coming in mid-November. The debut single is "Straight Up." What's significant about this album is that it is the first from her where she is being projected as a lot younger and hipper and in the pocket with the **Toni Braxton's**. **Mya's** and other young, sexy acts. Her past work has been more on the adult side. **Jermaine Dupri** does some production, and **Da Brat** makes a guest appearance.

**Patti LaBelle's When a Woman Loves** hit the stores Oct. 24, and the current single is "Call Me Gone." **K-Ci & JoJo** are coming out with their album *X* on Dec. 5. It will feature some **Jodeci** cuts. There will be a ghost track on the album that is a total **Jodeci** record. Next we have two young rappers out of Albany, GA called **The Field Mob**. Their album, *613: Ashy to Classy*, will be out Dec. 12. "Project Dreamz" is the current single. From the West Coast we have a duo by the name of **Chico & Coolwadda**. Their debut single, "Godzilla Like," from their album *A: Wild 'N the West*, will be released in January. On that cut they sampled **Minnie Riperton's** "You Can Come Inside Me" and did a pretty good job. **Gladys Knight** is coming with *At*

*Last*, also in January.

We have a female quartet called **Damozel** who are coming out with their album, *You Don't Know Me Like That*, on Feb. 6. The title



track is going for adds Nov. 28. **Jersey Ave.'s** self-titled album will be released on Feb. 13. This group is comprised of four brothers from **Milwaukee, WI**. They used to be a gospel group called **The Lattimores**. On Nov. 20 their second single, "Beautiful Girl," is going for adds. We're looking for big things out of this group. Last but not least is **Jesse Powell** on March 27. We don't have an album title yet, but the first single is going for adds Jan. 16. He starts off where "You," his hit single, left off. We're expecting a lot from him as well. This album is going to be incredible.

**Dwight Bibbs Sr. VP/Urban Promotion Warner Bros.**

From our deal with **KayGee's Divine Mills** label we have **Jaheim**, who is a cross between **Teddy Pendergrass** and **Luther Vandross** with street sensibilities of **Jay-Z**. His album, *Ghetto Love*, is slated for a February release. We have the **Brother** soundtrack, which is basically a *Waiting to Exhale* for men. It stars **Bill Bellamy** and **Shemar Moore**. We have dancehall icon **Mad Lion** coming out with an album soon, and **The Outsiders' The Bricks** will be out in the first quarter as well.

**Richard Nash Sr. VP/Urban Promotion Elektra**

In February we have **X-Con's Dirty Life** and **Icozz's Street Money, Vol. 1**. Both acts are out of Florida. **X-Con** is a solo rapper, while **Icozz** is a group. In March look for **Yolanda Adams' live album, Torrey Carter's Torrey Carter — The Life I Live** and an artist out of the **OutKast Aquemini** camp, **Slimm Cutta-Calhoun**, with *The Skinny*. Rounding out the first quarter will be **Lil' Mo's Based on a True Story: Jamie Hawkins**, **Tramaine Hawkins' son, self-titled album**; and **Angie Martinez's** debut album.

**TALK BACK TO R&R!**

Do you have questions, comments or feedback regarding this column or other issues?

Call me at 310-788-1667

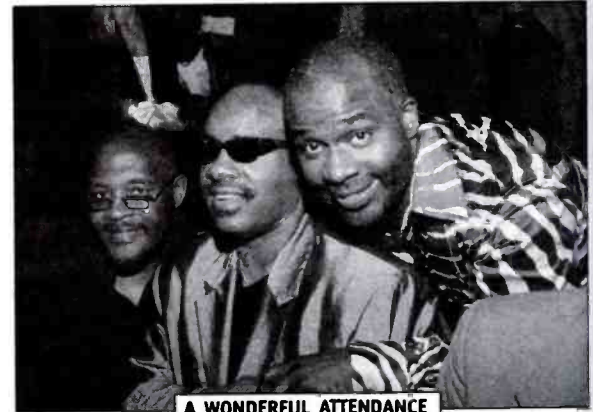
or e-mail:

[babylove@ronline.com](mailto:babylove@ronline.com)



**JAZZY SALUTATIONS, FEMALE STYLE!**

**Grey Goose Vodka** recently sponsored a salute to **Nancy Wilson** and the **Women Legends of Jazz** at **New York's Merkin Concert Hall**. Pictured from l-r are **Dr. Billy Taylor**, **Trudi Pitts**, **Clora Bryant**, **Jane Jarvis**, **Carline Ray**, **Nancy Wilson**, **Annie Ross**, **Marian Frank** (**Grey Goose Vodka**), **Melba Joyce**, **Stanley Kay**, **Jean Davis** and **Dr. Sherrie Maricle (Diva)**.



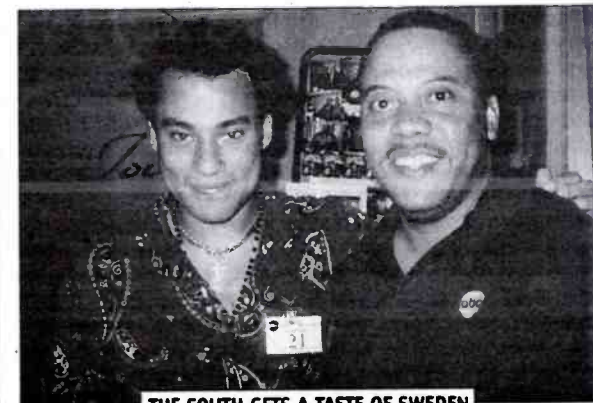
**A WONDERFUL ATTENDANCE**

At **BeBe Winans** album release party in **Chicago**, the legendary **Stevie Wonder** joined in congratulating the singer on his new **Motown** release. Seen here (l-r) are another of the **Winans** members, **Marvin Wonder**; and **BeBe**.



**NO MATTER WHERE YOU LOOK, ESTROGEN!**

**Elektra's Tamia** (l) and **Motown's Sparkle** take a moment to pose for this picture during **WBLS/New York's Circle of Sisters Expo**.



**THE SOUTH GETS A TASTE OF SWEDEN**

**Priority recording artist Stephen Simmonds** made a stop in **Dallas** while out promoting his album *Spirit Tales*. Here he is (l) pictured with **ABC Radio Network's Vic Clemons**.

All new releases are subject to change.

ALLYAH (Blackground/Virgin)  
 ABSOLUTE (Noontime/Atlantic)  
 BAD AZZ (Priority)  
 BATHGATE (Virgin)  
 BILAL (Interscope)  
 BLACK-EYED PEAS & MACY GRAY Request Line (Interscope)  
 BLADE (Virgin)  
 BLUE (Highrise/Capitol)  
 TORREY CARTER (Gold Mind/EastWest/EEG)  
 ATHENA CAGE (Priority)  
 CASE Missing You (Def Soul/IDJMG)  
 CASH MONEY Instrumental Album (Cash Money/Universal)  
 CHICO & COOLWADDA Godzilla Like (MCA)  
 CITY HIGH What Would You Do? (Interscope)  
 CO-ED Utopia (Rubicon/Universal)  
 COKO (RCA)  
 CUBAN LINK (Terror Squad/Atlantic)  
 DAMOZEL You Don't Know Me Like That (MCA)  
 DANTE (RCA)  
 DBA Fa Sheisty Cats (Universal)  
 DELOUIE You Said (MCA)  
 DESTINY'S CHILD (Columbia)  
 DREAM (Bad Boy/Arستا)  
 JOY ENRIQUEZ (La Face/Arستا)  
 EVE (Ruff Ryders/Interscope)  
 G-DEF (Bad Boy/Arستا)  
 GENOVESE My America (Universal)  
 GINWINE (550 Music/Epic)  
 ICONZ (Elektra/EEG)  
 ALLEN IVERSON (Universal)  
 JA RULE Put It On Me (Murder Inc./Def Jam/IDJMG)  
 JAHHEIM (Divine Mills/WB)  
 JANET (Virgin)  
 JAZZE PHA Playboy (Noontime/Atlantic)  
 JERSEY AVE. (MCA)  
 PUFF JOHNSON (Capitol)  
 JON B. (550 Music/Epic)

### 2001 FIRST QUARTER

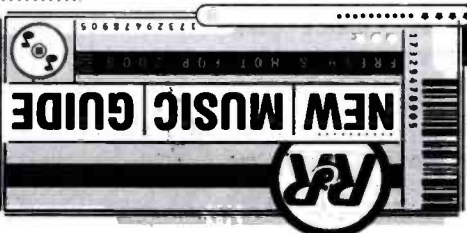
JT MONEY (Priority)  
 JUVENILE (Cash Money/Universal)  
 GLADYS KNIGHT At Last (MCA)  
 TRACEY LEE (ByStorm/Universal)  
 LIL MO (Gold Mind/EastWest/EEG)  
 LIL WAYNE (Cash Money/Universal)  
 JENNIFER LOPEZ (Work/Epic)  
 LUDACRIS Southern Hospitality (Def Jam/IDJMG)  
 MASTER P Gold Teeth In My Mouth (No Limit/Priority)  
 MAXWELL Got To Get To Know Ya (Columbia)  
 CHANTE MOORE (MCA)  
 DEBELAH MORGAN Close To You (DAS/Atlantic)  
 MUSIC Girl Next Door (Def Soul/IDJMG)  
 OUTSIDAZ (RuffRuff/WB)  
 PHILLY'S MOST WANTED (Atlantic)  
 JESSE POWELL (MCA)  
 PUBLIC ANNOUNCEMENT (RCA)  
 PRU 183 Miles (Capitol)  
 KELLY PRICE Mirror, Mirror (Def Soul/IDJMG)  
 RAY-J (Atlantic)  
 RUN DMC (Bad Boy/Arستا)  
 SADE (Epic)  
 JILL SCOTT Long Walk (Hidden Beach/Epic)  
 MELKEY SEDECK (MCA)  
 NYSA SHENAY (Priority)  
 STEPHEN SIMMONDS (Priority)  
 SILK THE SHOCKER & TRINA That's Cool (No Limit/Priority)  
 SLIM CUTTA-CALHOUN (Aquemini/Elektra/EEG)  
 SO PLUSH (Darkchild/Epic)  
 SOUTHERN KLICK (MCA)  
 MICHAEL SPEAKS (Epic)  
 STICKY FINGAZ (Universal)  
 TANK (Blackground)  
 TIMBALAND (Blackground/Virgin)  
 TO Xtasy Jones (Clock Work/Epic)  
 TRANSITIONS (Biv10/Universal)  
 TYRESE (RCA)  
 USHER (LaFace/Arستا)  
 X-CON (First Sting/Elektra/EEG)

### 2000 FOURTH QUARTER

ERYKAH BADU Don't Cha Know (Motown)  
 BIG TYMERS 10 Ways (Universal)  
 KOFFEE BROWN After Party (Arستا)  
 CHANGING FACES Ladies Man (Atlantic)  
 COMMON & MACY GRAY Geto Heaven (MCA)  
 DAMOZEL You Don't Know Me Like That (MCA)  
 DIRTY Hit The Floe (Universal)  
 DREAM He Loves U Not (Bad Boy/Arستا)  
 GENOVESE My Life (Universal)  
 GINWINE There It Is (550 Music/Epic)  
 JERSEY AVE. Beautiful Girl (MCA)  
 LIL WAYNE Get Off The Corner (Cash Money/Universal)  
 LIL ZANE None Tonight (Worldwide/Priority)  
 JENNIFER LOPEZ Love Don't Cost A Thing (Work/Epic)

ANGIE MARTINEZ & JAY-Z Mi Amor (EastWest/EEG)  
 MEMPHIS BLEEK Is That Your Chick? (Roc-A-Fella/IDJMG)  
 MYA Free (University/Interscope)  
 112 It's Over Now (Bad Boy/Arستا)  
 PROFILE Damn (Motown)  
 QB'S FINEST Da Bridge 2001 (Columbia)  
 SHAGGY It Wasn't Me (MCA)  
 SHYME That's Gangsta (Bad Boy/Arستا)  
 BEANIE SIGEL In The Club (Roc-A-Fella/IDJMG)  
 SNOOP DOGG Snoop Dogg (No Limit/Priority)  
 SO PLUSH Things I Heard Before (Darkchild/Epic)  
 SPM Oh My My (Dope House/Universal)  
 TANK Maybe I Deserve (Blackground)  
 TRANSITIONS Ghetto Love (Biv10/Universal)  
 CHARLIE WILSON Big Pimpin' (Interscope)

## NEW RELEASES



URBAN/URBAN AC

URBAN/URBAN AC

# R&R Urban Top 50

November 17, 2000

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)  | TOTAL PLAYS | +/- PLAYS | GROSS IMPRESSIONS (M) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|--|-------------|-----------|-----------------------|----------------|---------------------|
| 1         | 1         | R. KELLY I Wish (Jive)   | 3260        | -52       | 454479                | 9              | 80/0                |
| 2         | 2         | DESTINY'S CHILD Independent Women Pt. 1 (Columbia)               | 3130        | +183      | 399818                | 10             | 78/2                |
| 3         | 3         | WYCLEF JEAN F/MARY J. BLIGE 911 (Ruffhouse/Columbia)             | 2976        | +121      | 344474                | 10             | 78/2                |
| 7         | 4         | AVANT My First Lové (Magic Johnson/MCA)                          | 2847        | +250      | 367394                | 9              | 78/2                |
| 4         | 5         | JA RULE F/C. MILIAN Between Me... (Murder Inc./Def Jam/IDJMG)    | 2740        | -93       | 352838                | 10             | 77/0                |
| 5         | 6         | MYSTIKAL Shake Ya Ass (Jive)                                     | 2500        | -255      | 424597                | 16             | 77/0                |
| 13        | 7         | OUTKAST Ms. Jackson (LaFace/Arista)                              | 2441        | +479      | 340471                | 4              | 80/1                |
| 12        | 8         | JAY-Z I Just Wanna Love U... (Roc-A-Fella/IDJMG)                 | 2418        | +436      | 361285                | 5              | 79/4                |
| 6         | 9         | PROFYLE Liar (Motown)  | 2409        | -241      | 337224                | 13             | 75/0                |
| 8         | 10        | MUSIQ Just Friends (Def Soul/IDJMG)                              | 2399        | +26       | 294018                | 9              | 76/1                |
| 10        | 11        | BEENIE MAN F/MYA Girls Dem Sugar (Virgin)                        | 2211        | +96       | 237540                | 13             | 79/3                |
| 9         | 12        | LUDACRIS What's Your Fantasy (Def Jam South/IDJMG)               | 2107        | -124      | 253318                | 14             | 70/1                |
| 15        | 13        | NELLY E.I. (Fo' Reel/Universal)                                  | 1967        | +138      | 248029                | 8              | 67/2                |
| 14        | 14        | USHER Pop Ya Collar (LaFace/Arista)                              | 1875        | -20       | 181440                | 5              | 81/1                |
| 18        | 15        | KEITH SWEAT F/LIL' MO I'll Trade (A Million Bucks) (Elektra/EEG) | 1728        | +151      | 148308                | 7              | 75/0                |
| 17        | 16        | CHANTE' MOORE Straight Up (Silas/MCA)                            | 1725        | +54       | 166843                | 9              | 66/0                |
| 11        | 17        | ERYKAH BADU Bag Lady (Motown)                                    | 1715        | -292      | 266738                | 17             | 73/0                |
| 16        | 18        | KELLY PRICE You Should've Told Me (T-Neck/Def Soul/IDJMG)        | 1681        | -71       | 261721                | 12             | 67/0                |
| 20        | 19        | DAVE HOLLISTER One Woman Man (Def Squad/DreamWorks)              | 1594        | +189      | 188227                | 5              | 75/2                |
| 22        | 20        | 3LW No More (Baby I'ma Do Right) (Epic)                          | 1367        | +57       | 114343                | 10             | 63/2                |
| 23        | 21        | CARL THOMAS Emotional (Bad Boy/Arista)                           | 1249        | +119      | 175415                | 4              | 64/7                |
| 27        | 22        | JAHEIM Could It Be (Divine Mill/WB)                              | 1207        | +163      | 77393                 | 5              | 63/5                |
| 26        | 23        | TIONNE "T-BOZ" WATKINS My Getaway (Maverick)                     | 1168        | +85       | 67413                 | 6              | 63/0                |
| 21        | 24        | CHANGING FACES That Other Woman (Atlantic)                       | 1118        | -284      | 162760                | 14             | 59/0                |
| 19        | 25        | SHYNE F/BARRINGTON LEVY Bad Boyz (Bad Boy/Arista)                | 1093        | -329      | 160830                | 13             | 54/0                |
| Breaker   | 26        | JAGGED EDGE Promise (So So Def/Columbia)                         | 1056        | +91       | 134146                | 3              | 69/1                |
| 28        | 27        | SADE By Your Side (Epic)   | 1046        | +58       | 100861                | 6              | 57/0                |
| Breaker   | 28        | PUBLIC ANNOUNCEMENT Mamacita (RCA)                               | 1044        | +172      | 93138                 | 3              | 66/1                |
| Breaker   | 29        | CASH MONEY MILLIONAIRES Project Chick (Cash Money/Universal)     | 1004        | +397      | 117451                | 2              | 60/6                |
| 32        | 30        | SPARKLE It's A Fact (Motown)                                     | 987         | +50       | 96641                 | 7              | 54/1                |
| 36        | 31        | BOYZ II MEN Thank You In Advance (Universal)                     | 959         | +104      | 73144                 | 4              | 55/2                |
| 34        | 32        | LIL' KIM F/SISQO How Many Licks (Queen Bee/Undeas/Atlantic)      | 951         | +61       | 65056                 | 7              | 55/0                |
| 38        | 33        | FUNKMASTER FLEX F/DMX Do You (Loud)                              | 912         | +163      | 94788                 | 2              | 66/1                |
| Debut     | 34        | LIL BOW WOW Bow Wow (That's My Name) (So So Def/Columbia)        | 888         | +299      | 95227                 | 1              | 68/2                |
| 25        | 35        | C-MURDER Down For My N's (Tru/No Limit/Priority)                 | 860         | -231      | 114797                | 12             | 42/0                |
| 39        | 36        | MACK 10 F/T-BOZ Tight To Def (Hoo Bangin'/Priority)              | 810         | +76       | 68897                 | 3              | 55/0                |
| 40        | 37        | METHRONE Your Body (Clatown/Capitol)                             | 768         | +52       | 43704                 | 6              | 43/2                |
| Debut     | 38        | PRU Candles (Capitol)  | 759         | +173      | 39049                 | 1              | 41/3                |
| 31        | 39        | LIL BOW WOW Bounce With Me (So So Def/Columbia)                  | 751         | -204      | 119815                | 20             | 49/0                |
| 29        | 40        | WHITNEY HOUSTON Fine (Arista)                                    | 723         | -250      | 64463                 | 8              | 44/0                |
| Debut     | 41        | TONI ESTES Stupid (Nothing I Believe) (Priority)                 | 712         | +159      | 42723                 | 1              | 57/0                |
| 49        | 42        | MONIFAH I Can Tell (Universal)                                   | 701         | +83       | 36378                 | 2              | 34/1                |
| Debut     | 43        | TAMIA Stranger In My House (Elektra/EEG)                         | 696         | +133      | 62851                 | 1              | 57/3                |
| 37        | 44        | LL COOL J F/KELLY PRICE You And Me (Def Jam/IDJMG)               | 693         | -125      | 56570                 | 4              | 58/0                |
| Debut     | 45        | DE LA SOUL F/CHAKA KHAN All Good (Tommy Boy)                     | 663         | +58       | 65523                 | 1              | 47/1                |
| Debut     | 46        | BABYFACE Reason For Breathing (Arista/Epic)                      | 655         | +191      | 49794                 | 1              | 57/0                |
| Debut     | 47        | RUFF ENDZ Where Does Love Go From Here (Epic)                    | 644         | +129      | 34650                 | 1              | 54/1                |
| Debut     | 48        | B.G. I Know (Cash Money/Universal)                               | 615         | +9        | 44015                 | 1              | 43/1                |
| 44        | 49        | JILL SCOTT Gettin' In The Way (Hidden Beach/Epic)                | 608         | -66       | 79450                 | 15             | 43/0                |
| Debut     | 50        | SUNDAY I Know (Better Place/Capitol)                             | 606         | +120      | 44385                 | 1              | 43/0                |

## Most Added.

| ARTIST TITLE LABEL(S)                              | ADDS |
|--|------|
| CHANGING FACES Ladies Man (Atlantic)               | 41   |
| SHYNE That's Gangsta (Bad Boy/Arista)              | 35   |
| CHARLIE WILSON F/SNOOP... Big Pimpin' (Interscope) | 35   |
| TANK Maybe I Deserve (BlackGround)                 | 32   |
| SO PLUSH Things I Heard Before (Darkchild/Epic)    | 32   |
| SHAGGY It Wasn't Me (MCA)                          | 26   |
| MYA Free (RuffNation/WB/University/Interscope)     | 17   |
| GENOVESE My Life (Universal)                       | 14   |
| KANDI Cheatin' On Me (So So Def/Columbia)          | 14   |
| KANE & ABEL Shake It Like A Dog (Most Wanted)      | 12   |

## Most Increased Plays

| ARTIST TITLE LABEL(S)                                     | TOTAL PLAY INCREASE |
|---|---------------------|
| OUTKAST Ms. Jackson (LaFace/Arista)                       | +479                |
| JAY-Z I Just Wanna Love U... (Roc-A-Fella/IDJMG)          | +436                |
| CASH MONEY MILLIONAIRES Project... (Cash Money/Universal) | +397                |
| LIL BOW WOW Bow Wow... (So So Def/Columbia)               | +299                |
| 112 It's Over Now (Bad Boy/Arista)                        | +276                |
| AVANT My First Love (Magic Johnson/MCA)                   | +250                |
| KANDI Cheatin' On Me (So So Def/Columbia)                 | +237                |
| EMINEM Stan (Aftermath/Interscope)                        | +231                |
| NO QUESTION If You Really Wanna Go (RuffNation/WB)        | +225                |
| TONI BRAXTON Spanish Guitar (LaFace/Arista)               | +203                |

## Breakers.

|   |                     |       |
|---|---------------------|-------|
| <b>JAGGED EDGE</b>                          |                     |       |
| <b>Promise (So So Def/Columbia)</b>         |                     |       |
| TOTAL PLAYS/INCREASE                        | TOTAL STATIONS/ADDS | CHART |
| 1056/91                                     | 69/1                | 26    |
| <b>PUBLIC ANNOUNCEMENT</b>                  |                     |       |
| <b>Mamacita (RCA)</b>                       |                     |       |
| TOTAL PLAYS/INCREASE                        | TOTAL STATIONS/ADDS | CHART |
| 1044/172                                    | 66/1                | 28    |
| <b>CASH MONEY MILLIONAIRES</b>              |                     |       |
| <b>Project Chick (Cash Money/Universal)</b> |                     |       |
| TOTAL PLAYS/INCREASE                        | TOTAL STATIONS/ADDS | CHART |
| 1004/397                                    | 60/6                | 29    |



83 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 11/5-Saturday 11/11. 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 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.

rroonline.com

THE INDUSTRY'S NEWSPAPER



# IN MY OPINION

with Steve Murry

PD/MD — WEUP/Huntsville, AL

Haystack  
"Reckon"  
(Universal)

A guy who calls himself Haystack (upon first glance you may understand why) has released an incredible single that's taking the South by storm. I first found out about "Reckon" during our weekly conference call. I was so impressed, I had to get my own copy. Once I did, I was like, "Damn! This is the s\*\*t!" The flavor of the South is all that. When I put "Reckon" on the air, the phones went wild. The response has been incredible.

This record is going to be a big one for this gentle giant. If you haven't heard it, you should check it out ASAP. "Reckon" is as country as collard greens, and it has phat tracks and smokin' lyrics that will make you wanna slop yo mama. Check it out. The dirty South will never be the same.

## ADVANCE NOTICE

Giving you fair warning: These are the singles that are going for odds on Tuesday (11/21)

JERSEY AVE. Beautiful Girl (MCA)

JENNIFER LOPEZ Love Don't Cost A Thing (Work/Epic)

MYA Free (University/Interscope)

112 It's Over Now (Bad Boy/Arista)

SNOOP DOGG Snoop Dogg (No Limit/Priority)

SOUTH PARK MEXICAN Oh My My (Dope House/Universal)

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— Tanya O'Quinn  
Asst. Urban Editor

"Maybe I Deserve" is a great way for BlackGround's newest artist to introduce himself to the industry. (We don't have to talk about his debut single, "Freaky.") With a beat that's modest enough to allow the lyrics to take the lead, Tank focuses passionately on how some men serve a dish that they can't digest themselves. This tune, which is definitely an eye-opener, should inspire a lot of betraying hearts to sit alone with their vices of choice and reflect on their own actions in their respective relationships. Peace.

"Hammm. Let me listen to this song on my end for real!"

much he liked the second single. I thought, Jones gave me Tank's album and told me how the intensity of his tommor. (Check out the ref. promotion Johnson did. However, when Music Meeting Dir/Urban Music Marketing Herb opinion didn't change, no matter how much heard while I was with Davidson, and my how good the song was. But I knew what I it. He then proceeded to try to convince me I told him the same thing, that I didn't like

(Just kidding.)

sponded. "What the hell are ya'll smokin'?" "cleansing."

ship, may have discovered her own need for a maintained faithful during the dissing relationship. Homegirl, who has re-

Now that he's gotten the promiscuity and curiosity out of his system (even though he did is in love and is being faithful. However, it obviously shocked at my displeasure. A few weeks later BlackGround VP Parrish Johnson asked me how I liked the song. I have to be real, but I'm learning to be tactful, so I re-

"Tanya, tell me what you think of this song." BlackGround's Brad Davidson asked me. He then proceeded to put on a tune that I couldn't even fake feeling. "Ooh," I said. "I don't like this. Who is it?" "Tank. It's his next single, 'Maybe I Deserve.'" Davidson replied, "Maybe I Deserve." A few weeks later BlackGround VP Parrish Johnson asked me how I liked the song. I have to be real, but I'm learning to be tactful, so I re-

one is trippin' big time.

"Do you mind if I tell the truth?" questions during the opening of this humble and sincere single. How many times have we heard the saying, "What goes around, comes around?" Well, this joint takes place when it's "coming around." In this tale, dude has done wrong to babygirl. And now, after he's sown his wild oats, he finds himself with the shoe on the other foot.

ARTIST: TANK  
SONG: MAYBE I DESERVE  
LABEL: BLACKGROUND

# ARTIST BREAKDOWN

## New & Active

**EMINEM** Stan (*Aftermath/Interscope*)

Total Plays: 587, Total Stations: 50, Adds: 9

**GERALD LEVERT** Dream With No Love (*Motown*)

Total Plays: 559, Total Stations: 39, Adds: 0

**NO QUESTION** If You Really Wanna Go (*Ruffnation/WB*)

Total Plays: 540, Total Stations: 57, Adds: 3

**K-Ci & JOJO** Crazy (*MCA*)

Total Plays: 527, Total Stations: 37, Adds: 0

**GROOVE THEORY** 4shore (*Columbia*)

Total Plays: 524, Total Stations: 38, Adds: 0

**BILAL** Soul Sista (*Moya/Interscope*)

Total Plays: 491, Total Stations: 34, Adds: 0

**WU-TANG CLAN** Protect Ya Neck... (*Loud/Columbia*)

Total Plays: 460, Total Stations: 44, Adds: 1

**SHADE SHEIST** Where I Wanna Be (*Baby Reel/London Sire*)

Total Plays: 418, Total Stations: 38, Adds: 1

**PHILLY'S MOST WANTED** Cross The Border (*Atlantic*)

Total Plays: 413, Total Stations: 28, Adds: 3

**LIMP BIZKIT** Rollin' (*Flip/Interscope*)

Total Plays: 361, Total Stations: 25, Adds: 0

**CHICO DEBARGE** Player Hater (*Ruffnation/WB*)

Total Plays: 353, Total Stations: 47, Adds: 9

**TONI BRAXTON** Spanish Guitar (*LaFace/Arista*)

Total Plays: 317, Total Stations: 43, Adds: 6

**SHAGGY** It Wasn't Me (*MCA*)

Total Plays: 296, Total Stations: 27, Adds: 26

**KANDI** Cheatin' On Me (*So So Def/Columbia*)

Total Plays: 290, Total Stations: 48, Adds: 13

**MASTER P** Souljas (*No Limit/Priority*)

Total Plays: 250, Total Stations: 28, Adds: 0

**CUBAN LINK** Still Telling Lies (*Terror Squad/Atlantic*)

Total Plays: 228, Total Stations: 25, Adds: 2

**SHYNE** That's Gangsta (*Bad Boy/Arista*)

Total Plays: 199, Total Stations: 35, Adds: 32

**TANK** Maybe I Deserve (*BlackGround*)

Total Plays: 171, Total Stations: 17, Adds: 2

**DOGGY'S ANGELS** Baby If You're Ready (*Doggy Style/TVT*)

Total Plays: 155, Total Stations: 16, Adds: 2

**BRENT JONES & T.P. MOBB** Good Time (*Holy Roller*)

Total Plays: 145, Total Stations: 16, Adds: 0

**STICKY FINGAZ** Get It Up (*Universal*)

Total Plays: 145, Total Stations: 16, Adds: 0

Songs ranked by total plays

## Most Played Recurrents

**SISQO** Incomplete (*Dragon/Def Soul/IDJMG*)

**TONI BRAXTON** Just Be A Man About It (*LaFace/Arista*)

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

**COMMON** The Light (*MCA*)

**JAGGED EDGE** Let's Get Married (*So So Def/Columbia*)

**RUFF ENDZ** No More (*Epic*)

**NEXT** Wifey (*Arista*)

**JOE** Treat Her Like A Lady (*Jive*)

**AVANT** Separated (*Magic Johnson/MCA*)

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

**IDEAL** Whatever (*Noontime/Virgin*)

**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*)

**DMX** Party Up (Up In Here) (*Ruff Ryders/IDJMG*)

**DA BRAT F/TYRESE** What'chu Like (*So So Def/Columbia*)

**LUCY PEARL** Dance Tonight (*Overbrook/Pookie/Beyond*)

**SISQO** Thong Song (*Dragon/Def Soul/IDJMG*)

**TONI BRAXTON** He Wasn't Man Enough (*LaFace/Arista*)

## TUNED-IN

URBAN


**WJHM/Orlando**
**3am**

**JUVENILE** Back That Thang Up  
**YOLANDA ADAMS** Open My Heart  
**MYSTIKAL** Shake Ya Ass  
**OUTKAST** Ms. Jackson  
**JAY-Z I/UGK** Big Pimpin'  
**WYCLEF JEAN I/MARY J. BLIGE** 911  
**LIL WOW WOW I/XSCAPE** Bounce With Me  
**NEXT** Too Close  
**TONI BRAXTON** Just Be A Man...  
**AVANT** Separated  
**SHAGGY** It Wasn't Me  
**LAURYN HILL** Doo Wop...

**11am**

**PUFF DADDY I/R. KELLY** Satisfy You  
**OUTKAST** Ms. Jackson  
**TONI BRAXTON** Just Be A Man...  
**LIL BOW WOW I/XSCAPE** Bounce With Me  
**ERYKAH BADU** Tyrone  
**JA RULE I/C. MILIAN** Between Me & You  
**AVANT** Separated  
**OUTSIOERZ** 4 LIFE Not Enough  
**TRINA** Pull Over  
**DRU HILL** In My Bed  
**DONELL JONES** U Know What's Up  
**USHER** Pop Ya Coller  
**LIL' KIM** No Matter What They Say

**4pm**

**JA RULE I/C. MILIAN** Between Me & You  
**LUDACRIS** What's Your Fantasy  
**TRINA** Pull Over  
**LIMP BIZKIT...** Rollin'  
**LIL BOW WOW I/XSCAPE** Bounce With Me  
**EVE I/FAITH EVANS** Love Is Blind  
**LUDACRIS** Ho  
**JAY-Z** I Just Wanna Love U...  
**METHRONE** Loving Each Other 4 Life  
**ROYCE DA 5'9** Boom  
**IN ESSENCE** You Will Never Find Another  
**112** It's Over Now

**8pm**

**OUTKAST** B.O.B.  
**DMX** Party Up  
**JA RULE I/C. MILIAN** Between Me & You  
**GINUWINE** None Of Ur Friend's Business  
**JAY-Z** I Just Wanna Love U...  
**TRINA** Pull Over  
**LUDACRIS** What's Your Fantasy  
**NOREAGA** Oh No  
**DMX** Ruff Ryders Anthem  
**PROFYLE** Liar  
**MIRACLE I/PASTOR TROY** Bounce  
**OUTKAST** Ms. Jackson



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**WBTF/Lexington**
**3am**

**MYSTIKAL** Shake Ya Ass  
**BABYFACE** Whip Appeal  
**USHER** Pop Ya Collar  
**JAY-Z I/EMPHIS BLEEK...** Hey Papi  
**PUBLIC ANNOUNCEMENT** Mamacita  
**TLC** No Scrubs  
**MICHAEL JACKSON** Another Part Of Me  
**MISSY ELLIOTT** Sockit2me  
**MUSIQ** Just Friends...  
**SHYNE I/B. LEVINGTON** Bad Boys Anthem  
**SUNDAY** I Know  
**DONELL JONES** U Know What's Up  
**LAURYN HILL** To Zion  
**KANDI** Don't Think I'm Not

**11am**

**JAY-Z** I Just Wanna Love U...  
**DEBORAH COX I/R.L.** We Can't Be Friends  
**TONI BRAXTON** Just Be A Man...  
**DMX** Party Up  
**AALIYAH** Are You That Somebody  
**LUDACRIS** What's Your Fantasy  
**PARLIAMENT** Flashlight  
**PROFYLE** Liar  
**NEXT** Wiley  
**3LW** No More (Baby I'ma Do Right)

**4pm**

**R. KELLY** I Wish  
**JA RULE I/C. MILIAN** Between Me & You  
**MTUME** Juicy Fruit  
**CHANGING FACES** That Other Woman  
**DMX I/SISQO** What They Want  
**CARL THOMAS** Emotional  
**112** Anywhere  
**MICHAEL JACKSON** Another Part Of Me  
**USHER** Pop Ya Collar  
**RUFF ENDZ** No More  
**SADE** By Your Side  
**EVE I/RUFF RYDERS** Gotta Man

**8pm**

**LUDACRIS** What's Your Fantasy  
**JOE** I Wanna Know  
**KANDI** Don't Think I'm Not  
**NEXT** Wiley  
**JAY-Z** I Just Wanna Love U...  
**MYA** Case Of The Ex (Whatcha...)  
**JILL SCOTT** It's Love  
**SISQO** Gotta Get It  
**MYSTIKAL** Shake Ya Ass  
**CHANGING FACES** That Other Woman  
**BOYZ II MEN** Thank You In Advance  
**DESTINY'S CHILD** Jumpin' Jumpin'

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**Most Played Recurrents**

DONELL JONES Where I Wanna Be (Untouchables/LaFace/Arista)

JOE Treat Her Like A Lady (Jive)

MARY MARY Shackles (Praise You) (Columbia)

CARL THOMAS I Wish (Bad Boy/Arista)

JOE I Wanna Know (Jive)

ANGIE STONE No More Rain (In This Cloud) (Arista)

WHITNEY HOUSTON & DEBRAH COX Same Script, Different Cast (Arista)

DONELL JONES U Know What's Up (Untouchables/LaFace/Arista)

TEMPTATIONS Stay (Motown)

MAXWELL Fortunate (Rock Land/Interscope/Columbia)

KEVIN EDMONDS No Love (I'm Not Used To) (RCA)

ERIC BENET Spend My Life With You (Warner Bros.)

KEVIN EDMONDS 24/7 (RCA)

BRIAN MCKNIGHT Back At One (Motown)

D'ANGELO Untitled (How Does It Feel?) (Cheeba Sound/Virgin)

TEMPTATIONS I'm Here (Motown)

DEBRAH COX Nobody's Supposed To Be Here (Arista)

JESSE POWELL You (Silas/MCA)

TYRESE Laterly (RCA)

CASE Happily Ever After (Def Jam/DJMG)

If you'd like to see your new releases here, please call Asst. Urban Editor Tanya O'Quinn at (310) 788-1655.

**Going For Adds 11/21/00**

Urban AC



**PIERCED SISTAS**

When Universal recording artist Montfah (I) came to visit R&R, she and Asst. Urban Editor Tanya O'Quinn found themselves comparing piercings. Montfah has a diamond below her bottom lip on the right side of her face, while O'Quinn has a diamond-like stone above her top lip on the same side. The two posed bling-blingly for the camera in Club R&R. Afterward, Montfah asked O'Quinn for directions to the Valley. O'Quinn, who's from Compton, said she didn't know how to direct her, but she could tell her where the Slauson Swap Meet was.

**TUNED-IN**

**WXXX WMXD/Detroit**

**3am**

RICK JAMES Super Freak

EDDIE KENDRICKS Keep On Truckin'

AFTER 7 'Til You Do Me Right

AL GREEN How Can You Mend...

JUNIOR WALKER... Shotgun

BRICK Dazz

MAZE Can't Get Over You

SISQO Incomplete

SLY & THE FAMILY STONE If You Want Me To Stay

KELLY PRICE As We Lay

STYLISTICS People Make The World...

TOM BROWNE Thighs High...

**11am**

GAP BAND Yearning For Your Love

BRIAN MCKNIGHT Back At One

BEBE WINANS (B, MCKNIGHT & JOE Coming...

DENICE WILLIAMS Black Butterfly

DEBARGE I Like It

O'JAYS Forever Mine

ERYKAH BADU Outside Of The Game

TEMPTATIONS I'm Here

HAROLD MELVIN... Wake Up Everybody

ALICIA MYERS If You Play Your Cards Right

PATTI LABELLE Love, Need & Want You Baby

**11am**

LAURYN HILL & D'ANGELO Nothing Even...

EARTH, WIND & FIRE Reasons

HEATWAVE Mind Blowing Decisions

LUTHER VANDROSS Forever, For Always, For Love

WHISPERS Olivia

INCOGNITO Deep Waters

TONI BRAXTON Seven Whole Days

WILL DOWNING Tired Melody

**4pm**

LUTHER VANDROSS For You To Love

BRIAN MCKNIGHT Anytime

ARETHA FRANKLIN Call Me

AVANT (KETARA WYATT My First Love

O'JAYS Forever Mine

TEMPTATIONS Since I Lost My Baby

TYRESE Laterly

GAP BAND Yearning For Your Love

FREDDIE JACKSON Have You Ever Loved Someone

AL JARREAU Just To Be Loved

**8pm**

KEITH WASHINGTON Kissing You

WINANS Ain't No Need To Worry

SURFACE Happy

CHARLIE WILSON Without You

DENICE WILLIAMS Cause You Love Me Baby

BRIAN MCKNIGHT On The Down Low

WHISPERS And The Beat Goes On

ALICIA MEYERS I Want To Thank You

LUTHER VANDROSS Promise Me

BABYFACE When Can I See You

**8pm**

CHI-LITES Have You Seen Her

TONI BRAXTON Just Be A Man About It

ISLEY BROTHERS Make Me Say It Again Girl

ORIGINALS The Bells

JAMES BROWN Please, Please, Please

COMMONONES Easy

BARRY WHITE Playing Your Games, Baby

DRU HILL We're Not Making Love...

TAVARES Check It Out

SPINNERS I Don't Want To Lose You

**3am**

WMMJ/Washington

WXXX WMXD/Detroit

WXXX WMXD/Detroit

WXXX WMXD/Detroit

WXXX WMXD/Detroit

WXXX WMXD/Detroit

WXXX WMXD/Detroit

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# R&R Urban AC Top 30

November 17, 2000

| LAST WEEK      | THIS WEEK | ARTIST TITLE LABEL(S)   | TOTAL PLAYS | +/- PLAYS | GROSS IMPRESSIONS (M) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|----------------|-----------|---|-------------|-----------|-----------------------|----------------|---------------------|
| 2              | 1         | CHARLIE WILSON Without You (Major Hits)                         | 798         | +60       | 82816                 | 12             | 38/0                |
| 1              | 2         | YOLANDA ADAMS Open My Heart (Elektra/EEG)                       | 742         | -84       | 125725                | 28             | 37/0                |
| 3              | 3         | JILL SCOTT Gettin' In The Way (Hidden Beach/Epic)               | 714         | +5        | 90703                 | 13             | 34/0                |
| 4              | 4         | AVANT My First Love (Magic Johnson/MCA)                         | 671         | +44       | 102013                | 9              | 32/1                |
| 5              | 5         | SADE By Your Side (Epic)  | 664         | +60       | 78176                 | 7              | 40/0                |
| 8              | 6         | KELLY PRICE You Should've Told Me (T-Neck/Def Soul/IDJMG)       | 576         | +35       | 80327                 | 10             | 33/0                |
| 7              | 7         | SISQO Incomplete (Dragon/Def Soul/IDJMG)                        | 552         | -41       | 97314                 | 20             | 26/0                |
| 11             | 8         | R. KELLY I Wish (Jive)  | 534         | +90       | 84613                 | 7              | 32/4                |
| 6              | 9         | ERYKAH BADU Bag Lady (Motown)                                   | 508         | -90       | 90009                 | 14             | 33/0                |
| 9              | 10        | TONI BRAXTON Just Be A Man About It (LaFace/Arista)             | 478         | -36       | 80739                 | 22             | 33/0                |
| 10             | 11        | PATTI LABELLE Call Me Gone (MCA)                                | 473         | +17       | 43885                 | 8              | 35/0                |
| 12             | 12        | CHANGING FACES That Other Woman (Atlantic)                      | 443         | +1        | 62403                 | 7              | 31/0                |
| 13             | 13        | STEPHEN SIMMONDS I Can't Do That (Priority)                     | 406         | +33       | 42898                 | 8              | 32/1                |
| 15             | 14        | GERALD LEVERT Dream With No Love (Motown)                       | 393         | +32       | 44002                 | 5              | 30/1                |
| <b>Breaker</b> | 15        | BABYFACE Reason For Breathing (Arista/Epic)                     | 384         | +89       | 48034                 | 2              | 37/1                |
| 16             | 15        | CARL THOMAS Emotional (Bad Boy/Arista)                          | 384         | +28       | 69692                 | 4              | 29/0                |
| <b>Breaker</b> | 17        | DAVE HOLLISTER One Woman Man (Def Squad/DreamWorks)             | 372         | +35       | 48618                 | 3              | 34/2                |
| <b>Breaker</b> | 18        | PRU Candles (Capitol)   | 361         | +36       | 38285                 | 4              | 25/1                |
| 14             | 19        | WHITNEY HOUSTON Fine (Arista)                                   | 358         | -6        | 33485                 | 8              | 27/0                |
| 23             | 20        | WYCLEF JEAN F/MARY J. BLIGE 911 (Ruffhouse/Columbia)            | 319         | +28       | 55475                 | 4              | 19/2                |
| 18             | 21        | TEMPTATIONS Selfish Reasons (Motown)                            | 299         | -39       | 35523                 | 11             | 18/0                |
| 17             | 22        | BEBE WINANS F/MCKNIGHT & JOE Coming Back Home (Motown)          | 296         | -42       | 61580                 | 16             | 23/0                |
| 26             | 23        | TAMIA Stranger In My House (Elektra/EEG)                        | 248         | +35       | 28511                 | 2              | 30/2                |
| 21             | 24        | BOYZ II MEN Pass You By (Universal)                             | 240         | -76       | 35716                 | 18             | 23/0                |
| <b>Debut</b>   | 25        | BOYZ II MEN Thank You In Advance (Universal)                    | 208         | +50       | 27921                 | 1              | 24/2                |
| 27             | 26        | BRIAN MCKNIGHT Win (Motown)                                     | 206         | +1        | 19038                 | 3              | 31/1                |
| 30             | 27        | CHANTE' MOORE Straight Up (Silas/MCA)                           | 205         | +37       | 37992                 | 2              | 10/1                |
| 28             | 28        | PROFYLE Liar (Motown)   | 195         | +2        | 46827                 | 2              | 10/0                |
| <b>Debut</b>   | 29        | TONI BRAXTON Spanish Guitar (LaFace/Arista)                     | 189         | +49       | 16744                 | 1              | 27/5                |
| <b>Debut</b>   | 30        | KEITH SWEAT FLIL' MO I'll Trade (A Million Bucks) (Elektra/EEG) | 184         | +17       | 20071                 | 1              | 21/0                |

## Most Added.

| ARTIST TITLE LABEL(S)                              | ADDS |
|--|------|
| RACHELLE FERRELL I Forgive You (Capitol)           | 20   |
| MUSIQ Just Friends (Def Soul/IDJMG)                | 12   |
| JAMIE HAWKINS Lost My Mind (Monami/EEG)            | 9    |
| TONI BRAXTON Spanish Guitar (LaFace/Arista)        | 5    |
| R. KELLY I Wish (Jive)                             | 4    |
| YOLANDA ADAMS Still I Rise (Verity)                | 3    |
| DEBELAH MORGAN Dance With Me (DAS/Atlantic)        | 3    |
| BRAND NEW HEAVIES Finish What... (Delicious Vinyl) | 3    |
| CHARLIE WILSON F/SNOOP... Big Pimpin' (Interscope) | 3    |
| DAMITA Won't Be Afraid (Atlantic)                  | 3    |

## Most Increased Plays

| ARTIST TITLE LABEL(S)                                 | TOTAL PLAY INCREASE |
|---|---------------------|
| R. KELLY I Wish (Jive)                                | +90                 |
| BABYFACE Reason For Breathing (Arista/Epic)           | +89                 |
| SADE By Your Side (Epic)                              | +60                 |
| CHARLIE WILSON Without You (Major Hits)               | +60                 |
| BOYZ II MEN Thank You In Advance (Universal)          | +50                 |
| TONI BRAXTON Spanish Guitar (LaFace/Arista)           | +49                 |
| LUCY PEARL Dance... (Overbrook/Pookie/Beyond)         | +47                 |
| INCOGNITO F/MAYSA Change (Talkin Loud/Blue Thumb/VMG) | +45                 |
| AVANT My First Love (Magic Johnson/MCA)               | +44                 |
| YOLANDA ADAMS Still I Rise (Verity)                   | +40                 |

## Breakers.

| BABYFACE                             |                      | CHART               |
|--------------------------------------|----------------------|---------------------|
| Reason For Breathing (Arista/Epic)   | TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS |
|                                      | 384/89               | 37/1                |
| DAVE HOLLISTER                       |                      | CHART               |
| One Woman Man (Def Squad/DreamWorks) | TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS |
|                                      | 372/35               | 34/2                |
| PRU                                  |                      | CHART               |
| Candles (Capitol)                    | TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS |
|                                      | 361/36               | 25/1                |

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.

41 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 11/5-Saturday 11/11. 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

|   |
|---|
| RONNIE LAWS Old Days/Old Ways (HDH)<br>Total Plays: 174, Total Stations: 17, Adds: 1                    |
| INCOGNITO F/MAYSA Change (Talkin Loud/Blue Thumb/VMG)<br>Total Plays: 132, Total Stations: 17, Adds: 1  |
| WILL DOWNING Tired Melody (Motown)<br>Total Plays: 126, Total Stations: 19, Adds: 1                     |
| HIL ST. SOUL Strictly A Vibe Thang (Dome/Select-O-Hits)<br>Total Plays: 125, Total Stations: 8, Adds: 1 |
| DESTINY'S CHILD Independent Women Pt. 1 (Columbia)<br>Total Plays: 117, Total Stations: 7, Adds: 1      |
| DONELL JONES This Luv (Untouchables/LaFace/Arista)<br>Total Plays: 112, Total Stations: 11, Adds: 0     |
| MUSIQ Just Friends (Def Soul/IDJMG)<br>Total Plays: 109, Total Stations: 16, Adds: 12                   |

|  |
|--|
| BRENDA RUSSELL Something About Your Love (Hidden Beach/Epic)<br>Total Plays: 88, Total Stations: 14, Adds: 2 |
| MARION MEADOWS F/LISA FISCHER No Rhyme No Reason (Heads Up)<br>Total Plays: 87, Total Stations: 11, Adds: 0  |
| JOHNNIE TAYLOR Soul Heaven (Malaco)<br>Total Plays: 86, Total Stations: 4, Adds: 0                           |
| BRENT JONES & T.P. MOBB Good Time (Holy Roller)<br>Total Plays: 75, Total Stations: 13, Adds: 1              |
| JAHEIM Could It Be (Divine Mill/WB)<br>Total Plays: 68, Total Stations: 7, Adds: 1                           |
| JAGGED EDGE Promise (So So Def/Columbia)<br>Total Plays: 67, Total Stations: 8, Adds: 0                      |

Songs ranked by total plays

# BRENDA RUSSELL

## SOMETHING ABOUT YOUR LOVE

A Perfect Song For Lovers Going Into The Holiday Season

Most Added Urban AC

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WMXD WDMK WGPR KQXL WDLT KOKY KDKO KJLH

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# charlie wilson

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# #

- WAMJ
- WRKS
- WHUR
- WDAS
- WWIN
- WMJ
- WQMG
- WHQT
- WMGL
- WSOL
- WAGH
- WALR
- WFXC
- WFLM
- WCFB
- WRBV
- WKJS
- WLVH
- WBAL
- WLXC
- WUKS



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## Promoting And Selling Records In A New World

□ How the airplay slowdown has impacted Nashville's labels

**T**here is no denying that Country radio is holding onto singles longer than ever. As a result, it is also going through fewer singles per year than it ever has. It should come as no surprise, then, that radio's evolution has forced Nashville's record labels to dramatically alter the way they do business — not just with radio, but with retail.

Providing an overview of the changes the record business has gone through in the past 18 months and its strategy for releasing records and breaking acts in 2001 are a pair of label presidents who embody the Davids and Goliaths of labels. Representing the multilabel, multi-promo-department behemoths of today's consolidated country music industry is Sony/Nashville President Allen Butler. With the "David" viewpoint — that of the standalone imprint and its promo department — is Lyric Street President Randy Goodman.



Allen Butler

### A Shrinking Business

Butler says that the company will release less product — both albums and singles — in 2001 than it has in several years. He explains, "That's because singles are lasting more than 25 weeks at radio, and we're getting only two singles from an album per year. That also means that we can't put out an album by each of our artists every year."

Butler is concerned about what's going on. "The business is shrinking by default," he says. "Fewer singles means fewer albums and fewer artists. We're not changing the way we do business because the listeners' or consumers' habits have changed. The system is forcing us into these narrow parameters by default. External factors are forcing us into this position. The ability to grow the format and expand the business has been taken out of our hands, and that will make the recovery, if there's going to be one for this format, take that much longer."

"Give Country radio credit, however. It should be proud that it's still by far the major conduit to our consumers. The problem is, the conduit is shrinking. The gross impressions are down significantly and are affecting sales. A No. 1 record is having less and less impact on sales, so we're hav-



ing to rely on other media — TV awards shows, events, etc. — to get the impressions high enough to motivate the audience to go out and buy our music.

"We're trying to grow the business,



Randy Goodman

but radio's wanting to hang onto a small core makes it so that we can't. It seems by some of its actions that radio doesn't want to grow the business anymore. I understand the dynamics of multiple stations in a market, where

they may want to restrict the importance of one particular station, but it always comes down to the fact that we have only one outlet: Country radio."

### Fewer Singles, Fewer Albums, Fewer Sales

As previously mentioned, a slowdown in singles results in fewer albums being released. That, of course, means fewer chances for a label to sell product. Butler says that labels need a healthy number of new albums to sell every year. "We want more things to sell to the consumer who has an insatiable appetite for 'new,'" he states. "An album is considered old news after a year. Look on the charts and see what's selling: It's not albums more than a year old."

To reinforce his point, Butler cites recent sales statistics that showed that

12 of the top 15 albums were less than 52 weeks old, and eight of those were under 10 weeks old. But 25-week singles means two singles a year, which means "old" albums in the bins by singles Nos. 3 and 4.

"Four singles means two years," says Butler. "At a certain point in time a CD loses pricing, positioning and feature status. Retailers can't keep them in feature status for that long, and your CD becomes invisible. It's almost as if the entire system is set up to fail and to keep this business from growing."

Fewer hit singles also creates another problem for labels that are dealing with an older consumer. Not long ago a label could have a top-five hit on an album as it was being released. Six months into the project the album would sport a sticker proclaiming two or three hits. Now, of course, it takes a year to have a pair of hits. So the slowdown of singles means that fewer hits can be "stickered" on the front of a CD.

While that may not seem like a big

**"In the past, when you had a couple of hits under your belt, the format would consider the act broken, and we'd put out new singles, and they'd work. It's not that way now. Almost every record is now a battle"**

Randy Goodman

**"The system is too rigid, too confining. Radio says that all music sounds alike, but we can't get enough shots to try new things to see what different kinds of things will work."**

Allen Butler

deal, it definitely affects sales of country product. "The history of the country consumer shows that they need a comfort level of being familiar with more than one or two singles on a CD before they invest in it," Butler explains. "The exception to the rule is a CD with one monster song that will drive them to buy the CD. But usually they need more reason than one cut to invest in the CD."

### Changes In Artist Signings

The change in business dynamics has also had an effect on the type of artists Sony has signed of late. Recent additions have included Billy Ray Cyrus, John Anderson and Travis Tritt, artists who have achieved platinum sales and garnered significant airplay with other labels. Butler notes that, in this environment, signing acts with a track record and an identity has its advantages.

"A name that's already known and a voice that's recognizable can mean a faster entry back into the marketplace for both the consumer and radio," explains Butler. "It's cheaper in a sense too. Recording costs are about the same, and you usually don't have quite as extensive a setup at radio with tours and showcases."

"We did some of that with Billy and Travis because they wanted to reintroduce themselves to radio. They wanted to go back to radio, tell programmers they had something new and tell them they hadn't forgotten who got them where they were. Of course, videos cost more because artists of that stature deserve more."

### Fewer New-Music Slots

Longer-lasting singles has meant fewer slots for new music and new artists. Says Butler, "New-act signings have definitely been affected, because the window of releases and the time to break artists through has become significantly longer. Under normal circumstances, two new artists a year from each label wouldn't have been overwhelming. I imagine that most labels would be at that level. But the coming year will probably see us in-

roducing one new act per label.

"We're getting fewer times at bat, which means we have less of a chance to hit a home run. If I go through a couple of singles on a new artist — complete with marketing and videos — and don't get anything from radio, I've spent so much that I can't release an album because I haven't gotten enough feedback to know if I should go forward with that artist, change musical direction or bail and move on. Another reason I can't release an album in that situation is that we haven't created enough impressions for retail accounts to say they'll take any of the product. That's also due, in part, to the space shrinking at retail."

"All of that together means that I'm not getting a chance to build artists. The system, as it exists, is too rigid, too confining. Radio says that all music sounds alike, but we can't get enough shots to try new things to see what different kinds of things will work."

Butler also notes that there's a hidden danger in all of this. "Fewer singles and albums being made will ultimately affect this entire industry," he says. "There's an unseen trickle-down effect on the songwriting and publishing communities and those who have writer's deals. That means fewer people writing the songs that feed the entire industry. And songs have always been the strength of this business."

As for the future, Butler asserts, "Labels still need to push the envelope, but we're getting our noses bloodied more than we used to when we tried to bring something fresh and different to the marketplace. When there are jobs — and even the company — at stake, you begin to shy away from taking risks. I feel as if I no longer have a partner helping me with the risk/reward factor. It's simple: Fewer records on the radio means fewer singles, fewer albums and fewer new acts."

### The View From Lyric Street

As head of a self-described "David in a world of Goliaths," Lyric Street's Goodman says, "Labels like ours have to focus on artist development. Everything we do counts even more because we don't have catalog sales to fall back on and to help fix any mistakes. The slowdown of the charts and airplay means it's even harder to get product out and get significant product flow going."

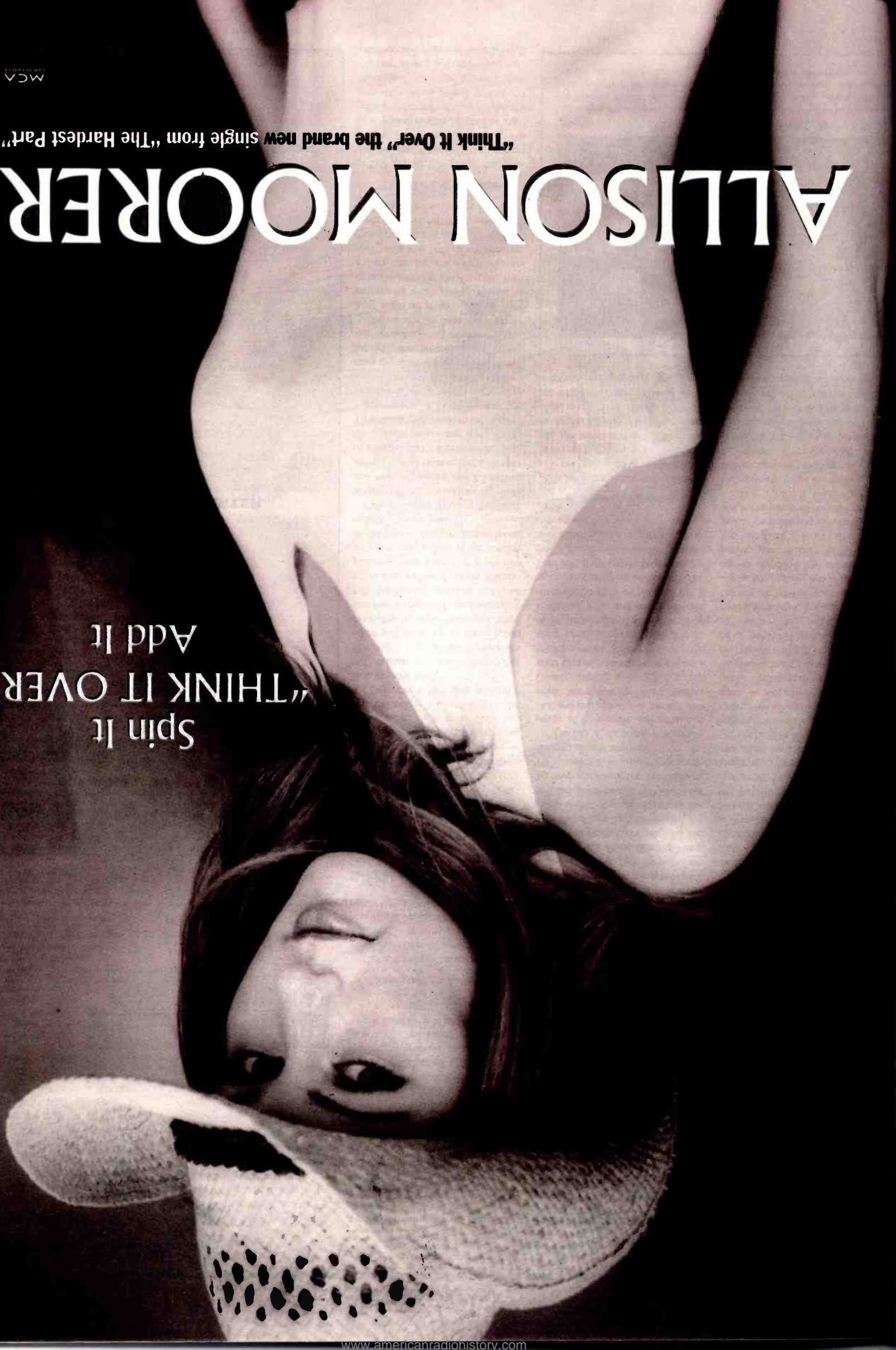
"We set up a debut single on an artist, then we have a while before

MCA

"Think It Over" the brand new single from "The Hardest Part"

# ALLISON MOORER

Spin It  
Add It  
"THINK IT OVER"



Continued from Page 76

the album is released. You've got to see that first single through before you start setting up something else. Now, too, singles are lasting 25 weeks, which affects how you schedule the follow-up single. That, in turn, affects how many singles you can get out in a year, which — for us — affects how many new artists you can introduce into the market.

"In the past radio was typically ready for the next record after we had a hit single. Now that everyone is sticking with records so long, we've had to rethink how we schedule follow-up singles. If it comes too soon, big markets still have the previous

single in power when we're getting ready for the next single, and they're not ready for us. Scheduling is now the most important thing we do."

Longer-lasting singles also make it more difficult to determine if a record is a hit, which also affects how a label treats its releases. Says Goodman,



"It now takes so long to get meaningful airplay, you don't know if you have something until a record is 20 weeks old. That requires us to stick with a record and be more patient. That also

means it's costing us more money per single.

"But if we have a record that's working, it's great to have it go on and on because it sells albums. On the downside, if we have a record that's staying on the radio but is not selling records, it's difficult for us to get off it. If we do, it becomes a record that's peaked at midchart. And when we come with the next single, people say we're coming off a stiff. So even if it might behoove us to get off a record, we can't afford to because of what it does to us at radio."

### Everything's A Battle

The lack of slots caused by hit singles lasting over 25 weeks has made it difficult to break new acts for all labels. But it's especially tough on new labels, which — almost by definition — have an abundance of baby acts. Says Goodman, "One of the reasons labels are struggling with new artists is that we're going head-to-head with Country radio. It's very tough.

"We don't have a starter format, and video doesn't have the distribution to be a starter for us. Pop labels have a number of formats where they can develop acts. They can start them at college radio or Alternative or Adult Alternative and let them grow before taking them to the main format. In Country, we have to go to the big guys every time out, without a base to grow from."

Goodman also laments the fact that life doesn't get much easier even when you break an act through and have a hit. He says, "In the past, when you had a couple of hits under your belt, the format would consider the act broken, and we'd put out new singles, and they'd work. It's not that way now. Regardless of the success of the previous single, almost every record is now a battle.

"We're going through this with SHEDAISY. We've had two top-fives and a top-10, and we sold 1.5 million units. They've been up for a number of awards. And yet here we are with their fourth single, and it's a battle. That makes it difficult to move on to a new project. A label like ours has to really hit for a good batting average. We have to hit on more than we miss to maintain momentum. Unfortunately, that presents a real downside for artist development.

"Because of the costs and time, we have to get off projects and move on because we aren't able to continue to incur the costs and bleed red ink. With today's costs for setting up new artists with visits and listener-appreciation shows, videos and price and positioning at retail, we can be \$1 million into a project before selling the first unit."

### The Marketing Game

The marketing game has also changed for labels in the last couple of years. According to Goodman, "We now have to market a record by a superstar differently than we market a new artist. Most people will say, 'I know that,' but things have changed. We used to drop a record in the marketplace and continue to market it

**"A label like ours has to really hit for a good batting average. We have to hit on more than we miss to maintain momentum. Unfortunately, that presents a real downside for artist development."**

Randy Goodman

through the release of singles.

"Today, if you can activate a star's fan base when you release the album, you can have a huge debut. But lately, for these artists, it doesn't seem to matter how deeply you go for singles in the album; sales never seem to spike back up. So you find yourself front-loading the marketing and hype to get as many early sales as you can while not counting on much back end.

"New acts are just the opposite. You hope for a decent debut and then hope to develop more sales on the back end as you have hit singles. All of this is challenging us to rethink not only how we approach radio, but how we drop records in the marketplace. The classic model is no longer applicable to all acts anymore.

"The fact is, the window of opportunity at both radio and retail has changed dramatically in the last two years. We used to be able to predict Country airplay, and we had a very good idea of when to best position a record at retail. We knew we'd get it there 12-15 weeks after the release of the first single. We knew we'd be releasing a second single shortly thereafter, which would help drive sales. We could plan on having an album and four singles in a year. We could also see windows for breaking acts develop when airplay was more predictable."

### A Smaller Stingshot

As for being able to sign platinum acts previously on other labels, as Sony has, Goodman says, "The Goliaths can take more risks and chances. Artists who have had success are going to cost more, and the big labels can afford to do that, knowing that if it doesn't hit, they have catalog that

can flesh that out."

I ask Goodman if he would have guessed on the day Lyric Street started that its roster would be at its present size, given the label's success. He says, "From the very beginning, we wanted to be deliberate about what we did. We wanted to find acts we were excited about and who would occupy a unique position with their music.

"I would have thought that we would have been close to a 12-artist roster by now, instead of the eight we currently have. Without catalog to sell, we have to be more careful and focused, and we have to watch spending and overhead, but when we see that we have something, we can't be afraid to go nuts and go after it with everything we have.

"We have to be careful about trying to put too much through and overtaxing the manpower resources we have. A megagroup can play that game. They have more shots because they have more labels and three or four promo staffs. In effect, they have more 'calendar' years than we do.

"The key is trips to the plate. If you have a great hitter, the chance of their helping the bottom line is great. But if you keep taking lots of shots as a startup and don't find anything happening, you can find yourself in trouble very quickly. I can't afford to do that; it's so costly from a manpower- and dollar-resource point of view.

"The hallmark to any success we've enjoyed has been to not deal superficially with any artist or music, but instead to focus and fully develop the unique artists we've signed. As a David, we have to keep overhead low, be lean and mean and use a small amount of releases as a way to focus manpower and resources."

## Country New Releases

### 2001 FIRST QUARTER 2001

ALABAMA TBD (RCA)  
 JOHN ANDERSON Nobody's Got It All (Columbia)  
 JESSICA ANDREWS TBD (DreamWorks)  
 CLARK FAMILY EXPERIENCE TBD (Curb)  
 NEAL COTY Legacy (Mercury)  
 DIAMOND RIO One More Day (Arista)  
 MEREDITH EDWARDS TBD (Mercury)  
 GEORGIA MIDDLEMAN Endless Possibilities TBD (Giant)  
 MINDY MCCREADY Scream (Capitol)  
 JOHN RICH Underneath The Same Moon (BNA)  
 TIM RUSHLOW Tim Rushlow (Atlantic)  
 LESLIE SATCHER Love Letters TBD (Reprise)  
 SOUTH SIXTY FIVE TBD (Atlantic)  
 PAM TILLIS Thunder & Roses (Arista)  
 THE TRACTORS Fast Girl TBD (Audiom)  
 TRICK PONY TBD (Warner Bros.)  
 CLAY WALKER TBD (Giant)  
 DALE WATSON Live In London (Audiom)  
 BILLY YATES TBD (Columbia)

### 2001 SECOND QUARTER

CLINT BLACK TBD (RCA)  
 GARTH BROOKS TBD (Capitol)  
 BROOKS & DUNN TBD (Arista)  
 DIAMOND RIO TBD (Arista)  
 TAMMY COCHRAN Tammy Cochran (Epic)  
 KRISTIN GARNER TBD (Atlantic)  
 REBECCA LYNN HOWARD TBD (MCA)  
 KORTNEY KAYLE TBD (Lyric Street)  
 REBA MCENTIRE TBD (MCA)  
 TIM MCGRAW TBD (Curb)  
 MONTGOMERY GENTRY TBD (Columbia)  
 CHARLIE ROBISON TBD (Lucky Dog)  
 3 OF HEARTS TBD (RCA)  
 TRISHA YEARWOOD TBD (MCA)  
 CHELY WRIGHT TBD (MCA)

### REMAINDER OF 2001

SHANNON BROWN TBD (BNA)  
 TRACY BYRD TBD (RCA)  
 DEANA CARTER TBD (Capitol)  
 MARY CHAPIN CARPENTER TBD (Columbia)  
 KENNY CHESNEY TBD (BNA)  
 JOE DIFFIE TBD (Monument)  
 ALECIA ELLIOTT TBD (MCA)  
 SONYA ISSACS TBD (Lyric Street)  
 GEORGE JONES TBD (Asylum)  
 LONESTAR TBD (BNA)  
 LILA MCANN TBD (Asylum)  
 K.T. OSLIN TBD (BNA)  
 MICHAEL PETERSON TBD (Monument)  
 SHANIA TWAIN TBD (Mercury)  
 MARK WILLS TBD (Mercury)



SAN DIEGO RENDEZVOUS

Country programmers from throughout the nation recently traveled to San Diego to hear Mindy McCready's latest music. During a 45-minute performance at the Sheraton Harbour Island, McCready sang her current single, "Scream," and other songs from her Capitol debut album, which arrives in March. Sharing a moment are (l-r) Laura Summers, McCready and KIZN/Boise PD Rich Summers.



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# R&R Country Top 50

November 17, 2000

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)                                  | TOTAL POINTS TW | TOTAL PLAYS TW | GROSS IMPRESSIONS (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|--|-----------------|----------------|------------------------|----------------|----------------------|
| 1         | 1         | TRAVIS TRITT Best Of Intentions (Columbia)             | 27443           | 5400           | 630500                 | 20             | 147/0                |
| 3         | 2         | PHIL VASSAR Just Another Day In Paradise (Arista)      | 27103           | 5360           | 619606                 | 23             | 145/0                |
| 4         | 3         | BRAD PAISLEY We Danced (Arista)                        | 24873           | 4924           | 568974                 | 20             | 147/0                |
| 2         | 4         | JOHN MICHAEL MONTGOMERY The Little Girl (Atlantic)     | 24632           | 4833           | 567055                 | 14             | 147/0                |
| 7         | 5         | TIM MCGRAW My Next Thirty Years (Curb)                 | 23355           | 4565           | 539570                 | 12             | 146/0                |
| 6         | 6         | DIXIE CHICKS Without You (Monument)                    | 22631           | 4475           | 516391                 | 12             | 147/0                |
| 8         | 7         | VINCE GILL Feels Like Love (MCA)                       | 22121           | 4487           | 490397                 | 25             | 146/0                |
| 5         | 8         | GEORGE STRAIT Go On (MCA)                              | 21373           | 4266           | 481593                 | 17             | 147/0                |
| 9         | 9         | SARA EVANS Born To Fly (RCA)                           | 20485           | 4056           | 470714                 | 20             | 147/0                |
| 10        | 10        | KENNY CHESNEY I Lost It (BNA)                          | 19771           | 3919           | 453013                 | 15             | 145/0                |
| 11        | 11        | ALAN JACKSON www.Memory (Arista)                       | 19614           | 3805           | 458324                 | 8              | 146/2                |
| 14        | 12        | LONESTAR Tell Her (BNA)                                | 15227           | 3004           | 352030                 | 9              | 140/0                |
| 13        | 13        | PATTY LOVELESS That's The Kind Of Mood I'm In (Epic)   | 14807           | 3016           | 326532                 | 25             | 138/0                |
| 12        | 14        | MARTINA MCBRIDE There You Are (RCA)                    | 13072           | 2608           | 295796                 | 26             | 140/0                |
| 16        | 15        | TERRI CLARK A Little Gasoline (Mercury)                | 12652           | 2543           | 284365                 | 18             | 138/5                |
| 15        | 16        | SHANIA TWAIN I'm Holdin' On To Love... (Mercury)       | 12592           | 2490           | 286501                 | 17             | 127/0                |
| 19        | 17        | CHRIS CAGLE My Love Goes On And On (Virgin)            | 12219           | 2444           | 276426                 | 16             | 131/0                |
| 17        | 18        | BILLY RAY CYRUS You Won't Be Lonely Now (Monument)     | 12193           | 2454           | 272481                 | 20             | 139/1                |
| 18        | 19        | CHAD BROCK The Visit (Warner Bros.)                    | 11503           | 2301           | 260189                 | 15             | 132/2                |
| 23        | 20        | JO DEE MESSINA Burn (Curb)                             | 11489           | 2326           | 256275                 | 6              | 130/6                |
| 21        | 21        | REBA MCENTIRE We're So Good Together (MCA)             | 11283           | 2254           | 256205                 | 11             | 130/1                |
| 24        | 22        | LEE ANN WOMACK Ashes By Now (MCA)                      | 10945           | 2131           | 253102                 | 7              | 130/6                |
| 20        | 23        | CLARK FAMILY EXPERIENCE (Meanwhile) Back At... (Curb)  | 10820           | 2247           | 233975                 | 12             | 129/1                |
| 25        | 24        | RASCAL FLATTS This Everyday Love (Lyric Street)        | 10032           | 1995           | 228894                 | 10             | 129/5                |
| 22        | 25        | CLAY DAVIDSON I Can't Lie To Me (Virgin)               | 9874            | 2024           | 216225                 | 17             | 123/1                |
| 26        | 26        | JAMIE O'NEAL There Is No Arizona (Mercury)             | 8999            | 1815           | 200877                 | 14             | 123/9                |
| 28        | 27        | DARRYL WORLEY A Good Day To Run (DreamWorks)           | 7682            | 1511           | 176972                 | 7              | 116/5                |
| 29        | 28        | KEITH URBAN But For The Grace Of God (Capitol)         | 6345            | 1254           | 145409                 | 5              | 114/13               |
| 27        | 29        | KENNY ROGERS He Will, She Knows (Dreamcatcher)         | 5588            | 1076           | 129014                 | 21             | 104/0                |
| Breaker   | 30        | ANDY GRIGGS You Made Me That Way (RCA)                 | 5120            | 1055           | 110209                 | 7              | 89/7                 |
| 31        | 31        | CAROLYN DAWN JOHNSON Georgia (Arista)                  | 4935            | 1027           | 107275                 | 8              | 95/4                 |
| Breaker   | 32        | ALABAMA When It All Goes South (RCA)                   | 4734            | 970            | 102889                 | 4              | 88/14                |
| 34        | 33        | MONTGOMERY GENTRY All Night Long (Columbia)            | 4351            | 883            | 96369                  | 7              | 83/3                 |
| Breaker   | 34        | TOBY KEITH You Shouldn't Kiss Me Like... (DreamWorks)  | 4341            | 804            | 108019                 | 4              | 93/16                |
| 32        | 35        | MARK WILLS I Want To Know (Everything...) (Mercury)    | 4271            | 874            | 93892                  | 8              | 74/2                 |
| 30        | 36        | TRACE ADKINS I'm Gonna Love You Anyway (Capitol)       | 4075            | 881            | 82866                  | 14             | 68/0                 |
| Breaker   | 37        | NEAL MCCOY Every Man For Himself (Giant)               | 3510            | 747            | 73180                  | 11             | 89/3                 |
| 39        | 38        | SHEDAISY Lucky 4 You (Tonight I'm...) (Lyric Street)   | 3368            | 705            | 74687                  | 4              | 78/13                |
| 41        | 39        | WARREN BROTHERS Move On (BNA)                          | 3342            | 678            | 74439                  | 5              | 74/7                 |
| 38        | 40        | DWIGHT YOAKAM What Do You Know About Love (Reprise/WB) | 3237            | 647            | 73852                  | 7              | 79/9                 |
| 42        | 41        | TIM MCGRAW Things Change (Curb)                        | 3160            | 536            | 83303                  | 3              | 11/3                 |
| 40        | 42        | BILLY GILMAN Oklahoma (Epic)                           | 2807            | 525            | 68068                  | 5              | 62/11                |
| 43        | 43        | GARY ALLAN Right Where I Need To Be (MCA)              | 2514            | 555            | 51567                  | 8              | 57/3                 |
| 44        | 44        | DIAMOND RIO One More Day (Arista)                      | 2364            | 484            | 53698                  | 3              | 63/20                |
| 46        | 45        | TIM RUSHLOW She Misses Him (Atlantic)                  | 1938            | 356            | 47012                  | 3              | 47/12                |
| 45        | 46        | MARSHALL DYLLON Live It Up (Dreamcatcher)              | 1748            | 389            | 34728                  | 6              | 54/4                 |
| Debut     | 47        | JESSICA ANDREWS Who I Am (DreamWorks)                  | 1675            | 308            | 42598                  | 1              | 42/11                |
| 49        | 48        | ERIC HEATHERLY Wrong Five O'Clock (Mercury)            | 1464            | 275            | 36648                  | 2              | 44/13                |
| 47        | 49        | KINLEYS I'm In (Epic)                                  | 1391            | 299            | 29460                  | 2              | 39/8                 |
| 50        | 50        | TRICK PONY Pour Me (H2E/WB)                            | 1138            | 234            | 25008                  | 3              | 23/8                 |

## Most Added

| ARTIST TITLE LABEL(S)                                | ADDS |
|--|------|
| GARTH BROOKS Wild Horses (Capitol)                   | 32   |
| STEVE HOLY The Hunger (Curb)                         | 21   |
| DIAMOND RIO One More Day (Arista)                    | 20   |
| CHALEE TENNISON Go Back (Asylum/WB)                  | 17   |
| TOBY KEITH You Shouldn't Kiss Me... (DreamWorks)     | 16   |
| ALABAMA When It All Goes South (RCA)                 | 14   |
| KEITH URBAN But For The Grace Of God (Capitol)       | 13   |
| SHEDAISY Lucky 4 You (Tonight I'm...) (Lyric Street) | 13   |
| ERIC HEATHERLY Wrong Five O'Clock (Mercury)          | 13   |
| TIM RUSHLOW She Misses Him (Atlantic)                | 12   |

## Most Increased Points

| ARTIST TITLE LABEL(S)                             | TOTAL POINT INCREASE |
|---|----------------------|
| PHIL VASSAR Just Another Day In Paradise (Arista) | +2751                |
| JO DEE MESSINA Burn (Curb)                        | +1974                |
| TIM MCGRAW My Next Thirty Years (Curb)            | +1694                |
| LEE ANN WOMACK Ashes By Now (MCA)                 | +1665                |
| DARRYL WORLEY A Good Day To Run (DreamWorks)      | +1318                |
| ANDY GRIGGS You Made Me That Way (RCA)            | +1243                |
| ALAN JACKSON www.Memory (Arista)                  | +1061                |
| SARA EVANS Born To Fly (RCA)                      | +1058                |
| ALABAMA When It All Goes South (RCA)              | +1033                |
| BRAD PAISLEY We Danced (Arista)                   | +1026                |
| KEITH URBAN But For The Grace Of God (Capitol)    | +1000                |
| CHRIS CAGLE My Love Goes On And On (Virgin)       | +984                 |
| REBA MCENTIRE We're So Good Together (MCA)        | +975                 |
| LONESTAR Tell Her (BNA)                           | +929                 |
| TOBY KEITH You Shouldn't Kiss Me... (DreamWorks)  | +901                 |

## Most Increased Plays

| ARTIST TITLE LABEL(S)                             | TOTAL PLAY INCREASE |
|---|---------------------|
| PHIL VASSAR Just Another Day In Paradise (Arista) | +513                |
| JO DEE MESSINA Burn (Curb)                        | +404                |
| LEE ANN WOMACK Ashes By Now (MCA)                 | +319                |
| TIM MCGRAW My Next Thirty Years (Curb)            | +314                |
| DARRYL WORLEY A Good Day To Run (DreamWorks)      | +258                |
| ANDY GRIGGS You Made Me That Way (RCA)            | +258                |
| SARA EVANS Born To Fly (RCA)                      | +225                |
| ALABAMA When It All Goes South (RCA)              | +210                |
| CHRIS CAGLE My Love Goes On And On (Virgin)       | +209                |
| KEITH URBAN But For The Grace Of God (Capitol)    | +190                |

## Breakers

**TOBY KEITH**  
You Shouldn't Kiss Me Like... (DreamWorks)  
63% of our reporters on it (93 stations)  
16 Adds • Moves 37-34

**ANDY GRIGGS**  
You Made Me That Way (RCA)  
61% of our reporters on it (89 stations)  
7 Adds • Moves 33-30

**NEAL MCCOY**  
Every Man For Himself (Giant)  
61% of our reporters on it (89 stations)  
3 Adds • Moves 36-37

**ALABAMA**  
When It All Goes South (RCA)  
60% of our reporters on it (88 stations)  
14 Adds • Moves 35-32

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points/Plays lists the songs with the greatest week-to-week increases in total Points/Plays.

147 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of Sunday 11/5-Saturday 11/11. Bullets appear on songs gaining points/plays or remaining flat from previous week. If two songs are tied in total points/plays, the song being played on more stations is placed first. Breaker status is assigned to songs achieving airplay at 60% of reporter base for the first time. Songs that are down in points/plays for three consecutive weeks and below No. 1 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.



U.S. AIR FORCE

The Gift VII

The Air Force is celebrating the holidays with something special for you and your listeners—*The Gift VII*.

This free one-hour program features conversations with members of SHEDAISY plus songs from their new Christmas album *Brand New Year*.

The program is on CD and includes local avals. Licensed country music stations should receive a copy of *The Gift VII* by the first week in December, otherwise, call (210) 652-3937 and we'll mail one to you.

November 17, 2000

## R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

| ARTIST TITLE LABEL(S)                            | TOTAL STATIONS | TOTAL POINTS | TOTAL PLAYS | 50+ | 40-49 | 30-39 | 20-29 | 10-19 | 1-9 |
|--|----------------|--------------|-------------|-----|-------|-------|-------|-------|-----|
| TRACE ADKINS I'm Gonna Love... (Capitol)         | 16/1           | 562          | 203         | 0   | 0     | 0     | 3     | 11    | 2   |
| ALABAMA When It All Goes South (RCA)             | 30/2           | 1392         | 432         | 0   | 1     | 0     | 5     | 16    | 8   |
| GARY ALLAN Right Where I Need To Be (MCA)        | 22/0           | 828          | 268         | 0   | 0     | 1     | 2     | 10    | 9   |
| JOHN ANDERSON Nobody's Got It All (Epic)         | 2/0            | 57           | 15          | 0   | 0     | 0     | 0     | 1     | 1   |
| JESSICA ANDREWS Who I Am (DreamWorks)            | 15/5           | 304          | 96          | 0   | 0     | 0     | 0     | 5     | 10  |
| CHAD BROCK The Visit (Warner Bros.)              | 37/1           | 2404         | 743         | 0   | 0     | 2     | 20    | 14    | 1   |
| GARTH BROOKS Wild Horses (Capitol)               | 16/5           | 122          | 40          | 0   | 0     | 0     | 0     | 1     | 15  |
| CHRIS CAGLE My Love Goes On... (Virgin)          | 36/1           | 2148         | 673         | 0   | 1     | 0     | 16    | 18    | 1   |
| KENNY CHESNEY I Lost It (BNA)                    | 38/0           | 3568         | 1095        | 1   | 4     | 4     | 10    | 19    | 4   |
| CLARK FAMILY... (Meanwhile) Back... (Curb)       | 34/1           | 1920         | 581         | 0   | 0     | 1     | 11    | 17    | 5   |
| TERRI CLARK A Little Gasoline (Mercury)          | 37/0           | 2649         | 815         | 0   | 0     | 1     | 25    | 11    | 0   |
| NEAL COTY Legacy (Mercury)                       | 1/0            | 19           | 5           | 0   | 0     | 0     | 0     | 0     | 1   |
| BILLY RAY CYRUS You Won't Be... (Monument)       | 35/0           | 2510         | 766         | 0   | 1     | 1     | 3     | 20    | 10  |
| CLAY DAVIDSON I Can't Lie To Me (Virgin)         | 36/0           | 2122         | 645         | 0   | 0     | 1     | 15    | 18    | 2   |
| DIXIE CHICKS Without You (Monument)              | 38/0           | 4135         | 1276        | 2   | 3     | 3     | 23    | 9     | 1   |
| MARSHALL DYLLON Live It Up (DreamCatcher)        | 6/0            | 220          | 63          | 0   | 0     | 0     | 0     | 4     | 2   |
| SARA EVANS Born To Fly (RCA)                     | 38/0           | 3812         | 1190        | 1   | 3     | 3     | 19    | 12    | 3   |
| VINCE GILL Feels Like Love (MCA)                 | 37/0           | 4073         | 1271        | 1   | 7     | 7     | 22    | 5     | 1   |
| BILLY GILMAN Oklahoma (Epic)                     | 10/2           | 295          | 92          | 0   | 0     | 0     | 0     | 7     | 3   |
| ANDY GRIGGS You Made Me That Way (RCA)           | 27/1           | 1112         | 349         | 0   | 0     | 0     | 0     | 2     | 4   |
| ERIC HEATHERLY Wrong Five O'Clock (Mercury)      | 6/3            | 147          | 47          | 0   | 0     | 0     | 0     | 2     | 4   |
| STEVE HOLY The Hunger (Curb)                     | 5/3            | 134          | 36          | 0   | 0     | 0     | 0     | 2     | 3   |
| CAROLYN DAWN JOHNSON Georgia (Arista)            | 18/2           | 680          | 223         | 0   | 0     | 0     | 1     | 12    | 4   |
| TOBY KEITH You Shouldn't Kiss Me... (DreamWorks) | 35/5           | 1193         | 371         | 0   | 0     | 0     | 2     | 20    | 13  |
| KIMLEYS I'm In (Epic)                            | 3/1            | 88           | 23          | 0   | 0     | 0     | 0     | 1     | 2   |
| LONESTAR Tell Her (BNA)                          | 37/0           | 2662         | 845         | 0   | 0     | 1     | 4     | 20    | 0   |
| PATTY LOVELESS That's The Kind... (Epic)         | 38/0           | 3071         | 955         | 0   | 1     | 8     | 22    | 7     | 0   |
| MARTINA MCBRIDE There You Are (RCA)              | 22/0           | 1432         | 439         | 0   | 0     | 3     | 9     | 6     | 4   |
| NEAL MCCOY Every Man For... (Giant)              | 22/1           | 790          | 231         | 0   | 0     | 0     | 1     | 15    | 6   |
| MINDY MCCRADY Scream (Capitol)                   | 7/0            | 207          | 64          | 0   | 0     | 0     | 0     | 1     | 6   |
| REBA MCENTIRE We're So Good... (MCA)             | 38/0           | 2540         | 785         | 0   | 0     | 2     | 21    | 15    | 0   |
| TIM MCGRAW My Next Thirty Years (Curb)           | 1/0            | 20           | 5           | 0   | 0     | 0     | 0     | 0     | 1   |
| GEORGIA MIDDLEMAN Kick Down The Door (Giant)     | 38/0           | 4030         | 1244        | 1   | 7     | 19    | 9     | 1     | 1   |
| TIM MCGRAW My Next Thirty Years (Curb)           | 18/1           | 604          | 185         | 0   | 0     | 0     | 1     | 10    | 7   |
| MONTGOMERY GENTRY All Night Long (Columbia)      | 37/0           | 4023         | 1243        | 1   | 2     | 26    | 5     | 3     | 0   |
| JOHN M. MONTGOMERY The Little Girl (Atlantic)    | 32/1           | 1570         | 492         | 0   | 0     | 1     | 9     | 17    | 5   |
| JAMIE O'NEAL There Is No Arizona (Mercury)       | 38/0           | 4542         | 1398        | 1   | 9     | 26    | 1     | 1     | 0   |
| RASCAL FLATTS This Everyday Love (Lync Street)   | 38/1           | 2044         | 638         | 0   | 0     | 1     | 11    | 24    | 2   |
| COLLIN RAVE She's All That (Epic)                | 8/5            | 95           | 26          | 0   | 0     | 0     | 0     | 0     | 8   |
| KENNY ROGERS He Will, She Knows (DreamWorks)     | 12/0           | 616          | 193         | 0   | 0     | 0     | 6     | 4     | 2   |
| TIM RUSHLOW She Misses Him (Atlantic)            | 10/2           | 343          | 99          | 0   | 0     | 0     | 1     | 4     | 5   |
| SHEDAISY Lucky 4 You... (Lync Street)            | 27/3           | 918          | 287         | 0   | 0     | 0     | 1     | 17    | 9   |
| GEORGE STRAIT Go On (MCA)                        | 34/0           | 3131         | 976         | 1   | 2     | 18    | 5     | 5     | 3   |
| CHALEE TENNISON Go Back (Asylum/WB)              | 3/3            | 76           | 22          | 0   | 0     | 0     | 0     | 1     | 2   |
| TRICK PONY Pour Me (H2E/WB)                      | 4/0            | 151          | 47          | 0   | 0     | 0     | 0     | 3     | 1   |
| TRAVIS TRITT Best Of Intentions (Columbia)       | 38/0           | 4519         | 1392        | 2   | 6     | 27    | 2     | 2     | 0   |
| SHANIA TWAIN I'm Holdin' On To Love... (Mercury) | 36/0           | 2651         | 829         | 0   | 1     | 2     | 25    | 8     | 0   |
| KETH URBAN But For The Grace... (Capitol)        | 37/2           | 1458         | 452         | 0   | 0     | 1     | 3     | 22    | 11  |
| PHIL VASSAR Just Another Day (Arista)            | 38/0           | 4581         | 1409        | 1   | 8     | 27    | 1     | 1     | 0   |
| CLAY WALKER Once In A... (Giant)                 | 1/0            | 109          | 32          | 0   | 0     | 0     | 0     | 0     | 0   |
| WARREN BROTHERS Move On (BNA)                    | 11/0           | 404          | 124         | 0   | 0     | 0     | 2     | 4     | 5   |
| MARK WILLIS I Want To Know (Every...) (Mercury)  | 28/1           | 1209         | 371         | 0   | 0     | 0     | 5     | 18    | 5   |
| DARREYL WORLEY A Good Day To... (DreamWorks)     | 36/1           | 1566         | 485         | 0   | 0     | 1     | 4     | 23    | 8   |
| DWIGHT YOAKAM What Do You Know... (Reprise)      | 22/2           | 723          | 223         | 0   | 0     | 0     | 0     | 14    | 7   |

38 Country Indicator reporters in markets 124-202. Songs ranked alphabetically for the airplay week of Sunday 11/5-Saturday 11/11. © 2000, R&R Inc.

### Most Increased Plays

| ARTIST TITLE LABEL(S)                            | TOTAL POINT INCREASE |
|--|----------------------|
| SARA EVANS Born To Fly (RCA)                     | +119                 |
| ALABAMA When It All Goes South (RCA)             | +116                 |
| JO DEE MESSINA Burn (Curb)                       | +92                  |
| ALAN JACKSON www.Memory (Arista)                 | +89                  |
| LEE ANN WOMACK Ashes By Now (MCA)                | +87                  |
| TIM MCGRAW Things Change (Curb)                  | +77                  |
| KENNY CHESNEY I Lost It (BNA)                    | +70                  |
| KETH URBAN But For The Grace Of God (Capitol)    | +69                  |
| DIAMOND RIO One More Day (Arista)                | +64                  |
| CLARK FAMILY EXPERIENCE (Meanwhile)... (Curb)    | +63                  |
| DIXIE CHICKS Without You (Monument)              | +59                  |
| RASCAL FLATTS This Everyday Love (Lync Street)   | +54                  |
| TIM MCGRAW My Next Thirty Years (Curb)           | +45                  |
| TOBY KEITH You Shouldn't Kiss Me... (DreamWorks) | +45                  |
| JAMIE O'NEAL There Is No Arizona (Mercury)       | +39                  |
| PATTY LOVELESS That's The Kind Of Mood... (Epic) | +35                  |
| GARTH BROOKS Wild Horses (Capitol)               | +35                  |

### Most Increased Points

| ARTIST TITLE LABEL(S)                            | TOTAL POINT INCREASE |
|--|----------------------|
| SARA EVANS Born To Fly (RCA)                     | +356                 |
| ALABAMA When It All Goes South (RCA)             | +344                 |
| LEE ANN WOMACK Ashes By Now (MCA)                | +300                 |
| ALAN JACKSON www.Memory (Arista)                 | +295                 |
| JO DEE MESSINA Burn (Curb)                       | +289                 |
| DIXIE CHICKS Without You (Monument)              | +252                 |
| TIM MCGRAW Things Change (Curb)                  | +230                 |
| KENNY CHESNEY I Lost It (BNA)                    | +222                 |
| DIAMOND RIO One More Day (Arista)                | +216                 |
| KETH URBAN But For The Grace Of God (Capitol)    | +212                 |
| CLARK FAMILY EXPERIENCE (Meanwhile)... (Curb)    | +208                 |
| RASCAL FLATTS This Everyday Love (Lync Street)   | +162                 |
| TOBY KEITH You Shouldn't Kiss Me... (DreamWorks) | +144                 |
| TIM MCGRAW My Next Thirty Years (Curb)           | +129                 |
| JAMIE O'NEAL There Is No Arizona (Mercury)       | +122                 |

### Most Added

| ARTIST TITLE LABEL(S)                                 | ADDS |
|---|------|
| GARTH BROOKS Wild Horses (Capitol)                    | 15   |
| TOBY KEITH You Shouldn't Kiss Me Like... (DreamWorks) | 5    |
| JESSICA ANDREWS Who I Am (DreamWorks)                 | 5    |
| COLLIN RAVE She's All That (Epic)                     | 5    |
| GOLLIN RAVE She's All That (Epic)                     | 5    |
| SHEDAISY Lucky 4 You (Tonight I'm...) (Lync Street)   | 4    |
| TIM MCGRAW Things Change (Curb)                       | 4    |
| DIAMOND RIO One More Day (Arista)                     | 3    |
| ERIC HEATHERLY Wrong Five O'Clock (Mercury)           | 3    |
| STEVE HOLY The Hunger (Curb)                          | 3    |
| CHALEE TENNISON Go Back (Asylum/WB)                   | 3    |
| KETH URBAN But For The Grace Of God (Capitol)         | 2    |
| ALABAMA When It All Goes South (RCA)                  | 2    |
| DWIGHT YOAKAM What Do You Know... (Reprise/WB)        | 2    |
| CAROLYN DAWN JOHNSON Georgia (Arista)                 | 2    |
| BILLY GILMAN Oklahoma (Epic)                          | 2    |
| TIM RUSHLOW She Misses Him (Atlantic)                 | 2    |

# The New Album Gallery



**Cledus T. Judd**

**Just Another Day in Parodies (Monument)**

Even his official bio begins, "In 1993, an overweight, nonsinging, bleached-blond young man moved to Nashville in search of a record deal." Cledus T. Judd found a new record deal this year, joining the Dixie Chicks on Monument. His arrival at the Sony Music imprint followed several successful videos that fueled total sales of 1 million units that were released previously on the independent label Razor & Tie. On *Just Another Day in Parodies*, Judd continues the familiar path of poking good-natured fun at popular culture via twisted lyrics set to country music hits. The first single, "My Cellmate Thinks I'm Sexy," is a parody of Kenny Chesney's "She Thinks My Tractor's Sexy." And the current single, "How Do You Milk a Cow," is a spoof of Toby Keith's "How Do You Like Me Now." Brad Paisley provides the lead guitar on "More Beaver," which is set to the tune of "Me Neither." (Before you jump to conclusions, the lyrics are about the old *Leave It To Beaver* TV show.) Other tracks include "A Night I Can't Remember" (a take-off on Joe Diffie's "A Night To Remember"), "What the \*\*\*\* Did You Say" (based on Martina McBride's "Whatever You Say"), "Wife Naggin'" (based on The Dixie Chicks' "Sin Wagon") and "Goodbye Squirrel" (based on The Chicks' "Goodbye Earl"). Judd also delves into hard rock and rap with "Plowboy," which is a parody of Kid Rock's "Cowboy." Julie Reeves and John Anderson provide vocal assistance on the CD.

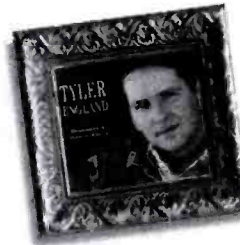


**Tim McGraw**

**Greatest Hits (Curb)**

Tim McGraw is riding the R&R Country Singles chart with "Things Change," which hasn't even been officially serviced to radio. That song isn't on his *Greatest Hits* album, which highlights his career thus far through five Curb albums. Actually, make that four albums, since the collection doesn't include anything from his 1993 self-titled debut album. The

15 *Greatest Hits* tracks include two duets with McGraw's wife, Faith Hill: "It's Your Love" and "Let's Make Love." All of the material is extremely familiar, which is a testament to McGraw's status at Country radio. The track listing also provides an explanation of McGraw's success, both from commercial and artistic standpoints. The earliest material, which comes from *Not a Moment Too Soon*, includes the breakthrough tracks "Indian Outlaw," "Don't Take the Girl" and "Down On The Farm." *All I Want* is represented by "She Never Lets It Go To Her Heart," "I Like It, I Love It" and "Maybe We Should Just Sleep On It." In addition to "It's Your Love," the other songs from *Everywhere* are "Just To See You Smile," "Where the Green Grass Grows" and "For a Little While." Four additional tracks, which are from his most recent studio album, *A Place in the Sun*, are "Please Remember Me," "Something Like That," "My Best Friend" and "My Next Thirty Years."



**Tyler England**

**Highways & Dance Halls (Capitol)**

In the mid '80s, he released two albums for RCA as Tyler England. But he's billed as Tyler on his first Capitol album. This was done in large part to avoid being confused with Tyler Herndon, who is another country singer. England released a 1996 project that veered toward the pop side, but he doubts that *Highways & Dance Halls* will cross over to the pop charts. England explains, "I was raised on hard-core country music, and my gut instinct tells me to stay close to that. I know that country music has become more varied in style. But if we don't keep a tie to that true country sound and image, then we'll lose the music altogether. I intentionally made a country album. It's not pop, and it doesn't have a pop mix." England's longtime friend and former employer, Garth Brooks, produced the album. England says, "He's like my older brother. Because he knows me so well, he understood which songs I'd like and the pitch and range that I should sing them in. And I sang my best to impress him — to do something that would put a smile on his face and make him glad that he got into this." As far as the recording sessions, England admits, "I've never really been comfortable in the studio. I try too hard to sing pretty. After we had done a few songs, Garth told the engineer that he wished he could get the sound he hears when I'm just sitting down with my guitar and singing at home. So the engineer got me a chair and a guitar." Describing the results, he says, "This whole album has a smooth, easy-flowing tempo that doesn't beat you up. It's up tempo, but not in the 'all you can do to get enough oxygen' way." In addition to the new material, the album also includes a remake of England's biggest hit, "Should've Asked Her Faster," with guest appearance from label mate Steve Wariner.

C O U N T R Y  
**FLASHBACK**

- 1 YEAR AGO**
  - No. 1: "I Love You" — Martina McBride (fourth week)
- 5 YEARS AGO**
  - No. 1: "Who Needs You Baby" — Clay Walker
- 10 YEARS AGO**
  - No. 1: "Come Next Monday" — K.T. Oslin
- 15 YEARS AGO**
  - No. 1: "Nobody Falls Like A Fool" — Earl Thomas Conley
- 20 YEARS AGO**
  - No. 1: "Lady" — Kenny Rogers
- 25 YEARS AGO**
  - No. 1: "In The Movies/Shades..." — Merle Haggard (second week)

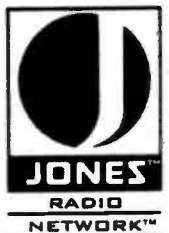
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**New & Active**

**GARTH BROOKS Wild Horses (Capitol)**  
Total Stations: 38, Adds: 32, Points: 940, Plays: 200 (+167)

**NEAL COTY Legacy (Mercury)**  
Total Stations: 19, Adds: 5, Points: 934, Plays: 182 (+113)

**MINDY MCCREADY Scream (Capitol)**  
Total Stations: 29, Adds: 6, Points: 881, Plays: 207 (+45)

**COLLIN RAYE She's All That (Epic)**  
Total Stations: 13, Adds: 4, Points: 802, Plays: 132 (+40)

**GEORGIA MIDDLEMAN Kick Down The Door (Giant)**  
Total Stations: 16, Adds: 2, Points: 479, Plays: 99 (+31)

**CHALEE TENNISON Go Back (Asylum/WB)**  
Total Stations: 23, Adds: 17, Points: 451, Plays: 92 (+29)

**STEVE HOLY The Hunger (Gurb)**  
Total Stations: 26, Adds: 21, Points: 377, Plays: 77 (+25)

Songs ranked by total points.



KMP5/Seattle morning personality Ichabod Caine won \$10,000 recently on the television game show *Hollywood Squares*. Caine — who appeared on the show Oct. 31 along with his guest, Lynn Kirkland from Bothell, WA — chose to donate his winnings to St. Jude Children's Research Hospital. Pictured (l-r) are Whoopi Goldberg, Caine, Kirkland and host Tom Bergeron.

**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:

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David Felker

**Hot Shots**  
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**National Radio Formats**

**US COUNTRY**

**Penny Mitchell**  
Jessica Andrews Who I Am

**GREAT AMERICAN COUNTRY**

**John Hendricks**  
Sonja Isaacs How Can I Forget

**Premiere Radio Networks**

**After Midnight**  
Kelly Erickson • (818) 461-5435

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**Jim West • (970) 949-3339**  
No Adds

**WESTWOOD ONE RADIO NETWORKS**

**Charlie Cook • (661) 294-9000**  
Mainstream Country

**Hot Country**

**David Felker**  
Garth Brooks Wild Horses

**Hot Shots**  
David Felker



**ADDS**

Sonja Isaacs How Can I Forget  
Jo Dee Messina Burn  
Tim Rushlow She Misses Him  
Soggy Bottom Boys I Am A Man Of Constant Sorrow  
Brandon Sande Full Right Between The Lines

**TOP 10**

Doce Chicks Without You  
Sara Evans Born To Fly  
Billy Gilman Oklahoma  
Aaron Tippin Kiss This  
Warren Brothers With Sara Evans That's The Best Of  
Fatti Hill/Tim McGraw Let's Make Love  
Lee Ann Womack Ashes By Now  
Alan Jackson www.Memory  
Kenny Chesney I Lost It  
Toby Keith You Shouldn't Kiss Me Like This  
Travis Tritt Best Of Intentions  
Terri Clark A Little Gasoline  
James O'Neal There Is No Arizona  
Phil Vassar Just Another Day In Paradise  
Leann Rimes I Need You

Information current as of November 13.



42 million households  
CMT Part. Director/Programming  
Paul Hasida, VP/GM

**ADDS**

Billy Venter What Do You Want From Me Now  
Collin Raye She's All That  
Jo Dee Messina Burn  
Steve Howl The Hunger  
Tim Rushlow She Misses Him  
Sara Evans Born To Fly  
Travis Tritt Best Of Intentions  
Billy Ray Cyrus You Won't Be Lonely Now  
Vince Gill Feels Like Love  
Kenny Chesney I Lost It  
Phil Vassar Another Day In Paradise  
Terri Clark A Little Gasoline  
Patty Loveless That's The Kind Of Mood I'm In  
Clay Davidson I Can't Lie To Me  
Alan Jackson www.Memory  
Fatti Hill/Tim McGraw Let's Make Love  
Doce Chicks Without You

**HEAVY**

Aaron Tippin Kiss This  
Alan Jackson www.Memory  
Billy Ray Cyrus You Won't Be Lonely Now  
Clay Davidson I Can't Lie To Me  
Doce Chicks Without You  
Don Henley For My Wedding  
Fatti Hill/Tim McGraw Let's Make Love  
Kenny Chesney I Lost It  
Patty Loveless That's The Kind Of Mood I'm In  
Phil Vassar Just Another Day In Paradise  
Sara Evans Born To Fly  
Sara Evans Born To Fly  
Terri Clark A Little Gasoline  
Vince Gill Feels Like Love

**HOT SHOTS**

Alison Krauss Maybe  
Billy Gilman Oklahoma  
Carly Simon Just Another Day In Paradise  
Chris Cagle My Love Goes On And On  
Darryl Worley A Good Day To Run  
Diamond Rio One More Day  
Jessica Andrews Who I Am  
Keith Urban But For The Grace Of God  
Lee Ann Womack Ashes By Now  
Rascal Flatts This Everyday Love  
Sheddy Levy & You (Thought I'm Just A Guy)  
Clark Family Experience (Meanwhile) Back At  
Toby Keith You Shouldn't Kiss Me Like This  
Heavy rotation songs receive 28 plays per week. Hot Shots receive 27 plays per week.

Information current as of November 13, 2000.

## Most Played Recurrents

**AARON TIPPIN** Kiss This (Lyric Street)

**LONESTAR** What About Now (BNA)

**JO DEE MESSINA** That's The Way (Curb)

**LEE ANN WOMACK** I Hope You Dance (MCA)

**CHAD BROCK** Yes! (Warner Bros.)

**FAITH HILL** The Way You Love Me (Warner Bros.)

**ALAN JACKSON** It Must Be Love (Arista)

**TOBY KEITH** How Do You Like Me Now? (DreamWorks)

**SHEDAISY** I Will...But (Lyric Street)

**LEANN RIMES** I Need You (Sparrow/Curb/Capitol)

**RASCAL FLATTS** Prayin' For Daylight (Lyric Street)

**JOE DIFFIE** It's Always Somethin' (Epic)

**DIXIE CHICKS** Cowboy Take Me Away (Monument)

**FAITH HILL** W/TIM MCGRAW Let's Make Love (Warner Bros./Curb)

**BROOKS & DUNN** You'll Always Be Loved By Me (Arista)

**TIM MCGRAW** Something Like That (Curb)

**KEITH URBAN** Your Everything (Capitol)

**CLAY DAVIDSON** Unconditional (Virgin)

**LONESTAR** Amazed (BNA)

**FAITH HILL** Breathe (Warner Bros.)

## COUNTRY

### Going For Adds 11/20/00

**GARTH BROOKS** Wild Horses (Capitol)

**ALECIA ELLIOTT** Have Yourself A Merry Christmas (MCA)

**COLLIN RAYE** She's All That (Epic)

**GEORGE STRAIT** Old Time Christmas (MCA)



I'LL BE!

WJCL-FM (KIX 96)/Savannah, GA's listener and "Survive This!" castaway Pam Toteno resembles Reba McEntire so much that everyone calls her "Little Reba."

## TUNED-IN COUNTRY

R&R/MEDIABASE 24/7

### WXBM/Pensacola

3am

**TRACY BYRD** Keeper Of The Stars  
**VINCE GILL** Feels Like Love  
**LEE ANN WOMACK** I Hope You Dance  
**JOE DIFFIE** So Help Me Girl  
**LONESTAR** Tell Her  
**COLLIN RAYE** I Can Still Feel You  
**RASCAL FLATTS** This Everyday Love  
**TANYA TUCKER** Two Sparrows In A Hurricane  
**CLAY DAVIDSON** Unconditional  
**AARON TIPPIN** Kiss This  
**GARTH BROOKS** What She's Doing Now  
**DWIGHT YOAKAM** What Do You Know About...  
**TERRI CLARK** You're Easy On The Eyes  
**SHANIA TWAIN** You're Still The One  
**MARSHALL DYLLON** Live It Up

11am

**JO DEE MESSINA** I'm Alright  
**JOHN M. MONTGOMERY** The Little Girl  
**RASCAL FLATTS** Prayin' For Daylight  
**WILKINSONS** 26 Cents  
**CLARK FAMILY EXPERIENCE** (Meanwhile) Back...  
**AARON TIPPIN** For You I Will  
**MARK WILLS** Wish You Were Here  
**FAITH HILL** The Way You Love Me  
**TRAVIS TRITT** Best Of Intentions  
**TIM MCGRAW** Everywhere  
**LEE ANN WOMACK** Ashes By Now  
**KEITH WHITLEY** When You Say Nothing At All  
**STEVE WARNER/GARTH BROOKS** Katie Wants...

4pm

**GARTH BROOKS** Unanswered Prayers  
**TRAVIS TRITT** Best Of Intentions  
**SHANIA TWAIN** Man! I Feel Like A Woman!  
**CLINT BLACK** A Good Run Of Bad Luck  
**TERRI CLARK** A Little Gasoline  
**BRAD PAISLEY** He Didn't Have To Be  
**CLAY WALKER** You're Beginning To Get To Me  
**VINCE GILL** Feels Like Love  
**COLLIN RAYE** My Kind Of Girl  
**MARK WILLS** Back At One  
**SAMMY KERSHAW** She Don't Know She's Beautiful  
**TIM MCGRAW** My Next Thirty Years  
**REBA MCENTIRE** The Night The Lights Went...

8pm

**GEORGE STRAIT** Love Without End, Amen  
**JOHN M. MONTGOMERY** The Little Girl  
**TIM MCGRAW** Something Like That  
**LITTLE TEXAS** Kick A Little  
**BILLY RAY CYRUS** You Won't Be Lonely Now  
**CHAD BROCK** Yes!  
**GARTH BROOKS** That Summer  
**DIXIE CHICKS** You Were Mine  
**TRAVIS TRITT** Best Of Intentions  
**JUDDS** I Know Where I'm Going  
**CLAY WALKER** The Chain Of Love  
**DEANA CARTER** Strawberry Wine  
**SARA EVANS** Born To Fly

### WKIS/Miami

3am

**BRAD PAISLEY** We Danced  
**RANDY TRAVIS** Deeper Than The Holler  
**KENNY CHESNEY** You Had Me From Hello  
**MINDY MCCREARY** A Girl's Gotta Do (What A...)  
**CHRIS CAGLE** My Love Goes On And On  
**COLLIN RAYE** On The Verge  
**CHAD BROCK** Yes!  
**GEORGE STRAIT** Check Yes Or No  
**TRAVIS TRITT** Best Of Intentions  
**SHANIA TWAIN** Don't Be Stupid (You Know!...)  
**ALAN JACKSON** www.Memory  
**JO DEE MESSINA** Heads Carolina, Tails...  
**DIXIE CHICKS** Wide Open Spaces  
**CAROLYN DAWN JOHNSON** Georgia  
**MARK WILLS** I Do (Cherish You)

11am

**TIM MCGRAW** For A Little While  
**PHIL VASSAR** Just Another Day In Paradise  
**LEANN RIMES** I Need You  
**SAWYER BROWN** Thank God For You  
**JO DEE MESSINA** I'm Alright  
**DIXIE CHICKS** Without You  
**SAMMY KERSHAW** Cadillac Style  
**LONESTAR** Smile  
**ALAN JACKSON** Chattahoochee  
**CLARK FAMILY EXPERIENCE** (Meanwhile) Back...  
**FAITH HILL** This Kiss  
**VINCE GILL** Feels Like Love  
**DIAMOND RIO** Love A Little Stronger

4pm

**MARK WILLS** Back At One  
**VINCE GILL** Feels Like Love  
**TRISHA YEARWOOD** How Do I Live  
**TOBY KEITH** Country Comes to Town  
**TERRI CLARK** Poor, Poor Pitiful Me  
**KENNY CHESNEY** I Lost It  
**TIM MCGRAW** Some Things Never Change  
**KEVIN SHARP** If You Love Somebody  
**CHRIS CAGLE** My Love Goes On And On  
**NEAL MCCOY** The Shake  
**BRAD PAISLEY** We Danced

8pm

**TRISHA YEARWOOD** Perfect Love  
**KENNY CHESNEY** What I Need To Do  
**PHIL VASSAR** Just Another Day In Paradise  
**GEORGE STRAIT** You Look So Good In Love  
**AARON TIPPIN** Kiss This  
**GARTH BROOKS** The Thunder Rolls  
**SHANIA TWAIN** I'm Holdin' On To Love (To...)  
**TIM MCGRAW** Everywhere  
**JO DEE MESSINA** That's The Way  
**CAROLYN DAWN JOHNSON** Georgia  
**BILLY RAY CYRUS** Could've Been Love  
**VINCE GILL** Feels Like Love



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 11/6. © 2000, R&R Inc.



Country Playlists

FIND COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1 WYNY/New York City (914) 592-1071 Bear/Mitchell 12x Cum 665,000

MARKET #2 KZLA/Los Angeles (323) 882-9000 Curtis/Campos 12x Cum 665,000

MARKET #3 WUSN/Chicago Infinity (312) 648-0089 Case/Biondo 12x Cum 640,300

MARKET #4 KVCY/San Francisco Infinity (415) 391-9330 Thomas/Jordan/Ryan 12x Cum 322,700

MARKET #5 WKTV/Philadelphia Beasley (610) 667-9000 McKay/Jack 12x Cum 516,200

MARKET #6 KPLX/Dallas-Ft. Worth Susquehanna (714) 526-2400 Phillips/Peters/Alan 12x Cum 490,300

MARKET #6 KSCS/Dallas-Ft. Worth ABC (817) 640-1963 James O'Brian 12x Cum 589,600

MARKET #7 WTCD/O'Fallon Infinity (248) 399-0600 (800) 455-9955 12x Cum 549,300

MARKET #8 WKLB/Boston Greater Boston (617) 671-0600 Brophy/Rosen 12x Cum 341,700

MARKET #9 WMWZ/Washington, DC Clear Channel (301) 221-8231 Wiza/Anthony 12x Cum 467,500

MARKET #10 KIKK/Houston-Galveston Infinity (713) 981-5957 Davis 12x Cum 318,400

MARKET #10 KILT/Houston-Galveston Infinity (713) 981-5100 Bruner 12x Cum 436,600

MARKET #10 KKBQ/Houston-Galveston Cox (713) 961-0093 Cruse/Kelly 12x Cum 328,300

MARKET #11 WKHX/Atlanta ABC (770) 955-0101 Halpern/Gray 12x Cum 498,100

MARKET #11 WYAY/Atlanta ABC (770) 955-0106 Mitchell/Gray 12x Cum 251,180



# Country Playlists for All Country Reporters on RAR Online Music Tracking

November 17, 2000 RAR • 87

**Y108**  
 Market #22  
 12+ Cum 224,100  
 (602) 224-3393  
 Jettison/Phonix  
 Country/Phonix  
 12+ Cum 224,100  
 (602) 224-3393  
 Jettison/Phonix  
 Country/Phonix

**KYGO**  
 Market #23  
 12+ Cum 222,980  
 (719) 222-9950  
 Jettison/Phonix  
 Country/Phonix  
 12+ Cum 222,980  
 (719) 222-9950  
 Jettison/Phonix  
 Country/Phonix

**WGAR 99.5**  
 Market #24  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix

**WGLT 98.7**  
 Market #25  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix

**KMVB 97.2**  
 Market #26  
 12+ Cum 224,100  
 (602) 224-3393  
 Jettison/Phonix  
 Country/Phonix  
 12+ Cum 224,100  
 (602) 224-3393  
 Jettison/Phonix  
 Country/Phonix

**W102**  
 Market #27  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix

**W127**  
 Market #28  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix

**WPRO 99.5**  
 Market #29  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix

**WOPX 98.7**  
 Market #30  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix

**Q105**  
 Market #31  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix

**KISS 99.5**  
 Market #32  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix

**97.1**  
 Market #33  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix

**97.1**  
 Market #34  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix

**97.1**  
 Market #35  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix

**97.1**  
 Market #36  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix  
 12+ Cum 222,980  
 (602) 222-9950  
 Jettison/Phonix  
 Country/Phonix



**MIKE KINOSHIAN**  
mkinosox@rronline.com

## One 'Sting'-ular Sensation

□ New music from format staples and surprising newcomers is on the way

**W**e alerted you in last year's New Music Guide column to the unlikely vocal pairing of Huey Lewis and Gwyneth Paltrow, and a year later the duo's "Cruisin'" is about to sail to No. 1 on the R&R AC chart. Right now radio programmers are preparing to choose among a plentiful array of new tunes to please their listeners through the first three months of 2001. Format megastars are poised on the horizon, and a fresh batch of new faces are hoping to be added to the mix. Here's a sampling of what to look for.

For the past three years Sting has been involved with Walt Disney Pictures' *The Emperor's New Groove*. The Walt Disney Records soundtrack went on sale Nov. 14, and the movie debuts nationwide Dec. 15.

"As everyone else did, I grew up with Disney," Sting told me last week. "*The Jungle Book* was one of my favorite movies. I really wanted to write for characters, and I was very pleased when they asked me to do it." This particular project actually began as something else, Sting says. "It was supposed to be an epic musical, *Kingdom of the Sun*. But as various people left, it transformed into *The Emperor's New Groove*."

### New Territory

Two Sting compositions are part of the film, including "My Funny Friend and Me." In addition to doing the vocal, Sting wrote the lyrics and co-composed the music with David Hartley. (And it's a true testament to Sting's versatility as a singer that the soothing voice on "My Funny Friend" is the same singer as on one of rock's all-time great singles, The Police's "Roxanne.")

"Writing is a trial for me; performing doesn't involve any thinking," Sting jokes. "I just get out there and do what I do. But when I write a song, I have to think, and that's painful. So I avoid that as much as possible."

Since his preference is to craft music for his own voice, Sting says, "I don't usually write for other people. That's why I was intrigued to write for characters. It's interesting to occasionally get out of myself. When you do songs for an animated film, you have to write the song before they can do the animation. In a sense, it was almost like second-guessing what they wanted without having much to go on."

Sting has seen bits and pieces of the film, but not the final product. "I've been invited to the premiere in Los Angeles, and I will wait until then and see it with everyone else," he says. "But what I have seen looks very funny."



A grueling tour schedule prevented the popular singer-songwriter from viewing more of the film. "We started about a year ago in Las Vegas and will be finished in August," he points out. "I have to pay the rent.

"Finishing is a good part, but I truly do love performing. There's something wonderful about it, and it's a great privilege. We tend to improvise a lot, so every performance is different. We might not always succeed triumphantly, but I believe one success is worth nine failures."

### The Importance Of Radio

Wise enough to maintain good radio relationships, Sting remarks, "I know how important radio people are to my life, and I appreciate their support. Whenever I can stand with them and smile, I certainly do it. That's easy."

As a solo artist, Sting has enjoyed top-10 AC chart success with "Fields of Gold" (No. 1), "If I Ever Lose My Faith in You" (No. 4) and "All This Time" (No. 9). In addition, "Brand New Day" peaked at No. 8 at Hot AC, and "Desert Rose" spent an incredible 10 nonconsecutive Hot AC weeks at No. 3.

The classic Police cuts "Every Breath You Take" (No. 1 in 1983) and "Wrapped Around Your Finger" (No. 7 in '84) are AC staples. "All for Love," with Bryan Adams and Rod Stewart, reached No. 3 in 1993. "It's terribly nice that AC radio embraces me, and it's especially nice when you cross over to different formats," Sting says. "But it's always great to acknowledge the people who've had faith

in you in the first place."

When it comes to naming particular favorites from his body of work, Sting says diplomatically, "I have six children and love them equally. The same is true with my music. All the songs are really one long, protracted song, and I don't like separating them. The intention is always to be a better singer, a better songwriter, a better producer and a better arranger. Whether or not I succeed is up to the listener."

### Phil's A Format Match

Before Sting's involvement with *The Emperor's New Groove*, the mention of Disney to anyone in AC would likely remind them of what Phil Collins did for the *Tarzan* soundtrack. Collins' "You'll Be in My Heart" occupied either the No. 1 or No. 2 slot on R&R's AC chart for an astounding 26 consecutive weeks last year. It also spent a record-setting 19 nonconsecutive weeks in the top spot. Collins has a new Atlantic Records project coming next spring. It's not known yet, however, what direction it will take.

New artist Uncle Kracker's "Follow Me" is set for radio impact. "He's been part of Kid Rock's band and has gone off to do his own album," notes Atlantic VP/AC Promotion Mary Conroy. "While it's a new name for the fourth quarter, this is a very good record, and I think we'll have a good run with it."

In light of the huge success at Hot AC of such efforts as "Bent" (13 weeks at No. 1), "3am" (11 weeks at

"The intention is always to be a better singer, a better songwriter, a better producer and a better arranger. Whether or not I succeed is up to the listener."

Sting

No. 1), "Real World" (peaked at No. 3), "Back 2 Good" (reached No. 4), "Push" (peaked at No. 6) and the current hit "If You're Gone." Matchbox Twenty will be actively worked for the first time at mainstream AC. "A few of the more progressive ACs played '3am' after the fact," says Conroy. "Some stations added 'If You're Gone' on their own, but we've started to go after it seriously at AC. [Nine ACs added it this week.]

"The song has amazing lyrics, and it definitely fits. It's like when Hootie & The Blowfish finally started to get played at AC. [Matchbox Twenty singer] Rob Thomas' name is well-recognized, and he's reached middle America. It's making him much more mainstream than he was with 'Push.'"

### Country Flavor

John Michael Montgomery's "The Little Girl" adds a different flavor to Atlantic's AC menu. The song is coming off a four-week No. 1 run on R&R's Country chart. "There's a twang with it, so we're aware of the problems we might have," Conroy remarks. "But it also has good lyrics, and we're going to concentrate on getting it played on morning shows. It's the kind of record that will elicit some kind of chatter. We'll see if it will go on from there."

Many programmers will be happy to know that Trans-Siberian Orchestra's powerful "Sarajevo" (December 24th) will be rescheduled. "It always gets tremendous listener response," says Conroy. "Considering the song's intensity, we're happy with the number of Soft ACs that will play it."

Admitting that she's not a big fan of Christmas albums in general because of what she calls their usually "schlocky" nature, Conroy is, nevertheless, enthusiastic about Linda Eder's upcoming album. "There will be three Christmas tracks on it. The beginning of one of the songs has a Phil Collins-like sound. It's like something you'd hear from the *Tarzan* soundtrack — it's pretty cool."

It should be noted that Collins' label, Atlantic, is the new home of another format superstar, Rod Stewart. The original plan called for Atlantic to take Stewart's first release on his new label to radio last month, but, as Conroy explains, "We had to postpone everything because of surgery that weakened Stewart's vocal cords. He couldn't finish the last two tracks on the album. With an artist of this caliber, we had, obviously, planned an enormous amount of publicity. We were going to do a ton of stuff, but

he didn't feel that he was ready.

"The parts of the album that I've heard are classic Rod Stewart. I'm sure the first single will be 'Run Back Into Your Arms.' It's very Motown and is just the coolest record. It will be shipped Jan. 5." Regarding what will be an awesome one-two punch from the label, Conroy comments, "It was good for Phil to see that Rod wanted to come to Atlantic."

Collective Soul's "Perfect Day" is targeted to Hot AC for the first quarter. "Elton John is best friends with Ed Roland, and Elton does a duet with the group," notes Conroy. "At the present time, though, we don't know if we'll have singles rights to that duet. Nobody else plays honky-tonk piano like Elton does. This song will get him back on Hot AC, where he hasn't been in a while."

### More Elton, More Often

Jamming with Collective Soul won't be the only place to find Elton John in the next few months. A John-Mary J. Blige duet on an update of John's "I Guess That's Why They Call It the Blues" is among Universal's fourth-quarter projects.

"I'm so thrilled to be working a record that features a legend like Elton John," comments Universal National Director/Pop Promotion Dave Reynolds. "The best thing about it is that when we said we were coming with an Elton John record, people wanted to know about it. They said they'd put it on the air as soon as they got it. Having Elton's name on a record means it basically works itself. We're the conduit between the finished product and the radio stations."

John has teamed previously with Kiki Dee ("Don't Go Breaking My Heart") and "True Love". LeAnn Rimes ("Written in the Stars") and Heather Headley and Sherie Scott ("A Step Too Far"), so duets aren't anything new for the format mainstay. "Mary J. has a great voice, and she's singing with someone who used to be a rock voice," says Reynolds. "Together, they get it done. It's a live version of a hit record — that's exactly what it is."

New material from Flying Blind and Bebe Winans is also on the way from Universal. According to Reynolds, Flying Blind's "Smokescreen" is an "uptempo, Hot AC-oriented record," while Winans' "Coming Back Home" will be targeted to mainstream AC.

Continued on Page 90

# My Funny Friend and Me

performed by

# STING

Most Added...Again  
8 New Adds!

- WBEB-Philadelphia
- KEZK-St. Louis
- KMZQ-Las Vegas
- WFG-Atlantic City
- WOBM-Monmouth
- KTDY-Lafayette
- KRNO-Reno
- KTRR-Ft. Collins
- #1 New & Active

Already on 46 stations, including:

- WASH WSHH WMGF WLTE
- WLTO KUDL KOSI KQXT
- KMGL KGBY KMXZ KSSK!

Already Confirmed For Next Week  
WDOK-Cleveland!

"My Funny Friend and Me is starting to take off!"  
*Randi Martin-WASH*

"The Emperor's New Groove" Multi Media

11/23-26 Disney Channel Special

11/23 Rolling Stone Feature on Sting  
of "The Emperor's New Groove"

12/8

Sting receives STAR on the HOLLYWOOD  
WALK OF FAME

12/11

E! "Extreme Close Up" Special on Sting  
the music of "The Emperor's New Groove"

Available Now at [Disney.com](http://Disney.com):

The Trailer  
The EPK

Behind the scenes footage  
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Listen for the Exclusive Sting interview on

The Emperor's New Groove-Album in stores  
The Emperor's New Groove-In Theaters



Visit *The Emperor's New Groove* website: [www.disney.com/groove](http://www.disney.com/groove)  
Original Soundtrack available from Walt Disney Records

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Walt Disney  
RECORDS



12/11-The Tonight Show  
Sting performing  
My Funny Friend and Me!

Continued from Page 88

**Tanya Mitchell** is among the label's new pop artists who will be heard from as we head into 2001. Reynolds comments, "Everyone here thinks this young girl has the greatest voice in the world. People compare her to many other artists, but she can just sing and has a great presence with her voice."

### Try Everything Once

Having made the transition from MD at Hot AC WQWZ/Charlottesville, VA to the record side, Reynolds says he's thrilled to be able to promote projects to AC, Hot AC and Pop/Alternative. "It's the best. I'm trying to turn my kids into me by encouraging them to listen to every kind of music. It's like going to a buffet table. Try everything once, and chances are you'll go back again."

While the record company perspective makes him feel a greater urgency to get a record played, Reynolds comments, "The best day of my life was in February 1995, when I met [Universal President] Monte Lipman, and we hit it off."

"He was working for Atlantic then, and we tossed around a few ideas. I became the first local promotion person they hired here. He was then nice enough to bring my family and me up to New York. That's the way it happened — there was never a grand plan."

Commenting candidly on Pop/Alternative's current condition, Reynolds says, "It lacks a spark. The radio stations and the music are cool, but I don't hear the spark I can hear on CHR, Rock, Alternative or Rhythmic. At this point of my life, that's what I need to hear to stay with one particular radio station."

In contrast, he states, "I was brought up on AC radio in Canada, and I love it. That's what we listened to while eating dinner every night, and I still love listening to AC radio. I know it sounds corny, but anything that's mellow and touches my heart is great — I dig that stuff."

### Successful Journey

Always rich with AC talent, Columbia will present "All the Way," super-group **Journey's** newest single, from an album slated to hit stores in February. Journey last appeared on **R&R's** AC and Hot AC charts in 1997 with "If He Should Break Your Heart." The year before, the group's "When You Love a Woman" spent five weeks at No. 1 on the Hot AC chart and three weeks in that position at AC.

"Journey is such a core AC group that people are really looking forward



to this one," comments Columbia VP/AC Promotion **Elaine Locatelli**. "Some stations already have the single, and the response we're getting has been very good. They think it's a great song."

Daytime talk host **Rosie O'Donnell's** *Another Rosie Christmas* should generate strong seasonal interest. Included on the 14-cut compilation are such artists as Marc Anthony, The Dixie Chicks, Macy Gray, Jewel, Barry Manilow, Ricky Martin, Smash Mouth and Donna Summer. O'Donnell lends her voice to eight of the tracks.

Backed by an 80-piece orchestra, **Lara Fabian's** rendition of "White Christmas" is one of the highlights of a PBS special that will air later this month. "After watching her do that and a song called 'Caruso,' I had chills," Locatelli remarks. The Montreal-based Fabian's first AC chart song, "I Will Love Again," peaked at No. 10 for four nonconsecutive weeks last year. There were two different versions of that song. "One went to all formats, and a special ballad version was sent to AC," explains Locatelli.

"This became like a baby to me because I was so supportive of her and the song. This woman has sold millions of CDs throughout the world — she's not a newcomer. She came in a

few weeks ago to do some phone interviews. It's so wonderful to listen to her because she speaks from her heart. She's honest, intelligent, has an unbelievable voice and will be around for a long time. Lara Fabian will be a major star. As a staff, we're 150% behind her."

### A Healthy Format

Expect a new **Jessica Simpson** album some time in January. "Everybody here is excited, and we can't wait for this project," comments Locatelli. It's believed that "Whole New You" will be the first single from Shawn Colvin's latest album; look for it several months from now. "With the birth of her baby, Shawn hasn't done anything in a while, but this song should get multiformat airplay," notes Locatelli. "We're all looking forward to it."

Also on Locatelli's agenda is "There She Goes" from **Neve**. "This is definitely something for mainstream AC. Columbia has staple artists for the format, but there's great music currently out there from different artists. Mainstream AC doesn't want to play just ballads; it wants to play uptempo music. There's more of a choice of what people will play. With the beginning of the new year, I'm sure we'll see many more artists coming out with new material. Our format is very healthy."

Meanwhile, VP/Adult Promotion **Pete Cosenza** is lining up **Five For Fighting's** "Easy Tonight" for Hot AC on Dec. 4. It's the group's debut album for Columbia. Cosenza also tells us that **Train's** "Tell Me" is another Hot AC-targeted song. It should arrive next February.

### Energized Atmosphere

As we've demonstrated, the fourth quarter is typically crunch time. Arista Sr. Director/Adult Promotion **Etoile Zisselman** finds herself with an abundance of product, ranging from **Dido** to **Toni Braxton** to **Leigh Nash** to **Babyface**.

"We've worked so hard in laying down the foundation in adult formats with Dido," says Zisselman. "We started working her 'Here With Me' June 7, 1999." The follow-up single, "Thankyou," with eight Hot AC adds this week, is the focus these days. "It's very rewarding to be able to get a group of quality stations coming in on it," Zisselman remarks. "Some of these stations, in fact, are playing it a few weeks early. It's exciting to see an artist like this develop at our format."

Babyface's "Reason for Breathing" is presently being worked in conjunction with Epic, because, as Zisselman explains, "It's on the *Greatest Hits* album. Afterward, Babyface will be on Arista."

It's been three years since **Toni Braxton** teamed with labelmate **Kenny G** on her last AC chart hit, "How Could an Angel Break My Heart?" Braxton has again surfaced on the chart — her **Diane Warren**-written "Spanish Guitar" debuted last week at No. 27. "She's been away for a while at this format, but stations really like this record," comments Zisselman.

## AC New Releases

### 2000 FOURTH QUARTER

**ELECTRASY** Morning Afterglow (Arista)  
**ENYA** Only Time (Reprise)  
**FIVE FOR FIGHTING** Easy Tonight (Aware/Columbia)  
**DON HENLEY** Everything Is Different Now (Warner Bros.)  
**ELTON JOHN** / **MARY J. BLIGE** I Guess That's Why They Call It The Blues (Universal)  
**MADONNA** Don't Tell Me (Maverick/WB)  
**BEBE WINANS** / **BRIAN MCKNIGHT & JOE** Coming Back Home (Motown/Universal)

### 2001 FIRST QUARTER

**BLESSID UNION OF SOULS** Storybook Life (V2)  
**JOURNEY** All The Way (Columbia)

"They feel it's the **Toni Braxton** they're used to hearing. It reminds them of 'Unbreak My Heart' [also written by **Diane Warren**]. We know how much radio embraced that record and how long it stayed on the chart. It was everyone's No. 1 record. She really is a core artist to the format."

Earlier this year another Arista veteran, **Whitney Houston**, returned on "Could I Have This Kiss Forever," a duet with **Enrique Iglesias**. **Zisselman** notes, "She'd been in the hip-hop, rhythm scene, but it's great to have both **Whitney** and **Toni** back in the format."

On the Pop/Alternative side, look for **Electrasy's** "Morning Afterglow" some time in the next few weeks.

Arista President/CEO **Clive Davis** departed the label this summer, launching **J Records** shortly thereafter, and **Zisselman** says there's a new dynamic at Arista. "The office is so energized, with [Exec. VP] **Jerry Blair**, [Sr. VP/Promotion] **Steve Bartels** and, especially, [President/CEO] **Antonio 'L.A.' Reid**, who is so hands-on with the music."

"There's never a dull moment here. You constantly hear new music throughout the halls. It's very rejuvenating and very hip. People are always concerned about change, but it's been nothing but uplifting here. Everyone is involved, from assistants to managers to executives. That helps boost morale in the company."

### AM Radio On FM

Having earlier this year unveiled **Dexter Freebish** and boxing legend **Oscar De La Hoya** as new artists, Capitol will shortly do the same with **Stir**. "Climbing the Walls" is set to be released in the first quarter of 2001. "Once we busted out on Everclear, we had the strength to pull out **Dexter**," comments VP/Adult Formats **Mark Rizzo**.

"After **Dexter**, we'll have the credibility to follow with **Stir**. We're also prepared to sink our teeth into the **Robbie Williams** album. The first single might not have been precisely right for the format, and it had a controversial video. We'll probably go to the ballad, and I'll get that out to radio at the beginning of the year."

Commenting that Capitol is committed to **De La Hoya** over the long run,

**Rizzo** says the fighter's CD will "do very well worldwide. The second and third singles will depend on what happens with 'Run to Me.' After we break **Dexter**, who knows what will happen?"

**Everclear's** "Wonderful" climbed to No. 3 on **R&R's** Hot AC chart earlier this year, and the follow-up, "AM Radio," debuted at No. 29 on the Hot AC chart this week. "We keep getting product as it comes up," says **Rizzo**. "We're very excited that we'll be busy with a **Beatles** package over the holidays. That should help us get through the last quarter of the year."

### Also Noteworthy

• Look for follow-ups from three **Warner Bros.** artists. National Director/AC Promotion **Valarie Moses** reports that "Everything Is Different Now" will be the next single from **Don Henley**. "Taking You Home" spent four weeks at No. 1 on the AC chart. **Madonna's** "Music" will be followed by "Don't Tell Me." Meanwhile, **Nina Gordon's** next single is titled "Now I Can Die." Her debut Hot AC single, "Tonight and the Rest of My Life," peaked at No. 8.

• **Squint Entertainment** Head/Promotion **John Butler** informs us that **Sixpence None The Richer's** **Leigh Nash** is "breaking everywhere" with her "Need to Be Next to You" single from the *Bounce* soundtrack. The **Ben Affleck-Gwyneth Paltrow** film opens Nov. 17. "There couldn't be a better way to set up **Leigh** and her bandmates for their long-awaited return to the airwaves in 2001," notes **Butler**. "After two radio home runs, **Sixpence** will return next year with a new **Paul Fox**-produced record. And we may have some other surprises in 2001."

• Word from **RCA** National Director/Adult Top 40 Promotion **Cheryl Khaner** is that the label plans to release product in January from **The Dave Matthews Band**, **Eve 6** ("Here's to the Night") and **Vertical Horizon** ("Best I Ever Had").

• **Elektra** VP/AC Promotion **Dana Keil** says Hot AC and Pop/Alternative can expect new music from **Alana Davis** and **Old 97's** in March. Additionally, **Tamia's** "Stranger in My House" may be worked at mainstream AC.

## Hot AC New Releases

### 2000 FOURTH QUARTER

**ELECTRASY** Morning Afterglow (Arista)  
**ENYA** Only Time (Reprise)  
**FIVE FOR FIGHTING** Easy Tonight (Aware/Columbia)  
**DON HENLEY** Everything Is Different Now (Warner Bros.)  
**ELTON JOHN** / **MARY J. BLIGE** I Guess That's Why They Call It The Blues (Universal)  
**MADONNA** Don't Tell Me (Maverick/WB)  
**MOBY** / **GWEN STEFANI** South Side (V2)  
**BEBE WINANS** / **BRIAN MCKNIGHT & JOE** Coming Back Home (Motown/Universal)

### 2001 FIRST QUARTER

**BLESSID UNION OF SOULS** Storybook Life (V2)  
**LEONA NAESS** New York Baby (Outpost/MCA)

November 17, 2000

LAST WEEK THIS WEEK ARTIST TITLE LABELS

| LAST WEEK | THIS WEEK | ARTIST                       | TITLE                     | LABELS                 |
|-----------|-----------|------------------------------|---------------------------|------------------------|
| 1         | 1         | BBMAK                        | Back Here                 | (Hollywood)            |
| 2         | 2         | HUEY LEWIS & GWYNETH PALTROW | Cruisin'                  | (Hollywood)            |
| 3         | 3         | DON HENLEY                   | Taking You Home           | (Warner Bros.)         |
| 4         | 4         | MARC ANTHONY                 | You Sang To Me            | (Columbia)             |
| 5         | 5         | 'N SYNC                      | This I Promise You        | (Live)                 |
| 6         | 6         | FAITH HILL                   | The Way You Love Me       | (Warner Bros.)         |
| 7         | 7         | LEANN RIMES                  | I Need You                | (Sparrow/Curb/Capitol) |
| 8         | 8         | FAITH HILL                   | Breathe                   | (Warner Bros.)         |
| 9         | 9         | SAVAGE GARDEN                | I Knew I Loved You        | (Columbia)             |
| 10        | 10        | MARC ANTHONY                 | My Baby You               | (Columbia)             |
| 11        | 11        | LONESTAR                     | Amazed                    | (BNA)                  |
| 12        | 12        | CHRISTINA AGUILERA           | I Turn To You             | (RCA)                  |
| 13        | 13        | CELINE DION                  | That's The Way It Is      | (550 Music/Epic)       |
| 14        | 14        | BACKSTREET BOYS              | Shape Of My Heart         | (Live)                 |
| 15        | 15        | BACKSTREET BOYS              | Shape Of My Heart         | (Live)                 |
| 16        | 16        | BRIAN MCKNIGHT               | Back At One               | (Motown/Universal)     |
| 17        | 17        | LEANN RIMES                  | Can't Fight The Moonlight | (London Sire/Curb)     |
| 18        | 18        | PHIL COLLINS                 | You'll Be In My Heart     | (Hollywood)            |
| 19        | 19        | CORRS                        | Breathless                | (143/Lava/Atlantic)    |
| 20        | 20        | MARTINA MCBRIDE              | There You Are             | (RCA)                  |
| 21        | 21        | LEIGH NASH                   | Need To Be Next To You    | (Engine/Arista)        |
| 22        | 22        | OSCAR DE LA HOYA             | Run To Me                 | (EMI Latin/Capitol)    |
| 23        | 23        | STING                        | Desert Rose               | (A&M/Interscope)       |
| 24        | 24        | NATALIE COLE                 | Angel On My Shoulder      | (Elektra/EGG)          |
| 25        | 25        | RICHARD MARX                 | Days In Avalon            | (Signal 21)            |
| 26        | 26        | SADE                         | By Your Side              | (Epic)                 |
| 27        | 27        | TONI BRAXTON                 | Spanish Guitar            | (LaFace/Arista)        |
| 28        | 28        | JIM BRICKMAN                 | The Love I Found In You   | (Windham Hill)         |
| 29        | 29        | LARA FABIAN                  | Love By Grace             | (Columbia)             |
| 30        | 30        | LEE ANN WOMACK               | I Hope You Dance          | (MCA/Universal)        |

115 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 11/5-Saturday 11/11. Bullies 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 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**

| ARTIST                         | TITLE                  | LABELS          | ADDS |
|--------------------------------|------------------------|-----------------|------|
| STING                          | My Funny Friend And Me | (Hollywood)     | 8    |
| EVAN AND JARON CRAZY           | For This Girl          | (Columbia)      | 3    |
| JIM BRICKMAN/VOLIA NEWTON-JOHN | Change Of Heart        | (Windham Hill)  | 2    |
| JENNIFER OAY                   | Completely             | (BNA)           | 9    |
| KATHIE LEE                     | Love Never Fails       | (Universal)     | 9    |
| BARENKATD LADIES               | Pinch Me               | (Reprise)       | 0    |
| MATCHBOX TWENTY                | If You're Gone         | (Lava/Atlantic) | 9    |



**FAITH HILL**

**"The Way You Love Me"**

THE FOLLOW-UP TO THE #1 SINGLE "BREATHE"

**R&R AC 8 - 6**

TV Appearances Include:

11/20 Today Show  
11/21 Letterman

11/22 Live With Regis

11/23 CBS Thanksgiving Special

Produced by  
Bryn Gammon  
and Faith Hill  
Mixed by Mike Shipley  
Management:  
Berman Entertainment



| ARTIST           | TITLE                       | LABELS             | ADDS |
|------------------|-----------------------------|--------------------|------|
| MICHAEL McDONALD | The Meaning Of Love         | (Ramp)             | 1    |
| BARFACE          | Reason For Breathing        | (Arista/Epic)      | 2    |
| BRIAN MCKNIGHT   | Win                         | (Motown/Universal) | 0    |
| BON JOVI         | Thank You For Loving Me     | (Island/DJMG)      | 6    |
| SARAH BRIGHTMAN  | A Whiter Shade Of Pale      | (Angel)            | 5    |
| DON HENLEY       | Everything Is Different Now | (Warner Bros.)     | 11   |

Songs ranked by total plays

| ARTIST | TITLE | LABELS | ADDS |
|--------|-------|--------|------|
| 2434   | -19   | 279809 | 14   |
| 2227   | +80   | 26685  | 9    |
| 2158   | -31   | 216987 | 29   |
| 2092   | +111  | 274750 | 39   |
| 2007   | +108  | 247667 | 8    |
| 1918   | +81   | 207441 | 13   |
| 1873   | +16   | 214912 | 34   |
| 1793   | -110  | 253592 | 44   |
| 1567   | +13   | 190819 | 57   |
| 1560   | -15   | 208702 | 11   |
| 1483   | -174  | 180909 | 61   |
| 1453   | +173  | 197743 | 6    |
| 1383   | -131  | 160516 | 29   |
| 1328   | +30   | 163394 | 54   |
| 1102   | +78   | 134299 | 43   |
| 1038   | +173  | 133578 | 48   |
| 901    | +47   | 105930 | 8    |
| 880    | +27   | 120703 | 83   |
| 616    | +67   | 47955  | 11   |
| 584    | -147  | 53867  | 16   |
| 566    | +108  | 68034  | 4    |
| 528    | +63   | 46640  | 6    |
| 451    | +171  | 50723  | 2    |
| 412    | +79   | 46547  | 4    |
| 397    | +77   | 51189  | 3    |
| 368    | +80   | 31912  | 2    |
| 345    | -71   | 37845  | 16   |
| 322    | +45   | 54099  | 3    |
| 320    | +132  | 31739  | 1    |

TOTAL PLAYS +1- PLAYS GROSS IMPRESSIONS CHART WEEKS ON TOTAL STATIONS/ADDS

**Most Increased**

| ARTIST                    | TITLE                  | LABELS             | ADDS |
|---------------------------|------------------------|--------------------|------|
| BACKSTREET BOYS           | Shape Of My Heart      | (Live)             | +173 |
| BRIAN MCKNIGHT            | Back At One            | (Motown/Universal) | +173 |
| NATALIE COLE              | Angel On My Shoulder   | (Elektra/EGG)      | +171 |
| LEE ANN WOMACK            | I Hope You Dance       | (MCA)              | +132 |
| JENNIFER OAY              | Completely             | (BNA)              | +121 |
| J. BRICKMAN I/M. W. Smith | Love... (Windham Hill) |                    | +115 |
| MARC ANTHONY              | You Sang To Me         | (Columbia)         | +111 |
| 'N SYNC                   | This I Promise You     | (Live)             | +108 |
| LEIGH NASH                | Need To Be Next To You | (Engine/Arista)    | +108 |
| BACKSTREET BOYS           | I Want It That Way     | (Live)             | +84  |

**Most Added**

| ARTIST          | TITLE                       | LABELS          | ADDS |
|-----------------|-----------------------------|-----------------|------|
| NATALIE COLE    | Angel On My Shoulder        | (Elektra/EGG)   | 19   |
| LEE ANN WOMACK  | I Hope You Dance            | (MCA/Universal) | 11   |
| DON HENLEY      | Everything Is Different Now | (Warner Bros.)  | 11   |
| ENYA            | Only Time                   | (Reprise)       | 10   |
| JENNIFER OAY    | Completely                  | (BNA)           | 9    |
| MATCHBOX TWENTY | If You're Gone              | (Lava/Atlantic) | 9    |
| STING           | My Funny Friend And Me      | (Hollywood)     | 8    |
| TONI BRAXTON    | Spanish Guitar              | (LaFace/Arista) | 7    |
| BON JOVI        | Thank You For Loving Me     | (Island/DJMG)   | 6    |
| SADE            | By Your Side                | (Epic)          | 5    |
| SARAH BRIGHTMAN | A Whiter Shade Of Pale      | (Angel)         | 5    |

**LEANN RIMES**  
**Can't Fight The Moonlight** (London Sire/Curb)  
TOTAL PLAYS/ADDS: 901/47  
TOTAL STATIONS/ADDS: 90/1

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

November 17, 2000

## Most Played Recurrents

98 DEGREES I Do (Cherish You) (Universal)

SANTANA /ROB THOMAS Smooth (Arista)

SARAH McLACHLAN I Will Remember You (Arista)

CHER Believe (Warner Bros.)

SHANIA TWAIN From This Moment On (Mercury/IDJMG)

BACKSTREET BOYS I Want It That Way (Jive)

WHITNEY HOUSTON &amp; ENRIQUE IGLESIAS Could I Have This Kiss Forever (Arista)

PHIL COLLINS True Colors (Atlantic)

'N SYNC (God Must Have Spent) A Little More Time On You (RCA)

98 DEGREES The Hardest Thing (Universal)

FAITH HILL This Kiss (Warner Bros.)

EDWIN McCain I Could Not Ask For More (Lava/Atlantic)

LARA FABIAN I Will Love Again (Columbia)

SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)

NATALIE IMBRUGLIA Torn (RCA)

MACY GRAY I Try (Epic)

MARC ANTHONY I Need To Know (Columbia)

AEROSMITH I Don't Want To Miss A Thing (Columbia)

ENRIQUE IGLESIAS Bailamos (Overbrook/Interscope)

SHANIA TWAIN Man! I Feel Like A Woman! (Mercury/IDJMG)

R&amp;R/MEDIABASE 24/7

## TUNED-IN AC



WCRZ/Flint

3am

CHRISTINA AGUILERA I Turn To You  
 ROXETTE Listen To Your Heart  
 OSCAR DE LA HOYA Run To Me  
 ROD STEWART Some Guys Have All The Luck  
 98 DEGREES I Do (Cherish You)  
 HEART Alone  
 MICHAEL BOLTON When A Man Loves A Woman  
 MADONNA Vogue  
 SPANDAU BALLET True  
 LEANN RIMES Can't Fight The Moonlight  
 RICHARD MARX Hold On To The Nights  
 R. KELLY I Believe I Can Fly  
 AMERICA Sister Golden Hair

11am

MARC ANTHONY I Need To Know  
 BOB SEGER Night Moves  
 FAITH HILL The Way You Love Me  
 G. ESTEFAN & MIAMI... Don't Wanna Lose You  
 AEROSMITH I Don't Want To Miss A Thing  
 NAKED EYES Always Something There To...  
 98 DEGREES I Do (Cherish You)  
 JEWEL Hands  
 FINE YOUNG CANNIBALS She Drives Me Crazy  
 MARVIN GAYE Sexual Healing  
 LEANN RIMES Can't Fight The Moonlight  
 MARTHA & VANDELLAS Jimmy Mack

4pm

BOB SEGER Still The Same  
 BBMAK Back Here  
 HEART These Dreams  
 MARIAN CAREY Vision Of Love  
 FLEETWOOD MAC Say You Love Me  
 MARC ANTHONY You Sang To Me  
 BONNIE RAITT Something To Talk About  
 BLESSID UNION OF SOULS I Believe  
 BRUCE HORNSBY & THE RANGE The Way It Is  
 LARA FABIAN Love By Grace  
 SAVAGE GARDEN Truly Madly Deeply  
 BRYAN ADAMS Straight From The Heart

8pm

ROD STEWART Downtown Train  
 KOOL & THE GANG Joanna  
 98 DEGREES I Do (Cherish You)  
 BRYAN ADAMS Please Forgive Me  
 ELTON JOHN Blessed  
 BACKSTREET BOYS Shape Of My Heart  
 B.E. TAYLOR Love You All Over Again  
 PHIL COLLINS Groovy Kind Of Love  
 CELINE DION That's The Way It Is  
 ERIC CLAPTON Tears In Heaven



WMGN/Madison

3am

TAL BACHMAN She's So High  
 A. FRANKLIN & G. MICHAEL I Knew You Were...  
 HOOTIE & THE BLOWFISH Time  
 CHRISTINA AGUILERA I Turn To You  
 NATALIE MERCHANT Kind & Generous  
 NATALIE MERCHANT Jealousy  
 JACKSON BROWNE Stay  
 'N SYNC This I Promise You  
 NO DOUBT Don't Speak  
 UB40 Here I Am (Come And Take Me)  
 LARA FABIAN I Will Love Again  
 MOODY BLUES Your Wildest Dreams  
 RICKY MARTIN She's All I Ever Had

11am

VONDA SHEPARD Baby, Don't You Break My...  
 MATCHBOX 20 3 AM  
 W. HOUSTON & E. IGLESIAS Could I Have This...  
 CORRS Breathless  
 POLICE Every Breath You Take  
 COLLECTIVE SOUL Run  
 'N SYNC This I Promise You  
 CHICAGO Hard To Say I'm Sorry  
 CRANBERRIES Dreams  
 EVERYTHING BUT THE GIRL Missing  
 ROXETTE Wish I Could Fly

4pm

W. HOUSTON & E. IGLESIAS Could I Have This...  
 SARAH McLACHLAN Building A Mystery  
 SIMPLY RED Holding Back The Years  
 FAITH HILL Breathe  
 NATALIE MERCHANT Jealousy  
 PETER GABRIEL In Your Eyes  
 MATCHBOX TWENTY If You're Gone  
 MELISSA ETHERIDGE Angels Would Fall  
 VERTICAL HORIZON Everything You Want  
 MARC ANTHONY You Sang To Me

8pm

BOB SEGER We've Got Tonite  
 SHANIA TWAIN You're Still The One  
 W. HOUSTON & E. IGLESIAS Could I Have This...  
 ELTON JOHN Can You Feel The Love Tonight  
 MARTINA MCBRIDE There You Are  
 MANHATTANS Shining Star  
 RICKY MARTIN She's All I Ever Had  
 BARBRA STREISAND & ANDY GIBB What Kind...  
 MARC COHN True Companion  
 CORRS Breathless  
 LIONEL RICHIE You Are

AC

## Going For Adds 11/20/00

ENYA Only Time (Reprise)

ELTON JOHN /MARY J. BLIGE I Guess That's Why They Call It The Blues (Universal)

BEBE WINANS /BRIAN McKNIGHT &amp; JOE Coming Back Home (Motown/Universal)

## PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots  
 (color or black & white).

Please include the names and titles  
 of all pictured and send them to:

R&R c/o Mike Kinosian:  
 10100 Santa Monica Blvd.,  
 5th Floor, Los Angeles, CA 90067



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November 17, 2000

LAST WEEK THIS WEEK ARTIST TITLE LABEL(S)

| LAST WEEK | THIS WEEK | ARTIST           | TITLE   | LABEL(S) |
|-----------|-----------|------------------|---|----------|
| 1         | 1         | CREED WITH ARMS  | Wide Open (Wind-up)                           |          |
| 2         | 2         | BARNEKAD LADIES  | Pinch Me (Reprise) (Lava/Atlantic)            |          |
| 3         | 3         | 3 DOORS DOWN     | Kryptonite (Republic/Universal)               |          |
| 4         | 4         | VERTICAL HORIZON | You're A God (RCA)                            |          |
| 5         | 5         | MATCHBOX TWENTY  | Bent (Lava/Atlantic)                          |          |
| 6         | 6         | MATCHBOX TWENTY  | Crazy For This Girl (Columbia)                |          |
| 7         | 7         | EVERCLEAR        | Wonderful (Capitol)                           |          |
| 8         | 8         | STING            | Desert Rose (A&M/Interscope)                  |          |
| 9         | 9         | VERTICAL HORIZON | Everything You Want (RCA)                     |          |
| 10        | 10        | NINE DAYS        | Absolutely (Story Of A Girl) (550 Music/Epic) |          |
| 11        | 11        | FAITH HILL       | The Way You Love Me (Warner Bros.)            |          |
| 12        | 12        | CORRS            | Breathless (143/Lava/Atlantic)                |          |
| 13        | 13        | SHAWN MULLINS    | Everwhere I Go (Columbia)                     |          |
| 14        | 14        | U2               | Beautiful Day (Interscope)                    |          |
| 15        | 15        | MADONNA          | Music (Maverick/WB)                           |          |
| 16        | 16        | BON JOVI         | It's My Life (Island/DJMG)                    |          |
| 17        | 17        | SISTER HAZEL     | Change Your Mind (Universal)                  |          |
| 18        | 18        | DAVID GRAY       | Babyon (ATO/RCA)                              |          |
| 19        | 19        | NINA GORDON      | Tonight And The Rest Of My... (Warner Bros.)  |          |
| 20        | 20        | LENNY KRAVITZ    | Again (Virgin)                                |          |
| 21        | 21        | WALLFLOWERS      | Sleepwalker (Interscope)                      |          |
| 22        | 22        | RICKY MARTIN     | She Bangs (Columbia)                          |          |
| 23        | 23        | NINE DAYS        | If I Am (550 Music/Epic)                      |          |
| 24        | 24        | BACKSTREET BOYS  | Shape Of My Heart (Jive)                      |          |
| 25        | 25        | THIRD EYE BLIND  | Deep Inside Of You (Elektra/EGG)              |          |
| 26        | 26        | SOULDECISION     | Faded (MCA)                                   |          |
| 27        | 27        | DEXTER FREEBISH  | Leaving Town (Capitol)                        |          |
| 28        | 28        | EVERCLEAR        | AM Radio (Capitol)                            |          |
| 29        | 29        | LEIGH NASH       | Need To Be Next To You (Engine/Arista)        |          |
| 30        | 30        | SR-71            | Right Now (RCA)                               |          |

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 11/5-Saturday 11/11. 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**

| ARTIST                      | TITLE                   | LABEL(S)                       | WEEKS ON CHART | GROSS IMPRESSIONS | % PLAYS | TOTAL PLAYS |
|-----------------------------|-------------------------|--------------------------------|----------------|-------------------|---------|-------------|
| SR-71                       | Right Now               | (RCA)                          | 16             | 324               | 100%    | 324         |
| N SYNC                      | This I Promise You      | (Jive)                         | 29             | 728               | 100%    | 728         |
| SISTER HAZEL                | Champagne High          | (Universal)                    | 35             | 577               | 100%    | 577         |
| NELLY FURTAO                | I'm Like A Bird         | (DreamWorks)                   | 35             | 577               | 100%    | 577         |
| DIDO                        | Thankyou                | (Arista)                       | 38             | 574               | 100%    | 574         |
| MACY GRAY                   | Smile                   | (Epic)                         | 41             | 547               | 100%    | 547         |
| 8STOP7                      | Question Everything     | (Reprise)                      | 25             | 374               | 100%    | 374         |
| VIROLOUSH                   | Touch And Go            | (Igouana/2)                    | 14             | 186               | 100%    | 186         |
| KARISSA NOEL                | Corrupt                 | (550 Music/Epic)               | 13             | 207               | 100%    | 207         |
| FISHER                      | I Will Love You         | (Farmclub.com/Interscope)      | 20             | 233               | 100%    | 233         |
| BON JOVI                    | Thank You For Loving Me | (Island/DJMG)                  | 19             | 119               | 100%    | 119         |
| NO DOUBT                    | Bathwater               | (Interscope)                   | 14             | 148               | 100%    | 148         |
| MOBY / GWEN STEFANI         | Southside               | (V2)                           | 20             | 250               | 100%    | 250         |
| GREEN DAY                   | Minority                | (Reprise)                      | 20             | 234               | 100%    | 234         |
| PAT MCGEE BAND              | Rebecca                 | (Giant/WB)                     | 13             | 115               | 100%    | 115         |
| FUEL                        | Hemorrhage              | (In My Hands) (550 Music/Epic) | 10             | 54                | 100%    | 54          |
| ROBERT BRADLEY'S BLACKWATER | Surprise Baby           | (RCA)                          | 10             | 11                | 100%    | 11          |

| ARTIST                      | TITLE                   | LABEL(S)                       | WEEKS ON CHART | GROSS IMPRESSIONS | % PLAYS | TOTAL PLAYS |
|-----------------------------|-------------------------|--------------------------------|----------------|-------------------|---------|-------------|
| SR-71                       | Right Now               | (RCA)                          | 16             | 324               | 100%    | 324         |
| N SYNC                      | This I Promise You      | (Jive)                         | 29             | 728               | 100%    | 728         |
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| NELLY FURTAO                | I'm Like A Bird         | (DreamWorks)                   | 35             | 577               | 100%    | 577         |
| DIDO                        | Thankyou                | (Arista)                       | 38             | 574               | 100%    | 574         |
| MACY GRAY                   | Smile                   | (Epic)                         | 41             | 547               | 100%    | 547         |
| 8STOP7                      | Question Everything     | (Reprise)                      | 25             | 374               | 100%    | 374         |
| VIROLOUSH                   | Touch And Go            | (Igouana/2)                    | 14             | 186               | 100%    | 186         |
| KARISSA NOEL                | Corrupt                 | (550 Music/Epic)               | 13             | 207               | 100%    | 207         |
| FISHER                      | I Will Love You         | (Farmclub.com/Interscope)      | 20             | 233               | 100%    | 233         |
| BON JOVI                    | Thank You For Loving Me | (Island/DJMG)                  | 19             | 119               | 100%    | 119         |
| NO DOUBT                    | Bathwater               | (Interscope)                   | 14             | 148               | 100%    | 148         |
| MOBY / GWEN STEFANI         | Southside               | (V2)                           | 20             | 250               | 100%    | 250         |
| GREEN DAY                   | Minority                | (Reprise)                      | 20             | 234               | 100%    | 234         |
| PAT MCGEE BAND              | Rebecca                 | (Giant/WB)                     | 13             | 115               | 100%    | 115         |
| FUEL                        | Hemorrhage              | (In My Hands) (550 Music/Epic) | 10             | 54                | 100%    | 54          |
| ROBERT BRADLEY'S BLACKWATER | Surprise Baby           | (RCA)                          | 10             | 11                | 100%    | 11          |

Songs ranked by total plays

**Most Increased Plays**

| ARTIST          | TITLE               | LABEL(S)            | WEEKS ON CHART | GROSS IMPRESSIONS | % PLAYS | TOTAL PLAYS |
|-----------------|---------------------|---------------------|----------------|-------------------|---------|-------------|
| EVERCLEAR       | AM Radio            | (Capitol)           | 27             | 277               | 100%    | 277         |
| MATCHBOX TWENTY | If You're Gone      | (Lava/Atlantic)     | 24             | 247               | 100%    | 247         |
| DIDO            | Thankyou            | (Arista)            | 38             | 247               | 100%    | 247         |
| U2              | Beautiful Day       | (Interscope)        | 15             | 211               | 100%    | 211         |
| SHAWN MULLINS   | Everwhere I Go      | (Columbia)          | 14             | 191               | 100%    | 191         |
| LENNY KRAVITZ   | Again               | (Virgin)            | 20             | 170               | 100%    | 170         |
| GREEN DAY       | Minority            | (Reprise)           | 20             | 149               | 100%    | 149         |
| N SYNC          | This I Promise You  | (Jive)              | 29             | 141               | 100%    | 141         |
| CORRS           | Breathless          | (143/Lava/Atlantic) | 13             | 119               | 100%    | 119         |
| EVAN AND JARON  | Crazy For This Girl | (Columbia)          | 7              | 118               | 100%    | 118         |

**Most Added**

| ARTIST                      | TITLE                   | LABEL(S)                       | WEEKS ON CHART | GROSS IMPRESSIONS | % PLAYS | TOTAL PLAYS |
|-----------------------------|-------------------------|--------------------------------|----------------|-------------------|---------|-------------|
| ROBERT BRADLEY'S BLACKWATER | ...Baby                 | (RCA)                          | 10             | 90                | 100%    | 90          |
| LENNY KRAVITZ               | Again                   | (Virgin)                       | 9              | 89                | 100%    | 89          |
| DIDO                        | Thankyou                | (Arista)                       | 18             | 70                | 100%    | 70          |
| FUEL                        | Hemorrhage              | (In My Hands) (550 Music/Epic) | 8              | 64                | 100%    | 64          |
| EVERCLEAR                   | AM Radio                | (Capitol)                      | 5              | 55                | 100%    | 55          |
| FISHER                      | I Will Love You         | (Farmclub.com/Interscope)      | 5              | 55                | 100%    | 55          |
| GREEN DAY                   | Minority                | (Reprise)                      | 5              | 55                | 100%    | 55          |
| BON JOVI                    | Thank You For Loving Me | (Island/DJMG)                  | 5              | 55                | 100%    | 55          |
| NO DOUBT                    | Bathwater               | (Interscope)                   | 5              | 55                | 100%    | 55          |
| U2                          | Beautiful Day           | (Interscope)                   | 4              | 55                | 100%    | 55          |

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 songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

**DAVID GRAY**  
**Babyon (ATO/RCA)**  
TOTAL PLAYSCREASE 1316/106  
TOTAL STATIONS/DOES 60/2

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## Most Played Recurrents

CREED Higher (Wind-up)

BBMAK Back Here (Hollywood)

SANTANA I/ROB THOMAS Smooth (Arista)

THIRD EYE BLIND Never Let You Go (Elektra/EEG)

MACY GRAY I Try (Epic)

SMASH MOUTH Then The Morning Comes (Interscope)

DON HENLEY Taking You Home (Warner Bros.)

GOO GOO DOLLS Slide (Warner Bros.)

SUGAR RAY Someday (Lava/Atlantic)

TRAIN Meet Virginia (Aware/Columbia)

GOO GOO DOLLS Black Balloon (Warner Bros.)

SMASH MOUTH All Star (Interscope)

MARC ANTHONY I Need To Know (Columbia)

SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)

SUGAR RAY Every Morning (Lava/Atlantic)

GOO GOO DOLLS Broadway (Warner Bros.)

FASTBALL Out Of My Head (Hollywood)

TAL BACHMAN She's So High (Columbia)

FAITH HILL Breathe (Warner Bros.)

NATALIE IMBRUGLIA Torn (RCA)

HOT AC

## Going For Adds 11/20/00

DANIEL CAGE You Can Set Me Free (MCA)

ENYA Only Time (Reprise)

ELTON JOHN I/MARY J. BLIGE I Guess That's Why They Call It The Blues (Universal)

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Please include the names and titles  
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R&R c/o Mike Kinosian:  
10100 Santa Monica Blvd.,  
5th Floor, Los Angeles, CA 90067

## TUNED-IN HOT AC

R&R/MEDIABASE 24/7

Mix 106.5

KEZR/San Jose

3am

CREED With Arms Wide Open  
EVERYTHING Hooch  
EURYTHMICS Here Comes The Rain Again  
TRAIN Meet Virginia  
WALLFLOWERS Sleepwalker  
OMC How Bizarre  
MACY GRAY Still  
EAGLE-EYE CHERRY Save Tonight  
GOO GOO DOLLS Black Balloon  
REMBRANDTS I'll Be There For You  
STING Brand New Day  
SEMISONIC Closing Time  
LENNY KRAVITZ Again  
D. N. A. I/SUZANNE VEGA Tom's Diner  
SMASH MOUTH Can't Get Enough Of You Baby

11am

GOO GOO DOLLS Slide  
STING Desert Rose  
COUNTING CROWS Hangin'around  
WALLFLOWERS Sleepwalker  
NEW ORDER Bizarre Love Triangle  
DAVE MATTHEWS BAND Crash Into Me  
NINE DAYS Absolutely (Story Of A Girl)  
NINA GORDAN Tonight And The Rest Of My Life  
EVERLAST What It's Like  
VERTICAL HORIZON You're A God  
U2 With Or Without You

4pm

MATCHBOX TWENTY Bent  
MERRIL BAINBRIDGE Mouth  
SEMISONIC Closing Time  
WALLFLOWERS Sleepwalker  
GIN BLOSSOMS Hey Jealousy  
SUGAR RAY Fly  
CREED With Arms Wide Open  
NAKED EYES Always Something There To...  
TRAIN Meet Virginia  
DIOO Here With Me

8pm

HUMAN LEAGUE Don't You Want Me  
U2 Desire  
CURE Boys Don't Cry  
CREED With Arms Wide Open  
EVAN AND JARON Crazy For This Girl  
RED HOT CHILI PEPPERS Scar Tissue  
SMASH MOUTH All Star  
VERTICAL HORIZON Everything You Want  
DIOO Here With Me  
THIRD EYE BLIND Jumper  
CORRS Breathless  
GREEN DAY When I Come Around  
SUGAR RAY Someday

M GIC

KSMG/San Antonio

3am

POLICE Every Breath You Take  
MELISSA ETHERIDGE Come To My Window  
J. GEILS BAND Centerfold  
FAITH HILL The Way You Love Me  
ALANIS MORISSETTE Hand In My Pocket  
GENESIS In Too Deep  
SPLENDER I Think God Can Explain  
LAURA BRANIGAN Self Control  
SEAL Kiss From A Rose  
STING Desert Rose  
DONNA LEWIS I Love You Always Forever  
SHANIA TWAIN You're Still The One  
PRINCE Let's Go Crazy  
HEIGHTS How Do You Talk To An Angel

11am

MADONNA Live To Tell  
ERIC CLAPTON Wonderful Tonight  
PAULA COLE I Don't Want To Wait  
PRINCE When Doves Cry  
LOU BEGA Mambo #5 (A Little Bit Of...)  
FAITH HILL The Way You Love Me  
PAT BENATAR Love Is A Battlefield  
SHERYL CROW All I Wanna Do  
PHIL COLLINS You'll Be In My Heart  
ROMANTICS What I Like About You  
EVAN AND JARON Crazy For This Girl  
BRYAN ADAMS Please Forgive Me

4pm

WALLFLOWERS One Headlight  
BRYAN ADAMS Straight From The Heart  
EAGLES Hotel California  
ERIC CLAPTON Layla (Unplugged)  
BERLIN Take My Breath Away  
ENRIQUE IGLESIAS Bailamos  
SOFT CELL Tainted Love/Where Did Our...  
RICKY MARTIN She Bangs  
CHER Believe  
FASTBALL The Way  
BANGLES Manic Monday

8pm

BOW WOW WOW I Want Candy  
BILLY IDOL Money Money  
CYNDI LAUPER Time After Time  
TAYLOR DAYNE Don't Rush Me  
MICHAEL JACKSON The Way You Make Me Feel  
STEVE WINWOOD Don't You Know What The...  
TRACY CHAPMAN Fast Car  
BRUCE SPRINGSTEEN Tunnel Of Love  
STEVIE NICKS Edge Of Seventeen  
EURYTHMICS Sweet Dreams (Are Made Of This)  
FOREIGNER I Want To Know What Love Is



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Tuned-In is based on sample hours taken from Monday 11/6. © 2000, R&R Inc.

# Hot AC Playlists

www.americanradiohistory.com

November 17, 2000 R&R • 97

**FIND COMPLETE PLAYLISTS FOR ALL HOT AC REPORTERS ON R&R ONLINE MUSIC TRACKING**

| Market      | Station | City           | Format | Website      |
|-------------|---------|----------------|--------|--------------|
| Market #1   | WFLA-TV | Orlando        | Hot AC | www.wfla.com |
| Market #2   | KJZZ-TV | San Jose       | Hot AC | www.kjzz.com |
| Market #3   | WJLA-TV | Washington, DC | Hot AC | www.wjla.com |
| Market #4   | KABC-TV | Los Angeles    | Hot AC | www.kabc.com |
| Market #5   | KCBS-TV | San Francisco  | Hot AC | www.kCBS.com |
| Market #6   | KOML-TV | Orlando        | Hot AC | www.koml.com |
| Market #7   | WPTV-TV | Orlando        | Hot AC | www.wptv.com |
| Market #8   | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #9   | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #10  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #11  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #12  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #13  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #14  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #15  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #16  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #17  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #18  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #19  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #20  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #21  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #22  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #23  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #24  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #25  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #26  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #27  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #28  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #29  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #30  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
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| Market #35  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #36  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #37  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
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| Market #43  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #44  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #45  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #46  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #47  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #48  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #49  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #50  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #51  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #52  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #53  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #54  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #55  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #56  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #57  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #58  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #59  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #60  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #61  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #62  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #63  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #64  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #65  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #66  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #67  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #68  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #69  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #70  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #71  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #72  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #73  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #74  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #75  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #76  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #77  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #78  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #79  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #80  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #81  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #82  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #83  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #84  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #85  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #86  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #87  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #88  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #89  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #90  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #91  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #92  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #93  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #94  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #95  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #96  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #97  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #98  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #99  | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |
| Market #100 | WWSN-TV | Orlando        | Hot AC | www.wwsn.com |

## Top 20

POP/ALTERNATIVE

| LW | TW | ARTIST TITLE LABEL(S)   | TOTAL PLAYS<br>TW | LW   | TOTAL STATIONS/<br>ADDS |
|----|----|---|-------------------|------|-------------------------|
| 1  | 1  | <b>CREED</b> With Arms Wide Open ( <i>Wind-up</i> )                     | 1635              | 1641 | 33/0                    |
| 3  | 2  | <b>BARENAKED LADIES</b> Pinch Me ( <i>Reprise</i> )                     | 1535              | 1524 | 33/0                    |
| 2  | 3  | <b>3 DOORS DOWN</b> Kryptonite ( <i>Republic/Universal</i> )            | 1526              | 1569 | 32/0                    |
| 4  | 4  | <b>MATCHBOX TWENTY</b> If You're Gone ( <i>Lava/Atlantic</i> )          | 1466              | 1353 | 33/0                    |
| 5  | 5  | <b>VERTICAL HORIZON</b> You're A God ( <i>RCA</i> )                     | 1267              | 1239 | 32/0                    |
| 7  | 6  | <b>EVAN AND JARON</b> Crazy For This Girl ( <i>Columbia</i> )           | 1095              | 1087 | 32/1                    |
| 6  | 7  | <b>EVERCLEAR</b> Wonderful ( <i>Capitol</i> )                           | 1073              | 1227 | 31/0                    |
| 9  | 8  | <b>U2</b> Beautiful Day ( <i>Interscope</i> )                           | 911               | 841  | 30/0                    |
| 8  | 9  | <b>MATCHBOX TWENTY</b> Bent ( <i>Lava/Atlantic</i> )                    | 877               | 925  | 33/0                    |
| 16 | 10 | <b>LENNY KRAVITZ</b> Again ( <i>Virgin</i> )                            | 772               | 685  | 32/5                    |
| 13 | 11 | <b>DAVID GRAY</b> Babylon ( <i>ATO/RCA</i> )                            | 750               | 695  | 30/0                    |
| 18 | 12 | <b>SHAWN MULLINS</b> Everywhere I Go ( <i>Columbia</i> )                | 743               | 630  | 31/1                    |
| 12 | 13 | <b>WALLFLOWERS</b> Sleepwalker ( <i>Interscope</i> )                    | 733               | 712  | 30/0                    |
| 11 | 14 | <b>STING</b> Desert Rose ( <i>A&amp;M/Interscope</i> )                  | 694               | 742  | 29/0                    |
| 17 | 15 | <b>NINA GORDON</b> Tonight... ( <i>Warner Bros.</i> )                   | 693               | 675  | 26/0                    |
| 14 | 16 | <b>THIRD EYE BLIND</b> Deep Inside Of You ( <i>Elektra/EEG</i> )        | 643               | 691  | 23/0                    |
| 15 | 17 | <b>CREED</b> Higher ( <i>Wind-up</i> )                                  | 636               | 687  | 33/0                    |
| —  | 18 | <b>CORRS</b> Breathless ( <i>143/Lava/Atlantic</i> )                    | 631               | 570  | 25/0                    |
| 19 | 19 | <b>SISTER HAZEL</b> Change Your Mind ( <i>Universal</i> )               | 588               | 612  | 24/0                    |
| 10 | 20 | <b>NINE DAYS</b> Absolutely (Story Of A Girl) ( <i>550 Music/Epic</i> ) | 586               | 743  | 32/0                    |



32 Pop/Alternative reporters. Songs ranked by total plays for the airplay week of Sunday 11/5-Saturday 11/11. © 2000, R&R Inc.

### New & Active

**NINE DAYS** If I Am (*550 Music/Epic*)  
Total Plays: 532, Total Stations: 26, Adds: 1

**EVERCLEAR** AM Radio (*Capitol*)  
Total Plays: 518, Total Stations: 27, Adds: 2

**DEXTER FREEBISH** Leaving Town (*Capitol*)  
Total Plays: 458, Total Stations: 24, Adds: 1

**DIDO** Thankyou (*Arista*)  
Total Plays: 398, Total Stations: 25, Adds: 5

**SISTER HAZEL** Champagne High (*Universal*)  
Total Plays: 357, Total Stations: 25, Adds: 0

**NELLY FURTADO** I'm Like A Bird (*DreamWorks*)  
Total Plays: 304, Total Stations: 19, Adds: 1

**LEIGH NASH** Need To Be Next To You (*Engine/Arista*)  
Total Plays: 286, Total Stations: 19, Adds: 1

**KARISSA NOEL** Corrupt (*550 Music/Epic*)  
Total Plays: 181, Total Stations: 12, Adds: 1

**GREEN DAY** Minority (*Reprise*)  
Total Plays: 178, Total Stations: 16, Adds: 4

**SOULDECISION** Faded (*MCA*)  
Total Plays: 167, Total Stations: 6, Adds: 1

Songs ranked by total plays

## TUNED-IN

POP/ALTERNATIVE

R&amp;R/MEDIABASE 24/7

### KPEK/Albuquerque

3am

**CREED** Higher  
**DES'REE** You Gotta Be  
**EVERCLEAR** AM Radio  
**CHUMBAWUMBA** Tubthumping  
**MATCHBOX TWENTY** If You're Gone  
**TOM PETTY** Free Fallin'  
**MOBY** South Side  
**COUNTING CROWS** A Long December  
**SHERYL CROW** Anything But Down  
**LENNY KRAVITS** I Belong To You  
**U2** Beautiful Day  
**FATBOY SLIM** Praise You  
**NINA GORDON** Tonight And The Rest Of My Life  
**SHAWN MULLINS** Everywhere I Go

11am

**SPLENDER** Yeah, Whatever  
**SR-71** Right Now  
**CAKE** Never There  
**DIDO** Here With Me  
**JESUS JONES** Right Here, Right Now  
**TONIC** You Wanted More  
**EVE 6** Promise  
**COLLECTIVE SOUL** The World I Know  
**NINE DAYS** If I Am  
**SIXPENCE NONE THE RICHER** Kiss Me  
**GOD GOD DOLLS** Broadway  
**NINA GORDON** Tonight And The Rest Of My Life  
**CLASH** Rock The Casbah

4pm

**RED HOT CHILI PEPPERS** Otherside  
**EVE 6** Promise  
**GARBAGE** #1 Crush  
**SISTER HAZEL** Change Your Mind  
**LENNY KRAVITS** If You Can't Say No  
**UB-40** Here I Am (Come And Take Me)  
**DAVE MATTHEWS BAND** Crash Into Me  
**DAVID GRAY** Babylon  
**BLACK CROWES** Hard To Handle  
**SANTANA / ROB THOMAS** Smooth  
**SHERYL CROW** Anything But Down

8pm

**EAGLE-EYE CHERRY** Save Tonight  
**EVAN AND JARON** Crazy For This Girl  
**DURAN DURAN** Come Undone  
**SOPHIE B. HAWKINS** Damn, I Wish I Was Your Love  
**BARENAKED LADIES** Pinch Me  
**COLLECTIVE SOUL** Shine  
**SANTANA / DAVE MATTHEWS** Love Of My Life  
**ALANIS MORISSETTE** Uninvited  
**SISTER HAZEL** Champagne High  
**CREED** With Arms Wide Open  
**LENNY KRAVITS** Fly Away  
**VERVE PIPE** The Freshmen



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Network. Tuned-In is based on sample hours taken from Monday 11/6. © 2000, R&R Inc.

### Contributing Stations

KPEK/Albuquerque, NM  
KAMX/Austin, TX  
KLLY/Bakersfield, CA  
WBMX/Boston, MA  
WLNC/Charlotte, NC  
WTMX/Chicago, IL  
KVUU/Colorado Springs, CO  
KKPN/Corpus Christi, TX  
KFSR/Fresno, CA  
WVTI/Grand Rapids, MI  
WKSI/Greensboro, NC

KUCD/Honolulu, HI  
KMXB/Las Vegas, NV  
KYSR/Los Angeles, CA  
WXPT/Minneapolis, MN  
KOSO/Modesto, CA  
KCDU/Monterey-Salinas, CA  
WPTN/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

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# R&R Format Rooms

FORMAT SPECIFIC NEWS UPDATED DAILY

# NAC/Smooth Jazz Reporters

Stations and their ads listed alphabetically by market

|  |   |   |
|--|---|---|
| <p>WZNR/Albany, NY<br/>                 PD: Patrick Ryan<br/>                 No Ads</p> <p>KJCO/Denver-Boulder, CO<br/>                 PD: John St. John<br/>                 6 CHUCK LOEB "Toss"<br/>                 2 BETTE MIDLER "Toss"<br/>                 DAN SEGEL "Heart"</p> <p>KEZL/Fresno, CA<br/>                 PD: J. Weidenheimer<br/>                 1 GREGG KAPLANUS "Crashin'"<br/>                 No Ads</p> <p>WNUA/Chicago, IL<br/>                 PD: Bob Kaska<br/>                 APD/MD: Carl Anderson<br/>                 JAZZMASTERS "Shine"<br/>                 RICHARD ELLIOT "Who?"<br/>                 No Ads</p> <p>WNWV/Cleveland, OH<br/>                 PD/MD: Bernie Kimble<br/>                 DAVE KOZ "Way"</p> <p>WJAZ/Columbus, OH<br/>                 OM/MD: Bill Harman<br/>                 APD: Gary Weller<br/>                 No Ads</p> <p>KOAL/Dallas-Ft. Worth, TX<br/>                 PD: Maxine Todd<br/>                 KIM WATERS "Grown"<br/>                 KIM WATERS "Crashin'"<br/>                 No Ads</p> | <p>WJAZ/Kansas City, MO<br/>                 PD: Steve Wiseman<br/>                 MICHELLE CHASE<br/>                 ROMANIE LAMAS "Days"<br/>                 BRUNO BROBERG "Thames"<br/>                 BOBA FLOE "X-Ray"</p> <p>WJAZ/Indianapolis, IN<br/>                 PD/MD: Carl Frye<br/>                 EUGENE GRODNE "Madness"<br/>                 GEORGE BENSON "Madness"<br/>                 STING "Wahls"</p> <p>KYD/Phoenix, AZ<br/>                 APD/MD: Greg Morgan<br/>                 10 YULIANA "Toss"</p> <p>WJAZ/Philadelphia, PA<br/>                 OM: Anne Grass<br/>                 PD: Steve Williams<br/>                 BRUNO BROBERG "Toss"<br/>                 GEORGE BENSON "Madness"</p> <p>WJAZ/Peoria, IL<br/>                 PD/MD: Rick Hirschmann<br/>                 No Ads</p> <p>WJAZ/Richmond, VA<br/>                 DM/PD: Tommy Fleming<br/>                 PAUL TAYLOR "Heart"</p> <p>KJZS/Reno, NV<br/>                 PD/MD: Jay Davis<br/>                 11 GEORGE BENSON "Madness"</p> <p>WSSM/St. Louis, MO<br/>                 PD: Mike Watermann<br/>                 1 JAMES &amp; BRAUN "S.V.P."<br/>                 JAZZMASTERS "Shine"</p> <p>KBZM/Salt Lake City, UT<br/>                 PD/MD: Rob Riesen<br/>                 JAZZMASTERS "Shine"<br/>                 GEORGE BENSON "Madness"</p> <p>KIFM/San Diego, CA<br/>                 PD: Mike Vasquez<br/>                 APD/MD: Kelly Cole<br/>                 KIRK WHALUM "Forever"</p> <p>KJZJ/Portland, OR<br/>                 PD: Chris Miller<br/>                 MD: David Shull<br/>                 BRUNO BROBERG "Toss"</p> <p>WJAZ/Portland, OR<br/>                 PD: Heather Baldwin<br/>                 2 ERNA "Oh"<br/>                 2 ERNA "Oh"<br/>                 2 PATRICK LANE "Thompson"</p> <p>WJAZ/Norfolk, VA<br/>                 MD: Larry Hollowell<br/>                 KIRK WHALUM "Forever"<br/>                 KIRK WHALUM "Forever"</p> <p>WSJZ/New Orleans, LA<br/>                 OM/PD/MD: Mark Edwards<br/>                 BRUNO BROBERG "Toss"</p> <p>WJAZ/New York, NY<br/>                 OM: John Mullen<br/>                 PD/MD: Charley Connolly<br/>                 BOBA FLOE "X-Ray"</p> <p>WJAZ/New Orleans, LA<br/>                 PD: Chris Brodie<br/>                 APD/MD: Ralph Stewart<br/>                 No Ads</p> <p>WJAZ/Portland, OR<br/>                 PD: Doug Wulf<br/>                 MD: Jim Bryan<br/>                 KRVR/Modesto, CA</p> <p>WJAZ/Mission Viejo, CA<br/>                 OM/PD: Terry Wedel<br/>                 MD: Logan Paris<br/>                 EUGENE GRODNE "Toss"<br/>                 CHRIS STANDRING "Shine"</p> <p>WJAZ/Milwaukee, WI<br/>                 DM/PD/MD: Chris Moreau<br/>                 KIM WATERS "Grown"</p> <p>WJAZ/Orlando, FL<br/>                 PD: Dave Kosh<br/>                 MD: Patricia James<br/>                 No Ads</p> <p>WJAZ/Sacramento, CA<br/>                 PD: Steve Williams<br/>                 APD/MD: Ken Jones<br/>                 BRUNO BROBERG "Toss"<br/>                 GEORGE BENSON "Madness"</p> <p>WSSM/Salt Lake City, UT<br/>                 PD/MD: Rob Riesen<br/>                 JAZZMASTERS "Shine"<br/>                 GEORGE BENSON "Madness"</p> <p>KJZM/San Francisco, CA<br/>                 PD: Laurie Cobb<br/>                 No Ads</p> | <p>KJZJ/Washington, DC<br/>                 PD/MD: Kenny King<br/>                 KIRK WHALUM "Forever"<br/>                 GEORGE BENSON "Madness"</p> <p>KWSJ/Wichita, KS<br/>                 PD: Ron Allen<br/>                 MD: Patrick Murphy<br/>                 BRENOVA RUSSELL "Heart"<br/>                 DAVE KOZ "Way"</p> <p>KWJZ/Seattle-Tacoma, WA<br/>                 PD: Diana Rose<br/>                 JAZZMASTERS "Shine"</p> <p>WSJZ/Tampa, FL<br/>                 PD: Ross Block<br/>                 MD: Kathy Curtis<br/>                 BOBA FLOE "X-Ray"<br/>                 RIPPINATIONS "Crashin'"</p> <p>JRN/Jones (NAC)/National<br/>                 PD: Steve Hibbard<br/>                 MD: Cheri Marquart<br/>                 1 SOUL CONVERSATION "Shine"<br/>                 MARIO JOHNSON "Shine"<br/>                 DOWN TO THE BONE "Toss"</p> <p>WJAZ/Detroit, MI<br/>                 MD: Not Report. Playlist Frozen (2):<br/>                 41 Total Reporters<br/>                 39 Current Playlists<br/>                 WJAZ/Detroit, MI</p> |
|--|---|---|

## Most Played Recurrents

- RICHARD ELLIOT Moomba (Blue Note)
- ACUSTIC ALCHEMY Beautiful Game (Higher Octave)
- GEORGE BENSON Deeper Than You Think (GRP/VMG)
- DOWN TO THE BONE The Zodiac (Internal Bass)
- CHRIS STANDRING Hip Sway (Instinct)
- BONEY JAMES & RICK BRAUN Grazin' In The Grass (Warner Bros.)
- MARC ANTOINE Palm Strings (GRP/VMG)
- PAUL TAYLOR Avenue (Peak/Unity/N-Coded)
- TONI BRAXTON Spanish Guitar (LaFace/Arista)
- BOB JAMES Raise The Root (Warner Bros.)
- BRIAN CULBERTSON Do You Really Love Me (Atlantic)
- URBAN KNIGHTS Sweet Home Chicago (Narada)
- BONEY JAMES Boneyizm (Warner Bros.)
- LARRY CARLTON Fingerprints (Warner Bros.)
- JOYCE COOLING Before Dawn (Heads Up)
- NORMAN BROWN Paradise (Warner Bros.)
- CLUB 1600 Stay (N-Coded)
- BRENOVA RUSSELL Catch On (Hidden Beach/Epic)
- KIM WATERS Secrets Told (Shanachie)
- RONNY JORDAN London Lowdown (Blue Note)

## National Specialty Programming

### JazzTrax

- Art Good 818-504-5787
- Yanni  
 A Walk In The Rain  
 Paloma  
 Dream A Little  
 Relentless
- Jesse Cook  
 Ronnie Laws  
 Brian Bromberg
- Netradio.com
- Roe Moore 952-259-6734  
 Jazzmasters  
 Shine
- Renee DeBruy 609-921-1188  
 Fourplay  
 Robo Bop

## Going For Adds

1/20/00

- JIM BRICKMAN & DAVID BENOIT Glory (Windham Hill)
- LARRY CARLTON Gracias (Warner Bros.)
- RICHARD ELLIOT Who? (Metro Blue/Blue Note)
- JEFF GOLUB Droptop (GRP/VMG)
- DAVE KOZ Love Is On The Way (Capitol)
- SAMANTHA SIVA Millennium (Genie)



**CAROL ARCHER**  
 archer@rronline.com

## A Glimpse Around The Corner

□ Label execs spotlight upcoming releases for first quarter 2001

Once again it's time to peruse the music that awaits programmers in the first part of the coming year. As you'll see in the comments below, there is much for NAC/Smooth Jazz radio to look forward to in 2001.

### Atlantic

**Erica Linderholm:** "As Steve Cole's first single from *Between Us* moves from No. 1 on R&R's chart, we are preparing a radio edit of 'Waterfalls' as the second single. It will ship in the beginning of January, and we expect this TLC cover to be a hit at radio. KKSJ/San Francisco has been on it in heavy rotation for some time, as the track tests extremely well.

"Great anticipation is the word on **Wayman Tisdale's** long-awaited upcoming release, which is scheduled for March. We can expect a mix of vocals and instrumentals that combine the musical flavorings of smooth jazz, R&B and gospel. Many of the compositions were penned by Wayman.

"**Brian Culbertson** is immersed these days in producing his next release, which is scheduled for May. He tells me that it's similar to 'Somethin' Bout Love,' but 'better.' There will be three vocal tracks. Brian collaborated with Jeff Lorber and also co-wrote one song with Dave Koz. We can expect smooth jazz blended with smooth R&B leanings. **Rod Stewart's** 'Run Back Into Your Arms,' the first single from his Atlantic debut, will ship in January."

### Blue Note

**Tom Evered:** "We'll still be working the **Everette Harp** release in the first quarter. Plus, we have a new record from the fabulous **Paul Jackson Jr.**, who is everyone's first-call guitarist, called *The Power of the String*. Top to bottom, he's a great musician with a great sound, which works very well within the format."

### Columbia

**Jeff Jones:** "The only Columbia release that's scheduled for near the first quarter is **Peter White's**, which he's recording now. It'll be out in April. We are also in the process of signing **Chris Botti**, who will start recording his summer label debut in January. He has limit-



less potential — from playing trumpet to acting to scoring film and television. I am very excited about him. Columbia Jazz is alive and well. I'll be running the label, which will be separate from Columbia Legacy."

### Concord

**Casey Conroy:** "Two first-quarter Concord NAC/SJ projects are the new **Ed Calle** on March 13 and the **Sheila E. & E-Train** release."

### Heads Up

**Dave Love:** "I have a group that's very familiar to Smooth Jazz listeners, but called something else: **Citrus Sun**. This is basically Incognito without the vocalists. The CD is called *Another Time, Another Space*, it is produced by **Bluey Maunick**, and it is scheduled for a February release. In March I've got **Pieces Of A Dream's** 25th-anniversary album."

### Higher Octave Music

**Scott Bergstein:** "We have a brand-new **Bryan Savage** album called *Rush Hour*, which is the first album he's produced himself. The first single is the title track, and we're going for adds on Jan. 22. On the same day we'll release the label debut of **480East, Nocturnal**, which we're unbelievably excited about. The first single is 'Shake Down.'"

"We've also signed **Jimmy Sommers**, and we'll release his record, *360 Urban Groove*, in March. Guest artists include **Norman Brown**, **Giunwine**, **Eric Benet**, **Les Nubiens** and **Raphael Sidique** from

**Lucy Pearl**. We'll have two different tracks for **Urban AC** and **NAC/SJ**. It's sensational."

### i.e. Productions

**Mark Wexler:** "**Lee Ritenour's** *Twist of Marley* is the first album that i.e. Productions is delivering under a new production agreement with the **Verve Music Group**. It's a follow-up to Lee's very successful album *Twist of Jobim*, which is one of the top-ranked smooth jazz records of all time in R&R and which had one of the longest-running singles.

"Using Lee's tremendous production skills to take what has been done many other times by other artists and make it sound different, fresh and exciting for adult formats,

**"We keep coming back to how we can expose smooth jazz music even more and help to build the format at a street level. We're also researching how we can bring music back to the schools."**

Mike Klein

**"It's all about the music. Make good music, and it will be heard. The Internet is a large factor in this format's future growth, and I think active touring is more crucial now than ever. And I'm excited about the potential of smooth jazz overseas."**

Joe Sherbanee

this album features **Maxi Priest**, **Jonathan Butler**, **Will Downing**, **David Sanborn** and **Gerald Albright** — and it's only half-complete. It's an awesome project that combines what Lee does best with one of the greatest composers, **Bob Marley**."

### Instinct

**Gerald Helm:** "*Gota's Day & Night* comes out in January. The first single, 'Unforgettable Feeling,' ships this month. Our other first-quarter release is from **Count Basic**. It's called *More Than the Best*, which is a 'best of' plus five new songs. 'Wes Who' will be the first single out of the new material.

"We'll have a new release from a new band called the **V.I.P. Club**. **Wolfgang Hoeffner**, a drummer, leads the band, and his guests include **Chuck Loeb**, **Jeff Golub** and **Kim Waters**. This is a great-sounding record. It is very Smooth Jazz-friendly. It's even reminiscent of **Earth Wind & Fire** on the track 'Coconut Kiss,' which may be the first single. Later in the year we'll have the second **Duncan Millar** and a new London-based band, plus some other surprises."

### Internal Bass

**David Kunert:** "The big **Internal Bass** release for late January or early February is the new **Down To The Bone, Spread the Word: Album Three**. It is truly an exciting development for these guys. It's a little more acoustic with some ensemble live horns, but it still features their trademark grooves. Sometime in the near future will be **The New Jazz Hustlers' New Jazz City**, which is clearly in the vein of **DTTB**, with great rhythm structures and cool melodic ditties that pull the listener right in."

### Mesa/Bluemoon

**George Naufel:** "We've signed **Layla Hathaway**, and we are recording her for **Bluemoon**. I look forward to making a great record that will be well-received by the mainstream and to exposing her to a new and larger audience. Layla is a great talent as both a vocalist and a writer, as well as a great stage presence with genuine charisma."

### Narada

**Sue Shrader:** "In February vocalist **Flora Purim** makes her **Narada** debut on *Perpetual Emo-*

*tion*. It's her first traditional jazz record in 10 years, and it is all-acoustic with a few Brazilian tunes. The **Ramsey Lewis Trio** will release a CD in March, which features **Fareed Haque** on a few Smooth Jazz-friendly tracks. And **Urban Knights** are going into the studio to record a mid-April release."

### Native Language Music

**Joe Sherbanee:** "We're exuberant about being part of something special like the *Oasis Smooth Jazz Awards Collection* — including **Brian Bromberg's** 'Relentless,' which is doing so well — and having a chance to break artists like **Steve Olliver** and **Jeff Kashiwa**. Steve will have a new album in the spring.

"It's rare to find a talent like his; he's someone who can do so many things so well. He'll stretch a little with some fiery Latin tracks, as well as some original vocals he wrote. **Native Language** co-founder keyboardist **Theo Bishop** will finally release a smooth jazz record after writing and producing for such acts as **Gary Puckett**, **Peter Noone**, **Solomon Burke** and the best-selling Russian band **Autograf**.

"It's all about the music. Make good music, and it will be heard. I believe the Internet will be a large factor in this format's future growth and that active touring is more crucial now than ever. And I'm excited about the potential of smooth jazz overseas. For **Native Language**, it's about identity, innovation and integrity in our music."

### N-Coded Music

**Eulis Cathey:** "We're releasing just one new record in the first quarter, but it's one we're very excited about. It's by **David Mann**, whom everyone is familiar with via the **Club 1600** project and the 'Stay' and 'Argentina' singles. With all the recent discussions about new music and fresh sounds, this project is very reflective of all those goals."

### PARAS Recordings

**Jim Snowden:** "We're doing a double **Brian Wilson Live at the Roxy**, as well as the **Aswad** record which is reggae. **Marcos Ariele's** new record, *Magic Eyes*, is on

Continued on Page 102

Feel the Passion

# Dave Koz

## "Love is on the way"

FEATURING CHRIS BOTTI

The song from *The Dance* that whets your emotions - from the album that's already given you three #1 singles

Catch Dave Koz this holiday season for his fourth annual Smooth Jazz Christmas Tour:

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- 11/25 El Cajon, CA
- 11/26 Tempe, AZ
- 11/27 Tucson, AZ
- 11/29 San Antonio, TX
- 11/30 Detroit, MI
- 12/1 Chicago, IL
- 12/2-3 Cerritos, CA
- 12/5-6 Indianapolis, IN
- 12/7 Cleveland, OH
- 12/8 Columbus, OH
- 12/9 Atlanta, GA
- 12/10 Melbourne, FL
- 12/11 Naples, FL
- 12/12 Sunrise, FL
- 12/13 Clearwater, FL
- 12/14 Reading, PA
- 12/15 Glenside, PA
- 12/16 Uncasville, CT
- 12/17 Westbury, NY
- 12/19 El Paso, TX
- 12/20 Oxnard, CA
- 12/21 Seattle, WA
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- 12/23 San Francisco, CA

Produced and Arranged by Jeff Lorber and Dave Koz  
Management: W.F. Leopold Management, Inc.  
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Continued from Page 100

we'll be working the entire first quarter at NAC/Smooth Jazz, and the title track will be the first single. Marcos says the record is an L.A. soundtrack with an L.A. vibe.

"We've also got some very exotic world music and new age, like *Trance 2*, the follow-up to *Celtic Trance*, which has done extremely well, selling over 40,000 so far. We're working on a strategic alliance with some amazingly beautiful Native American music. With new partners Bill Hine and Jim Martone, we're creating a label group with a plethora of fantastic music."

### Peak Records

**Andi Howard:** "We have two exciting new releases from two exciting artists. One is *Three Wishes*, which is coming in March from **Miki Howard**, who is a great NAC and Urban AC vocalist. Then we have a great saxophone player, **Eric Marienthal**, who is currently writing with Rick Braun, Rob Mullins, Russ Freeman and Deniece Williams, who will do a vocal on his record."

### Positive Music

**Kristin Leonhard:** "Our second single from **Ken Navarro's** *Island Life* is 'Delicioso,' which goes for adds Jan. 8. This time out we polled programmers, such as KWJZ/Seattle's Carol Handley and Dianna Rose and WSJT/Tampa's Ross Block and Kathy Curtis, and we've received enthusiastic feedback and support.

"The song's organic, rhythmic feel coupled with a very hooky melody delivered by the quiet nylon-string guitar and soprano saxophone interplay make this unique piece a welcome change from the paint-by-numbers NAC/SJ song. The track has driven retail sales of *Island Life* at the Borders chain listening stations, making it the No. 1-selling CD in its category during July and August of this year."

### Rhythm 'N Groove

**Stuart Love:** "I'll have a new, as-yet-untitled album from the German group **XL**. It's all instrumental, except for one vocal, a jazz version of Fleetwood Mac's 'Hypnotized,' which is really, really nice. The group is still recording as we speak. I'm not releasing a lot of product, because less is more for me this year."

### Samson

**Mike Klein:** "We'll kick off the year with the artist **Carol Archer** calls 'His Royal Badness': **Jeff Lorber**. His record is called *Kickin' It*, and the first single will be at radio Jan. 22. This is Lorber's first co-produced record ever. He col-

laborated with Steve Dubin, who's worked with George Benson, Richard Elliot, Al Jarreau and plenty of others.

"There are some classic covers on it, like 'The In Crowd' and 'Ain't Nobody,' plus guests like Richard Elliot, Gerald Albright and Doc Powell. Jeff will tour extensively in 2001 too. It's a pleasure for me to work this project, because I was such a huge fan of Jeff Lorber Fusion.

"We'll also have **Doc Powell's**



*Life Changes*, which is his first record in three years. Guests include Patrice Rushen, Kirk Whalum, Erykah Badu, Billy Preston, Bob James, Gerald Levert and Luther Vandross. We have a **Chris Camozzi** record in the middle of April, with the working title *Hip Pocket*, on which **Chris Botti**, **Dave Koz** and our own **Michael Lington** appear. Bonus tracks will include **Chris' No. 1** hit 'Swing Shift,' which has never been available on a CD. Next up will be another new signing, **Soul Ballet** with **Rick Kelly**, who had a No. 1 record with 'N.Y.C. Trippin'."

"This label is here to stay, and we're investing in these artists because we intend to be around. We're looking into doing a Samson touring package, plus putting a venue together where smooth jazz artists — not only Samson acts — can play live on a regular basis. We keep coming back to how we can expose smooth jazz music even more and help to build the format at a street level.

"We're also researching how we can bring music back to the schools. We've contacted the School Superintendent, **Roy Romer**, to set up clinics in inner-city schools with our artists and others in classrooms and auditoriums. Many of us were fortunate to grow up where music and arts were part of our regular curriculum, so we recognize the value of such programs and how they can enrich the lives of kids."

### Shanachie Entertainment

**Marla Roseman:** "An important new release in January is *Satin Doll*, which is a contemporary reading of Duke Ellington's music — the first for Smooth Jazz. His music has been reharmonized. It's produced by **Kevin Toney**, and **Pam Williams**, **Carl Evans**, **Chieli Minucci**, **Chuck Loeb**, **Kim Waters** and **Yvette Cason** — **Bill's** sister! — all play on it. **Nestor Torres** will release a new record in February or March, and it's great. **Chuck Loeb** is scheduled for March, and

**Kevin Toney** is scheduled for March or April."

### Sin-Drome

**Henry Marx:** "We've broadened **Bobby Caldwell's** audience with his big-band recordings — and he's grown in the process — but it's time to go back to his roots and re-enter that melodic, rhythmic, funky vein that **Bobby's** original fans love so much. We'll have a record by spring."

### Transparent Music

**Chuck Mitchell:** "We'll release three catalog pieces from **Paul Horn**, whose catalog we've acquired, including the complete *Inside the Taj Mahal* sessions. He's an extraordinary musician, and we'll release six titles a year from him. We'll release a record from Brazilian singer-songwriter **Venicius Cantuaria**, who was on Verve.

"There is a great list of guests on the record, including **David Byrne**, **Caetano Veloso**, **Brad Meldau**, **Bill Frizzell** and **Mark Ribot**. It's a world pop record, not in-pocket for NAC. However, if we hit the right constellation of press and radio in the U.S., we think we could have a huge international success with it. Then we have a major, major record with **Herbie Hancock** in the spring. It's a groundbreaking release — extraordinary — and I guarantee you've never heard anything like it."

### Verve Music Group

**Laura Chiarelli:** "We've got **Kombo's** *Cooking Out* coming in February, with the first single, 'Tight,' shipping to radio Dec. 15 and going for adds Jan. 15. It is full of funky grooves, and horns are heard on several tracks. **Luis Conte** is on percussion throughout, **Everette Harp** sits in on one track, and **Matt Bissonette** is on bass. There are a couple of covers too. 'Tight' is an uptempo, familiar-sounding track that I'm really looking forward to working.

"Next will be **Freddie Ravel's** self-titled release, which is scheduled for April. It's his first release in four years, and it has a fresh pop sound with Latin elements. Guests include **Peter White**, **Marc Antoine** and **Strunz & Farah**. We'll release *The Best of Incognito*. The single, 'Change,' ships to radio Dec. 15 and goes for adds Jan. 15. This song, which is remixed by **Bluey**, is already burning up the Urban chart. **Stevie Wonder** even plays harmonica on it. Later, we'll have **Richard Elliot's** GRP label debut and a new **Marc Antoine** record, as well as a new **David Benoit**."

### Warner Bros.

**Deborah Lewow:** "On Jan. 2 we'll ship **Fourplay's** 'Double Trouble' from *Yes, Please*. It's a remix by **Paul Brown**. On Feb. 13 we'll release the new **Bob James** CD, *Dancing on the Water*, which is a collection of solos and duets

## NAC/Smooth Jazz New Releases

### FIRST QUARTER 2001

**480EAST** *Nocturnal (Higher Octave)*  
**MARCOS ARIEL** *Magic Eyes (PARAS Recordings)*  
**THEO BISHOP** *(Native Language)*  
**RICK BRAUN** *(Warner Bros.)*  
**NORMAN BROWN** *(Warner Bros.)*  
**BOBBY CALDWELL** *(Sin-Drome)*  
**ED CALLE** *(Concord)*  
**CHRIS CAMOZZI** *Hip Pocket (Samson)*  
**VENICIUS CANTUARIA** *(Transparent)*  
**CITRUS SUN** *Another Time, Another Space (Heads Up)*  
**STEVE COLE** *Waterfalls (Atlantic)*  
**COUNT BASIC** *More Than The Best (Instinct)*  
**DOWN TO THE BONE** *Spread The Word: Album Three (Internal Bass)*  
**FOURPLAY** *Double Trouble (Warner Bros.)*  
**GOTA** *Day & Night (Instinct)*  
**HERBIE HANCOCK** *(Transparent)*  
**LAYLA HATHAWAY** *(Bluemoon)*  
**MIKI HOWARD** *Three Wishes (Peak/Concord)*  
**PAUL JACKSON JR.** *The Power Of The Strings (Blue Note)*  
**BOB JAMES** *Dancing On The Water (Warner Bros.)*  
**KOMBO** *Cooking Out (GRP/VMG)*  
**RAMSEY LEWISTRIO** *(Narada)*  
**JEFF LORBER** *Kickin' It (Samson)*  
**DAVID MANN** *(N-Coded)*  
**ERIC MARIENTHAL** *(Peak/Concord)*  
**NEW JAZZ HUSTLERS** *New Jazz City (Internal Bass)*  
**PIECES OF A DREAM** *(Heads Up)*  
**DOC POWELL** *Life Changes (Samson)*  
**FLORA PURIM** *Perpetual Emotion (Narada)*  
**FREDDY RAVEL** *Freddy Ravel (GRP/VMG)*  
**LEE RITENOUR** *Twist Of Marley (i.e. Prod./VMG)*  
**BRYAN SAVAGE** *Rush Hour (Higher Octave)*  
**SHEILA E. & E-TRAIN** *(Concord)*  
**JIMMY SOMMERS** *360 Urban Groove (Higher Octave)*  
**SOUL BALLET** *(Samson)*  
**ROD STEWART** *(Atlantic)*  
**WAYMAN TISDALE** *(Atlantic)*  
**NESTOR TORRES** *(Shanachie)*  
**VARIOUS ARTISTS** *Satin Doll (Shanachie)*  
**V.I.P. CLUB** *(Instinct)*  
**PETER WHITE** *(Columbia)*  
**XL** *(Rhythm 'N Groove)*

with the likes of **Keiko Matsui**, **Joe Sample**, **Chuck Loeb** and **Dave Holland**. I heard **Bob** and **Joe** play together at a WLOQ event — it was the first time they'd ever been on a stage together — and they were incredible, giving each other a gunslinger kind of musical challenge.

"Counting back six weeks from the street date to early January, we'll come out with the first single, which has yet to be determined. Two weeks later we'll come out with the Warner Bros. debut of **Rick Braun**. I've heard seven tunes

from it so far, and it's very, very cool. He worked with **Shai** doing cover of **Leon Russell's** 'A Song For You,' which could be for **Urban AC** as we had a good run with **Bone** and **Shai** at that format.

"The other cover tune is a version of **Bill Withers' 'Use Me**. We're looking to **Rick's** compositions for the first single to release around the third week of January. Last, but by no means least, during the first quarter there will be a new record from **Norman Brown**, which he's currently writing."



I'LL TAKE MANHATTAN

**Carol Archer** and **Warner Bros.** **Deborah Lewow** recently had lunch with **WQCD/New York OM John Mullen** and **PD/MD Charley Connolly** during a whirlwind trip to New York, Atlantic City and Philadelphia. Seen here are (l-r) **Mullen**, **Lewow**, **Archer** and **Connolly**.



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 BRIAN BROMBERG  
 Relentless (Native Language)  
 TOTAL PLAYS/INCREASE TOTAL STATIONS  
 428/32 32/1  
 CHART 10

**Most Added**

| ARTIST TITLE LABEL(S)                            | PLAYS | INCREASE | TOTAL |
|--|-------|----------|-------|
| GEORGE BENSON Medicine Man (GRP/VMG)             | 38/0  | +182     | +182  |
| BONA FIDE X-Ray Hip (N-Coded)                    | 27/2  | +78      | +78   |
| BETTE MIDLER Love T.K.O. (Warner Bros.)          | 24/0  | +68      | +68   |
| JOE MCBRIDE Texas Rhythm Club (Heads Up)         | 24/0  | +56      | +56   |
| KIRK WHALUM Now Til Forever (Warner Bros.)       | 20/1  | +50      | +50   |
| BONEY JAMES & RICK BRAUN R.S.V.P. (Warner Bros.) | 26/8  | +44      | +44   |
| STING She Walks This Earth (Telarc)              | 27/10 | +44      | +44   |
| NATALIE COLE Angel On My Shoulder (Elektra/EG)   | 16/0  | +34      | +34   |
| BRIAN CULBERTSON It's Only You (Atlantic)        | 21/7  | +34      | +34   |
| BRIAN BROMBERG Relentless (Native Language)      | 15/0  | +32      | +32   |

**New & Active**

41 NAC/Smooth Jazz reports. Songs ranked by total plays for the replay week of Sunday 11/5-Saturday 11/11. 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&H Inc.

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)                                      | TOTAL PLAYS | WEEKS ON CHART | GROSS IMPRESSIONS | PLAYS | INCREASE | TOTAL STATIONS |
|-----------|-----------|--|-------------|----------------|-------------------|-------|----------|----------------|
| 1         | 1         | JEFF KASHIWA Hyde Park ("An, Oooh" Song) (Native Language) | 834         | 13             | 122857            | +1    |          | 40/0           |
| 2         | 2         | MICHAEL LINGTON Twice In A Lifetime (Samson)               | 766         | 18             | 105140            | +10   |          | 38/0           |
| 3         | 3         | WALTER BEASLEY Comin' At Cha (Shanachie)                   | 758         | 17             | 107903            | +17   |          | 38/0           |
| 4         | 4         | STEVE COLE Got It Goin' On (Atlantic)                      | 753         | 18             | 108612            | -39   |          | 38/0           |
| 5         | 5         | CRAIG CHAQUICO Cate Carnival (Higher Octave)               | 729         | 19             | 95907             | -48   |          | 36/0           |
| 6         | 6         | SADE By Your Side (Epic)                                   | 640         | 7              | 76672             | -8    |          | 41/0           |
| 7         | 7         | DAVE KOZ Can't Let You Go (The Sha..) (Capitol)            | 532         | 22             | 72879             | -31   |          | 34/0           |
| 8         | 8         | CHIELI MINUCCI My Girl Sunday (Shanachie)                  | 512         | 11             | 60687             | +18   |          | 34/0           |
| 9         | 9         | VARIOUS ARTISTS Manenberg (Heads Up)                       | 452         | 19             | 54582             | -50   |          | 30/0           |
| 10        | 10        | BRIAN BROMBERG Relentless (Native Language)                | 428         | 9              | 56249             | +32   |          | 32/1           |
| 11        | 11        | GROVER WASHINGTON JR. Chameleon (Telarc)                   | 389         | 8              | 48149             | +15   |          | 32/0           |
| 12        | 12        | BETTE MIDLER Love T.K.O. (Warner Bros.)                    | 381         | 3              | 47334             | +68   |          | 29/1           |
| 13        | 13        | BONEY JAMES & RICK BRAUN R.S.V.P. (Warner Bros.)           | 373         | 3              | 48279             | +46   |          | 33/1           |
| 14        | 14        | AL JARREAU Last Night (GRP/VMG)                            | 371         | 16             | 45696             | -81   |          | 28/0           |
| 15        | 15        | STING She Walks This Earth (Telarc)                        | 366         | 7              | 26071             | +44   |          | 27/2           |
| 16        | 16        | BONEY JAMES All Night Long (Warner Bros.)                  | 364         | 16             | 45089             | -8    |          | 25/0           |
| 17        | 17        | CHUCK LOEB Blue Kiss (Shanachie)                           | 363         | 6              | 44238             | +18   |          | 31/2           |
| 18        | 18        | JOE MCBRIDE Texas Rhythm Club (Heads Up)                   | 349         | 8              | 60604             | +56   |          | 30/2           |
| 19        | 19        | MICHAEL McDONALD The Meaning Of Love (Hamp)                | 332         | 21             | 37051             | -33   |          | 23/0           |
| 20        | 20        | WARREN HILL Mambo 2000 (Narada)                            | 302         | 6              | 54355             | +6    |          | 27/0           |
| 21        | 21        | RONNIE LAWS Old Days/Old Ways (HDH)                        | 293         | 7              | 32924             | +18   |          | 27/2           |
| 22        | 22        | DAVID BENOIT Red Baron (GRP/VMG)                           | 287         | 16             | 37020             | -73   |          | 24/0           |
| 23        | 23        | ERIC ESSIX Rainy Night In Georgia (Zebra)                  | 248         | 5              | 31418             | +7    |          | 24/0           |
| 24        | 24        | RIPPINGTONS Cruisin' Down Ocean Drive (Peak/Concord)       | 212         | 5              | 12211             | -4    |          | 20/1           |
| 25        | 25        | BONA FIDE X-Ray Hip (N-Coded)                              | 207         | 2              | 28959             | +78   |          | 26/8           |
| 26        | 26        | GEORGE BENSON Medicine Man (GRP/VMG)                       | 203         | 1              | 20409             | +182  |          | 27/10          |
| 27        | 27        | JAZZMASTERS London Chimes (Hardcastle/Trippin' N' Rhythm)  | 177         | 0              | 16593             | 0     |          | 16/0           |
| 28        | 28        | KIRK WHALUM Now Til Forever (Warner Bros.)                 | 173         | 1              | 27292             | +50   |          | 21/7           |
| 29        | 29        | FOURPLAY Robo Bop (Warner Bros.)                           | 143         | 12             | 4801              | -21   |          | 15/0           |
| 30        | 30        | RONNY JORDAN FROY AYERS Mystic Voyage (Blue Note)          | 139         | 7              | 12376             | -2    |          | 12/0           |

**Most Added**

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| BONEY JAMES & RICK BRAUN R.S.V.P. (Warner Bros.) | 26/8  | +44      | +44   |
| STING She Walks This Earth (Telarc)              | 27/10 | +44      | +44   |
| NATALIE COLE Angel On My Shoulder (Elektra/EG)   | 16/0  | +34      | +34   |
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# NAC notes

with Carol Archer

For the second week in a row **George Benson's "Medicine Man"** (GRP/VMG) scores top Most Added. Ten reporters — including WJZW/Washington, KIFM/San Diego and KSSJ/Sacramento — added it this week. Not only that, the track moved from an add last week to medium rotation — 14 plays — at KTWV/Los Angeles. But wait, there's more! "Medicine Man," which debuts at 26\*, is also top Most Increased with a gain of 182 plays. Is there anyone left out there who is unsure whether this will be a hit? Please turn your concern to world peace instead.

It looks as though **Bona Fide** may finally be getting the respect they deserve. I've heard a number of private (non-industry) citizens say they think Bona Fide

are the best new group to emerge in ages, and they count *Royal Function* (N-Coded) as a great CD, overlooked until now. The track "X-Ray Hip" deserves your attention. It's been among the Most Added for the past three weeks. This time "X-Ray Hip" trails Benson by two and earns eight new adds, including WQCD/New York, KOAI/Dallas and WSJT/Tampa. Early believers at KKSJ/San Francisco have the track up to 22 plays.

**Kirk Whalum's "Now Til Forever"** (Warner Bros.) is third Most Added with seven new adds, including WJZW, KIFM, WJCD/Norfolk and KSSJ. There's so much confidence in this track at WNUA/Chicago that it's getting 25 plays there!

Other interesting adds this week: **Kim Waters' "In the Groove"** (Shanachie) earned three, among them KOAI and WJZI/Milwaukee, and **Yulara's "Flyin' High"** (Higher Octave) was added by KYOT/Phoenix.

## Heads up

**Sade**  
**Lovers Rock**  
**Epic**

Arriving after the artist's eight-year recording hiatus, **Sade's *Lovers Rock*** (Epic) could not be more welcome. No question, Sade's signatures — mesmerizing songs and vocals smooth as velvet, warm and balmy as trade winds — personify the NAC/Smooth Jazz sound. On *Lovers Rock*, her captivating voice and resonant, heartfelt songs are framed by sparse, contemporary production. Gone are the bottom-heavy grooves (ah, Sweetback!) and lavish keyboard, string and percussion embellishments. In their place you'll still hear soulful grooves, but paired now with stripped-down acoustic arrangements, as exemplified by the record's first hit, "By Your Side." Its steel-string acoustic guitar, so closely miked that one hears every move of the player's left hand upon the neck, is a radical departure. But most people strive for growth, and artists, in particular, feel the need to deepen and change. Sade's numberless fans will embrace the artistic evolution *Lovers Rock* represents, especially when they hear "King of Sorrow," "Flow," "Every Word" and the unadorned, yet powerful "It's Only Love That Gets You Through."

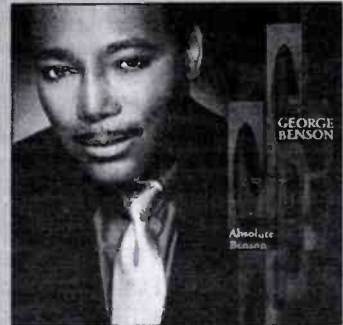


Guitarist **George Benson** has had an astonishing career, from his early recordings with Creed Taylor's CTI Records through a long string of hits to his current standing as one of the towering

## UNDER THE RADAR

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figures of contemporary jazz. I've heard more than one acclaimed artist acknowledge, "There's good, there's great, and then there's extraordinary, like Benson." His latest release, *Absolute Benson* (GRP/VMG), produced its first No. 1 single with "Deeper Than You Think." Now the follow-up, "Medicine Man," is our top Most Added track for the second consecutive week. Last week 16 stations added it, and this week 10 did so, as it debuts at 26\* and is Most Increased. I spoke with GRP/VMG's **Stuart Pressman** about the label's marketing efforts on Benson's behalf.



George Benson

This George Benson record originally came out at the end of May. It's been nearly six months, so we're going into our second phase with *Absolute Benson* — that will be a 90-minute television special, which will begin running on PBS stations right after Thanksgiving. It's called *Absolutely Live*, and it was filmed in Ireland. Joe Sample appears with him since he is a colleague and a principle on the recording. George's usual band accompanies him, along with a 20-piece orchestra. It's going to be wonderful. ■ George is taking a minute of a break over the holidays, and then he'll be back on his usual touring schedule. He leaves no stone unturned when he's performing. He digs so deep into his heart. He's the consummate entertainer. His concerts feature not only what you'd call the "George Benson Songbook" classics, but half a dozen selections from *Absolute Benson*, plus some big-band orchestra standards. ■ As far as keeping the release alive at retail, George is incredibly respected. Many retailers tend to look at the activity on the past two or three releases, so that's a plus, since his track record is so good. They base their input and their buying on activity like touring, publicity and especially something like the upcoming TV special, which lights their fire. Our field team are out there, and in the universal scheme of things this release is plugged into an urban initiative and plugged into a plethora of jazz programs. In addition, we are working with countless pop programs in recognition of Benson's mainstream standing. We are poised to make this a highly visible and easily accessible recording going into the strongest selling period of the year. It's a great record!

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# Rockin' To Infinity And Beyond

Rock is churning out new bands faster than the networks can declare a president

By Tracey Hoskin  
Assistant Rock Editor

**A** number of rock bands broke in 2000, and let's face it: The majority of those bands would not have had a snowball's chance in hell even three years ago. Baby bands in all rock styles — metal, rap rock, hard rock, you name it — are coming out of the proverbial woodwork. It is a very exciting time right now for rockers in the industry. The all-important men 18-34 demo is eating up all the new music, and radio, labels and bands alike are profiting.

Collectively, we rockers are some of the most passionate, argumentative people in the business. When I was asked to write this column I thought, "Excellent! I get to ask a bunch of promo people what they are most excited about for the new year. I won't have to do a thing." I was right. Give a promo guy or gal an inch, and they'll take a mile. But rock does have a lot to be proud of this year, and it looks like next year is shaping up to be all about rock as well.

I pounded the pavement (well, the keyboard), became a roving reporter (sat at my desk and made phone calls) and rounded up some of the best, brightest and most talkative people I could find. I then asked each person to shuffle the tarot cards and read rock's future. The overwhelming prophecy is that the heavy stuff is here to stay, with a few variations and amendments.

### Talk To Me

Hollywood VP/Rock Promotion **Joey Scoleri** believes that trends start at the cash register. "Consumers are going to decide what the trend is," he says. "That's the bottom line. It's what people start buying. I don't know if there's anything that will come and push out what is currently going on." Scoleri doesn't think metal will ever go away, noting, "It's always there; it's just whether it's in or not." As far as the future, he thinks it's all in the songs: "It's going to be all about writing a great song. I think the incredible trend of one song making a band will continue."



Joey Scoleri

Virgin VP/Promotion **Ray Gmeiner** thinks we're gonna rock hard for a while, but, at the same time, he questions the life span of rap rock. "Within that label of hard rock, we might start to see a little bit of a swing," he says. Gmeiner quotes



Ross Robinson, producer of Virgin's Amen: "He predicts that rap rock has already peaked and is starting to head out the door. He thinks the trend is going to shift to pure hard rock, as opposed to rap hard rock."

Gmeiner also opens a can of worms about Alternative, asking, "Can our counterparts at Alternative radio stand the intensity for another year, or will they try to push the Alternative format in a softer direction because they're concerned with sharing as much hard rock as they do with Active Rock?"

Dreamworks VP/Rock Promotion **Laura Curtin** cites the label's

**"The hard stuff is here to stay. It's active music, it sells, and it gets people into the record stores.**

**I'm sure it'll start to lighten up a little, but as to when, who knows?"**

Darren Eggleston



Laura Curtin

think, between 3 Doors Down and Lifehouse, there is room for these bands."

Curtin is used to her bands starting out dayparted into nights, but is happy Lifehouse can be played during the day. "Papa Roach are being played in all dayparts now, but this record can actually start in the morning. I do see a bit of a shift to the softer side. I think our band can fit into that category. Lifehouse rocks, but I think you can play them without starting at night."

### Harder Or Softer?

So is the music going to get harder or softer? MCA VP/Promotion **Darren Eggleston** implores, "If anyone has the definitive answer to that, please let me know. It's very difficult, and we try to look in the crystal ball all the time. If you look at what's testing



Darren Eggleston

"Heavy music has always been there. It just ebbs and flows. Right now it's at a peak, and it will probably stay there for a while, then something else will come along. The hard-edged music is not going to go away. It will always be there; it's just a matter of its prominence in the radio world."

Jim Del Balzo

now, three Limp Bizkits are in the top 10. The hard stuff is working like crazy right now."

Eggleston thinks it's natural to believe that the trend will shift to softer music at some point, but questions when that will happen. "The hard stuff that is dominating the Active chart right now is here to stay," he says.

He doesn't see a shift unless something from another genre becomes a huge hit for the format, recalling from his days at Maverick. "When Alanis hit, we were inundated with female artists, and that became the flavor of the moment. The hard stuff is here to stay. It's active music, it sells, and it gets people into the record stores. I'm sure it'll start to lighten up a little, but as to when, who knows?"

Warner Bros. VP/Rock Formats **Mike Rittberg** says that rap rock is always going to be here because of the variety of music listeners are getting from radio now. "Right now the kids growing up into the target demo of Rock stations are exposed to a lot of different music," he says. "They are exposed to rock, rap and pop, so they have a little bit more exposure, and they are going to be a little bit more well-rounded than you'd think."



Mike Rittberg

He also believes that industry folk tend to get burned out on something before the public does, adding, "These kids are still buying these records. I think you'll always see the cream rise to the top. If your band has what it takes, it will cut through the clutter."

### Ebbs And Flows

Columbia Sr. VP/Promotion **Jim Del Balzo** predicts that the hard-music trend will shift when someone comes along with an interesting new sound. "We were refreshed with 'Kryptonite,' and all of a sudden everybody is out looking for bands like 3 Doors Down," he says. "Eventu-



Jim Del Balzo

ally, it will cycle out." But Del Balzo also says that the heavy stuff never really goes away. "Heavy music has always been there," he notes. "It just ebbs and flows. Right now it's at a peak, and it will probably stay there for a while, then something else will come along. The hard-edged music is not going to go away. It will always be there; it's just a matter of its prominence in the radio world."

RCA Sr. Director/Rock Promotion **Bill Burrs** says, "A lot of people would like to think that the tide is changing, but I think that everyone has seen in research that the harder music seems to be working great at the Active Rock format."



Bill Burrs

Wind-up National Director/Promotion, Rock Formats **Alan Galbraith** predicts the current trend will go on for another year or two and adds, "It continues to surprise us, but who knows? I guess that's what keeps it interesting." Now that rock's future has been read, it's time for the rock camp to scream as loud as they can for the bands they are most passionate about.



Alan Galbraith

### Columbia

Del Balzo talks up Columbia's *Dracula 2000* soundtrack. "The first track we're working at radio is from Powerman 5000, 'Ultra Mega.' Also included are tracks from Static-X, System Of A Down, Monster Magnet, (hed) planet earth, Pantera and Slayer. Five For Fighting are also new from Columbia." The label has a new *Alice In Chains* album and a new *Roger Waters* album slated for release before the end of this year.

For 2001, Del Balzo expects brand-new Aerosmith record

Continued on Page 11

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Continued from Page 106

points out that the band has a track on the *Charlie's Angels* soundtrack. He adds, "The new *Offspring* is also out, and we'll have a new active rock band called *Flybanger* early next year. We'll have a brand-new *Train* album and *Our Lady Peace* and *System Of A Down* albums early next year as well."

### DreamWorks

Curtin's first order of business is a band from New Jersey called *Ours*. "We are going out with this record at the beginning of the year. [Ours singer] Jimmy Gnecco has a unique voice. It is very passionate, compelling music, and he is definitely a star. I don't want to compare them to anybody, but if you put me up against a wall and forced me, I'd say they're kind of like Bono meets Bowie with a Radiohead fling." Curtin is also excited about a band out of Boston called *Half-Cocked*. "I have always wanted to break a chick band. It's three chicks and two guys who actually have songs, and I think they have a lot of hits on the record."

Curtin's prize possession, Papa Roach, have found her another new band, *Alien Ant Farm*. "That band is a slam dunk, and Roach are taking them out on tour with them, starting in March. They are a great band! We also have *Apex Theory* out of Los Angeles, whose record is just a little bit off-center. I like that. Great lead singer." And, last but not least, Curtin tells us to look for a new *Buckcherry* record in March.

### Hollywood

"The *Diffuser* record got off to a fabulous start at Rock. Active and Alternative," Scoleri raves. "This is one of those records that you get and listen to front to back. The whole thing is really good. There aren't a lot of records where you can put the whole record on and keep people's attention, as opposed to them saying, 'Yeah, there are two good songs on there.'" He's ecstatic about *Diffuser's* songwriting and their live show, and adds, "Their song 'Karma' is on *Mission Impossible 2*, which doesn't hurt." Scoleri says to expect *Diffuser's* record the second week of January.

Scoleri is also enthusiastic about the new *Simon Says* record. "This band has grown by leaps and bounds. We had a couple of top 20 tracks with the first record. They toured with



*Limp Bizkit*; they did all kinds of different things. Basically, they made the jump. You need bands to go to that next level, and they did." About *Simon Says'* new album, *Shut Your Breath* (in stores in March), he says, "They've written songs that are very reflective and contemporary and on the heavier side of rock. That's reflected more in their music now than it was in their first record."

Scoleri notes that *Simon Says* have matured since their first album. "One thing you have to remember is that these guys are really young. They did their first record at 19, and now they are 20 or 21. That's not much in terms of years, but when you're on the road for six months to a year, you gain an inordinate amount of experience. I think the *Simon Says* record is going to knock a lot of people out."

### MCA

"First quarter next year, we're jammin'!" Eggleston proclaims. "There's a band called *New Found Glory* out there touring right now and doing incredibly well." *New Found Glory* are from Florida and will be releasing their third album, their first for MCA. Eggleston characterizes the band as being "in the pop-punk vein" and "having an incredible fan base." He adds, "Glory have been touring for three years, and they sell out every town."

Sounding like a proud papa, he describes the band's show in New York: "Kids knew every song, and we haven't even worked them at radio. The album came out two weeks ago and scanned 7,800 units. They're building a base the old-fashioned way: tour, tour, tour." *New Found Glory* don't impact until February, but Eggleston is so confident about their buzz that he says, "If it weren't the fourth quarter, we would probably be impacting right now."

Another MCA band from Florida,

*Nonpoint*, are already getting airplay. Eggleston says they have a harder edge with "almost an Incubus-Deftones vibe. WZTA/Miami is actually playing the record already and getting great phones. We're letting *Nonpoint* tour and build a base, knock it down city by city, door by door and station by station. They have a great frontman — a total stud."

Eggleston also looks for a new *Fenix TX* record with a new single by the first of the year: "Fenix TX have built a great base with their first release and a little over 200,000 scanned," he says.

Two other MCA bands that made waves on the air this year were *Doubledrive* and *Puya*. "Doubledrive are in the studio right now with *Creed's* producer, and we expect their record to be out next year," Eggleston says. "Puya will be out with a new record too. Puya have a great base from their first record and are an incredible live band." MCA is also looking forward to new records from *Live* and *Semisonic*.

"Last but not least," says Eggleston, "are *Darwin's Waiting Room*. This is a great live band, kind of a rap rock band from Florida."

### RCA

"Nothing like RCA has ever had before." Those are the words Burrs uses to describe *Skraper*. RCA's first new band for 2001. "They're like a core-roar rock band who are definitely in the vein of what's happening at Active right now. The band are from Orlando and have had airplay at WJRR/Orlando, WZTA/Miami and WXTB/Tampa already." RCA expects *Skraper* to impact the second or third week in January, and Burrs says, "We are very excited."

Another RCA band that caused quite a stir at Active, *The Guano Apes*, are tentatively slated to release a new album next year. "We are hoping to get them over here to tour the first of the year as well," Burrs says. "We didn't have that luxury last year. We are definitely looking for a new album from them in the first part of next year, as well as their coming to America for their first real tour." Lastly, he shares, "We're working on signing another band, called *Bomb 32*, from Toronto. We're very excited about them; they will definitely turn some heads."

### Virgin

Gmeiner's pick is new band *At The Drive-In*. "There is a tangible buzz in the industry in general — at radio, in the press, concert touring



BAG OF TRICKS

WYSP/Philadelphia handed out its own bag of tricks to *Isle Of Q* when they played the *Monster Mash*. Grand prize for the costume contest was \$1,000.00. Seen here are (l-r) WYSP MD Nancy Palumbo, air talent Cousin Ed and PD Neal Mirsky and Universal's Suzanne Pert.



INTO THE LIGHT

David Coverdale paid a visit to Chicago's WLUP in support of his new album, *Into the Light*. Seen here are (l-r) WLUP VP/Programming Greg Solk, Coverdale and WLUP air talent Seaver. Kneeling is MJB Promotions' Marko Babineau.

and video — for them and their single, "One Armed Scissor." he says. "There is something different and special about this band. Anyone who has had a chance to see them live knows that they are definitely something special. We are helping our friends at Grand Royal Records push this record. I think it's really a unique sound that will stand out from the pack. That's a major priority for us."

Another band on the way from Virgin (and one completely different from *Drive-In*) is *Amen*. Gmeiner says *Amen* are "coming from more of a fierce, hard angle. *Amen* are another really exciting band live. I think we have a chance to break a new band with them. They are already No. 1 on the R&R Specialty Chart and rocketing up the metal charts." And, Gmeiner adds, "I continue to be excited about working with *A Perfect Circle*."

### Warner Bros.

Rittberg screams, "Linkin Park. Linkin Park, Linkin Park! That's a big priority for us for the rest of the year, and they will carry over into the new year." Other baby bands from Rittberg and company include *Hesher* and *Pete*. Rittberg says, "We will start setting up *Hesher* toward the end of December; it will be the first record

we start back with." Warner Bros. hopes to have a record out from *Pete* in the first or second quarter.

Are there other new bands in the works? Rittberg says, "Tidewater Grain are out there slugging' it out night after night, making friends." For the established acts, Rittberg says to look for a new *Don Henley* single at the end of November and a tour from *Mark Knopfler* in the spring, and we can look for new *R.E.M.*, *Goo Goo Dolls* and *Red Hot Chili Peppers* in 2001. Rittberg also drops this bomb: "We have our fingers crossed for a new *Van Halen* record." (I asked Rittberg who the lead singer would be. He said, "No comment." Damn.)

### Wind-up

Galbraith says that *Wind-up* will continue its focus on three baby bands. "We are incredibly excited about *Finger Eleven*, whose second single just impacted at Rock. They're a great band who have been around, and we're now working the second album. It's a great song — in fact, they're all good songs. There is ongoing work on the *Dust For Life* record, which is out there right now and happening. We are also looking at another *American Pearl* record in January."

**"Right now the kids growing up into the target demo of Rock stations are exposed to a lot of different music. They are exposed to rock, rap and pop, so they have a little bit more exposure, and they are going to be a little bit more well-rounded than you'd think."**

Mike Rittberg

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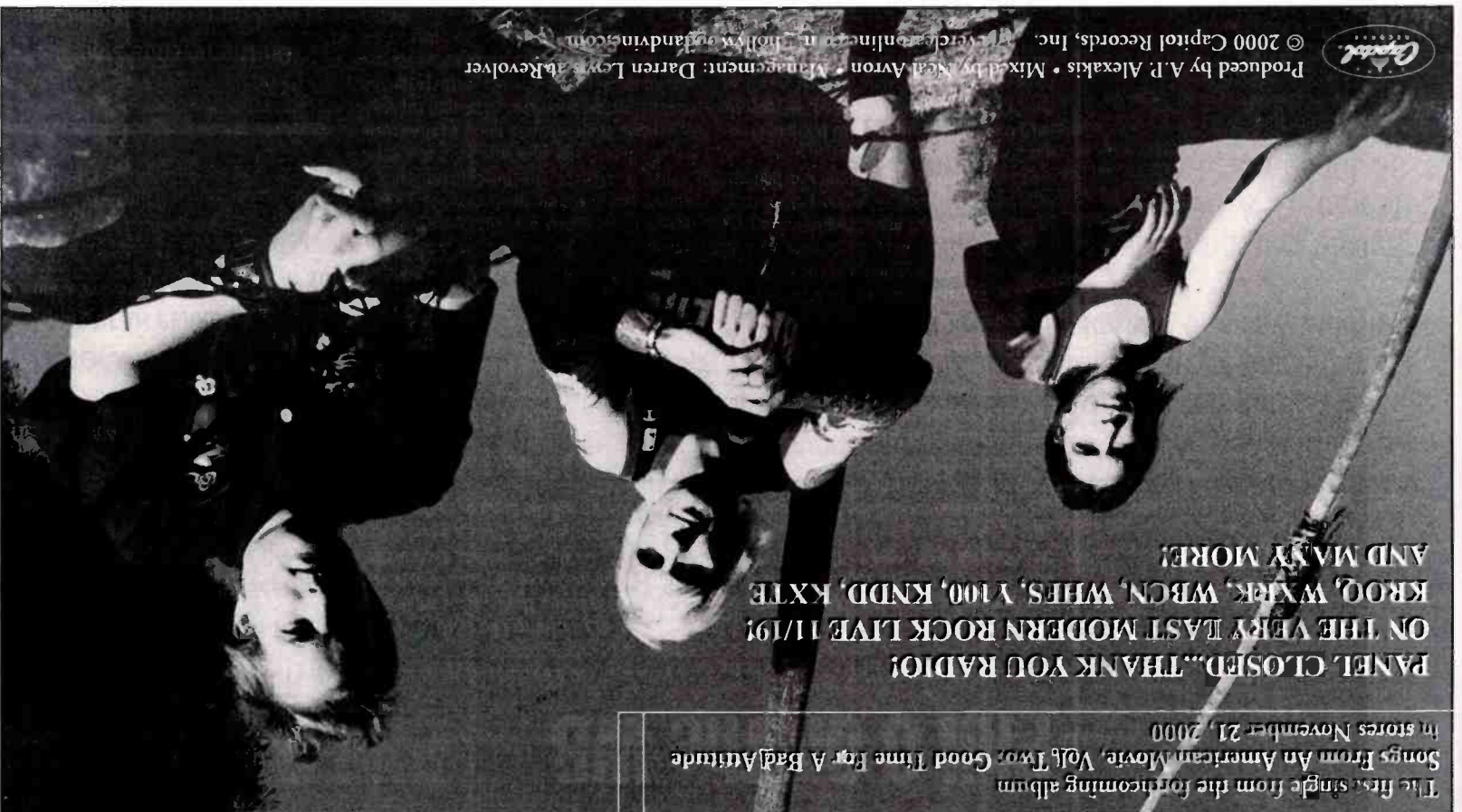
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## NEW RELEASES

## FOURTH QUARTER 2000

**ALICE IN CHAINS** Man In A Box (Columbia)  
**DISTURBED** Voices (Giant/Reprise)  
**FIVE FOR FIGHTING** Easy Tonight (Aware/Columbia)

**DON HENLEY** Everything Is Different Now (Warner Bros.)  
**LORDZ OF BROOKLYN** Sucka MC (Republic/Universal)  
**MARVELOUS 3** Get Over (HiFi/Elektra/EEG)  
**NICKELBACK** Old Enough (Roadrunner)

## FIRST QUARTER 2001

**ALIEN ANT FARM** (DreamWorks)  
**AMERICAN PEARL** (Wind-up)  
**AMERICAN HI FI** Flavor Of The Week (Island/IDJMG)  
**ANARCHY RULZ** (V2)  
**IAN ANDERSON** The Habanero Reel (Fuel 2000/Universal)  
**APEX THEORY** (DreamWorks)  
**AUNT FLOSSIE** For You For Me (Crown)  
**BIG COUNTRY** (Fuel 2000/Universal)  
**BLACK CROWES** (V2)  
**BLUE OCTOBER** Breakfast After 10 (Universal)  
**BUCKCHERRY** (DreamWorks)  
**CAVIAR** Goldmine (Island/IDJMG)  
**ERIC CLAPTON** (Duck/Reprise)  
**CLUTCH** (Atlantic)  
**COC** (Sanctuary/SRG)  
**COLLECTIVE SOUL** Vent (Atlantic)  
**ALICE COOPER** Little Things (Spitfire)  
**CREEPER LAGOON** (DreamWorks)  
**CYCLEFLY** (Radioactive/MCA)  
**DARWIN'S WAITING ROOM** (MCA)  
**DEFTONES** Digital Bath (Maverick)  
**DOWNER** Last Time (Roadrunner)  
**DOUBLEDRIIVE** (MCA)  
**ERIC GALES** (MCA)  
**ECONOLINE CRUSH** (Restless)  
**FENIX TX** (Drive-thru/MCA)  
**FLYBANGER** (Columbia)  
**GODHEAD** Break You Down (Posthuman/Priority)  
**(HED)PLANET EARTH** Killing Time (Volcano/Jive)  
**MATTHEW GOOD BAND** Hello Time Bomb (Atlantic)  
**GOUDIE** Drag City (Music Company/Elektra/EEG)  
**GREEN DAY** Warning (Reprise)  
**GUANO APES** (Super Sonic/RCA)  
**HALF COCKED** (DreamWorks)

**HESHER** (Warner Bros.)  
**IAN HUNTER** (Fuel 2000/Universal)  
**INSANE CLOWN POSSE** (Island/IDJMG)  
**INSOLENCE** (Maverick)  
**GEDDY LEE** (Anthem/Atlantic)  
**LIQUID GANG** (Lava/Atlantic)  
**LIVE** (Radioactive/MCA)  
**LIVING END** Roll On (Reprise)  
**MOLLY HATCHET** (CMC/SRG)  
**JAMES MICHAEL** Inhale (Beyond)  
**NEW FOUND GLORY** Hit Or Miss (MCA)  
**NONPOINT** What A Day (MCA)  
**NOTHINGFACE** Bleeder (TVT)  
**OLEANDER** (Republic/Universal)  
**OUR LADY PEACE** (Columbia)  
**ONE MINUTE SILENCE** (V2)  
**ONE WAY RIDE** Pot Of Gold I (MCA)  
**OURS** (DreamWorks)  
**ORGY** (Elementree/Reprise)  
**PETE** (Warner Bros.)  
**P.O.D.** (Atlantic)  
**PROJECT 86** (BEC/Tooth & Nail/Atlantic)  
**PUYA** (MCA)  
**SEMISONIC** Chemistry (MCA)  
**SIMON SAYS** (Hollywood)  
**SLAVES ON DOPE** Inches From The Mainline (Divine/Priority)  
**SINOMATIC** Bloom (Atlantic)  
**SKRAPE** Waste (RCA)  
**SOULMOTOR** (CMC/SRG)  
**STEREOPHONICS** (V2)  
**SYSTEM OF A DOWN** (American/Columbia)  
**TANTRIC** Breakdown (Maverick)  
**TAPROOT** (Velvet Hammer/Atlantic)  
**3 DOORS DOWN** Duck And Run (Republic/Universal)  
**UNLOCO** (Maverick)  
**VAN HALEN** (Warner Bros.)

All new releases are subject to change.



# Win a trip to...

Enter the Dick Sheetz Memorial Raffle to win two (2) round-trip coach fare airline tickets on American Airlines anywhere it flies within the continental United States. Normal blackout dates apply. Courtesy of Aspen Promotions.

**\$10 for each entry. \$25 for three entries. \$50 for eight entries. \$100 for 15 entries.**

Please photocopy this ad for your coworkers, friends and relatives! Must be 18 years of age or older. Void where prohibited. Winner is responsible for payment of all federal, state and local taxes. Odds of winning depend on number of entries received. One grand prize will be awarded from all entries received. Other trade publications may participate. All funds received will be sent to the Dick Sheetz Memorial Account to benefit his wife and daughter.

Complete coupon below and send it along with your check or money order made payable to: Wayne C. Coleman, CPA (write Dick Sheetz Memorial Account on it), The Royalty Compliance Organization, 1288 Jungerman Rd., Suite A, St. Peters, MO 63376.

All entries must be received by 5pm PT, December 15, 2000. Drawing will be held on December 19, 2000. Winner will be notified by telephone. A complete copy of raffle rules is available at [www.rronline.com](http://www.rronline.com). Click on Format Rooms, then on Rock, then on Dick Sheetz Memorial Raffle.

## Dick Sheetz Memorial Raffle Entry

Please print legibly!

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City, State, Zip \_\_\_\_\_  
Daytime Telephone \_\_\_\_\_  
Evening Telephone \_\_\_\_\_

Please check your selection, make your check payable to Wayne C. Coleman, CPA and note Dick Sheetz Memorial, then mail with this entry to The Royalty Compliance Organization, 1288 Jungerman Rd., Suite A, St. Peters, MO, 63376

Enclosed is \$10 for one (1) entry.

Enclosed is \$25 for three (3) entries.

Enclosed is \$50 for eight (8) entries.

Enclosed is \$100 for fifteen (15) entries.



*Dick Sheetz*  
1953-2000

# R&R Rock Top 50

November 17, 2000

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)  | TOTAL PLAYS | +/- PLAYS | GROSS IMPRESSIONS (00) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|--|-------------|-----------|------------------------|----------------|---------------------|
| 1         | 1         | 3 DOORS DOWN Loser (Republic/Universal)                      | 1548        | +14       | 110769                 | 24             | 69/0                |
| 2         | 2         | COLLECTIVE SOUL Why Pt. 2 (Atlantic)                         | 1497        | +39       | 97753                  | 10             | 68/0                |
| 4         | 3         | AEROSMITH Angel's Eye (Columbia)                             | 1409        | +126      | 92076                  | 5              | 70/1                |
| 3         | 4         | FUEL Hemorrhage (In My Hands) (550 Music/Epic)               | 1322        | +32       | 86370                  | 14             | 63/2                |
| 5         | 5         | CREED Are You Ready (Wind-up)                                | 1312        | +40       | 80121                  | 11             | 62/1                |
| 6         | 6         | PRIMUS W/DZZY N.I.B. (Divine/Priority)                       | 1128        | -33       | 91688                  | 20             | 56/0                |
| 7         | 7         | SAMMY HAGAR Serious Juju (Cabo Wabo/Beyond)                  | 1070        | +41       | 64112                  | 9              | 62/0                |
| 8         | 8         | GODSMACK Awake (Republic/Universal)                          | 936         | +42       | 62213                  | 7              | 62/0                |
| 10        | 9         | U2 Beautiful Day (Interscope)                                | 837         | +26       | 65845                  | 10             | 43/0                |
| 12        | 10        | GEDDY LEE My Favorite Headache (Anthem/Atlantic)             | 793         | +62       | 46304                  | 5              | 57/2                |
| 9         | 11        | 3 DOORS DOWN Kryptonite (Republic/Universal)                 | 791         | -47       | 67452                  | 44             | 61/0                |
| 13        | 12        | IOMMI Goodbye Lament (Divine/Priority)                       | 790         | +69       | 46646                  | 9              | 57/0                |
| 11        | 13        | METALLICA I Disappear (Hollywood)                            | 723         | -41       | 64970                  | 30             | 53/0                |
| 15        | 14        | NICKELBACK Breathe (Roadrunner)                              | 600         | -16       | 34392                  | 17             | 42/0                |
| 16        | 15        | WALLFLOWERS Sleepwalker (Interscope)                         | 583         | -28       | 38139                  | 10             | 40/0                |
| 19        | 16        | PAPA ROACH Last Resort (DreamWorks)                          | 574         | +41       | 50915                  | 24             | 34/0                |
| 17        | 17        | STONE TEMPLE PILOTS No Way Out (Atlantic)                    | 572         | +32       | 33223                  | 7              | 50/2                |
| 20        | 18        | OFFSPRING Original Prankster (Columbia)                      | 568         | +55       | 40330                  | 6              | 42/1                |
| 14        | 19        | CREED With Arms Wide Open (Wind-up)                          | 563         | -83       | 46788                  | 32             | 55/0                |
| 18        | 20        | A PERFECT CIRCLE 3 Libras (Virgin)                           | 545         | +10       | 32964                  | 10             | 39/0                |
| Breaker   | 21        | EVERCLEAR When It All Goes Wrong Again (Capitol)             | 469         | +192      | 30220                  | 2              | 49/4                |
| 22        | 22        | DUST FOR LIFE Step Into The Light (Wind-up)                  | 464         | +52       | 22360                  | 7              | 47/6                |
| Breaker   | 23        | LINKIN PARK One Step Closer (Warner Bros.)                   | 433         | +82       | 24511                  | 10             | 42/3                |
| 21        | 24        | MEGADETH Kill The King (Capitol)                             | 432         | -18       | 25034                  | 9              | 44/0                |
| 28        | 25        | U.P.O. Feel Alive (Epic)                                     | 374         | +33       | 17713                  | 4              | 37/2                |
| 29        | 26        | EVERLAST Black Jesus (Tommy Boy)                             | 324         | +15       | 23610                  | 9              | 21/0                |
| 23        | 27        | AC/DC Meltdown (EastWest/EEG)                                | 320         | -90       | 21610                  | 12             | 27/0                |
| 34        | 28        | COC Congratulations Song (Sanctuary/SRG)                     | 314         | +50       | 13343                  | 6              | 35/0                |
| 30        | 29        | PAPA ROACH Broken Home (DreamWorks)                          | 301         | -3        | 14646                  | 7              | 29/0                |
| 31        | 30        | J. PAGE & BLACK CROWES Hey Hey... (Musicmaker.com/TVT)       | 287         | -1        | 13102                  | 8              | 23/0                |
| 27        | 31        | LENNY KRAVITZ Again (Virgin)                                 | 271         | -74       | 17793                  | 8              | 23/0                |
| 24        | 32        | GREEN DAY Minority (Reprise)                                 | 265         | -137      | 18159                  | 11             | 24/0                |
| 35        | 33        | EVE 6 On The Roof Again (RCA)                                | 264         | +3        | 14325                  | 4              | 28/1                |
| 41        | 34        | LIFEHOUSE Hanging By A Moment (DreamWorks)                   | 262         | +52       | 15661                  | 4              | 31/2                |
| 40        | 35        | STRAIT UP FLAJJON OF SEVENDUST Angel's Son (Immortal/Virgin) | 261         | +42       | 13340                  | 4              | 25/3                |
| 25        | 36        | VAST Free (Elektra/EEG)                                      | 252         | -148      | 17951                  | 14             | 28/0                |
| 37        | 37        | B.B. KING/ERIC CLAPTON I Wanna Be (Duck/Reprise)             | 251         | +3        | 16455                  | 5              | 24/2                |
| 45        | 38        | STONE TEMPLE PILOTS Break On Through (Elektra/EEG)           | 201         | +45       | 13652                  | 2              | 22/4                |
| 49        | 39        | DIFFUSER Karma (Hollywood)                                   | 194         | +62       | 12122                  | 2              | 25/3                |
| 38        | 40        | KENNY WAYNE SHEPHERD BAND Last Goodbye (Giant/Reprise)       | 188         | -54       | 12273                  | 19             | 19/0                |
| 43        | 41        | MARILYN MANSON Disposable Teens (Nothing/Interscope)         | 185         | 0         | 10201                  | 4              | 20/1                |
| 32        | 42        | FULL DEVIL JACKET Where Did You Go? (Island/IDJMG)           | 183         | -102      | 13227                  | 14             | 21/0                |
| Debut     | 43        | ISLE OF Q Bag Of Tricks (Universal)                          | 171         | +160      | 7689                   | 1              | 39/11               |
| 39        | 44        | COLD Just Got Wicked (Flip/Geffen/Interscope)                | 167         | -53       | 9924                   | 13             | 20/0                |
| 46        | 45        | JOE BONAMASSA Cradle Rock (Okeh/550 Music/Epic)              | 166         | +23       | 8086                   | 2              | 17/1                |
| Debut     | 46        | CLARKS Chasin' Girls (Razor & Tie)                           | 165         | +61       | 8952                   | 1              | 19/6                |
| 47        | 47        | CREED Riders On The Storm (Elektra/EEG)                      | 162         | +10       | 8038                   | 2              | 20/4                |
| 46        | 48        | TAPROOT Again And Again (Velvet Hammer/Atlantic)             | 159         | +3        | 7847                   | 4              | 18/1                |
| 50        | 49        | LIMP BIZKIT Rollin' (Flip/Interscope)                        | 144         | +18       | 13055                  | 2              | 12/1                |
| 44        | 50        | TIDEWATER GRAIN Here On The Outside (Warner Bros.)           | 138         | -41       | 6147                   | 5              | 17/0                |

## Most Added.

| ARTIST TITLE LABEL(S)                               | ADDS |
|---|------|
| INCUBUS Drive (Immortal/Epic)                       | 12   |
| ISLE OF Q Bag Of Tricks (Universal)                 | 11   |
| DAVID COVERDALE Slave (Dragonshead)                 | 11   |
| DUST FOR LIFE Step Into The Light (Wind-up)         | 6    |
| CLARKS Chasin' Girls (Razor & Tie)                  | 6    |
| FINGER ELEVEN First Time (Wind-up)                  | 6    |
| KID ROCK My Oedipus Complex (Top Dog/Lava/Atlantic) | 6    |
| RAGE AGAINST THE MACHINE Renegades Of Funk (Epic)   | 5    |
| MARAH The Catfishermen (Artemis)                    | 5    |
| EVERCLEAR When It All Goes Wrong Again (Capitol)    | 4    |
| STONE TEMPLE PILOTS Break On Through (Elektra/EEG)  | 4    |
| CREED Riders On The Storm (Elektra/EEG)             | 4    |
| POWERMAN 5000 Ultra Mega (Columbia)                 | 4    |

## Most Increased Plays

| ARTIST TITLE LABEL(S)                            | TOTAL PLAY INCREASE |
|--|---------------------|
| EVERCLEAR When It All Goes Wrong Again (Capitol) | +192                |
| ISLE OF Q Bag Of Tricks (Universal)              | +160                |
| AEROSMITH Angel's Eye (Columbia)                 | +126                |
| DAVID COVERDALE Slave (Dragonshead)              | +83                 |
| LINKIN PARK One Step Closer (Warner Bros.)       | +82                 |
| IOMMI Goodbye Lament (Divine/Priority)           | +69                 |
| FASTBALL This Is Not My Life (Hollywood)         | +69                 |
| GEDDY LEE My Favorite Headache (Anthem/Atlantic) | +62                 |
| DIFFUSER Karma (Hollywood)                       | +62                 |
| CLARKS Chasin' Girls (Razor & Tie)               | +61                 |

## Breakers.

|   |                     |       |
|---|---------------------|-------|
| <b>EVERCLEAR</b>                              |                     |       |
| <b>When It All Goes Wrong Again (Capitol)</b> |                     |       |
| TOTAL PLAYS/INCREASE                          | TOTAL STATIONS/ADDS | CHART |
| 469/192                                       | 49/4                | 21    |
| <b>LINKIN PARK</b>                            |                     |       |
| <b>One Step Closer (Warner Bros.)</b>         |                     |       |
| TOTAL PLAYS/INCREASE                          | TOTAL STATIONS/ADDS | CHART |
| 433/82  | 42/3                | 23    |

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.



72 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 11/5-Saturday 11/11. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 400 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2000, The Arbitron Company). © 2000, R&R Inc.



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**8pm**

ZZ TOP La Grange  
 QUEENS OF THE STONE AGE The Lost Art...  
 GUNS N' ROSES Welcome To The Jungle  
 COLLECTIVE SOUL Why Pt. 2  
 MEL YOUNG Rockin' In The Free World  
 SAMMY HAGAR Serious Jui  
 LED ZEPPELIN Good Time Bad Times  
 FASTWAY Say What You Will  
 ALICE IN CHAINS I Stay Away

**4pm**

PINK FLOYD Time  
 AC/DC Stiff Upper Lip  
 JUDAS PRIEST You've Got Another Thing Comin'  
 OFFSPRING Gone Away  
 GEORGE THOROGOOD Who Do You Love  
 OLD Rainbow In The Dark  
 CARS Good Times Roll

**11am**

MOTHER LOVE BONE Crown Of Thorns  
 PEARL JAM Alive  
 AEROSMITH Walk This Way  
 VAN HALEN Dance The Night Away  
 PRIMUS w/ OZZY N.I.B.  
 BOSTON Smokin'  
 STONE TEMPLE PILOTS No Way Out  
 PINK FLOYD Run Like Hell  
 RUSH Finding My Way  
 BLUE OYSTER CULT (Don't Fear) The Reaper

**3am**

3 DOORS DOWN Loser  
 SCORPIONS Coast To Coast  
 RED HOT CHILI PEPPERS Scar Tissue  
 METALLICA For Whom The Bell Tolls  
 VAST Free  
 ROLLING STONES All Down The Line  
 IOMMI Goodbye Lament  
 STONE TEMPLE PILOTS Interstate Love Song  
 NIRVANA Plateau  
 QUEEN Fat Bottomed Girls  
 JUDAS PRIEST Living After Midnight  
 ALICE IN CHAINS Down In A Hole  
 LED ZEPPELIN Heartbreaker

**8pm**

RUSH Limelight  
 CREED Are You Ready  
 AC/DC Thunderstruck  
 VAN HALEN Runaround  
 IOMMI Goodbye Lament  
 LIVE I Alone  
 METALLICA I Disappear  
 METALLICA Fuel  
 STONE TEMPLE PILOTS Break On Through  
 DEF LEPPARD Fookin'

**4pm**

AEROSMITH Back In The Saddle  
 VAN HALEN Eruption  
 VAN HALEN You Really Got Me  
 METALLICA No Leaf Clover  
 METALLICA Master Of Puppets  
 QUEEN Bohemian Rhapsody  
 U2 Beautiful Day  
 BLACK SABBATH Paranoid  
 LED ZEPPELIN Rock & Roll  
 GEDDY LEE My Favorite Headache

**11am**

METALLICA Turn The Page  
 DEF LEPPARD Pour Some Sugar On Me  
 VAN HALEN Everybody Wants Some  
 A PERFECT CIRCLE Judith  
 BLUE OYSTER CULT (Don't Fear) The Reaper  
 DEEP PURPLE Highway Star  
 AC/DC Highway To Hell  
 U2 Beautiful Day  
 U2 With Or Without You

**3am**

PEARL JAM Evenflow  
 3 DOORS DOWN Loser  
 LED ZEPPELIN Stairway To Heaven  
 DUST FOR LIFE Step Into The Light  
 LYNARD SKYNYRD Free Bird  
 NIRVANA In Bloom  
 IRON MAIDEN The Wicker Man  
 LIVE Lightning Crashes  
 SAMMY HAGAR Serious Jui

KISW KISW/Seattle

KOMP Las Vegas

**TUNED-IN**  
 ROCK

R&R/MEDIABASE 24/7

**New & Active**

Songs ranked by total plays

|  |  |
|--|--|
| FASTBALL This Is Not My Life (Hollywood)<br>Total Plays: 120, Total Stations: 19, Adds: 3      | AEROSMITH Love Me Two Times (Elektra/EGG)<br>Total Plays: 66, Total Stations: 10, Adds: 2        |
| DAVID COVERDALE Slave (Dragonhead)<br>Total Plays: 116, Total Stations: 22, Adds: 11           | P.O.D. School Of Hard Knocks (Mercury)<br>Total Plays: 113, Total Stations: 15, Adds: 2          |
| DEFONES Back To School (Mini Major) (Mercury)<br>Total Plays: 102, Total Stations: 12, Adds: 0 | JOSH JOPLIN GROUP Camera One (Aerams)<br>Total Plays: 83, Total Stations: 13, Adds: 3            |
| 6GIG Hit The Ground (Ultimate)<br>Total Plays: 70, Total Stations: 9, Adds: 0                  | RAGE AGAINST THE MACHINE Renegades Of... (Epic)<br>Total Plays: 50, Total Stations: 8, Adds: 5   |
| SAMMAM Mud Hill (Hopeless)<br>Total Plays: 50, Total Stations: 7, Adds: 0                      | AT THE DRIVE-IN One Armed... (Grand Royal/Virgin)<br>Total Plays: 44, Total Stations: 7, Adds: 1 |

**ROCK**  
 Going For Adds 11/21/00

DISTURBED Voices (Giant/Reprise)  
 DON HENLEY Everything Is Different Now (Warner Bros.)  
 FIVE FOR FIGHTING Easy Tonight (Aware/Columbia)  
 SAMMY HAGAR Let Sally Drive (Cabo Wabo/Beyond)

- Most Played Recurrents**  
 November 17, 2000
- RED HOT CHILI PEPPERS California (Warner Bros.)
  - CREED Higher (Wind-up)
  - STONE TEMPLE PILOTS Sour Girl (Atlantic)
  - RED HOT CHILI PEPPERS Otherside (Warner Bros.)
  - A PERFECT CIRCLE Judith (Virgin)
  - GODSMACK Bad Religion (Republic/Universal)
  - GODSMACK Voodoo (Republic/Universal)
  - AC/DC Satellite Blues (EastWest/EGG)
  - METALLICA No Leaf Clover (Elektra/EGG)
  - U.P.O. Godless (Epic)
  - RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)
  - FOO FIGHTERS Learn To Fly (Roswell/RCA)
  - UNION UNDERGROUND Turn Me On "Mr. Deadman" (Portrait/Columbia)
  - DISTURBED Stupidy (Giant/Reprise)
  - COLLECTIVE SOUL Heavy (Atlantic)
  - AC/DC Stiff Upper Lip (EastWest/EGG)
  - GODSMACK Keep Away (Republic/Universal)
  - CREED What If (Wind-up)
  - INCUBUS Pardon Me (Immortal/Epic)
  - LENNY KRAVITZ Fly Away (Virgin)





# R&R Active Rock Top 50

November 17, 2000

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)                                       | TOTAL PLAYS | +/- PLAYS | GROSS IMPRESSIONS ('00) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|---|-------------|-----------|-------------------------|----------------|---------------------|
| 2         | 1         | GODSMACK Awake (Republic/Universal)                         | 2026        | +120      | 162204                  | 7              | 71/0                |
| 1         | 2         | 3 DOORS DOWN Loser (Republic/Universal)                     | 1853        | -58       | 145797                  | 27             | 67/0                |
| 3         | 3         | FUEL Hemorrhage (In My Hands) (550 Music/Epic)              | 1811        | -35       | 124053                  | 14             | 66/0                |
| 4         | 4         | CREED Are You Ready (Wind-up)                               | 1851        | -94       | 114493                  | 12             | 66/0                |
| 5         | 5         | PRIMUS W/OZZY N.I.B. (Divine/Priority)                      | 1582        | -61       | 133113                  | 20             | 62/0                |
| 7         | 6         | COLLECTIVE SOUL Why Pt. 2 (Atlantic)                        | 1483        | +1        | 92582                   | 9              | 60/0                |
| 6         | 7         | PAPA ROACH Last Resort (DreamWorks)                         | 1475        | -62       | 129723                  | 36             | 63/0                |
| 8         | 8         | OFFSPRING Original Prankster (Columbia)                     | 1411        | +80       | 102312                  | 6              | 69/0                |
| 9         | 9         | DISTURBED Stupify (Giant/Reprise)                           | 1360        | +45       | 107882                  | 34             | 62/0                |
| 13        | 10        | LIMP BIZKIT Rollin' (Flip/Interscope)                       | 1219        | +158      | 96274                   | 10             | 65/2                |
| 11        | 11        | IOMMI Goodbye Lament (Divine/Priority)                      | 1178        | +64       | 81966                   | 9              | 63/1                |
| 14        | 12        | PAPA ROACH Broken Home (DreamWorks)                         | 1153        | +98       | 80631                   | 10             | 67/0                |
| 12        | 13        | A PERFECT CIRCLE 3 Libras (Virgin)                          | 1149        | +53       | 83594                   | 11             | 62/1                |
| 10        | 14        | AEROSMITH Angel's Eye (Columbia)                            | 1148        | +14       | 83018                   | 5              | 60/0                |
| 17        | 15        | LINKIN PARK One Step Closer (Warner Bros.)                  | 1142        | +156      | 92182                   | 12             | 69/1                |
| 15        | 16        | STONE TEMPLE PILOTS No Way Out (Atlantic)                   | 1043        | -3        | 75800                   | 7              | 65/0                |
| 16        | 17        | UNION UNDERGROUND Turn Me On... (Portrait/Columbia)         | 944         | -90       | 73454                   | 23             | 55/0                |
| 21        | 18        | MARILYN MANSON Disposable Teens (Nothing/Interscope)        | 786         | +13       | 63262                   | 6              | 63/2                |
| 19        | 19        | A PERFECT CIRCLE Judith (Virgin)                            | 781         | +3        | 75230                   | 32             | 53/0                |
| Breaker   | 20        | EVERCLEAR When It All Goes Wrong Again (Capitol)            | 742         | +279      | 47869                   | 2              | 60/6                |
| 26        | 21        | DUST FOR LIFE Step Into The Light (Wind-up)                 | 702         | +70       | 48188                   | 8              | 60/0                |
| 22        | 22        | MEGADETH Kill The King (Capitol)                            | 698         | -71       | 55460                   | 11             | 52/0                |
| 24        | 23        | EVERLAST Black Jesus (Tommy Boy)                            | 698         | -18       | 46990                   | 10             | 44/0                |
| 18        | 24        | (HED) PLANET EARTH Bartender (Volcano/Jive)                 | 677         | -106      | 47553                   | 18             | 52/1                |
| Breaker   | 25        | DEFTONES Back To School (Mini Maggit) (Maverick)            | 634         | +58       | 48582                   | 7              | 60/0                |
| 20        | 26        | GREEN DAY Minority (Reprise)                                | 583         | -191      | 34394                   | 12             | 40/0                |
| 32        | 27        | U.P.O. Feel Alive (Epic)                                    | 572         | +119      | 37193                   | 4              | 53/4                |
| 29        | 28        | COC Congratulations Song (Sanctuary/SRG)                    | 536         | +22       | 42037                   | 7              | 51/0                |
| 25        | 29        | NICKELBACK Breathe (Roadrunner)                             | 492         | -153      | 34496                   | 17             | 31/0                |
| 33        | 30        | TAPROOT Again And Again (Velvet Hammer/Atlantic)            | 482         | +49       | 35944                   | 16             | 44/0                |
| 30        | 31        | SAMMY HAGAR Serious Juju (Cabo Wabo/Beyond)                 | 447         | -59       | 26014                   | 9              | 35/0                |
| 37        | 32        | STRAIT UP FLAJON OF SEVENDUST Angel's Son (Immortal/Virgin) | 444         | +125      | 31412                   | 5              | 46/7                |
| 36        | 33        | P.O.D. School Of Hard Knocks (Maverick)                     | 423         | +99       | 32134                   | 3              | 46/2                |
| 23        | 34        | FULL DEVIL JACKET Where Did You Go? (Island/IDJMG)          | 378         | -383      | 26036                   | 14             | 34/0                |
| 27        | 35        | COLD Just Got Wicked (Flip/Geffen/Interscope)               | 365         | -232      | 28293                   | 14             | 38/0                |
| 39        | 36        | DIFFUSER Karma (Hollywood)                                  | 329         | +71       | 24445                   | 3              | 46/6                |
| 35        | 37        | U2 Beautiful Day (Interscope)                               | 322         | -9        | 27148                   | 10             | 18/0                |
| 34        | 38        | ORGY Fiction (Dreams In Digital) (Elementree/Reprise)       | 309         | -69       | 17095                   | 12             | 26/0                |
| 38        | 39        | RAGE AGAINST THE MACHINE Testify (Epic)                     | 289         | +18       | 24844                   | 16             | 10/0                |
| 43        | 40        | LIFEHOUSE Hanging By A Moment (DreamWorks)                  | 276         | +46       | 22236                   | 4              | 27/2                |
| 40        | 41        | SPINESHANK Synthetic (Roadrunner)                           | 273         | +27       | 19205                   | 5              | 38/2                |
| 42        | 42        | GEDDY LEE My Favorite Headache (Anthem/Atlantic)            | 260         | +27       | 23114                   | 4              | 21/0                |
| Debut     | 43        | RAGE AGAINST THE MACHINE Renegades Of Funk (Epic)           | 253         | +220      | 27086                   | 1              | 48/30               |
| 44        | 44        | KITTIE Paperdoll (NG/Artemis)                               | 238         | +14       | 15843                   | 5              | 28/2                |
| 45        | 45        | ONE MINUTE SILENCE Fish Out Of Water (V2)                   | 237         | +39       | 16982                   | 6              | 22/1                |
| 48        | 46        | A. LEWIS AND F. DURST Outside (Flawless/Geffen/Interscope)  | 228         | +54       | 30009                   | 2              | 16/3                |
| 49        | 47        | GGIG Hit The Ground (Ultimatum)                             | 218         | +53       | 12300                   | 2              | 23/2                |
| 50        | 48        | EVE 6 On The Roof Again (RCA)                               | 190         | +34       | 6794                    | 2              | 16/0                |
| 46        | 49        | SEVENDUST Going Back To Cali (Republic/Universal)           | 171         | -9        | 14241                   | 6              | 23/0                |
| Debut     | 50        | STONE TEMPLE PILOTS Break On Through (Elektra/EEG)          | 152         | +20       | 12822                   | 1              | 18/5                |

## Most Added.

| ARTIST TITLE LABEL(S)                                      | ADDS |
|--|------|
| INCUBUS Drive (Immortal/Epic)                              | 34   |
| RAGE AGAINST THE MACHINE Renegades Of Funk (Epic)          | 30   |
| POWERMAN 5000 Ultra Mega (Columbia)                        | 19   |
| FINGER ELEVEN First Time (Wind-up)                         | 13   |
| KID ROCK My Oedipus Complex (Top Dog/Lava/Atlantic)        | 12   |
| DISTURBED Voices (Giant/Reprise)                           | 8    |
| STRAIT UP FLAJON OF SEVENDUST Angel's... (Immortal/Virgin) | 7    |
| EVERCLEAR When It All Goes Wrong Again (Capitol)           | 6    |
| DIFFUSER Karma (Hollywood)                                 | 6    |
| ISLE OF Q Bag Of Tricks (Universal)                        | 6    |
| CREED Riders On The Storm (Elektra/EEG)                    | 6    |
| DAVID COVERDALE Slave (Dragonshead)                        | 6    |

## EVERCLEAR

"When It All Goes Wrong Again"

Active Rock: **31** - **20** Breaker!  
 Rock: **33** - **21** Breaker!  
 This Week:  
 WYSP, KIOZ, KISW, WXRC, WAZU



## Most Increased Plays

| ARTIST TITLE LABEL(S)                                      | TOTAL PLAY INCREASE |
|--|---------------------|
| EVERCLEAR When It All Goes Wrong Again (Capitol)           | +279                |
| RAGE AGAINST THE MACHINE Renegades... (Epic)               | +220                |
| LIMP BIZKIT Rollin' (Flip/Interscope)                      | +158                |
| LINKIN PARK One Step Closer (Warner Bros.)                 | +156                |
| POWERMAN 5000 Ultra Mega (Columbia)                        | +134                |
| ISLE OF Q Bag Of Tricks (Universal)                        | +130                |
| STRAIT UP FLAJON OF SEVENDUST Angel's... (Immortal/Virgin) | +125                |
| GODSMACK Awake (Republic/Universal)                        | +120                |
| U.P.O. Feel Alive (Epic)                                   | +119                |
| P.O.D. School Of Hard Knocks (Maverick)                    | +99                 |

## Breakers.

| EVERCLEAR            |                     | CHART |
|----------------------|---------------------|-------|
| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS |       |
| 742/279              | 60/6                | 20    |
| DEFTONES             |                     | CHART |
| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS |       |
| 634/58               | 60/0                | 25    |

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



71 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 11/5-Saturday 11/11. 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.

"Nothingface in your face!! One 'Bleeder' spike and big phones. Legitimate in the footsteps of Sevendust, and Slipknot, and the accessibility of Godsmack. I love it!!"  
 — Kylee Brooks, Music Director KRXQ – Sacramento

Going for Adds at Rock and Alternative: 01.08.01



November 17, 2000

## Breakers Top 30

ARTIST TITLE LABEL(S) TOTAL PLAYS TOTAL STATIONS

|    |   |      |      |       |
|----|---|------|------|-------|
| 1  | FUEL Hemorrhage (In My Hands) (550 Music)                 | 1474 | 1471 | 48/0  |
| 2  | LIMP BIZKIT Rollin' (Flip/Interscope)                     | 1318 | 1263 | 48/0  |
| 3  | GOODSMACK Awake (Republic/Universal)                      | 1262 | 1225 | 47/0  |
| 4  | OFFSPRING Original Prankster (Columbia)                   | 1248 | 1256 | 50/0  |
| 5  | 3 DOORS DOWN Loser (Republic/Universal)                   | 1243 | 1319 | 46/0  |
| 6  | DISTURBED Stuphy (Giant/Reprise)                          | 1197 | 1281 | 49/0  |
| 7  | PAPA ROACH Last Resort (DreamWorks)                       | 1159 | 1249 | 50/0  |
| 8  | PAPA ROACH Broken Home (DreamWorks)                       | 1079 | 948  | 49/0  |
| 9  | LINKIN PARK One Step Closer (Warner Bros.)                | 970  | 950  | 48/0  |
| 10 | DIFFUSER Karma  | 970  | 950  | 48/0  |
| 11 | KID ROCK American Bad Ass                                 | 746  | 716  | 48/0  |
| 12 | VAN HALEN Good Enough                                     | 720  | 699  | 41/0  |
| 13 | JUDAS PRIEST Screaming For Vengeance                      | 686  | 690  | 49/1  |
| 14 | QUEENSRYCHE Jet City Woman                                | 668  | 648  | 30/1  |
| 15 | BLINK-182 Man Overboard (MCA)                             | 668  | 712  | 39/0  |
| 16 | GREEN DAY Minority (Reprise)                              | 653  | 654  | 38/0  |
| 17 | EVERCLEAR When It All Goes Wrong Again (Capitol)          | 603  | 403  | 42/2  |
| 18 | RAGE AGAINST THE MACHINE Testify (Epic)                   | 589  | 634  | 33/0  |
| 19 | CREED Are You Ready (Wind-up)                             | 578  | 609  | 31/0  |
| 20 | LIFEHOUSE Hanging By A Moment (DreamWorks)                | 567  | 449  | 29/1  |
| 21 | PRINCE & NEW POWER GENERATION The Love Symbol Album (P&G) | 556  | 521  | 25/0  |
| 22 | COLLECTIVE SOUL Why Pt. 2 (Atlantic)                      | 538  | 513  | 27/0  |
| 23 | (HEO) PLANET EARTH Bar tender (Volcano/Jive)              | 515  | 611  | 44/0  |
| 24 | UNION UNDERGROUND Turn Me On... (Portrait/Columbia)       | 515  | 565  | 30/0  |
| 25 | RAGE AGAINST THE MACHINE Renegades Of Funk (Epic)         | 512  | 70   | 41/15 |
| 26 | STONE TEMPLE PILOTS No Way Out (Atlantic)                 | 495  | 537  | 41/0  |
| 27 | EVERLAST Black Jesus (Tommy Boy)                          | 455  | 538  | 33/0  |
| 28 | DEFONES Change (In The House Of Flies) (Maverick)         | 449  | 433  | 41/0  |
| 29 | DUST FOR LIFE Step Into The Light (Wind-up)               | 447  | 459  | 41/1  |
| 30 | BEAUTIFUL DAY (Interscope)                                | 446  | 477  | 26/0  |
| 31 | RADIOHEAD Optimistic (Capitol)                            | 429  | 465  | 23/0  |

Monitored airplay data supplied by Mediabase Research, a division of Premier Radio Networks. 50 Breakers reported. Songs ranked by total plays for the airplay week Sunday 11/5-Saturday 11/17. © 2000, R&R Inc.

### Contributing Stations

|                       |                        |                     |
|-----------------------|------------------------|---------------------|
| WGBK/Albany, NY       | KTBZ/Houston-Galveston | KUPD/Portland, OR   |
| KTEG/Albuquerque      | WNFZ/Knoxville         | WRNU/Providence     |
| WNNX/Atlanta          | WNEZ/Vegas             | KRXK/Salt Lake City |
| KDQX/Austin           | KXLT/Las Vegas         | KISS/San Antonio    |
| WRAX/Birmingham       | KROQ/Los Angeles       | KISS/San Antonio    |
| WRLR/Birmingham       | WJLD/Madison           | KITS/San Francisco  |
| WAFF/Boston           | WAFS/Memphis           | KNOO/Seattle        |
| WBCN/Boston           | WZLW/Miami             | KFNK/Seattle        |
| KXXR/Chicago          | KXXR/Minneapolis       | KPNT/St. Louis      |
| KILD/Colorado Springs | KKNO/New Orleans       | WXRK/New York       |
| WBZ/Columbus, OH      | WXRK/Tampa             | KFMN/Tucson         |
| KOGE/Dallas           | WNOR/Motok             | KMYZ/Tulsa          |
| KBP/Denver            | WJRR/Olando            | KRTO/Tulsa          |
| WKLD/Grand Rapids     | WYSP/Philadelphia      | WHP/Washington, DC  |
| WPT/Greenville, SC    | KUPD/Phoenix           | WDFC/Washington, DC |
| WCC/Hartford          | WXDX/Pittsburgh        | KIC/Wichita         |

### Most Played Recurrents

|  |
|--|
| INCUBUS Pardon Me (Immortal/Epic)                    |
| METALLICA I Disappear (Hollywood)                    |
| 3 DOORS DOWN Kryptonite (Republic/Universal)         |
| DEFONES Change (In The House Of Flies) (Maverick)    |
| KORN Make Me Bad (Immortal/Epic)                     |
| GOODSMACK Bad Religion (Republic/Universal)          |
| STAINED MUDSHOVEL (Flip/Elektra/EEG)                 |
| RED HOT CHILI PEPPERS Californication (Warner Bros.) |
| CREED With Arms Wide Open (Wind-up)                  |
| METALLICA No Leaf Clover (Elektra/EEG)               |

## TUNED-IN ACTIVE ROCK

R&R/MEDIABASE 24/7

### 3am

KORC/Kansas City

LIMP BIZKIT Rollin' (Flip/Interscope)

STATIX-X Push It (Republic/Universal)

INCUBUS Pardon Me (Immortal/Epic)

METALLICA One (Giant/Reprise)

GUNS N' ROSES November Rain (Geffen)

MOTLEY CRUE Danger (Geffen)

MOTLEY CRUE Don't Go Away Mad (Just Go Away) (Geffen)

DIFFUSER Karma (Geffen)

KID ROCK American Bad Ass (Geffen)

VAN HALEN Good Enough (Geffen)

JUDAS PRIEST Screaming For Vengeance (Geffen)

QUEENSRYCHE Jet City Woman (Geffen)

11am

SUBLINE Santana (World Circuit/Nonesuch)

PAPA ROACH Last Resort (DreamWorks)

LIVE Alone (Geffen)

AEROSMITH Angel's Eye (Geffen)

LITA FORD Close My Eyes Forever (Geffen)

LIMP BIZKIT Break Stuff (Geffen)

A PERFECT CIRCLE 3 Libras (Geffen)

ALICE IN CHAINS Rooster (Geffen)

LINKIN PARK One Step Closer (Warner Bros.)

MARILYN MANSON Disposable Teens (Geffen)

METALLICA Ain't My Bitch (Geffen)

LEO ZEPPELIN Black Dog (Geffen)

DUST FOR LIFE Step Into The Light (Wind-up)

LINKIN PARK One Step Closer (Warner Bros.)

PANTERA This Love (Geffen)

### 4pm

KORC/Kansas City

LIMP BIZKIT Rollin' (Flip/Interscope)

STATIX-X Push It (Republic/Universal)

INCUBUS Pardon Me (Immortal/Epic)

METALLICA One (Giant/Reprise)

GUNS N' ROSES Yesterday (Geffen)

FOO FIGHTERS My Hero (Geffen)

MOTLEY CRUE Home Sweet Home (Geffen)

FULL DEVL JACKET Now You Know (Geffen)

AC/DC Shoot To Thrill (Atlantic)

STONE TEMPLE PILOTS No Way Out (Atlantic)

BON JOVI You Give Love A Bad Name (A&M)

SEVEN MARY THREE CUMBERSOME (Geffen)

DEF LEPPARD Photograph (Geffen)

NIXONS First Trip (Geffen)

GOODSMACK Awake (Geffen)

AC/DC You Shook Me All Night Long (Atlantic)

METALLICA Turn The Page (Geffen)

### 8pm

EVERCLEAR When It All Goes Wrong Again (Geffen)

PEARL JAM Evenflow (Geffen)

ROB ZOMBIE Dragula (Geffen)

3 DOORS DOWN Loser (Republic/Universal)

AC/DC TNT (Atlantic)

OFFSPRING Original Prankster (Columbia)

AEROSMITH Janie's Got A Gun (Geffen)

SMASHING PUMPKINS Cherry Rock (Geffen)

MEGADETH Kill The King (Geffen)

BUCKCHERRY Lit Up (Geffen)

MANVELLOUS 3 Sugarbuzz (Geffen)

METALLICA Wasting My Hate (Geffen)

### 8pm

KORC/Kansas City

SMASHING PUMPKINS Bulter With Butterfly Wings (Geffen)

STAINED MUDSHOVEL (Flip/Elektra/EEG)

PAPA ROACH Broken Home (DreamWorks)

PEARL JAM Alive (Geffen)

LIMP BIZKIT Re-Arranged (Geffen)

WHITE ZOMBIE Thunder Kiss 65 (Geffen)

TAPROOT Again And Again (Geffen)

### 4pm

KORC/Kansas City

STONE TEMPLE PILOTS Sex Type Thing (Geffen)

ROB ZOMBIE Dragula (Geffen)

SKID ROW Youth Gone Wild (Geffen)

LIMP BIZKIT Rollin' (Flip/Interscope)

BUSH Everything Zen (Geffen)

GOODSMACK Bad Religion (Geffen)

OZZY OSBOURNE Mr. Crowley (Geffen)

LINKIN PARK One Step Closer (Warner Bros.)

RED HOT CHILI PEPPERS Give It Away (Geffen)

HUNGER Vanishing Cream (Geffen)

METALLICA No Leaf Clover (Elektra/EEG)

FAITH NO MORE Epic (Geffen)

PANTERA Cemetery Gates (Geffen)

### 11am

KORC/Kansas City

SUBLINE Santana (World Circuit/Nonesuch)

PAPA ROACH Last Resort (DreamWorks)

LIVE Alone (Geffen)

AEROSMITH Angel's Eye (Geffen)

LITA FORD Close My Eyes Forever (Geffen)

LIMP BIZKIT Break Stuff (Geffen)

A PERFECT CIRCLE 3 Libras (Geffen)

ALICE IN CHAINS Rooster (Geffen)

LINKIN PARK One Step Closer (Warner Bros.)

MARILYN MANSON Disposable Teens (Geffen)

METALLICA Ain't My Bitch (Geffen)

LEO ZEPPELIN Black Dog (Geffen)

DUST FOR LIFE Step Into The Light (Wind-up)

LINKIN PARK One Step Closer (Warner Bros.)

PANTERA This Love (Geffen)

Monitored airplay data supplied by Mediabase Research, a division of Premier Radio Networks. Tuned-in is based on sample hours taken from Monday 11/6. © 2000, R&R Inc.

### New & Active

POWERMAN 5000 Ultra Mega (Columbia)

Total Plays: 151, Total Stations: 34, Adds: 19

CREED Riders On The Storm (Elektra/EEG)

Total Plays: 137, Total Stations: 16, Adds: 6

ISLE OF B Bag Of Tricks (Universal)

Total Plays: 135, Total Stations: 31, Adds: 6

DISTURBED Voices (Giant/Reprise)

Total Plays: 118, Total Stations: 15, Adds: 8

KID ROCK My Deafus... (Top Dog/Lava/Atlantic)

Total Plays: 106, Total Stations: 17, Adds: 12

PANTERA I'll Cast A Shadow (EastWest/EEG)

Total Plays: 103, Total Stations: 11, Adds: 0

INSANE CLOWN POSSE Let's Go... (Island/DJMG)

Total Plays: 96, Total Stations: 11, Adds: 2

3 DOORS DOWN Duck... (Republic/Universal)

Total Plays: 77, Total Stations: 7, Adds: 1

AT THE DRIVE-IN One Armed... (Grand Royal/Virgin)

Total Plays: 42, Total Stations: 9, Adds: 3

INCUBUS Drive (Immortal/Epic)

Total Plays: 41, Total Stations: 35, Adds: 34

### ACTIVE ROCK

Going For Adds 11/21/00

DISTURBED Voices (Giant/Reprise)

DON HENLEY Everything Is Different Now (Warner Bros.)

FIVE FOR FIGHTING Easy Tonight (Aware/Columbia)

SAMMY HAGAR Let Sally Drive (Cabo Wabo/Beyond)





# 2000

## INSIGHT

**F**orget about Florida's political drama for a minute, and think rock 'n' roll. The Sunshine State is quickly becoming the next Seattle for hard rock. Nonpoint are getting up to be the biggest thing out of Florida since orange juice and Creed.

You can trace the origin of Nonpoint to drummer, believe it or not, Robb Rivera left Puerto Rico and his band Nonpoint Factor to seek musical asylum in Florida. It wasn't until then that he found vocalist Elias Soriano, guitarist Andrew Goldmann and bassist KB, and the four found their musical ideas gelling. After three short years spent whipping their home state into a musical frenzy and a best-selling independent release, Nonpoint are playing in the big leagues. The title of nonpoint's debut for MCA, *Statement of Intent*, is a nod to their approach: These guys aren't messing around. The single, "What a Day," gets under your skin and in your head, and it gets better with each listen. "Day" is

## Tracy's Band OF THE WEEK

America's recording artists Josh Joplin Group just paid a visit to Club R&R this week, and wow! Amazing lyrics, amazing guitar and amazing voice; this singer-songwriter has what Joplin played a solo set, and I only wish I could have seen the entire band perform. Talk about a voice being an instrument.



Nonpoint

a hard, melodic, groovin', angry roller-coaster ride of sound in a neat three-minute package.

Nonpoint debuted on the specialty chart Oct. 13 and have been receiving heavy nods ever since. "Day" has also been getting significant

attention at WZTA (Zea)/Miami, PD Gregg Steele says. "Nonpoint are yet another soon-to-be important Florida rock band, following in the success of Creed, Limp Bizkit and others. They've been getting great support from the FL. Lauderdale faithful for a couple of years now, and at Zeta we've had them on a few of our festivals. 'What a Day' has been in our top-seven request show for almost two months, with no signs of stopping — plus the chorus is so damn catchy." MD Kimba says, "I really love playing Nonpoint. What a day — what a country! No need to recount the votes. Just make a *Statement*, and play Nonpoint!"

By  
**Tracy Hoskin**  
Asst. Rock Editor

# Rock

## Top 20 Specialty Artists

November 17, 2000

- 1 STRAIT UP (Immortal/Virgin) "Until Next Time," "Absent," "Take It Back"
- 2 SOULFLY (Roadrunner) "Back To The Primitive," "Bleed"
- 3 MORBID ANGEL (Earache) "I," "Gateways To..."
- 4 IOMMI (Divine/Priority) "Laughing Man," "Goodbye Lament," "Time Is Mine"
- 5 AMEN (Immortal/Virgin) "Ungrateful Dead," "Refuse Amen"
- 6 INSANE CLOWN POSSE (Island/JMG) "Let's Go All The Way"
- 7 PRO-PAIN (Spitfire) "Desensitize," "Substance"
- 8 LINKIN PARK (Warner Bros.) "One Step Closer"
- 9 CRADLE OF FILTH (Koch) "Cithulu Dawn"
- 10 TYPE O NEGATIVE (Roadrunner) "12 Black Rainbows," "Stay Out Of..."
- 11 ENTOMBED (Sanctuary/SRG) "Seeing Red"
- 12 SLAVES ON DOPE (Divine/Priority) "Inches From The...," "Stick It Up"
- 13 COC (Metal-S/SRG) "Diablo Blvd.," "Congratulations Song"
- 14 TATTOO THE EARTH (1500) "Liberate," "Waffle"
- 15 NOTHINGFACE (TVT) "Make Your Bones," "Bleeder"
- 16 BLAIR WITCH 2 (Posthuman) "Reckoning"
- 17 BRUERIA (Roadrunner) "Anti-Castro," "Brujerzmo"
- 18 FOZZY (Megaforce) "Stay Hungry," "Over The Mountain"
- 19 PISSING RAZORS (Noise) "Fields Of Disbelief"
- 20 NONPOINT (MCA) "What A Day"

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

|  |
|--|
| <b>KZND/Springfield, MO</b><br>Revolution<br>Saturday 10-midnight<br>E-Man<br>Monday Angel "God Of The Forest"<br>Lenny Kravitz "Desperate Thoughts"<br>Foxy Brown "Over The Mountain"<br>Pro-Fan "Round"  |
| <b>KZSW/Seattle, WA</b><br>Metal Shop<br>Saturday midnight-2am<br>Adam Carolla<br>Monday Angel "God Of The Forest"<br>Lenny Kravitz "Desperate Thoughts"<br>Foxy Brown "Over The Mountain"<br>Pro-Fan "Round"  |
| <b>KISW/Seattle, WA</b><br>New Music Hour<br>Sunday 10-11pm<br>Sade "By Your Side"<br>Monday Angel "God Of The Forest"<br>Lenny Kravitz "Desperate Thoughts"<br>Foxy Brown "Over The Mountain"<br>Pro-Fan "Round"  |
| <b>KLPX/Tucson, AZ</b><br>Area 51<br>Friday 10pm-midnight<br>Bob Dичin<br>Monday Angel "God Of The Forest"<br>Lenny Kravitz "Desperate Thoughts"<br>Foxy Brown "Over The Mountain"<br>Pro-Fan "Round"  |
| <b>KRXD/Sacramento, CA</b><br>Ear Whacks<br>Sunday 8-9:30pm<br>The Roots "Patience"<br>Monday Angel "God Of The Forest"<br>Lenny Kravitz "Desperate Thoughts"<br>Foxy Brown "Over The Mountain"<br>Pro-Fan "Round"                                       |
| <b>KXXR/Minneapolis, MN</b><br>X-Treme Metal Shop<br>Friday 1-4am<br>Nick Driess<br>Monday Angel "God Of The Forest"<br>Lenny Kravitz "Desperate Thoughts"<br>Foxy Brown "Over The Mountain"<br>Pro-Fan "Round"  |
| <b>KUPD/Phoenix, AZ</b><br>Larry Mac & The Bezzers<br>Saturday 10pm-midnight<br>The All-American Rejects "Gives You Hell"<br>Monday Angel "God Of The Forest"<br>Lenny Kravitz "Desperate Thoughts"<br>Foxy Brown "Over The Mountain"<br>Pro-Fan "Round" |
| <b>KUPD/Phoenix, AZ</b><br>Red Radio Network<br>Saturday 10pm-2am<br>Adam Carolla<br>Monday Angel "God Of The Forest"<br>Lenny Kravitz "Desperate Thoughts"<br>Foxy Brown "Over The Mountain"<br>Pro-Fan "Round"   |
| <b>KUPD/Phoenix, AZ</b><br>Larry Mac<br>Sunday 9-11pm<br>Sade "By Your Side"<br>Monday Angel "God Of The Forest"<br>Lenny Kravitz "Desperate Thoughts"<br>Foxy Brown "Over The Mountain"<br>Pro-Fan "Round"  |
| <b>KUPD/Phoenix, AZ</b><br>E-Music 2<br>Saturday 2-3pm<br>Sade "By Your Side"<br>Monday Angel "God Of The Forest"<br>Lenny Kravitz "Desperate Thoughts"<br>Foxy Brown "Over The Mountain"<br>Pro-Fan "Round"   |
| <b>KUPD/Phoenix, AZ</b><br>City Market<br>Friday 7-10pm<br>The Roots "Patience"<br>Monday Angel "God Of The Forest"<br>Lenny Kravitz "Desperate Thoughts"<br>Foxy Brown "Over The Mountain"<br>Pro-Fan "Round"   |
| <b>KUPD/Phoenix, AZ</b><br>City Market<br>Friday 7-10pm<br>The Roots "Patience"<br>Monday Angel "God Of The Forest"<br>Lenny Kravitz "Desperate Thoughts"<br>Foxy Brown "Over The Mountain"<br>Pro-Fan "Round"   |
| <b>KUPD/Phoenix, AZ</b><br>City Market<br>Friday 7-10pm<br>The Roots "Patience"<br>Monday Angel "God Of The Forest"<br>Lenny Kravitz "Desperate Thoughts"<br>Foxy Brown "Over The Mountain"<br>Pro-Fan "Round"   |
| <b>KUPD/Phoenix, AZ</b><br>City Market<br>Friday 7-10pm<br>The Roots "Patience"<br>Monday Angel "God Of The Forest"<br>Lenny Kravitz "Desperate Thoughts"<br>Foxy Brown "Over The Mountain"<br>Pro-Fan "Round"   |
| <b>KUPD/Phoenix, AZ</b><br>City Market<br>Friday 7-10pm<br>The Roots "Patience"<br>Monday Angel "God Of The Forest"<br>Lenny Kravitz "Desperate Thoughts"<br>Foxy Brown "Over The Mountain"<br>Pro-Fan "Round"   |

24 total reporters from the Active Rock and Rock panels.

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"I DON'T KNOW WHERE I'M GOING YET, BUT I SURE AM GETTING THERE."

# FIVE FOR FIGHTING EASY TONIGHT

The first single from their Aware/Columbia  
Records debut album "America Town."

**ON YOUR DESK NOW!**

Words & Music by John O'Connell  
Produced by Gregg Wattenberg  
Mixed by Jack Joseph Puig  
Management: Jim Grant for JGM  
Executive Producers: Evan Lamberg, Gregg Lattelman  
Booking: Little Big Man

[www.fiveforfighting.com](http://www.fiveforfighting.com)  
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**Stations and their adds listed alphabetically by market**

**Alternative**

**New & Active**

**STRAIT UP FAJON OF SEVENJUST Angel's Son (Immortal/Virgin)**  
 Total Plays: 400, Total Stations: 34, Adds: 6  
**AT THE DRIVE-IN One Armed Scissor (Grand Royal/Virgin)**  
 Total Plays: 313, Total Stations: 29, Adds: 1  
**DIFFUSER Karma (Hollywood)**  
 Total Plays: 291, Total Stations: 28, Adds: 2  
**INCUBUS Drive (Immortal/Epic)**  
 Total Plays: 289, Total Stations: 55, Adds: 48  
**SPINESHANK Synthetic (Roadrunner)**  
 Total Plays: 289, Total Stations: 24, Adds: 0  
**FATBOY SLIM Ya Mama (Skin/Astralwerks/Virgin)**  
 Total Plays: 257, Total Stations: 18, Adds: 0

**ELECTRASY Morning Afterglow (Artist)**  
 Total Plays: 221, Total Stations: 21, Adds: 2  
**6IG Hit The Ground (Ultimate)**  
 Total Plays: 220, Total Stations: 15, Adds: 1  
**COLDFLAY Yellow (Network/Capitol)**  
 Total Plays: 183, Total Stations: 31, Adds: 21  
**GREEN DAY Warning (Reprise)**  
 Total Plays: 182, Total Stations: 25, Adds: 20  
**ELWOOD Bush (Falm/London Site)**  
 Total Plays: 163, Total Stations: 17, Adds: 0  
**FASTBALL This Is Not My Life (Hollywood)**  
 Total Plays: 130, Total Stations: 13, Adds: 1

**ANGIE APARO Hush (Melisma/Arista)**  
 Total Plays: 125, Total Stations: 10, Adds: 1  
**JOSH JOPLIN GROUP Camera One (Artemis)**  
 Total Plays: 123, Total Stations: 15, Adds: 3  
**OUTKAST B.O.B. (Latace/Arista)**  
 Total Plays: 89, Total Stations: 8, Adds: 2  
**POWERMAN 5000 Ultra Mega (Columbia)**  
 Total Plays: 87, Total Stations: 15, Adds: 13  
**BT Smartbomb (Network/Capitol)**  
 Total Plays: 87, Total Stations: 7, Adds: 0  
**Songs ranked by total plays**

**Reporters**

- |   |   |
|---|---|
| <p><b>WAOX/Albany, NY</b><br/>         PD: Steve DeSantis<br/>         AD: Dan Giamberini<br/>         MC: Mike Marone</p> <p><b>WAOX/Cincinnati, OH</b><br/>         PD: Rick Jahnke<br/>         AD: Mike Binkley<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Columbia, SC</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Hartford, CT</b><br/>         PD: Chaz Kelly<br/>         AD: Mike Binkley<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Houston-Galveston, TX</b><br/>         AD: Jim Trapp<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Indianapolis, IN</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Kansas City, MO</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Philadelphia, PA</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Portland, ME</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Rochester, NY</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Salt Lake City, UT</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/San Antonio, TX</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/San Diego, CA</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/San Francisco, CA</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/San Jose, CA</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Savannah, GA</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Washington, DC</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> | <p><b>WAOX/Albuquerque, NM</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Atlanta, GA</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Baltimore, MD</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Birmingham, AL</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Bozeman, MT</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Butte, MT</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Charlotte, NC</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Chicago, IL</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Cleveland, OH</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Columbus, OH</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Dallas-Fort Worth, TX</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Denver, CO</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Detroit, MI</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/El Paso, TX</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Houston, TX</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Indianapolis, IN</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Jacksonville, FL</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Kansas City, MO</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Las Vegas, NV</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Louisville, KY</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Memphis, TN</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Miami, FL</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Milwaukee, WI</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Minneapolis, MN</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Mobile, AL</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Muskegon, MI</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Nashville, TN</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/New York, NY</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Oakland, CA</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Orlando, FL</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Portland, ME</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Richmond, VA</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Riverside, CA</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Roseburg, OR</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> <p><b>WAOX/Salt Lake City, UT</b><br/>         AD: Tom Gifford<br/>         MC: Steve DeSantis</p> 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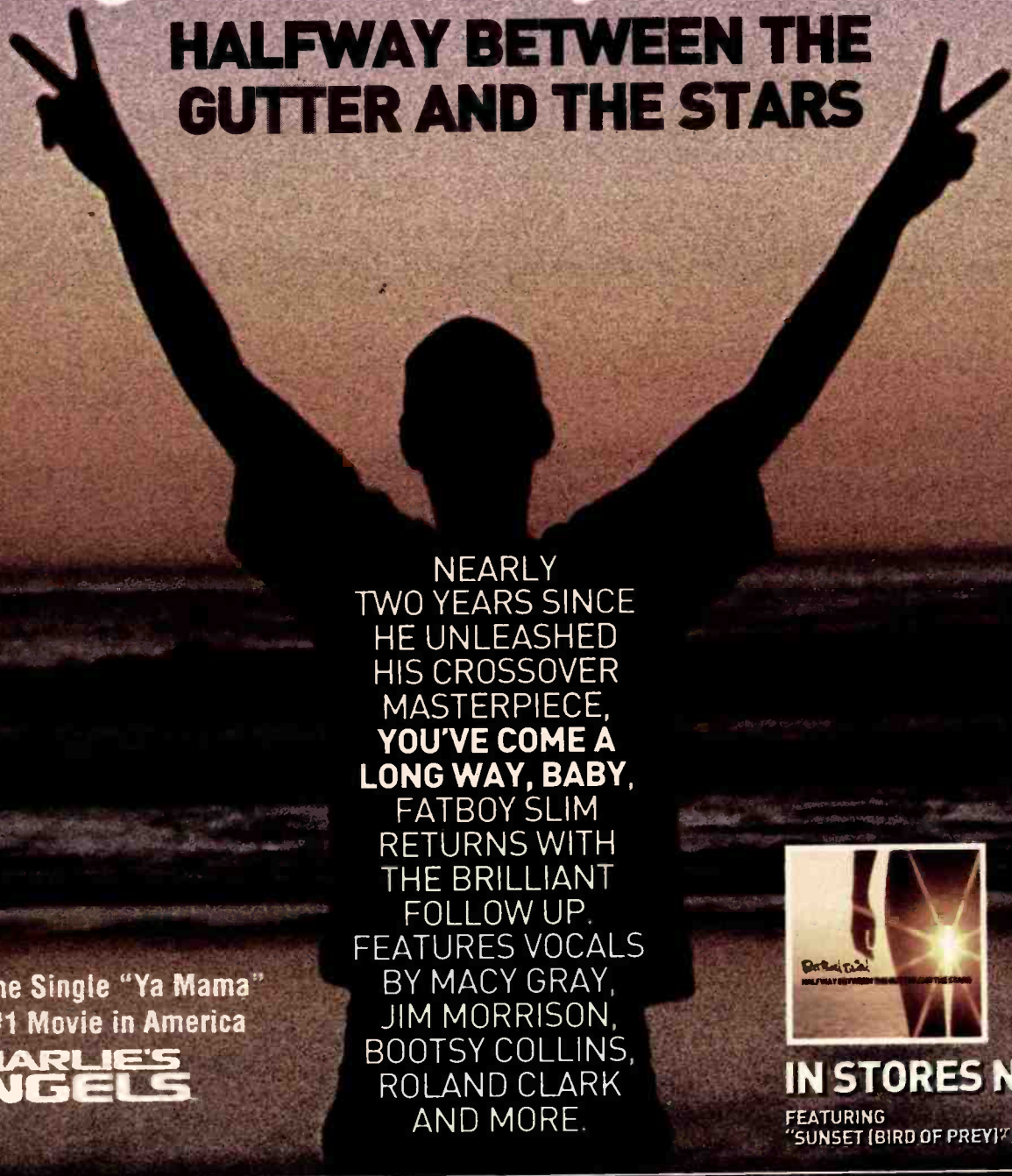
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RETURNS WITH  
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JIM KERR  
jimkerr@ronline.com



# The Future Looks Bright

The new music engine will continue to rev into 2001

Here's a look at the new music that will shape this format for much of the next year, brought to you by some of the major record companies' execs, in their own words.

"I like new music because it is very, very, very good to listen to on the radio. I love it when radio plays new music."

Bob Diney

Jacqueline Saturn & Jo Hodge  
Epic

Right now we are really excited about the new *Rage Against the Machine* album, *Renegades*. And the first single, "Renegades of Funk," will until you hear the entire album — goose bumps every single time I hear it. It's deep, it's touching, it's alluring, and it's haunting. One of the many beautiful tracks on this heralded album.

Drew Murray  
Restless

They *Might Be Giants* are back with "Boss of Me," the theme song to the highly rated Fox-TV show *Malcolm in the Middle*. Instant family, instant reaction! Our impact date saw this band when they toured with Fuel last year, and the new album is amazing. Epic will break them in the year 2001. You will see us everywhere, setting up their new record.

Another exciting project will be the *Rehab* record, which is slated for sometime in February. They are already touring with The Kottonmouth Kings and getting *loads* of press. Good *Charlotte* is taking names on the road, and we will continue to break this band in the year 2001 also. Korn are heading back into the studio, and we can promise you this: The record is going to be unbelievable. We got to hear rough music, and now... enough said.

Kris Metzdorf & Bonnie Siffkin  
Atlantic

Things are growing fast here at Nettwerk, and we'll have plenty of releases in 2001. We'll roll straight into the New Year with *Coldplay's* amazing debut single, "Yellow" (distributed through Capitol), which should be well on its way as you read this. Those in the know have been pointing to "Shame" from BT, which will be our third single and has vocal debut, in February. Shortly after we'll drop *The Charge's* "American Psycho," the hookiest record we've heard in a long time. Our secret weapon will come from *Deterium*, featuring the unmistakable voice of Matthew Sweet!

Tom Gates  
Nettwerk

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Christina White  
Epiplaph

For richer or poorer, in sickness and in health, radio will never forget *NORX*. Civilians will finally be able to buy *NORX's* *Bottles to the Ground* EP Nov. 21. This very same EP (cleaned up) was serviced to radio this summer to support the band's head-lining gig on the Warped Tour.

*Dropkick Murphys* are back with *Sing Loud, Sing Proud*, their first new studio album in two years. Following the release, the band will be touring heavily.

With each release *Thicky* puts out, his music turns another corner, experimenting with volatile combinations of genre-hopping cross-breeding. The *Mission Accomplished* EP follows suit. Epiplaph comes bounding through the door with another punk power-house, *The Bouncing Souls*. The *Tours*, two headlining gigs on Epiplaph's Punk-O-Rama tour and numerous national tours. With a massive fan base and five full-length records starting the new year off with the "official" add date of Jan. 9 for "Voices" from the just-certified platinum debut album from *Disturbed*. If "Voices" lasts only half as long as "Stupify," we'll be busy with that track for half of 2001. Also in the first quarter, we expect the follow-up project from *radio* to have *Owsey*, "I'm Alright" set the table for a breakout project. I've heard the demos, and they are awesome. The promise of the debut CD will be realized on this project.

Bob Catania  
Giant

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Bob Diney  
Reprise

I like new music because it is very, very good to listen to on the radio. I love it when radio plays new music. I like new music because it is very, very good to listen to on the radio. I love it when radio plays new music.

Do not forget about *The Dandy Warhols* and *Dexter Fresh*, as well as the ongoing and successful Everclear project.

Gary Spivack  
Capitol

Nothing, who has had from Washington, DC, have an absolutely ill, yet brutally beautiful guitar-based sound with these really melodic vocals. The early response from radio has been nothing short of stellar. The band has scanned more than 10,000 albums in less than three weeks. We will be taking the first single, "Bleeder," to radio Jan. 8.

John Perrone & Gary Jay  
TVT

Seven dust are currently touring again with *Creed* through the months of November and December, and they plan to enter the studio sometime in January or February to begin recording their third TVT album, the follow-up to the gold albums *Home* and *Sweat*. We're really pleased to see both "Angel's Son" and "Call" land on Alternative radio's playlists. It really validates that this band has full-on arrived, and their next album is going to blow the fuck up. It's on, baby!

*Coldplay's* "Yellow" won the annual Q Award in Britain for Record of the Year, beating out *Radiohead*, Oasis, Travis and Robbie Williams. They have become the breakout artists of the year overseas. *KROQ*/Los Angeles, *KNRK*/Portland, *XTRA*-FM (91X)/San Diego and *WMRQ*/Hartford lead the way, all adding the look for *Coldplay's* stateside debut at the 2001 Gavin Convention.

Like new music on Reprise Records, NYC band who just finished touring.

Tommy Valentine  
Cherry

Boiler Room's "Do It Again" is from the full album *Can't Breathe*, in stores now. Boiler Room are an aggressive NYC band who just finished touring.

Continued from Page 123

*The Massed Albert Sounds*, is in stores now. This fall Weston were No. 1 Most Added at CMJ and are currently in the top 15 at college radio.

Hailing from Detroit, **Factory 81** are the newest members of the Mojo family. The band has already been making some heavy noises at college/metal/specialty! Their first Mojo release, *Man-kind*, is currently in stores, and the first single, "Nanu," hits radio in March.

Coming in summer 2001 will be new music from **Reel Big Fish**.

### John Biondolillo Elektra

Elektra ends the year with the new single from **Marvelous 3**. The Atlanta band have been, as usual, out on the road busting their asses for much of 2000 with the likes of SR-71 and Dynamite Heat in support of their latest album, *Ready, Sex, Go*.

VAST will end 2000 with dates in Europe and more headline dates in the U.S. with Sunna supporting. The new single, "I Don't Have Anything," was remixed in England by prolific producer-arranger Youth, who has worked with The Verve, Crowded House, James and Beth Orton, among others.

Look for new Elektra releases in early 2001 from **Old 97's** and **Staind**, as well as **Systematic** and **Brand New Immortals**, two new projects from Lars Ulrich's venture, The Music Company. Chicago's **Lucky Boys Confusion**, who have already received substantial support from WKQX (Q101)/Chicago, will also debut on Elektra. Late winter into spring will give way to **Remy Zero's** first full-length for Elektra, and look for the first studio effort in almost four years from **Bjork**.

### Matt Smith & Ross Zapin DreamWorks

Here at DreamWorks, we'll have a very busy first quarter in 2001. Coming off their gold debut album, **Buckcherry** will release their second DreamWorks album, and the first single will be available to radio sometime in early February. Considering the current climate at Alternative radio, it's funny to think "Lit Up" and "For the Movies" were at the beginning of the movement toward bands that are rock-based. The band are doing warm-up dates right now and will be touring around the release of the record.

We'll have a new release from a very talented band named **Ours**. They have been touring extensively throughout the Northeast and have been very well-received. If you're a station based in Philadelphia, New York or Washington, DC, chances are you've seen how powerful frontman Jimmy Gnecco is and are looking forward to the album's release. "Sometimes" will be on your desk early in the year.

People in Southern California's Inland Empire know the band **Alien Ant Farm** very well. When Alien Ant Farm played a big show at the Glasshouse in Pomona, Papa Roach would open for them. Likewise, when Papa Roach would play for a large crowd up north in Sacramento or Vacaville,



Alien Ant Farm would open the show. Alien Ant Farm will be touring with Papa Roach beginning in late February. "Movies" will be on your desk in late January, and we have very high expectations for the single.

Keep your eye out for debut albums from **The Apex Theory**, **Creepers Lagoon**, **The K.G.B.** and **Half Cocked** later in the first quarter. Also expect to see a third single from **Papa Roach**, a second single from **Lifeline** and the second album from **Long Beach Dub All Stars** to follow up on the huge success we've had in 2000 at the Alternative format.

### Matt Pollack V2

The fourth quarter will close with the **Moby's** album *Play* going double-platinum. The momentum will not stop there on the project, as his duet with No Doubt's Gwen Stefani crosses to multiformats. All of this is a result of the success he had at Alternative. This campaign is now nearing its second year, and "SouthSide," the fourth single, ironically looks to be his biggest.

On deck for the first quarter is a new album from one of the biggest bands in England, **Stereophonics**. The album is entitled *Jeep* and was produced by Andy Wallace. I firmly believe when people stateside hear this album, Stereophonics will be poised for the same greatness in America that they have in their homeland. It is truly powerful. We will also have new music from the likes of **TinStar** and **Mercury Rev** and a killer follow-up track from **Vibrolush**, which is a cover of Steve Miller's "The Joker." It must be heard to be believed.

And, finally, we'll be putting out a stand-up comedy album from George W. Bush entitled *Less Brains, More Blow*. I think the masses will love it.

### Lisa Cristiano MCA

A brand-new **Semisonic** album is coming, and I can't wait! We'll be releasing the first single, "Chemistry," right when we get back in January 2001. It's everything that Semisonic fans love them for: huge melody, smart lyrics — a great song you will not be able to get out of your head.

We will also impact the first single from **New Found Glory**. "Hit or Miss," at the beginning of the year. The album came out at the end of

September and has very quietly already scanned 30,000 pieces (and growing) with virtually no airplay so far. These guys have been on the road, most recently with Fenix TX and Good Charlotte, and just ripping it up! This song, in particular, has shown itself to be a huge audience fave.

We are eagerly anticipating the new record from **Fenix TX**, as well. They won over so many fans with "All My Fault" and their relentless touring. We just need to get them off the road long enough to finish recording.

**Nonpoint** are a rock band from Florida who you will be hearing tons about in 2001. "What a Day" is the first single from their new album, and never have I seen such a nice bunch of guys put on such a fierce live performance. This is the kind of band that gets on festivals and steals the entire show.

Live are also going to be finishing up a brand-new album in December, with a release date in spring 2001. Stay tuned for more...

**Puya** are in the studio right now, working on their new album. They definitely turned people on with their debut release, which showcased their super-aggressive hard-rocking musical attack coupled with Spanish/English lyrics. Did I mention their live show kicks some hard-core booty?

After teasing fans with a limited-release live album that just came out, **Blink-182** will have a brand-new studio album for spring 2001.

### Eric Baker Roadrunner

**Nickelback** will release their third single, "Old Enough," at Alternative with an add date TBA. The first single, "Leader of Men," was a top 20 track and on the chart for 20 weeks. The second single, "Breathe," is in its third week at radio and went from 46\*-38\*. "Old Enough" is a very melodic, alternative rock song, and the add date will be determined after we peak on "Breathe."

**Spineshank's** first single, "Synthetic," is being worked as you read this. We have over 25 stations and continue to get adds and increase spins every week. "Synthetic" is also the first single from MTV's *Return of the Rock II* album. Spineshank's second single, "New Disease," will be released after "Synthetic" peaks at radio.

**Roadrunner's** first single of the new year will be from **Dislocated Styles**. The add date is Feb. 12. The band is from Tempe, AZ and will soon release their **Roadrunner** debut album, *Pin the Tail on the Honkey*. They formed in 1996 and combine funk, hip-hop and hardcore rock.

### Steve Smith Aware

We just signed **John Mayer** from Atlanta. He is currently in a Maryland studio recording his debut CD for **Aware**. Look for a late-February or early-March release. He's a phenomenal singer-songwriter who can easily be put in the David Gray/Dave Matthews genre — passionate, thought-provoking lyrics and an atypical (in a good way) approach to guitar playing and songwriting. He's begun to build up

**"Everlast's 'I Can't Move' comes from the album *Eat at Whitey's*, in stores now. This is a song that gives me goose bumps every single time I hear it. It's deep, it's touching, it's alluring, and it's haunting."**

Drew Murray

quite a nice following in the Southeast, and wherever he plays, he wins over everyone who hears his music. For more info, visit [www.johnmayer.com](http://www.johnmayer.com).

We also recently signed **Riddlin' Kids** from Austin. This power-pop punk quartet, in the vein of Blink-182, are currently putting the finishing touches on their **Aware/Columbia** debut with producer Paul Ebersol (3 Doors Down). KROX/Austin was the key to our discovering Riddlin' Kids, as the station has been an early supporter of the band. Their yet-to-be-titled debut will be out in early to mid-spring 2001.

And, finally, we have signed **SparkleDrive**. From Nashville, and once known as Porcelain, this female-fronted rock quartet have finished their debut record with Roger Mutenot (Paula Cole, Sleater-Kinney, Yo La Tengo). Lead singer and songwriter Val Strain has been referred to as a modern-day Chrissie Hynde and, with the hit "Baby Hold On" set to explode, fans of The Pretenders, Sundays and 10,000 Maniacs will soon have a new favorite band. This record will be worked in a typical, grass-roots, **Aware** manner with a heavy emphasis on the Internet. Expect some unique marketing strategies with this one, as the band set out on the road for regional dates. Nashville press has been extremely supportive for a rock band in a country town, and **SparkleDrive** have already built a strong local following. For more info, check out [www.sparkledrive.com](http://www.sparkledrive.com).

### Matt Surrena Beyond

**Transmission OK's** new album is *The Sky, the Stars, and the Great Beyond*. The catchy-as-hell single, "That Kind of Girl," will go to Alternative specialty shows in early January, with Alternative radio to follow shortly thereafter.

**Chronic Future's** scrappy, young, funked-up rock. The recently released *4 Elements* is the follow-up to their self-titled, self-financed debut, which was made when they were 14! The single, "Majik," adds at specialty shows in early December and college in early January; Alternative radio will follow shortly thereafter.

**Colony's** sticky songs that are sweet as candy. Look for Colony's self-titled debut early in 2001. Listen once, you'll enjoy it. Listen twice, you'll be a convert. This St. Louis band already has the hometown following; now watch everyone else catch on. Revved-up with pop punch is the vibe. We'll let the hooks sink in while you drown in a welcome

wash of melody-driven guitars.

### Sherri Trahan Ultimatum

Ultimatum Music will be opening the new year with the continued upward momentum of our lead single, "Hit the Ground," from Portland, ME rockers **6gig**. Their album, *TinCan Experiment*, hit retail Oct. 24, and sales are rapidly following airplay. The phones on the single have been great at both Active Rock and Alternative, and we expect to drive "Hit the Ground" home in January.

Have you seen **The Incredible Moses Leroy** yet? You will! He's a former high school substitute teacher from San Diego who prefers comics to Cocteau and blends a Casio beatbox with Moog undulations and a genius pop groove. He starts his Los Angeles, San Diego and San Francisco residency tour in January as we set up the album, *Electric Pocket Radio*, on specialty shows, National Public Radio and college radio. We'll go to Alternative in late March and street the album at retail in late April.

English hard rock quartet **Moke**, described by the British press as "Blues Against The Machine," are hard at work on their second album, tentatively scheduled for a May release. Moke, whose eponymous debut charted at both Active Rock and Rock, have toured with The Black Crowes, Megadeth, The Goo Goo Dolls and everyone in between.

### Howie Miura & Stu Bergen Island Def Jam Music Group

On Nov. 28 we will be pursuing **Caviar's** follow-up track to "Tangerine Speedo," "Goldmine." It is just as catchy as the first and would be a perfect fit on any Alternative station. Caviar will be on tour with The Bloodhound Gang this fall.

In November both of us will be pounding the pavement with Stacy and Jamie from **American Hi Fi**. We are very excited to have everyone hear this amazing song. On Jan. 9 we will be launching the American Hi Fi record "Flavor of the Week."

You may have heard an early buzz on the Saliva record "Your Disease" already. Don't just take our word; ask around! They're from Memphis, and you'll be as excited as we are once you hear it. We launch that one in February.

**PJ Harvey** has sold over 32,000 records this week. Her record also

Continued on Page 131

# GREEN DAY

# WARNING

THE FOLLOW-UP TO THE  
#1 SMASH SINGLE "MINORITY"  
ON YOUR DESK NOW!

GOING FOR ADDS  
NOVEMBER 21

EARLY BELIEVERS:  
91X KEDJ KNDD KJEE WCYY

NEW ADDS:  
LIVE 105  
KPNT  
KCTX  
WBRU  
WHFS

CIMX  
WEDJ  
WPBZ  
KQXR  
WBIZ  
KTRZ  
KXRX  
WEDG  
WVWX  
WRRV  
WFSM

# WARNING

FROM THE NEW ALBUM  
**WARNING**

PRODUCED BY GREEN DAY  
MIXED BY JACK JOSEPH PUG  
EXECUTIVE PRODUCED BY BOB CAVALLI  
Management: Atlas Third Ball Management, Pat Magaralis  
www.greenday.com  
www.repriserrec.com/greenday

TOURING IN 2001  
1/11 DALLAS  
1/12 HOUSTON  
1/13 AUSTIN

1/14 NEW ORLEANS  
1/15 PENSACOLA  
1/17 CHARLOTTE  
1/18 KNOXVILLE  
1/19 ATHENS  
1/20 MYRTLE BEACH  
1/22 GRAND RAPIDS  
1/23 DAYTON  
1/24 MILWAUKEE  
1/25 MADISON  
1/26 OMAHA  
1/27 TULSA

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ALTERNATIVE

ALTERNATIVE

## NEW RELEASES

## NOVEMBER 2000

**CAVIAR** Goldmine (*Island/IDJMG*)  
**FIVE FOR FIGHTING** Easy Tonight (*Aware/Columbia*)  
**NOFX** Bottles To The Ground (*Epitaph*)  
**POWERMAN 5000** Ultra Mega (*Columbia*)  
**WHEATUS** Leroy (*Columbia*)

## DECEMBER 2000

**CHRONIC FUTURE** Majik (*Beyond*)  
**MARVELOUS 3** Get Over (*HiFi/Elektra/EEG*)  
**MATTHEW GOOD BAND** Hello Time Bomb (*Atlantic*)

## JANUARY 2001

**ALIEN ANT FARM** Movies (*DreamWorks*)  
**AMERICAN HI FI** Flavor Of The Week (*Island/IDJMG*)  
**COLLECTIVE SOUL** Vent (*Atlantic*)  
**DEFTONES** Digital Bath (*Maverick*)  
**DISTURBED** Voices (*Giant/Reprise*)  
**EVERLAST** I Can't Move (*Tommy Boy*)  
**KILLING HEIDI** Mascara (*3:33/Universal*)  
**NEW FOUND GLORY** Hit Or Miss (*MCA*)  
**NOTHINGFACE** Bleeder (*TVT*)  
**SEMISONIC** Chemistry (*MCA*)  
**THEY MIGHT BE GIANTS** Boss Of Me (*Restless*)  
**TINFED** Drop (*Third Rail/Hollywood*)  
**TRANSMISSION OK** That Kind Of Girl (*Beyond*)  
**UNIFIED THEORY** Wither (*3:33/Universal*)  
**VAST** I Don't Have Anything (*Elektra/EEG*)  
**WESTON** To Some I'm A Genius (*Mojo/Universal*)

## FEBRUARY 2001

**BT** Shame (*Nettwerk/Capitol*)  
**DISLOCATED STYLES** Liquify (*Roadrunner*)  
**DROPKICK MURPHYS** Sing Loud, Sing Proud (*Epitaph*)  
**SALIVA** Your Disease (*Island/IDJMG*)  
**SKRAPE** Waste (*RCA*)  
**TANTRIC** Breakdown (*Maverick*)  
**TREBLE CHARGER** American Psycho (*Nettwerk/Capitol*)  
**TRICKY** Mission Accomplished (*Epitaph*)

## MARCH 2001

**DOWNER** Last Time (*Roadrunner*)  
**GOB** I Hear You Calling (*Nettwerk*)

## TO BE ANNOUNCED 2000

**BOILER ROOM** Do It Again (*Tommy Boy*)  
**NICKELBACK** Old Enough (*Roadrunner*)  
**OFFSPRING** (*Columbia*)  
**SPINESHANK** New Disease (*Roadrunner*)  
**UNLOCO** (*Maverick*)

## TO BE ANNOUNCED 2001

**APEX THEORY** (*DreamWorks*)  
**BJORK** (*Elektra/EEG*)  
**BLACK REBEL MOTORCYCLE CLUB** (*Virgin*)  
**BLINK-182** (*MCA*)  
**BRAND NEW IMMORTALS** (*Elektra/EEG*)

All new releases are subject to change.

## TO BE ANNOUNCED 2001 (Continued)

**BOUNCING SOULS** (*Epitaph*)  
**BUCKCHERRY** (*DreamWorks*)  
**CAKE** (*Columbia*)  
**COLONY** (*Beyond*)  
**CREEPER LAGOON** (*DreamWorks*)  
**DELERIUM** (*Nettwerk*)  
**ECONOLINE CRUSH** (*Columbia*)  
**FACTORY 81** Nanu (*Mojo/Universal*)  
**FENIX TX** (*Drive-Thru/MCA*)  
**FLYBANGER** (*Columbia*)  
**FUEL** (*550 Music/Epic*)  
**GOO GOO DOLLS** (*Warner Bros.*)  
**HALF COCKED** (*DreamWorks*)  
**HESHER** (*Warner Bros.*)  
**INCREDIBLE MOSES LEROY** (*Ultimatum*)  
**JOHN MAYER** (*Aware*)  
**INSOLENCE** (*Maverick*)  
**K.G.B.** (*DreamWorks*)  
**KORN** (*Immortal/Epic*)  
**L.A. SYMPHONY** (*Squint*)  
**LACKEY** (*Capitol*)  
**LIFEHOUSE** (*DreamWorks*)  
**LIT** (*RCA*)  
**LIVE** (*Radioactive/MCA*)  
**LIVING END** Roll On (*Reprise*)  
**LONG BEACH DUB ALLSTARS** (*DreamWorks*)  
**DAVE MATTHEWS BAND** (*RCA*)  
**MAYFIELD FOUR** (*Epic*)  
**MERCURY REV** (*V2*)  
**MOKE** (*Ultimatum*)  
**NONPOINT** What A Day (*MCA*)  
**OLD 97'S** (*Elektra/EEG*)  
**OURS** (*DreamWorks*)  
**OWSLEY** (*Giant/WB*)  
**OPM** (*Atlantic*)  
**OUR LADY PEACE** Life (*Columbia*)  
**PAPA ROACH** (*DreamWorks*)  
**A PERFECT CIRCLE** (*Virgin*)  
**P.O.D.** (*Atlantic*)  
**POE** (*Atlantic*)  
**PROJECT 86** (*BEC/Tooth & Nail/Atlantic*)  
**PUYA** (*MCA*)  
**RED HOT CHILI PEPPERS** (*Warner Bros.*)  
**REEL BIG FISH** (*Mojo/Universal*)  
**REHAB** (*Epic*)  
**R.E.M.** (*Warner Bros.*)  
**REMY ZERO** (*Elektra/EEG*)  
**RIDDLIN' KIDS** (*Aware*)  
**SEVENDUST** (*TVT*)  
**SIXPENCE NONE THE RICHER** (*Squint*)  
**SPARKLEDRIIVE** (*Aware*)  
**STAIN'D** (*Flip/Elektra/EEG*)  
**STATIC-X** (*Warner Bros.*)  
**SYSTEMATIC** (*Elektra/EEG*)  
**SPACEHOG** (*Artemis*)  
**STEREOPHONICS** (*V2*)  
**TAPROOT** (*Velvet Hammer/Atlantic*)  
**TINSTAR** (*V2*)  
**TITAN** (*Virgin*)  
**UNION UNDERGROUND** (*Portrait/Columbia*)  
**VIBROLUSH** The Joker (*V2*)  
**ZEBRAHEAD** (*Columbia*)





Over 500,000 Units Sold in six weeks!  
On tour now with Nickelback and Full Devil Jacket

MUSIC FACT

The following contains a breaking new artist you'll need to know on a first name basis. May prove invaluable for unadvertised viewers.



BUZZWORTHY



- 1 R&R for 4 straight weeks! Over 3,062x and still growing.
- 3 R&R Active Rock
- 4 R&R Rock
- #1 Modern Rock Monitor for 4 straight weeks! Over 2,200 spins and still growing.
- #3 Active and Mainstream Rock Monitor.

## FUEL "Hemorrhage (In My Hands)"



Over 1,000,000 Units Sold!  
On tour now with the Deftones!

- |      |      |      |      |          |
|------|------|------|------|----------|
| KPNT | WEDJ | WLUM | KSJO | WEND     |
| KIOZ | KTBZ | X96  | KENZ | LIVE 105 |
| KEDJ | WAF  | WFNX | WEDG | KUPD     |
| WXRK | KROQ | 91X  | KNDD | Q101     |

Adds Include:  
Rock with over 100 stations the first week!  
#1 Most added at Alternative and Active Research Monsters:  
The follow-up to their two consecutive

## INCUBUS "Drive"



This song ain't no little thing...and we ain't STOPPING!  
WPLY and WHFS  
Huge phones and research at

WFNX Top 5 Phones  
consecutive weeks!  
KNDD 24x #5 PHONES for two  
Sales up over 20% this week!



Modern Rock Monitor 23\*!  
R&R Alternative 22\*!  
NEW THIS WEEK: CFNY

## GOOD CHARLOTTE "Little Things"



30\* Hot Shot  
Debut Modern Rock Monitor with 648 Spins first week!  
From the upcoming album RENEGADES, in stores December 5th

Currently on over 120 Rock and Alternative stations!  
New stations this week include:  
KNRK WDX KFNK KUPD KRXO  
WAF WBRU WROX KSJO WZTA  
CFNY  
Debut 31 R&R Alternative 788x  
Debut 43 R&R Active Rock

## RAGE "Renegades of Funk"



# R&R Alternative Top 50

November 17, 2000

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)                                      | TOTAL PLAYS | +/- PLAYS | GROSS IMPRESSIONS (00) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|--|-------------|-----------|------------------------|----------------|---------------------|
| 1         | 1         | FUEL Hemorrhage (In My Hands) (550 Music/Epic)             | 3062        | +69       | 285206                 | 14             | 82/0                |
| 2         | 2         | OFFSPRING Original Prankster (Columbia)                    | 2685        | -14       | 258808                 | 6              | 81/0                |
| 3         | 3         | BLINK-182 Man Overboard (MCA)                              | 2676        | +42       | 224958                 | 9              | 81/0                |
| 4         | 4         | 3 DOORS DOWN Loser (Republic/Universal)                    | 2487        | -51       | 217366                 | 19             | 77/0                |
| 9         | 5         | LIMP BIZKIT Rollin' (Flip/Interscope)                      | 2129        | +40       | 220266                 | 11             | 71/0                |
| 7         | 6         | U2 Beautiful Day (Interscope)                              | 2057        | -67       | 191509                 | 10             | 70/0                |
| 8         | 7         | ORGY Fiction (Dreams In Digital) (Elementree/Reprise)      | 2038        | -51       | 167244                 | 12             | 78/0                |
| 5         | 8         | GREEN DAY Minority (Reprise)                               | 1993        | -288      | 176837                 | 12             | 74/0                |
| 6         | 9         | INCUBUS Stellar (Immortal/Epic)                            | 1948        | -183      | 184805                 | 22             | 73/0                |
| 15        | 10        | LIFEHOUSE Hanging By A Moment (DreamWorks)                 | 1822        | +258      | 171333                 | 6              | 75/0                |
| 10        | 11        | RADIOHEAD Optimistic (Capitol)                             | 1784        | -55       | 178375                 | 8              | 76/0                |
| 13        | 12        | PAPA ROACH Broken Home (DreamWorks)                        | 1734        | +105      | 158057                 | 9              | 74/1                |
| 11        | 13        | PAPA ROACH Last Resort (DreamWorks)                        | 1593        | -125      | 190366                 | 34             | 71/0                |
| 16        | 14        | GODSMACK Awake (Republic/Universal)                        | 1583        | +54       | 128765                 | 7              | 69/0                |
| 17        | 15        | LINKIN PARK One Step Closer (Warner Bros.)                 | 1548        | +160      | 163804                 | 10             | 69/0                |
| 12        | 16        | A PERFECT CIRCLE 3 Libras (Virgin)                         | 1534        | -104      | 111388                 | 11             | 67/1                |
| 14        | 17        | DISTURBED Stupify (Giant/Reprise)                          | 1518        | -72       | 167285                 | 26             | 59/0                |
| 24        | 18        | EVERCLEAR When It All Goes Wrong Again (Capitol)           | 1396        | +394      | 122541                 | 3              | 77/2                |
| 20        | 19        | COLLECTIVE SOUL Why Pt. 2 (Atlantic)                       | 1245        | +14       | 74398                  | 9              | 53/0                |
| 19        | 20        | SR-71 Right Now (RCA)                                      | 1171        | -95       | 92202                  | 28             | 60/0                |
| 18        | 21        | EVERLAST Black Jesus (Tommy Boy)                           | 1159        | -186      | 81360                  | 10             | 59/0                |
| 21        | 22        | GOOD CHARLOTTE Little Things (Epic)                        | 1102        | +29       | 108198                 | 14             | 63/1                |
| 23        | 23        | EVE 6 On The Roof Again (RCA)                              | 1089        | +64       | 53825                  | 5              | 60/2                |
| Breaker   | 24        | MARILYN MANSON Disposable Teens (Nothing/Interscope)       | 1032        | +85       | 95658                  | 6              | 60/0                |
| 22        | 25        | STONE TEMPLE PILOTS No Way Out (Atlantic)                  | 1013        | -58       | 58857                  | 7              | 62/0                |
| 26        | 26        | MOBY F/GWEN STEFANI Southside (V2)                         | 999         | +96       | 95937                  | 5              | 57/1                |
| 36        | 27        | CRAZY TOWN Butterfly (Columbia)                            | 929         | +303      | 131124                 | 3              | 61/9                |
| 30        | 28        | DEFTONES Back To School (Mini Maggit) (Maverick)           | 887         | +92       | 75553                  | 7              | 61/0                |
| 28        | 29        | DUST FOR LIFE Step Into The Light (Wind-up)                | 877         | +45       | 75812                  | 7              | 60/2                |
| 31        | 30        | LENNY KRAVITZ Again (Virgin)                               | 794         | -1        | 59697                  | 8              | 39/0                |
| Debut     | 31        | RAGE AGAINST THE MACHINE Renegades Of Funk (Epic)          | 788         | +741      | 137352                 | 1              | 63/13               |
| 27        | 32        | (HED) PLANET EARTH Bartender (Volcano/Jive)                | 750         | -122      | 65348                  | 13             | 49/0                |
| 38        | 33        | NICKELBACK Breathe (Roadrunner)                            | 689         | +98       | 32198                  | 3              | 47/4                |
| 33        | 34        | WHEATUS Teenage Dirtbag (Columbia)                         | 670         | -37       | 58701                  | 20             | 41/0                |
| 34        | 35        | BARENAKED LADIES Pinch Me (Reprise)                        | 660         | -8        | 43150                  | 14             | 25/0                |
| 29        | 36        | RAGE AGAINST THE MACHINE Testify (Epic)                    | 618         | -184      | 85778                  | 16             | 46/0                |
| 35        | 37        | WALLFLOWERS Sleepwalker (Interscope)                       | 607         | -50       | 35758                  | 10             | 32/0                |
| 32        | 38        | VAST Free (Elektra/EEG)                                    | 598         | -193      | 37877                  | 14             | 50/0                |
| 40        | 39        | DEXTER FREEBISH Leaving Town (Capitol)                     | 562         | +3        | 42199                  | 15             | 25/1                |
| 43        | 40        | TAPROOT Again And Again (Velvet Hammer/Atlantic)           | 552         | +46       | 59269                  | 7              | 42/2                |
| 39        | 41        | CREED Are You Ready (Wind-up)                              | 496         | -64       | 47650                  | 9              | 25/0                |
| 41        | 42        | FOO FIGHTERS Next Year (Roswell/RCA)                       | 495         | -53       | 44781                  | 13             | 26/0                |
| 37        | 43        | LIMP BIZKIT My Generation (Flip/Interscope)                | 476         | -147      | 57492                  | 11             | 37/0                |
| Debut     | 44        | SR-71 Politically Correct (RCA)                            | 457         | +400      | 38210                  | 1              | 47/11               |
| Debut     | 45        | INSANE CLOWN POSSE Let's Go All The Way (Island/IDJMG)     | 445         | +170      | 24450                  | 1              | 36/4                |
| 45        | 46        | COLD Just Got Wicked (Flip/Geffen/Interscope)              | 444         | +21       | 20065                  | 5              | 34/1                |
| 46        | 47        | EMINEM Stan (Aftermath/Interscope)                         | 444         | +47       | 50963                  | 4              | 32/0                |
| 48        | 48        | DAVID GRAY Babylon (ATO/RCA)                               | 431         | +49       | 33708                  | 2              | 34/5                |
| 50        | 49        | P.O.D. School Of Hard Knocks (Maverick)                    | 428         | +72       | 30375                  | 2              | 40/5                |
| Debut     | 50        | A. LEWIS AND F. DURST Outside (Flawless/Geffen/Interscope) | 415         | +61       | 110691                 | 1              | 21/5                |

## Most Added

| ARTIST TITLE LABEL(S)                                       | ADDS |
|---|------|
| INCUBUS Drive (Immortal/Epic)                               | 48   |
| COLDPLAY Yellow (Nettwerk/Capitol)                          | 21   |
| GREEN DAY Warning (Reprise)                                 | 20   |
| RAGE AGAINST THE MACHINE Renegades Of Funk (Epic)           | 13   |
| POWERMAN 5000 Ultra Mega (Columbia)                         | 13   |
| SR-71 Politically Correct (RCA)                             | 11   |
| FINGER ELEVEN First Time (Wind-up)                          | 10   |
| CRAZY TOWN Butterfly (Columbia)                             | 9    |
| STRAIT UP FLAJJON OF SEVENDUST Angel's... (Immortal/Virgin) | 6    |
| P.O.D. School Of Hard Knocks (Maverick)                     | 5    |
| DAVID GRAY Babylon (ATO/RCA)                                | 5    |
| A. LEWIS AND F. DURST Outside (Flawless/Geffen/Interscope)  | 5    |
| GRAND THEFT AUDIO Stoopid Ass (London Sire)                 | 5    |

### Official Florida Presidential Ballot

Follow the arrow and Punch the appropriate dot.

Airplay-Requests-Sales

Insane Clown Posse "Let's Go All The Way" → ●

Bush → ●

Buchanan → ●

Gore → ●

Nader → ●

No re-count needed: over 115,000 records sold 1st week...

©2000 Mike Collins. Tatertrains.com

## Most Increased Plays

| ARTIST TITLE LABEL(S)                             | TOTAL PLAY INCREASE |
|---|---------------------|
| RAGE AGAINST THE MACHINE Renegades Of... (Epic)   | +741                |
| SR-71 Politically Correct (RCA)                   | +400                |
| EVERCLEAR When It All Goes Wrong Again (Capitol)  | +394                |
| CRAZY TOWN Butterfly (Columbia)                   | +303                |
| LIFEHOUSE Hanging By A Moment (DreamWorks)        | +258                |
| INCUBUS Drive (Immortal/Epic)                     | +187                |
| INSANE CLOWN POSSE Let's Go All... (Island/IDJMG) | +170                |
| LINKIN PARK One Step Closer (Warner Bros.)        | +160                |
| GREEN DAY Warning (Reprise)                       | +108                |
| PAPA ROACH Broken Home (DreamWorks)               | +105                |

## Breakers

**MARILYN MANSON**  
Disposable Teens (Nothing/Interscope)

| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART INCREASE |
|----------------------|---------------------|----------------|
| 1032/85              | 60/0                | 24             |



fiction (dreams in digital)

from the new orgy album vapor transmission

find out more at:  
www.vaportransmission.com  
www.orgymusic.com

**6\* MODERN ROCK MONITOR 1524x!**  
**11 WEEKS ON THE R&R ALTERNATIVE CHART!**  
**Performing on CONAN O'BRIEN November 21!**

### ON THE ROAD:

|                     |                    |                    |
|---------------------|--------------------|--------------------|
| 11/17 Atlanta       | 11/18 Norfolk      | 11/20 Baltimore    |
| 11/21 Conan O'Brien | 11/22 Philadelphia | 11/24 Lancaster    |
| 11/25 Atlantic City | 11/27 New York     | 11/28 Portland, ME |

The Mark, Tom and Travis Show (The Enema Strikes Back!)

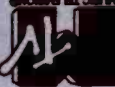
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Produced by Jerry Finn Mixed by Tom Lord-Alge Management: Rick DeVoe

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# SOUNDSCAN-DEBUT 8\*!

# OVER 129,000 SOLD

 -Top 10 most played video  
TRL-Top 10

PHONES EXPLODING EVERYWHERE!!!

R&R Alternative Chart ③  
Modern Rock Monitor 2\*



# BreakThrough

## Artist

**SPINESHANK**  
Track: "SYNTHETIC"  
LP: **THE HEIGHT OF CALLOUSNESS**  
Label: **ROADRUNNER**

By **Dayna Talley**  
Asst. Alternative Editor

**e**ssentials: Coming over from the harder-edged side of the alternative spectrum is Roadrunner's Spineshank. The band was formed in 1996 when Johnny Santos (vocals), Soren "Mike" Sarkisayan (guitar), Rob Garcia (bass and vocals) and Tommy Decker (drums and electronics) transformed a simple friendship and common interest in music into a hard-driving powerhouse of a band. Santos says that the first two years proved to be hugely difficult for the group. Living in Los Angeles can be a bit challenging for a band trying to make it in the music industry rat race, but once they hooked up a record deal with Roadrunner, things seemed to be falling into place.

Spineshank's first release, *Strictly Diesel*, was a much heavier album than the current one. On *The Height of Callousness* the band tends to use recorded loops and more electronic sounds, which gives the disc a more developed and refined sound. For their sophomore release the boys headed to Vancouver to work with producer Gggarth (yes, correct spelling) Richardson (Rage Against The Machine, Kittie). Santos said they choose Richardson not only because of his impressive track record, but because they were sure that he could shape their sound into a more defined direction. Critics and programmers alike seem to agree that this band-producer combo did indeed make a difference this time around. The album's first single, "Synthetic," has been finding its way onto stations across the panel. Spineshank

Spineshank

do not want merely to be successful; their aim is to stick out in a sea of hopefuls and create something completely unique from the hard sound that has been taking over the Alternative airwaves. You might say that they are a swift kick in the rear of Alternative radio.

**Artist POV:** (Lead vocalist Johnny Santos on producing the group's latest recording) "This record is about hitting your breaking point. It's when you get to the point where you don't feel anything anymore. Whatever it is that gets you to that point — things like anger, frustration and depression — when those feelings take over, that is *The Height of Callousness*. Gggarth came and talked to us for three days without us ever touching our instruments. He wanted to know what we were going for and really got into our heads. His whole thing was, 'Tell me what you want, and I'll bring it out of you.' That is exactly what he did. He saw our vision, and helped us achieve that."



Rob Acampora, PD/MD  
WHTG/Monmouth-Ocean, NJ

I have been programming Top 40 (please don't hold that against me) in Pennsylvania. My arrival back here at WHTG will hopefully bring some new life to the station and maybe challenge the rest of the panel just a wee bit. My head is in more of a pop direction, which I hope is not a bad thing. I look at the records that are being played right now, and there is some brilliant stuff at the format. I have only been here for a week, and already the phones have been lighting up for Lifehouse's "Hanging by a Moment." The minute we threw it on, we got calls asking what it was. ■ Other stuff that continues to get early buzz is David Gray's "Babylon," which I think will be a monster hit. We just started throwing in Green Day's next track, "Warning," and it looks like that will be a record we will be dealing with for the next year. ■ With a little more of a pop focus, we are stepping out on some different records than other stations. One of the most fun tracks I have heard in a while is The Cherry Poppin' Daddies' "Diamond Light Boogie." This band sold a lot with their last CD, and they still draw a big concert crowd, so maybe they should not be ignored. ■ After a three-year absence from the format, I've noticed that it has obviously changed a little bit. It is still good to see great bands being played. It is interesting to see how heavy the format has gotten. Will we be as heavy? Probably not. Will we still be Alternative? Absolutely, yes. You might hear some strange things happening here, but keep in mind that we have been doing Alternative for 16 years. We have a heritage and a large library (and we plan on using it). Give us a little time, and I guarantee you will find our product to be, at the very least, interesting.

Rob Acampora  
**ON THE RECORD**

Incubus, who quietly became one of the format's MVPs this past year, come in with a well-deserved No. 1 spot in the most-added column for "Drive." Not many bands can bring home one single, even fewer can deliver two, and here is Incubus charging into the new year with their extremely strong third single. Also generating a lot of adds (and a huge buzz) is Coldplay, whose single "Yellow" may be the song that wrenches this format back to a more centered approach. It certainly appears to be delivering, as it is at the top of the playlists of stations like KNRK/Portland and KROQ/Los Angeles. Speaking of L.A., KROQ adds Strait Up's "Angel's Son," which is creating the kind of street buzz that both radio and record companies dream about. By the way, don't count out harder songs from real bands yet: the most-added column is still full of them, and harder songs like Dftones' "Back to School" is building momentum as it heads toward the top 20. The most-added column is almost a who's who of recent hit acts — Green Day *Rage Against The Machine*, Powerman 5000, SR-71. Then you hit Finger Eleven's "First Time."

**ON THE RADIO**  
by Jim Kerr

Clearly something is up with this band if they are in that select company. I checked out a new song called "Mr. President" by a band called Tabloid Nation solely because it seemed topical with the presidential election, and imagine my surprise when the song turned out to be really really good. Check it out at [www.tabloidnation.com](http://www.tabloidnation.com). **RECORD OF THE WEEK:** Insane Clown Posse's "Let's Go All the Way"

# nothingface BLEEDER

"Every time we've spun 'Bleeder', our phone lines have lit up with listeners demanding to know who it is and where they can get their hands on it."

— Laura Jones, MD-KKND/New Orleans

**01.08.01**



Maverick release will be hitting stores in spring 2001, but until then check out "Natural High" on the *Little Nicky* soundtrack.

**Geordie Gillespie**  
**Virgin**

**Black Rebel Motorcycle Club** just finished recording their debut album for Virgin. Look for the album's release in the first half of 2001. B.R.M.C. are a three-piece band from San Francisco and are supporting The Dandy Warhols on their current U.S. tour (November 2000).

Hailing from Mexico City, **Titan** have been compared to Beck. Talking Heads and The Beastie Boys with a little Tito Puente and Ricky Ricardo thrown in for flavor. Their new album, *Elewator* hit the streets Oct. 10, and they're currently preparing to tour with Mobly in Europe this holiday season. The first single, "Corazon," has already been identified as "a hit single" while being sought by companies such as Rolling Rock, Jose Cuervo and Renault — not to mention national film and TV networks. Titan will continue to make waves with a featured track on the upcoming Los Tigres Del Norte tribute album. They begin their U.S. tour in spring 2001.

**Rob Goldklang**  
**Warner Bros.**

NYC's very own **Hesher** is releasing his debut album for Warner Bros. this January. Produced by Dante Ross (Everlast), this album has every kind of musical style you can imagine. The single "Things" will be going for adds at Alternative in late January and features Deftones member Chino. Other surprise guests on his album include Bad Brains, Cibo Matto and Biz Markie. The November 2000 issue of *Alternative Press* writes, "Currently in the running for the 'Next Beck' tag."  
R.E.M. are putting the final touches on their album for most likely a second-quarter release. **The Red Hot Chili Peppers** will be entering the studio with Rick Rubin for a follow-up to their five-times platinum *Californication*. We are also expecting new music from **The Goo** *God Dots* and **Stacie-X** next year, so it is going to be a good one!  
Finally, approaching gold in just two weeks, looks like 2001 will be a big year for **Linkin Park**.

**Gaby Skolnek**  
**Maverick**

We're totally excited about this crew of young studs from Louisville who call themselves **Beastie Boys** with a little Tito Puente and Ricky Ricardo thrown in for flavor. Their new album, *Elewator* hit the streets Oct. 10, and they're currently preparing to tour with Mobly in Europe this holiday season. The first single, "Corazon," has already been identified as "a hit single" while being sought by companies such as Rolling Rock, Jose Cuervo and Renault — not to mention national film and TV networks. Titan will continue to make waves with a featured track on the upcoming Los Tigres Del Norte tribute album. They begin their U.S. tour in spring 2001.

The first quarter will see a new single from **A Perfect Circle**, and the band will begin an extensive U.S. headline tour in February.  
**Rob Goldklang** Warner Bros.  
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Finally, approaching gold in just two weeks, looks like 2001 will be a big year for **Linkin Park**.

As I am sure you are all aware, we have the "Digital Bath."  
As I am sure you are all aware, we have the *Little Nicky*, which features The Deftones. In-club, Cypress Hill, Disturbed and Powerman 5000, as well as two of Maverick's recent signings, Unloco and Insolence.  
Unloco are a four-piece Austin-based crew who currently have an indie EP under their belt, which is currently being released. Unloco are recording their debut Maverick release with Johnny K (Disturbed). It is scheduled for a March 2001 release. For a taste of what Unloco are about, check out "Nothing" on the *Little Nicky* soundtrack.  
Insolence, the multi-flavored six-piece hail from San Jose, have several independent releases under their belt. They are currently in the studio with producer Sylvia Massey (PM 5000, Tool). Insolence describe their music as "ghetto-style rock hip-hop" and have toured with the likes of Kid Rock, Stacie X, System Of A Down and Suicidal Tendencies. Their debut



**R&R Alternative 29**  
**R&R Active Rock 21**  
**R&R Rock 22**

As heard on:  
WXRK, KRQQ, Q101, Live 105, WYSP,  
KDGE, WRIF, CIMX, WBCN, WFNX,  
WHFS, KTBS, WNNX, WZTA, KNDD,  
XTRA, KUPD, KEDJ and many more

**ALTERNATIVE**  
**Going For Adds 11/21/00**

**FIVE FOR FIGHTING Easy Tonight (Aware/Columbia)**  
**GREEN DAY Warning (Reprise)**

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**DEFTONES Change (In The House Of Flies) (Maverick)**  
**3 DOORS DOWN Kryptonite (Republic/Universal)**  
**INCUBUS Pardon Me (Immortal/Epic)**  
**A PERFECT CIRCLE Judith (Virgin)**  
**RED HOT CHILI PEPPERS Californication (Warner Bros.)**  
**RED HOT CHILI PEPPERS Otherside (Warner Bros.)**  
**CREED Higher (Wind-up)**  
**STONE TEMPLE PILOTS Sour Girl (Atlantic)**  
**CREED With Arms Wide Open (Wind-up)**  
**LIT My Own Worst Enemy (RCA)**  
**VERTICAL HORIZON You're A God (RCA)**  
**KORN Make Me Bad (Immortal/Epic)**  
**METALLICA I Disappear (Hollywood)**  
**NICKELBACK Leader Of Men (Roadrunner)**  
**BLINK-182 Adam's Song (MCA)**  
**FOO FIGHTERS Learn To Fly (Roswell/RCA)**  
**LIT Miserable (RCA)**  
**EVE 6 Promise (RCA)**  
**BLINK-182 All The Small Things (MCA)**  
**LIMP BIZKIT Re-Arranged (Flip/Interscope)**

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**Most Played Recurrents**

Continued from Page 124

Alternative Playlists

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1 WKRX/New York Infinity (212) 314-9230 Kingston/Peel 12+ Cumc 2,198,700

MARKET #2 KRDD/Los Angeles Infinity (818) 367-1067 Weathery/Sandbrook/Worden 12+ Cumc 1,477,800

MARKET #3 WKDC/Chicago Emmis (312) 527-8348 Richards/Shumins 12+ Cumc 892,300

MARKET #4 KITS/San Francisco Infinity (415) 512-1053 Taylor/Avelsen 12+ Cumc 687,200

MARKET #5 WFLY/Philadelphia Radio One (610) 585-8900 McGinn/Dunn/Fin 12+ Cumc 584,100

MARKET #6 KDGE/Dallas-Ft. Worth Sunburst (972) 553-0945 Doherty/Ayo 12+ Cumc 391,100

MARKET #7 CIMX/Detroit Chart Ltd. (313) 361-6307 Brookshaw/Canova/Osinski 12+ Cumc 488,900

MARKET #8 WBGN/Boston Infinity (617) 266-1111 Oodges/Strick 12+ Cumc 677,200

MARKET #8 WFNX/Boston NBC (781) 585-6200 Cruz/Murphy 12+ Cumc 224,388

MARKET #9 WFWS/Washington, DC Infinity (301) 306-0991 Brannan/Ferrise 12+ Cumc 877,800

MARKET #9 WWDC/Washington, DC Clear Channel (301) 587-7100 Hensman/Rizer 12+ Cumc 717,600

MARKET #10 KTRZ/Houston-Galveston Clear Channel (713) 968-1067 Trapp/Robson 12+ Cumc 415,900

MARKET #11 WNNZ/Atlanta Susquehanna (404) 266-0991 Williams 12+ Cumc 487,100

MARKET #12 KNDZ/Seattle-Tacoma Entercom (206) 522-3251 Manning/Moore 12+ Cumc 372,800

MARKET #15 XTRA/San Diego Clear Channel (619) 291-9191 Schock/McCluskey 12+ Cumc 437,100

MARKET #16 KEDA/Phoenix Big City (602) 266-1360 Kinzie/Wibisty 12+ Cumc 301,000

MARKET #19 KPTV/SF, Leola Emmis (415) 231-1057 Kinzie/Wibisty 12+ Cumc 282,400

MARKET #20 WXXR/Washington, DC Clear Channel (412) 937-1441 Schemm/Dianna 12+ Cumc 274,200

MARKET #23 KTCL/Denver-Boulder Clear Channel (303) 719-9000 Standish 12+ Cumc 208,800

# Alternative Playlists

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE MUSIC TRACKING

**WBUR Providence**  
 MARKET #93  
 12+ Cum 95,200  
 (401) 272-3550  
 Brown University  
 WPR/Providence  
 Clear Channel  
 (904) 626-0027  
 WPR/Jacksonville  
 MARKET #51  
 12+ Cum 133,100

**KYWD 106.5**  
 MARKET #29  
 12+ Cum 227,400  
 (919) 444-5000  
 Bluebonnet  
 WPR/Sacramento  
 Clear Channel  
 (651) 998-1029  
 WPR/Washington  
 MARKET #43

**KCXR Riverside**  
 MARKET #78  
 12+ Cum 139,300  
 (909) 944-1039  
 Bluebonnet  
 WPR/Riverside  
 Clear Channel  
 (757) 640-5000  
 Williams  
 WPR/Portland, OR  
 MARKET #25  
 12+ Cum 175,000

**Z 97.3**  
 MARKET #26  
 12+ Cum 89,600  
 (519) 696-5102  
 Bluebonnet  
 WPR/Chicago, IL  
 Clear Channel  
 (602) 924-1071  
 Williams  
 WPR/Seattle, WA  
 MARKET #59  
 12+ Cum 127,700

**KMNR Portland, OR**  
 MARKET #25  
 12+ Cum 175,000  
 (503) 222-1241  
 Bluebonnet  
 WPR/Portland, OR  
 Clear Channel  
 (317) 257-1075  
 Williams  
 WPR/Vegas  
 MARKET #38  
 12+ Cum 153,600

**WED/Chicago, IL**  
 MARKET #24  
 12+ Cum 88,700  
 (317) 257-1075  
 Williams  
 WPR/Chicago, IL  
 Clear Channel  
 (602) 924-1071  
 Williams  
 WPR/Seattle, WA  
 MARKET #59  
 12+ Cum 127,700

**WED/Chicago, IL**  
 MARKET #24  
 12+ Cum 173,700  
 (704) 358-9900  
 Bluebonnet  
 WPR/Chicago, IL  
 Clear Channel  
 (651) 998-1029  
 WPR/Washington  
 MARKET #43

**WED/Chicago, IL**  
 MARKET #24  
 12+ Cum 127,700  
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 Williams  
 WPR/Vegas  
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**WED/Chicago, IL**  
 MARKET #24  
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 WPR/Chicago, IL  
 Clear Channel  
 (602) 924-1071  
 Williams  
 WPR/Seattle, WA  
 MARKET #59  
 12+ Cum 127,700

**WED/Chicago, IL**  
 MARKET #24  
 12+ Cum 48,600  
 (704) 358-9900  
 Bluebonnet  
 WPR/Chicago, IL  
 Clear Channel  
 (651) 998-1029  
 WPR/Washington  
 MARKET #43

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 WPR/Seattle, WA  
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 12+ Cum 127,700

**WPR/Jacksonville**  
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 12+ Cum 133,100  
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 12+ Cum 127,700





PART ONE OF A TWO-PART SERIES

# Life Begins Again For XTC

For frontman Andy Partridge, 'lack of success' has provided 22 years of musical bliss

By Adam Jacobson  
R&R Radio Editor

Andy Partridge has experienced many things, good and bad, during a career as a rock musician that stretches back to 1976. As the lead guitarist and vocalist for XTC, Partridge has suffered through a bitter dispute with one of the world's most powerful record companies, dealt with drug addiction and coped with stage fright and countless reviews from music writers who insist that XTC is a group that's never been in tune with the times.



Partridge doesn't disagree with that assessment of his band. In fact, he believes that he and bassist Colin Moulding have yet to find true success as a recording act. One question why Partridge feels that way when XTC has a dozen singles under their belt. In an exclusive two-part interview with R&R, Partridge discusses the band's current success at Adult Alternative radio — thanks to the album *Wasp Star* (Apple Venus Volume 2) — and his radical decision to quit touring at the height of XTC's British popularity.

**Enjoyable Over And Over**

It may be a cool Thursday evening with rain showers throughout greater London, but Partridge is in a jovial and high-spirited mood and eager to discuss *Wasp Star*. The second single off the album, "Stupidly Happy," recently peaked at No. 15 on the Adult Alternative chart. When asked how the song came together, Partridge says Partridge was thinking when he recorded "I'm the Man Who Murdered Love," the first single from *Wasp Star*.

"It's interesting that I write chase/you've been caught, game has never break into the U.S. market-ridge says. "I think the curve goes up as a band progresses, and the music will eventually get better — to pull out the emotions and fill the guts out. We just wanted to see our fingers move when we first started out."

The progress that XTC made musically with *Mummer* would alter their status in both the U.S. and Britain. Next week Partridge discusses the band going on strike against Virgin Records U.K., their feelings about their stateside popularity and the future of the rock 'n' roll band.

Partridge is candid about the events of that year, which led to the departure of drummer Terry Chambers. In November '82 Partridge announced that XTC would no longer perform live. He explained, "The Wheel and the Maypole" also offer takes on romance, with the latter stating: "And if the pot won't hold our love/Then we'll dash it to the ground/And if the pot won't hold our love/We'll build one bigger all around."

XTC has been labeled by some as being out of step with the times. Partridge actually agrees with this characterization of the group. "It's like saying an elephant is rather large," he explains. "I think we are out of touch, and we always have been. We were pretty much out of touch in 1977. But I don't mind being out of step with the times. As the drums and wanted me to kill him off. As he dies, all of the angels and cherubs come out and praise me because I've killed all of the hypocrisy involved with love."

*Wasp Star* is an album "chock-full of love songs," says Partridge. "Love takes on many forms, interesting forms, but it's the closest we've ever come to doing an album of love songs." The leadoff track, "Playground," offers an interesting take on relationships by using an analogy to children in a schoolyard:

"Bells will ring, door flies open/Hare and greyhound in the old kiss ends/smack on kisser from her slap on face."

The track's last line offers a memorable proverb: "You may leave school, but it never leaves you." Another song on the record is "My Brown Guitar," Partridge's ode to his musical instrument and a significant other. "You and the Clouds Will Still Be Beautiful" and "The Wheel and the Maypole" no longer perform live. He explained, "I'm correct to say that I have stage fright, and I'm trying to get that unraveled. Early in my career I was addicted to Valium, and it got me through the live performance. After five solid years of touring and playing every day, we never made any money because we had a very corrupt manager. I needed time off, but somehow I felt trapped with the format of two guitarists and a backing drummer. I got dissatisfied with my career."

"I reluctantly went on a European tour after *English Settlement*, and it got to a point where I began to get paralyzed with fear. I later reluctantly agreed to go on an American tour, and it only got worse from there.



Andy Partridge

## Adult Alternative New Releases

**FIRST QUARTER 2001**

DELIRIUM (Netwerk/Capitol)  
ENYA (Reprise)  
EVERCLEAR (Capitol)  
SPRAGUE BROTHERS (HighTone)  
ROGER WATERS (Columbia)  
DWEZIL ZAPPA (Flavored Nations)

**FOURTH QUARTER 2000**

BJORK (Elektra/EEG)  
BLACK CROWES (V2)  
ERIC CLAPTON (Duck/Reprise)  
GOO GOO DOLLS (Warner Bros.)  
LIFEHOUSE (DreamWorks)  
DAVE MATTHEWS BAND (RCA)  
OLD 97'S (Elektra/EEG)  
OWSLEY (Giant/WB)  
R.E.M. (Warner Bros.)  
SEMISONIC (MCA)  
DUNCAN SHEIK (Atlantic)  
SIXPENCE NONE THE RICHER (Squint)

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?  
Call Adam Jacobson at 310-788-1661 or e-mail: [jacobson@ronline.com](mailto:jacobson@ronline.com)

# R&R Adult Alternative Top 30

November 17, 2000

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)                            | TOTAL PLAYS | +/- | GROSS IMPRESSIONS (M) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|--|-------------|-----|-----------------------|----------------|---------------------|
| 1         | 1         | U2 Beautiful Day (Interscope)                    | 632         | +9  | 45273                 | 10             | 25/0                |
| 2         | 2         | WALLFLOWERS Sleepwalker (Interscope)             | 597         | -23 | 42158                 | 11             | 27/0                |
| 4         | 3         | SHAWN MULLINS Everywhere I Go (Columbia)         | 496         | +47 | 37545                 | 10             | 24/0                |
| 3         | 4         | BARENAKED LADIES Pinch Me (Reprise)              | 450         | -17 | 25647                 | 14             | 21/0                |
| 6         | 5         | MARK KNOPFLER What It Is (Warner Bros.)          | 431         | +10 | 29721                 | 11             | 23/0                |
| 5         | 6         | DAVID GRAY Babylon (ATO/RCA)                     | 396         | -31 | 40807                 | 25             | 22/0                |
| 7         | 7         | STING After The Rain Has Fallen (A&M/Interscope) | 384         | +8  | 30936                 | 14             | 24/0                |
| 8         | 8         | DANDY WARHOLS Bohemian Like You (Capitol)        | 359         | -13 | 26496                 | 11             | 23/0                |
| 10        | 9         | FIVE FOR FIGHTING Easy Tonight (Aware/Columbia)  | 313         | +39 | 23638                 | 9              | 23/0                |
| 11        | 10        | JOHN HIATT Before I Go (Vanguard)                | 269         | +10 | 16057                 | 9              | 19/0                |
| 9         | 11        | JOAN OSBORNE Safety In Numbers (Interscope)      | 255         | -28 | 17100                 | 13             | 18/0                |
| 14        | 12        | CREED With Arms Wide Open (Wind-up)              | 249         | +16 | 17338                 | 7              | 10/0                |
| 12        | 13        | PAUL SIMON Old (Warner Bros.)                    | 248         | -8  | 15485                 | 8              | 17/0                |
| 13        | 14        | INDIGENOUS Rest Of My Days (Pachyderm)           | 242         | -1  | 20053                 | 8              | 19/0                |
| 16        | 15        | DEXTER FREEBISH Leaving Town (Capitol)           | 229         | +6  | 12488                 | 12             | 13/1                |
| 17        | 16        | MATCHBOX TWENTY If You're Gone (Lava/Atlantic)   | 222         | +1  | 17492                 | 6              | 13/1                |
| 19        | 17        | PAT MCGEE BAND Rebecca (Giant/WB)                | 221         | +19 | 12413                 | 7              | 17/0                |
| 18        | 18        | LENNY KRAVITZ Again (Virgin)                     | 211         | 0   | 12279                 | 4              | 12/0                |
| 20        | 19        | FOO FIGHTERS Next Year (Roswell/RCA)             | 208         | +14 | 13212                 | 10             | 11/0                |
| 15        | 20        | STONE TEMPLE PILOTS Sour Girl (Atlantic)         | 200         | -24 | 16246                 | 28             | 15/0                |
| 21        | 21        | COLLECTIVE SOUL Why Pt. 2 (Atlantic)             | 184         | +9  | 11512                 | 7              | 8/0                 |
| 22        | 22        | KEB' MO' Come On Back (550 Music/Epic)           | 164         | -10 | 10719                 | 6              | 15/0                |
| Debut     | 23        | TRACY CHAPMAN It's OK (Elektra/EEG)              | 160         | +38 | 11572                 | 1              | 18/1                |
| 23        | 24        | MATCHBOX TWENTY Crutch (Lava/Atlantic)           | 150         | -2  | 8994                  | 5              | 9/0                 |
| 28        | 25        | B.B. KING/ERIC CLAPTON I Wanna Be (Duck/Reprise) | 143         | +14 | 7347                  | 3              | 14/0                |
| Debut     | 26        | JOSH JOPLIN GROUP Camera One (Artemis)           | 136         | +61 | 6592                  | 1              | 16/2                |
| 25        | 27        | DAVID GRAY Please Forgive Me (ATO)               | 136         | -2  | 8748                  | 2              | 7/0                 |
| Debut     | 28        | DIDO Thankyou (Arista)                           | 135         | +10 | 11584                 | 1              | 11/1                |
| 27        | 29        | RADIOHEAD Optimistic (Capitol)                   | 132         | +1  | 9515                  | 3              | 12/0                |
| Debut     | 30        | BOB WEIR AND RATDOG Odessa (Arista)              | 128         | +10 | 7563                  | 1              | 13/0                |

## Most Added.

| ARTIST TITLE LABEL(S)                           | ADDS |
|---|------|
| SOUTHERN CULTURE ON THE SKIDS Just How... (TVT) | 5    |
| MOBY F/GWEN STEFANI Southside (V2)              | 4    |
| DANIEL CAGE You Set Me Free (MCA)               | 3    |
| COLLECTIVE SOUL Perfect Day (Atlantic)          | 3    |
| JOSH JOPLIN GROUP Camera One (Artemis)          | 2    |
| JOE JACKSON Stranger Than You (Sony Classical)  | 2    |
| ELECTRASY Morning Afterglow (Arista)            | 2    |
| TOM HAMBIDGE Opposites Attract (Artemis)        | 2    |
| SARAH HARMER Basement Apt. (Zoe/Rounder)        | 2    |
| FUEL Hemorrhage (In My Hands) (550 Music/Epic)  | 2    |

## Most Increased Plays

| ARTIST TITLE LABEL(S)                               | TOTAL PLAY INCREASE |
|---|---------------------|
| JOSH JOPLIN GROUP Camera One (Artemis)              | +61                 |
| SHAWN MULLINS Everywhere I Go (Columbia)            | +47                 |
| FIVE FOR FIGHTING Easy Tonight (Aware/Columbia)     | +39                 |
| TRACY CHAPMAN It's OK (Elektra/EEG)                 | +38                 |
| SONNY LANDRETH This River (Vanguard)                | +33                 |
| VERTICAL HORIZON You're A God (RCA)                 | +33                 |
| NORTH MISSISSIPPI ALLSTARS Drop Down... (Tone-Cool) | +33                 |
| EVAN AND JARON Crazy For This Girl (Columbia)       | +29                 |
| AEROSMITH Angel's Eye (Columbia)                    | +29                 |
| DANIEL CAGE You Set Me Free (MCA)                   | +28                 |

27 Adult Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 11/5-Saturday 11/11. 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

**JOE JACKSON** Stranger Than You (Sony Classical)  
Total Plays: 112, Total Stations: 12, Adds: 2

**KENNY WAYNE SHEPHERD BAND** Where Was I? (Giant/Reprise)  
Total Plays: 110, Total Stations: 11, Adds: 0

**MOBY F/GWEN STEFANI** Southside (V2)  
Total Plays: 103, Total Stations: 14, Adds: 4

**3 DOORS DDWN** Kryptonite (Republic/Universal)  
Total Plays: 100, Total Stations: 6, Adds: 1

**BRUCE HORNSBY** Sunflower Cat/It Takes A... (RCA)  
Total Plays: 91, Total Stations: 9, Adds: 1

**EMMYLOU HARRIS** I Don't Wanna Talk About It (Nonesuch/Atlantic)  
Total Plays: 78, Total Stations: 8, Adds: 1

**ELECTRASY** Morning Afterglow (Arista)  
Total Plays: 77, Total Stations: 10, Adds: 2

**MARTIN SEXTON** Hallelujah (Atlantic)  
Total Plays: 75, Total Stations: 7, Adds: 0

**RICKIE LEE JONES** Show Biz Kids (Artemis)  
Total Plays: 73, Total Stations: 8, Adds: 0

**U2** Walk On (Interscope)  
Total Plays: 72, Total Stations: 5, Adds: 1

Songs ranked by total plays

## Breakers.

No Songs Qualified For Breaker Status This Week

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

**Joan Osborne**

**"RUNNING OUT OF TIME"**  
The new single from Righteous Love

**GOING FOR ADDS 11/27**

**COULDN'T WAIT: KFOG, WXPN, KTHX ON TOUR NOW**

Produced by Mitchell Froom and Joan Osborne.  
Mixed by Bob Clearmountain Management: DAS Communications Ltd.

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[jmdolan@clearchannel.com](mailto:jmdolan@clearchannel.com)

Phone: 410-243-1902

Phone: 410-554-1887

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**Afternoon News Host:** Pacifica Network News delivers what others fail to report. Jump through the speakers and educate our listeners while providing them with drive time companionship. Be an ace interviewer who can write and edit. AFTRA covered position.

Pacifica is an EOE, women and people of color are encouraged to apply. Tape and resume to Stephen Yasko, National Program Director, 2390 Champlain Street, NW, Washington, DC 20009 or [pacificajobs@aol.com](mailto:pacificajobs@aol.com).

www.ronline.com

## OPENINGS

## MIDWEST

Leading Midwest Rhythmic CHR in a Top 100 market is in search of the next best morning show to take our station to the next level. If you are creative, committed, dedicated, take pride in your product, and willing to do what is necessary to achieve success and win, this could be the opportunity that you have been waiting for with a professional highly respected broadcast organization.

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Vice President

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96LiteFM seeks creative AC morning host. Heavy on appearances/remotes. Scott Studios, Selector & internet knowledge preferred. Join a proven winner with stable ownership. Tape, resume, photo to Lori Lynn, Shockley Communications, 715 East Central Entrance, Duluth, MN 55811. EOE

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Entercom Madison, LLC, home of Madison, WI's hottest radio stations WOLX, WMMM and WYZM, is currently seeking a full-time Operations Manager. Duties include overseeing all Program Directors as well as act as Program Director for our Oldies Format radio station.

Fax or mail resume to GM, Entercom Madison, 7601 Ganser Way, Madison, WI 53719, #608-826-1244. EOE

## SOUTH

### Cox Radio Tampa

- Looking for a contemporary morning show for heritage A/C station. Show us how you keep listeners between the songs! Tape and resume to Paul Ciliano, Cox Radio, 877 Executive Center Drive W., Suite 300, St. Petersburg, FL 33702
- New Rock Alternative sign-on looking for Program Director and other wackos. Tape and resume to Chuck Beck, Cox Radio, 11300 4th Street North, Suite 318, St. Petersburg, FL 33716. Cox Radio is an equal opportunity employer.

## OPENINGS

### On-Air Country PD

Heritage Ohio Valley station seeks on-air programming leader with passion, focus and determination to succeed. Successful applicant must understand Country listeners, produce great imaging, and enjoy working with air talent. Experience with Selector and Maestro systems a plus. Station not affiliated with Clear Channel, Citadel or Cumulus. T&R to Radio & Records, 10100 Santa Monica Blvd., #937, 5th Floor, Los Angeles, CA 90067. EOE.

## WEST

KISM, Bellingham seeks new morning show. Do you ROCK? Teams or individuals, T&R: Greg Roberts, KISM, 2219 Yew Street Road, Bellingham, WA 98226. EOE (11/17)

Fisher Radio is looking for a General Manager to lead its 3-station cluster in Butte, Montana. Our stations dominate listening and sales in the area. A strong sales background is required, as is a genuine commitment to helping your staff, your clients, and your community. If you're a person of integrity who wants to lead great radio stations in Big Sky county, please contact Larry Roberts, (509) 343-9500. EOE

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### Program Director

Major market Heritage Rock Station seeks Program Director with creative flair. Must be adept at developing relationships with talent as well as peers within a cluster environment. Ability to think and act strategically is essential. Prior programming success necessary. Send package to Radio & Records, 10100 Santa Monica Blvd., #938, 5th Floor, Los Angeles, CA 90067. EOE

### Regional Affiliate Relations Managers Comedy World, Inc.

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**Hardworking, ambitious AT broadcasting school graduate. Creative, energetic, dependable seeking on-air announcer. News or production. JOSHUA:** (918) 485-5832, madarna@aol.com, (11/10)

**Radio job sought! Driven to succeed. Fresh talent seeks place to grow. Good voice, strong writing. Any format. LARRY:** (918) 446-2196, (11/10)

**Lansing, Michigan! Are you ready for "Martin"?** DJ, producer, promotion - nine years in radio, seven stations. E-mail: djmartin88@hotmail.com, (11/10)

## R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPAC 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: kumama@rronline.com Address all 20-words to R&R Free Opportunities, 10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067.

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## POSITIONS SOUGHT

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## POSITIONS SOUGHT

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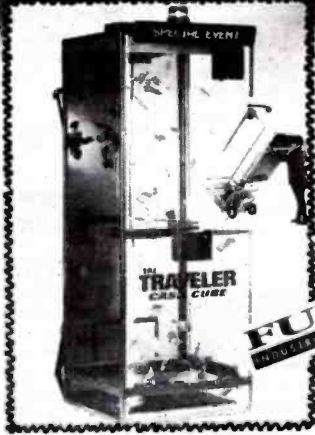
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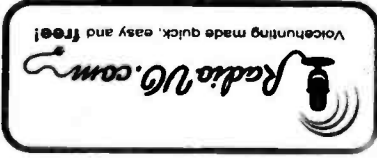
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# R&R **The Back Pages.**

## National Airplay Overview November 17, 2000

### CHR/POP

| LW | TW | Song (Label)  |
|----|----|---|
| 1  | 1  | CREED With Arms Wide Open (Wind-up)                         |
| 2  | 2  | PINK Most Girls (LaFace/Arista)                             |
| 3  | 3  | 3 DOORS DOWN Kryptonite (Republic/Universal)                |
| 4  | 4  | 'N SYNC This I Promise You (Jive)                           |
| 5  | 5  | MYA Case Of The Ex (Whatcha...) (University/Interscope)     |
| 6  | 6  | SAMANTHA MUMBA Gotta Tell You (Wildcard/Polydor/Interscope) |
| 7  | 7  | BACKSTREET BOYS Shape Of My Heart (Jive)                    |
| 8  | 8  | MADONNA Music (Maverick/WB)                                 |
| 9  | 9  | RICKY MARTIN She Bangs (Columbia)                           |
| 10 | 10 | SOULDECISION Faded (MCA)                                    |
| 11 | 11 | DESTINY'S CHILD Independent Women Pt. 1 (Columbia)          |
| 12 | 12 | DEBELAH MORGAN Dance With Me (DAS/Atlantic)                 |
| 13 | 13 | MATCHBOX TWENTY If You're Gone (Lava/Atlantic)              |
| 14 | 14 | KANDI Don't Think I'm Not (So So Def/Columbia)              |
| 15 | 15 | VERTICAL HORIZON You're A God (RCA)                         |
| 16 | 16 | BARENAKED LADIES Pinch Me (Reprise)                         |
| 17 | 17 | DREAM He Loves U Not (Bad Boy/Arista)                       |
| 18 | 18 | RUFF ENDZ No More (Epic)                                    |
| 19 | 19 | NELLY Country Grammar (Fo' Reel/Universal)                  |
| 20 | 20 | CHRISTINA AGUILERA Come On Over (All I Want...) (RCA)       |
| 21 | 21 | EVAN AND JARON Crazy For This Girl (Columbia)               |
| 22 | 22 | SHAGGY It Wasn't Me (MCA)                                   |
| 23 | 23 | FAITH HILL The Way You Love Me (Warner Bros.)               |
| 24 | 24 | BRITNEY SPEARS Stronger (Jive)                              |
| 25 | 25 | NINE DAYS If I Am (550 Music/Epic)                          |
| 26 | 26 | VITAMIN C The Itch (Elektra/EEG)                            |
| 27 | 27 | BAHA MEN Who Let The Dogs Out (Artemis)                     |
| 28 | 28 | SR-71 Right Now (RCA)                                       |
| 29 | 29 | MIKAILA So In Love With Two (Island/IDJMG)                  |
| 30 | 30 | EVERCLEAR Wonderful (Capitol)                               |

**#1 MOST ADDED**

OFFSPRING Original Prankster (Columbia)

**#1 MOST INCREASED PLAYS**

DESTINY'S CHILD Independent Women Pt. 1 (Columbia)

**TOP 5 NEW & ACTIVE**

LEANN RIMES Can't Fight The Moonlight (London Sire/Curb)

FISHER I Will Love You (Farmclub.com/Interscope)

D-TOWN Liquid Dreams (J)

BON JOVI Thank You For Loving Me (Island/IDJMG)

DEXTER FREEBISH Leaving Town (Capitol)

CHR begins on Page 48.

### CHR/RHYTHMIC

| LW | TW | Song (Label)   |
|----|----|--|
| 2  | 1  | DESTINY'S CHILD Independent Women Pt. 1 (Columbia)             |
| 1  | 2  | JA RULE F.C. MILLIAN Between Me... (Murder Inc./Def Jam/IDJMG) |
| 4  | 3  | SHAGGY It Wasn't Me (MCA)                                      |
| 3  | 4  | NELLY E.I. (Fo' Reel/Universal)                                |
| 5  | 5  | LUDACRIS What's Your Fantasy (Def Jam South/IDJMG)             |
| 7  | 6  | MYA Case Of The Ex (Whatcha...) (University/Interscope)        |
| 6  | 7  | MYSTIKAL Shake Ya Ass (Jive)                                   |
| 15 | 8  | OUTKAST Ms. Jackson (LaFace/Arista)                            |
| 14 | 9  | JAY-Z I Just Wanna Love U... (Roc-A-Fella/IDJMG)               |
| 11 | 10 | R. KELLY I Wish (Jive)   |
| 10 | 11 | EMINEM Stan (Aftermath/Interscope)                             |
| 8  | 12 | PINK Most Girls (LaFace/Arista)                                |
| 17 | 13 | K-CI & JOJO Crazy (MCA)  |
| 12 | 14 | 3LW No More (Baby I'ma Do Right) (Epic)                        |
| 9  | 15 | LIL' BOB WOV Bounce With Me (So So Def/Columbia)               |
| 13 | 16 | LIL' KIM F/SISQO How Many Licks (Queen Bee/Undeas/Atlantic)    |
| 20 | 17 | USHER Pop Ya Collar (LaFace/Arista)                            |
| 19 | 18 | 'N SYNC This I Promise You (Jive)                              |
| 16 | 19 | KANDI Don't Think I'm Not (So So Def/Columbia)                 |
| 18 | 20 | NELLY Country Grammar (Fo' Reel/Universal)                     |
| 23 | 21 | SHADE SHEIST Where I Wanna Be (Baby Reel/London Sire)          |
| 21 | 22 | MADONNA Music (Maverick/WB)                                    |
| 24 | 23 | PROFYLE Liar (Motown/Universal)                                |
| 26 | 24 | WYCLEF JEAN F/MARY J. BLIGE 911 (Ruffhouse/Columbia)           |
| 28 | 25 | SAMANTHA MUMBA Gotta Tell You (Wildcard/Polydor/Interscope)    |
| 22 | 26 | CHANGING FACES That Other Woman (Atlantic)                     |
| 31 | 27 | TIONNE "T-BOZ" WATKINS My Getaway (Maverick)                   |
| 29 | 28 | BACKSTREET BOYS Shape Of My Heart (Jive)                       |
| 25 | 29 | BEENIE MAN F/MYA Girls Dem Sugar (Virgin)                      |
| 27 | 30 | RICKY MARTIN She Bangs (Columbia)                              |

**#1 MOST ADDED**

DE LA SOUL F/CHAKA KHAN All Good (Tommy Boy)

**#1 MOST INCREASED PLAYS**

OUTKAST Ms. Jackson (LaFace/Arista)

**TOP 5 NEW & ACTIVE**

98 DEGREES My Everything (Universal)

OUTSIDERZ 4 LIFE Not Enough (BlackGround/Virgin)

DOGGY'S ANGELS Baby If You're Ready (Doggy Style/TVT)

E-40 F/NATE DOGG Nah, Nah... (Sick Wid' It/Jive)

BRITNEY SPEARS Stronger (Jive)

CHR begins on Page 48.

### URBAN

| LW | TW | Song (Label)  |
|----|----|---|
| 1  | 1  | R. KELLY I Wish (Jive)  |
| 2  | 2  | DESTINY'S CHILD Independent Women Pt. 1 (Columbia)              |
| 3  | 3  | WYCLEF JEAN F/MARY J. BLIGE 911 (Ruffhouse/Columbia)            |
| 7  | 4  | AVANT My First Love (Magic Johnson/MCA)                         |
| 4  | 5  | JA RULE F.C. MILLIAN Between Me... (Murder Inc./Def Jam/IDJMG)  |
| 5  | 6  | MYSTIKAL Shake Ya Ass (Jive)                                    |
| 13 | 7  | OUTKAST Ms. Jackson (LaFace/Arista)                             |
| 12 | 8  | JAY-Z I Just Wanna Love U... (Roc-A-Fella/IDJMG)                |
| 6  | 9  | PROFYLE Liar (Motown)   |
| 8  | 10 | MUSIQ Just Friends (Def Soul/IDJMG)                             |
| 10 | 11 | BEENIE MAN F/MYA Girls Dem Sugar (Virgin)                       |
| 9  | 12 | LUDACRIS What's Your Fantasy (Def Jam South/IDJMG)              |
| 15 | 13 | NELLY E.I. (Fo' Reel/Universal)                                 |
| 14 | 14 | USHER Pop Ya Collar (LaFace/Arista)                             |
| 18 | 15 | KEITH SWEAT F/LIL' MO I'm Trade (A Million Bucks) (Elektra/EEG) |
| 17 | 16 | CHANTE' MOORE Straight Up (Silas/MCA)                           |
| 11 | 17 | ERYKAH BADU Bag Lady (Motown)                                   |
| 16 | 18 | KELLY PRICE You Should've Told Me (T-Neck/Def Soul/IDJMG)       |
| 20 | 19 | DAVE HOLLISTER One Woman Man (Def Squad/DreamWorks)             |
| 22 | 20 | 3LW No More (Baby I'ma Do Right) (Epic)                         |
| 23 | 21 | CARL THOMAS Emotional (Bad Boy/Arista)                          |
| 27 | 22 | JAHEM Could It Be (Divine Mill/WB)                              |
| 26 | 23 | TIONNE "T-BOZ" WATKINS My Getaway (Maverick)                    |
| 21 | 24 | CHANGING FACES That Other Woman (Atlantic)                      |
| 19 | 25 | SHYNE F/BARRINGTON LEVY Bad Boyz (Bad Boy/Arista)               |
| 30 | 26 | JAGGED EDGE Promise (So So Def/Columbia)                        |
| 28 | 27 | SADE By Your Side (MCA)   |
| 35 | 28 | PUBLIC ANNOUNCEMENT Mamacita (RCA)                              |
| 50 | 29 | CASH MONEY MILLIONAIRES Project... (Cash Money/Universal)       |
| 32 | 30 | SPARKLE It's A Fact (Motown)                                    |

**#1 MOST ADDED**

CHANGING FACES Ladies Man (Atlantic)

**#1 MOST INCREASED PLAYS**

OUTKAST Ms. Jackson (LaFace/Arista)

**TOP 5 NEW & ACTIVE**

EMINEM Stan (Aftermath/Interscope)

GERALD LEVERT Dream With No Love (Motown)

NO QUESTION If You Really... (Ruffnation/WB)

K-CI & JOJO Crazy (MCA)

GROOVE THEORY 4Shure (Columbia)

URBAN begins on Page 63.

### AC

| LW | TW | Song (Label)   |
|----|----|--|
| 1  | 1  | BBMAK Back Here (Hollywood)                              |
| 3  | 2  | HUEY LEWIS & GWYNETH PALTROW Cruisin' (Hollywood)        |
| 2  | 3  | DON HENLEY Taking You Home (Warner Bros.)                |
| 4  | 4  | MARC ANTHONY You Sang To Me (Columbia)                   |
| 6  | 5  | 'N SYNC This I Promise You (Jive)                        |
| 8  | 6  | FAITH HILL The Way You Love Me (Warner Bros.)            |
| 7  | 7  | LEANN RIMES I Need You (Sparrow/Curb/Capitol)            |
| 5  | 8  | FAITH HILL Breathe (Warner Bros.)                        |
| 11 | 9  | SAVAGE GARDEN I Knew I Loved You (Columbia)              |
| 10 | 10 | MARC ANTHONY My Baby You (Columbia)                      |
| 9  | 11 | LONESTAR Amazed (BNA)                                    |
| 14 | 12 | BACKSTREET BOYS Shape Of My Heart (Jive)                 |
| 12 | 13 | CHRISTINA AGUILERA I Turn To You (RCA)                   |
| 13 | 14 | CELINE DION That's The Way It Is (550 Music/Epic)        |
| 15 | 15 | BACKSTREET BOYS Show Me The Meaning Of... (Jive)         |
| 16 | 16 | BRIAN MCKNIGHT Back At One (Motown/Universal)            |
| 17 | 17 | LEANN RIMES Can't Fight The Moonlight (London Sire/Curb) |
| 18 | 18 | PHIL COLLINS You'll Be In My Heart (Hollywood)           |
| 19 | 19 | CORRS Breathless (143/Lava/Atlantic)                     |
| 20 | 20 | MARTINA MCBRIDE There You Are (RCA)                      |
| 23 | 21 | LEIGH NASH Need To Be Next To You (Engine/Arista)        |
| 22 | 22 | OSCAR DE LA HOYA Run To Me (EMI Latin/Capitol)           |
| 21 | 23 | STING Desert Rose (A&M/Interscope)                       |
| 28 | 24 | NATALIE COLE Angel On My Shoulder (Elektra/EEG)          |
| 25 | 25 | RICHARD MARX Days In Avalon (Signal 21)                  |
| 26 | 26 | SADE By Your Side (Epic)                                 |
| 27 | 27 | TOMI BRAXTON Spanish Guitar (LaFace/Arista)              |
| 24 | 28 | JIM BRICKMAN The Love I Found In You (Windham Hill)      |
| 29 | 29 | LARA FABIAN Love By Grace (Columbia)                     |
| —  | 30 | LEE ANN WOMACK I Hope You Dance (MCA/Universal)          |

**#1 MOST ADDED**

NATALIE COLE Angel On My Shoulder (Elektra/EEG)

**#1 MOST INCREASED PLAYS**

BACKSTREET BOYS Shape Of My Heart (Jive)

**TOP 5 NEW & ACTIVE**

STING My Funny Friend And Me (Hollywood)

EVAN AND JARDN Crazy For This Girl (Columbia)

JIM BRICKMAN F/O. NEWTON-JOHN Change Of Heart (Windham Hill)

JENNIFER DAY Completely (BNA)

KATHIE LEE Love Never Fails (Universal)

AC begins on Page 68.

### HOT AC

| LW | TW | Song (Label)   |
|----|----|--|
| 1  | 1  | CREED With Arms Wide Open (Wind-up)                      |
| 2  | 2  | BARENAKED LADIES Pinch Me (Reprise)                      |
| 6  | 3  | MATCHBOX TWENTY If You're Gone (Lava/Atlantic)           |
| 3  | 4  | 3 DOORS DOWN Kryptonite (Republic/Universal)             |
| 5  | 5  | VERTICAL HORIZON You're A God (RCA)                      |
| 4  | 6  | MATCHBOX TWENTY Bent (Lava/Atlantic)                     |
| 8  | 7  | EVAN AND JARON Crazy For This Girl (Columbia)            |
| 7  | 8  | EVERCLEAR Wonderful (Capitol)                            |
| 9  | 9  | STING Desert Rose (A&M/Interscope)                       |
| 11 | 10 | VERTICAL HORIZON Everything You Want (RCA)               |
| 10 | 11 | NINE DAYS Absolutely (Story Of A Girl) (550 Music/Epic)  |
| 12 | 12 | FAITH HILL The Way You Love Me (Warner Bros.)            |
| 15 | 13 | CORRS Breathless (143/Lava/Atlantic)                     |
| 19 | 14 | SHAWN MULLINS Everywhere I Go (Columbia)                 |
| 20 | 15 | U2 Beautiful Day (Interscope)                            |
| 14 | 16 | MADONNA Music (Maverick/WB)                              |
| 13 | 17 | BON JOVI It's My Life (Island/IDJMG)                     |
| 16 | 18 | SISTER HAZEL Change Your Mind (Universal)                |
| 22 | 19 | DAVID GRAY Babylon (ATO/RCA)                             |
| 17 | 20 | NINA GORDON Tonight And The Rest Of My... (Warner Bros.) |
| 23 | 21 | LENNY KRAVITZ Again (Virgin)                             |
| 21 | 22 | WALLFLOWERS Sleepwalker (Interscope)                     |
| 25 | 23 | RICKY MARTIN She Bangs (Columbia)                        |
| 26 | 24 | NINE DAYS If I Am (550 Music/Epic)                       |
| 27 | 25 | BACKSTREET BOYS Shape Of My Heart (Jive)                 |
| 24 | 26 | THIRD EYE BLIND Deep Inside Of You (Elektra/EEG)         |
| 29 | 27 | SOULDECISION Faded (MCA)                                 |
| 28 | 28 | DEXTER FREEBISH Leaving Town (Capitol)                   |
| —  | 29 | EVERCLEAR AM Radio (Capitol)                             |
| 30 | 30 | LEIGH NASH Need To Be Next To You (Engine/Arista)        |

**#1 MOST ADDED**

ROBERT BRADLEY'S BLACKWATER... Baby (RCA)

**#1 MOST INCREASED PLAYS**

EVERCLEAR AM Radio (Capitol)

**TOP 5 NEW & ACTIVE**

'N SYNC This I Promise You (Jive)

SISTER HAZEL Champagne High (Universal)

NELLY FURTADO I'm Like A Bird (DreamWorks)

DIDO Thankyou (Arista)

MACY GRAY Still (Epic)

AC begins on Page 68.

### ROCK

| LW | TW | Song (Label)   |
|----|----|--|
| 1  | 1  | 3 DOORS DOWN Loser (Republic/Universal)                |
| 2  | 2  | COLLECTIVE SOUL Why Pt. 2 (Atlantic)                   |
| 4  | 3  | AEROSMITH Angel's Eye (Columbia)                       |
| 3  | 4  | FUEL Hemorrhage (In My Hands) (550 Music/Epic)         |
| 5  | 5  | CREED Are You Ready (Wind-up)                          |
| 6  | 6  | PRIMUS W/OZZY N.I.B. (Divine/Priority)                 |
| 7  | 7  | SAMMY HAGAR Serious Juju (Cabo Wabo/Beyond)            |
| 8  | 8  | GODSMACK Awake (Republic/Universal)                    |
| 10 | 9  | U2 Beautiful Day (Interscope)                          |
| 12 | 10 | GEDDY LEE My Favorite Headache (Anthem/Atlantic)       |
| 9  | 11 | 3 DOORS DOWN Kryptonite (Republic/Universal)           |
| 13 | 12 | IONIAN Goodbye Lament (Divine/Priority)                |
| 11 | 13 | METALLICA I Disappear (Hollywood)                      |
| 15 | 14 | MCKELBACK Breathe (Roadrunner)                         |
| 16 | 15 | WALLFLOWERS Sleepwalker (Interscope)                   |
| 19 | 16 | PAPA ROACH Last Resort (DreamWorks)                    |
| 17 | 17 | STONE TEMPLE PILOTS No Way Out (Atlantic)              |
| 20 | 18 | OFFSPRING Original Prankster (Columbia)                |
| 14 | 19 | CREED With Arms Wide Open (Wind-up)                    |
| 18 | 20 | A PERFECT CIRCLE 3 Libras (Virgin)                     |
| 21 | 21 | EVERCLEAR When It All Goes Wrong Again (Capitol)       |
| 32 | 22 | DUST FOR LIFE Step Into The Light (Wind-up)            |
| 26 | 23 | LINKIN PARK One Step Closer (Warner Bros.)             |
| 21 | 24 | MEGADETH Kill The King (Capitol)                       |
| 28 | 25 | U.P.O. Feel Alive (Epic)                               |
| 29 | 26 | EVERLAST Black Jesus (Tommy Boy)                       |
| 23 | 27 | AC/DC Meltdown (EastWest/EEG)                          |
| 34 | 28 | CC/DC Congratulations Song (Sanctuary/SGR)             |
| 30 | 29 | PAPA ROACH Broken Home (DreamWorks)                    |
| 31 | 30 | J. PAGE & BLACK CROWES Hey Hey... (Musicmaker.com/TVT) |

**#1 MOST ADDED**

INCUBUS Drive (Immortal/Epic)

**#1 MOST INCREASED PLAYS**

EVERCLEAR When It All Goes Wrong Again (Capitol)

**TOP 5 NEW & ACTIVE**

FASTBALL This Is Not My Life (Hollywood)

DAVID COVERDALE Slave (Dragonshead)

P.O.D. School Of Hard Knocks (Maverick)

DEFTONES Back To School (Mini Maggitt) (Maverick)

JOSH JOPLIN GROUP Camera One (Artemis)

ROCK begins on Page 108.





# Publisher's Profile

By Erica Farber



## ANTHONY CHASE

Chairman/CEO, ChaseCom Telecommunications, Chase Radio Partners and Faith Broadcasting

community, so that not only can they run a profitable business, but, as part and parcel of that, they can be a positive force in the communities they're in. These folks are increasingly difficult to find and retain.

"The second challenge would be financing. In the past we haven't had difficulty obtaining financing, and I presume that if we continue to be successful in our operations, we won't in the future. But as a competitive matter, a small broadcaster's cost of capital, even a successful one's, is higher than a larger one's. We're at a competitive disadvantage in the capital market. That's always a challenge."

**State of radio:** "Radio's fine today. There are a lot of people who forecast storm clouds on the horizon because of satellite radio, the changing perceptions of the Internet sector and their ability to advertise and so forth. I don't see that. The demise of radio has been predicted many times in the last 50 years, and it's never really proven true."

"Radio is an enduring medium and will survive just fine — over-the-air, free radio. No one is putting together a business model that effectively displaces that. I do think that broadcasters will have to be good in order to attract listeners. The competition for the consumer's time is much more heated than it's ever been."

**How deregulation has changed the landscape:** "Deregulation is a large bag; there's a lot in it. But, on balance, deregulation has provided great opportunities to minority broadcasters like myself. That has very little to do with the law itself. I candidly and strongly believe it has to do with the stature and vision of one person: Lowry Mays. I assure you that if someone else were in his spot, deregulation would mean something altogether different."

"It is almost singularly because of Lowry Mays that a number of minority broadcasters, including myself, have had tremendous opportunities as a result of deregulation. As long as there are folks like him in the business, deregulation will be fine. Frankly, they're few and far between — I really believe that. He is special and unique. There are storm clouds in that regard."

**Having a broad vision:** "It looks from the outside like we are tremendously diversified, and in a lay sense we are. But in a true sense, I don't think we are. We're where the marketplace is going. This space is as improperly defined as it was 20 years ago. You're a radio broadcaster, and that's what you are."

"The fact of the matter is, what we are really doing is providing connectivity in a hardware sense and programming in a software sense and filling a growing and tremendous need consumers have for those two things — connectivity and programming. Put differently, it's entertainment and a way to get it. We provide both of those, and we think that is the horizontal link in this chain. The fact of the matter is, we are where consumers want companies to be and will demand companies to be."

**Internet strategy:** "We are essentially web-based. One of the biggest competitive strengths of our company — second only to the quality of folks we have — is our perspective and our deployment of cutting-edge technology. We have to be there as a way to make our processes most efficient, but also as a way to distribute product in the markets we're in. Technology is key."

**The founding of the Opportunity Institute:** "In my academic life I taught communications law, among other things. One of the things that piqued my academic interest was the subject of the digital divide — essentially, access to technology education for folks who are different and have less opportunity. The lack of that sort of access is certainly an impediment to those in specific communities, but it's also a great impediment to all of us because of the lack of training and development for the work force and the lack of properly educated and developed consumers."

"Together with Ed Whitaker, Chairman of SBC Communications, I founded the Opportunity Institute to close that gap. The first piece is the training. The second

piece is measurement — we measure what these people have learned. The third piece is mentoring, where we put these people with a mentor. The fourth is the job-placement piece. It's not quite cradle-to-grave, but the whole idea is to get these people to be productive members of the technological sector of society."

"We began training at-risk youth free of charge in Houston at community centers. Now we do it in Houston's school district, at community centers in Houston and Los Angeles and on Indian reservations in New Mexico, Austin, Dallas and the Rio Grande Valley. Funds come from me, SBC, the Brown Foundation, the RGK Foundation and others."

**Something about his companies that might surprise our readers:** "The first thing that comes to mind is that diversity and excellence are not inconsistent goals. In our company we've got 500-plus employees top to bottom, and it's extremely diverse all the way up and down. We think those two goals are not only not inconsistent, but, in fact, if you really want to reach out and do what we do, which is to touch the communities we're in and to make a difference, you need to be diverse and understand different perspectives and provide real opportunity to a lot of different people."

**Most influential individual:** "Three people: my dad, Ed Whitaker and Lowry Mays."

**Career highlight:** "I am really proud of the Opportunity Institute. We do these programs, and the first piece is the course to train people on the technology. There's a graduation for every course we teach, and we give out certificates and prizes for perfect attendance. They are absolutely fabulous. The second highlight is providing opportunities in our company for really bright, capable folks who might not otherwise have those opportunities and watching them flourish as a result."

**Career disappointment:** "I've been pretty lucky in the sense that I've been able to develop some pretty good partnerships with some pretty highbrow folks. I've worked with some great operating managers. Sure, there are disappointments. I signed a deal to buy KLBJ from Lady Bird Johnson back in 1986 in Austin, and my financing fell through. That was probably the best deal I never did. I know there are folks interested in being entrepreneurs in this business. My sense is that it's a wonderful business for people to break into. The key is having really good partners and being surrounded by really good people and operators and investors and just working really hard."

**Favorite radio format:** "News/Talk and Black Gospel."

**Favorite television show:** "I don't watch television."

**Favorite song:** "At Last" by Etta James."

**Favorite movie:** "The Godfather."

**Favorite book:** "Recently, *The New Thing* by Michael Lewis and *Race Matters* by Cornel West."

**Favorite restaurant:** "Gramercy Park Tavern in New York."

**Beverage of choice:** "Single-malt Scotch."

**Stock recommendation:** "SBC and Clear Channel."

**Hobbies:** "Skiing, tennis, reading and working."

**E-mail address:** "tchase@chasecom.net."

**Advice to broadcasters:** "The fact that we hold our licenses in trust on behalf of the public is true. It's not a legal fiction. If it's true, then it is a privilege to be a broadcaster; it's not a right. You pay \$30 million to get the privilege, not the right, and if it's truly a privilege and not right, then there is a larger calling here."

"It's not producing widgets. The guy who produces widgets can run his business as a matter of right differently than a broadcaster can run his business as a matter of privilege. That's what broadcasters have to keep in mind. I also believe that if and when broadcasters approach the business as a privilege and not as a right, they are rewarded in the marketplace. That, in fact, is unique to broadcasters."

Anthony Chase has an MBA and a law degree and is a tenured professor of law at the University of Houston Law School. He has two radio companies, Chase Radio Partners and Faith Broadcasting, which own and operate 12 radio stations in seven markets. His other business venture, ChaseCom, distributes telecom products nationwide to many of the major phone companies.

Currently on leave from teaching, Professor Chase continues to show an interest in education. Two years ago he helped found the Telecom Opportunity Institute, a nonprofit corporation dedicated to "bridging the digital divide." The institute offers computer and Internet training courses to disadvantaged youth at no cost to the communities it targets.

**Getting into the business:** "As a kid, I was deeply interested in radio and was an avid consumer of radio. When I got to college, I worked extensively with the college radio station. That really piqued my curiosity about the operational side of the business. That was the genesis of it. I went on to get a law degree and an MBA at the same time."

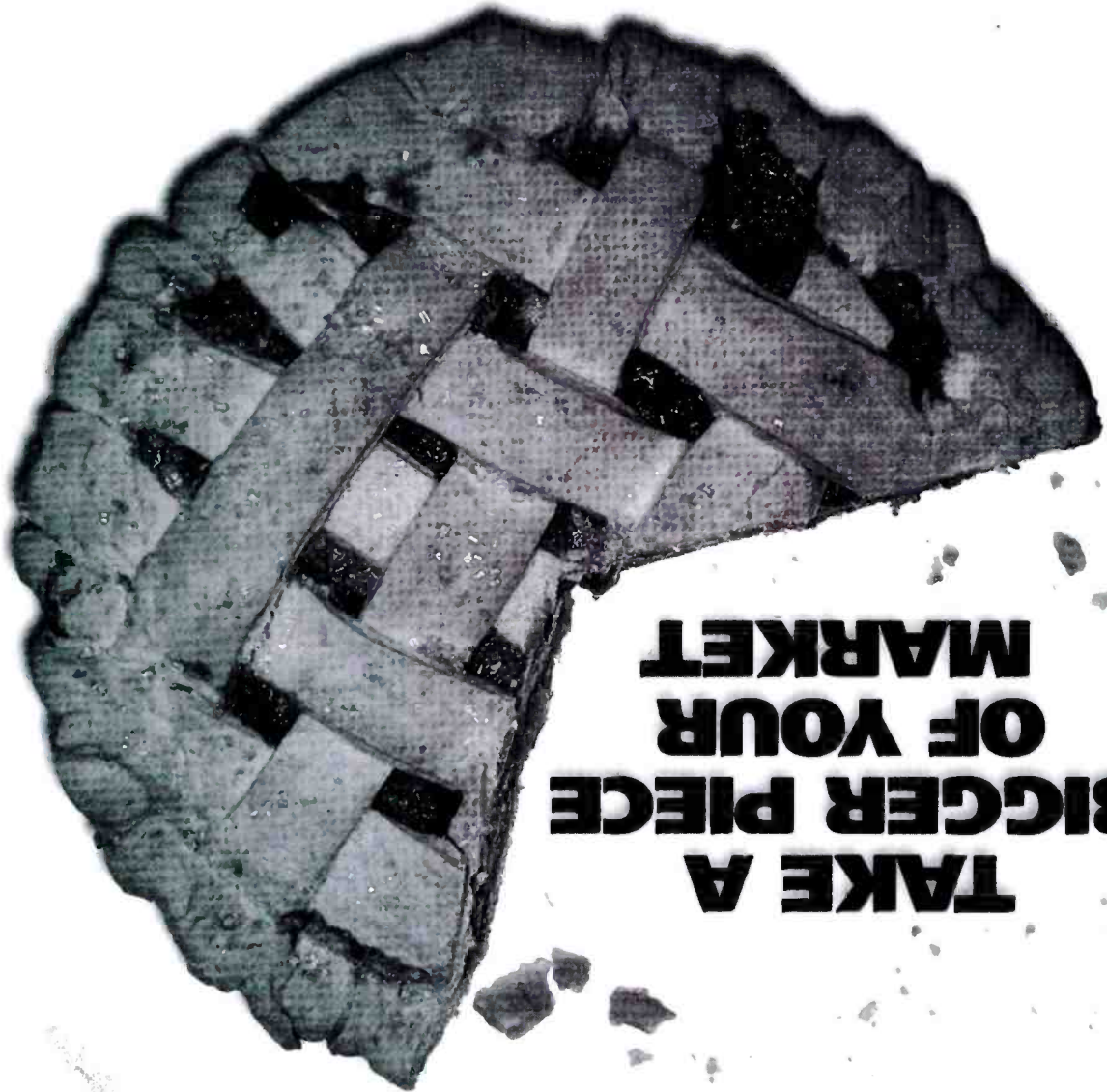
"When I graduated from grad school, I went to New York and worked on Wall Street for an investment banking firm, DLJ, essentially advising media companies about capital structure and financing. I decided to come back to Houston, which is where I grew up, to start my business, which was to own radio stations. I originally bought a small AM daytimer up in Dallas. That's how I got started."

**The difference between Chase Radio Partners and Faith Broadcasting:** "Both are companies that I control and own a majority interest in; they just have different capital structures. Faith Broadcasting is mostly, though not exclusively, Black Gospel programming, while Chase has formats all over the lot. They are run as two separate companies, as far as the people within each company."

**Goals of the companies:** "To provide first-class, quality programming to our listening audiences and to serve the communities that we have the privilege to broadcast in. Everything else follows from that. Our success, to the extent that we have it or have had it, follows from doing that. It's a tougher environment today to be a small broadcaster than it was when I first got into the business, and we certainly are a small broadcaster. In order to survive and flourish as a small broadcaster, you have to be better and more responsive and listen and execute better than your competitors in the marketplace."

**Biggest challenges:** "There are two. The largest is to get great people. That's the main impediment to growth. We have always been more focused on high-quality operating managers and staff than anything else. When we focus on operating management, we not only focus on folks who know how to do what I said at the outset — provide quality programming — and folks who can run a business well, but also on folks who have a sense of

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